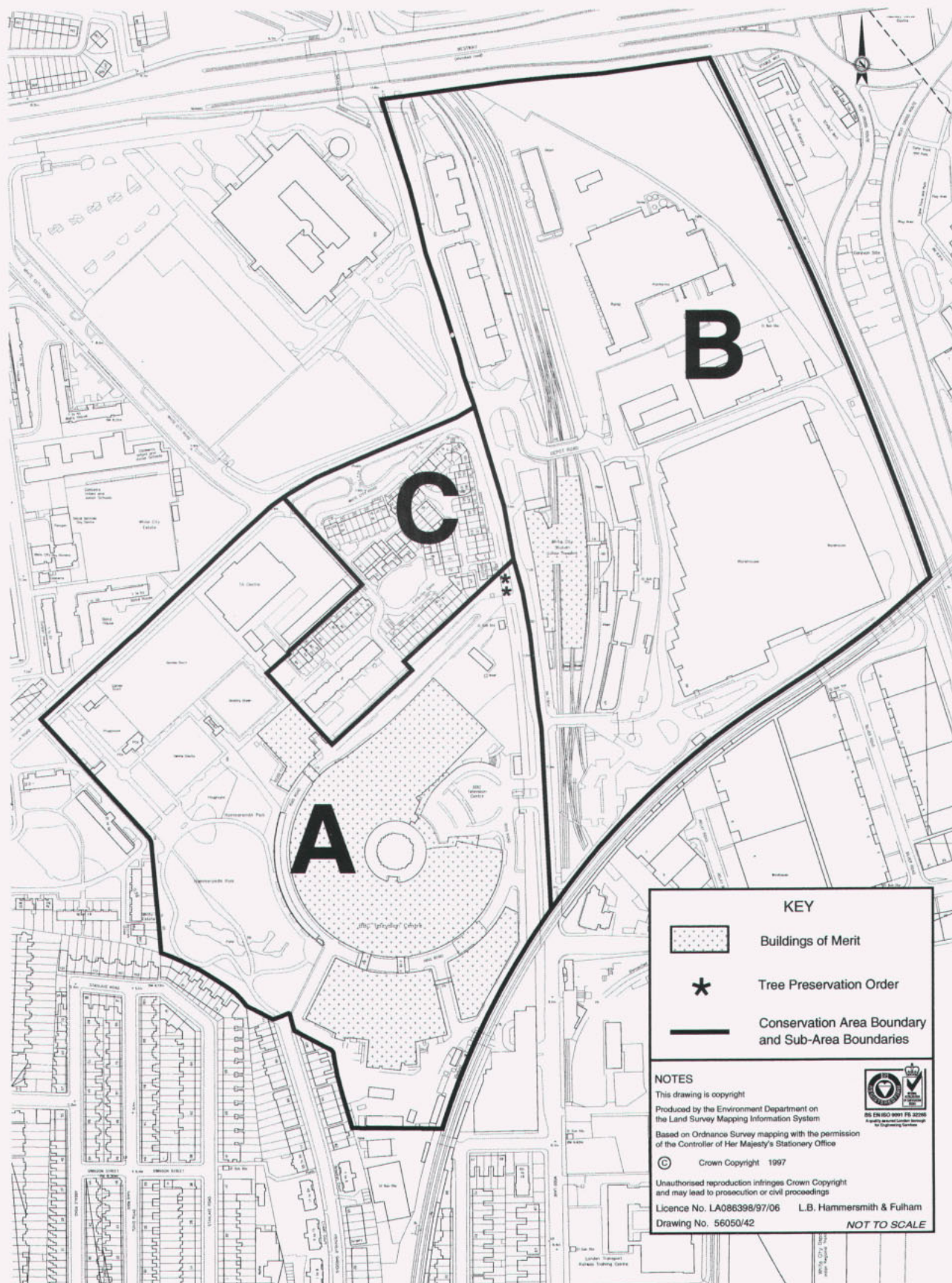


8 PLAN OF THE CONSERVATION AREA BOUNDARY AND THE SUB-AREAS



9 LISTED BUILDINGS IN THE CONSERVATION AREA

There are no listed buildings or structures in this conservation area.

10 BUILDINGS OF MERIT IN THE CONSERVATION AREA

Wood Lane:

BBC TV Centre

White City Station

11 ARTICLE 4 DIRECTIONS IN THE CONSERVATION AREA

Planning permission is needed for most forms of development, including many building alterations. But in order to prevent unnecessary interference in more straightforward work the "Town and Country Planning (General Permitted Development) Order 1995" grants a general planning permission for some types of development, including some alterations to dwellinghouses. Because even these more simple developments can harm the character and appearance of a conservation area, Local Planning Authorities can remove these permitted development rights. This is done by the Council making a Direction under Article 4 of the General Permitted Development Order.

In this way 'Article 4 directions' bring within planning control development which would otherwise not need planning permission.

There are **no** Article 4 directions in this conservation area at present.

Please note that these planning controls would be in addition to those which apply everywhere. If you need advice as to what development does or does not need planning permission you should contact the Environment Department Reception at the address on page 1.

12 NOTES

1 From the 17th century the North High Way (Uxbridge Road), the main route from London to Oxford, ran along the north side of Shepherd's Bush Green. Wood Lane struck north, from the western corner of the Green, through rough open space and common land, largely under the ownership of the Manor of Fulham, to "Wormholt Scrubbs". To the south of the area lay rich farmland, orchards and nurseries.

2 The presence of flooded pits in the area is suggestive of brickfields and indicative of an increasing degree of building development.

3 The West London Railway had been built in 1844, running to the east, and roughly parallel with Wood Lane. The Hammersmith and City Railway, built twenty years later, ran in a large east/west arc cutting across Wood Lane. Wood Lane itself was extended northwards towards Willesden, crossing the Grand Junction canal, cut in 1801, and the new Great Western Railway, built in 1838.

4 The last of the late Georgian houses in Wood Lane, Wood House, was soon to be demolished for a railway depot but, for a few years at the end of the century, its grounds were opened as a public park.

5 Shepherd's Bush Green and the surrounding area had been built up, market gardens having been replaced by row upon row of terraced houses built speculatively for occupation by the lower middle class, white collar workers who commuted to the City.

6 The originator and Director General of the complex was Imry Kiralfy, a naturalised Hungarian who, following this success, went on to organise many other international exhibitions. In an area of some 200 acres Kiralfy created twenty palaces and nearly 120 exhibition halls, all set within landscaped grounds and waterways. The buildings were decorated in "neo rococco" style, painted white and illuminated by electric lights at

night, hence the popular nickname "The White City". A guide book to Hammersmith at this time remarks; "...something like a revolution was effected in this particular corner of Greater London with the opening of this wonderful city of white dwellings...". A stadium was built at the same time and used to stage the 1908 Olympic Games. With the exhibition site in mind two new stations, both called Wood Lane, were built one on the existing Hammersmith and City Line and one other on a new extension to the Central Line. Entrance to the site was also available from the Shepherd's Bush station, on Uxbridge Road, via a gigantic arch leading into a sequence of eight massive raised halls. When the exhibition closed six months later, nearly nine million people had visited it.

During the First World War the exhibition site and its buildings was commandeered by the War Department for use as a medical examination centre and for basic military training. Many of the halls were utilised for the manufacture of war supplies. The Government relinquished the main site, except the stadium, and the eight raised halls in 1920, and it reverted to the now deceased Kiralfy's son, who sold it two years later.

After WW1 the area to the west of the White City had been developed as the Wormholt and Old Oak Estates to provide "homes fit for heroes" these continued being built throughout the 1920s but were never completed in their entirety. As part of this development Western Avenue was constructed: terminating abruptly at Wood Lane, it replaced the Uxbridge Road as a major east/west link. Another east/west link was provided in 1920 when the Central Line was extended from Wood Lane to Acton and beyond. Following the demise of exhibitions in the late 1930s the White City site, excluding the stadium, was razed and a large part of it developed as an estate, completed in 1940, to rehouse the slum dwellers of North Kensington. A significant area of the original landscaping was retained and made into Hammersmith Park.

7 The arrival, and subsequent expansion of the BBC in the post war period, gave a major impetus to the media industry and generated the acquisition of much property in the area for TV and broadcasting use. In recent years, however, many local industries have declined.

8 Darbourne and Dark's earlier work, Lillington Gardens, Westminster, 1961-72, was a low rise high density estate built in brick around attractive landscaped courtyards and employing a vigorous varied play of projecting balconies and receding terrace lengths. The Marquess Estate, Islington, 1974-70 is similar. In many respects these three estates provided a reaction against the problematic, brutal, public housing of the early 1960s.

13 GLOSSARY

Architrave A strip or moulding used to cover the joint between a frame and a wall, as round a door or window frame; the lowest of the three sections of an entablature in classical architecture.

Baluster A pillar or column supporting a handrail or coping, a series forming a balustrade.

Barge board A board fixed to the projecting end of a roof over a gable, usually in pairs, one to each slope.

Bays Compartments into which the nave or roof of a building is divided. The term is also used for projecting windows.

Bow window Similar to a bay window but curved in plan.

Bracket A projecting support. In brickwork or masonry it could be called a Corbel.

Building line The main mass of a building as defined by its facades.

Canopy A roof-like projection over a door or window; a hood.

Capital The head or crowning feature of a column.

Cill/Sill A slab of stone or wood at the base of a window or door opening giving protection to the wall beneath.

Colonnade A series of columns.

Console An ornamental bracket.

Corbel A projection from a wall, often in brick, iron, wood or stone, which provides support for a beam or roof truss. Sometimes decorated.

Curtilage The total land area attached to a dwelling house.

Dentils A row of small rectangular blocks forming part of the bed mould of a cornice

Dormer A window in a sloping roof, usually that of a sleeping-apartment, hence the name.

Eaves The lower part of a roof projecting beyond the face of the wall.

Entablature The upper part of an Order of architecture, comprising architrave, frieze and cornice, supported by a colonnade.

Facade The face or elevation of a building.

Fascia The wide board over a shop front.

Finial The upper portion of a pinnacle, bench end or other architectural feature.

Gable The triangular portion of a wall, between the enclosing lines of a sloping roof. In Classic architecture it is called a pediment.

Glazing bar A thin rebated wood bar which divides a large window into smaller lights.

Hipped Gable A roof which is hipped at the upper part of its end but has a part gable below the hip.

Hipped Roof A roof which is sloped at its ends as well as on the sides.

Ionic The Ionic order is lighter, more elegant, than the Doric, with slim columns, generally fluted. It is principally distinguished by the volutes of its capitals.

Light One window as bounded by the mullions and transoms and sometimes itself divided into several panes.

Lintel The beam spanning the opening of a window or doorway. It may be wood, concrete, stone or steel.

Mansard roof A roof with steep lower slope and flatter upper portion, named after Mansart. Also known as 'gambrel' roof.

Order An Order in architecture comprises a column, with base (usually), shaft, and capital, the whole supporting an entablature. The Greeks recognised three Orders: Doric, Ionic and Corinthian. The Romans added the Tuscan and the Composite (later known as Roman), while using the Greek Orders in modified form.

Pantile A shaped clay tile with a double curve across its width from concave on one side to convex on the other so that it overlaps the tile adjoining it on the side.

Parapet The portion of wall above the roof gutter, sometimes battlemented; also applied to the same feature, rising breast high, in balconies, platforms and bridges.

Party wall A wall separating two adjoining buildings and common to them.

Pediment In Classic architecture, a triangular piece of wall above the entablature, enclosed by raking cornices. In Renaissance architecture used for any roof end, whether triangular, broken or semicircular. In Gothic such features are known as gables.