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A DESIGN GUIDE FOR THE MAGEE CONSERVATION AREA

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Foreword

by Edwin Poots MLA, Minister for the Environment

Londonderry is a very special city. There is no other city like it on the island of Ireland and despite the extreme difficulties of 'The Troubles' significant progress in its regeneration has been made during the past ten years. This includes the ongoing development at the City of Derry Airport and at the University of Ulster at Magee together with the provision of new cultural facilities such as the Verbal Arts Centre, The Nerve Centre and The Millennium Forum. These combined with the designation by the Northern Ireland Tourist Board of The Walled City of Derry as one of Northern Ireland's five signature destination projects have strengthened the city's distinctiveness and its competitiveness as the Regional Capital of the Northwest.

There have been many excellent examples of conservation work carried out throughout the City and the work done under the Townscape Heritage Initiative deserves a special mention. The expansion of the University of Ulster at Magee has secured the future of the former Foyle College as the School of the Performing Arts and award winning new buildings have been built in the grounds of the former Aberfoyle House. The former Mercy Schools at Artillery Street have been refurbished and converted to The Playhouse Community Arts Theatre. On the new build front the innovative Cultúrlann uí Chanáin, designed by one of Ireland's foremost architects, O'Donnell and Tuomey, has just opened its doors.

The city is emerging, blinking, into the bright lights of peace and political stability. In this new dispensation it is all too easy to forget the harrowing reality that was considered 'normal' for so many years. Loss of life and relentless physical damage over thirty years took a huge toll on this compact city and its relatively small, close-knit community found little escape from the effects of conflict. 'The Troubles' permeated everyone and everything and Derry was completely embroiled in the civil unrest and intermittent violence that characterised this. Planning Service acknowledges the negative legacy of 'The Troubles' on the physical fabric of the city but also on the development context that evolved in response to it. Today's new stability affords major opportunity for change that ten, twenty, thirty or forty years ago could not have been contemplated. There is a determination to seize the moment and raise the bar to achieve better conservation and design proposals to reinforce the unique character of the Magee Conservation Area so that it is more attractive, economically and socially vibrant and ultimately a more successful place for people to live, work and visit.

I commend this Guide to all those who have an interest in the future of the Magee Conservation Area, particularly those who wish to invest in or promote development in the area. I am asking developers and investors to recognise and support the objectives of the Guide as one part of an overall agenda aimed at achieving exemplary regeneration – to meet post conflict challenges and respond to the overarching agenda set by the Northern Ireland Executive to build a stronger business and tourist economy for the city and the northwest region. The Department is anxious and willing to play its part in the delivery of proposals that meet these needs and help to realise the untapped potential of this jewel of a city.

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2. College Terrace, local schist rubble stone wall in foreground

"These buildings whose original purpose was profane and innocent of any aspiration towards symbolic status, have not only developed that symbolic status but have even... removed themselves from the realm of the profane into the realm of the sacred."

Seamus Heaney
(RIAI Annual Conference, Dunadry 1986)

1 Status of the Design Guidance

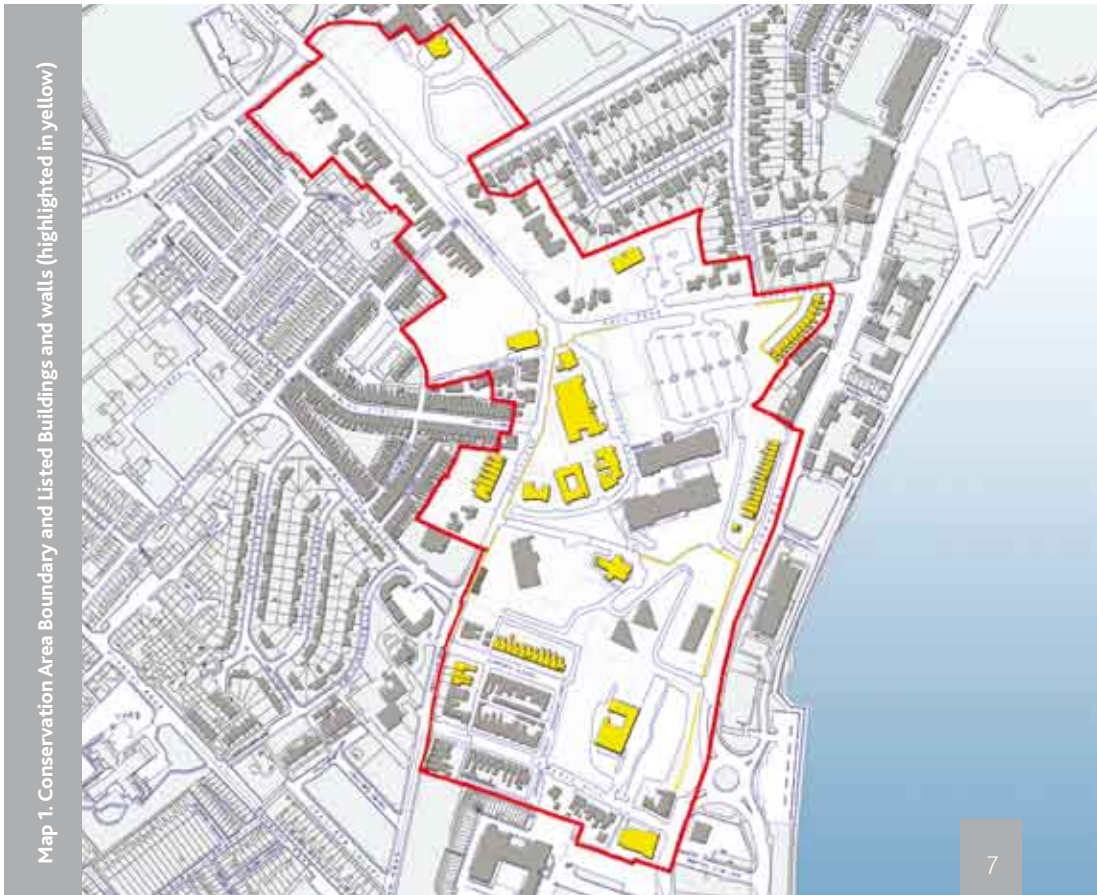
1.1 The Department of the Environment designated the Magee Conservation Area on 6th June 2006, following a Conservation Area Review of the city's inner urban area, launched in June 2004. A copy of the Statutory Order designating the Conservation Area is included in Appendix 1. The map opposite shows the Conservation Area boundary (highlighted in red) as designated on 6th June 2006.

1.2 The overall planning policy context for Conservation Areas is contained in Planning Policy Statement 6 (PPS6) Planning, Archaeology and the Built Heritage. This Design Guidance interprets policy contained in PPS6 and constitutes Supplementary Planning Guidance for the Magee Conservation Area. This Guidance will be taken into account by the Department as a material consideration in determining planning applications either within the Magee Conservation Area, or which may affect its setting. If there is any disagreement between the contents of this guidance and PPS6 the requirements of PPS6 will prevail. Applicants should be aware that such planning applications are required to meet the policies set out in PPS6 and, in particular, policies BH12, BH13 and BH14 as they relate to conservation areas.

1.3 This guidance supersedes the Magee Conservation Area Interim Document, published in June 2006, and should be read in conjunction with the Magee Conservation Area Baseline Audit (available at www.planningni.gov.uk). Proposals must also comply with other relevant strategic planning policy and guidance and the local development plan (Derry Area Plan 2011).

1.4 This guidance has been prepared in consultation with various stakeholders, including the Walled City Partnership, Northern Ireland Environment Agency (NIEA), DRD Roads Service, the Ulster Architectural Heritage Society and residents from the Strand Road and de Burgh Terrace areas. A full list of the stakeholders involved in the consultation is scheduled in Appendix 3.

1.5 Listed Buildings are considered by NIEA (Historic Buildings Unit) - the agency responsible for listing in Northern Ireland - to 'have special architectural or historic interest'. Such buildings are listed by the Department under Article 42 of the Planning (NI) Order 1991. There are four categories of listing; A, B+, B1 and B2 showing the relative importance of the buildings ranging from nationally important to locally important and/or good examples of a period style. The level of protection is the same across all grades of listing. Listed building consent is required for proposed changes to listed buildings that might affect their special character (inside and out).



Map 1. Conservation Area Boundary and Listed Buildings and walls (highlighted in yellow)

2 Introduction

2.1 Purpose of the Design Guidance

2.1.1 This Design Guidance is intended for all those with an interest in Magee Conservation Area, or those intending to undertake work on its buildings, trees and landscapes, streets or spaces.

2.1.2 It is intended to guide future development and assist the Department in managing change, within the Conservation Area and within the setting, to ensure that it preserves or enhances the special character and appearance of Magee and its setting.

2.1.3. The Guide defines the principles of conservation, building design and urban design that will be applied by the Department to all proposals (including regeneration) which are within the Magee Conservation Area and within its setting. The guide also requires all applicants to consider the wider context surrounding the conservation area in order to enhance its long term character and quality, and its contribution to the city's wider built environment.

2.1.4 Worldwide increasing numbers of people are moving off the land into urban centres. With increasing mobility people are free to choose the one that suits them best either as a place to live, invest or visit. One of the things that can influence people's choice to stay or go is the character and quality of the townscape – what it looks and feels like. This city is in competition with other cities on the island of Ireland and beyond in its efforts to attract employers and visitors and retain existing residents. One of the influencing factors for all three groups of people is the character and quality of its townscape. When this looks and feels really good, it contributes to the enhancement of everyone's sense of well-being and can help to build social and economic vibrancy.

2.1.5 Historic buildings are unique. Perhaps this is due their materials, design and/or details. They make a place special and have the bonus of embodying the memory and legacy of generations and times past. As many historic towns and cities are re-developed, their special character is often diluted. Large scale and rapid change can leave people bewildered as once recognisable and much loved landmarks disappear. In an increasingly homogeneous world the things that tell the story of the city's past and make it different from 'Somewhere Elseville' are invaluable. These things are its historic structures and green spaces. Conservation areas are designated because the parts – the number and grouping of historic structures and spaces - are deemed to have an architectural and/or historic quality that combine to form a whole whose overall character and appearance is considered so distinctive that it is worthy of preserving or enhancing. Character is the result of many factors. It is in a constant state of flux and subject to many pressures and problems. Sometimes these pressures can change quickly and impact dramatically on the existing character as this city experienced during the worst years of 'The Troubles'. Conservation areas help to tell the story of the city's past. Incremental dilution of their character through the piecemeal loss of historic structures and/or their details is a loss to the entire city and its people.

3. Magee College

2.2 Methodology

2.2.1 To identify its special architectural and historic character, a Baseline Audit of the Magee conservation area has been carried out (following the methodology set down by English Heritage). Essentially this appraises and assesses what it is that is distinctive and special about the conservation area against a number of criteria, including their architectural and historic interest. Arising out of this a set of detailed design guidelines has been formulated.

2.2.2 The Baseline Audit identifies problems and pressures that impact on the Magee Conservation Area and its setting. This analysis underlies the content and approach taken in the Design Guide. It provides the basis for the future development of a conservation area management strategy to:

- balance conflicting needs
- avoid diluting the original character
- sustain and increase its social and economic vitality

2.2.3 There is scope for change and potential for enhancement within the Magee Conservation Area and its setting. This Design Guidance aims to enhance and guide the process of change management. It seeks to inform the quality of future development within these areas by identifying existing signature character patterns and highlighting how these can be maintained and consolidated in the future.

Ultimately its objective is the encouragement of exemplary conservation in tandem with thoughtful, high quality design of:

- new buildings
- extensions/alterations/conversions to old buildings
- public and private realm
- masterplans
- other new elements being inserted into the historic environment

4. College Terrace

5. No.15 Lawrence Hill

2.3 Objectives of Conservation Area Designation

2.3.1 Conservation Areas are 'areas of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance' [under the provisions of Article 50, The Planning (Northern Ireland) Order 1991]. The objectives of conservation area designation are:

- To preserve or enhance the character and general amenity of the conservation area, and encourage the retention, rehabilitation and reuse of existing buildings, other historic structures and open and green spaces of architectural and/or historic interest

- To provide a framework for a co-ordinated approach to development affecting the conservation area by establishing clear and consistent guidance for use by Development Management section and to help inform the development of conservation area management strategies

- To increase local awareness of the meaning and value of conservation area designation and to foster a civic pride among residents in the history and architectural heritage of their city

- To co-ordinate and influence development, maintenance, or minor works by Statutory Agencies and other public sector bodies to encourage them to be leaders in upholding the spirit of the conservation area designation and in preserving or enhancing its character and appearance

- To enhance the significant and special character and appearance of the conservation area through protection and the pro-active management of change

• To provide information on the various sources of grant aid and technical advice that may be available to assist with the improvement and enhancement of properties and open spaces in the conservation area

2.3.2 There may be circumstances within conservation areas where the normal permitted development rights do not apply. It is therefore advisable to contact your local planning office prior to undertaking works within the conservation area to ascertain the permission required.

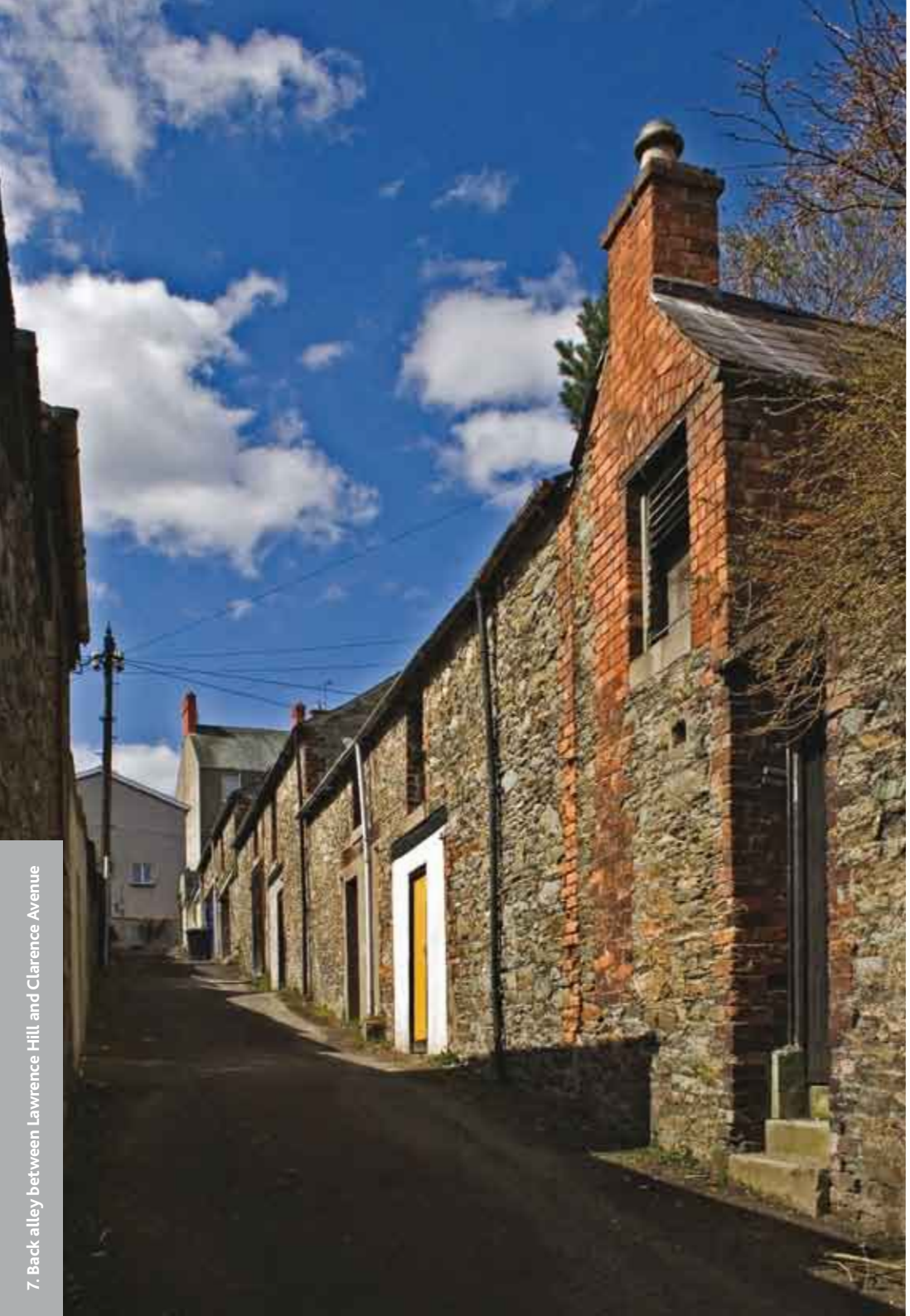
2.4 Principles of the Guide

2.4.1 The Guide will form a key part of the planning process in the Magee Conservation Area and its setting. All planning applications will be expected to demonstrate that issues identified in the Guide have been addressed. The guide will apply to every part of the Magee Conservation Area and its setting. The Department anticipates that this message will be heard and responded to positively by all those involved in the making and remaking of these areas. Consultation discussions among a wide-ranging group of stakeholders within the City revealed a high degree of awareness of the things that contribute to a successful Conservation Area. In a nutshell they are great places to live, work and play. Attractive, safe, clean, lively, public spaces, trees, water, stone, street café terraces, beautiful architecture and contrasting quiet places all ranked high. There was a general consensus and desire to preserve or enhance the city's three conservation areas: The Magee Conservation Area; The Clarendon Street Conservation Area and The Historic City Conservation Area, and their setting and to increase employment opportunities.

2.4.2 This Guide seeks to consolidate the common ground between quite disparate groups and recognises that flexibility is a prerequisite for successful implementation. Perhaps the most important thing in maintaining and retaining listed and unlisted buildings within a Conservation Area is to ensure that they are in ongoing use. This sometimes means that buildings have to undergo some change to suit a new use. It is anticipated that applicants may need to be creative in their interpretation of the principles and objectives to incorporate new uses into existing buildings sensitively and insert new interventions into historic townscape in ways that respect the existing. New uses and buildings that are inappropriate, either because of their negative impact on original buildings, or on surrounding users and public spaces, will not be acceptable.

2.4.3 The Guide aims to encourage a well cared for historic environment by promoting the retention of authentic historic fabric and the use of appropriate materials and historic construction methods for repairs. It fosters a context for the evolution of high quality contemporary architecture and landscape architecture in extensions and new build proposals. It is intended to be sufficiently robust to discourage poor quality design proposals and inappropriate approaches to conservation. Proposals for new buildings and/or

6. 'Oakfield' and Florence Terrace from Magee College



7. Back alley between Lawrence Hill and Clarence Avenue

alterations or extensions that are considered to be inauthentic in their historic architectural detailing, materials, or systems of proportion, and/or lacking in well considered creativity will not be acceptable. Otherwise the Guide is non-prescriptive in order to be open to high calibre, innovative design proposals that cannot be predicted but that may enhance and add significantly to distinctiveness in the conservation area.

2.4.4 Safe, vibrant and well maintained streets and other public spaces are not an automatic by-product of an aesthetically pleasing conservation area. Neither are they mutually exclusive objectives. They are all vital components of the sound foundations necessary to support a positive, sustainable city that takes its future seriously. These objectives are addressed and encouraged in Chapter 6 Excellent Open Spaces.

2.4.5 Good conservation is a key component of good regeneration. The Guide's intention is to uphold and strengthen the conservation area's unique character and quality, and ensure that it's public spaces feel safe and vibrant. The Opportunities for Future Enhancement Map (Appendix 2) is intended to help developers and other investors to focus on the places where beneficial change will be most advantageous to the Magee Conservation Area, and help them to respect the places where change is not desired. There is considerable scope for skilled creativity.

2.4.6 An overarching objective is to add value to: the existing historic building stock; the quality of the environment; and the experience of being in the City, for residents, workers and visitors alike. The Department considers that attainment of this will be a good investment in the city's future and a support to the statutory agencies whose task it is to make the city a good place for investment and visiting. It will take time for the Guide to have an effect during which circumstances affecting the conservation area will undoubtedly change. The Department will respond flexibly to uphold the Guide's objectives despite changing circumstances.

8. Brooklands Nursing Home

9. Springham Street, Lawrence Hill and Clarence Avenue

3 Conservation Area Character Appraisal

3.1 What makes the city's landscape special?

3.1.1 Surrounding mountains

Derry lies in the wide valley of the River Foyle sandwiched between the low range of the Sperrin Hills in Co Tyrone to the east and Co Donegal's Inishowen Hills to the north, both of which can be seen from various vantage points in the city. The rolling undulations of the Sperrin Foothills and Sperrin Mountains crowned by Sawel Mountain form a distant but very visible horizon looking east from higher vantage points and the upper floors of buildings within the Magee Conservation Area. The much closer outline of the Donegal and Loughermore Hills including the dramatic escarpment and plateau at Binevenagh in Co Derry have a distinctive presence as the backdrop to views north and east.

3.1.2 A hilly city

The origins of the original settlement evolved on a hilly island in the River Foyle that lay at the eastern end of a small range of hills between the Swilly and Foyle valleys. To the north these hills are cut off from the Inishowen Peninsula in Co Donegal by a valley sometimes known as the Pennyburn Depression. They are isolated further by a low lying marshy area between the eastern Donegal villages of Carrigans and Newtowncunningham. The hills terminate four and a half miles from the city at Grianán Mountain whose summit is dominated by the ancient fortifications of An Grianán of Aileach. The city developed on the rising slopes of the River Foyle's western bank on the outer curve of a wide sweeping bend in the river. The old Walled City occupies a strategic defensive position on this rising ground. The modern city has grown over time along the river and up and down the hills and hollows of the western 'Cityside' towards Minkey Hill as well as on the hills of the eastern side of the river – the 'Waterside'.

3.1.3 River

The River Foyle is a majestic river, believed to be the second fastest flowing in Europe. It rises at the confluence of the Rivers Mourne and Finn close to Strabane, Co Tyrone, some thirteen miles south of the city. Flowing northwards it enters the Atlantic Ocean at Magilligan. By the time the ancient monastic settlement of "Derrie" had been formed in the 6th century the route of the river around the west side of the one time island on which it was sited had silted up forming marshy ground – creating the area known today as 'The Bogside'. The modern route of the river sweeps past the east side of the original hilly island giving it a curvaceous configuration that is a crucial ingredient in the city's distinctive character and adds enormously to its beauty in its wider setting.

3.1.4 Rocks

The earth movements that created the city's hilly topography occurred as part of the Caledonian Upheaval about 450,000,000 years ago. This lifted and violently folded a layer of schist rock that had hardened out of sands and clays, washed down onto the floor of seas. This would have preceded the Atlantic Ocean. This schist, also known locally as 'whinstone' is the bedrock for the hills on which the city was built and it is the same rock that has been used to build the famous historic City Walls, and many of its most significant older buildings as well as yard, alley and other boundary walls. The presence of so much of the city's local stone in these structures is still one of the most visible and important elements in the city's character and appearance and inextricably links the city to its place and its geological roots.

10. River Foyle and all three Conservation Areas viewed from the Foyle Bridge

Map 2. Topography

3.2 The Wider Setting: its role and importance

3.2.1 The city's hilly topography generates views from almost anywhere in the city towards the wider landscape. The backdrop of the Donegal, Loughermore and Sperrin Hills (framing the River Foyle) provide an impressive backdrop setting for long distance views across and along the river. From well beyond its development boundaries there are stunning views towards the city on all approaches by road, rail, air and water. A journey north along the main Dublin to Derry road through Magheramason reveals glimpses of what is, arguably, one of the finest situations of any city on the island of Ireland. Entering the city along the Old Letterkenny Road at Balloughry reveals a great middle distance view as the spire of St Columb's Cathedral rises from the hilltop of the walled city and the distinctive blue painted steel of the Craigavon Bridge stretches out to greet the Waterside.

3.2.2 A walk or drive across the lofty Foyle Bridge underscores the city's magnificent relationship with its river and its strong visual links to the surrounding rolling countryside to the west in Donegal. Layer upon layer of gently sloping cityscape gives way to a backdrop of open countryside culminating in the rounded summit of Sheriff's Mountain in Co Donegal and the outline of the strategically positioned An Grianán Hill fort. The river sweeps past the green sward of the Bay Road Park in a great arc before it flows on beneath the bridge (see photo 10 opposite).

3.2.3 The wide expanse of water of the River Foyle is an impressive, important foreground ingredient in views looking east from and west towards the Magee Conservation Area. Much of the eastern foreshore is undeveloped apart from the relatively leafy setting of the low density suburban residential development on streets off the Limavady Road and the distinctive cream painted grouping at the former Ebrington Barracks.

3.2.4 The remainder of the east bank is dominated by the significant stand of mature trees at St Columb's Park, and the remnants of Duke Street. Both are severed from the river by road and rail infrastructure. In general the Waterside foreshore forms a very pleasant aspect for the Magee Conservation Area.

3.2.5 On the cityside there is a rather haphazard accretion of largely stand-alone buildings along the riverbank from Kelly's Coal yard to the Craigavon Bridge. These are a mixture of one and two storey developments at Da Vincis, Kelly's Coal yard and Sainsbury's Supermarket. These are interspersed with increasingly higher and larger city scale buildings such as the four storey Ulster Bank at Pennyburn round-a-bout and Derry City Council offices and NWRC extension at Queen's Quay, as well as six and seven storey mixed use apartment/retail/commercial blocks at McFarland Quay and the multi-storey Foyleside Shopping Centre and its car parks.

3.2.6 The buildings along the riverside are generally detached. Many are separated from each other by large areas of surface car parks and the four lane Strand Road. This means that they are spatially and socially disconnected. There is poor enclosure along several sections of the riverside walk. The architectural quality is unremarkable and does not add to otherwise fine views to and from the Magee Conservation Area.

3.2.7 At certain times of the day or week some of the buildings are either closed or only have a limited number of people using them. At these times pedestrian use of the riverside walk is also limited reducing the vibrancy of area.

3.2.8 The wider setting affecting all three conservation areas extends north as far as the Foyle Bridge. As opportunities for development arise there is great potential to enhance or detract further from the Magee Conservation Area. The impact of new development should be assessed in relation to the views and vistas identified in Maps 3 and 9.

11. The Waterfront Area

3.3 Historic Buildings

NIEA (Historic Buildings Unit) is carrying out an ongoing review of its listings schedule across Northern Ireland over the next ten years. At time of going to press The Magee Conservation Area had not been surveyed, however it will within the next ten years. This may result in additional or reduced listings. Please refer to Northern Ireland Buildings Database at www.ni-environment.gov.uk for up to date information on listed historic buildings within the Magee Conservation Area. For additional information on the historic development of the streets in this conservation area please refer to the Magee Conservation Area Baseline Audit (available at www.planningni.gov.uk).

3.3.1 University of Ulster at Magee

In 1844 the General Assembly of the Presbyterian Church in Ireland held a Special Meeting in Cookstown to discuss the setting up of a seminary for young men who wanted to go into the ministry. They agreed to go ahead with the idea and fortunately a Mrs. Martha Maria Magee, based in Dublin, decided to bequest the sum of £20,000 towards such a seminary in her will. She died on the 22nd June 1846. Her Executor was the Reverend Richard Dill and he proposed Derry as the location for the new seminary. After some opposition the Reverend Dill eventually got his way. With other sums from the Hon. Irish Society (£1,000) and from the citizens of Derry (£5,000) the land at Northland Road was purchased for £1,800. A competition was arranged seeking designs for the new college and the Trustees had thirty one submissions. A design proposed by A.P.Gribbon from Dublin was selected along with local architect, Stewart Gordon, supervising the work. The accepted tender for the construction amounted to £7,592 and came from a local builder called Matthew McClelland. On the 18th August 1856 the Foundation Stone was laid and the building of Magee College began. The Trustees soon fell out with Gribbon and Stewart Gordon took over the work. In 1858 the Reverend Richard Dill died and left all his monies to the College.

The completed Magee building (see photo 12 below) was opened on the 10th October 1865 and the first enrolling student was an Adam Anderson from Drumagore, Newbuildings. Within the first fifty years some 920 students had passed through the College. When Magee College opened in 1865 seven professors were appointed and seven new houses were built for them along College Avenue. The first constructed in 1881 designed by Young & Mackenzie from Belfast, a further house was erected in 1885 designed by W.A. Barker from Derry and another was erected in 1911 designed by Robinson and Davidson, also from Derry.

12. Magee College and grounds of University of Ulster

Records indicate that the planting layout of the original grounds at Magee College was designed by a Mr. D. Ferguson, curator of The Botanical Gardens, Belfast. Sadly little remains of the original landscape.

In 1905 M.A.Robinson designed some further additions to the main building. Another benefactor, Basil McCrea, left a large sum to the College subject to his sister's life interest. It is believed to have been around £70,000 and when his sister died her will passed on the remaining sum to the Trustees. The College became known as McCrea Magee College, however at a later date the McCrea name was dropped.

Since 1990 the University of Ulster has been expanding. This has resulted in the erection of a number of new buildings within the grounds of Magee and also in the grounds of 'Aberfoyle'. These include the two teaching blocks, MF and MG, the Aberfoyle Research Pavilions, the Learning Resource Centre and the new Business Incubation Centre overlooking the Strand Road.

3.3.2 'Aberfoyle'

The original name of the house within the Magee Campus, now called 'Aberfoyle' (see photo 13 above) was 'Richmond'. This was built by David Watt of Watt's Distillers. He originally lived at 'Foyle Hill' at the top of Creggan Hill and when he died the 'Aberfoyle' house was purchased by Bartholomew McCorkell, who owned the largest fleet of ships in Derry.

McCorkell remodelled the house and built a footbridge over the front avenue to access a summer house from which he may have kept lookout for his sailing ships. Both of these features have been lost. The present iron gates to the former 'Aberfoyle House' (now in use as the headquarters of 'Incore') still incorporate the 'McC' monogram. McCorkell died

13. "Aberfoyle House" at University of Ulster

in 1887 and his family lived on in the house. Eventually the house and grounds were incorporated into the UU Magee Campus. The house has a gate lodge at both ends of the grounds. The arched gateway at the Northland Road is decaying and the gate lodge is vacant.

3.3.3 Old Foyle College

The city's original 'Free School' (see photo 14, page 19), founded by Mathias Springham in 1617, lay within the old walled City beside St.Augustine's Church. By 1814 the school had built the new stone building at Lawrence Hill designed by John Bowman of Dublin, who also designed the Courthouse in Derry and some Church of Ireland churches in the area. An earlier design by Richard Eslam was turned down by the Board of Governors. Several famous people attended this school including Percy French, and the Lawrence brothers who served in India as Administrators or soldiers. This building has been subsumed into the University of Ulster campus at Magee.

14. Former Foyle College

15. Duncreggan

The school vacated the building for a new site in 1968 and the old building fell into disrepair. Paddy Doherty and the Inner City Trust took it over and restored it to an Arts Centre for Derry City Council employing trainees to carry out the work. The building is now owned by the University of Ulster (School of Performing and Creative Arts).

3.3.4 Municipal Technical College

This tall four storey building (see photo 29, page 38), designed by the architect E J Toye, was erected in 1908 to accommodate the city's new Technical College. Numerous extensions onto adjoining land have been implemented since.

3.3.5 'Duncreggan'

This former house forms the frontispiece to Foyle and Londonderry College (see photo 15 opposite left) and was built in 1866 by William Tillie of Messrs Tillie & Henderson as his new home. He also erected a gate lodge and gates at the junction of Duncreggan Road and Northland Road. Designed by the Derry architect John Guy Ferguson (who also designed the major front extension to Tillie's factory of the same date) the house was called 'Duncreggan'. The photograph showing the house, gatelodge and sunken garden and was taken by Hugh Kerr.

The gatelodge was removed after 1948 and the entrance gates were moved down from the corner to allow safer access to the grounds. Following William Tillie's death in 1904 'Duncreggan' passed to his son Marshall Tillie and in 1928 it was sold to the Londonderry High School. In 1976 the school amalgamated with Foyle College to form Foyle and Londonderry College.

Fig 1. Derry 1813

Fig 2. Derry 1873

16. Magee Conservation Area viewed from the Waterside

3.4 Design character

3.4.1 The Magee Conservation Area (see photo 16 opposite) is immediately identifiable from the surrounding riverside setting by picking out the horizontal slash across the cityscape of the buff coloured Scottish sandstone and charcoal grey slate roof of the landmark Magee University College, one of the city's five Grade A listed buildings. Elevated on sloping land it overlooks the flat reclaimed riverbank along the River Foyle. The elegant, refined sandstone spires and finials of its Institutional Gothic style pierce the skyline against a backdrop of mature trees.

3.4.2 The character of this Conservation Area is dominated by the relatively tranquil, leafy ambience of the University of Ulster campus. Sizeable stand-alone buildings sit within the mature green landscape at different levels – like 'pavilions in a park'.

3.4.3 The architectural expression within the campus includes the simple, restrained classicism of the Foyle Arts Centre, the relative flamboyance of the original Magee College, and the decorative red clay brick Victorian domestic architecture of the former Professors' houses. The rather solid Aberfoyle House finished in cream painted plaster is lightened by its filigree cast iron balcony and portico. This is typical of the Victorian era but more usually found inside as part of stair balustrades. Late 20th century buildings are of their time and allow the area's character to evolve in an authentic, dynamic way. This has avoided the dilution of character that can arise when new buildings mimic past architectural styles, often poorly.

3.4.4 The overall grouping of old and new is relatively successful (architecturally) and the design quality of the new buildings has largely improved since the beginning of the University's building programme in the 1980s. The most successful new buildings are the Aberfoyle Research Pavilions to the south of the former Aberfoyle House (see photo 34, page 47). Their striking triangular shape is the result of a low pitch roof on walls rising from two right angle triangles in plan. Set on sloping ground the buildings seem to rise and soar like the prow of a ship. However views from above over their low pitched roofs are less successful. Their silvery grey milled aluminium cladding is an excellent contrast to the changing colours of the surrounding deciduous trees. These buildings were awarded Best Building in the Landscape in the RIAI Regional Awards 2002.

3.4.5 The new three storey Learning Resource Centre built in 2003 (see photo 50, page 61) has good overall scale and massing. A visually pleasing east façade of perforated brushed aluminium sun screens and glazed walls contrast against planes of cream self-finish plaster. However the west façade, easily visible from the Northland Road, has been handled as a 'backside' missing a major architectural opportunity for this building to positively strengthen the university's growing presence and give it a positive public face onto this well used arterial route.

17. University blocks MG and MF above Aberfoyle Terrace

supportive environment for learning. The presence of so many young people ensures vitality when they are around however, a drawback of its single use educational function means the campus feels quiet and lacks vitality during evenings and holiday periods.

3.4.9 The Northland Road, Lawrence Hill, Clarence Avenue, and Springham Street (see photo 9, page 14) represent some of the city's architecturally finest and grandest townhouses from the Victorian, Edwardian, and Arts and Crafts periods. The dispersed character of the campus contrasts against the much tighter urban grain of surrounding 19th and early 20th century terraced streets. Built to house the city's merchant and professional classes many have mews outbuildings. Modest two and a half storey townhouses exist at College and Aberfoyle Terraces and some single storey semidetached houses of great character dating from the mid 20th century occur on Lawrence Hill.

3.4.10 Several historic unlisted buildings in the conservation area are of high architectural

3.4.6 The two long teaching blocks, MG and MF (see photo 17 above) are reasonably well sited allowing unimpeded views towards the frontage of the old Magee College. Maintaining a constant ridgeline their floor levels step down across this steeply sloping site from single storey to reach three and four storeys at the east end. This generates a massing, shape and scale that towers above the small scale Aberfoyle Terrace below. Their large scale combined with an unfortunate choice of sombre brown coloured concrete brick gives them a very heavy visual character that contrasts poorly against the flamboyant Magee College and the animated Aberfoyle Terrace below.

3.4.7 The University of Ulster's use of so many of the city's finest historic buildings at Magee (all of them listed) has secured their future for many years to come.

3.4.8 The pleasant quietness often synonymous with gardens and parks provides a

18. Former Professor s House at Magee, now teaching classrooms

quality and make an important contribution to the character of the area (see Map 5, Appendix 2). Nos 9-15 Lawrence Hill with their flamboyant Jacobean gables stepping uphill and the impressive Nos 56-60 Northland Road are especially noteworthy. The latter terrace retains all its original external details. Along with No 15 Lawrence Hill (see photo 5, page 10) these are in very poor condition and at considerable risk of being lost.

3.4.11 Many other unlisted houses have had their original painted timber sliding sash windows removed and replaced in PVCu. Though the installation of PVCu windows and doors detracts from the overall character many of these houses are still of high architectural quality and make an important contribution to the area.

3.4.12 Conversions and rear extensions of poor conservation and design quality have occurred within the area. The mews conversion at No17 Northland Road and extensions to No 17a, b and c Lawrence Hill impact very negatively on character and appearance.

3.4.13 These streets are undergoing considerable change and show various signs of decay and decline. Pressures due to parking demand between different groups of users (for example residents and staff/students at UU and NW Regional College) and other social pressures are leading to more and more houses transferring from single family ownership into the rented sector either as offices, shared houses or houses in multiple occupation.

3.4.14 Northland Road's Myrtle Terrace and a small area of low density early Victorian and mid 20th century houses (see photo 19 opposite) set within mature gardens overlook the spacious grounds of Foyle and Londonderry College.

19. Myrtle Terrace and garden at "DunCreich"

20. Mature trees at Magee

3.5 The importance of open and green spaces

3.5.1 The legacy of spacious garden landscapes and significant stands of mature deciduous trees in the grounds of the university campus contribute enormously to the character of this conservation area (see photo 20 above). From a distance the mature trees within the university dominate but there is also a significant contribution made by a fine stand of lime, beech, and birch trees west of College Terrace, and superb specimen and mature trees within the grounds of Foyle and Londonderry College. These include a long line of chestnut and beech trees along Duncreggan Road.

3.5.2 The journeys of pedestrians and motorists passing through the area are enhanced by glimpses of mature treetops combined with some very attractive and well cared for smaller private gardens along the surrounding streets. Enclosed by low boundary walls many are easily visible to passers by. Nos 11, 13, 15 Northland Road, No 1 Lawrence Hill and Nos 6 and 22 Clarence Ave are especially noteworthy. Some terraced house owners have also created pleasant rear gardens in their yards.

3.5.3 Broadleaf trees take so long to mature that it is sobering to realise that it is 21st century citizens who benefit most from the efforts of the 19th century property owners, architects and horticulturists. Now fully mature their height, scale, shape, and verdant presence make an aesthetic contribution and offer a biodiversity value way beyond anything enjoyed by their creators.

3.5.4 Sadly the legacy of mature garden landscape created by our Victorian forebears has been eroded bit by bit - partly to create sites for additional new buildings to serve the University but more to accommodate cars. This is most evident in the large areas of surface car parks at the university. A sea of tarmac in the evenings and during holidays, and full of cars during the day they greatly reduce the potential for social vibrancy and impact very negatively on the character and appearance of the original Magee and Foyle College buildings.

3.5.5 Smaller private gardens have not escaped either. As many of the city's finest townhouses move over to the rented sector many of their front (and rear) gardens are being paved over to reduce maintenance and provide car parking.

3.5.6 The loss of these large and small green spaces to the character and biodiversity value of the Conservation Area is immense. The once pleasant outlook for occupants of the buildings is greatly diminished as the uplifting qualities of flowers, shrubs and trees are replaced by the unyielding, utilitarian, functional qualities of concrete and tarmac.

3.5.7 Many houses look uncared for. Some rented houses retain their gardens but several are unloved and unkempt. Many others have lost their grass, flowers and shrubs to concrete, wheelie bins, electricity meters and litter. There is an air of decay and decline in some parts of the area.

21. Colourful garden planting at Nos 4 & 6 Clarence Avenue

3.6 Typical green and public spaces

3.6.1 Large Parkland

The grounds of the University of Ulster provide a rich core of green space within the conservation area. There are many species of tree including Lime, Horse Chestnut, Birch and Beech. Over the last hundred years the trees that remain have grown and matured. Today they make a very special contribution to the urban character of the area.

3.6.2 Private Garden

Several smaller private gardens within the areas lift the spirits and are a joy to the senses of owners and passersby. No 6 Clarence Avenue (see photo 21 opposite) is festooned with the white spring blossom and late summer orange berries of Pyracantha entangled with pale pink climbing summer roses contrasting beautifully against the warm, reddish orange tones of clay brick.

3.6.3 Streets

Many important trees exist in grassed verges or pavements alongside streets, either as individual trees or in small groups. These provide interest and colour, soften the built form, as well as being host to a wide range of bird and insect life.

3.7 Views and vistas

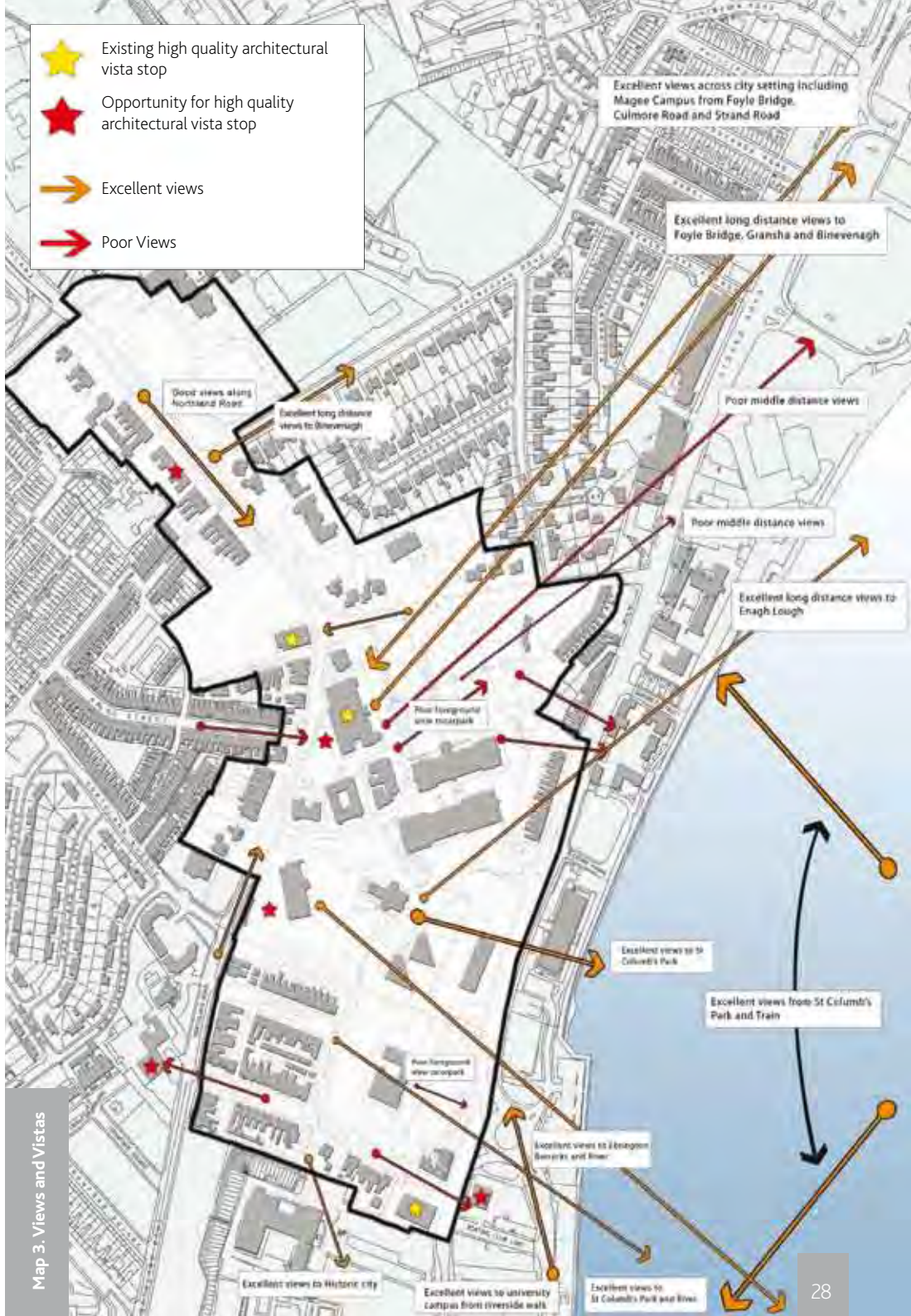
3.7.1 This conservation area's steep gradients generate impressive opportunities for new views and vistas with a strong relationship to the river, both into and out of the area. This greatly increases the vulnerability of the existing views and vistas to damage if future buildings of poor scale, massing and excessive height are introduced into these views.

3.7.2 Excellent views towards the Magee Conservation Area occur looking west from the Waterside (particularly from St Columb's Park) and the suburban residential streets running down to the east bank of the river. Other good views exist looking south from the Strand Road, the River Foyle's west bank and from other higher vantage points. It should be noted that the views and vistas shown on maps 3 and 9 are not exhaustive.

3.7.3 The many spaces and gaps between the University buildings and the wide streets that run downhill towards the river – Clarence Avenue, Lawrence Hill and Rock Road – all capture excellent views looking east to the River Foyle, St Columb's Park and Ebrington Barracks and stretch as far as the imposing hulk of Altnagelvin Hospital on the horizon.

3.7.4 A glance downriver takes in the vacant development site at Fort George with the Foyle Bridge, Gransha woodlands and the distant picturesque backdrop of Binevenagh's dramatic escarpment (see photo 22 below).

22. Good views of Foyle Bridge and Binevenagh from Magee College



Map 3. Views and Vistas

3.8 Townscape

3.8.1 Townscape Analysis

The spatial or townscape analysis map shows clearly the extent to which The Magee Conservation Area is dominated by open spaces interspersed with and bounded by mature trees and tree groupings. These are highly significant and worth protecting. Many of these are fully mature. Death of mature trees - either because of old age or perhaps due to inappropriate (or no) maintenance or because construction has taken place too close to tree roots - and failure to replant with suitable species would result in significant loss of character in this conservation area. Obtaining advice from a qualified arboriculturalist would help overcome this.

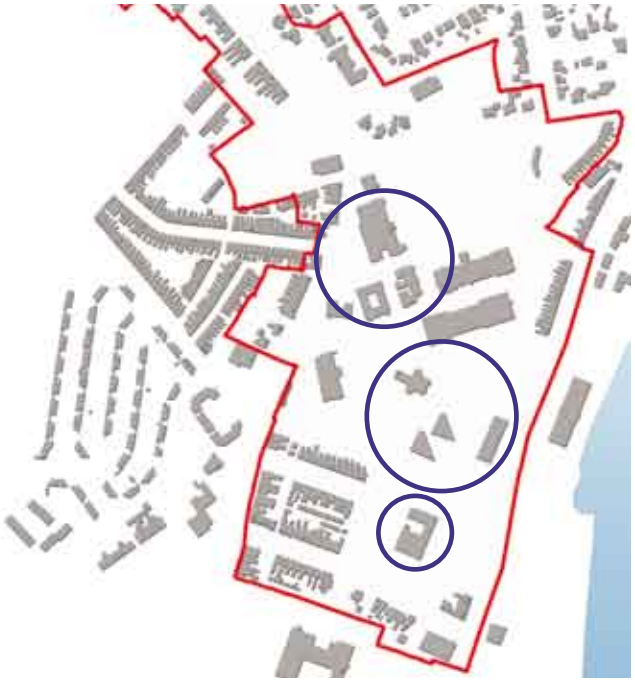
Within the conservation area the quality and scale of enclosure is generally good with several architecturally high quality terraces and boundary walls. The enclosure on the Northland Road – Duncreggan Road junction has poor scale. Some boundaries defined by linear tree planting lack enclosure at low level (such as along Rock Road and a section of the Strand Road). The university boundaries are low quality on Springham Street, Lawrence Hill and at it's Strand Road boundary to the Incubation Centre.

The quality of public spaces is poor at the back alley to Lawrence Hill and Clarence Avenue, and the car parks at Magee College and the Centre for the Performing Arts. Soft landscaping is bland between the Centre for the Performing Arts and the university's new Learning Resource Centre.

Map 4. Townscape Analysis

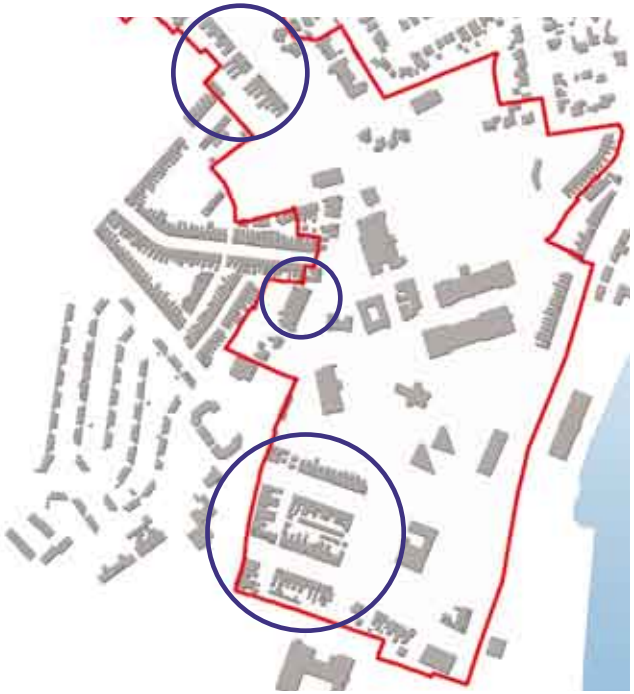
3.9 Signature patterns

3.9.1 A number of patterns appear again and again in this conservation area that make it (and the city) special and distinctive. These are so pronounced that they are worth identifying partly to encourage their retention but also to reinforce these patterns in new developments.



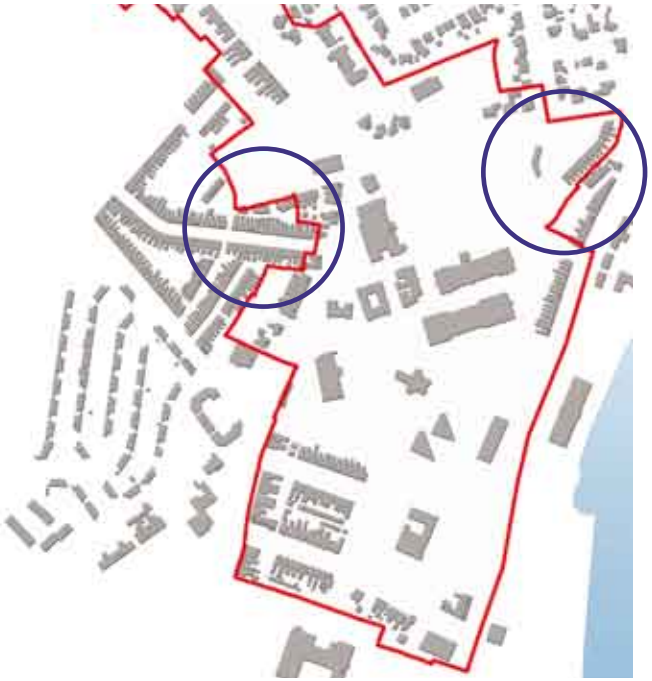
3.9.2 Pavilions in Parkland

The dispersed plan form of the University of Ulster campus derives from large footprint detached 19th century educational buildings and houses set in spacious garden landscapes (by their benefactors and owners -industrialists and the landed gentry).



3.9.3 Grand Terraced Streets

Several grand terraces have relatively dense, urban street patterns, many with rear mews accessed by back alleys. Wide streets and front gardens relieve the density. Street blocks range from 76m long on Clarence Avenue and 64m on Lawrence Hill to 59 and 61m long on Northland Road. Some have spacious rear yards or gardens. Plot widths range from 6m wide x 49.8m long at Florence Terrace to 7.6mx35m long on Northland Rd. Cars park on the street.



3.9.4 Modest Terraced Streets

Modest 19th century townhouses at College Terrace have dense urban street patterns with plot dimensions of 5.2m wide x 14.29m long overlooking a 9.2m wide street. These plots are narrower and shorter than the Clarence Avenue and Lawrence Hill terraces. There is no front garden and rear yards are very small. Cars park on the street.

23. Terrace at Clarence Avenue steps downhill

3.9.5 Stepped terraces

Several streets within this conservation area such as Lawrence Hill, Clarence Avenue, and College Terrace have been laid out at right angles to the contours. Streets formed of two and a half and three storey townhouses generate one of the city's most distinctive characteristics -domestic scale terraced roofs, dormers and chimney stacks marching steadily uphill. Reminiscent of other hilly cities such as San Francisco, Bristol, and Cork this pattern is repeated again and again across the inner city on both sides of the river.

3.9.6 'Villas' in leafy settings

The buildings within the university campus are generally physically separate from each other and visually isolated from each other by mature trees and gardens. They range in height from two to three storeys. Several are relatively large in size (Magee College and the former Foyle College). Even so the historic buildings have a modest scale and blend well with their leafy setting.

3.9.7 Walls and back alleys

Numerous boundary walls (such as those enclosing the back alleys and mews lanes of the terraced streets) built in the distinctive grey/green schist bedrock of the city (also know as 'whinstone') exist within the Magee Conservation Area. These are part of a strong pattern of local stone rubble walls across the inner city that add enormously to the area's character. They root the city to its geographical location and are highly important in terms of their contribution to regional identity. Even so they are often overlooked as a significant element within the conservation area. Good quality conservation and repair would enhance these significantly. These walls are very special and look entirely different to the rubble walling found in other parts of Northern Ireland such as Armagh City or the Mournes.

24. Typical historic materials at back alley, Clarence Avenue

This stone is no longer available making the walls a valuable and finite physical asset to the city. They cannot be reproduced.

Some of the conservation area's most distinctive walls are the long uninterrupted lengths of rubble whinstone capped with simple but robust in situ concrete copings that form boundaries to Magee College. Otherwise the varying states of decay and disrepair of other schist rubble stone walls is detracting from the overall character and appearance. In a number of cases the lime mortar that holds these together is in a state of advanced decay. Re-pointing (using appropriate mortar mixes and pointing techniques) is necessary to avoid the loss of many of these fine walls.

3.9.8 Back Returns

The repeating pattern formed by the double pitched roofs of single and two storey back returns and their often mono pitched single storey stores is often very attractive and has a character all of its own. The back returns at Clarence Avenue are visible from within the grounds of the Magee University Campus. The visual character and architectural quality of back returns is every bit as important as the more public frontages.

3.10 Prevalent local traditional materials and colours

3.10.1 The traditional mix dominating the materials and colour palette is eclectic rather than homogenous giving vibrancy to the visual character of the conservation area, particularly in its terraced streets. Traditional materials are invariably natural and were usually, though not always, a response to what was available close by and the demands of the climate. Sometimes painted plaster reigns supreme – at others distinctive warm red clay brick is in the ascendant. Natural slate roofs and painted timber sash windows and door frames predominate.

25. Lawrence Hill

3.10.2 There are however, some unusual departures from the more common materials used. Some almost go unnoticed (such as Westmoreland Green slates on a former Professor's house at Magee and again at No 13 Northland Road). Others are highly visible and are found in some of the area's landmark buildings. The buff coloured Scottish sandstone of the Magee College building and the silvery grey milled aluminium of the UU Aberfoyle Research Pavilions demonstrate that well chosen materials (that are different from the norm) can be used to very positive effect when the architecture, detailing and workmanship is high quality and the choice of colour harmonious.

Prevalent traditional materials and colours include:

3.10.3 Buildings

- Welsh Bangor Blue natural slate - purple/blue/grey mix (also some dark grey slate)
- Warm red clay brick
- Painted plaster - colours vary but hues are generally subtle
- Pale yellow sandstone (used for sills)
- Lime mortars/plasters (lime washed, painted and unpainted)
- Sand: cement plaster (painted and unpainted)
- Timber, painted (windows, doors, fascias, soffits, sprockets)
- Lead – low pitched roofs, bay windows

3.10.4 Public Realm

- Local schist or "whinstone" (boundary and yard party walls)
- Wrought iron (heavy gauge metal)
- Insitu concrete (copings to boundary walls and pavements)
- Granite setts and kerbs (Mourne granite)
- Cast iron, painted (lamp standards)
- Painted plaster front boundary walls
- Warm red clay brick front boundary walls (avoid rustic finish)

26. Back returns on Clarence Avenue

3.11 The value of historical buildings and groups

3.11.1 New towns are often anonymous and sterile. Devoid of any memory or legacy from the past they lack character and have difficulty attracting people to live in them. If high quality historic buildings are demolished and replaced with mediocre new buildings the unique character of the city is diluted until it looks like 'Somewhere-else Ville'.

3.11.2 Authenticity

Historic buildings (listed or not) reflect all the factors that combine to make them what they are: for example: the available materials; climate; craftsmanship; social structures; way of life and economic background. They are real and of their time.

3.11.3 Memory

Historic buildings act as a memory jogger and help people to remember events and times in their past. In remembering the past we are better able to understand and explain the present. Removal of historic buildings erases those aids to memory.

3.11.4 Legacy

Sometimes it can be difficult to remember the original use of an old building because its purpose is long gone and it is disused. The ongoing presence of such old buildings acknowledges the built legacy of the city's past and provokes questions. What was this building? Why is it here? Who lived or worked here? What was life like for them?

3.11.5 Story

Roots are important to all of us. We need to know who we are and where we came from. It is no different for a city. Historic buildings embody the city's past and its roots. Answering the questions posed by the presence of individual old buildings and groups of buildings helps to fill gaps in our knowledge and enables the full story of the city to be told.

3.11.6 Place

What a city looks and feels like is a crucial part of its identity. The university buildings, surrounding terraces, (listed and unlisted) as well as open spaces in the conservation area form a key part of the unique identity and character of the city and are an essential ingredient in making Derry instantly recognisable from Limerick, Armagh, Cork or Belfast. Landmark old buildings animate and make a place more interesting. They help people to orientate themselves and find their way around. They help to define an area.

3.11.7 Uniqueness

Old buildings are often completely unique. Some have things about them that are not found anywhere else. Even when built in established architectural styles such as Classical or Gothic something may still be unique – perhaps it is made of local stone or brick or maybe it incorporates a hand carved detail by a local craftsman. The old buildings within the conservation area are unique within the city – they are different from any other part of it or anywhere else. They cannot be recreated.

3.11.8 Belonging

Over time as people grow up in or get to know a place they develop associations with it and its people. Bit by bit it becomes home. Approaching the place that is home often generates a familiar, comfortable feeling. This is kick-started by its appearance. Sometimes dramatic and rapid change leaves people feeling lost in a once familiar place. Re-using and maintaining old buildings retains the landmarks that tell locals and returning emigrés they have come home.

3.12 Some things are sacrosanct

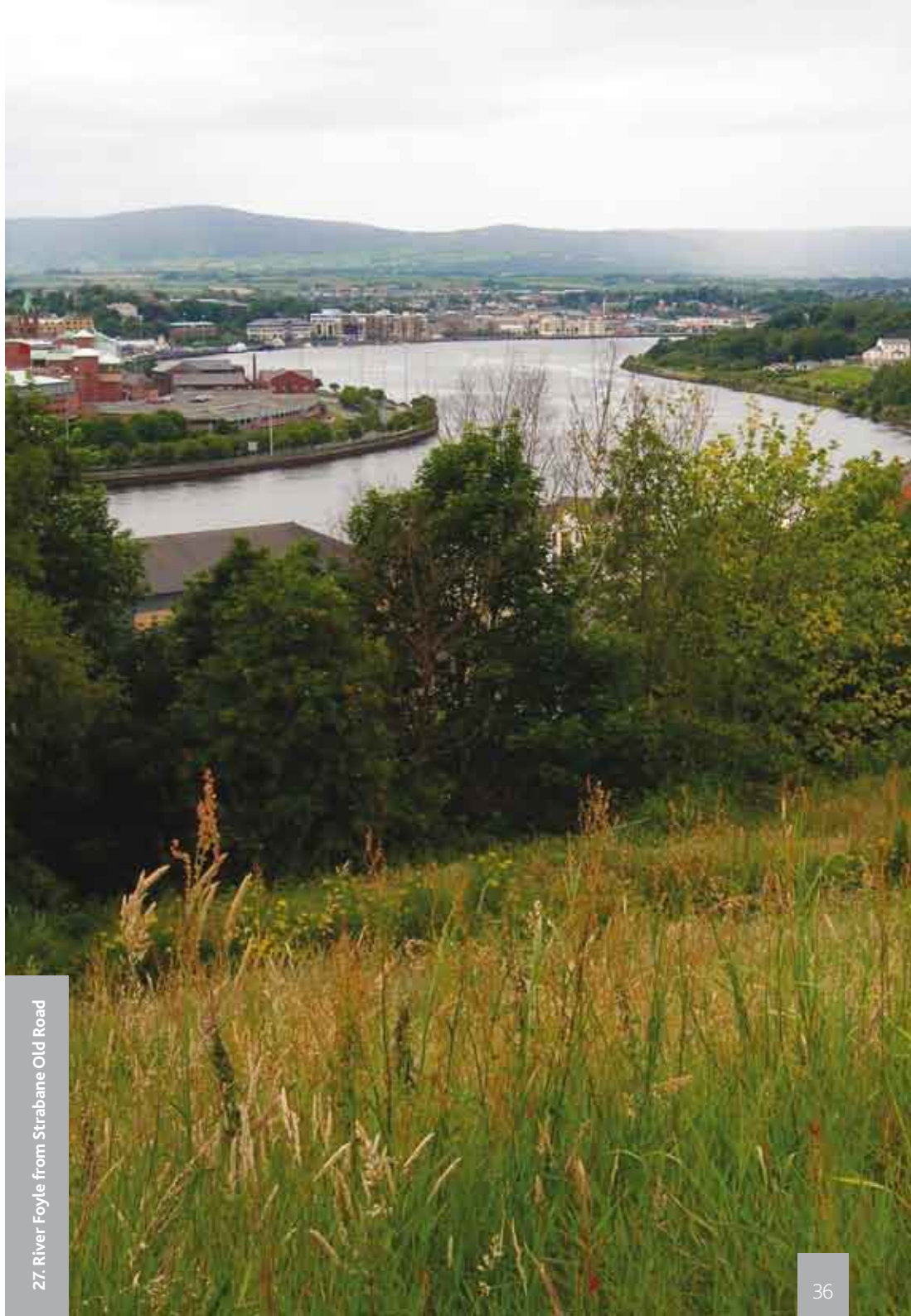
3.12.1 Conservation area status signifies to all those working on the environment within its boundaries and setting that their starting point should be a presumption to preserve or enhance the existing character and appearance of the area. Key aspects within its boundaries and setting make such a positive contribution to it and the wider city that they are considered sacrosanct. Proposals that impact negatively on the elements listed in 3.12.2 - 3.12.7 will not be acceptable.

3.12.2 Listed and historic buildings

Listed buildings (and some non-listed historic buildings) are critically important in the contribution they make to the character and appearance of the conservation area (see Map 5 Appendix 2). These are a non-renewable finite resource and cannot be replicated. All categories of listing make a vital contribution to the area. The contribution that any existing building makes to the character and appearance of the conservation area will be assessed on its individual merits through the normal planning application process. There may be other buildings (not highlighted on Map 5) which are worthy of retention.

3.12.3 Historic roofscape

The profile carved out by delicate finials, turrets, ventilators, stepped chimney stacks, dormers and terraced roofs generates a very elegant roofscape, especially when silhouetted against a setting sun.



27. River Foyle from Strabane Old Road

3.12.4 River Foyle

The curvaceous alignment of its banks, their relationship to each other and the impressive width of the River Foyle is at the kernel of the city and features strongly in a number of iconic views. Development that has a negative impact on the positive visual characteristics of the river will be discouraged.

3.12.5 Key views and overall setting

Key views and vistas add to the experience of those passing through the Conservation Area or viewing it from afar. Loss or diminution of these would significantly detract from that experience. Maps 3 and 9 detail local and long range views and vistas. It should be noted that this is not an exhaustive list.

3.12.6 Trees and gardens

Mature trees, particularly native broadleaves, some significant conifers (for example Scots Pine), smaller specimen town garden trees and their gardens contribute greatly to the conservation area's character and encourage wildlife.

3.12.7 Walls

The many boundary walls in local schist rubble stone are a finite physical asset. This stone is no longer available and these cannot be renewed or created anew. They are unique across Northern Ireland.

28. College Terrace

29. NW Regional College – a Listed Building

4 Protecting Character

4.1 Authenticity

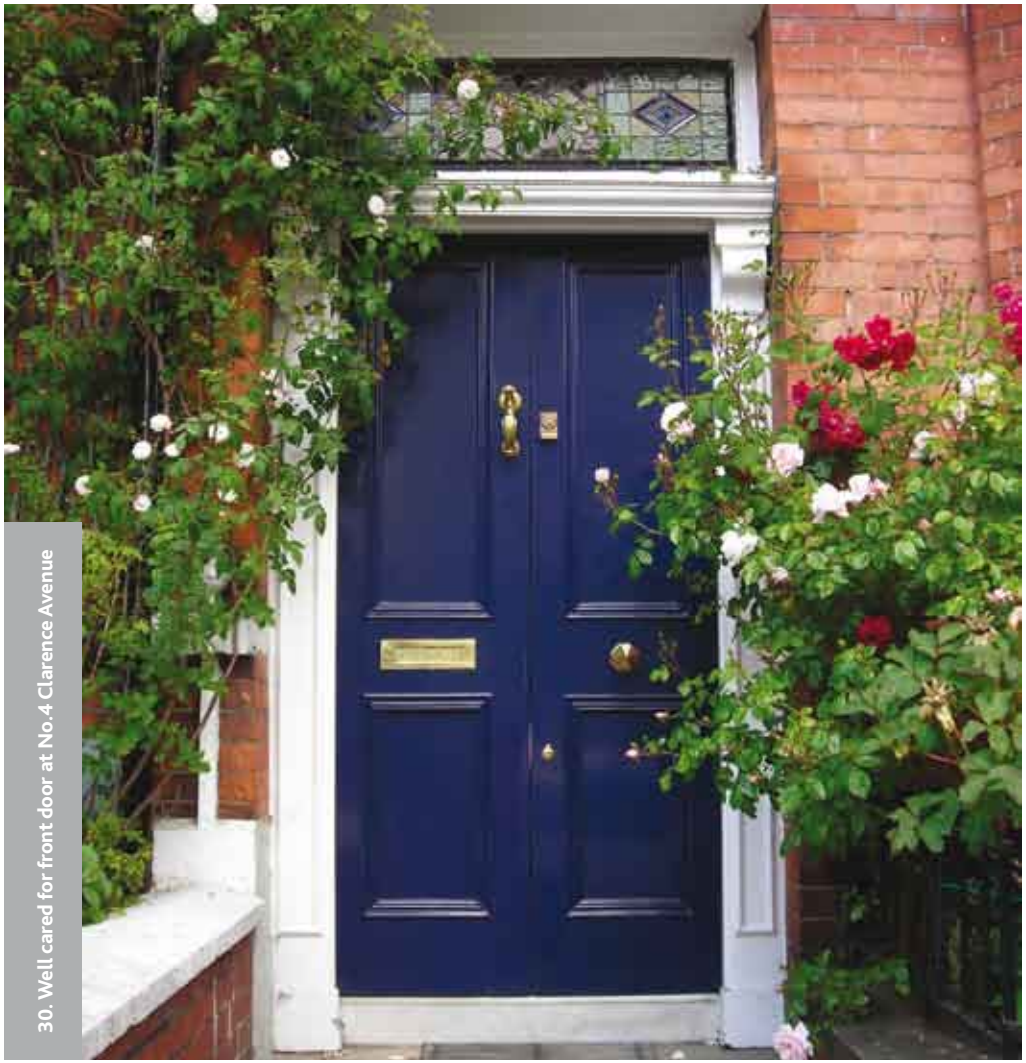
4.1.1 The things that make a historic building authentic are the original materials that it was made from when first built and how these were put together – its details. They belong to a different time when building methods and skills were very different. Some of these materials are no longer available and the skills of these bygone eras may be in very short supply today. Some are extinct. There are several ways to retain authenticity in old buildings whether these are listed or not. Informed judgement is an important ingredient when taking the numerous decisions that arise when repairing or changing old buildings appropriately. This requires a degree of specialist knowledge that can be obtained by engaging the services of a trained conservation professional. The following internationally adopted principles of conservation help maximise authenticity.

Minimum intervention

4.1.2 When working with an old building (whether it is listed or not) aim to change it as little as possible. When exploring possible new uses for an old building prepare a feasibility study to assess the suitability of the old building for the new use. If the change of use requires a high degree of intervention and change this could indicate that the new use is inappropriate. However this does not mean that the building can not be reused for another purpose. Each individual proposal will be assessed on its own merits.

Retain the best of the old and conserve new fabric

4.1.3 Where decay has occurred in original fabric informed repair is by far preferable to replacement with a replica. Avoid the unnecessary removal of original detail. Once 'original' fabric is removed something of the building's historic character and patina is lost forever. Replicas, however accurate, are not the same as 'original' fabric and carry substantially less authenticity and historic value. Aim to retain as much original fabric as possible and to repair rather than remove original detail. Often parts of old buildings that seem to be rotten or falling apart can be repaired and retained very successfully.



30. Well cared for front door at No.4 Clarence Avenue

For example the paint coating on a timber door or window may have failed but all or most of the wood behind may be perfectly sound. Unnecessary removal of painted timber doors, windows or other timber details, and their replacement with inappropriate design, lesser quality craftsmanship, or inappropriate materials and details in the replacement is one of the fastest ways to destroy character and authenticity and this will not be acceptable.

Carry out repairs to slow down the rate of decay

4.1.4 All old buildings decay over time. Regular maintenance and prompt action to carry out emergency repairs help slow down the rate of decay so that old buildings last a lot longer. A stitch in time saves nine!

Repair like with like

4.1.5 When carrying out repairs use the same materials and moulding profiles as the original. Match the texture and colour of original clay brick or stone. Analyse original lime mortar mixes for pointing, plaster or limewash so that the same mix can be used again. If a skirting is partially rotted, or a moulded plaster cornice has been damaged beyond repair then copy the profile of the sound length of skirting or cornice to make an exact copy of the original moulding.

Avoid conjecture

4.1.6 Naturally there are instances when deterioration has occurred to the extent that repair is not viable and it becomes necessary to recreate an original detail. This 'like with like' replacement is the fall back position only if repair is completely untenable. Recreating a detail should only be done when original record drawings and/or accurate photographs of the historic detail are available. The same materials and equivalent standards of workmanship should be used. If these record drawings or photographs do not exist then it is best not to guess what the detail might have been.

Clarity

4.1.7 When it is deemed better to design a new detail this is best done so that it respects the overall character of the building and meets the technical requirements of the original whilst also making clear that this piece of the building was added today. Repairs can also be implemented so that it is clear what is repair and what is original. Input from a skilled practitioner can help to achieve this in a way that is informed and sensitive to the original building but may also be creative.

Changes

4.1.8 Changes that represent the best architectural design, materials and technology of today may be acceptable as long as they are sensitive to and complement the historic fabric and meet current planning policy and guidance. This allows the stories of buildings to be told easily and reinforces the authenticity of the historic fabric.

What do we mean by 'conservation'?

4.1.9 Conservation means keeping the historic fabric of all eras where this is generally agreed to be of architectural and aesthetic value. The best architecture of earlier centuries is not more or less important than that of later times. It all has its place. Removal of worthy architectural elements that are the result of changes made over time in order to bring a building or building group 'back' to some arbitrary halcyon architectural period is discouraged.

4.2 Regulations and Planning Control

4.2.1 When you have a building within the conservation area what does that mean?

Listed buildings

4.2.2 Listed status applies to the entire building inside and out and to everything contained within the curtilage. Before demolishing, or making changes or alterations to a listed building you are required to apply for Listed Building Consent (LBC). This applies to all development including minor works and extensions (Listed buildings do not have permitted development rights). You may also be required to apply for planning permission. Emergency repairs can be undertaken provided these are carried out using 'like for like' materials and that any replacement is kept to a minimum. In this instance you should liaise directly with DOE (NI) Planning Service and the Northern Ireland Environment Agency – Historic Buildings Unit.

Unlisted buildings

4.2.3 Development or changes to an unlisted building within the conservation area will require planning permission. Please note that some unlisted buildings within conservation areas have normal permitted development rights. This means that some minor works and alterations may not require planning permission. You should liaise directly with your local planning office to ascertain if your proposals fall into this category.

Demolition

4.2.4 The demolition of all, or part, of an unlisted building or structure within a conservation area will, with a number of exceptions, require an application for Consent to Demolish under Article 51 of the Planning (NI) Order 1991. The Department's policy on demolition in a conservation area is found in PPS 6 Planning, Archaeology and the Built Heritage, Policy BH14. There is a presumption against demolition of any building or part thereof within a conservation area and in favour of retaining any building that makes a material contribution to the character or appearance of the area. In cases where demolition maybe considered appropriate i.e. where a building does not make a material contribution to a conservation area and consent for demolition is granted, conditions will normally be imposed - these are listed in Policy BH14, paragraph 7.19. A structural report is required to accompany any application for demolition consent within a conservation area. Where demolition is granted this is an opportunity for the replacement building to consolidate the already high quality historic townscape of the conservation area. New build proposals are expected to attain the highest standards of design. It does not mean that new buildings must look like the surrounding old ones but that their design quality is comparably high. Such proposals should demonstrate that they meet policy contained within PPS6 and the Derry Area Plan and that they adhere to all the guidance contained in this document.

Trees

4.2.5 The presence of mature trees contributes to and often enhances the character and appearance of conservation areas. Trees in conservation areas that are already protected by a Tree Preservation Order [TPO] are subject to normal TPO controls but Article 66A of the Planning (NI) Order 1991 Order also makes special provision for trees in conservation areas which are not the subject of a TPO. The purpose of this requirement is to give the Department an opportunity to consider whether a TPO should be made in respect of the trees to which the notice relates.

Any one wishing to carry out works to trees within the conservation area is advised to contact the local planning office (prior to commencement) to seek advice on the most up to date requirements.

31. Mature deciduous trees make a valuable contribution

Guidance on required supporting documentation

4.2.6 The Department may, at any time, seek a written Design Concept Statement for proposals within the conservation area. When requested this should describe and explain the following:

- the site
- the immediate surrounding context (and wider context where relevant)
- the genesis and evolution of the design concept
- how this meets the brief and resolves any constraints (where relevant)
- the final proposal
- how it integrates into the site and its setting

4.2.7 In exceptional circumstances applicants may be required to submit computer generated models and/or a 3D physical model showing the proposal in its surrounding context (to supplement the usual drawings required as part of a planning application). The extent of the model will depend on the nature of the proposal.

4.2.8 Drawings submitted in support of applications should fully describe the new build and/or extensions or alterations, and their context. Heights of proposed development and relevant existing context should be clearly and accurately shown. Appropriate scales should be used to allow materials and details to be fully described (this is particularly important for shop fronts and signage).

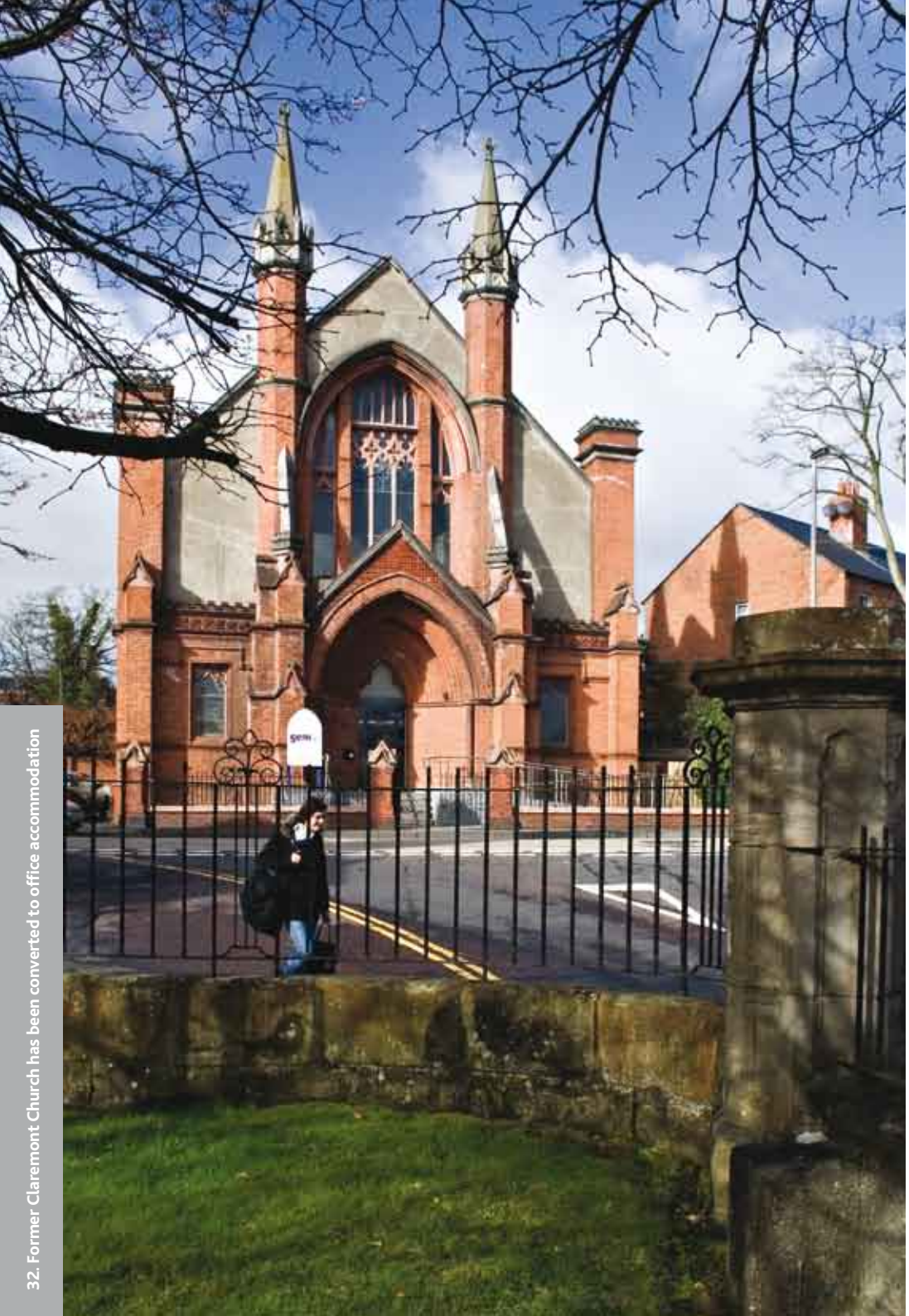
4.2.9 All existing and proposed exterior materials (and their colour) should be clearly shown and keyed into their location on all the building façades. This information should be easy to read and identify on the drawings, and should be separated out of more detailed technical specifications.

Further Advice

4.2.10 For further advice on obtaining the relevant planning consent within a conservation area you should contact the DOE (NI) Planning Service. Some of the most relevant legislation, policy and guidance documents include the following:

- The Planning (Northern Ireland) Order 1991
- The Planning (Listed Buildings) Regulations (NI) 1992
- Planning Policy Statement 1 (PPS 1) General Principles
- Planning Policy Statement 6 (PPS 6) Planning, Archaeology and the Built Heritage
- Planning Policy Statement 7 (PPS7) (Addendum): Residential Extensions and Alterations
- Planning Policy Statement 7 (PPS7) Addendum (Draft): Safeguarding the Character of Established Residential Areas
- Planning Policy Statement 17 (PPS 17) Control of Outdoor Advertisements
- Derry Area Plan 2011
- Your Home and Planning Permission
- Demolition and Planning Control
- Tree Preservation Orders (T.P.O.s)

A full schedule of Planning Policy Statements and Development Control Advice Notes is included in Appendix 4.



32. Former Claremont Church has been converted to office accommodation

4.3 Change

4.3.1 Over time the needs of people using historic buildings change. To meet those needs it is sometimes necessary to make minor alterations. Change can also involve major works and extensions. If a building's original purpose ceases and it becomes disused its condition can deteriorate quickly, sometimes resulting in dereliction. When this occurs there is a risk of losing it altogether. It is then vitally important to find an appropriate new use or mix of uses for the building.

4.3.2 The Magee Conservation Area already has a number of fine historic buildings whose original uses are defunct and for which new uses have been found ensuring their presence for many years to come. The former Claremont Church is now a Business Incubation Centre, Edenballymore Lodge is a nursing home and the former Aberfoyle House provides offices for 'INCORE'.

4.3.3 This Guide will be supportive of applications for change of use in old buildings when the new uses preserve or enhance the character and architectural or historic interest of the old building itself and the conservation area at large and where the proposal meets the requirements of PPS6. When spaces of historic interiors are substantially affected by a change of use to the extent that external alterations become necessary these should be sympathetic to the remainder of the building, its surrounding context and streetscape. This does not mean that these changes must be expressed in the historic style of the building under application and/or other historic buildings in the wider setting. Instead the design of alterations and/or extensions should respect and integrate well with the old building and its streetscape, roofscape and cityscape in terms of scale, shape, massing, proportions and materials and address other important factors highlighted in Chapters 5, 6 and 7. Proposals that do not achieve this will not be acceptable.

Appropriate new uses

4.3.4. Ideally an appropriate new use is one that fits 'like a glove' into the existing layout of the building without an excessive amount of alteration or demolition. It is very rare for a new use to fit so well that no changes at all are necessary. Some minor alterations and/or extensions are usually required. These should be carried out with respect for the old building, to a high standard of design and using appropriate materials.

New uses should respect the street or other public spaces

4.3.5 Buildings, where possible, should allow for overlooking of the street and other public spaces by occupants within those buildings. Active pedestrian accesses onto the street should also be retained. Both allow for the natural surveillance that helps create a feeling of safety in those using public spaces outside the building.

Extensions and alterations

4.3.6 The shape and alignment of extensions should respect or enhance the existing street line and roofscape. Necessary extensions and alterations should complement the original old building and be subservient to it. They should express the best architecture/interior design and the highest quality materials and workmanship of today.

4.3.7 Run of the mill extensions and alterations to smaller historic buildings (such as terraced houses or offices) need to be very skillfully handled to avoid dominating (or even obliterating) the original. In general, when working with extensions to the back returns or sides of terraced houses and offices avoid the following:

- The height of a back return ridgeline coming very close to, equal to or higher than the ridge line of a building's main roof – the former should be subservient
- Back return eaves lines that are higher than the main roof eaves line
- Front, side or rear extensions that accommodate escape stairs and/or lift shafts only - where these cannot be avoided their overall form and roof shape should be simple and should not detract from the simplicity of the building's main roof shape
- Where the repeating signature townscape pattern of back returns remains (or is partially discernable along the rear of an historic terrace) extensions that erode this pattern and/or infill the rear property curtilage will not be acceptable. Where these are unavoidable their design should respect and enhance the signature pattern.

33. Good example of modern infill in historic street at Unity Theatre, Hope Place, Liverpool

Scope for change across conservation area

4.3.8 Sometimes change is necessary to enhance less attractive parts of the conservation area. The Opportunities Map (Map 7, Appendix 2) identifies a number of vacant sites, or infrastructure within the conservation area whose eventual development, replacement or remedial design offers the opportunity for improvement. In order to preserve or enhance the conservation area character applications pertaining to these properties should address the issues and objectives in this guide and fulfil the requirements of PPS6 and other relevant planning policy and guidance.

Repairs and maintenance

4.3.9 All buildings, old and new, need care and repair to keep them looking and performing well. Regular maintenance and repair is something that needs to be built into the management of a building and can mean the difference between timber windows or doors lasting a hundred years or as little as ten. Breakdown, decay and subsequent damage to the fabric of a building are inevitable, even in a relatively new building. Emergency repairs implemented quickly can save considerable time and expense in the future.

4.3.10 Periodic maintenance such as cleaning gutters, down pipes and drains can prevent the development of serious defects. More comprehensive inspections by a skilled professional (say every five years or so) to assess a building's overall condition and identify a programme of repair are invaluable.

34. UU Aberfoyle Research Pavilions at Magee College, awarded Best Building in the Landscape

4.4 Principles of Repair

4.4.1 These apply to any part of a building. When undertaking repair work aim to:

- Retain as much of the original as possible
- Repair like with like
- Carry out necessary research

- Fully record details before dismantling any part of the building - an area of repair where this is often necessary is when the structural timbers of roof dormers or decorative fascias require renewal. This invaluable exercise avoids loss of detail during reconstruction. You should involve a skilled conservation professional in this.

- Don't create problems for the future - a common example of this is the fixing of replacement slates by head nailing through with a dab of silicone applied on top to seal the nail head. The seal eventually fails allowing rainwater to penetrate into the supporting roof timbers. The traditional (and Lead Development Association approved) method of securing slates with a lead tingle is recommended instead.

- Ensure the repair is reversible. Avoid using materials whose future removal would damage original historic fabric.

God is in the details

4.4.2 In 1959 one of the western world's best known 20th century architects, Mies van der Rohe, coined the phrase 'God is in the details'. He was speaking about restraint in design and his point was apt. The details of buildings are enormously important. When well designed and made they can seem to have been inspired and are among the crucial elements that make or break the architectural quality of a building.

What is a detail?

4.4.3 Details refer to the smaller components that are put together to make parts of a building. All parts of a detail are important – the materials, the dimensions of the materials, their colour, shape, texture, the craftsmanship and method of manufacture, how they relate to other details in the building and finally to the overall whole. Important historic details occur inside and out – all are equally important.

35. High quality conservation work has transformed this unlisted historic building at Castle Gate

4.4.4 Typical outside details include:

- Boundary wall copings
- The railings that emerge from this coping
- Gates
- Sub floor ventilation grilles
- Window sills
- Door steps
- Window and door frames and fanlights
- Moulded plaster, brick, stone or timber string courses
- Guttering (and its supporting brackets) and down pipes
- Soffits and fascias (or the absence of these)
- Decorative dentils or other carved sprockets
- Ridge tiles (plain or decorative)
- Elaborate chimney pots
- Dormer windows especially their cheeks, roofs, eaves
- Rooflights
- Finials
- Cast iron, timber or lead ridge finials
- Decorative roof ventilators etc

4.4.5 This list is not definitive; there are often many other details especially on larger civic buildings.

4.4.6 Improving a historic detail to prevent the re –occurrence of a defect is sometimes necessary. This might apply where an exposed stone coping on a roof verge has no damp proof course and is letting in water. Considerable skill is required to improve problematic original details such as this without loss of character. The services of a conservation professional may be required to achieve this satisfactorily.

Effect of loss of detail in historic buildings

4.4.7 The unthinking removal (or covering over) of original detail on a historic building (listed or unlisted) greatly undermines the overall character of that building and diminishes the architectural quality of the conservation area. When this happens again and again the overall authenticity of the street and the wider conservation area is significantly diluted.

Avoiding loss of historic detail

4.4.8 The same principles apply to protecting the character of the large scale elements. Avoid removal of original detail if at all possible. Repair details in situ as far as possible. If a detail is beyond repair but sufficient fabric remains to record it then use this to make an exact replica in the same materials as the original. If the detail has been lost completely do not fret. Either accept that it is gone and live with that or use its absence as an opportunity to create a contemporary replacement that is sensitive to the overall composition – the latter requires great design skill and it is recommended that a skilled creative professional be employed to carry out this work. Do not make it up yourself.

Avoid elimination of historic details

4.4.9 There is often a lot of interesting fine detail at roof level. It may not seem to be all that important so high up but Derry's topography means that roofs can often be seen at close quarters from other buildings and from higher ground. Some very refined and delicate details such as chimneys with decorative stoneware pots, decorative cast terracotta ridge tiles or dormer windows with cast iron or carved timber ridge finials make an enormous contribution to the area's skyline, eaves line and its overall character. The character of the area is lessened when these details are removed or watered down.

Vulnerable details

4.4.10 Several elements of historic building detail are very vulnerable to removal. Their replacement in materials such as PVCu, and in some cases extruded aluminium or pressed metal, is undermining the historic character and architectural quality of the conservation area. This will not be acceptable.

Details most affected include:

- Cast iron rainwater goods (guttering and down pipes)
- Painted timber soffits and fascias
- Window architraves (especially at dormers)
- Dormer cheeks
- Rooflights
- Painted timber sliding sash windows and doors
- Decorative ridge tiles
- Fine cast iron and carved timber finials at ridges and apexes

The importance of detail on new buildings, alterations and extensions

4.4.11 When creating a new building, or carrying out alterations or extensions to an existing building the design and construction quality of the detailing is just as critical to the overall architectural success as good siting, planning, shape, massing, proportion, materials and composition of facades.

4.4.12 Good detailing involves considerable thought, resolution and refinement by the architect or agent. This is achieved through a creative process that draws on and expresses the essence of the original design concept for the new or altered building and requires a high degree of design skill.

36. Innovative detailing at Jones House, Randalstown

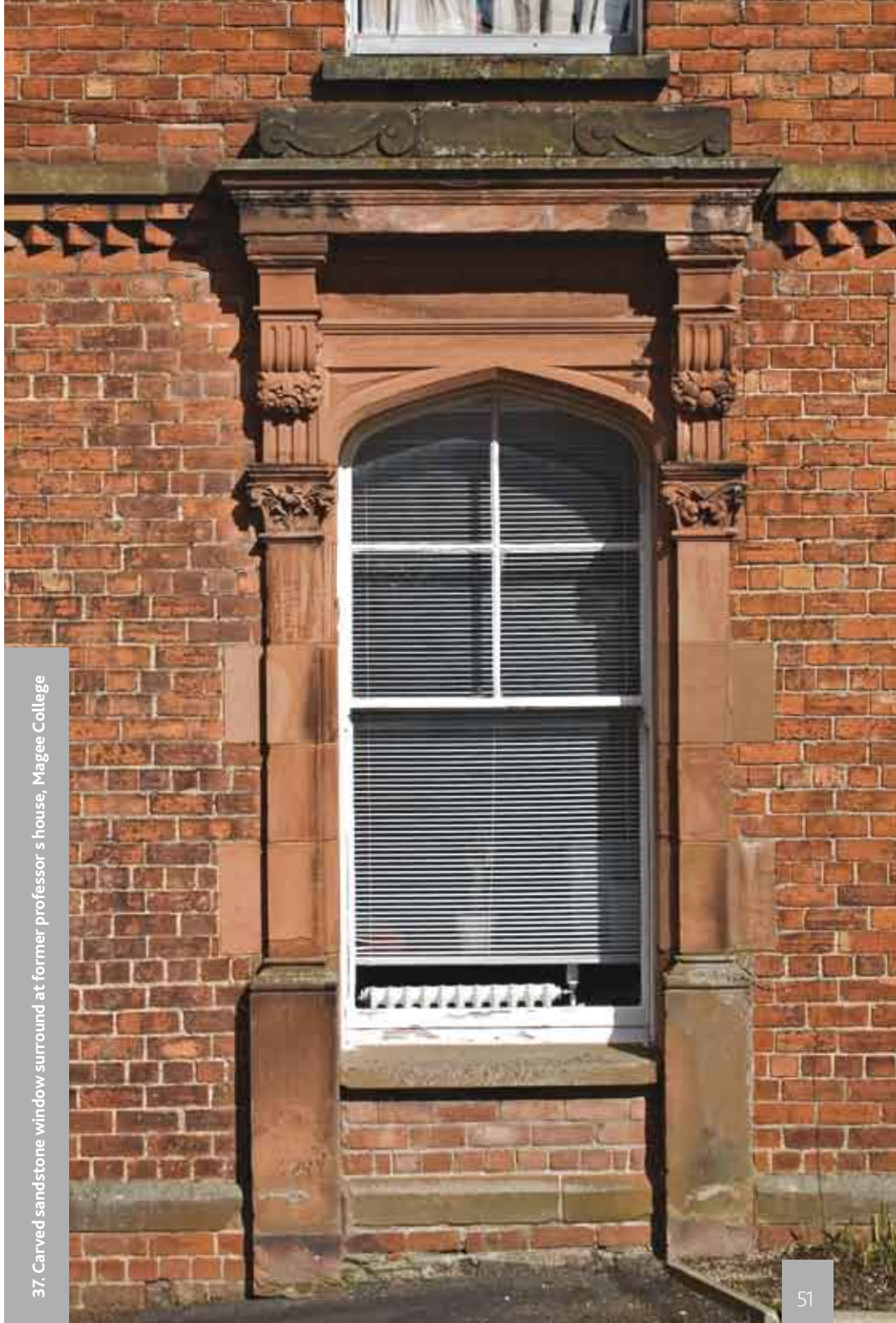
4.5 Windows and doors

4.5.1 Existing timber windows and doors are like the eyes and nose in a face. They give it a unique personality and character. The visual character and delicate quality of old glass is just as important as the design of the frames. Repairing existing timber windows is the only way to retain their refined design details, original materials and craftsmanship

4.5.2 Timber frames often look much worse than they are because of badly peeling paintwork. The base timber may be sound or only rotten in isolated places. A skilled craftsman can piece in durable timber to leave a sound window that functions as good as new.

4.5.3 Historic ironmongery on doors and windows is a very important aspect of their character. Ironmongery includes such fittings as handles, hinges, fastenings, window pulls, door knobs and knockers, letterboxes, numbers etc. These are often unique to the building and irreplaceable. Take care to retain, clean and re-use these. Modern replacement look-a-likes bear no comparison.

4.5.4 Poorly designed replacement windows made of inappropriate or low quality materials can be removed if an opportunity arises. When original drawings or examples of original windows remain (such as in parts of a unified terrace) then these can be copied exactly. If not then it is best to install new windows that restore the building's aesthetic dignity and still benefit from 21st century technology. One approach might be the installation of simple, painted timber, double glazed sliding sash windows minus any astragals. Avoid imitation astragals applied to or sandwiched between double glazed panes. New windows that are well designed and fabricated clearly denote an old building's ongoing evolution.



37. Carved sandstone window surround at former professor s house, Magee College

38. Dormers at 56-60 Northland Road

4.6 Dormer windows

4.6.1 Fine traditional dormer windows light the attics of the grand townhouses in the area. The finest are at Nos. 56-60 Northland Road (see photo 38 opposite). These are also the most at risk. Across the conservation area details vary in terms of dormer window shape, proportion, treatment of ridges and dormer cheeks but common features are:

- The front of the dormer generally rises in line with the front facade
- Dormers are placed centrally in relation to the width of the front facade
- They have a modest size and are small in scale
- They are well proportioned
- Their roofs are generally double pitched – dormer pitch angle is the same as that of the main roof
- They have a vertical rather than a horizontal shape
- They do not have gutters
- The dormer cheeks are clad in vertical slate or lead
- The window frames are sliding sash, painted timber

4.6.2 Many of these windows are already beautiful and need no improvement in design (though they may well need repair). Resist the temptation to change their size, shape, scale, and materials, or the size and configuration of their windows.

Insertion of dormers

4.6.3 If a dormer window has been previously removed there are a number of valid options:

- Leave it as is – this can be done even if the rest of the terrace still retains dormers

- If evidence exists as to the size, shape and detail of the original (i.e. original architect's drawings for the building) then a replica adhering to the evidence could be re-instated

- If no evidence remains of the design of a previous historic dormer then a new one could be created whose design respects the adjacent dormers in size and scale. In line with international principles of conservation it should be clear that the new dormer is new and therefore it could be implemented in current construction methods with simple detailing

- If the building is part of an otherwise unified terrace with no dormers then it is best to avoid disruption of the overall unified pattern. The insertion of new dormers in this instance will not normally be acceptable

- If there is a wish to insert a dormer on a historic building (listed or unlisted) where none existed previously this needs careful consideration and skilled design

- If the terrace is made up of an eclectic mix then the insertion of a dormer may be acceptable but the quality of its design and materials must be very high

4.6.4 Maximising the available light and usable floor space of attic floors in terraced houses often results in the creation of visually dominant dormers that extend almost the full width of the roof of the house. This approach is aesthetically poor and will not be acceptable.

4.6.5 New dormers in historic terraces should respect the size and scale of its own building and the rest of the terrace. They should be designed to respect the position, size, shape and proportion of other relevant historic dormers on the terrace but should still be clearly of their own time. Simplicity in design and detailing is an excellent servant in this regard. Avoid the use of PVCu cladding on dormer cheeks, eaves, fascias, rainwater goods etc. (see photo below of Nos 17 and 19 Northland Road).

39. Avoid PVCu in window frames and cladding to dormer cheeks

4.7 Rooflights

4.7.1 Rooflights have always been part of historic buildings. Where they occurred in town houses there was usually just one on the front roof plane (and perhaps another on the back or on a back return). These were invariably very small and existed to serve a very basic function – admittance of light and air to a staircase or small box room at attic level. Usually cast iron (painted black or dark grey) they might have had one simple vertical dividing bar or none. Their dark colour, the fact that there was only one, and that they were so small meant that they blended well into the overall architectural character.

4.7.2 Some larger buildings (such as shirt factories) had much larger rooflights admitting natural light to deep plan shop floors. Their frames were also cast iron or steel and often formed a continuous panel made up of patent glazing bars at relatively narrow centres. It was not usual to see a number of individual small or medium sized rooflights peppered randomly across the slated roof.

4.7.3 When renewing or repairing a historic rooflight on a historic townhouse or other historic building:

- Maintain the size and position of the original
- Retain the historic cast iron or patent glazing framing and spacing if possible
- If a replacement frame is necessary (because the original is beyond repair) use a new cast iron frame whose appearance matches the original where possible

40. Large traditional rooflight (in background) at Aberfoyle House, UU integrates well. Traditional lead lined, arched headed dormer in foreground

4.7.4 When a critical need arises to create a new rooflight on a historic building aim to:

- Maintain the pattern of one small rooflight on the front roof plane of historic terraces (where this exists)
- Keep the number of new rooflights to an absolute minimum
- Tuck new rooflights away on roof planes that are relatively well hidden from surrounding streets, buildings and upper ground levels in the area
- On larger buildings one large well designed continuous panel of roofglazing (or perhaps an innovative roof dormer) that respects and makes an overall contribution to the architecture of the building (viewed from afar and near at hand) is preferable to several smaller roof lights of the same or mixed sizes peppered across the roof plane.

4.7.5 Whether replacing rooflights or installing new ones avoid:

- PVCu frames
- New frames whose colour does not blend well with the historic roof covering or the wider roofscape
- New frames whose thickness lacks the visual refinement of the original
- Large or medium sized individual rooflights (square or rectangular) – these have relatively large panes of glass that reflect a lot of light. These catch the eye and detract from the wider roofscape
- Too many discrete rooflights – when these are visible from street level or higher levels of the conservation area or the city too many individual rooflights can detract from an otherwise architecturally high quality building
- Rooflights whose opening light rotates through 360°

4.8 Typical eaves, fascias, soffits and verges

4.8.1 There are three main eaves types in the Magee Conservation Area: an overhanging eaves supported by a timber fascia and soffit or a brick corbel; a parapet or a raised verge such as at Magee College or the Jacobean gables on Nos 11 – 15 Lawrence Hill and the former Claremont Church; or no eaves at all – sometimes found on front facades and very common at the rear and back returns of terraces.

41. Typical Victorian fascia and soffit

42. Typical detailing at verge and rear eaves of terraces

43. Parapets at Florence Terrace, Northland Road

4.8.2 Victorian buildings often incorporate quite elaborate horizontal or vertical carved timber supports to overhanging fascias, soffits and decorative barges. These are an integral part of the architectural character. They also serve a practical purpose by supporting heavy cast iron gutters.

4.8.3 The side gables and backs of terraced buildings usually have a minimal slate overhang – bargeboards, fascias or soffits are absent. At most a small projecting corbel made up of a single course of brick or plaster may exist along the eaves just below the slate overhang. This provides a fixing for rise and fall gutter brackets

4.8.4 Parapets concealing lead lined gutters behind are less common in the Magee Conservation Area where the bulk of historic buildings are domestic in scale and detail. They do exist at the original Magee College, and at a section of terracing on Northland Road. The raised verges typical of the gables of many Victorian churches occur at the former Claremont Church.

4.9 Renewal of existing historic rainwater goods

4.9.1 Traditionally guttering and down pipes were cast iron, painted. The profile of gutters is often half-round, supported on iron rise and fall brackets. Sometimes the guttering on fronts of buildings has a more elaborate ogee or bolection profile moulding.

44. Cast iron downpipe at Clarence Avenue

Traditionally down pipes were round. The detailing on hopper heads was often quite elaborate and gave considerable aesthetic quality to something performing a very utilitarian function. Replacement gutters should match the original profile.

4.9.2 Cast iron is expensive but its texture and solidity has a rich aesthetic quality. If your budget will stretch it's worth every penny to reinstate cast iron when replacing existing rusted rainwater goods. Cast aluminium is an acceptable substitute provided the profiles match the original. Extruded aluminium and PVCu will not be acceptable.

4.10 Plaster, pointing and render

4.10.1 The renewal of renders, plasters and pointing is an aspect of repair that can radically change the character and condition of an old building. In the early part of the 20th century mortar and plaster mixes changed from porous, breathable, flexible lime putty:sand mixes to inflexible non-porous, hard, mixes of sand:cement (perhaps gauged with bagged lime). Technically these two mixes look and behave very differently.

4.10.2 Lime based mortars, renders and plasters allow the moisture that enters old walls (due to rain, rising damp or because of activities inside – cooking, showering etc) to evaporate out. This helps to prevent a build up of moisture over time and allows walls to dry out.

4.10.3 Over time the inevitable movement in a building causes inflexible cement based renders to develop numerous fine hairline cracks. Rainwater enters the structure through these. The non-porous render prevents the evaporation process and serious problems of dampness can develop or worsen.

4.10.4 Decisions about when or how to remove inappropriate cement based renders or about the appropriate mix and application of lime based mortars, plasters and renders requires specialist professional skill and judgment, as well as highly skilled workmanship by specialist plasterers.

4.10.5 Re-pointing and repair of historic brick or stone walls is an art in itself. Cement based mortar pointing (applied in very good faith) can cause surrounding brick or stone surfaces to spall off speeding up the overall decay of the wall. The removal of inappropriate cement based pointing needs to be carried out with great care to avoid damaging masonry.

45. Excellent example of lime pointing in rubble stone at Raphoe Cathedral

4.10.6 Avoid the use of angle grinders to remove existing surface paints or pointing (particularly when this is a sand:cement mix). These power tools can damage the corners and surface of historic brick and stone badly. 'Plastic' repairs should be carried out using hydraulic lime or lime putty based mortars, coloured to match the original with brick or stone dust. Resin or cement based repairs are inappropriate. Important decisions about when and how to remove cement based pointing, and how to renew it to achieve the optimum aesthetic and technical results, and where and how to carry out 'plastic' repairs should be taken under guidance by an appropriately trained conservation professional.

46. Cracks in cementitious mortar, Lawrence Hill

47. Cement pointing causing premature brickwork decay, Lawrence Hill

4.10.7 Lime based mortar pointing applied incorrectly or with inadequate protection under the wrong weather conditions can fail. This should only be carried out by craftsmen/women on completion of specialist training.

4.11 Cleaning masonry

Patina

4.11.1 The dirt that builds up over time on natural stone, clay brick and other historic surfaces contributes a great deal to a building's patina of age - the mellow appearance that develops over time telling us that a building is truly old. Patina can add a great deal to the character. If a building does not need repair and its details can be read relatively easily from the ground it is acceptable not to clean at all in order to retain and protect the patina.

To clean or not to clean?

4.11.2 Decisions about cleaning wall surfaces within historic environments can generate controversy within conservation circles. In a conservation area it should be clear which buildings are old buildings. Doing too good a cleaning job can leave an old building looking as if it had just been built. This should be avoided if possible.

4.11.3 Particularly aggressive cleaning methods can affect the original texture of historic materials, or even lead to unwanted loss of fine detail. Technically inappropriate methods for a given material can have unwanted side effects later. Among others this could result in the masonry surface becoming dirty again rapidly. Not cleaning at all may mean that essential new insert stones installed during repair can end up looking like the last remaining teeth in an otherwise toothless mouth.

48. Porous Lime mortar on the gable of No.6 Waterloo Street

4.11.4 Extreme levels of dirt build-up can mask fine historic detail. This can also make it very difficult to identify necessary repairs. When this is the case a degree of cleaning may be necessary and the next step is to decide just how much. During the 19th century high levels of air pollution (typical in areas of large cities dominated by heavy industry) often resulted in a thick deposit of grime and dirt build up on wall surfaces. Despite Derry's reliance on coal fires as the main heating source for most of the city up until the 1980s this level of thick dirt build up is not such a great problem. When repair is needed or fine detail cannot be read relatively easily from the ground then some light cleaning may well be necessary. This should be carried out in a manner that still retains some of the historic patina.

Specialist skills

4.11.5 Informed decisions are necessary to decide whether, when and how to clean masonry surfaces to retain patina but still facilitate necessary repair. This is an area of specialist expertise within the wide range of specialist professional skills needed to achieve high standards of conservation. The services of a stone specialist working alongside a conservation architect are recommended to achieve a best practice approach.

4.12 Paints

4.12.1 Specification of paints is another specialist area. Paints applied on old porous masonry, plasters and timber (all of which need to breathe to ensure that they do not decay quickly) should also be porous otherwise they can undo a lot of good repair work beneath. Sometimes the historic paint itself is worthy of retention. Paint scrapes taken internally and externally to remove layers of modern paints can identify historic paints, distempers, lime-washes and paint colours behind. This can reveal very interesting information about a building and how its overall colour and surface texture have changed over time.

4.12.2 Lime and cement based rendered walls were often unpainted. Sometimes this occurred front and back and sometimes just on the back. Over time these renders developed a surface patina that is part of their historic character and forms part of the conservation area's colour palette. It is most authentic to leave such walls unpainted where possible. Unpainted lime renders have a luminosity that has a visual appeal of its own.

4.12.3 While painting can brighten up lime or cement renders in the short term it also creates a maintenance burden for the future where none existed previously. Unless paintwork is renewed regularly it can look worse than any unpainted render.

4.13 Gates, railings, and other ironwork

4.13.1 Historic gates, railings, finials etc often embody very intricate details, exhibit a high standard of craftsmanship and add a level of refinement to the character of a building. This adds immeasurably to the appearance of the area around it and sometimes its skyline. Loss of this is highly regrettable. Regular maintenance of historic ironwork is vitally important to avoid loss in the first place. Rust is the great enemy - its regular removal and repainting the weapon against it.

49. Historic gates at Magee College

4.13.2 Where original details exist ironwork can be recreated – though usually at great cost. Often they do not exist or the original detail may be too badly rusted to decipher. By then it is too late.

4.13.3 In these instances it is better to design replacement metalwork that maintains a degree of refinement and is sensitive to the original architecture without aping "what might have been" historic details. There is a great danger of falling between two stools and being neither one thing nor the other. A high level of design skill is required to achieve a successful contemporary approach.

4.13.4 It is most likely that new railings, gates or other metalwork will be made of mild steel - galvanised or painted. There may be circumstances/locations where other metals such as stainless steel, bronze or copper may be acceptable depending on whether their colour is harmonious with the mix of colours in the building. When designing new railings or gates the gauge of the metal and size and weight of section specified should be carefully considered to be appropriate for the architecture of the original. The use of excessively light sections and gauges can detract from otherwise acceptable designs for new railings and gates.

4.14 Appropriate materials

4.14.1 Traditional materials listed previously are appropriate when repairing historic fabric, altering/extending old buildings or constructing new buildings, provided their colour harmonises with the old.

4.14.2 Some traditional materials may no longer be available (such as local schist stone or wrought iron). The skills to use them may be in short supply or, for some, their cost may be prohibitive.

4.14.3 There are a number of alternative modern materials that can be used in conjunction with, or separately from, the traditional materials already listed. However these should be part of a well designed, well detailed building whose overall appearance enhances, harmonises with, and complements the existing context created by the historic materials and their palette of colours.

4.14.4 The Guide seeks to encourage quality, creativity and innovation in the conservation area's physical fabric. New materials or existing traditional materials used in an unusual way may be acceptable.

4.14.5 Sometimes the modern materials chosen will match what is already there and sometimes they won't but they should always be compatible with each other both within the building and within the wider environmental context.

50. Modern materials used to good effect at Learning Resource Centre, Magee College

PVCu

4.14.6 Many people believe that PVCu windows are durable, maintenance free and value for money because they are so cheap. However:

- Uncared for PVCu will degrade and discolour after only twenty years whereas well maintained windows made of durable timber can last a hundred years or more.
- Unless cleaned every six months, dirt becomes embedded in PVCu. Prolonged exposure to ultra violet light 'chalks' the surface. This makes it grainy and inclined to retain dirt.
- Pollution and sunshine yellow the surface and attack the PVCu structure making the frames prone to cracking. These defects cannot be repaired by splicing in a new sill, part of a frame or by applying a new coat of paint. Within a relatively short time the frames are likely to be removed.
- PVCu has the added drawback in that it does not degrade naturally and is considered to be a toxic material in landfill. This presents sustainability issues.

Source: 'Window Frames for a Sustainable Future', Lydia Johnson

AVOID X

51. PVCu windows

4.14.7 Avoid materials like:

- Concrete roof tiles
- Fibrous cement slates
- PVCu (often used for windows, doors, sills, fascias, soffits, barges dormer cheeks and rainwater goods)
- Extruded aluminium gutters and down pipes (especially square down pipes and ogee section versions)
- Imitations of natural materials (stone, brick, slate etc)
- Stone from other places (in boundary walls)

Because the local schist stone is no longer available stone from surrounding counties and further afield has been imported for use in new rubble stone walling. This has very different textures and colourings and the trend is effectively undermining one of the most significant aspects of the city's regional identity. While use of stone from other places can never be ruled out in significant buildings caution should be exercised before deciding to form new boundary walls in rubble stone from other places. As an alternative consideration could be given to the use of materials for boundary walls that are not made of stone at all.

52. School of Creative and Performing Arts at UU Magee College

Example of appropriate high quality materials: local schist stone, sandstone and painted timber.

5 Blending the new with the old

5.1 Quality of conservation and design

- **Conservation** is about conserving or 'saving' the authentic traditional historic architecture.

- **Conservation** is not about copying the original authentic historic architecture many decades or centuries after it has been built.

New buildings, extensions or alterations in the conservation area

5.1.1. When building afresh within a historic environment the new work is most successful and has greatest integrity when it is high quality, respectful of the surrounding historic context and reflects the architectural expression of its own time i.e. it is contemporary. There is no single version of contemporary architectural expression.

5.1.2 Passing stylistic trends and fashion come and go. High quality design endures. Rather than dictating a particular style the Guide aims to promote a high quality environment that incorporates innovative contemporary design alongside the authentic historic structures. This should respect, reinforce and add to the Magee Conservation Area's best historical signature patterns, architectural traditions and their exemplary conservation. The Guide encourages individual expression in new design in conjunction with excellent conservation of historic buildings so that new buildings can evolve creatively in a way that also respects and complements the existing character of the area.

Innovative contemporary approach

5.1.3. Contemporary architecture may come in a shape and/or in new materials and other elements that no one has ever seen before – it will then be something that innovates.

5.1.4 This was achieved very successfully in the 1960s extension to the Ulster Museum in Belfast (located within a conservation area) designed by Francis Pym and with the large 1987 extension to Enniskillen's Victorian Ardhowen House to create the Ardhowen Theatre (see photo 53 opposite). The latter was designed by the former McCormick Tracey Mullarkey Architects, Derry (Tom Mullarkey - partner in charge). Both buildings were RIBA award winners at the time.

Traditional contemporary approach

5.1.5 Another approach that may fit into the contemporary category is one that draws heavily on tradition for the design solution. Traditional shapes, massing, materials and siting still offer considerable scope for contemporary expression within the traditional form or materials specified. The contemporary expression may come in the shape, proportion and composition of windows and doors or other elements. It may be evident in the approach taken to detailing. There is plenty of scope for reinterpreting historic form and detail in a way that is clearly rooted in the past but of today.

53. Ardowen Theatre, Enniskillen

5.1.6 Sometimes a design solution derived from something traditional can, in the hands of an inspired and skilful architect, be transformed into something amazing, yet traditional at the same time. Liam McCormick's 1967 Church of St Aengus at Burt in Co Donegal (for which the Derry born architect was awarded an RIAI Gold Medal) is an excellent example of this. Inspired by the traditional form of the circular fort at An Grianán overlooking his site, Liam's creative decision to use an asymmetrically placed spire transcended the traditional and infused the form of his design solution with new vitality. This building is strongly rooted in tradition and the forms of the pre Christian past. It is simultaneously of its own time, and yet looks as if it was built yesterday.

Reproduction

5.1.7 'Reproduction' or 'pastiche' reproduces the architectural styles, language, proportion and detailing of the past – usually from the 18th and 19th centuries. This is a conservative approach and one that mostly eschews innovation and creativity.

5.1.8 Modern day building economics and restricted budgets often prohibit the level of refinement in detailing and craftsmanship that were part and parcel of the rich architectural quality of the historic originals. The 'pastiche' or 'reproduction' end product is, more often than not, a pale imitation of its predecessors, and frequently built in materials and/or a standard of workmanship that does not compare. This 'play safe' approach lacks authenticity and is frequently the least successful of the new build approaches.

5.1.9 A faithful reproduction of historic styles requires a very high degree of architectural knowledge of and expertise in the architectural theories and detailing of past historic architectural styles on the part of the practitioner.

Blending in

5.1.10 Blending into an existing historic context does not mean that new buildings, extensions to old ones, or other elements within the public realm should copy the existing historic architectural styles. For any new element to blend into the conservation area and its setting it should have several qualities:

- Respect for its context
- Appropriate siting
- Appropriate height and massing
- Compatible scale
- Good proportion overall and also in its elements and details
- A well composed arrangement and rhythm of elements (for example windows and doors)
- Choice of materials and colours should complement the surrounding context

5.2 Design quality

5.2.1 This Guide draws on criteria for defining and identifying high quality design set out by established UK organisations long involved with advocating for and raising awareness on design quality: Commission for Architecture and The Built Environment (CABE) and The Royal Fine Art Commission. Clients and agents are asked to respect these criteria in their applications so that future buildings and public realm works, along with the existing historic environment will all form equal and important parts of the distinctive urban environment that is Derry.

The client sets the tone

5.2.2 Clients are encouraged to select professionals with excellent skills in conservation, contemporary architecture, urban design and landscape architecture. Choose well and the end result can add value to your building and the quality of the immediate neighbourhood. This can help lift the city's image.

Selecting your construction professional

5.2.3 It is worth shopping around to get an overview of the range and quality of work going on in the country. For information on award winning conservation projects and new buildings in historic urban environments contact the RSUA (Royal Society of Ulster Architects) and/or the RIAI (Royal Institute of Architects of Ireland).

5.2.4 Allow time to visit some of these interesting projects in other parts of the country. Once you have seen a few in the flesh and have a feel for what you like it is worth visiting their 'authors' to see other examples of their work. Ask them to explain their approach. Does it marry with yours?

High calibre conservation architects and designers

5.2.5 There has been a trend recently, north and south, to reveal rubble stonework in old buildings by picking off their protective renders. This is largely rooted in nostalgia for old rubble stonewalls and misinformed assumptions about what the building would have looked like. Though some historic buildings were designed in an exposed stone (such as high quality ashlar as at Magee College or built in very finely carved and high quality rubble stonewalling such as at St Columb's or St Eugene's Cathedrals) many other habitable rubble stone built structures were rendered partly as a second line of defence against driving rain and sometimes to improve the appearance of the roughly built rubble stone.

5.2.6 Historically rubble stone was the concrete blockwork of the day – it was the only available walling and there was no sentimentality about its appearance. In very damp climates (such as Derry's) permanent removal of historic breathable renders from rough rubble stone walling could easily result in increased dampness.

54. Before

55. After

The photographs opposite highlight high quality conservation work carried out by Howley Hayes Architects to reinstate a pigmented lime wash and technically appropriate and historically accurate wet dash lime render at Kildraught House in Co Kildare. Note how historically accurate paint colours have been applied to the windows and doors.

5.2.7 High quality architectural, urban design and landscape architecture design skills are developed from an innate creativity refined over years in practice. Working with old buildings is a skill that requires specialist training. Fully qualified architects and other construction professionals usually undertake this training post qualification.

5.2.8 Ensure that the relevant construction professional (for your purpose) has high calibre design ability and, where necessary, the appropriate training in historic building conservation required to achieve high quality design and conservation standards. Ideally these professionals should hold accreditation from a recognised conservation body.

The built environment reflects the culture

5.2.9 The quality of the environment within a conservation area or city reflects the attitudes of the collective community that creates and uses it – it is the litmus test of the things that are important or unimportant to the people and is a visible expression of their culture. What do you see when you look around? Everything you see in the built environment tells you something about the culture of the people of the city and the wider Northern Irish society.

Does it matter what we build?

5.2.10 In a world where everything is looking more and more like everywhere else it is vital for this city to maintain its uniqueness – so that it continues to look and feel like Derry and not more like Belfast, Armagh or Letterkenny.

Diversity and richness

5.2.11 Regulation and prescription do not achieve good design and often stifle the very quality, creativity and innovation needed. This Guide seeks to encourage the evolution of a context from which better design and conservation can emerge. Good design requires well functioning buildings (and public spaces) that meet the needs of their users and look good inside and out. Durable, long lasting materials, high quality workmanship and responsible environmental systems are also essential. These contribute to the longevity of a building and its sustainability. Great looking buildings and spaces that are well used and last longest represent best value for money.

Is the site right for the building?

5.2.12 Building land is a finite resource in the city. Once it is built on or redeveloped it could be tied up for at least fifty years – possibly longer. Within the conservation area there is a need to ensure that:

- Sites are developed with buildings whose functions suit the potential of the site.
- The orientation of the site is appropriate for the building and the uses within it and that the views from, past and to it are good.
- The uses to be accommodated within your building will be compatible with and benefit existing users in the neighbourhood.
- A feasibility study is carried out to examine the appropriateness of the size of the proposed building for the proposed site and for its surrounding context. Just because a site exists does not mean that it is suitable for all and any building types.
- Your building integrates positively with existing ground levels and facilitates positive interaction between its users and surrounding streets and public spaces.
- Good use is made of light and sun falling on the building and that it does not impact negatively on the light and sun falling on buildings around it.

Avoid:

- Sites (or designs for sites) where the massing and shape of the building is too large/ tall or too small/low for the context or setting.

5.3 Prominence

5.3.1 Avoid buildings that "stick out like a sore thumb". Magee College sits on an elevated site in a prominent position. The colour of its main walling material stands out from all the buildings around it. It demonstrates how a well designed building can be prominent and respectful simultaneously. Buildings should have a suitable level of prominence for their site. Sometimes the site and context will facilitate prominence. Sometimes it will require the building to be discreet.

5.3.2 Either way a building or group of buildings should always take their place respectfully within the overall grouping that is the conservation area, its immediate setting and the wider setting. This does not prohibit originality but when discretion is appropriate it may require the client and design team to exercise restraint with regard to the location, physical size, height and appearance of a building

Respect

5.3.3 A building or building group should complement existing historic buildings in size, shape, height, scale, materials and colour. New buildings, extensions and alterations whose quality is poor in any one of these aspects of design will not be acceptable.

56. Magee College set within its context

57. Canning Street, Liverpool

5.4 Orientation

5.4.1 Existing street patterns and plan forms often dictate the orientation of buildings - particularly terraces. Where the urban plan form is more dispersed and buildings are detached there is more leeway and each façade will have an aspect and get the sun to some extent (unless it is entirely north facing). Aim to achieve a good relationship between a new building and/or extension and its surrounding buildings and open spaces.

5.4.2 Detached buildings that form part of a dispersed plan form enclosed by an existing historic boundary can respect this but their orientation should also take account of and address the street pattern beyond the boundary.

5.4.3 Internal and external functions associated with a building that will benefit greatly from high quality natural light and sunshine (such as café terraces) are best positioned on the sides of the building that will admit this light at the times of the day when it is most beneficial.

5.4.4 Don't forget the roof. This also has an aspect to the sky and perhaps to long distance views (or other roofs). With careful design roofs can admit high quality light to the interior of large buildings and long narrow terraced plots.

5.5 Size and scale

5.5.1 Size and scale are not the same thing. Two buildings of equal size and volume can have very different scales depending on how this is handled by the designer. The architect of Magee College, one of this conservation area's largest buildings, has achieved a modestly scaled building very successfully. The frontage has been divided into eleven bays, three of which project forward - the central tower and two end bays breaking up the overall length. The verticality of the tower also cuts the building in half and draws the eye upwards. A low ridge height and parapet wall at eaves level reduces the apparent height of the roof. These architectural devices provide the bones of a modestly scaled large building. This is refined further by the proportion of the central tower, and composition of stone pinnacles, gothic headed arches, windows and doors.

5.5.2 The scale found in many of the conservation area's old buildings can be a starting point for establishing an appropriate scale for new buildings and extensions without resorting to copying the original. New development whose scale is too large or too small for its context will not be acceptable. Aim to achieve a scale that is in keeping with the existing context. Skilled design can achieve this in ways that are impossible to prescribe.

58. Magee College

59. The Old City Shirt Factory, Patrick Street

5.6 Form or shape

5.6.1 The generic form or shape of the historic buildings in the conservation area is relatively simple. Townhouses are usually two rooms deep and two to three storeys high, with a one or two storey back return. Both have double pitched roofs at approximately 35°. The eaves and ridge line of back returns is lower than those of the main roof. The larger stand alone buildings are also two to three storeys high and several have pitched, slated roofs often with hips.

Clues

5.6.2 In Derry several examples exist of very large, long buildings of up to three storeys whose pitched roofs integrate successfully into the overall townscape. Their ridge height is relatively low because the plan depth is quite narrow. Magee College and the old City Shirt Factory in Patrick Street (see photo 59 opposite) are good examples. The latter sits well opposite modest two storey workers' housing. This guide does not advocate copying this traditional roof shape to the letter but refers to it because of the clues it offers for contemporary reinterpretation.

Potential Pitfalls

5.6.3 Avoid:

- Unsightly flat roofs and roof plant rooms. These are often part and parcel of modern buildings. Unless these are designed with care their shape and materials can generate very unsightly views when overlooked from a height.
- Steep pitched roofs on deep plan buildings where these generate excessively bulky, dominant and high roof shapes that fail to integrate into the wider roofscape.

- Large expanses of flat roof or partial concealment of flat roofs by applying mansard or other roof profiles along the frontage only – these generate unsightly and banal views especially when viewed from higher ground and rear approaches.
- Extensions whose pitched roof, ridge and eaves line is higher than the original ridge line, particularly when this changes the shape of the original roof plane on the main roof.

5.7 Proportion

5.7.1 Good proportion matters. A badly proportioned building will be ugly. If a building is to be attractive to the eye and lift the spirit good proportion must be part and parcel of every aspect of it.

5.7.2 The Oxford English dictionary definition of proportion is "the correct or pleasing relation of things or parts of a thing". This appears to assume that proportion is, of itself, pleasing. But is it?

5.7.3 Good proportion is not always present. More often than not it is found in historic buildings. However it is uncommon in many buildings created since the mid 20th century. Since then a host of relatively new architectural theories have emerged and historic systems of proportion fallen out of use.

5.7.4 Good proportion should apply to the whole building. It is no good creating a building that has a good concept, is well sited, respects the principle of local character patterns in its shape and materials, maximises light and views but fails to achieve beautiful proportions.

5.7.5 Equally it is no good achieving good proportions in the overall shape of the building or its roof but having awkwardly proportioned dormers, windows or doors.

'If it ain't broke, don't fix it'

5.7.6. Many historic buildings already have extremely well proportioned elements. Aim to leave these as they are where possible. In exceptional circumstances and if alteration is really necessary ensure that a very skilled practitioner is appointed to design the amendments.

5.8 Volume and massing

What do we mean by volume and massing?

5.8.1 Like size and scale, volume and massing are not the same thing. Two buildings could have roughly the same volume but completely different massing. The massing of one may be refined and in tune with the heights and massing of surrounding buildings while the other is ungainly and the building sticks out like a sore thumb.

Massing

5.8.2 Massing is the way in which the overall volume inside the 'shell' or 'skin' of the building is held together. It might simply be contained by a big box or it might be a collection of smaller boxes or other shapes that all together make up the whole building. Massing is another aspect of building design that requires considerable design skill to be done well. If it isn't the building won't fit well into its surroundings.

Volume, massing, scale and proportion

5.8.3 Volume and massing are interlinked with scale and proportion. One affects the other. If massing and volume are good the work necessary to achieve good scale and proportion is reduced. The volume, massing, scale and proportion of new buildings, and extensions to old ones should be well handled so that these new additions to the city blend in well.

60. Contemporary extension to listed building on Clarendon Street

5.9 Roofscape

5. 9.1 Roofscape is what an overall grouping of roofs in the area looks like from a distance. One aspect of this is the line traced by the edges of roofs, spires, towers, turrets and trees against the horizon. It is also the near distance view against the sky of the roofs, chimneys, dormers and eaves line along a particular street – for example the outline of Lawrence Hill looking uphill.

5.9.2 At certain times of the day and year the roofline in various parts of the conservation area is very special and so unique that it is well worth protecting and enhancing. The baby spires of Magee College peep through October morning mists that linger over the Foyle Valley. In summer its creamy lacy edging against a cobalt sky blackens with the setting sun.

5.9.3 Sometimes it is the very finest of details that make all the difference to the elegance of this skyline. The repair of existing historic buildings should ensure that all elements of roofs that contribute to the skyline are retained. These include ridge lines, dormers, spires, towers, turrets, chimney stacks and pots, pinnacles, finials, ventilators, and cast or wrought ironwork, etc.

5.9.4 Applications should explain and illustrate fully how buildings will enhance rather than detract from the exquisite skyline and roofscape in the Magee Conservation Area and its setting. Applications that detract from the city's skyline and roofscape will not be acceptable.

Satellite Dishes, Burglar Alarms and Flues

5.9.5 Additional equipment, such as satellite dishes, burglar alarms and flues are part and parcel of modern day living. Thoughtless positioning of these items on buildings within the conservation area can have a very negative impact on an otherwise aesthetically high quality environment. Avoid installing these externally, but where necessary great care should be given to positioning these devices discreetly.

5.9.6 If a satellite dish or burglar alarm is being considered then try to position this to the least visible side of a building. Bear in mind that the sides and rear of buildings can often make a positive contribution to streetscape and are frequently visible from other streets. In some cases it may be possible to position burglar alarm sounding bells internally.

5.9.7 The colour of these devices should also be carefully chosen so that they blend into the streetscape when viewed from a distance. Satellite dishes (which do not enjoy permitted development rights in a conservation area) made from a perforated metal are less obvious than solid dishes.

5.10 Townscape

5.10.1 Townscape is how all parts of the buildings and surrounding open spaces look together. New development should create positive townscape within itself and enhance surrounding historic townscape.

5.10.2 What is the collective impression overall? Perhaps it is filigree tree branches enfolding stately 'pavilions', and terraces like steps of stairs? Ensure that new development enhances the overall impression.

5.10.3 Like peeling the skin off an onion further scrutiny reveals layer upon layer - the expanse of the River Foyle; the riverfront; street upon street rising to the hilltop tree line of Templemore Park. New development should respect existing layers and form new ones.

5.10.4 Unexpected glimpses of spires, pediments, dormers etc invite exploration. Retain existing glimpses of these and create new ones.

5.10.5 Well positioned landmarks of architectural quality help us to negotiate our way around – we (and visitors) use them to direct ourselves. Retain existing landmarks and create new ones.

61. Montrose, Rockmount and Claremont Villas, Northland Road

5.10.6 Vistas also help people to locate themselves, assisting movement. Development should frame existing vistas and create new ones – this might be the careful positioning of a significant building to close the view at the end of a long and wide street or even the judicious planting of a long tree lined avenue, where appropriate.

Learning lessons from the past

5.10.7 When it comes to protecting historic streetscape, roofscape and overall townscape and ensuring that new interventions are a positive addition there is no need to reinvent the wheel. When renewing buildings or parts of streets today there are lessons that can be learnt from the excellent skills in Urbanism demonstrated by town planners and architects who created the historic fabric of the city since the Plantation through the 18th and 19th centuries without resorting to slavish copying of surrounding architectural context.

5.10.8 Architects and others making proposals for new development can and should learn key lessons in the way the buildings that make up the city's rich legacy of built heritage were designed and laid out to form an attractive and well composed overall townscape. This is relevant with regard to street patterns, relationships between buildings and public spaces, vistas and vista stops, block and plot sizes, appropriate form, height, massing, scale, materials etc. Clearly this is not to suggest that new buildings should look like old buildings but rather that the essence of historic approaches to street design and the respect that old buildings had for each other and the city's hilly context should be evident in new development.

5.10.9 This still allows great scope for skilled architects to reinterpret the lessons of the past in new ways. One excellent example of this occurs in the Clarendon Street Conservation Area at An Cultúrlann, Great James Street (see photo 62 opposite), where the street façade of O'Donnell and Tuomey's innovative infill building respects the traditional eaves line of the existing street and takes its lead from the vertical proportions of the adjoining traditional 19th century townhouses without producing a replica.

62. An Cultúrlann - modern infill at Great Jame's Street

5.11 Setting

5.11.1 PPS6 Policy BH 12 New Development in a Conservation Area states that important views within, into and out of the conservation area are protected. Section 7.11 reinforces this in instances where new development is proposed within the setting. "Special care is required in the location and design of development proposals close to a conservation area... new development will be expected to respect the character and appearance of the adjacent conservation area while the Department will also seek to retain important views into and out of the area".

5.11.2 Because of the city's hilly topography there are numerous vantage points that provide high quality panoramic views as well as more focused views and vistas into and out of the Magee Conservation Area (see Maps 3 and 9 at Appendix 2). At times the conservation area itself forms part of the wider setting for the other two conservation areas, and in particular, the Clarendon Street Conservation area due to its close proximity. There is great potential for new development, either within the immediate or wider setting, to impact positively or negatively on the character and appearance of the conservation area.

5.11.3 PPS 6 Planning Archaeology and The Built Heritage identifies The Walled City of Londonderry as a potential contender as future UK nominee for World Heritage Status (2.11). The implications of such a designation are found in Policy BH 5 The Protection of World Heritage Sites.

63. Magee Conservation Area set within its wider context

5.11.4 Over the last twenty years there has been extensive redevelopment of the former docks area. There is scope for a great deal more change especially along the western riverside lands and Strand, Northland and Duncreggan Roads. One of the unforeseen effects of over thirty years of conflict in the city was that it created extreme difficulty for those bodies tasked with the rebuilding and regeneration of the city. The environment that has emerged reflects that. As a result much of the quality and character of the setting is not on a par with that of the other two conservation areas.

5.11.5 This Guide seeks to encourage the evolution of much higher quality development within the setting commensurate with the rich character and quality of the historic conservation area. All new development within the setting should meet the policies contained within PPS6, address the issues contained throughout this Guide and aim to achieve good design quality.

Riverside development

5.11.6 Some of Europe's most beautiful, most visited cities -Copenhagen, Amsterdam, Prague, Venice, Dublin - have fantastic long waterfronts formed by the buildings strung along the banks of their main waterways.

5.11.7 Their historic buildings are like links in a chain: similar in height (more or less) and often joined to each other, to form a unified edge. Usually the architectural quality is very high. All these factors mean that this most public "edge" is a very attractive face of the city and forms a key part of its identity.

5.11.8 The buildings fronting onto the river that runs through the centre of cities and the bridges that link both sides form critically important elements in the character of that place. The RIAI award winning Millennium Bridge (opposite) designed by Howley Harrington across the River Liffey and the joined up four and five storey Georgian buildings that form the historic Quays frontage are instantly recognisable as being Dublin.

5.11.9 Few cities have a river as wide as the Foyle. Because of its width it is easy for insignificant buildings to become virtually invisible and fail in their role as a link in the chain. Overly dominant buildings can also be problematic. They may well have a presence but they scream visually and cause disunity.

5.11.10 The city's hilly topography means it is very height sensitive. Wonderful views east across the Foyle from the upper levels of any of the city's three conservation areas overlook the roofs of buildings along the river. It is not difficult for these views east to be partially blocked and marred by the flat roof of a bulky and excessively tall modern building along the river.

64. The Liffey Quays and Millennium Bridge, Dublin

5.11.11 Development should achieve unity in appearance along the length of the riverfront. Heights can differ to an extent but extremes should be avoided. Overall there should be a good visual relationship between building heights, plan alignment and mix of materials.

5.11.12 Development should support pedestrian activity along the riverside walk. Ground floor uses should be active and include some that are open to the public in the evening and weekends as well as during the day. Ground floor car parking along the riverside walk or routes leading to it will not normally be acceptable due to its detrimental impact on the visual amenity of the area.

5.11.13 Pedestrians and cyclists should have priority. Where vehicular access is necessary this should be arranged to avoid severance (caused by road and vehicles) between building frontages, their users and the river. Large areas of surface car parking will be discouraged. Otherwise surface parking should be restricted to small well laid out groupings.

65. Cork School of Music

5.12 Quality of architecture within the setting

5.12.1 The Magee Conservation Area is very visible from the wider city and its quality and character can easily suffer at the hands of poor quality architecture beyond its boundary. The architectural quality of both is equally important. All new development within the setting should address the issues contained throughout this Guide and aim to achieve the criteria for good design quality.

5.12.2 This Guide wishes to encourage the evolution of a more ordered edge to river front development within the urban context. This should have sufficient scale to define and enclose the river without blocking views of the river looking east from higher levels. River front developments should have a clear building line. Buildings should form part of a front building line. Projections and or setbacks such as balconies, bays or foyer entrances can be used as part of the architectural vocabulary.

5.12.3 The new Cork School of Music (opposite), winner of an RIAI Regional Award 2008 (designed by Murray O'Laoire, Architects) is a good example of well designed contemporary architecture because the building's size, scale, massing, materials and design of facades address and form a positive frontage to the River Lee.

5.13 Height in the conservation area and its setting

5.13.1 Several historic buildings in the city have elements that are somewhat taller than the rest of the building – church spires, towers, turrets, cupolas, pinnacles or roof ventilators. They share two things – elegance and refinement. Derry's historic areas have great charm and intimacy. They are relatively small scale with the dominant historic building height along the river four to five storeys, and three to four storeys high within the streets. These heights suit the overall scale of the city and help ensure that good views east and west are maintained. This pattern should be reinstated where it has been lost and maintained where it already exists.

66. Derry s historic roofscape viewed from Crawford Square looking east.

5.13.2 Some of the city's most architecturally impressive riverfront and inner city historic buildings such as Rock Mills, the Star Factory, Hogg and Mitchell or Rosemount shirt factories or the former Tillie and Henderson Factory offer good guidance on appropriate building heights for buildings of this size, particularly along the river front.

5.13.3 Taller elements that form part of new buildings within the conservation area along the river, and within the setting can be successful when they have a real purpose, and a positive and refined presence in shape, scale, massing, proportion and detail. They should form good views and add positively to the skyline and/or roofscape.

Do not use architecturally poor buildings as a precedent

5.13.4 Some of the larger recent riverfront buildings are a negative presence visually. These should not be used as a precedent by designers to make a case for general heights, massing, scale or materials that are inappropriate in new development proposals.

Effect of modern space standards on scale

5.13.5 Modern floor to floor heights are often lower than historic ones – resulting in a different scale. Where possible and appropriate aim to relate new buildings to the dimensional height of historic buildings rather than the precise number of storeys.

5.14 Sustainability

5.14.1 A successful conservation area will be sustainable environmentally, socially and economically.

Environmental sustainability

5.14.2 Environmental sustainability is concerned with protecting and conserving both biodiversity and the environment by reducing waste, preventing pollution and using natural resources as efficiently as possible to reduce energy usage and CO_2 emissions. Old buildings already contain a lot of natural raw materials in built form – walls, windows, doors, natural slate, etc. Reusing these old buildings means there is less need to consume new materials, or dispose of waste materials from demolition. This helps reduce the consumption of fossil fuels.

Social sustainability

5.14.3 The conservation area has significant relatively stable communities of residents and workers many of whom identify strongly with their historic roots. New development should balance, support and enhance these existing communities.

Economic sustainability

5.14.4 Economic sustainability in a conservation area may require all those who have an interest working proactively to ensure the conservation area is vibrant and thriving. This involves careful management of the conservation area such as being proactive in finding new uses for vacant buildings/buildings at risk, carrying out emergency repairs to arrest decay and dereliction in buildings at risk. New uses should contribute to and support a balanced community of residents and workers.

Increasing the energy efficiency of old buildings should not be at the expense of their character or condition

5.14.5 Planning permission is required for renewable energy development within the curtilage of domestic dwellings within the conservation area (see Planning Information Leaflet 12 for advice). Businesses within the conservation area do not benefit from permitted development rights and planning permission is always required.

5.14.6 Improvements in energy efficiency should not prejudice the character of historic buildings or increase the risk of their deterioration. The size and reflective surfaces of the metal frames and glass tubes that make up solar collectors means they are highly visible, even from a distance. These would undoubtedly change the character of the roofscape in the conservation area and affect the setting.

5.14.7 Solar panels on the roofs of historic buildings within the conservation area that are visible from surrounding streets or from distant view points are discouraged. Positioning them at ground level may be an option, in some instances.

5.14.8 Historic buildings within conservation areas may be exempt from the full gamut of the Building Regulations (NI) as they apply to improving energy efficiency. For further information refer to “Historic Buildings and Energy Efficiency” on the NIEA website.

67. Clarence Avenue

6 Excellent Open Spaces

6.1 Successful Streets

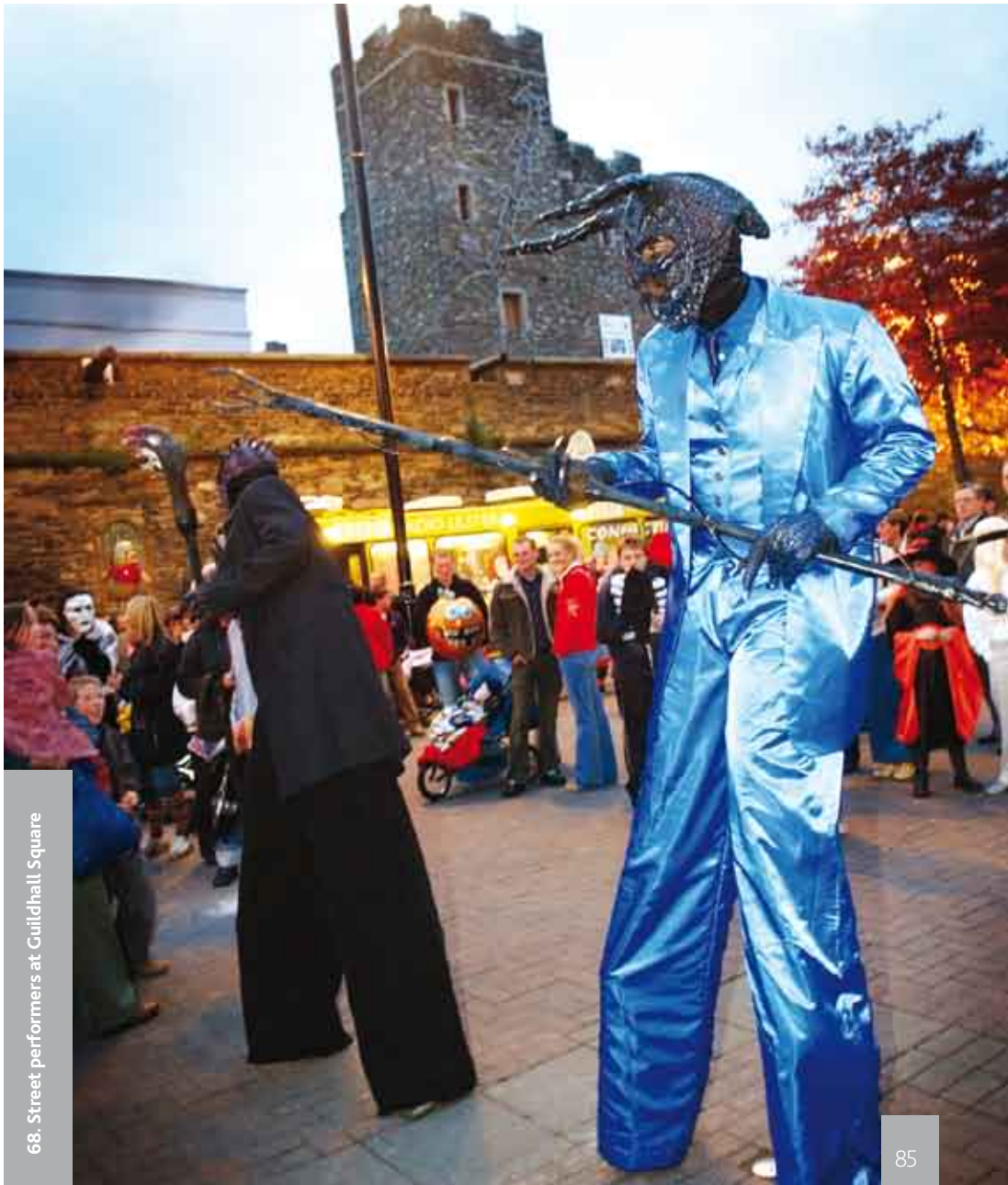
6.1.1 Every city needs a recognisable hierarchy of streets along which buildings can take their place and within which activities (both internal and external) can take place. Successful cities have great richness and vitality in their street life. A road is just something that facilitates traffic movement. Streets are about much more. They are outside rooms where people can walk, talk and play safely. The Magee Conservation Area already has some great streets. They contribute a lot to the complexity of the city and require managed support to retain their stability and vitality.

6.1.2 Successful streets require good enclosure along their length and along streets at each end. The Guide encourages building heights appropriate for the width of the street and also the formation of new streets where possible.

6.1.3 New roads should be designed to maintain traditional building lines and street corners. These require careful design to ensure safe pedestrian and vehicular movements in line with DRD Roads Service requirements.

Buildings should face streets

6.1.4 Buildings should present their public face to the street and give it life. They should form the building line. The main points of pedestrian access into all buildings should be directly from the street and be formed at regular intervals along its length. It is important that the occupants of buildings can overlook streets. They should have good views through windows and pedestrian access through doors.



68. Street performers at Guildhall Square

Developments should have a clear building line

6.1.5 Buildings that face onto existing streets or border squares and parks should respect the common building line created by the front face of the adjoining or adjacent buildings. Where the street line is weak development should aim to strengthen this. It should take its lead from established building lines further along. Projections and setbacks such as bays, porches etc can be incorporated.

Buildings set back from the building line should contribute to the street scene

6.1.6 Developments should be appropriately scaled to relate to the street. Incorporate boundary treatments, such as walls and railings, which can contribute to the enclosure of the street and reinforce the building line.

Elevations should be in scale with the proportions of the adjacent space

6.1.7 The front elevation of a building should be in scale with the size of the space that it encloses. A sense of containment is vital if streets and other open spaces are to have a positive sense of identity and foster activity.

Optimise existing vistas

6.1.8 Protect existing vistas and vista stops and create new ones. Gaps between buildings should not distract the eye from the major vista along the street.

Fire escapes and lift shafts

6.1.9 External fire escapes can be very unsightly within the conservation area streetscape. Where these are necessary to meet the Building Regulations on means of escape they present a design opportunity, regardless of where they are located on the building. They deserve as much care and creative thought as any new building and should be carefully designed to add to the overall street composition.

6.1.10 Sometimes a proposal for a change of use means that regulations in respect of disabled access and means of escape require the installation of lift shaft and escape stairs. Where possible it is best to accommodate these within the original building. Where there is insufficient floor space or this would compromise the architectural quality of internal spaces sometimes the only solution is to build an extension.

6.1.11 By their very nature these often take on a tower like form. If these are badly handled in design terms they can decimate the architectural quality of the building they serve and that of the surrounding streetscape. These extensions present a considerable challenge to the architect. With skill and creative design there is great scope for these to be designed in a way that enables them to make a positive contribution to their building and the streetscape.

Services

6.1.12 Surface cables and conduit tacked onto the facades of buildings (which may require planning permission) are very unsightly and should be avoided. Equally cutting chases for conduit can seriously damage historic surfaces. The routes for wiring and other service should be designed with care to minimise this.

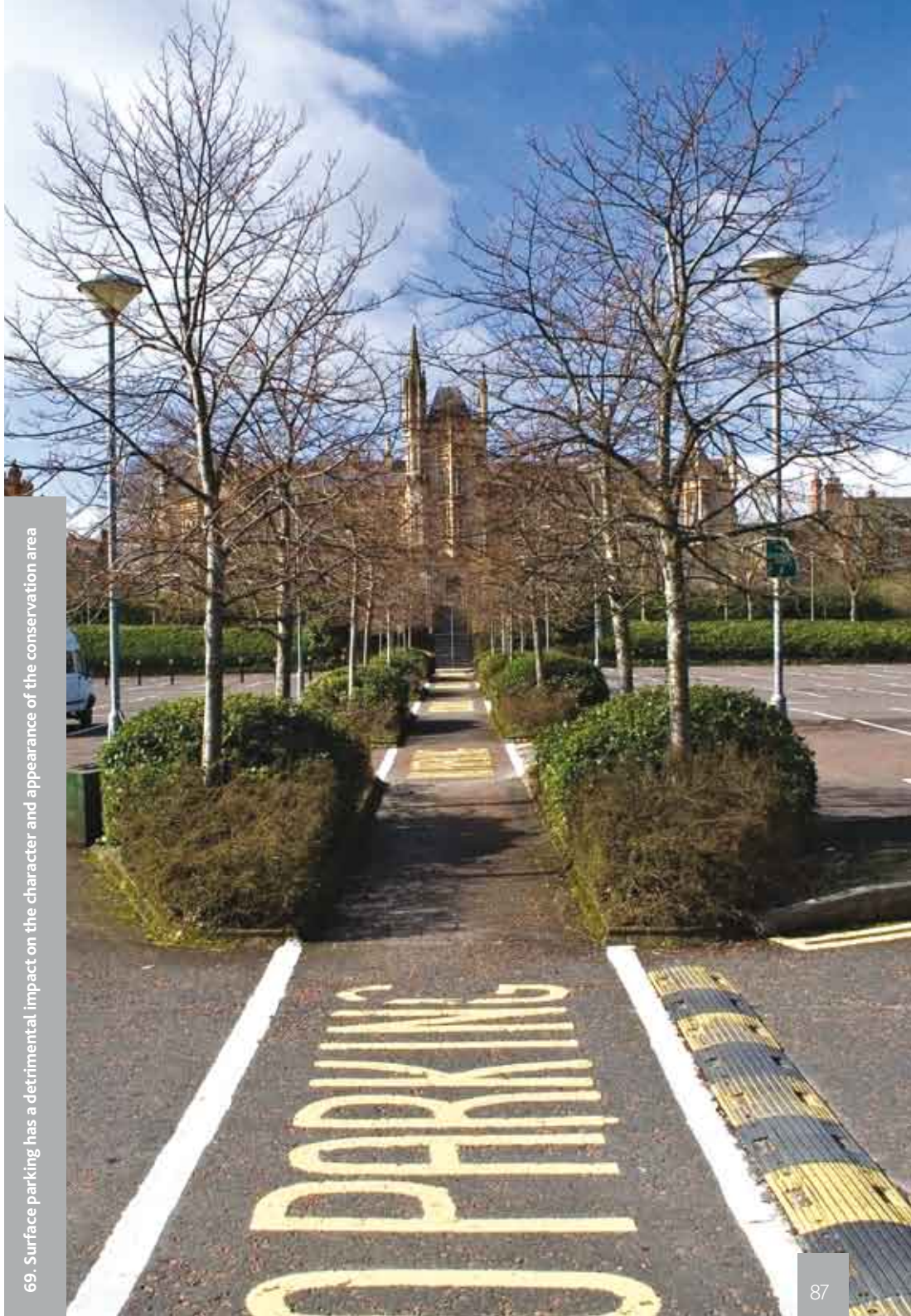
6.2 Traffic and parking

6.2.1 Reliance on cars will continue until better developed forms of public transport and viable options for managing commuter traffic into and out of the city exist. The Guide recognises the concerns of retail, commercial and leisure outlets in this regard. Nevertheless new development proposals within the conservation area and its setting will be encouraged to respond to the future development of public transport in the city so that reliance on the private vehicle will be reduced.

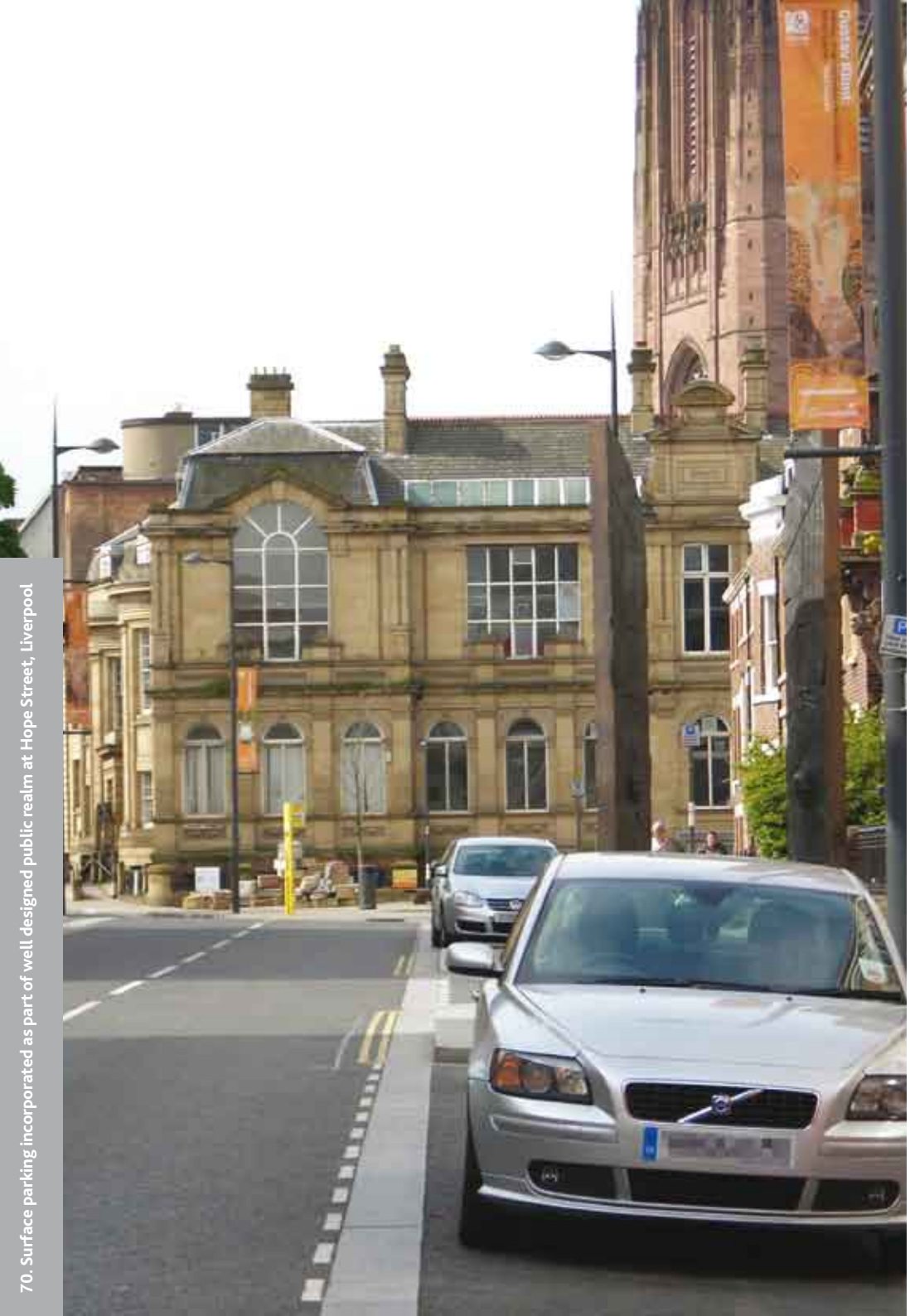
6.2.2 Surface parking requirements should be accommodated without altering the established building line along a street. Parking to the front of a building within the curtilage of a property often leads to an undesirable setback at the building line and breaks a vital relationship between the building and the street detracting from townscape quality. The visual impact of surface car parking should be minimised. On street surface car parking should be designed to avoid compromising views to and from historic buildings.

6.2.3 While fulfilling the practical parking needs, large surface car parks can have a very negative impact on social vibrancy and the visual appearance of the conservation area and its setting. Where possible, existing areas of large scale surface car parking should be removed or reduced. This would only be acceptable if suitable alternative means of facilitating transport and/or accommodating car parking are provided.

6.2.4 Pay stations and ticket dispensers should be well designed to be robust, simple and visually low key. They should be positioned with care to avoid compromising views towards historic buildings.



69. Surface parking has a detrimental impact on the character and appearance of the conservation area



70. Surface parking incorporated as part of well designed public realm at Hope Street, Liverpool

The benefits of on street parking provision

6.2.5 Good streets can accommodate cars parked side-on along a street. This helps reduce car speeds and creates street activity. Where there is good natural surveillance from buildings along a street the cars parked along the side of the street are likely to be safer than those parked in a large car park out of sight. Cars parked end on are more visually dominant and can impact negatively on the streetscape. Where possible avoid this. Pedestrian safety and provision for emergency vehicles should be borne in mind.

Conflicting pressures for on street parking should be managed

6.2.6 It is important to maintain community stability, social vibrancy and a mix of ages resident in streets of townhouses. Sometimes high demand for parking spaces generates practical problems for the local residential population (especially for young families and the elderly). Residential permit systems should be considered to encourage residents to remain in the conservation area. However these schemes are subject to public consultation and require the support of a significant majority of residents.

6.3 Signage and shopfronts

6.3.1 There are no historic shop fronts within The Magee Conservation Area. However there are a small number of shop or café frontages (and there may be others in the future). The architectural quality of historic buildings (and many new buildings) can suffer from inappropriate signage. A plethora of signs of all shapes and sizes projecting from buildings, illuminated sign boxes or individual polycarbonate lettering, along with large and small temporary “For Sale” or “To Let” signs all combine to form an unsightly mess.

6.3.2 A new shop, café front or sign is a design opportunity to create something excellent and sympathetic to the existing historic or modern context. Some very historic places such as Sligo, Edinburgh and Liverpool have great well designed shop fronts and signage. This allows the ongoing story of the conservation area to unfold and to be clearly read by future generations. It also facilitates the creative expression of today's architects and designers.

6.3.3 In the hands of a skilled and creative designer the proportions and architectural expression of original façades can be respected and reinterpreted to create innovative new shop fronts or signage that add positively to the conservation area.

6.3.4 The predominant traditional shop front materials are painted timber frames and doors. Sometimes there are painted timber side pilasters, and a painted timber signboard with a hand painted sign. Sometimes the fascia and side pilasters are painted plaster with the sign hand painted onto the plaster (or sometimes formed in plaster projecting from the plaster signboard).

6.3.5 Other materials may be considered acceptable but they and the design of the frontage or sign must demonstrate that they respect the building façade of which they are a part in terms of its composition, mix of materials and colours as well as the overall composition of adjoining facades or other context.

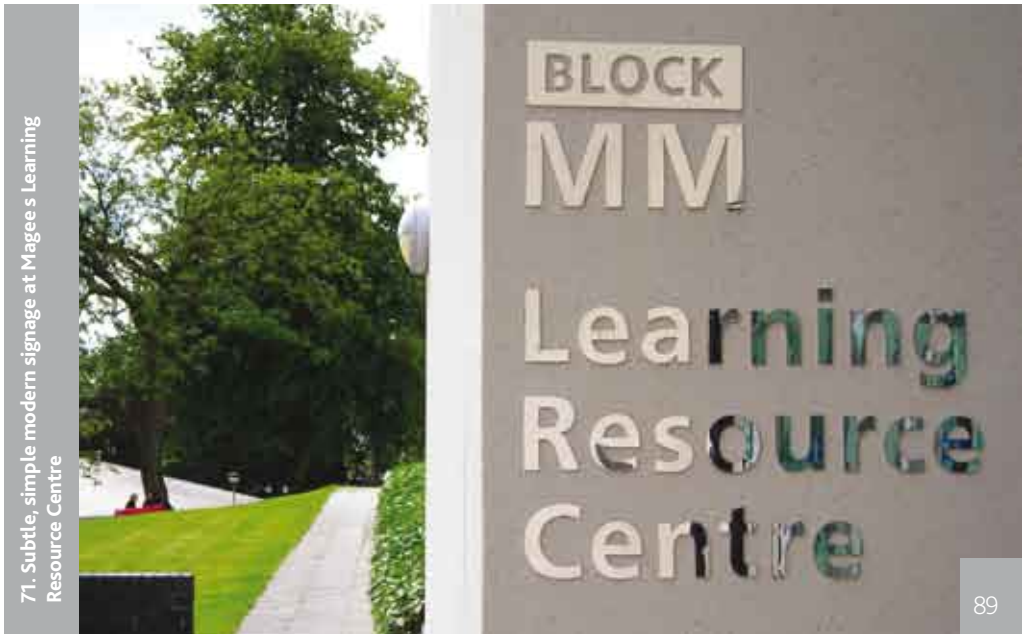
Advertisements

6.3.6 Advertisements of all types, but especially those indicating that a property is "For Sale" or "To Let", can remain on a building for a very long time and often greatly detract from the overall streetscape. These signs should comply with the Planning (Control of Advertisements) Regulations (NI) 1992 and policies contained within PPS 6 and PPS 17. "For Sale" or "To Let" signs should be removed within fourteen days after a sale is completed or tenancy granted. Their fixing should not cause damage to the existing historic building when they are later removed.

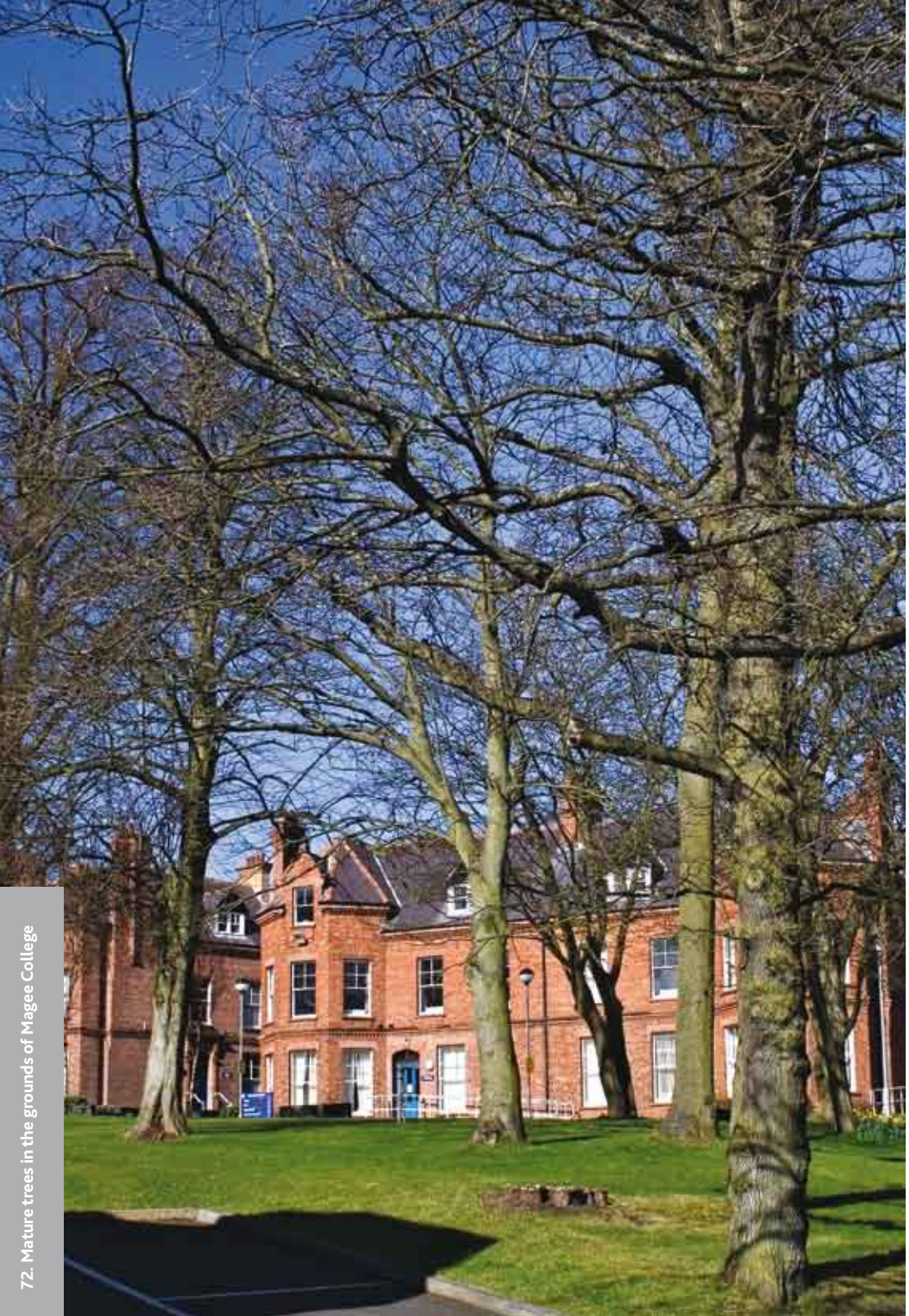
Inappropriate materials for shop or café frontages and signage

6.3.7 Windows, doors and signboards made from PVCu, perspex, polycarbonate, moulded plastic and the application of ceramic tiling or imitation stone or brick veneers on pilasters, fascias, and stalls will not be acceptable. Removal of existing render to reveal stonework behind will also not be acceptable. Signage on the upper floors of buildings and the internal illumination of signs will not normally be acceptable.

6.3.8 Applications for new shop/café frontages, signage and advertisements should include elevations of the full building façade that is the subject of the application (as existing and proposed - incorporating the shop frontage) at a scale of 1:100; the elevation of the shop or café frontage itself at a scale of 1:20; and details at a scale of 1:5.



71. Subtle, simple modern signage at Magee s Learning Resource Centre



72. Mature trees in the grounds of Magee College

6.4 Trees

6.4.1 Trees already help to define the public spaces within the conservation area. As they establish and reach maturity they become one of the most significant elements in the establishment of the character of the place. Their presence impacts as strongly as the historic buildings. There is scope for their greater use especially in the setting.

6.4.2 Apart from their positive visual qualities trees play an extremely important role in supporting biodiversity. They support a host of wildlife and are home to nesting birds. RSPB surveys have shown a significant decline of once common garden birds especially in the centres of large cities. Species such as house sparrows, starlings and song thrushes have declined by more then 50% over the past 25 years and are now among priority species on the updated UK Biodiversity Action Plan List. The society also reports that bees, butterflies and some plants have declined in number.

6.4.3 Redevelopment of large sites with mature gardens and the paving over of small gardens, either to reduce maintenance and/or provide in-curtilage car parking, has been leading to a rapid loss of large broadleaf trees, shrubs and flowering plants. Many broadleaf deciduous trees have spring blossoms that are an important source of food for bees. This plant and tree loss is reducing the quantities of natural habitat necessary to support the ongoing survival of these creatures.

6.4.4 Aside from the aesthetic benefits of the physical beauty and presence of mature trees there is a pressing ecological need to retain and renew habitats for the birds and the bees. The Northern Ireland Government has made a commitment to halt biodiversity loss by 2016. If your home or office has a garden in the conservation area you can contribute to this objective. Consider the potential that may exist to increase the numbers of flowering and blossoming trees, shrubs and flowers in your garden. Alternatively, if your garden

has been paved over in the past consider reinstating it as a garden. If you don't have a garden consider installing a window box. Refer to the RSPB website www.RSPB.org.uk/northernireland for additional advice on the potential for transforming your garden into a wildlife haven.

6.4.5 The tree stock should be maintained, renewed and increased. New developments will blend in more easily if they incorporate (rather than remove) existing trees. Where trees must be removed (for instance when they have reached the end of their natural life or are diseased) they should be replaced by mature standard native species. Contact your local planning office prior to undertaking any work on trees within the conservation area.

6.4.6 High quality landscaping and Urban Nature Conservation measures are encouraged. Soft landscaping and trees can contribute to reduction in harmful carbon emissions.

Where, when and what to plant?

6.4.7 Generally trees are a desirable element within the conservation area and its setting. Appropriate new planting will be encouraged. Factors that should be taken into consideration include:

• Overall street character

The character of some architecturally rich historic streets can, on occasion, be best served by leaving them clear of trees. They can still benefit from the visible presence of mature trees nearby – perhaps behind the street itself or opposite (in a park or copse). The vista looking down Clarence Avenue created by the mature trees in the grounds of the UU School of the Performing and Creative Arts is a good example.

• Tree species

A single mature broadleaf tree such as an oak or beech is worth a dozen small ornamental trees. Native species broadleaf trees are preferable. Many of these grow very large so make sure there is enough space for them in maturity. Choose trees whose mature shape and seasonal colour changes will suit their space and location, and provide a pleasant contrast to buildings and other trees.

• Future safety

Road and pedestrian safety issues must be borne in mind. Specifications for positioning and planting of trees in public footpaths and public spaces should ensure that potential problems for future maintenance, public liability, footway surfaces, underground services and surface drainage are avoided. Positions for new trees should facilitate the operational capacity of street lighting columns and CCTV.

• Aesthetic Value

The use of plant species native to the region reinforces local character and identity as well as providing form, colour, texture and year round interest. Ornamental species of plants are best reserved for accent planting, to create a splash of colour, and a touch of the exotic.

73. Impressive native broad leaf tree at Boom Hall

6.5 Planting

6.5.1 The use of mainly native plant species creates rich and diverse habitats that attract and promote a wide variety of local wildlife: birds, insects and other animals. Plants thrive on lime rich mortar in old buildings. Support biodiversity by protecting the habitats for wildlife provided by these and other old structures.

74. Well planted private gardens enhance street character, Hope Place, Liverpool

6.6 Hard Surfaces

Paving/kerbing

6.6.1 Materials covering the ground impact as much on the character of the area as those used in buildings – sometimes more so. Large (and small) scale environmental improvement schemes can dramatically alter the character of an area. When the materials are inappropriate in texture or colour, and/or poorly detailed the effect of this change on character is negative.

Retain and reinforce existing historic paving materials

6.6.2 Some historic surfaces remain – including granite kerbs and setts or the simple, locally distinctive, poured concrete with diagonal scored grooves on hilly pavements. These offer clues as to the most appropriate materials to use when consolidating the existing signature character of the public spaces.

Use high quality materials

6.6.3 Materials that reinforce local character patterns and colours are encouraged. Use of natural stone paving whose colour matches the hues and tones of local schist stone will significantly reinforce the local identity. Natural stone paving whose colour departs from that of local schist stone, and kerbs or setts whose colour and texture departs from the colour of the city's traditional granite kerbs and setts will be discouraged.

75. High quality paving, walling and balustrading at Burt Chapel

Road surfaces

6.6.4 The majority of the roads are finished in tar macadam or asphalt. Historic granite setts exist at entrances to alleys – such as at Lawrence Hill. Granite setts from the Derry quays were salvaged and reused as part of the hard landscaping in the grounds of Burt Chapel, Co Donegal (see photo opposite). There is scope for enhancement of the surfaces of roads, alleys and pedestrian routes within the Magee Conservation Area using stone setts and kerbs whose material, colour mix, dimensions and finished textures replicate the historic originals. Successful installation of finishes such as granite setts and kerbs is dependent on excellent standards of detailing, workmanship and careful ongoing maintenance -this is vitally important when the maintenance of or installation of additional underground services involves lifting and relaying of setts.

Disabled access

6.6.5 The design and detailing of all surfaces should meet the requirements of Disability Discrimination Access Legislation. In meeting these requirements the historic character of buildings or their surrounding public spaces should not be prejudiced.

Ramps

6.6.6 Where ramps and dropped kerbs are necessary these should be given as much attention in design terms as any other aspect of the historic environment. Many footways in the Magee Conservation area do not have sufficient width to facilitate the provisions of a ramp, therefore, ramps or disabled access should be facilitated within the curtilage of the building.

Quality of design/detailing

6.6.7 Once appropriate materials have been chosen the successful execution of hard landscaping comes down to the skill of the designer be that the architect, urban designer or landscape architect. Quality of detailing and workmanship is crucial. Simplicity is the key.

Paving patterns

6.6.8 Keep it simple. Interesting looking patterns on plan are often over fussy and have little meaning when laid. Avoid too many different types, sizes and/or colours of paving. The overall appearance of low cost paving materials (such as in situ concrete) can be improved by incorporating simply detailed natural stone at kerbs and borders.

76. Avoid precast concrete copings and rustic faced bricks

6.7 Boundaries

Boundaries

6.7.1 The materials and details that comprise the boundaries of buildings can impact positively or negatively on the building they enclose and the adjoining public spaces.

Walls

6.7.2 Where original historic boundary walls exist these should be retained. The repair and re- pointing of such walls, be they brick or stone, requires considerable skill. It is worth employing a conservation specialist for professional advice.

Stone patterns

6.7.3 Old rubble stone boundary walls carried their own weight and were built to achieve structural strength. This influenced the patterns of stone that evolved. Today most rubble walls are built as a facing against concrete block work and are not load bearing in the same way. New rubble stonewalls look best when the stone pattern looks as much like old stone walls as possible.

6.7.4 Avoid stone patterns that appear to be stuck on (such as stone cladding or 'crazy paving') or the introduction of very large stones as decorative features within a pattern of smaller stones. Ensure that stones are laid on the bedding plane of the stone.

Pointing

6.7.5 Pointing on old walls looks best when it is flush with the masonry. Try to keep joints in stonework relatively narrow.

Avoid:

- pointing that projects beyond the face of the stone- such as ribbon or strap pointing
- raked joints
- buttering the face of the surrounding stones or bricks with mortar

6.7.6 New walls should relate to the building they enclose but also to the streetscape. Avoid undermining an otherwise unified terrace with a 'hotch potch' of enclosing garden walls in various materials.

6.8 Ironwork

6.8.1 Fine ironwork on historic gates and railings brings the same refinement and quality to streetscape as finely detailed iron finials bring to roofscape. Where originals still exist do every thing you can to retain them.

Repair like with like

6.8.2 Where rust damage has corroded the original iron but sufficient detail remains new sections that are exact replicas of the original can be pieced in.

6.8.3 Fixings for iron railings and gates extend into supporting walls, piers or gateposts. Rusting iron can expand as much as seven or eight times its original size exerting considerable force on the supporting historic masonry. This can fracture stone and brick. When repairing railings and gates it is possible to use an alternative less corrosive metal such as bronze for fixings. Avoid metal corrosion caused by incompatible metals in direct contact.

New railings

6.8.4 Where original metalwork has rusted beyond redemption and insufficient detail remains then the most authentic thing to do is to design new railings and gates. Examples where this has been done in the past occur at Lawrence Hill and on the Northland Road (see photo below) where new railings and gates were designed in the 1950s to replace the original iron railings removed during WW II. Today the 1950s replacement railings have taken on a character all their own and help tell the story of the impact of the war on these buildings.

6.8.5 New gates and railings should be of high quality design and materials and refined in appearance and manufacture. A contemporary expression is preferable. Many off the peg designs for ironwork ape historical styles. These invariably bear little resemblance, if any, to the architectural style of your particular old building or the character of a historic streetscape.

77. 1950s replacement railings at townhouses on the Northland Road

78. Falls Road Leisure Centre, Belfast

6.9 Lighting

6.9.1 Lighting has a major effect on the character and appearance of an area day and night. During the night cleverly designed, well-lit urban environments look great and feel safer too. Dimly lit streets take on a slightly threatening air. The innovative RIBA award winning leisure centre at Falls Road, Belfast designed by Kennedy FitzGerald Associates (opposite), although not located within a conservation area, demonstrates the positive contribution that clever lighting schemes can make to the character of a street and/or its surrounding area once darkness falls. In this case the internal lighting scheme transforms this stretch of the Falls Road at night.

Retain and maintain existing historic street lamps

6.9.2 The historic street lamps within the conservation area are unique, highly distinctive and an important element within the streetscape by day. They should be retained and maintained where possible. However, most of these cast iron columns with embellished bases are now more than 50 years old and have in effect reached the end of their life span, mostly in terms of the bracket arrangement/lantern and mode of power supply. The remaining columns could be repaired despite their fragility.

Where appropriate exact replicas of the historic street lamps could be reinstated

6.9.3 Reinstating exact replicas of the city's original street lamps would apply on streets where some originals remain and evidence exists to show that others have been removed. A mould has been made from a lamp within the Historic City Conservation Area. Should funding become available to allow the manufacture and installation of new street lamps cast from this mould such proposals would be encouraged provided these are installed in historically accurate positions. Any requirement to upgrade the lamps in the city's original street lights to meet current light levels and/or accommodate modern bulbs should be carried out sensitively to avoid detracting from the overall shape, height and character of the original.

Avoid pastiche reproductions

6.9.4 Do not use 'off the peg' street lamps that are designed to look old such as imitation gas lamps and other off the peg reproduction lamps. These introduce a Disneyland appearance in an historic environment and dilute the unique regional character of the conservation area. Bespoke street lamps designed specifically for this conservation area can reinforce its identity provided their design quality is high enough.

Where historic lamps have been entirely removed install well designed contemporary lamp standards and light fittings.

6.9.5 An example of this might occur when the public realm is being renewed and no historic street lamps remain. There are numerous examples of innovative, well designed light fittings that have enhanced and blended well into the historic context. Contemporary light fittings can add to the character of a conservation area provided that their design quality (including size, shape, materials and colour) is high. Freestanding lamp standards are visually obvious and will have a significant impact on the appearance of a public space. The design quality of their positioning relative to each other and within the streetscape is critically important. The choice of lantern and light source is a very important aspect in street lighting refurbishment and consultation with Planning Service and other interested parties is necessary.

79. A good example of simple, robust, well designed lamp standards in the historic setting of Dublin s O Connell Street. Note the well ordered layout of these and other street furniture.

6.9.6 Well designed lights should exhibit:

- robustness in material and finish
- elegance and refinement
- a scale that is appropriate for the pedestrian
- and should meet the relevant standards with regard to light levels

Avoid excessive light fittings where the number and position of lights clutter and detract from the overall streetscape

6.9.7 Several smaller scaled lamp standards carefully arranged can bring order to the overall appearance of a public square or walkway. Where possible, light fittings should be discreet. Avoid excessively large or tall lamp standards.

Colour rendering

6.9.8 Consider energy efficiency and colour rendering of lamps when specifying. Aim to keep the energy consumed by the lighting design to a minimum. Lamps generate colour that affects the surfaces illuminated by their light. Select lamps carefully to ensure their colour rendering enhances the illuminated surfaces.

6.9.9 As a rule cool white lamps enhance materials such as grey stone, zinc and stainless steel. Warm white lamps work well with materials whose colours have a warmer hue such as red brick, sandstone and Portland Stone.

Safety and security

6.9.10 Ensure that main pedestrian routes are adequately lit. Avoid the orange tonal hue generated by some security lights.

CCTV

6.9.11 Positions for CCTV cameras should be considered as an integral part of the overall services design – where possible these should be discreetly positioned on buildings or integrated into contemporary lamp standards. Avoid interfering with good views or cluttering the streetscape with badly positioned support poles.

Trees

6.9.12 Though very attractive during the day the shadowy forms of trees and other mature shrubbery can leave pedestrians feeling unsafe after dark. Illumination of these with ground mounted light fittings can help to overcome this problem and transform them into a visual asset after dark. However, careful consideration must be given to the impact of the fittings on the health of the tree and its root system.

Light pollution

6.9.13 Specify light fittings designed to throw light downwards to provide illumination where it is most needed. This avoids wasting light energy on the sky.

Buildings can illuminate the street and roofscapes

6.9.14 When the internal lighting of buildings is an integral part of the architectural expression this can make a major contribution to street lighting, street and roofscape as well as safety.

Floodlighting

6.9.15 Flood lighting consumes high levels of energy and should only be considered for buildings and/or infrastructure that form key focal points or vista stops. Select only those features, important buildings and structures that are most worthy of illumination within the historic environment. Lighting should maximise their impact. No floodlighting is preferable to a poor effort where the upper half of the building dissolves into darkness or develops ghoulish shadows across its frontage.

6.9.16 Correctly specified floodlighting set at the right level with appropriate beam angles can utilise lower wattages and still be remarkably effective - especially when the surrounding ambient light levels are relatively low.

Shop signage

6.9.17 Illuminate shop signage as discreetly as possible. Avoid bracket fittings projecting from the wall. Consider no illumination of signage at all or self-illuminated signs where LED fittings are positioned behind individual projecting lettering. Internal illumination of fascia and projecting signs will not be acceptable.

6.10 Street Furniture

6.10.1 When there is vandalism robust street furniture is a necessity. All street furniture - for example seating, litterbins, planters, bike stands, bus shelters, parking ticket machines, internet links, phone kiosks, balustrades or gates should be designed to:

- Withstand vandalism
- Function well
- Look good
- Reinforce local character and distinctiveness

80. Robust, aesthetically pleasing street furniture, Liverpool

6.10.2 Bespoke, well designed elements of street furniture commissioned specifically for a conservation area (perhaps through open design competition) make a major contribution to building on and reinforcing local distinctiveness.

6.10.3 The criteria listed above should be written into the brief when any pieces of street furniture are being procured. The quality of their design is critical. Where more than one piece of street furniture sits within the same space they should be designed to be visually pleasing both as individual pieces and as a group.

Design for the conditions in use

6.10.4 Where vandalism presents insurmountable problems consideration should be given to designing mobile seating that is robust enough for daytime use but can be wheeled away during periods when the use of the space may be more hostile.

Avoid the use of pastiche street furniture

6.10.5 "Off the peg" reproduction street furniture is a pale imitation of the historic original (much of which is long gone) and only serves to dilute the conservation area's original authentic character. Its specification misses the opportunity to introduce new, well designed modern elements that are as unique and special in their contemporary expression as their historic forebears were in theirs.

Renew jaded street furniture

6.10.6 Several elements of street furniture within the Magee Conservation Area are in need of renewal. There is considerable scope for enhancement.

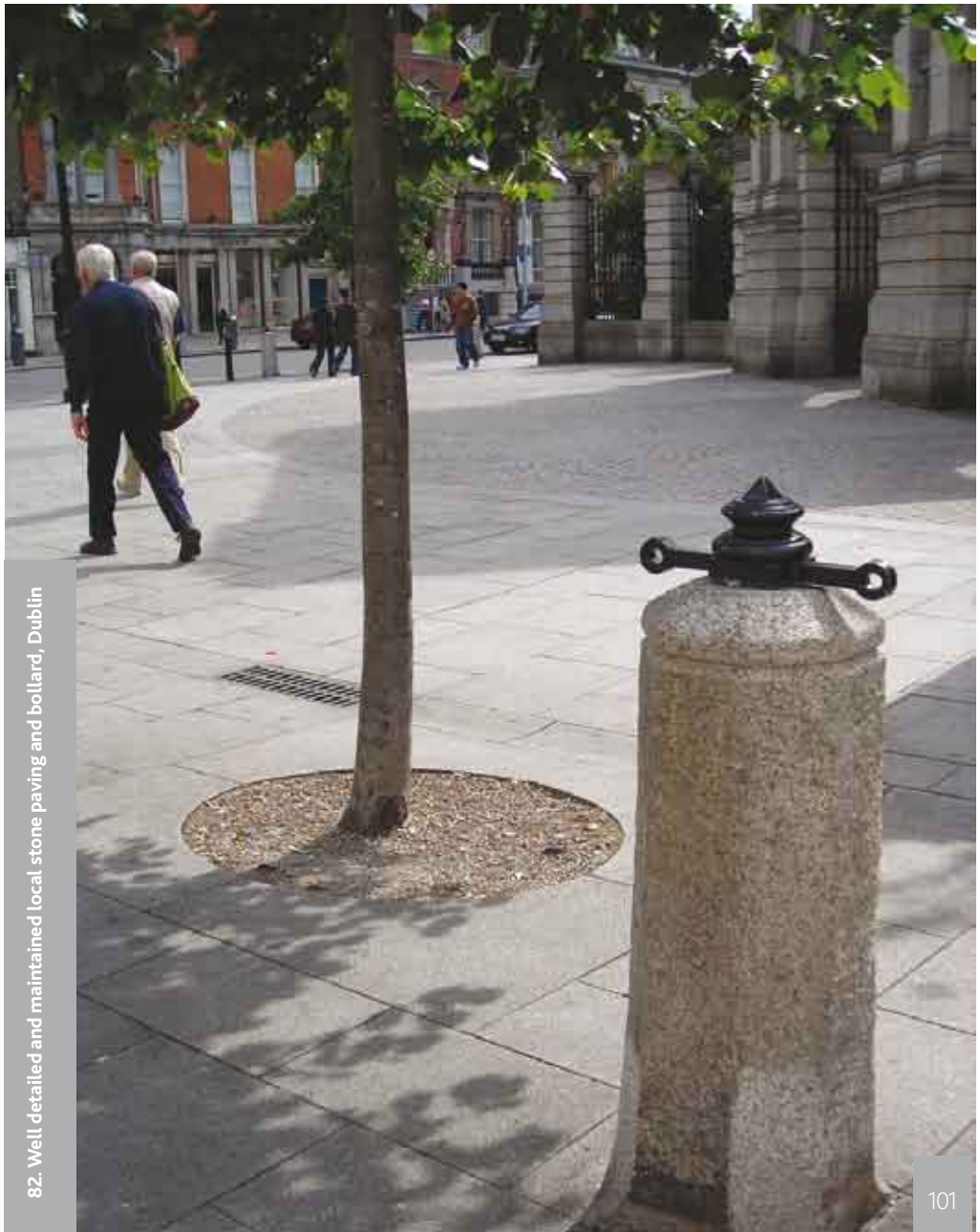
Choose the materials for street furniture carefully

6.10.7 The materials should blend in with, complement and/or reflect the traditional materials palette. Keep the number of materials to a minimum. This presents a simpler aesthetic and avoids designs that are overly fussy.

Cleanliness and maintenance

6.10.8 The best street furniture and public spaces can go downhill overnight if they are not clean and cared for. A rigorous and effective programme of cleaning and maintenance is required to keep street furniture and the spaces within which it sits looking their very best. Dirt, chewing gum, broken glass, dog pooh, litter, vomit and graffiti should all be removed without delay.

81. Well ordered contemporary street furniture at Guildhall Street, Historic City Conservation Area



82. Well detailed and maintained local stone paving and bollard, Dublin

6.11 Public Art

6.11.1 Public art has been a feature of our historic cities since time immemorial. The Victorians were noted for commemorating important people for posterity. One of the most famous examples of this is the imposing and famous Albert Memorial in London – a very well known landmark in the city. Today's public art is sometimes less obvious in terms of its meaning but still performs a very valuable role.

6.11.2 Great skill and judgement is required to discern the difference between great public art and the mediocre. It is important to engage these key skills in any briefing, interviewing or selection process when commissioning public art to ensure that the highest quality art is selected for installation

Art as identity

6.11.3 High quality art can become synonymous with a place and become a landmark, helping to add to the specialness and uniqueness of the area. Anthony Gormley's Angel of the North is a great example in Newcastle-upon-Tyne but this can happen on a small scale too – an excellent example by the same leading British sculptor already exists in Derry in the form of his bronze Janus figure, recently repositioned on the City Walls beside the Millennium Forum.

83. Janus figure, Derry City Walls

7 A Great Place to Live, Work and Visit

7.1 A fantastic place for people to live

7.1.1 A balance needs to be struck between the needs of local residents, visitors and workers. If the balance is lost and residents move out the conservation area can, very quickly, go into physical decline and/or suffer loss of vitality in the evenings and weekends.

7.1.2 People like living in lovely places. When a place isn't, or causes difficulties in day to day living, these can be sufficient reason to leave… or not to come in the first place. All thriving and vibrant cities attract new people and retain existing residents.

Places for people

7.1.3 People gravitate towards cities because they offer things that the countryside may not: work; entertainment; cultural events or social diversity. New development and the spaces around it should support the widest range of living activities carried out by the local community.

Sense of identity

7.1.4 People recognise their part of town from its appearance – it is their place. They identify with it and its identity reflects on them.

Families

7.1.5 Families are very important in a residential population. They generate all kinds of coming and going throughout the day and evening - children, teenagers, grandparents and mums and dads. The character of an area matters enormously to families because of its influence on their children.

84. One of the many street parades in the city

7.2 An excellent place to work

7.2.1 An attractive environment within and beyond the confines of the shop, lecture hall or the office attracts investment and provides a positive experience for workers inside and outside work. Relocating companies are looking for more than floor space. They want to know what the quality of life will be like for their employees – are there good houses, schools, parks, restaurants, shops, things to do and places to go?

Variety in uses

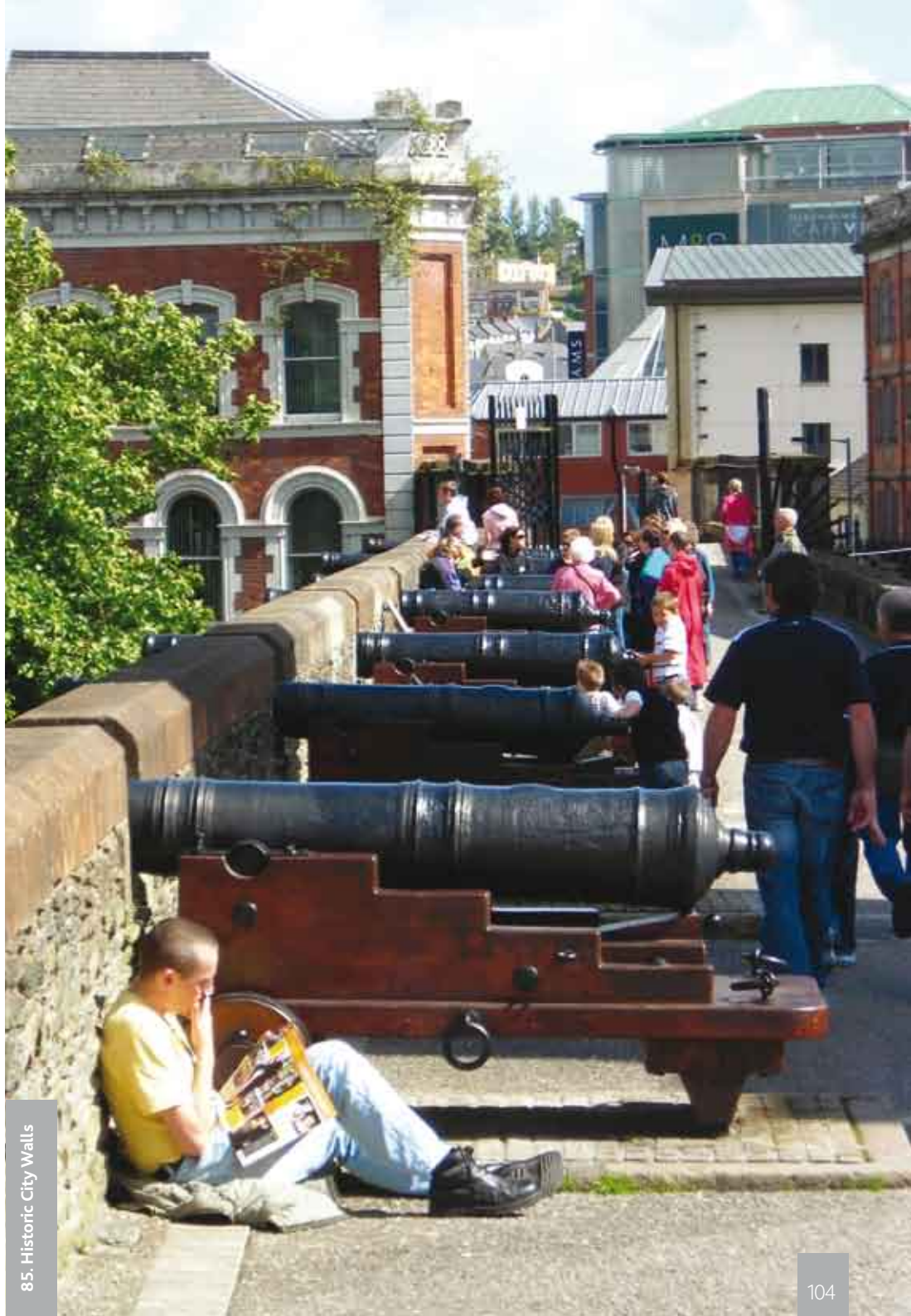
7.2.2 The Guide encourages a variety of compatible and appropriate uses both within the area and within buildings to ensure a vibrant and dynamic environment. The richer and more compatible the mix the better the area will be at servicing workers' day-to-day practical and social needs. This also allows them to become integrated into the general social mix and community that inhabits the conservation area.

Workspace

7.2.3 Different working organisations have different spatial requirements. Some old buildings may be very suited to these. Some may not. Some may need alteration or extension before they are suitable. Others will require completely new buildings. This Guide encourages pro-active identification of buildings at risk and the matching of these to appropriate uses.

Public Spaces

7.2.4 Public spaces that are attractive and well designed for use by people offer pleasant respite for workers and students during breaks. Development should aim to create, maintain and enhance this.



85. Historic City Walls

7.3 A great place to visit

Signature project

7.3.1 The Walled City of Derry is one of five signature projects identified by the Northern Ireland Tourist Board. This designation is not confined to the historic Walled City but encompasses the entire city and surrounding area. Built and cultural heritage as well as the natural environment are the core elements of the visitor offer. All three form the city's unique physical selling point.

Competitive market

7.3.2 Derry operates within an extremely competitive market to attract visitors. This is important enough within an Irish context (for example Kilkenny, Cork, Belfast, Armagh, Limerick or Galway) but it is even more so in an increasingly competitive global industry. Every European destination is competing with each other for the same market.

7.3.3 Many UK destinations of comparable size (Bath, York, Chester etc) have built heritage resources that are managed excellently. In France, Germany, Spain and Italy heritage is valued even more highly. The built heritage offer in Derry needs to compare with that of heritage cities worldwide. This is where our visitors come from.

Enhancement of the city's conservation areas is fully compatible with the NITB strategy for tourist development

7.3.4 If tourism is truly important to the local economy further enhancement and safeguarding of all three conservation areas should be viewed as essential and a number one priority for all those involved in tourism and regeneration in the city. This includes those directly involved in the industry itself but also those indirectly involved in service provision, economic development and the overall promotion of the city. A good city to live in or visit is also a good place to invest.

86. Kilkenny

Appendix 1

The Planning (Northern Ireland) Order 1991

Londonderry - Magee Conservation Area

Designation of a New Conservation Area

WHEREAS, the Department of the Environment (hereinafter called "the Department") is empowered by Article 50 of the Planning (Northern Ireland) Order 1991 to designate as "Conservation Areas" areas of special architectural or historic interest the character of which it is desirable to preserve or enhance;

AND WHEREAS it appears to the Department that the area as defined in the Map hereto is an area of special architectural or historic interest of which it is desirable to preserve or enhance;

AND WHEREAS the Department has consulted with the Historic Buildings Council and Derry City Council;

NOW THEREFORE the Department in exercise of the powers conferred on it by Article 50 of the Planning (Northern Ireland) Order 1991 and of every other power enabling it in that behalf, hereby designates the area defined in the Map hereto as the Londonderry Magee Conservation Area, which shall take effect on 06 June 2006.

Signed:

Marianne Fleming
Director of Corporate Services

Date: 05 June 2006

87. Magee College

Appendix 2

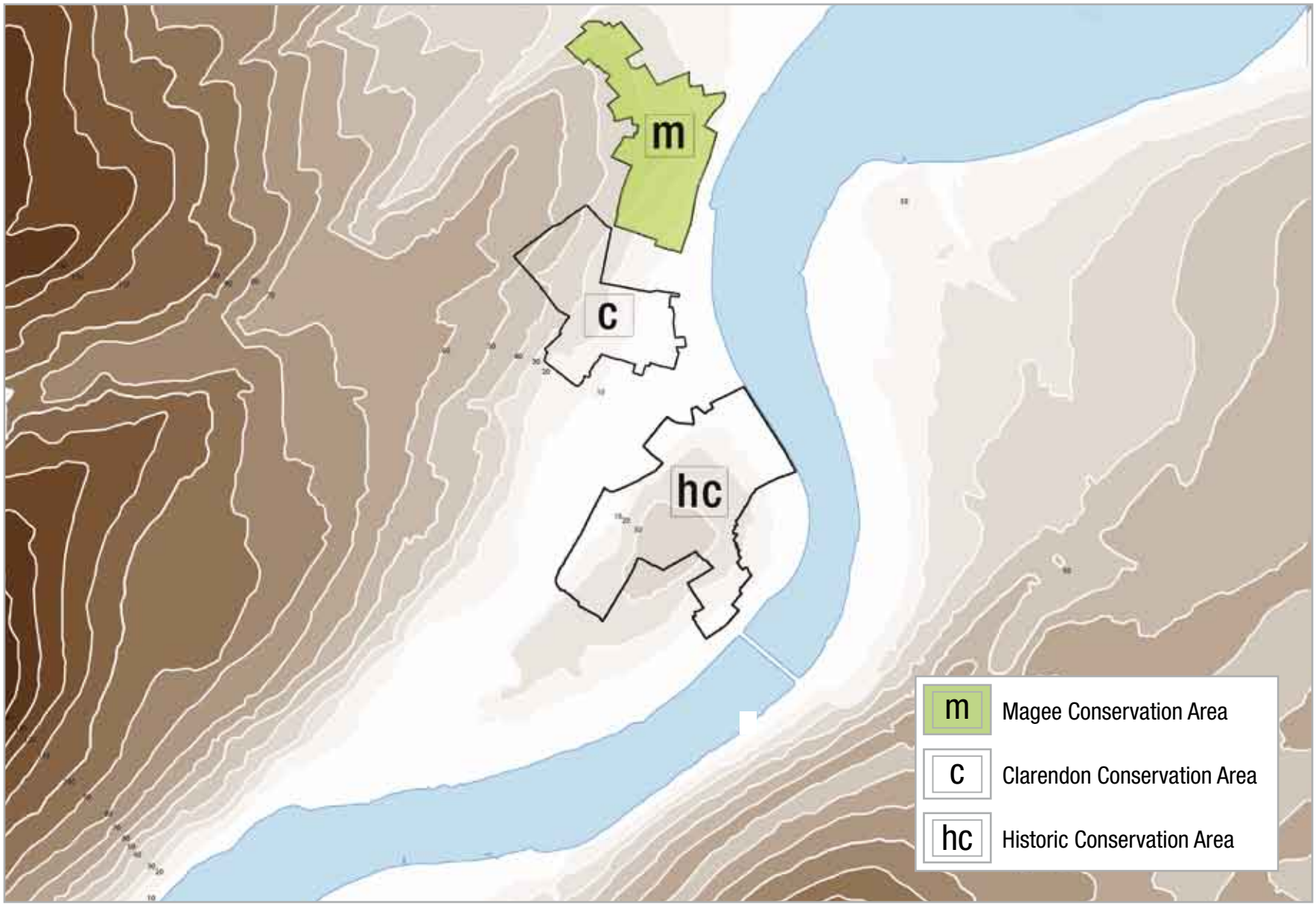
Map 1
Conservation Area Boundary and Listed Buildings/Walls

Conservation Area Boundary (as designated on 6th June 2006)

Listed Walls

Listed Buildings

Map 2
Topographical map



Map 3
Views and Vistas

Existing high quality architectural vista stop

1 Claremont Church forms an excellent vista stop to the viewer looking up Rock Road (see photograph 32 pg. 44)

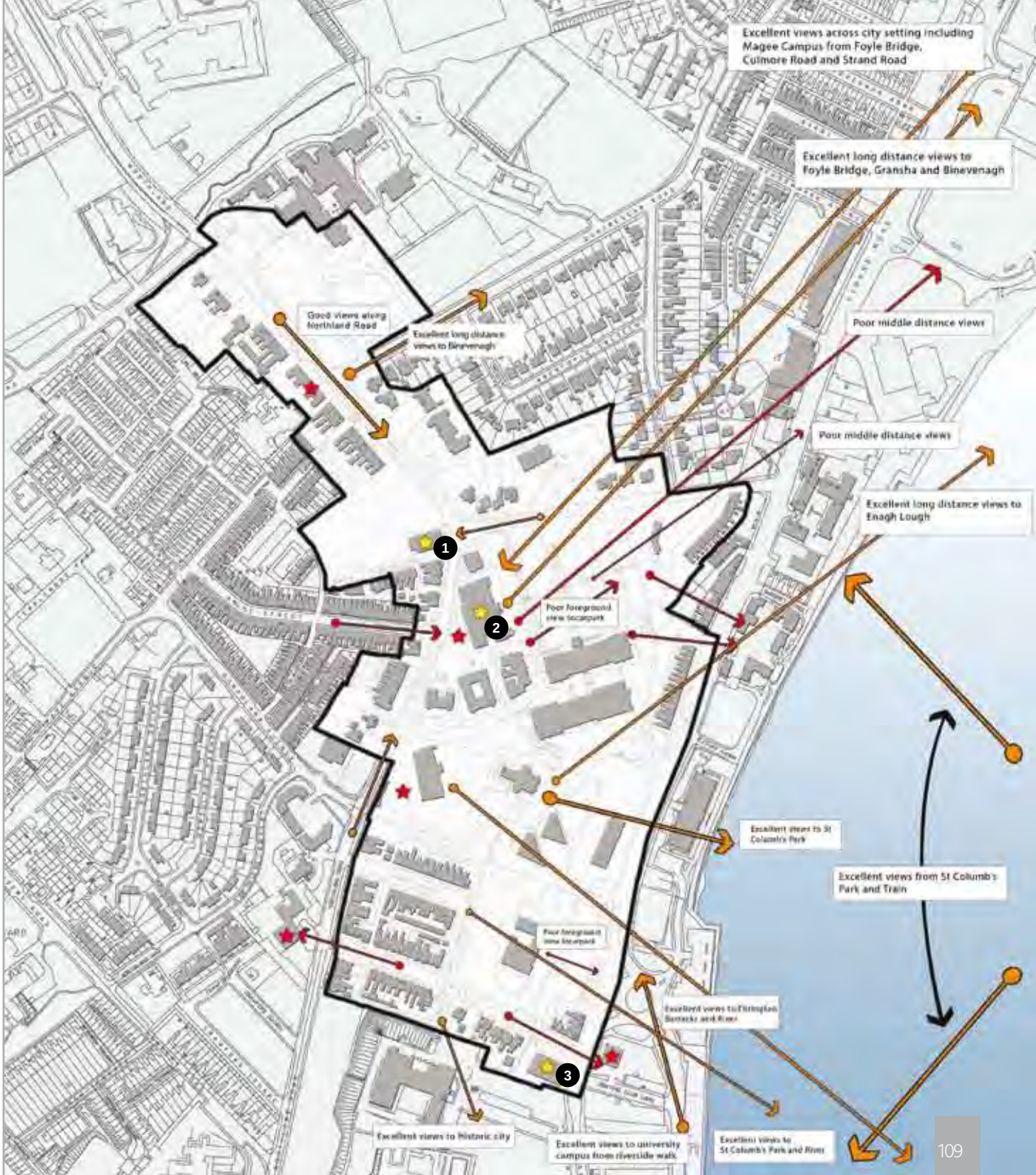
2 Magee College forms a vista stop within a wider panoramic as viewed from Foyle Bridge, Culmore Road and Strand Road

3 Northwest Regional College forms a vista stop when viewed from the Strand Road looking north and south.

Opportunity for high quality architectural vista

Excellent views

Poor views



Map 4
Townscape Analysis

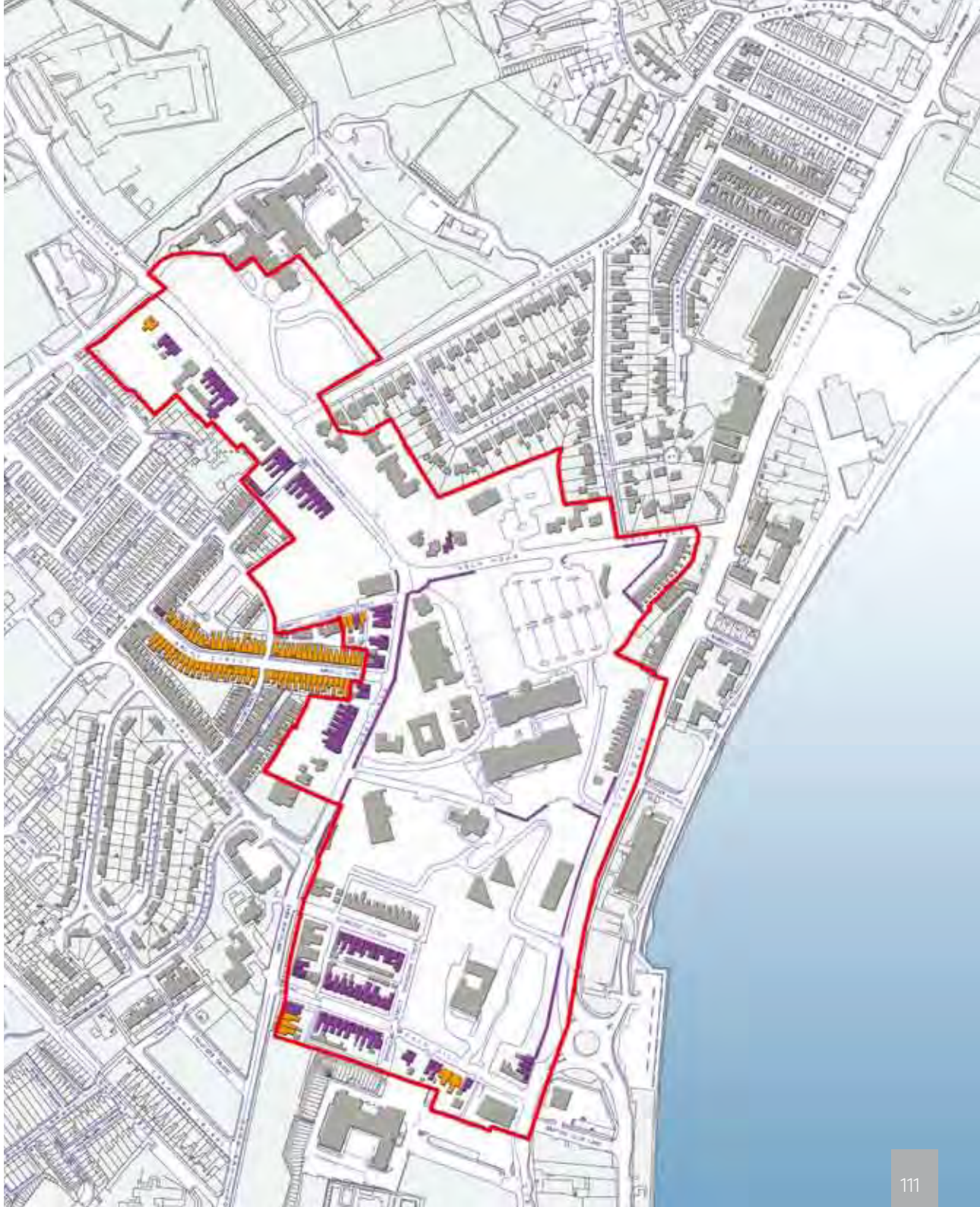
- Low Quality Boundary
- Enclosure good but aesthetic quality weak
- Definition good but building and boundary unsupportive of pedestrian vibrancy
- Poor quality definition and enclosure
- High quality street definition and enclosure
- High quality boundary in poor condition
- Poor scale
- High quality boundary
- Grassed areas bland planting
- High quality hard landscaping, street furniture etc
- Poor quality public realm
- High quality planting or garden
- Lack of enclosure below trees

Map 5
Unlisted buildings contributing positively to conservation area character

Unlisted buildings contributing positively to conservation area character

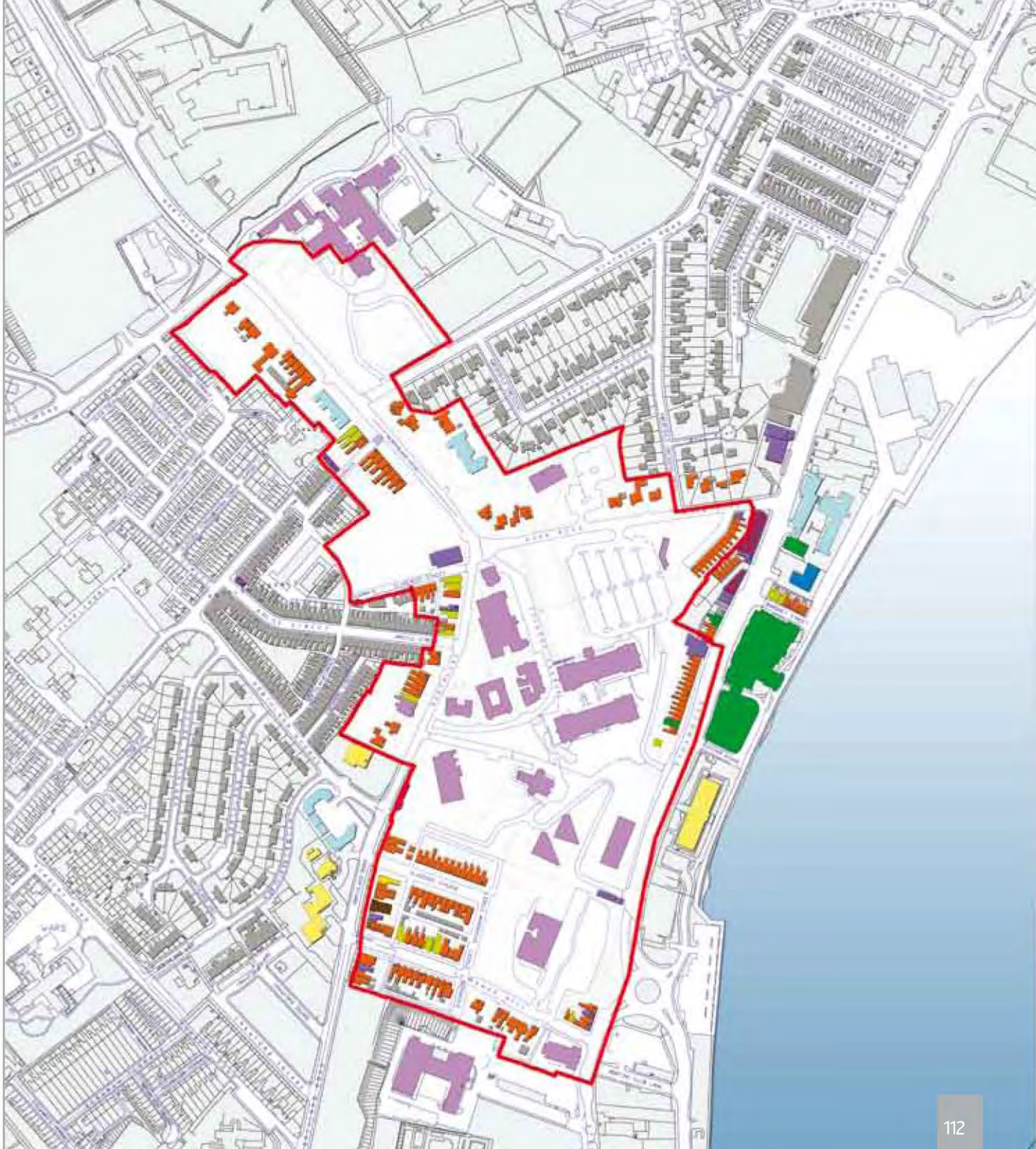
Buildings whose character or collective grouping has high townscape character

Walls contributing positively to conservation area character



Map 6
Land use

- Residential
- Institutional / Residential
- Health
- Institutional
- Commercial
- Entertainment
- Education
- Mixed Retail, Entertainment
- Religious
- Mixed Residential, Commercial
- Vacant



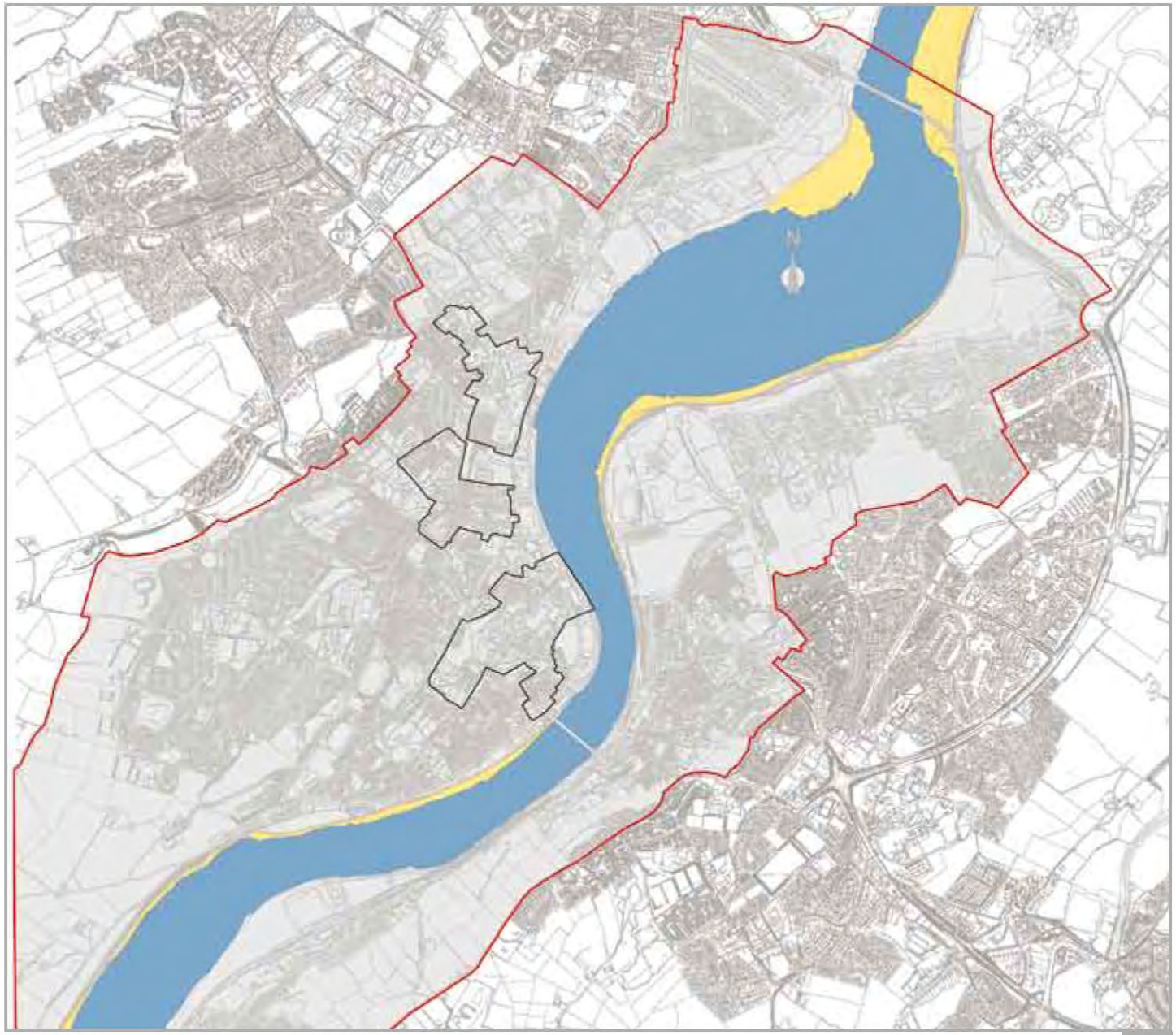
Map 7
Opportunities for future enhancement within the conservation area

Gap sites whose future development offers opportunity for positive, beneficial change

Carparks offering opportunity for future redesign and enhancement as green spaces

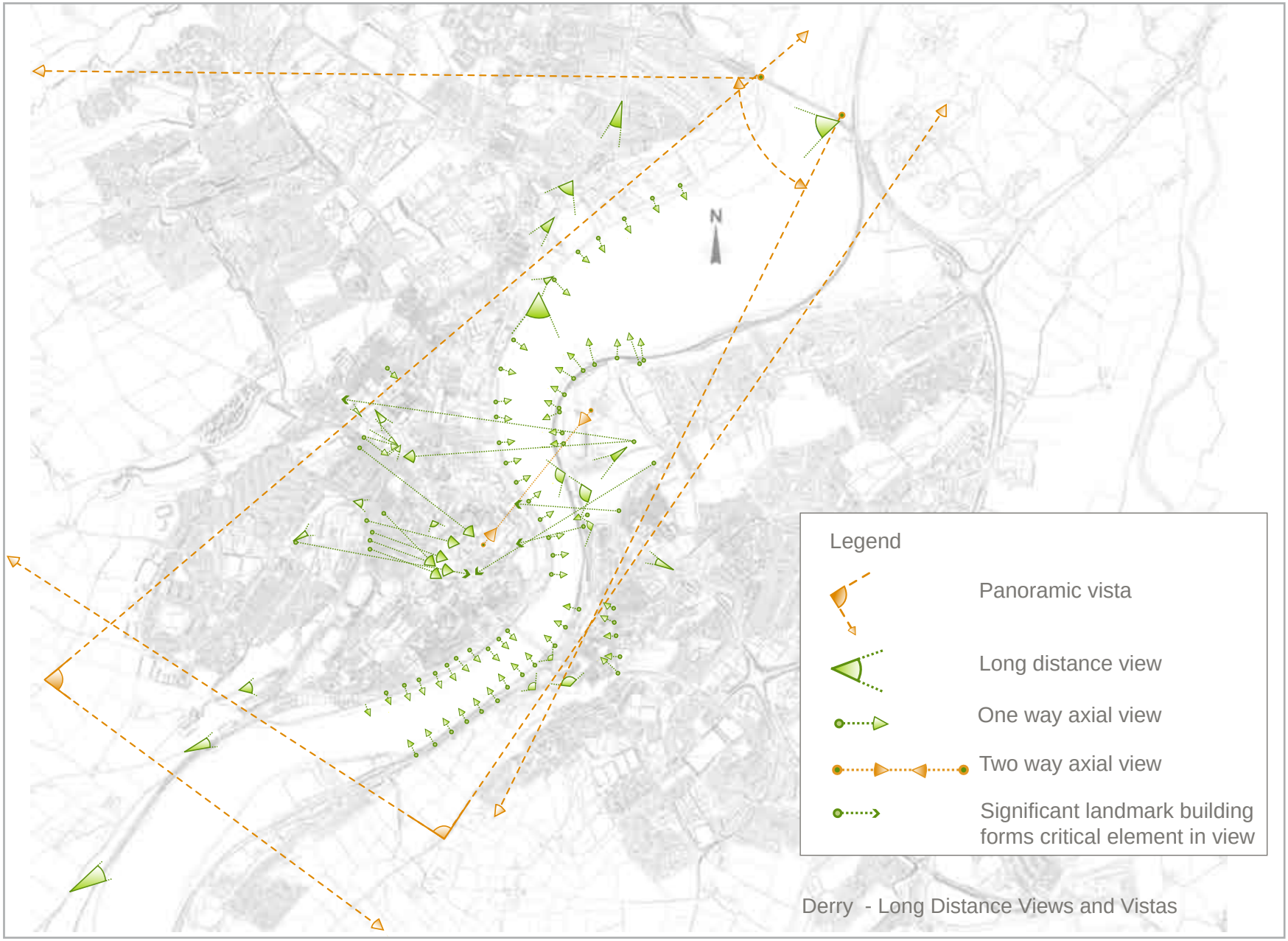
Map 8
The wider setting

The wider setting



Map 9
Long distance Views and Vistas

* Larger scale maps are available from the local Planning Office



Map 10
Magee figure ground map

Appendix 3

The Planning Team and Acknowledgements

The Planning Team

The Citizen's Charter for Northern Ireland seeks to ensure that the public is aware of the officials who are involved in the preparation of Plans and Policies. The Steering Group chiefly involved in the production of the Magee Conservation Area Supplementary
Planning Guidance comprised the following:

- Andrew A Meenagh, Planning Service, Strategic Planning Directorate, Londonderry
- Sharon Mulhern, Planning Service, Strategic Planning Directorate, Londonderry (Departmental Editor)
- Nichola Carr, Planning Service, Strategic Planning Directorate, Londonderry (Departmental Editor)
- Heather McSparran, Planning Service, Strategic Planning Directorate, Londonderry
- Geoff Sloan, Planning Service, Strategic Planning Directorate, Belfast
- Ken Bustard, Planning Service, Strategic Planning Directorate, Londonderry

Consultant Team

Colin Buchanan, Planning Consultants, Belfast in association with Mary Kerrigan, Architect, Derry.
Annesley Malley, Derry carried out the historic research.

- Paul McTernan (Director)
- Mary Kerrigan (Co Director and Author)
- Peter Harper (Editor)
- Richard Griffin
- Ciara Moynes
- Guy Bartley
- Aoife Curran
- Annesley Malley (Historic Research)

Printing and Publication

- James T Laverty, Graphic Design Unit, DRD
- Annette Deehan, Graphic Design unit, DRD

Photographs/Credits

Thanks are due to the following photographers and architects who kindly provided images and gave permission to have their buildings and images of same included in this Guidance:

Photographer:
Frank Harkin (1, 2, 3, 4, 5, 6, 7, 8, 9, 13, 16, 17, 18, 19, 20, 22, 23, 24, 25, 28, 29, 32, 37, 46, 49, 52, 56, 58, 59, 61, 63, 67, 72, 73, 87)

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Photographs courtesy of Annesley Malley 12, 15,
(14) William Lawrence Collection, National Library Dublin
(66) William Lawrence Collection, National Library Dublin
(Fig.1) Public Records Office, Northern Ireland
(Fig.2) Public Records Office, Northern Ireland

Photographer:
Sharon Mulhern (38, 60, 81)

Photographer:
David Davison (64)
Photograph courtesy of Howley Hayes

Photographer:
Norman Hutchinson (78)
Photograph courtesy of Kennedy Fitzgerald Architects

Photographer:
Alan Jones (36)
Photograph courtesy of Alan Jones Architects

Photographer:
Jo Mitchell (45)
Photograph courtesy of Caroline Dickson Architects

Photographer:
Anew Mc Knight (65)
Photograph courtesy of Murray O'Laoire Architects

Photographer:
Donal Murphy (54), (55)
Photograph courtesy of Howley Hayes

Photographer:
Aidan McKelvey (53)
Photograph courtesy of Mullarkey Pedersen Architects

Photographer:
Dennis Gilbert (62)

Photographs courtesy of Derry City Council (68, 84)

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Consultant Team

Colin Buchanan, Planning Consultants, Belfast in association with Mary Kerrigan, Architect, Derry. Annesley Malley, Derry carried out the historic research.

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- Mary Kerrigan (Co Director and author)
- Peter Harper (Editor)
- Richard Griffin
- Ciara Moynes
- Guy Bartley
- Aoife Curran
- Annesley Malley (Historic Research)

Key Stakeholders

- Derry City Council
- North West Development Office
- Walled City Partnership
- City Centre Initiative
- Foyle Civic Trust
- Ilex
- Roads Service
- Northern Ireland Environment Agency (Built Heritage Directorate)
- Historic Buildings Council
- Ulster Architectural Heritage Society
- Derry Visitor and Convention Bureau
- Northern Ireland Tourist Board
- Strand Road Area Group
- Joe Tracey

Conservation Area Workshop

We would also like to acknowledge the following individuals who took the time to attend the Conservation Area Workshop held in the City Hotel, Derry on February 21st 2008.

- Pat Andrew, Chartered Surveyor
- George Brennan, Architect
- Nick Brown, Walled City Partnership
- Ken Bustard, DoE (NI) Planning Service
- Michael Carr, Hegarty Carr Architects
- Nichola Carr, DoE (NI) Planning Service
- Colm Cavanagh, McCormick Properties
- Father Roland Colhoun, Long Tower Church
- Barbara Curran, Clarence Avenue Residents
- Manus Deery, Northern Ireland Environment Agency
- Joan Doherty, Resident
- Giovanni Doran, Samaritans
- Paddy Doherty, Inner City Trust

Appendix 4

- Aine Downey, Resident
- Peter Harper, Colin Buchanan
- Jim Kelley, Aberfoyle Residents
- Mary Kerrigan, Architect
- Frank Liddle, University of Ulster
- Bridghin Lyttle, de Burgh Terrace resident
- Mary Maguire, de Burgh Terrace resident
- Jo Mitchell, Caroline Dickson Architects
- Andrew McClelland, Ulster Architectural Heritage Trust
- Isobel McDonagh DoE (NI) Planning Service
- Evy McDonald, Resident
- Paul McGarvey, Foyle City Trust
- Roisín McGrogan, St. Joseph's Secondary Intermediate School
- Cllr Gerry Maclochlainn, Derry City Council
- Mary McLaughlin, Walled City Partnership
- Paul McTernan, Colin Buchanan
- Annesley Malley, Historian
- Eddie Nicell, Property Developer
- Jo Noble, de Burgh Terrace resident
- Cllr Helen Quigley, Mayor of Derry City Council

Transfer of Responsibilities

The Department of Environment assumed responsibility for the following Planning Policy Statements (PPS's) from the Department for Regional Development on 15 January 2008:

- PPS 5 (Revised): Draft Retailing, Town Centres and Commercial Leisure Developments;
- PPS 12: Housing in Settlements;
- PPS 13: Transportation and Land Use; and
- PPS 20: The Coast.

Issued for Public Consultation

- PPS 7 Addendum (Draft): Safeguarding the Character of Established Residential Areas
- PPS 4 (Draft): Industry, Business and Distribution
- PPS 5 (Draft): Retailing, Town Centres and Commercial Leisure Developments
- PPS 21 (Draft): Sustainable Development in the Countryside

Published

- PPS 1: General Principles
- PPS 2: Planning and Nature Conservation
- PPS 3: Access, Movement and Parking
- PPS 3 (Clarification): Access, Movement and Parking
- PPS 4: Industrial Development
- PPS 5: Retailing and Town Centres
- PPS 6: Planning, Archaeology and The Built Heritage
- PPS 6 (Addendum): Areas of Townscape Character
- PPS 7: Quality Residential Environments
- PPS 7 (Addendum): Residential Extensions and Alterations
- PPS 8: Open Space, Sport and Outdoor Recreation
- PPS 9: The Enforcement of Planning Control
- PPS 10: Telecommunications
- PPS 11: Planning and Waste Management
- PPS 12: Housing in Settlements
- PPS 13: Transportation and Land Use
- PPS 15: Planning and Flood Risk
- PPS 17: Control of Outdoor Advertisements
- PPS 18: Renewable Energy

Related statements

- Joint Ministerial Statement on Development Plans and Implementation of the RDS
- Ministerial Statement on the weight to be given to the economic aspects of development proposals

Appendix 5

Derry Conservation Area Design Guide: Public Workshop, 21 February, 2008, City Hotel, Derry/Londonderry

Challenges

Group 1

- Access –how to manage traffic flow?
- Getting people to care about their environment
- Better connectivity
- Challenge to provide better/good leadership
- How to overcome lack of local power/fragmentation?
- How to access funding and make things happen?
- Create a culture of ownership/love of place
- Incorporate and manage growth effectively

Group 2

- Finding money to pay for the work required
- How to work within existing planning restrictions?
- How to find adequate craft skills?
- How to remove 'problem' infrastructure?
- How to manage traffic and parking at historic sites?
- How to make streets safe and bright?
- How to achieve good pedestrian flow?
- Perceived inconsistency re: enforcement
- Need to develop effective policy
- How to overcome low morale among the converted?

Group 3

- How to encourage the independent retail sector?
- How to foster human scale development?
- How to achieve high levels of public street usage?
- How to encourage people to live in the city centre?
- How to adapt old buildings to new uses?
- How to allow old buildings to be flexible?
- How to incorporate flexibility in policy?
- How to overcome lack of Council power?
- How to achieve good management?
- The need to be courageous– some old buildings are not worth keeping.
- The need to remove unattractive security shutters
- The need to make streets safe by day and night
- The need to get the Councils to be more enthusiastic about good design
- The need to secure high calibre design skills

Group 4

- How to manage change?
- How to recognise good design when determining planning applications?
- Need to encourage more good restaurants
- Need to encourage a sense of welcome
- Need to encourage good public transport
- Need to provide quality green spaces
- Need to create/encourage catalysts
- How to address economic decline
- Challenge inertia

Group 5

- Need to overcome fragmentation
- Address the 'culture of alcohol'
- Achieve leadership.
- To achieve good regeneration (good conservation will follow)
- To come up with a big idea and do it.

What makes a fantastic Conservation/Heritage Area?

Group 1

- Mix of old and new – achieving a good balance
- Cleanliness
- Vibrant streetscapes
- People centred
- Historic city settings
- Good for shopping
- Gritty/ integrity
- Good social mix
- Exemplary buildings
- Good green spaces
- Unique attractions – Gaudi buildings

Group 2

- Good architecture
- Good green spaces
- Active public investment
- Conservation area clearly defined
- Maintenance of a sustained effort
- Strong management
- Peer pressure
- Local pride in the area
- Key buildings renovated to accommodate new use
- People orientated
- A will to make it happen
- Busy and quiet areas - a good mix
- Well managed traffic flow and parking

Group 3

- Scale
- Character
- Mix of modern and old buildings
- Busy and lively
- Tourism/evening uses/local community
- Locals live there
- No plastic windows/square arches
- Quality architecture retained– sacrosanct
- Identify strengths eg waterfronts
- Keep historic street patterns
- Well managed traffic
- Pride in area
- Clean – no litter
- Good landscaping
- Trees
- Window boxes/hanging baskets

Group 4

- Good blend of old and new
- Ability to move with the times
- Strong identity – unique sense of place
- Setting is important
- Car use limited
- Quality of materials
- High quality design
- Good street public amenities
- Respect for all marginalised groups old/young/ minorities/ people with disabilities
- Variety and quality of life
- Sense of community
- Gritty but vibrant
- Mix of local residents and workers
- Vision for the future
- Design guidelines
- Pristine/immaculate
- Good social mix
- Pleasant appearance
- Appreciation of high calibre architects/planners

Group 5

- People who live there love it
- Heritage intact and of a high quality
- The river – Prague, Seville, Liverpool, Durham
- Important role for the arts/ music
- Lighting
- Critical mass (heritage areas)
- Terraces – Bath/Dublin
- Outstanding individual historic buildings
- Excellent public realm
- High quality streetscapes

- Good management and repair
- Importance of green space
- Spaces to loiter – quiet places
- Community pride
- Need to work for locals , business sector and visitors
- Not a theme park
- Importance of streets
- Living environments

Examples of Good Practice Elsewhere (And Why)

Group 1 Examples

- Cushendun
- Cardiff
- Kensington
- Edinburgh
- Salford
- Durham

Why?

- Scale of heritage product eg: Edinburgh new town and Royal Mile
- Well maintained
- Able to accommodate modern buildings
- Modern development that fits with the character of the area
- Busy/lively/vibrant
- Wide variety of different uses
- Include key focal points
- Living environment
- Good public transport
- Museums – quality architecture
- Walkways /pedestrian access
- Well used open space
- Making the most of the setting/natural features eg: the river
- Suitable use - Cathedral/ University quarters
- Historic street pattern retained
- Shop fronts - corporate logos adapted to fit with the area
- Narrow footpaths – managed servicing
- Pride in the area
- Lack of litter
- Retention and maintenance of original features
- Safety at night – lighting
- Landscaping/trees add to the character of the area
- Window boxes, hanging baskets can be used to enhance an area

Group 2 Examples

Sydney

- Much preservation underway
- But also high quality new development
- Setting (open space/ pedestrian /water landscape)
- Tourism facilities
- Successful conversions
- ‘New meets old’ successfully
- Maritime heritage - old sailing ships
- Respect for heritage

Edinburgh

- Scale of the resource/
- Many listed buildings
- World Heritage Site
- Variety of architectural periods represented
- Changes in level
- Quality of life
- Cafes/bistros/ vibrant street life
- Festivals
- Parkland within walking distance
- Dramatic setting/ castle
- Looks fantastic

Liverpool

- Scale of heritage resource
- World Heritage Site
- Largely intact
- Iconic buildings/many grade ‘A’s
- Mix of old and new
- Vibrant evening economy
- Importance of waterfront/

- Maritime heritage
- Cultural heritage/music/arts
- Cultural a catalyst
- People themselves

Dublin/Bath

- Uniformity of buildings
- Scale and density of resource

Seville

- Iconic buildings – the Cathedral –
- Public realm - quality
- Integration of contemporary design
- Investment in streetscape

Chichester

- Green open spaces –places to take time out
- Mixed use
- Markets
- Street animation
- Sense of pride

Prague

- Event managed
- Focused on visitor needs rather than resident?

Reading

- The urban grain – street network
- Differing experiences for resident and visitor

Group 3 Examples

- Ballycastle
- Islington
- Manchester
- Nottingham (lace market)
- Dublin
- Cambridge

Key Issues

- High quality architectural heritage
- Streetscape
- Gardens, public areas
- Focal points
- New use accommodated behind the façade
- Active public investment from the Council
- No clear division between conservation areas and surrounding area
- Sustained management
- Good transport
- Pride in their area
- Renovation of key historic buildings
- Carried through to landscaping and signage
- Conservation valued
- Conservation identified as a strength and as the driving force for regeneration
- People living in the conservation area
- Attractive public areas
- Vibrancy – buskers, commercial, residential, etc.

Places

- Budapest – old and new/ culture/ cleanliness.
- Carlisle – old and new, a balance.
- Belfast Cathedral Quarter – old and new / streetscape, new uses are accommodated.
- Chester – streetscape, people live within the conservation area, cleanliness
- Venice – perfect, (but smelly!)
- Spitalfields, London – East end, architectural heritage, old and new, historic, wide mix of uses, vibrant streets, social mix, exemplary.
- Barcelona – iconic buildings, Cathedral, Las Ramblas, Gaudi, markets, Gaudi's park.

Appendix 6

Schedule of Listed Buildings

Buildings are added to the statutory lists normally as a result of systematic resurvey or through a building being at risk. The Second Survey of Northern Ireland's Historic building is currently underway to re-assess current listings and to identify additional buildings and features worthy of protection. The following list is correct as at the time of going to print.

HB01/22/006 A
House - Terrace
2 Clarence Avenue B1

HB01/22/006 B
House - Terrace
4 Clarence Avenue B1

HB01/22/006 C
House - Terrace
6 Clarence Avenue
B1

HB01/22/006 D
House - Terrace
8 Clarence Avenue
B1

HB01/22/006 E
House - Terrace
10 Clarence Avenue
B1

HB01/22/006 F
House - Terrace
12 Clarence Avenue
B1
HB01/22/006 G
House - Terrace
14 Clarence Avenue
B1

HB01/22/006 H
House - Terrace
16 Clarence Avenue
B1

HB01/22/006 I
House - Terrace
18 Clarence Avenue
B1

HB01/22/006 J
House - Terrace
20 Clarence Avenue
B1

HB01/22/006 K
House - Terrace
22 Clarence Avenue
B1

HB01/22/007
Country House
Aberfoyle House
Northland Road
B1
Includes Gate Lodge,
Gates & Walling

HB01/22/008 A
House - Terrace
10 Florence Terrace,
Northland Road
B1

HB01/22/008 B
House - Terrace
12 Florence Terrace,
Northland Road
B1

HB01/22/008 C
House - Terrace
14 Florence Terrace,
Northland Road
B1

HB01/22/008 D
House - Terrace
16 Florence Terrace,
Northland Road
B1

HB01/22/008 E
House - Terrace
18 Florence Terrace,
Northland Road
B2

HB01/22/008 F
House - Terrace
20 Florence Terrace,
Northland Road
B1

HB01/22/009 A
University/College Building
Magee University College
Northland Road
A
Main Building

HB01/22/009 B
University/College Building
Magee University College -
Admin, Teaching, Resid & Recreat Bldgs
Northland Road
B1
Includes Gates, Walls & Railings

HB01/22/010
Church
Claremont Presbyterian Church
Norhtland Road
B
Includes Gates, Walls & Railings

HB01/22/011
House
Carrickmore House
Rock Road
B1
Includes Walling

HB01/22/014 A
House – Terrace
3 Aberfoyle Terrace,
Strand Road
B1

HB01/22/014 B
House - Terrace
5 Aberfoyle Terrace,
Strand Road
B1

HB01/22/014 C
House - Terrace
7 Aberfoyle Terrace,
Strand Road
B1

HB01/22/014 D
House - Terrace
9 Aberfoyle Terrace, Strand Road
B1

HB01/22/014 E
House - Terrace
11 Aberfoyle Terrace,
Strand Road
B1

HB01/22/014 F
House - Terrace
13 Aberfoyle Terrace,
Strand Road
B1

HB01/22/014 G
House - Terrace
15 Aberfoyle Terrace,
Strand Road
B1

HB01/22/014 H
House - Terrace
17 Aberfoyle Terrace,
Strand Road
B1

HB01/22/014 I
House - Terrace
19 Aberfoyle Terrace,
Strand Road
B1

HB01/22/014 J
House - Terrace
21 Aberfoyle Terrace,
Strand Road
B1

HB01/22/014 K
House - Terrace
23 Aberfoyle Terrace,
Strand Road
B1

HB01/22/014 L
House - Terrace
25 Aberfoyle Terrace,
Strand Road
B1

HB01/22/014 M
House - Terrace
27 Aberfoyle Terrace,
Strand Road
B1

HB01/22/014 N
House - Terrace
29 Aberfoyle Terrace,
Strand Road
B1

HB01/22/014 O
House - Terrace
31 Aberfoyle Terrace,
Strand Road
B1

HB01/22/014 P
House - Terrace
33 Aberfoyle Terrace,
Strand Road
B1

HB01/22/014 Q
House - Terrace
35 Aberfoyle Terrace,
Strand Road
B1

HB01/22/015
University/College Building
Northwest Regional College
Strand Road
B1

HB01/22/016
School
Old Foyle College
(Foyle Arts Centre)
Strand Road
B1
Includes Walling

HB01/22/026 A
House - Terrace
1 College Terrace,
Rock Road
B1

HB01/22/026 B
House - Terrace
2 College Terrace, Rock Road
B1

HB01/22/026 C
House - Terrace
3 College Terrace, Rock Road
B1

HB01/22/026 D
House - Terrace
4 College Terrace, Rock Road
B1

HB01/22/026 E
House - Terrace
5 College Terrace, Rock Road
B1

HB01/22/026 F
House - Terrace
6 College Terrace,
Rock Road
B1

HB01/22/026 G
House - Terrace
7 College Terrace, Rock Road
B1

HB01/22/026 H
House - Terrace
8 College Terrace,
Rock Road
B1

HB01/22/026 I
House - Terrace
9 College Terrace, Rock Road
B1

HB01/22/026 J
House - Terrace
10 College Terrace, Rock Road
B1

HB01/22/026 K
House - Terrace
11 College Terrace, Rock Road
B

HB01/22/026 L
House - Terrace
12 College Terrace, Rock Road
B

HB01/22/026 M
House - Terrace
13 College Terrace, Rock Road
B

HB01/22/029 A
House - Terrace
11 Northland Road
B1

HB01/22/029 B
House - Terrace
13 Northland Road
B1

HB01/22/029 C
House - Terrace
15 Northland Road
B1

HB01/25/008 A
School Foyle & Londonderry College
Duncreggan Road
B2

*More detailed information on these buildings can be found on the Northern Ireland Buildings Database at:
www.ni-environment.gov.uk

Appendix 7

Funding and Sources of Advice

Further information and advice relating to the conservation and enhancement of the Magee Conservation Area, and conservation areas generally, is currently available from a number of sources. The key sources are listed below.

DOE Planning Service

The key contacts are the Conservation Area Officer and the Planning Officer for the Magee area. These officers can be contacted at;

Londonderry Divisional Planning Office
Orchard House
40 Foyle Street
Londonderry
BT4 6AT

Tel: 028 7131 9900
E-mail: divisional.planning.office.londonderry@nics.gov.uk

Northern Ireland Environment Agency

If the building is or affects the setting of a listed building pre-application discussion should also involve the Northern Ireland Environment Agency (NIEA) who can be contacted at;

Waterman House
5-33 Hill Street
Belfast
BT1 2LA
Tel: 028 9054 3095
www.ni-environment.gov.uk

Sources of Technical Advice

Additional information on technical aspects of repairing your old building can be obtained from a number of organisations including:

Ulster Architectural Heritage Society
66 Donegall Pass
Belfast
BT7 1BU
Tel: 028 9055 0213
www.uahs.org.uk

The Society for the Protection of Ancient Buildings (SPAB) offers technical advice across the UK, runs short courses and sells a range of technical advice pamphlets on various aspects of the care and repair of historic buildings.

Society for The Protection of Ancient Buildings
(SPAB)
37, Spital Square
Spitalfields
London
E1 6DY
Tel: 020 7377 1644
Email: info@spab.org.uk
Website: www.spab.org.uk

The SPAB offers other publications for sale including:

"Old House Handbook – A Practical Guide to Care and Repair"
by Roger Hunt and Marianne Suhr in association with
The Society for the Protection of Ancient Buildings.

English Heritage and Historic Scotland also have their own series of technical leaflets. To obtain publications on repair and conservation including Historic Scotland's Short Guide Maintaining Your Home:

Historic Scotland
Publications Department
Tel: 0131 668 8638
www.historic-scotland.gov.uk/shop

Other Contacts

(This is not an exhaustive list)

Heritage Lottery Fund
www.hlf.org.uk

Institute of Historic Buildings Conservation
www.ihbc.org.uk

UK Association of Preservation Trusts
www.ukapt.org.uk

Foyle Civic Trust
Craft Village
13 Magazine Street
Derry
BT48 6HH
Tel: 028 7137 1037