

A black and white photograph of Hornsey Town Hall, a large brick building with a prominent square tower. The image is partially covered by a green horizontal bar at the top. In the foreground, there are trees on the left and a street lamp on the right.

HORNSEY TOWN HALL

CONSERVATION PLAN

ALAN BAXTER & ASSOCIATES

Prepared for
LONDON BOROUGH OF HARINGEY

JANUARY 2004

CONTENTS

1.0 Introduction and Summary Findings 2

2.0 Heritage Designations 7

3.0 Understanding 11

4.0 The Cultural Significance of the Town Hall
and Associated Buildings..... 45

5.0 Issues and Opportunities 50

6.0 Policies and Guiding Principles for the Reuse of the Town Hall 55

7.0 Sources 61

Appendices

Appendix 1: Listed Building Descriptions 62

Appendix 2: Crouch End and Hornsey
Conservation Area Policy Document..... 64

Appendix 3: Extracts from Urban Design Study (2003) by
Jon Rowland Urban Design 67

*Prepared by: Chris Miele, Catharine Kidd & Zoë Aspinall
Reviewed by: Alan Baxter and William Filmer-Sankey
First Draft issued: 18 November 2003
Consultation Draft issued: 24 November 2003
Second Draft issued: 10 December 2003
Conservation Plan issued: 28 January 2004*

*This report is the copyright of Alan Baxter & Associates
and is for the sole use of the person/organisation to whom
it is addressed. It may not be used or referred to in whole
or in part by anyone else without the express agreement
of Alan Baxter & Associates. Alan Baxter & Associates do
not accept liability for any loss or damage arising from any
unauthorised use of this report.*

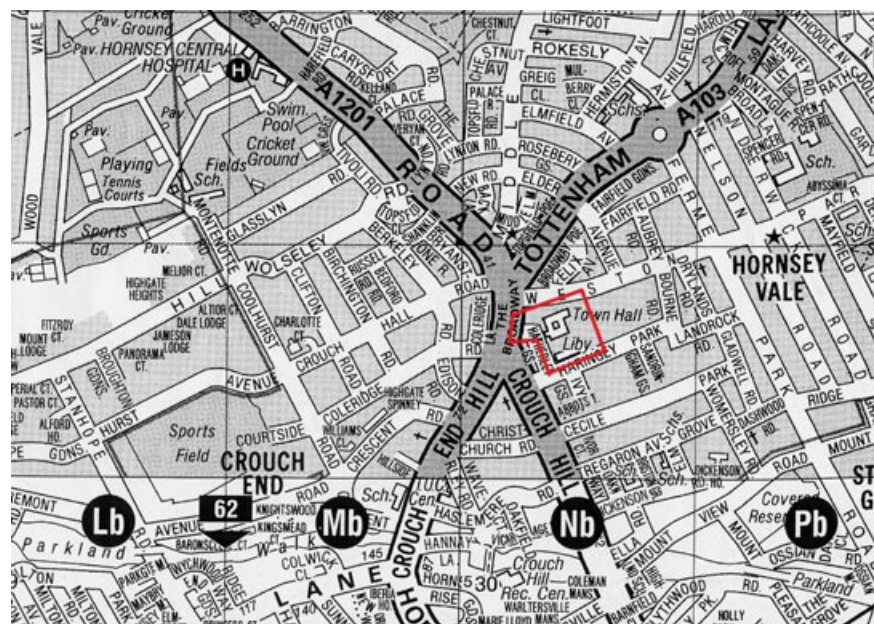
© Alan Baxter & Associates 2003, 2004

1.0 INTRODUCTION AND SUMMARY FINDINGS

- 1.1 The London Borough of Haringey has commissioned this conservation plan for Hornsey Town Hall complex from Alan Baxter & Associates. Architects Hawkins\Brown have assisted in the analysis of issues and opportunities presented by the building.
- 1.2 The plan has been prepared in accordance with accepted best practice, as set out in Heritage Lottery Fund Guidance, recent English Heritage publications and J. S. Kerr's seminal *Conservation Plans for Historic Places*, now in its 13th edition (2001). These are detailed in Section 7.0: Sources.

Purpose of the Plan

- 1.3 Hornsey Town Hall complex includes Grade II* and II listed buildings and has a prominent position in the town centre, in the middle of the main shopping street (The Broadway). The Public Hall and Council Chamber which form part of the Town Hall building are no longer in use and the Town Hall is now surplus to local authority requirements.
- 1.4 The plan has been commissioned in order to inform the refurbishment and reuse of the site; it is intended that the plan will then form part of a development brief for the Town Hall and its associated buildings.



The location of the site on an A-Z map

The Plan's Structure

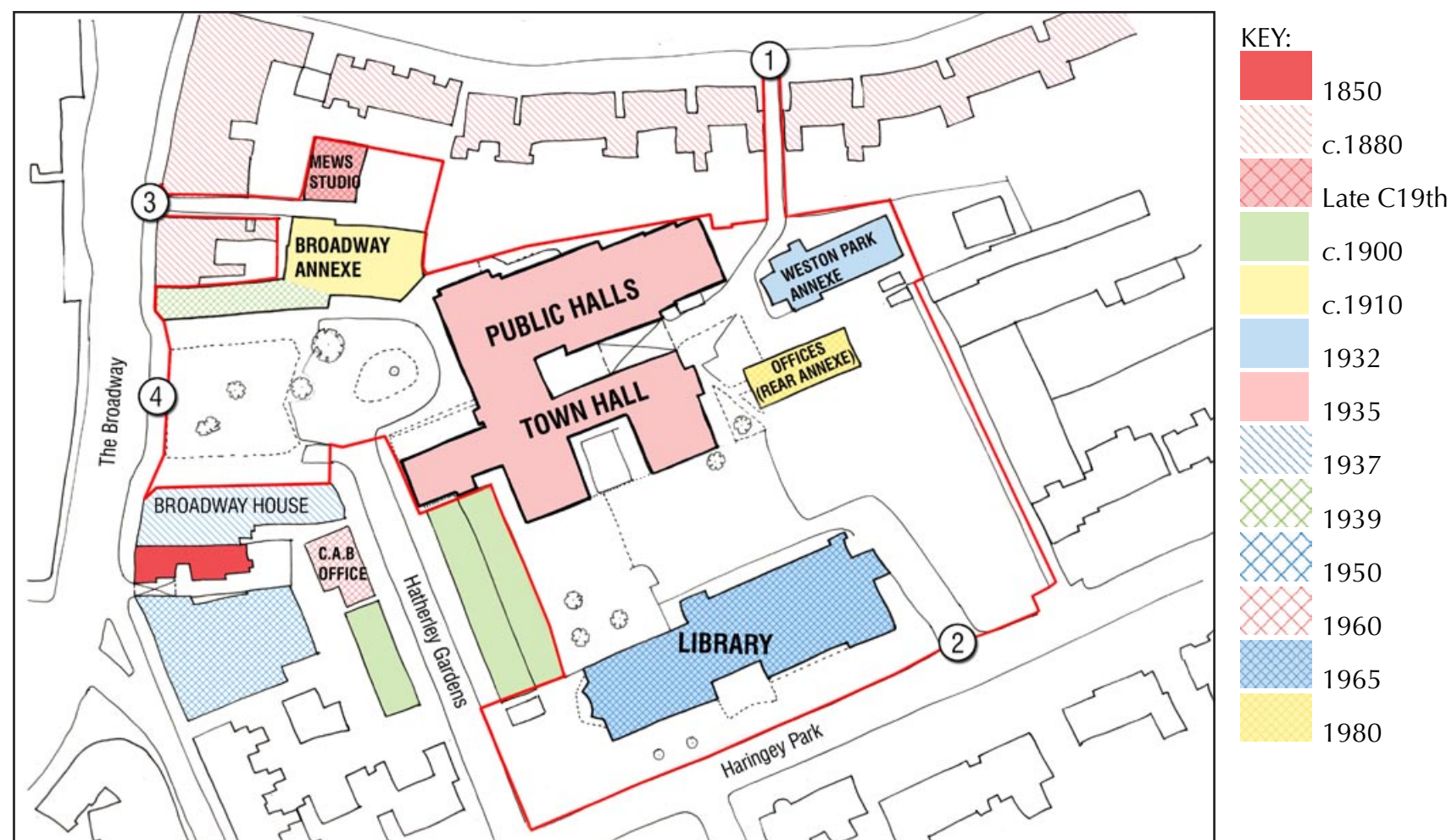
- 1.5 The report structure follows the format recommended by Kerr, and consists of the following sections:
- Identification of the **planning context**, with a focus on **heritage designations** (Section 2: Heritage Designations)
 - An **analysis of the site's development**, including a note on the **building type**, which helps to identify key aspects of the listed buildings (Section 3: Understanding)
 - A **room-by-room gazetteer** describing the existing interiors and noting any features or alterations (Section 3: Understanding)
 - A **statement of significance**, identifying the special cultural interest of the site and its constituent parts (Section 4: Significance)
 - An **identification of issues** that could affect the special interest of the site, with an indication of opportunities for enhancing the special interest (which includes a range of interventions that may be necessary to provide the building with a secure future use) (Section 5: Issues and opportunities)
 - Following on from the issues and opportunities section, the plan concludes with **broad principles** to be followed in the refurbishment of the site (Section 6: Policies and Guiding Principles for the Reuse of the Town Hall and Depot Site).
 - The plan concludes with a section on **historic and other sources**, and **appendices**.

The Plan's Coverage

- 1.6 The plan specifically applies to the Town Hall (listed Grade II*) and the adjoining Public Halls. The plan also has regard to the other components of the Town Hall complex, which include:
- The Broadway Annexe (listed Grade II), built to form a composition with the Town Hall and Broadway House (also Grade II) that encloses three sides of a public square. These three buildings were designed by Reginald Uren.
 - The hard and soft landscaped public square in front of the Town Hall, which is part of the overall setting for the Town Hall
 - The Mews Studio, a small, one-storey building at the rear of the Broadway Annexe
 - The Weston Park Annexe, a small building secluded behind the Town Hall and earlier in date
 - The Rear Annexe, a prefabricated two-storey office building
 - Hornsey Library (listed Grade II), located in Haringey Park
 - The C.A.B. offices, a prefabricated two-storey building in Hatherley Gardens
- 1.7 The area covered in this study is shown on the site plan (see page 3). The entire study area falls within the Crouch End Conservation Area.
- 1.8 The statutory development plan for the site is the London Borough of Haringey Unitary Development Plan (UDP) (adopted 1998). In September 2003 the planning authority published a First Deposit version of the UDP. In this report corresponding replacement policies are cross-referenced by means of square brackets. A conservation area appraisal has not been prepared but the designation report is available, and is reproduced as Appendix 2 to this report.

Consultations

- 1.9 In preparing the plan, we have consulted English Heritage and the London Borough of Haringey. English Heritage have commented in detail on a consultation draft of the plan issued in December 2003. A consultation draft of the plan was deposited at the local planning department search room and Hornsey Library.



Site Plan - Phases of development

1. Pedestrian access from Weston Park
2. Vehicular entrance from Haringey Park
3. Pedestrian access to the Mews Studio
4. Former vehicular access, now pedestrian only to main Town Hall entrance

The Effects of Statutory Listing

- 1.10 The site, shown on the accompanying plan, consists of the Town Hall, the Public Halls and the associated buildings listed above. The value of the Town Hall is reflected in its Grade II* listing – reserved for buildings of outstanding architectural or historic importance. Only 4% of all listed buildings in England are listed Grade II*.
- 1.11 Statutory listing applies to every element of fabric comprehended by a structure's legal address, and to structures added to the building which were built before 1948. Listing also applies to independent structures of any date within the legal curtilage of the listed building, and to fixtures and fittings (but not furnishings).
- 1.12 The only statutory element of a listing is the legal address. The accompanying description — see Appendix 2 — is only for the purpose of identifying the building only, and has no statutory force. The absence of any feature from a description does not exclude that feature from the listing or indicate that it has no importance.
- 1.13 A special planning consent, called listed building consent, is required for the demolition of a listed building, for alterations or for any work that can be said to affect its special interest. Conservation area consent is required for demolitions within a conservation area.

The Plan's Findings in relation to the Statutory Designations

- 1.14 Listing is a crude measure of value, and a primary aim of a conservation plan is to define with precision, on the basis of careful analysis and appraisal, how exactly that special interest manifests itself. This is done with reference to criteria set out in government guidance on the historic environment, *Planning and the Historic Environment*, (DoE/DNH 1994) (PPG15) and special guidelines published in *The Burra Charter for Places of Cultural Significance*. (ICOMOS 1999).
- 1.15 The assessment of significance contained in Section 4.0 of the plan distinguishes which parts of the complex are of special cultural interest and therefore, by implication, where intervention is less likely to be acceptable. The plan does not remove the need for listed building consent. And there remains the requirement, as set out in national planning policy guidance on the historic environment, for an applicant to demonstrate why it is necessary or desirable to intervene in the listed building, and to supply information assessing the impact of proposals on the special interest of the building. Obviously, however, the plan can be used in support of proposals and as part of the reasoned justification for proposed alterations or demolitions.
- 1.16 It should be stressed that where the plan indicates scope for change, this does not supersede the normal statutory planning regime that applies to the site.

Special Cultural Interest of the Town Hall Complex

- 1.17 Hornsey Town Hall is a leading monument of 1930s architecture, a pioneering example of British modern architecture. It forms the centrepiece of an architectural composition with the Broadway House and Annexe, all designed by architect R.H. Uren.
- 1.18 These three buildings were laid out so as to enclose a public square leading off The Broadway, the main shopping street. Broadway House and the Broadway Annexe are therefore critical to the architectural quality of the Town Hall and form an integral part of its setting.
- 1.19 The architectural style of the complex was a statement by a prosperous modern borough that sought to project a distinctive identity for itself in the capital.
- 1.20 The complex is also a monument to a style of local government that has been on the decline since the 1960s. In 1965 the former district councils outside the London County Council Area and the former borough councils within that area were abolished. The Greater London Council was formed, and the smaller administrative units amalgamated, which at a stroke threatened the future of two-thirds of the older town halls within the GLC boundaries (effectively the M25). Hornsey Library was built as a grand civic gesture to commemorate the end of, Hornsey Metropolitan Borough, the small local government. Since the 1970s, as new models of service delivery have come forward, first under the Tory concept of the 'enabling authority' and more recently under New Labour's promotion of managerialism, town halls have come under even greater pressure.

1.21 The physical characteristics of the Hornsey Town Hall complex which are of special interest have been summarised in Section 4: Cultural Significance under the following headings:

- **Coherent Treatment/Architectural variety** — the use of materials creates visual unity across the complex, and the design marks a decisive break from the traditional symmetrical design of the early twentieth century
- **Site and orientation** – the central location of the complex faces but is set back from The Broadway, enclosing a well-proportioned square or piazza.
- **Architectural style/Critical Elevations/Architectural Hierarchy** — the asymmetrical, cubist massing and distinctive tower make a powerful statement of corporate identity and form a landmark in the townscape. The building shows the influence of Scandinavian and Dutch architecture and clearly expresses the dual functions of administration and public assembly.
- **Interiors/Furniture and Fixtures** — the key interiors are well-considered works of decorative art, in which different materials and finishes combine to create a unified effect completed by specially designed soft furnishings and wallcoverings, most of which survive.
- **Plan form** – the sophisticated sequence of spaces within the Town Hall constitutes an efficient and well-considered response to a complex and demanding brief.

1.22 Thus, according to the Burra Charter criteria, the Town Hall itself has **historic value, social value and architectural value** (which includes its obvious **townscape value**).

Issues Affecting the Special Interest of the Site

1.23 The issues affecting the special interest of the Town Hall site are as follows:

- The building suffers from lack of maintenance, and its building services need to be replaced
- The building is surplus to requirements and therefore has no secure future use or management structure
- One key element of the complex – Broadway House (now Barclays Bank) – is not owned by the Council
- The Town Hall contains a quantity of fine finishes, fixtures and furnishings, some of which are in poor condition
- This is an extensive site, which requires a comprehensive treatment
- The local community has high expectations for the reuse of the site
- As a Grade II* listed building in a conservation area (see page 7), located within an established high-street with residential properties close by, the site is affected by significant planning constraints.

Opportunities Presented by the Site

- 1.24 At the same time, however, the site presents a number of opportunities:
- As part of the conservation process the adaptability of the buildings has been looked at. This has been undertaken through a space planning exercise by the architects Hawkins Brown.
 - There is a large and relatively unencumbered area to the rear of the site, which presents the opportunity for new development to help to fund the refurbishment and reuse of the Town Hall and its critical interiors. This area may be incorporated into the overall scheme for reusing the Town Hall complex.
 - The building should be made to comply with Part M of the Building Regulations on disabled access. A review of the listed building by Hawkins/Brown shows this is possible and did not suggest any other significant building regulations issues.
 - There is a range of established uses in the area, with a high footfall and proximity to public transport (buses). There is also a good potential market for certain uses.
 - The Town Hall presents a striking image, and is memorable and prominent in the locality.
 - The key interiors are concentrated in one part of the Town Hall, and there is scope for intervention in secondary spaces and areas.

An Overview of the Plan's Policies

- 1.25 Section 6.0 contains policies designed to guide the future management of the site and its reuse. There are detailed policies in respect of the treatment of key spaces and elevations, soft furnishings and the handling of new building services. The most critical policy relates to the Council's emerging vision for the site, and reflects urban design objectives for it.

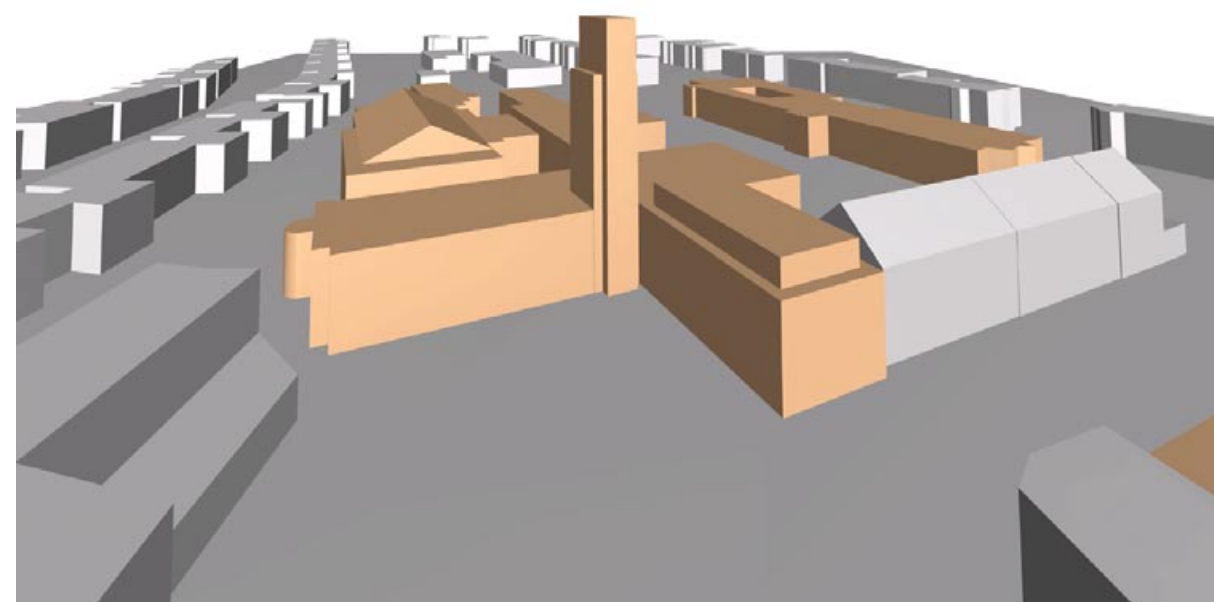
A Vision for the Site

- 1.26 As the owner of a public building, the Council will ensure the delivery of a coherent strategy for the refurbishment and reuse of the Town Hall that will secure a viable future for the building. It is intended that this strategy will be in place prior to any disposal. 'Disposal' in this context does not mean the unencumbered freehold sale of the site. The Council's approach to the stewardship of this heritage asset is that recommended in recent best practice (see *Managing Local Authority Heritage Assets. Some guiding principles for decision makers*, English Heritage, DCMS and ODPM, 2003). Proposals for the conservation and reuse of the Town Hall should be related to the larger site and its surroundings by means of a development brief, which the Council will consider adopting as Supplementary Planning Guidance.
- 1.27 The Council will seek to promote a range of uses for the Town Hall and its associated 'square' that are lively and accessible to the public, without compromising the special architectural, historic and townscape value of the listed building. The Council will encourage uses that draw the vitality of the Broadway back into the site, reinventing the open area as a public piazza, a lively, animated space with high quality landscaping. Proposals for new lighting and signage regimes will be coordinated in this part of the site, and consideration will be given to floodlighting the principal elevation (all or in part, subject to other planning considerations such as effect on residential amenity, etc.)

- 1.28 The Council wishes to see the critical interiors properly restored, conserved and presented, as part of a coherent approach to the site.
- 1.29 In order to realise this objective, the Council would consider proposals for new development on the rear part of the site favourably, in principle, provided that such development helps to ensure the refurbishment and reuse of the Town Hall and its key interiors (effectively subsidising the reuse of the Town Hall).
- 1.30 At present, the mix of uses that seems most appropriate for the site is a combination of high-street, Class A uses (retail and food and drink outlets) combined with cultural uses (e.g. theatre, cinema or exhibition space) These uses would be destinations in the own right and could also complement each other. The Town Hall can also easily accommodate some B-class business space (e.g. startup units, which might be related to the cultural activities on the site) or even workshops where appropriate, possibly building on the precedent set by the Mews Studio to the north of the Broadway Annexe.
- 1.31 The Council intends to provide control mechanisms and a management structure that will, first, protect the special cultural interest of the site — as set out in this plan — particularly in relation to ensuring public access to and uses of the critical interiors, and, second, maintain consistency and coherence across the site, particularly in relation to the public space, lighting, access and signage.

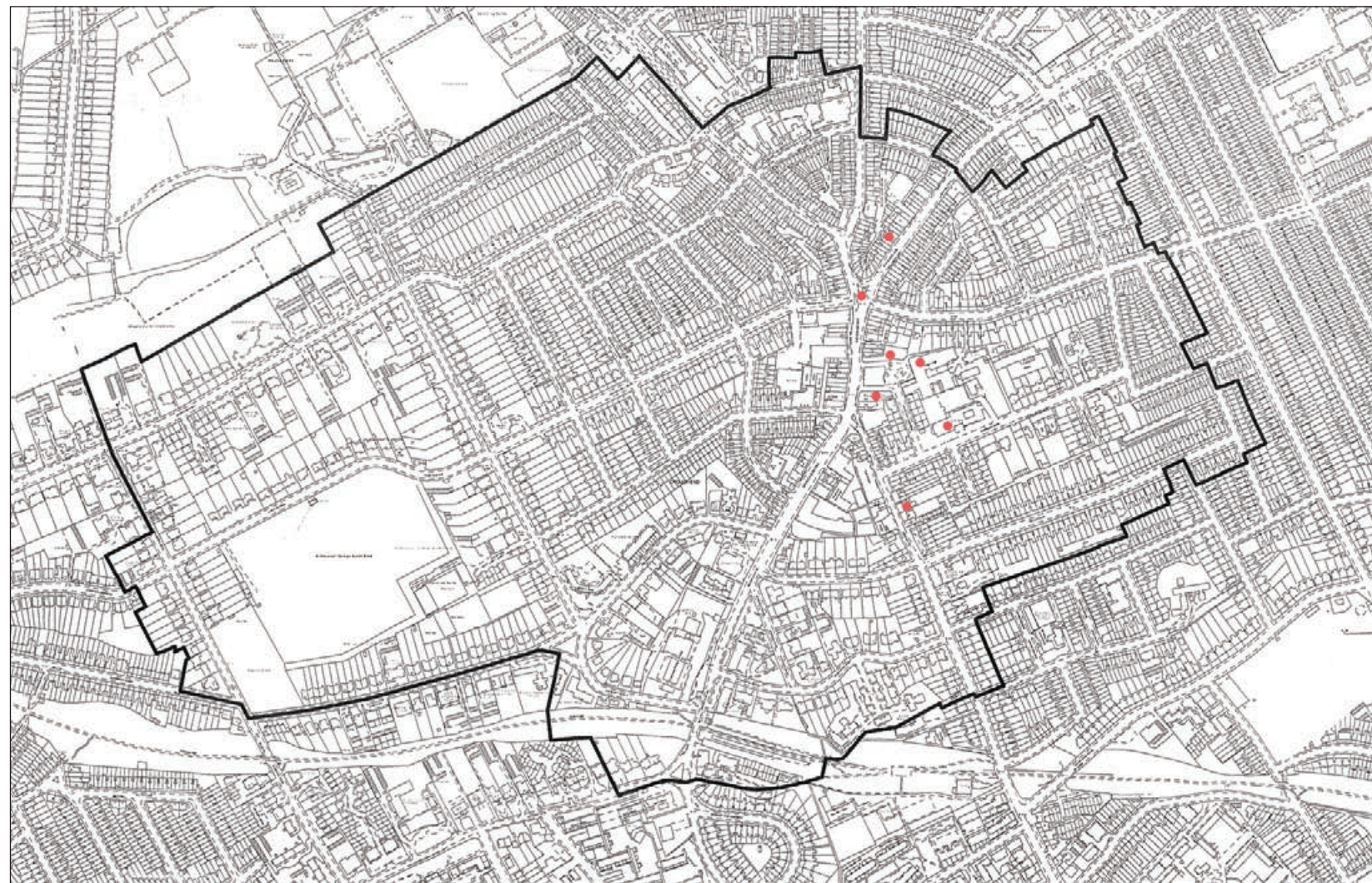
The Role of the Conservation Plan

- 1.32 The conservation plan will inform a development brief for the site. The Council will consider adopting the two documents as supplementary planning guidance, following public consultation.
- 1.33 The Council intends the conservation plan to be part of management agreements for the site, and for the plan to be maintained as part of a building archive kept on site.



3D Models of Hornsey Town Hall site, with the Town Hall and other buildings considered in this plan shaded orange

2.0 HERITAGE DESIGNATIONS



KEY:

- Listed Building
- Hornsey Town Hall, The Broadway
- Broadway Annexe (Electricity Board Office and Showroom), The Broadway
- Broadway House, The Broadway
- Crouch End Clock Tower, The Broadway
- The Queen's Head Public House, 26 Tottenham Lane
- Hornsey Library, Haringey Park
- Christ Church, 120 Crouch End Hill

Source: LB Haringey

Statutory and Local Plan Designations

- 2.1 The statutory development plan is the London Borough of Haringey Unitary Development Plan (1998). In September 2003 the local planning authority published the First Deposit Consultation of a revised UDP. Policies that correspond to those in the existing UDP are given in square brackets.

Supplementary Planning Guidance (SPG)

- 2.2 The local planning authority prepared a Crouch End and Hornsey Conservation Area Policy document in 1986 to guide the future development of these conservation areas. This document, reproduced in Appendix 1, is SPG.
- 2.3 SPG2 Conservation and Archaeology has been produced for consultation to support policies contained in the First Deposit Consultation of the UDP (September 2003). This includes supplementary guidance on the preservation and enhancement of conservation areas and the protection of historic buildings. SPG1a Design Guidance and Design Statement also provides guidance on urban design including context and historic heritage.

Listed buildings

- 2.4 Hornsey Town Hall, Broadway House, the Broadway Annexe (Electricity Board Office and Showroom) and Hornsey Library are statutorily protected on the list of Buildings of Special Architectural and Historic Interest. Hornsey Town Hall has Grade II* status and the listing includes the public halls. The list entries covering the study area are included in Appendix 2.
- 2.5 Other listed properties within the surrounding area include the clock tower and Christ Church on Crouch End Hill, both listed Grade II.

Conservation areas

- 2.6 The Town Hall and ancillary buildings fall within the Crouch End Conservation Area. It is a large conservation area, formed in 1986 through an amalgamation of the Crouch End Crescent and Hornsey High Street Conservation Areas, and was extended at the time to include areas such as Crouch End Hill and the Broadway.

Local Planning Policy (Heritage & Design)

- 2.7 In Chapter 8 of the UDP are Design and Conservation policies relating to:
- Conservation areas
 - Historic buildings and archaeology
 - The design of new development and alterations [Chapter 11 Conserving the past]

Conservation areas

- 2.8 An up-to-date character assessment is not available for the Crouch End Conservation Area. The Crouch End and Hornsey Conservation Area policy document prepared in 1986 describes the character of the area, and sets out policies for the protection and enhancement of its special character (Appendix 2). The UDP states that *'the Council will normally refuse proposals within, adjacent to, or affecting a Conservation Area that are detrimental to the appearance, character or setting of the local area'*. In particular, with regard to development proposals for conservation areas, the Council will:

1. Normally refuse applications which involve the demolition of buildings and structures which make a positive contribution to the character and appearance of the area and define its identity.
2. Ensure high aesthetic design standards for all new build developments which respect and are sympathetic to local character or appearance of the conservation area involved. New development should have regard to the contribution to local character provided by:
 - i. existing historic plot sizes
 - ii. traditional uses or mixes of uses
 - iii. the characteristic materials, scaling and detailing of contemporary buildings
 - iv. local views
 - v. the extent to which traffic intrudes or reduces the enjoyment of an area by pedestrians
 - vi. the intensity of development in the locality.

4. Insist that changes of use respect and enhance the local historic as well as visual character of the conservation area.
5. Protect local views, landmarks and topographical features, either within or adjacent to the conservation area, particularly key vehicular or pedestrian routes. (UDP policy DES 2.2) [Policy CSV1. SPG2, para 4.1 and 4.2]

- 2.9 To preserve and enhance the special quality of a conservation area, alterations and extensions to buildings within it are considered in UDP policies, including:

1. Extensions to buildings in conservation areas should preserve or enhance the character and appearance of the area and be generally confined to rear or least important facades and should not upset the scale and proportions of the building or adversely affect the character or setting of neighbouring buildings.
3. When converting a building for a new use original plan forms, layouts, chimney breasts, staircases and characterful joinery should be preserved as far as possible. (UDP policy DES 2.5) [Policy CSV2. SPG2, para C.1]

- 2.10 The UDP acknowledges that new development within conservation areas can make a positive contribution to the area and advises that:

schemes should avoid harm to the character and appearance of a conservation area, and where possible...enhance it by appropriate standards of design, layout and arrangement. (UDP para 8.66).

- 2.11 Furthermore, the choice of materials is important in maintaining the special character of a conservation area:

New development, alterations or extensions to buildings in conservation areas will be expected to use traditional or natural durable materials which preserve and enhance the character and appearance of a conservation area. (UDP policy DES 2.6) [SPG2, para D.1]

- 2.12 New development may sometimes require the demolition of existing buildings. Conservation area consent is required for the complete or substantial demolition of an unlisted building within a conservation area (UDP para 8.69) [SPG2, para B.2]. The UDP states that:

demolition within conservation areas will not normally be agreed where the building positively contributes to the character and appearance of the conservation area or its setting. (UDP policy DES 2.4)

- 2.13 CSV3 in the First Deposit Consultation states:

The Council will protect Haringey's listed buildings, locally listed buildings and buildings within conservation areas by refusing applications for their demolition or substantial demolition. [Policy CSV3 11.13]

- 2.14 The Council sets out criteria for assessing applications for demolition; this includes assessment in relation to:

The contribution to local character made by the building, its features, materials, or its architectural integrity and quality, having regard to local historical information and any local character assessment. (UDP policy DES 2.4) [Policy CSV3. SPG2 B.1]

Historic buildings and archaeology

- 2.15 The UDP generally follows national planning policies, as set out in PPG15, for the protection of listed buildings. National policies include a presumption against the demolition of listed buildings. Government policy also contains advice on the change of use and works to listed buildings. The national policies relevant to the Hornsey Town Hall site are set out under Section 2.4 National Planning Policy.
- 2.16 For sites such as the Town Hall, which includes a number of listed buildings with no secure long term use and where the council intends to encourage appropriate reuse of historic buildings, the following statement from the UDP may be relevant:
- In order to facilitate the reuse of listed buildings, in accordance with government advice, the Council will give weight to the architectural and historic value of buildings in considering uses which might not accord with other policies in this plan but will look as favourably as possible on opportunities of preservation and enhancement afforded by the proposed change of use.
(UDP para 8.81) [SPG2, para A.2]
- 2.17 The Town Hall forms a group with two other listed buildings, Broadway House and the Broadway Annexe. The Council will resist development proposals which would adversely affect the special architectural and historic interest and setting of listed buildings.

The design of new development and alterations

- 2.18 The Town Hall site presents opportunities for new development within the study boundary as well as alterations to existing fabric. The Council will require any new development and alterations to be of good design quality as stated in the UDP, and will:
- encourage good design of new buildings, alterations and extensions and conservation of buildings and fabric contributing character to the local environment in order to enhance the overall quality of the built environment, the attractiveness of the area for investment, economic regeneration, and the amenity of residents. (UDP Policy DES 1) [Policy UD3]
- 2.19 In considering development proposals the Council will assess the overall design quality in relation to a number of factors, and the UDP provides specific policies on these (UDP policies DES 1.2-1.11). These factors include:
1. How the proposal relates to and fits in with the surrounding area (DES 1.2)
 2. How the proposals addresses basic design measures of appearance and relationship to surroundings, in particular: enclosure, height, scale (DES 1.3), building lines, layout, form, rhythm and massing (DES 1.4), and detailing and materials (DES 1.5)
 3. Effect on public space and accessible space (DES 1.6)
 4. Conservation and repair of existing building fabric, including fine architectural features and parts of buildings (DES 1.7)
 6. Privacy and amenity of neighbours (DES 1.9)
 8. Extensions and alterations to existing buildings (1.11).
- 2.20 In general new development should:

relate to site character and its potentiality and should seek to improve the quality of the local environment and urban landscape. In order to properly consider the effect of new development on adjoining buildings and on the appearance of the locality, applications should show the relationship of the scheme to its surroundings in both plan and elevation. (UDP DES 1.1) [Policy UD2]

Regional and Strategic Planning Policy

- 2.21 Policies on design and conservation for the south-east region are contained in SERPLAN's 1998 plan, *A Sustainable Development Strategy for the South East*. This plan broadly states that local authorities should undertake to improve the physical environment through the promotion of local distinctiveness and the preservation of best quality urban environments by increasing designation (in conjunction with English Heritage) of listed buildings and conservation areas.
- 2.22 Strategic planning policies for the London area are contained in Strategic Guidance for London Planning Authorities (RPG 3). This sets out specific policies in relation to conservation and design to reinforce the objectives of the Government's Strategic Framework for London. The local plan endorses the strategic policies in relation to conservation design.

National Planning Policy

- 2.23 The National Planning Policy Guidance document that deals with listed buildings and conservation areas is *Planning Policy Guidance Note 15: Planning and the Historic Environment* (1994), hereafter PPG15.

Listed buildings

- 2.24 Section 3 of PPG 15 sets out the main elements of national policy for listed building controls over extensions of use.
- 2.25 Listed building consent is required for any material alteration to a listed building which affects its special architectural or historic interest, or for demolition. Listed building consents are granted by local planning authorities with reference to the following criteria as set out in PPG 15(3.5):
- i. The importance of the building, its intrinsic architectural and historic interest and rarity, in both national and local terms
 - ii. The particular features of the building (which may include its design, plan, materials and location) which justify its inclusion on the list
 - iii. The building's setting and its contribution to the local scene, which may be important ... or where it shares particular architectural forms or details with other buildings nearby
 - iv. The extent to which the proposed works will bring substantial benefits for the community, in particular by contributing to the economic regeneration of the area or the enhancement of its environment (including other listed buildings).

- 2.26 When assessing listed building consent applications the local planning authority will have regard to the appropriateness of the proposed use for the buildings:

In principle the aim should be to identify the optimum viable use that is compatible with the fabric, interior, and setting of the historic building. (PPG 15: para 3.9)

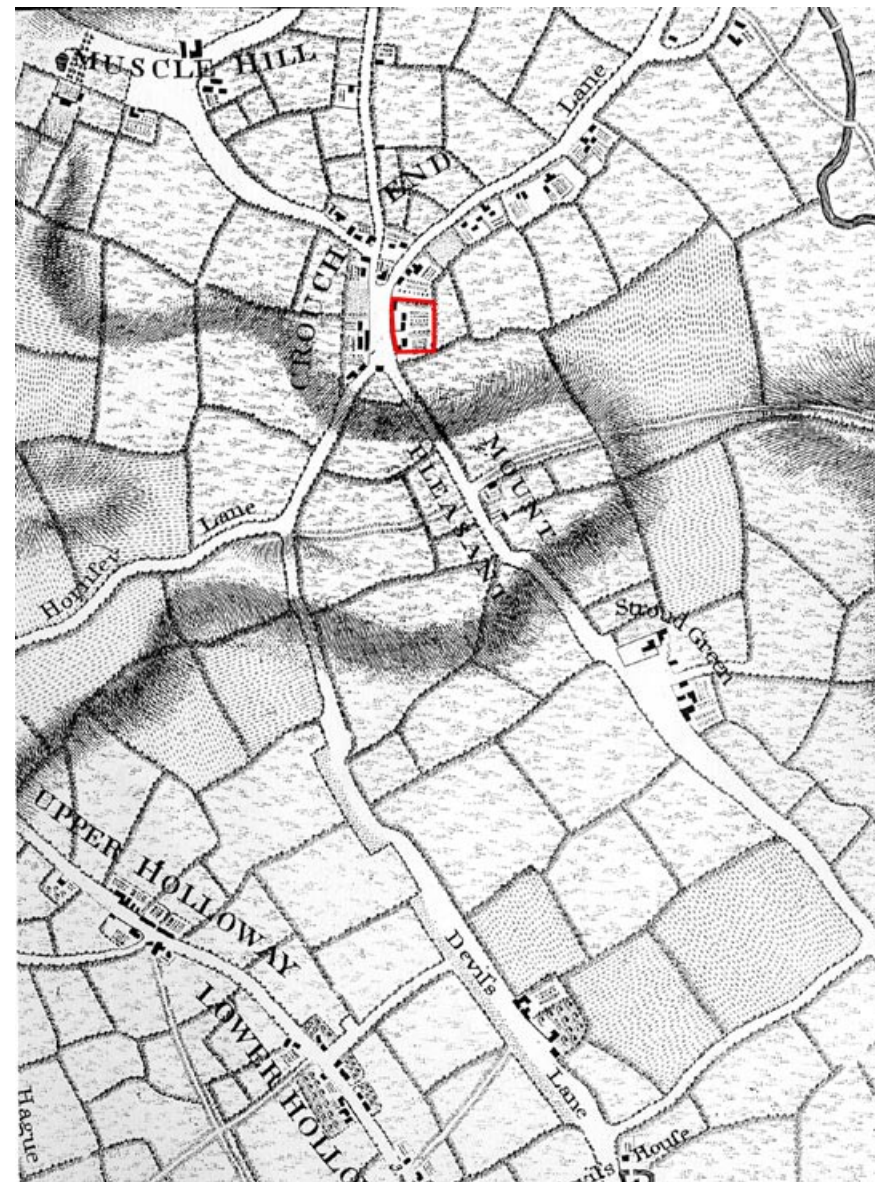
Policies for development and listed building controls should recognise the need for flexibility where new uses have to be considered to secure the building's survival. (PPG 15: para 3.10)

- 2.27 At the time of writing (January 2004), English Heritage have the power to direct local planning authorities in London to refuse applications for listed building consent. To alter or demolish a listed building without first obtaining the proper permission is a criminal offence.

Conservation areas (PPG15, Section 4.0 of)

- 2.28 Conservation area controls are essentially controls over demolition. Local authorities also achieve their objectives in respect of conservation areas through their planning powers and relevant policies in local plans.
- 2.29 When considering applications for demolition, local authorities are required to assess the contribution of a building or a structure to the special interest of the area. There is a presumption in favour of retaining buildings that make a positive contribution, though material considerations can override this; such considerations may include the condition, viability and (in certain circumstances) the quality of the replacement building. Another consideration is the community benefit that the proposed developments would bring. Conservation area consent for demolition will not be granted without an acceptable scheme of replacement, and conditions can be imposed requiring the letting of a contract for a replacement building before demolition begins. Unauthorised demolition within a conservation area is a criminal offence.

3.0 UNDERSTANDING



1754



1862—9

Background to Site Development

Rural Crouch End

3.1 Early eighteenth to early nineteenth century (Based on John Rocque's Map 1754)

- Crouch End consisted of little more than a hamlet, based at a crossroads surrounded by a scattering of farms and villas.

The Site of Hornsey Town Hall

- The site of the future Hornsey Town Hall formed part of the garden of Old Crouch Hall, with a pond on the roadside. The site included Lake Villa and Broadway Chapel.
- The pond was filled in 1827.

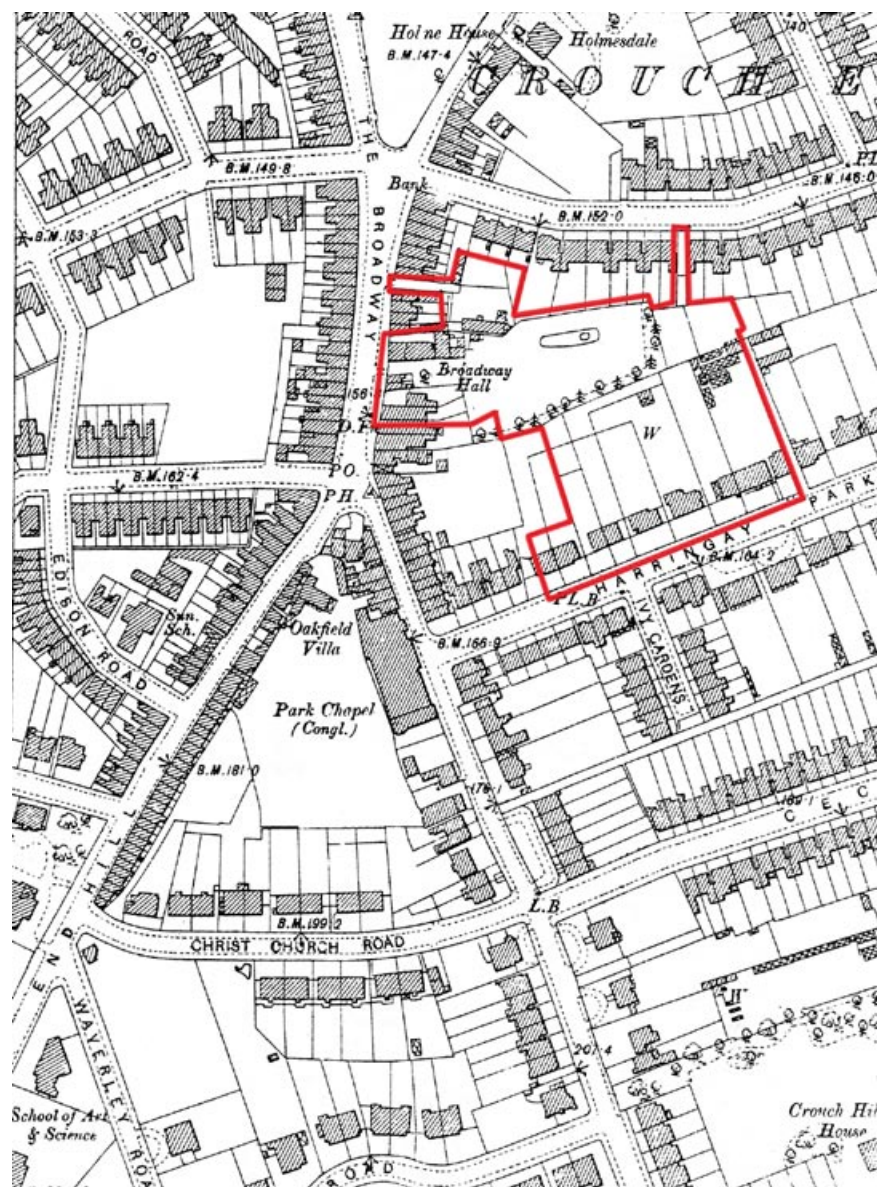
The Arrival of the Railway

3.2 1850 - 1870 (Based on 1862—9 Middlesex XII OS Map)

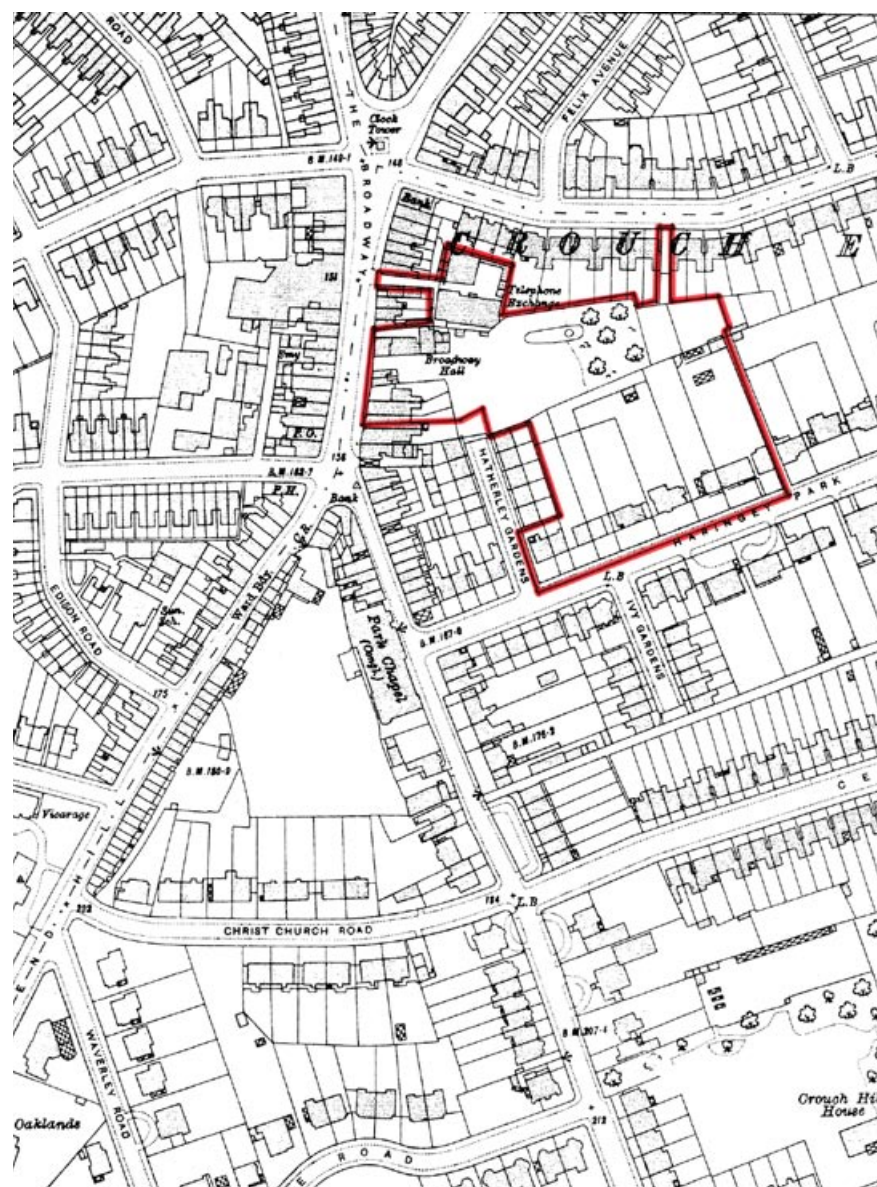
- The arrival of the railway brought about a period of transition in Crouch End. The line ran from Finsbury Park into central London and a station opened at Crouch End Hill in 1867.
- Middle-class property buyers were attracted by the excellent transport links with central London, which generated a rise in middle-class housing, for example, the collection of modest, two-storey villas and cottages built in the triangle between Middle Lane, New Road and Park Road, 1854.
- Crouch End began to develop into a smart suburban shopping centre. Dunns Bakers, 6 The Broadway was one of the first shops to open, in 1850.
- Christ Church was built on Crouch End Hill 1861—2, and enlarged in 1867 and 1881.

The Site of Hornsey Town Hall

- The buildings in front of Lake Villa were converted into shops.
- Broadway Chapel became known as Broadway Hall and was used for secular purposes only.



1894



1912

The Development of Crouch End

3.3 1870—1900 (Based on 1894 OS Map)

- During the 1880s Crouch End boomed and grew into a populous suburb.
- A number of large country houses disappeared to make way for further middle-class housing along new roads and avenues, such as Elder Avenue and Weston Park, 1889.
- Crouch Hall was demolished and a parade of shops was built on its site.
- Topsfield Hall was demolished 1892 and replaced by Topsfield Parade, an ornate shopping terrace in brick and stone with fancy gables.
- The Clock Tower was built in front of Topsfield Parade, 1895.
- Broadway Parade was also built 1895 and completed with the Queens Hotel, 1902.

The Site of Hornsey Town Hall

- Lake Villa was sold to Frederick Orton, 1882.

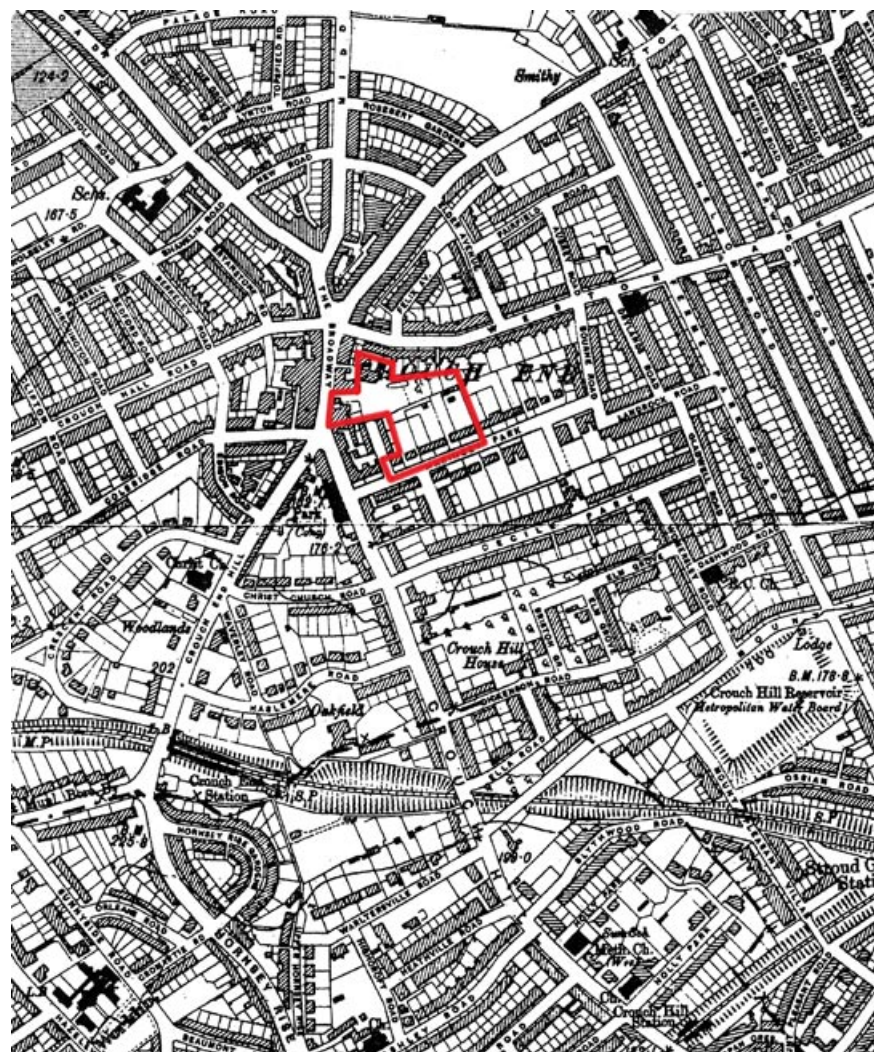
Suburban Crouch End

3.4 1900—1920 (Based on 1912 OS Map)

- Crouch End continued to develop as a shopping centre.
- Further housing was built along Waverley Road, and Hatherley Gardens was laid out.

The Site of Hornsey Town Hall

- A telephone exchange was built to the rear of Broadway Hall.



1920



1955

Crouch End as a Regional Centre

3.5 1920—1940 (Based on 1920 OS Map)

- By the mid-1930s Crouch End was recognised as a solidly middle-class borough of Middlesex with a much-frequented shopping centre.
- The first department store, Wilsons, opened and branches of quality shops such as Marks & Spencer and Sainsburys began to appear. Grocers and butchers also lined The Broadway.

The Site of Hornsey Town Hall

- Hornsey Borough Council purchased the land (with the exceptions of 8 and 10 The Broadway) surrounding and including Broadway Hall in 1920 and 1923, and laid it out as a public park.
- Broadway Hall was destroyed by fire, 1923.
- A clinic was built behind the houses on Weston Park, 1932.
- The site was selected for construction of the new town hall, completed November 1935.
- 8 and 10 The Broadway were purchased by the Hornsey Gas Company, 1935.
- 26 The Broadway and the former Telephone Exchange were purchased by the Electricity Supply Committee, 1937 and the Electricity showroom and offices opened in 1939.

The London Borough of Haringey

3.6 1960—1980 (Based on 1955 and 1975 OS Maps)

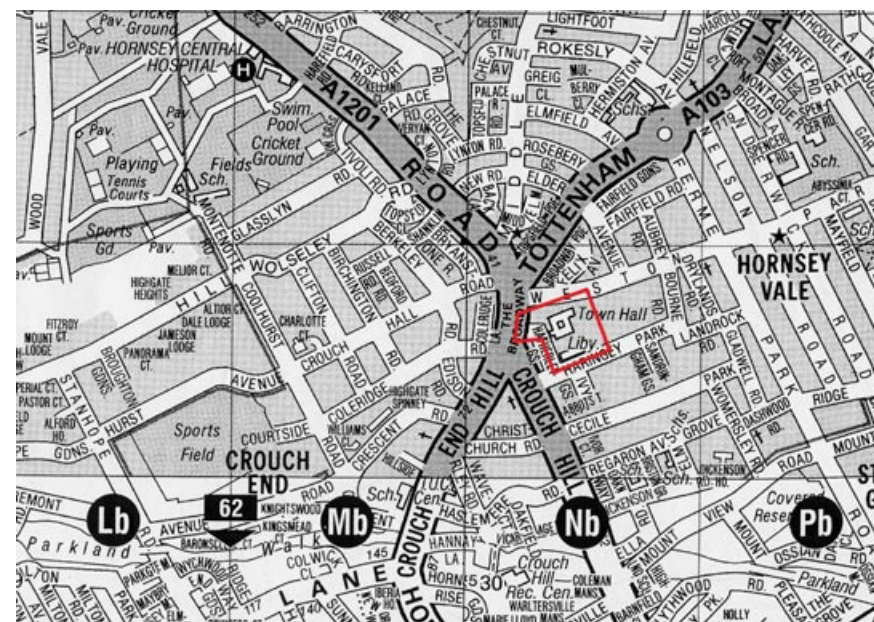
- Due to the opening of Brent Cross Shopping centre 1976, Crouch End declined as a regional shopping centre.

The Site of Hornsey Town Hall

- Hornsey Library was built on the sites of 6—12 Haringey Park.
- The Gas Showrooms transferred to a nearby shop in the late 1970s, and the building was converted into a branch of Barclays Bank.
- Hornsey Town Hall ceased to function as a town hall in 1965 due to the formation of the London Borough of Haringey.



1975



2003

Modern Crouch End

3.7 1980—2003 (Based on 2003 OS Map)

- During the 1980s Crouch End became a more local and specialised shopping centre, continuing to attract a largely middle-class clientele.

The Site of Hornsey Town Hall

- Hornsey Town Hall now provides office accommodation.
- The Assembly Hall has been vacant for approximately ten years.

Town Halls: An Overview

- 3.8 A detailed survey on London's Town Halls was carried out by the Royal Commission on the Historical Monuments of England, in 1999.

Outside London

- 3.9 Large, self-confident, purpose-built town halls were constructed in the wake of the 1835 Municipal Corporations Act, which created 178 corporate boroughs in England and Wales. This required corporations to be elected directly by ratepayers, to hold open council meetings and maintain audited accounts. Subsequent public health legislation, such as the 1872 Public Health Act, was administered by these boroughs.

London's Early Local Government

- 3.10 In London the story was very different. Here there was no single, overarching authority. Parishes and parish vestries remained the unit of local government, and before 1855 some 300 separate parish vestries and local boards governed the capital. They generally met in hired rooms, workhouse boardrooms or old parish watch-houses. The Metropolitan Management Act 1855 merged 56 of the smaller vestries into 15 district boards of works, leaving the vestries of 22 of the larger parishes.
- 3.11 The 1855 Act created the Metropolitan Board of Works (MBW) as a capital-wide authority with responsibility for drainage, building regulations and street improvements. This increased the role of vestries, which duly required larger halls, corresponding to their greater statutory role. The many vestry halls were smaller than the town halls commissioned by the powerful municipal corporations of industrial towns in the north and Midlands (for instance, Birmingham, Liverpool, Manchester and Leeds).



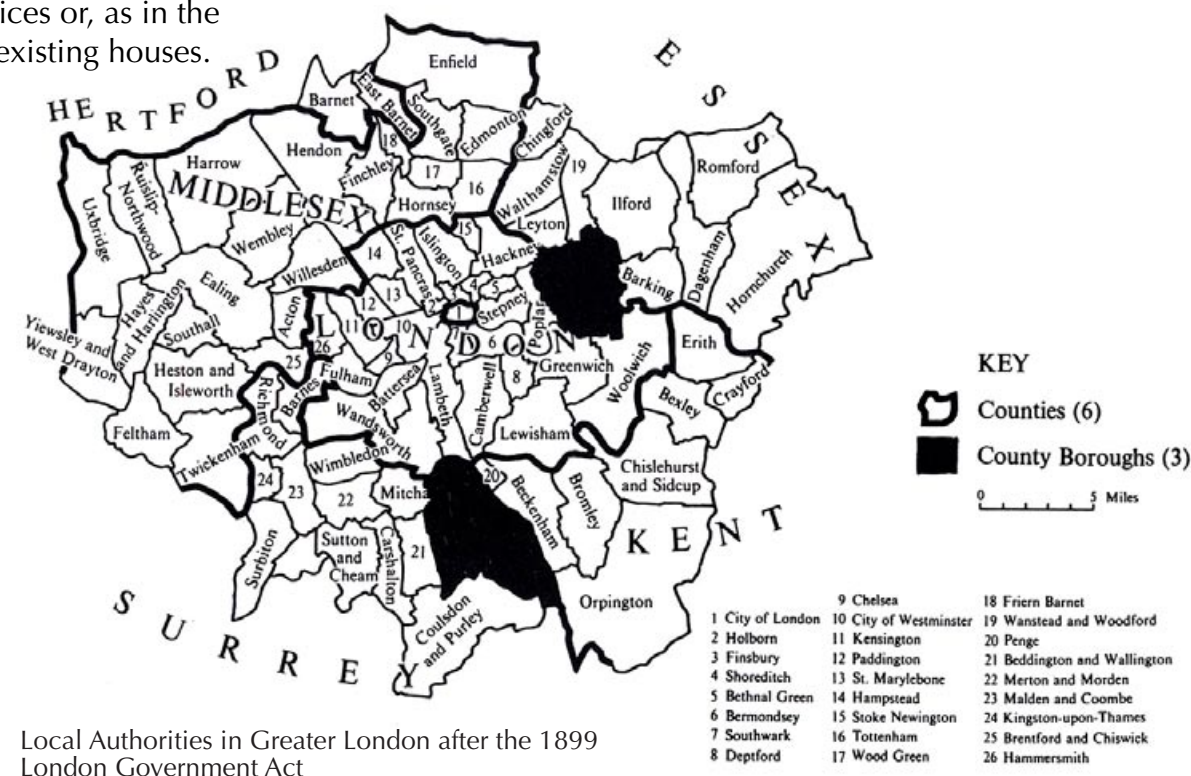
Leeds Town Hall, 1853—8: an example of a grand town hall in the industrial north

- 3.12 The area of London outside the MBW's administrative responsibility was run by a patchwork of different authorities. Some, such as Richmond and Croydon, were separately constituted municipal borough councils. Other authorities constructed purpose-built offices or, as in the case of Finchley and Barnes, converted existing houses.

The Ascendancy of Local Government, 1888—1939

- 3.13 The heyday of the English town hall, and its subvariant type, the London town hall, was between 1888 and 1939, a period during which local government in this country gained considerably more powers and responsibilities, from the construction of low-cost housing, education and job creation, to town planning and social welfare programmes. This expansion was funded by grants and loans from central Government, which rose dramatically after 1918.

- 3.14 The key event was the Local Government Act 1888, which created county borough councils, later district councils, independent of the traditional county structure. The Local Government Act 1894 completed the rationalisation, creating urban district councils and rural district councils. Hornsey was one of the new UDCs. In 1899 the London area was divided up into 28 metropolitan boroughs, all within the administrative area of the former London County Council. The UDCs on the edge of this area were absorbed into the LCC structure along with the City of London, which had managed to negotiate an independent position up to this point.



Local Authorities in Greater London after the 1899 London Government Act

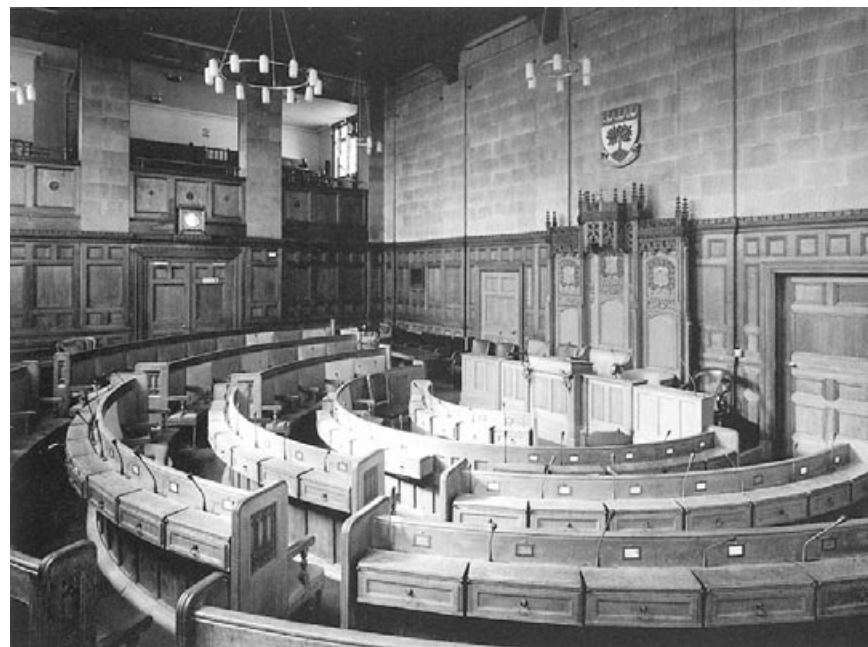
3.15 These changes provided a large measure of uniformity and a sound constitutional basis for local government operated on transparent democratic principles. This new tier of government attracted a cadre of professional and administrative employees. Increasingly, central government entrusted a greater range of responsibilities to these authorities.

3.16 It is commonplace to blame Margaret Thatcher's Tory government for ending this period of local government ascendancy, but in fact the loss of functions began in the 1930s with, for example, the creation of separately constituted utilities boards (gas, electricity and water) and, after the War, separate nationalised industries. Likewise in the field of social security, the growth of the Welfare State removed the function of public assistance. Housing functions and responsibility for trunk roads also departed. This trend corresponds to changes in the structure of local authority finance, with budgets relying less and less on direct taxation and more and more on direct government grant.

The New Building Type

3.17 The newly empowered local authorities built many facilities, not just town halls: electricity generating plants, social housing, welfare centres, cleansing stations, swimming baths, even libraries which previously had been provided by grant from charitable foundations (Carnegie and Passmore Edwards being the two best known).

3.18 The most prestigious local authority building was of course the town hall, which both celebrated the ceremonial side of municipal life and provided office accommodation for an enlarged staff. The new buildings had spaces dedicated to specific functions, most importantly the council chambers, with public galleries and fixed seating arranged around the mayoral dais in a semi-circular or horseshoe fashion.



The semicircular Council Chamber in Ealing Town Hall

The Council Chamber and Mayor's Parlour

3.19 In earlier designs the council chambers were situated to the front of the building, but they were increasingly put towards the rear, in order to escape the noise from the street. They were always placed on the top floor to provide better ventilation and lighting.



An example of an early mayor's parlour, in Fulham Town Hall, 1904—5

3.20 Mayor's Parlours began to appear in the years before World War I. These combined the functions of a private office and a reception room, and were often in close proximity to the council chamber, along with the committee rooms. These rooms, the entrance halls, the principal stair and any circulation areas, were usually completed with a lavish finish and decorated with symbolic objects, such as newly acquired coats of arms or stained glass windows.



The entrance hall, Woolwich Town Hall

Public Assembly Halls

3.21 Public halls were planned as distinct elements and were placed at the side or rear of the main building, with the intention that they could be added later if funding was initially insufficient. Not all of the early Town Halls were built with assembly halls, but such halls were added as a matter of course to town halls built in the 1920 and 1930s.

Offices for Council Employees

3.22 Accommodation for council workers was expanded and improved upon. Large rooms were dedicated to the collection of rates, and there was specialised accommodation for specific purposes, such as drawing offices. These were often planned around a courtyard or open space to provide natural light and fresh air.

The Style of the New Buildings

- 3.23 In general, Edwardian municipal buildings were classical in style; the brick style of Christopher Wren as known at Hampton Court and Kensington Palaces was much favoured. Chelsea Vestry Hall, 1885—7, set the trend. Its designer was James Brydon, who championed 'Wrenaissance' as a national style.



Chelsea Vestry (now Town Hall), James Brydon 1885—7

Inter-war Developments

- 3.24 The inter-war period was the great epoch of town hall building in London, with some 26 new complexes constructed. On the whole the styling had become less pretentious, with subtle detailing, lighter finishes and an art deco or 'moderne' sensibility to the decorations and fittings.
- 3.25 In this period the most important space was the council chamber. This was often the main focus of the plan, and because of this was likely to be found in the centre of the building. The chambers might be semicircular, polygonal or even fan-shaped, but rectangular rooms were still common.

- 3.26 Office accommodation was allocated more space than in the pre-war designs, and took over proportionally more area than the public, 'civic' spaces — but here too the accommodation increased, with more highly specialised rooms, such as members' retiring and robing rooms, or even parlours. The ceremonial entrance was often set back behind a forecourt, to reduce road noise and provide space for car parking, an increasingly important consideration.
- 3.27 By the 1930s town-hall planning had come to rely on established formulas. One common type was the courtyard plan, sometimes left open, as at Hammersmith and Beckenham. Alternatively a long single range might be used; this pattern was used at Dagenham and Friern Barnet. Less common was the group plan, where the elements were separate but linked to one another, as used by Bradshaw, Gas and Hope at Wimbledon in 1928—31. Some architects attempted to deal with the complex requirements by articulating the functional areas separately and grouping them loosely together. The town halls at Hornsey (1933—5) and Greenwich (1938—9) were pioneers of such informal planning in English public architecture.



Meridian House (formerly Greenwich Town Hall, Clifford Culpin, 1939), designed in a very similar style to Hornsey Town Hall

- 3.28 Possibly the most noticeable difference between the town halls of the inter-war period and their Edwardian predecessors was their method of construction. By the 1920s, steel elements were being used; these were soon followed by reinforced-concrete frames. However, technological innovation did not lead automatically to stylistic radicalism, as an 'evolutionary, not revolutionary' approach held sway in the design of public buildings during this decade. The continuing popularity of classicism in its various guises ensured that porticoes, pediments and giant classical orders continued to adorn the façades of new town halls. However, certain authorities wanted more forward-looking buildings, making a different type of architectural statement.
- 3.29 A more contemporary style was likely to show Continental architectural influences, and Scandinavian public architecture was much admired. Tagnar Osbert's Stockholm City Hall (1909—32) was a hugely influential precedent. The simplified classical Scandinavian idiom was sometimes mixed with traditional English practice to produce a 'Swedish-Georgian' compromise.
- 3.30 Only a few civic buildings attempted to assimilate Continental modernism and those that did, looked towards Willem Dudok's Hilversum Town Hall (1928—30). The look of Hilversum was highly influential on both Hornsey and Greenwich town halls, both of which were built in brick.

1945 to the present

- 3.31 The outbreak of war in 1939 inevitably brought the burst of municipal building activity to a halt. After 1945, post-war austerity, shortages of manpower and materials, and restrictions on government spending delayed any new building until the mid-1950s.
- 3.32 The new ideal for post-war local government buildings was a 'more democratic civic centre, which should attract rather than intimidate', as *The Builder* (30 January 1950) observed. In practice, this meant the rejection of grand façades in favour of simple, unaffected elevations. Brick and Portland stone continued to be favoured for cladding, but ornament was kept to a minimum. The council chamber was no longer the focus of the plan, and in several unbuilt schemes it was treated as a semi-detached block.

3.33 The London Government Act of 1963, which took effect from 1965, widened the area of London government from the 117 square miles administered by the MBW and the LCC, to 616 square miles. The Act abolished the LCC, Middlesex County Council, and the 28 metropolitan boroughs, creating the Greater London Council (GLC) as the upper-tier authority and 32 London boroughs as the lower-tier authorities. The 1963 Act brought into London areas that hitherto had been administered under separate arrangements. Under the arrangements of the 1963 Act, the GLC was assigned the strategic functions of planning, firefighting, ambulances, main roads and refuse disposal, while the boroughs were given responsibility for housing, health and welfare, libraries and secondary roads. The borough councils were the planning authorities within their own jurisdictions and, beyond the former LCC area, the Inner London Education Authority, a special committee of the GLC, administered education. By 1970 there were 170,000 employees in local government (excluding education) within the London area, of whom 37,000 were on the staff of the GLC.

3.34 The creation of London boroughs in 1965 once more redefined the civic map of the metropolis. The new authorities were significantly larger than their predecessors, but the enforced merger of the established authorities was not achieved without difficulty or even acrimony. Deciding where to put the headquarters of the new civic entity was often problematic, as many local committees had developed strong attachments to their own town halls, a tribute to the building type as a focus of civic pride. As a result the reorganised boroughs faced a dual problem of forging new municipal identities and providing adequate, preferably centralised, accommodation for their numerous staff. One solution was to build new mega-structure civic complexes, while another was to build large office blocks near or adjoining existing town halls. This reorganisation led to the redundancy, disposal and demolition of a significant number of town halls.



Haringey (formerly Wood Green) Civic Centre, Sir John Brown, A.E.Henson & Partners, 1955—8

3.35 The GLC was abolished in 1986. Its functions were distributed among the London boroughs and other bodies, some of them newly created for the purpose, such as a London Planning Advisory Committee, and others that were already in existence. By a separate measure, the Inner London Education Authority was dissolved in 1990.

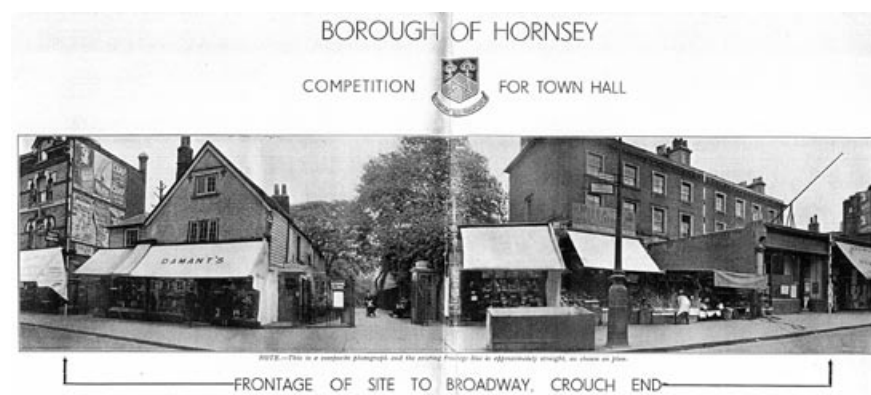


Map of London boroughs after 1965

Individual Site History

The Decision to Build a New Town Hall

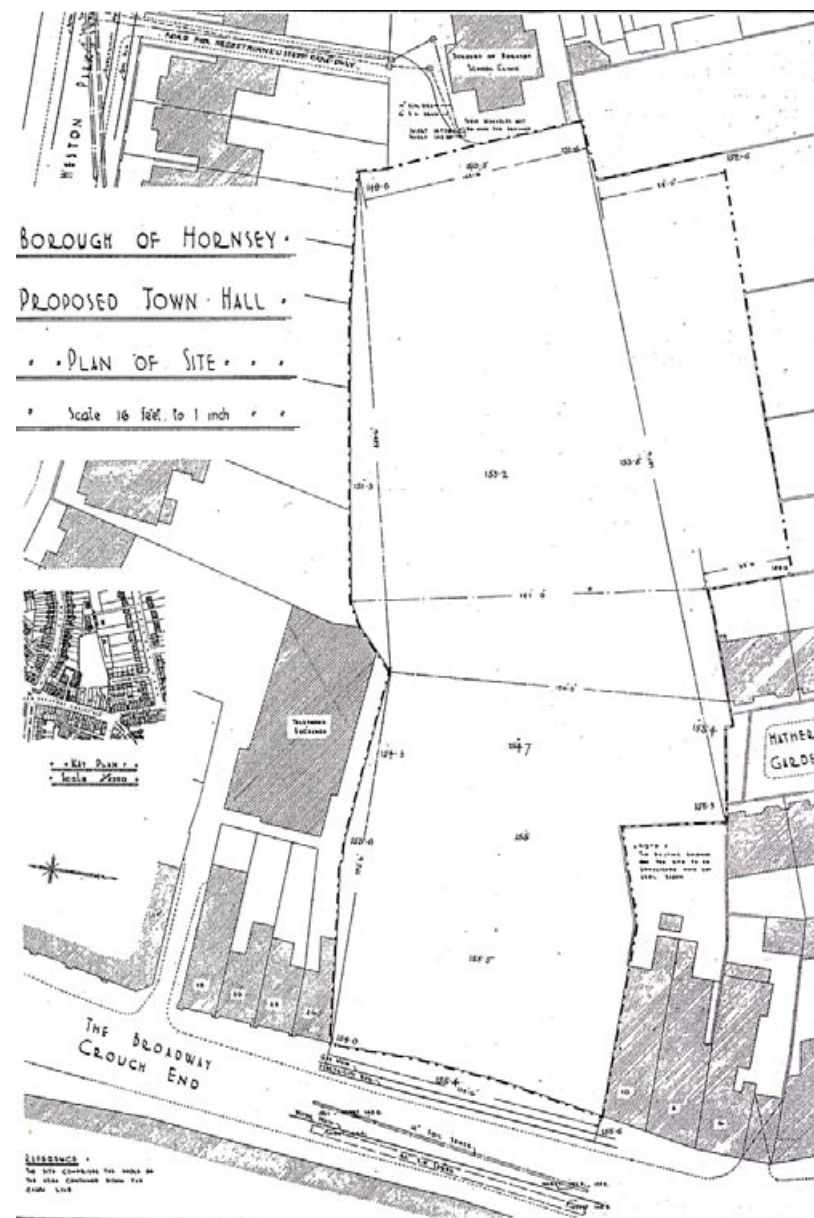
- 3.36 Until 1935 Hornsey Council held offices in Southwood Lane, Highgate, built in 1868 by the Hornsey Local Board. By the 1880s the Local Board had already begun to outgrow these premises and by the early twentieth century, owing to suburban development in the northern part of the borough, the main centres of population had changed and Highgate was no longer the best location for the Town Hall. The creation of Hornsey Borough in 1903, and the consequent increase of staff, made it apparent that a new building was needed and Hornsey Borough Council began to look for a central location for a new Town Hall.
- 3.37 In 1920, it purchased a large plot of land, adjoining The Broadway. It was a long, wedge-shaped site, containing Lake Villa (demolished 1935), Broadway Hall (destroyed by fire 1923) and some cottages. The site was flanked by shops, hoardings, back gardens and a telephone exchange to the north. In 1923 some shop properties were built in order to open up the site and the land was laid out as a park.
- 3.38 In 1929 there was a plan to build new shops, with subsidised municipal offices above, but this was dropped when it became evident that off-street parking would be essential. Eventually it was decided that a competition should be held to select an architect. A clinic, with access from Weston Park, was built to the rear in 1931—32.



An extract from an advertisement for the competition, showing the view from The Broadway before the Town Hall was built

The Competition

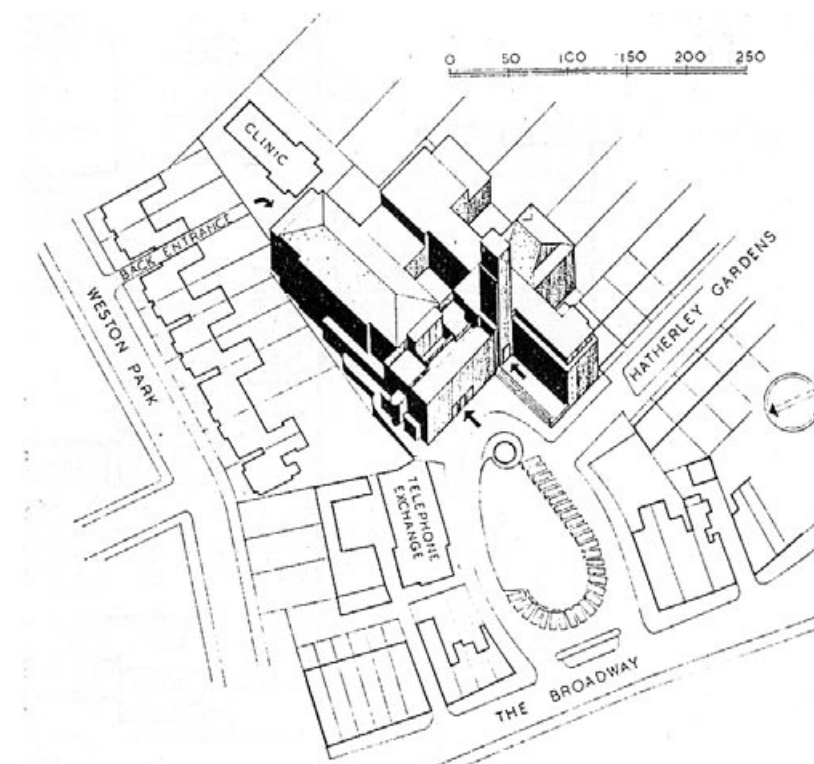
- 3.39 The competition was held in October 1933 and was assessed by C. Cowles Voysey, designer of the much-praised Worthing Town Hall. Competitors were asked not only to incorporate a council chamber, committee rooms and administrative offices in their designs, but also a multi-purpose hall with seating for 800 to 1,000 people, complete with an upper gallery. The conditions of the competition stated that the total expenditure was to be no more than £100,000 and that the character of the building 'should be dignified and indicate its purpose', rather than boast 'elaborate decoration and detail which is not required'. In total there were 218 competitors.



The plan of the site

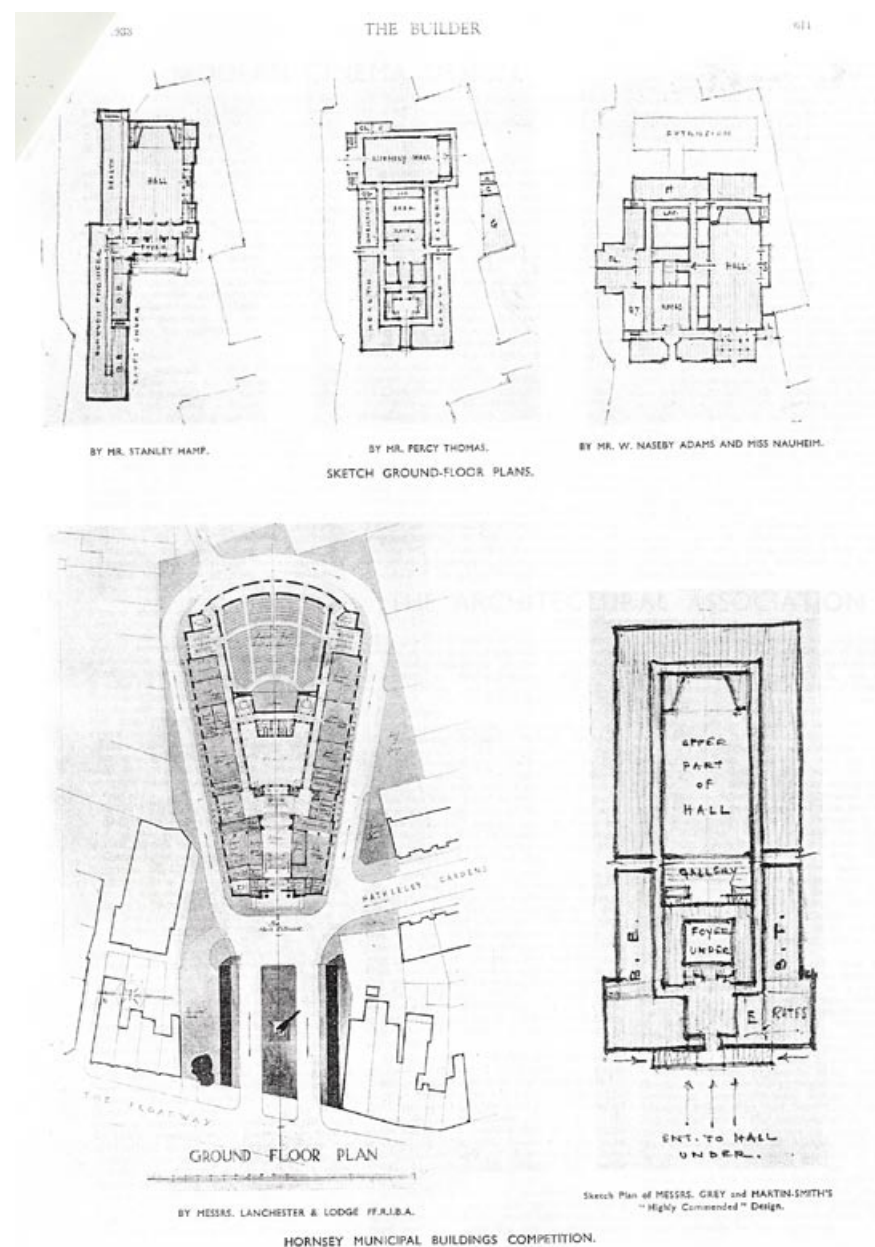
The Design

- 3.40 The successful architect was Reginald Uren. It was a bold decision to select an architect who was avowedly 'modern' in his approach; most English civic architecture was rather conservative in its character. Uren proposed a boldly massed asymmetrical group, ingeniously adapted to the awkward site. As Voysey noted, 'The winning design admirably fits the site and is cleverly designed to make the best of the difficult shape'. Uren had grasped the simple fact 'that ceremonial areas did not expand but offices did'. By dispensing with the traditional symmetry and by grouping his suites of committee rooms in a less formal way, he was able to make far better use of the site.



A three-dimensional drawing of the Town Hall, included in A. Calvely Cotton's survey of London Town Halls, 1936

- 3.41 The Town Hall was set far back from the street front, not only to give the building some dignity and to express its dual function as a public hall and council offices, but also to provide essential parking space. The public hall was clearly distinguished by the elongated windows of the foyer situated above a triple entrance. The ceremonial balcony on the floor above gave the entrance horizontal emphasis. The council offices were approached by a smaller, more decorative footway at the base of the staircase tower.



Entries for the competition for new municipal buildings in Hornsey

- 3.42 The council chamber, projecting to the south, was reached by means of a impressive staircase and spacious central corridor, while the offices were arranged compactly around an inner courtyard at the back, so as not to overlook the neighbouring properties.
- 3.43 The appearance of the exterior with its plain surfaces of specially chosen small bricks, the dominating tower and elongated windows bore a very close resemblance to one of the most influential contemporary Continental buildings, the Town Hall at Hilversum, The Netherlands, of 1928—30 by W.M. Dudok.



Hornsey Town Hall, 1936. At this date the Town Hall approach was used for car parking

Hilversum Town Hall

- 3.44 Dudok's work was of some international influence and its design was reflected in many English buildings during the 1930s, such as Charles Holden's Senate House and Underground stations on the Piccadilly Line. Dudok's reputation in Britain was sealed when he received the RIBA Gold Medal in 1935 (he was awarded the American Institute of Architects' Gold Medal in 1955).

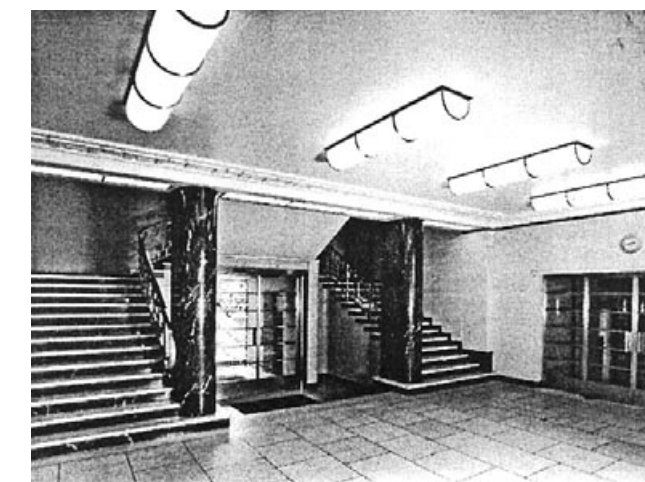


Hilversum Town Hall, W.M.Dudok, 1928—30

- 3.45 Uren was greatly influenced by Dudok's work. However, Hornsey Town Hall was not simply a replica of Hilversum Town Hall, but was innovative in its own right. At Hornsey, Uren softened the severity of Dudok's brick style with a stone lintel carved by sculptor A.J. Ayres and by generous use of ornamental metalwork.



Top: Senate House, London University; above: Arnos Grove Underground station. Two examples of Charles Holden's work (contemporary with Hornsey Town Hall), which clearly reflect Dudok's influence



Hornsey Town Hall: the stone and marble staircase leading to the first floor



The Council Chamber in 1936



The Assembly Hall in 1936



The Mayor's Parlour in 1936

3.46 Much attention was also given to the interior finishes, in which plan and function took precedence over design, and ornament was eliminated in favour of a 'machine aesthetic' in which the nature of modern materials – glass, concrete, steel – could be honestly expressed. Such influences were strongly apparent in the staircase of Ashton marble and in the main rooms, which were panelled in a variety of fine woods. All survive remarkably complete, even down to the original furniture and drapery (designed by Uren himself and made by Heals) and cork-tiled floors.

The Architect

3.47 Reginald Harold Uren was born in 1906 in Christchurch, New Zealand and came to England in 1930. He studied at the Bartlett School of Architecture before making a tour of the Continent. In 1933, he was often in the news, winning first the Manchester Trades Exhibition competition and then the competition for Hornsey Town Hall. By 1935 Uren had joined the firm of Slater and Moberly (later Slater & Hodnett, and now the Slater Partnership).

3.48 During the 1930s there were a number of commissions, notably the extension to the Hospital for Nervous Diseases in Queen Square, Bloomsbury. In 1968 the firm's design for the impressive Norfolk County Hall at Norwich was successfully completed. Its careful brick detail, unusual at the time, can perhaps be traced back to Uren's early experience at Hornsey. Likewise, the concern to integrate architecture and other arts, demonstrated early on at Hornsey, remained a preoccupation in post-war work. Uren was a member of the RIBA standing committee on art, and his interest is illustrated both by his firm's large building for John Lewis in Oxford Street (1960–66) and by the showrooms for Sandersons nearby in Berners Street (1957–61).

3.49 In 1965, Reginald Uren was the first architect to be awarded the New Zealand award of merit for architecture. He returned to New Zealand on his retirement, and lived there until his death on 17 March 1988.

The Sculptor

3.50 Arthur J. Ayers (1902–1985) was at the beginning of his career when Uren commissioned him to execute the carved work on Hornsey Town Hall. The sculptures on the Hornsey buildings were his first major works. After training at the South Kensington School of Woodcarvers and at the Royal Academy Schools, Ayers was awarded the Prix de Rome in 1931. In 1933 he had just returned to England after studying in Italy. He was particularly skilful in the subtleties of low-relief stone carving (a technique especially favoured in the 1930s, in reaction to the full-bodied flamboyance of the Edwardians). His ability is amply demonstrated by the carved stone panels of the Gas Showrooms, whose designs range from bold formalised figures, rather in the manner of Eric Gill, to scenes with delightfully delicate naturalistic detail, all achieved in very shallow relief.

The opening of the Town Hall

3.51 The Town Hall was built between 1934 and 35, and opened on 4 November 1935, with a ceremony attended by the Duke and Duchess of Kent. Early comments on the building were mixed, with some local journalists comparing its appearance to that of a jam factory. This comment smacks of the popular philistinism towards the 'new' that is still a commonplace of tabloid journalism in the UK. Certainly other leading modern buildings of the 1930s were similarly discussed in the popular press, for example Elisabeth Scott's Royal Shakespeare Theatre of c.1930. The *Hornsey Journal* (November 1935), however, claimed that 'the architect deserves thanks for boldly breaking away from the deadly classicism of the Victorian public building'. The Royal Institute of British Architects recognised the quality of the design and awarded the building a bronze medal for the best London building erected during the three years ending in December 1935.



View of the Town Hall from The Broadway c.1950

The Gas and Electricity Showrooms

3.52 The setting of the Town Hall was further enhanced by the building of the Gas and Electricity Showrooms. The combination was unique: the Town Hall as a symbol of progressive local government, flanked by the headquarters of the locally-run utilities which brought light, heat and comfort to the modern home. United in the use of brick, and by Ayers' sculptural decoration, the group stood as a calm and dignified statement of twentieth-century ideals.

The Gas Showrooms

3.53 In the early 1930s the Hornsey Gas Company's works were based in Clarendon Road, with a small showroom in Muswell Hill. In 1935 the company resolved to establish more prestigious and central showrooms, and succeeded in purchasing Nos. 8 and 10 The Broadway. The site was to the south of the Town Hall forecourt. Although not directly involved, Uren served as consultant to the architects Dawe and Carter from Watford. The completed showrooms were impressively up-to-date in their details, featuring a new kind of curved patent window popular in the 1930s and a spacious first-floor demonstration room, approached by an elegant modern staircase. The most unusual feature of the building was the series of stone panels below the first floor windows, again carved by Arthur Ayres with scenes relating to the gas industry. This followed the lead set by the town hall in incorporating sculpture with modern design. The showrooms were opened in 1937.

3.54 The showrooms have since transferred to a nearby shop and the building has been transformed into a branch of Barclays Bank.



The former Gas Showrooms, now Barclays Bank

The Electricity Showrooms

3.55 The Electricity Showrooms were built on the site of 26 The Broadway, and incorporated the former telephone exchange. The building was designed by Uren's firm, Slater, Moberly and Uren, in 1937 and was completed two years later. The chief decorative feature, placed high above the entrance to the offices, was another striking carved brick relief by Ayers, of the Spirit of Electricity.



The former Electricity Showrooms

3.56 The showrooms were taken over by the London Borough of Haringey during the 1970s and the offices on the upper floors are now used by the Social Services department, while the ground-floor showroom is occupied by Powerhouse, an electrical appliance retailer.



The Clinic, 1932

The Weston Park Annexe (The Clinic)

3.57 The clinic was built in 1932, when the site of the Town Hall was laid out as a park. Access to the clinic was via Weston Park, where a short alleyway led to the building. It is uncertain when it ceased to be used as a clinic, but it is now called the Weston Park Annexe and is used as a Corporate Training Centre.

The Mews Studio

3.58 The Mews Studio is a brick-built, barn-like structure of the late nineteenth century.



The Rear Annexe

The Rear Annexe

3.59 To the east of the Town Hall is a two-storey Portakabin block, currently used as offices. It appears to date from the late 1980s.



Hornsey Library



The Adult Library

Hornsey Library

- 3.60 Hornsey Library, designed by local architects Ley and Jarvis, was built to the south of the Town Hall 1964—1965. The generosity of the design was a last gesture by the Conservative authority of Hornsey Council before it became part of the larger, Labour-run London Borough of Haringey in 1965.
- 3.61 The exterior of the building is clad in simple precast concrete panels. The internal layout is complex, although light and airy: the building is split into two by the main entrance, which is set under a projecting first-floor reference library. This is reached by a cantilevered stair and contains a lecture/exhibition hall, complete with foyer and coffee bar. The room beyond this serves as a seating store. Below this is the former children's library, originally built with its own separate entrance; this library has since been moved into the former Newspaper Reading Room. To the left of the entrance is the adult lending library, a double-height space with a galleried interior, overlooking a small courtyard. The librarian's office and administration block are situated to the rear. The large basement is mainly used for storage, except for a corner room, which can be reached by its own stairs and is used for children's 'story hours'.



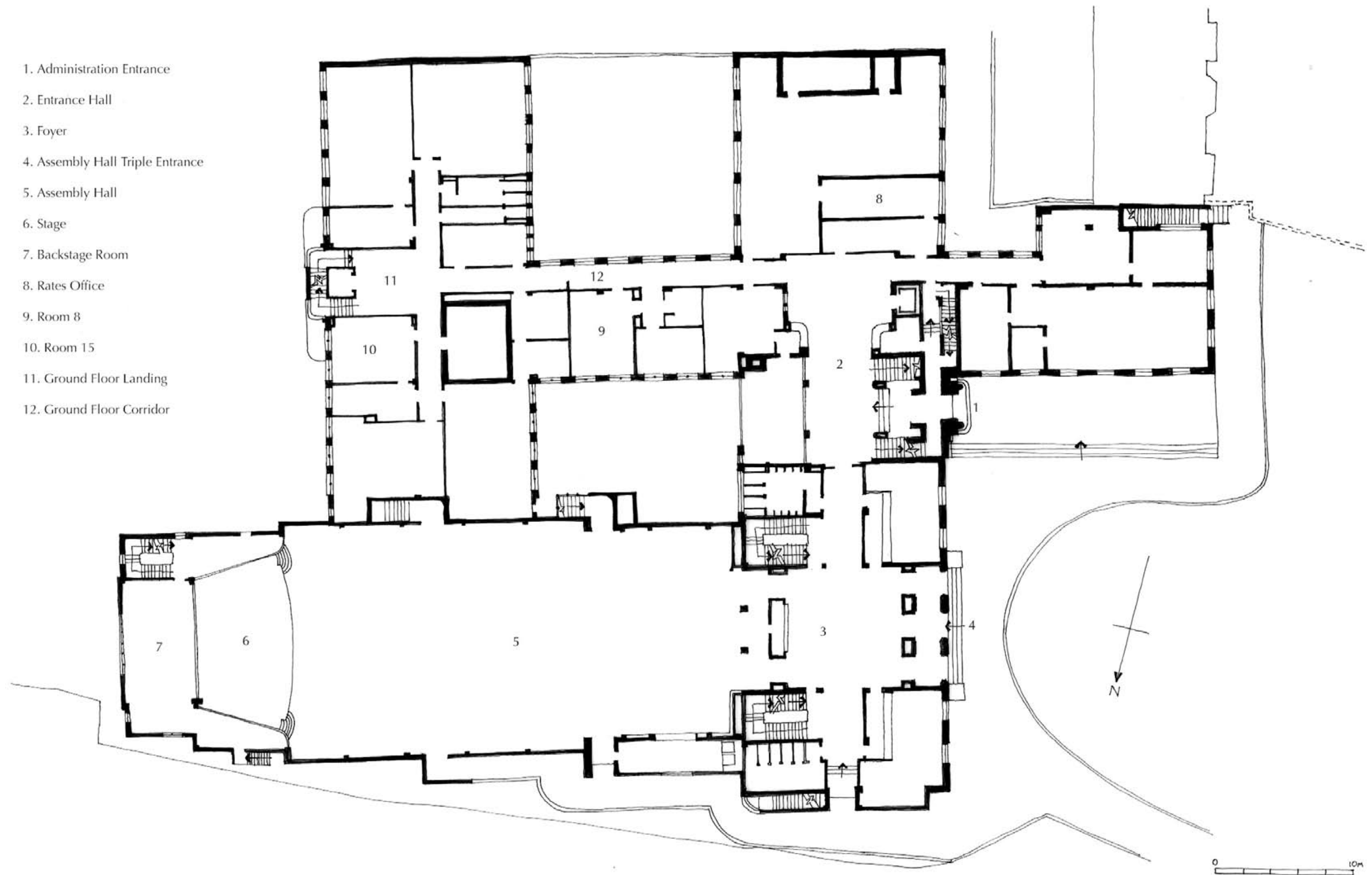
The engraving of the history of Hornsey on the window looking out onto the library courtyard

- 3.62 On the main staircase window, there is an engraving by F. J. Mitchell, detailing buildings of local interest and the history of Hornsey from 1500—1960.
- 3.63 The library's blank west exterior wall, a 30ft carved reinforced concrete screen, provides the background to a small fountain, with jets of water spraying into a pool surrounding a bronze female nude. The sculptor, T.E. Huxley-Jones, was renowned in his profession; two of his former works included a fountain in the courtyard of the Television Centre at White City and a fountain in Hyde Park.

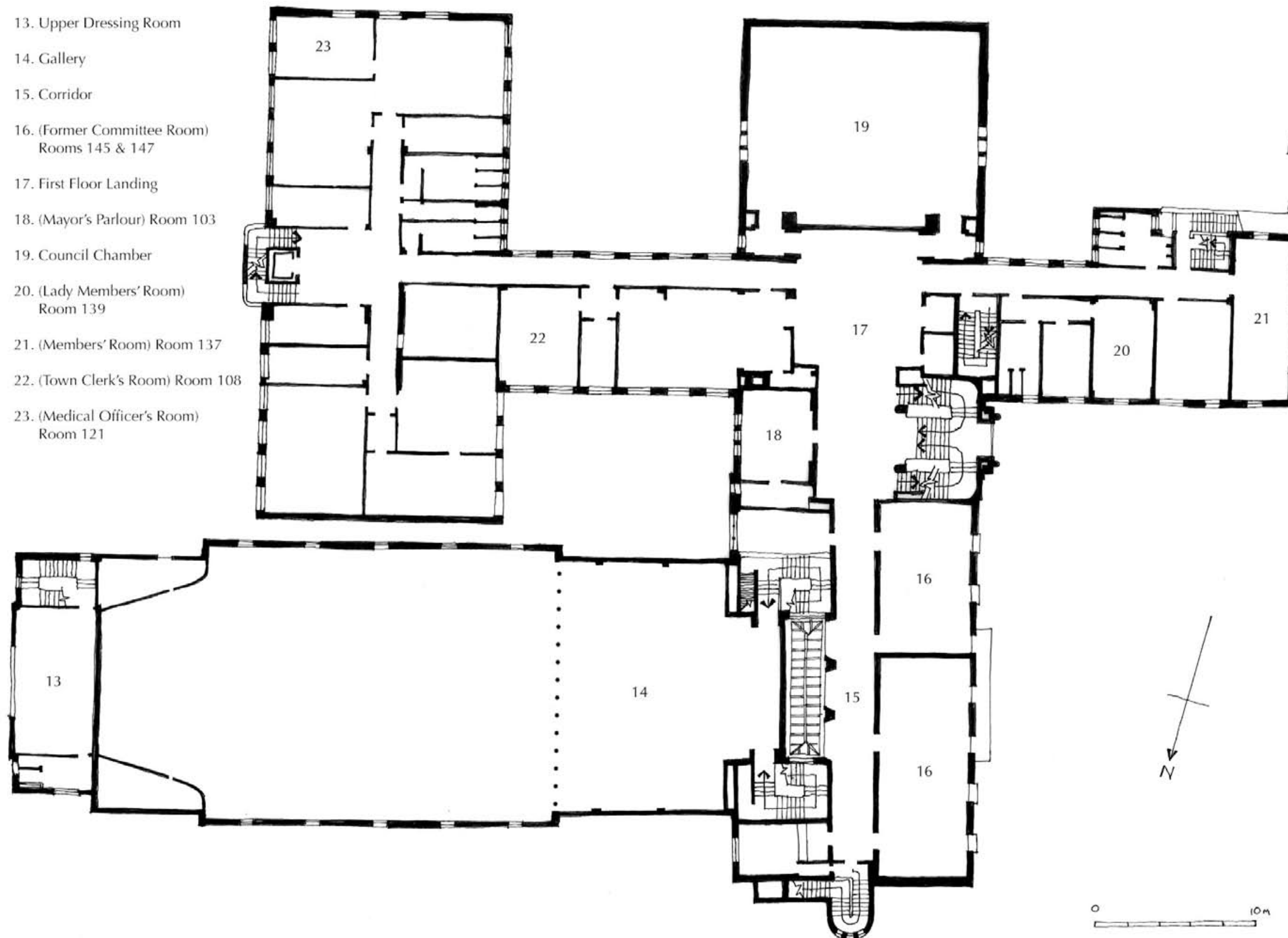
The modern Town Hall

- 3.64 The Town Hall continued to house municipal functions, until the London Government Act 1963, which merged the jurisdictions of Hornsey, Tottenham and Wood Green councils. Wood Green Civic Centre was chosen to become the Haringey municipal centre. As a result, many of Hornsey Town Hall's municipal functions were transferred from the site. The Assembly Hall was left vacant in the mid 1990s and has not been used since.

3.65 The Town Hall Interiors and their Fittings: Ground Floor



3.66 The Town Hall Interiors and their Fittings: First Floor



3.67 The Town Hall Interiors and their Fittings: Second Floor

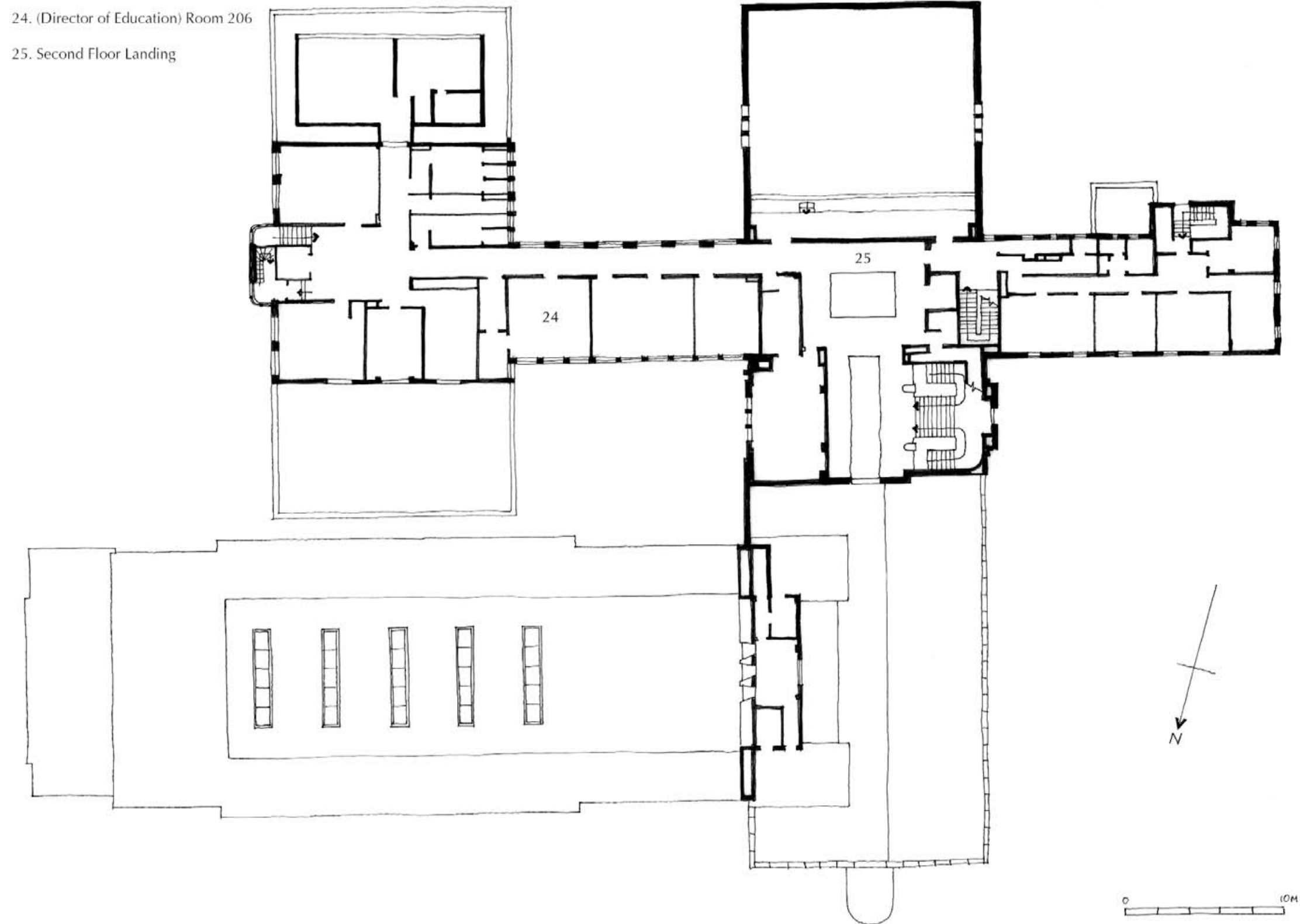




Photo 1: Main administration entrance



Photo 2: Gate to entrance



Photo 3: Detail on bronze grille



Photo 4: Revolving door

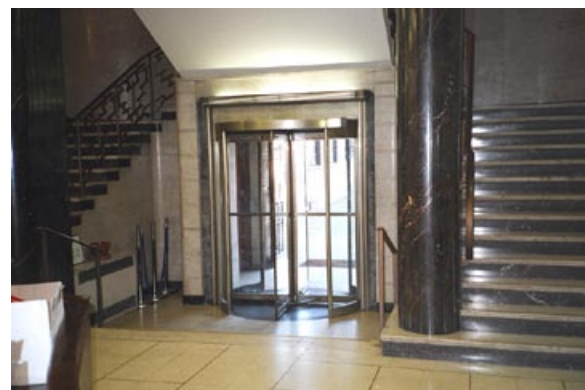


Photo 5: Internal view of revolving door

Introduction

3.68 To appreciate this building fully it is not enough to look at the rooms in sequence because the linking corridors and glazed screens dividing one space from another are themselves such important elements of the overall scheme. Thus, while the entrance hall and stairs may be considered among the finest individual spaces, the glazed screen and area behind it (the former Rates Office) and the light-filled corridors leading to the offices are important to the character of the interior as a whole, though clearly of lesser architectural interest. This is why, although the space at the heart of the building is given the highest rating (in Section 4.0 of this plan), the linking corridors are said to be of some interest.



Photo 6: The Rates Office

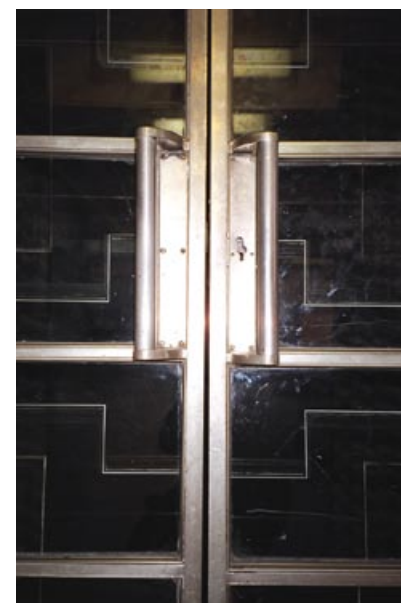


Photo 7: Rates Office screen (detail)

The Ground Floor

The Entrance Hall

3.69 The outer entrance to the reception area takes the form of a bronze grille with gates beneath (photos 1 and 2). Both gates and grille are embellished with decorative panels incorporating squirrels, deer, horses, owls and what looks like a strangely contorted stork (photo 3). The internal porch is lit by three lights set in panels in the ceiling and, beyond that, the space is enclosed by a chrome-plated revolving door (photo 4). This finely detailed revolving door, which is set between the two flights of the great staircase, is a major feature of the interior of the hall (photo 5).

3.70 The walls of the hall are panelled with cream-coloured Perrycot stone, while the columns and risers of the stairs, and the skirting which runs round the base of the walls, are of contrasting Ashburton marble. The screens leading to the foyer of the Assembly Hall on one side of the hall and the former Rates Office on the other, have the horizontal divisions typical of the glazing throughout the building (photo 6). This photograph shows the glazed screen which gives onto the former Rates Office. The vista shown here has been partially spoiled by the partition added to the counter beyond and by the leather sofas (albeit original pieces of furniture) placed in front of the screen. The metal screen has a silvered bronze frame filled with etched glass (photo 7).

3.71 There are also glazed screens with doors (now filled with wired glass) leading both to the office corridors and into Rooms 3 and 30, once the General Clerks' room (photo 8). These silver-coloured screens are an important element of the luxurious character of the Entrance Hall, as is the silvered bronze fillet which runs all round the top of the walls at the point where they meet the ceiling (photo 9). Similar glazing (now gone) was used to enclose the curved booths on either side of the hall (photo 10). The balustrades to the stairs, on the other hand, are made of gold-coloured bronze, as are the thin strips between the precast terrazzo tiles on the floor.



Photo 8: Glazed screen on corridor door



Photo 9: Bronze fillet



Photo 10: Curved booth



Photo 11: Bench

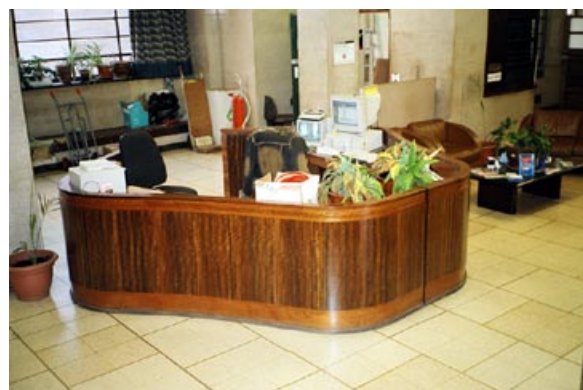


Photo 12: Reception desk



Photo 13: Memorial to Hornsey civilians killed in World War II

3.72 The half-barrel shaped lights down the centre of the hall and the inset lighting panels above the stairs (both visible in photo 6) belong to the range of attractive fittings designed by the architect. There is also a bench along the back wall that retains its original fitted cushion (photo 11). The window behind this still retains its etched glass and original curtains. The same material, with a pattern of wavy stripes in blue and off-white was used for curtains in other locations. The hall also contains a desk (probably not in its original position), a table (brought here from the Council Chamber) and a number of leather sofas and armchairs (photo 12). A case on the wall contains a record of the Hornsey civilians killed in World War II (photo 13).

Comment

3.73 The Entrance Hall is extremely important as it sets the scene for the rest of the interior. As described above, all the surface materials, fittings and surviving furniture are of the highest quality. But the effect of this interior is now somewhat marred by the treatment of the adjacent Rates Office. When the building was first constructed, although you could not have seen through the glazed screen into the Rates Office, more light would have entered the hall from this direction. This was because at that time the wood-panelled counter in the Rates Office had not been incorporated into a full-height partition. As a result the Entrance Hall was able to borrow light from the windows to either side of the room beyond the Rates Office.

3.74 The Entrance Hall is of the highest significance but, if its quality is to be fully appreciated, the partition enclosing the counter needs to be removed from the Rates Office. This is why the first two bays of Room 30 and the adjoining Room are of particular importance. It would be good to see the whole of this space, which had large windows down both sides, made into one room again.



Photo 14: External door to Assembly Hall



Photo 15: Stair to gallery



Photo 16: Entrance from foyer to Assembly Hall



Photo 17: Foyer

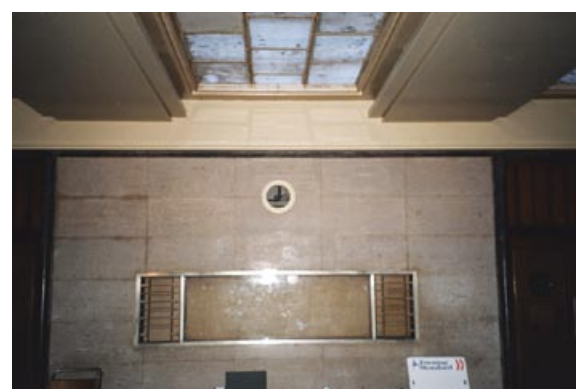


Photo 18: The ticket office

The Foyer to the Assembly Hall

3.75 The etched glazed doors at the far end of the Entrance Hall lead to the foyer of the Assembly Hall. It is difficult to appreciate the quality of this space when you enter this way because, with the three external doors shut (photo 14) and few functioning electric lights, it is rather dark. However, as photographs taken with flash show, it has a rather different colour scheme to the Entrance Hall; the terrazzo floor incorporates borders of blue, and the ceiling and walls of the stairs leading to the gallery are painted cream (photos 15 and 16). Opposite the staircases are recessed leather seats and the wall behind is covered with mirror glass. Light was provided by a range of rooflights and flat glazed panels with electric lighting. The original blue-and-white curtains still hang in the opening leading to the Ladies' Lavatories and Cloakrooms (photo 17). The ticket office was opposite the main entrance, between the two doors leading into the Assembly Hall (photo 18).

Comment

3.76 The decoration of the foyer to the Assembly Hall is not as lavishly handled as that of the Entrance Hall but, with its well-designed lighting (not currently working) and subtle colour scheme, it is an elegant space.



Photo 19: Area beneath the gallery



Photo 20: Café/Bar in Assembly Hall



Photo 21: The Assembly Hall

The Assembly Hall

3.77 After passing through one of the doors from the foyer (photo 16) those entering the Assembly Hall will find themselves standing under the gallery (photo 19). The panelled café or bar is on the left-hand side (photo 20). Beyond this is the main space of the Assembly Hall (photo 21) with its tall windows (photo 22). Again, careful thought has been given to the lighting, both in the side aisles (photo 23) and in the central part of the ceiling (photo 24). As seen in a number of the photographs, panelling is an important element of the décor, and there is some unusual detail to the side of the stage (photo 25). The curtains to the windows are not the original ones (these were blue-and-white like the others) but, beyond the outer curtains, the stage retains several pairs of original velvet ones. The seating is still in place in the gallery, although the seats in the hall are now stacked in rows.

3.78 Above and beneath the backstage room (photo 26) are the upper dressing room (photo 27) and lower dressing room (photo 28). These are identical, with a make-up table along the inner wall, cubicles in the outer corners and a washing area on the far side, opposite the entrance. Access to these rooms is provided by a staircase of purely functional character (photo 29).

Comment

3.79 The Assembly Hall is an extremely important part of the architect's original scheme; its presence is expressed in the design of the main facade. As mentioned above, the interior retains virtually all its original features, many of fine quality. Taken as a whole, although of merit, the design is not quite as successful as that of the central part of the administrative block.



Photo 22: A window in the Assembly Hall

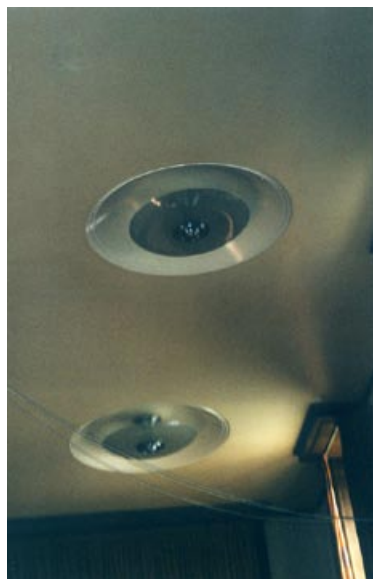


Photo 23: Lighting in the side aisles



Photo 24: Lighting in central part of the ceiling



Photo 25: Side of stage



Photo 26: Backstage Room (formerly Green Room)



Photo 27: Upper (formerly female) Dressing Room



Photo 28: Lower (formerly male) Dressing Room



Photo 29: Staircase between Dressing Rooms and stage



Photo 30: Room 8

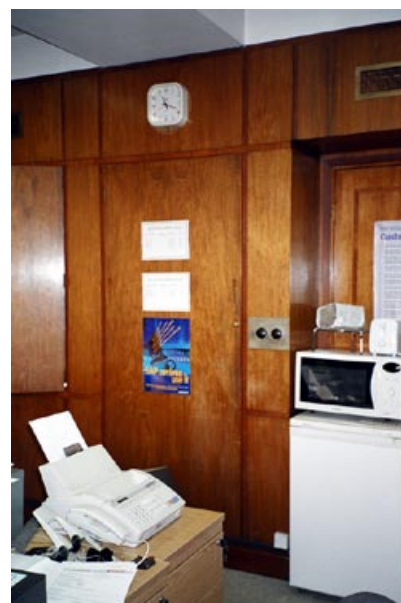


Photo 31: Room 8 - bookcase



Photo 32: Room 15 - panelling



Photo 33: Room 15 - panelling



Photo 34: Room 15 - original door fitting



Photo 35: Second floor passage

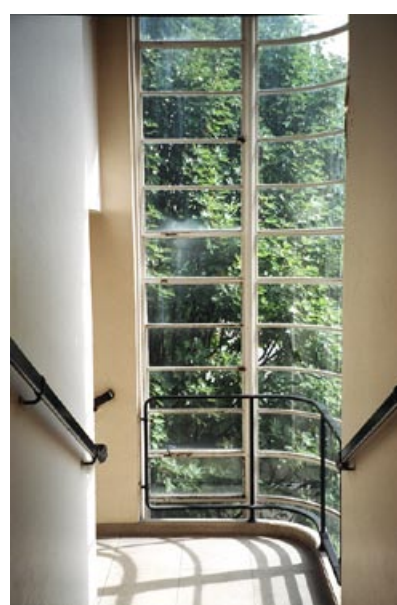


Photo 36: Second floor stairs

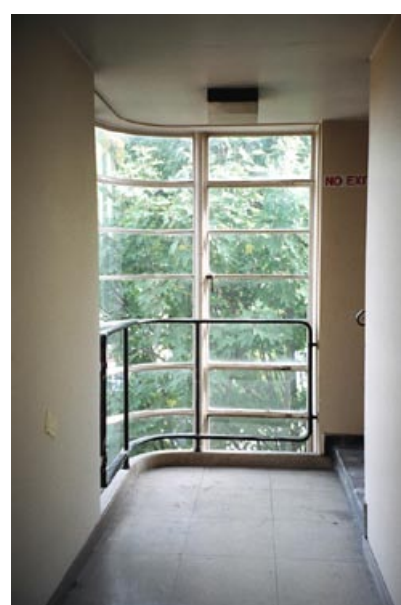


Photo 37: Second floor stairs



Photo 38: Second floor stairs (detail)

Rooms 8 (formerly Borough Treasurer's room), 15 (still used by the Borough Engineer) and 18 (once used by the Deputy Borough Engineer)

3.80 All these rooms were more lavishly fitted out with panelling and built-in bookcases than the general run of offices. Room 8 is fully panelled, with a wall entirely filled with glazed bookcases (photos 30 and 31). Room 15 is equally grand (photos 32 and 33). Like many of the rooms, it still retains its original door furniture (photo 34). Room 18 contains fitted cupboards but no panelling.

The Corridors leading to the Back Stairs and Front Wing (ground, first and second floors)

3.81 These corridors are wonderfully bright and cheerful spaces (photo 35). The one shown in the photograph is on the 2nd floor, but the windows, doors, joinery and light fittings are the same on all three floors. All these features remain unaltered, though it appears that the wooden swing doors at the end of this passage are a later insertion.

3.82 At the opposite end of the corridors to the rear are the back stairs. These are wrapped round a lift shaft and the whole is enclosed in a projecting stair tower (photos 36 and 37). The stairs and landing are covered in precast terrazzo (photo 38).

Comment

3.83 These corridors and the back stairs tie the building together (without them the plan would no longer make sense). They are well lit and pleasantly proportioned. When Uren wrote 'Buildings should be designed to make the lives of people more enjoyable', this was surely the sort of space he meant.

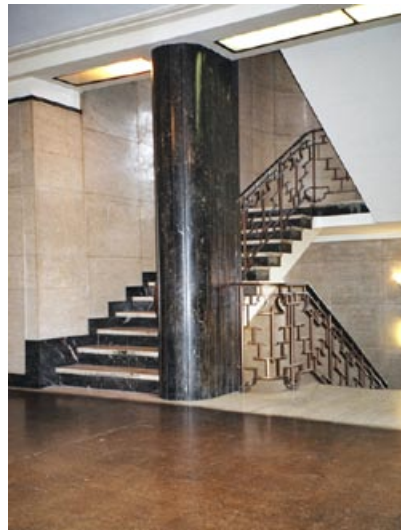


Photo 39: First floor stairs



Photo 40: Second floor stairs (detail)

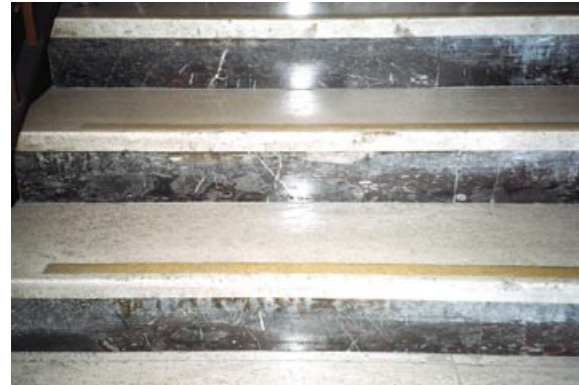


Photo 41: Second floor stairs (detail)



Photo 42: Landing window screen between first and second floors (detail)



Photo 43: First floor landing (detail)



Photo 44: First floor landing



Photo 45: First floor hallway



Photo 46: First floor ceiling



Photo 47: Second floor rectangular well



Photo 48: Second floor - square and rectangular wells



Photo 49: Ironwork on second floor landing (detail)

First and Second Floors

The Stairs and First- and Second-floor Landings

3.84 It seems best to deal with these areas together as they are so closely interlinked. The stairs, their piers, risers and skirtings of Ashburton marble (photos 39, 40 and 41) are one of the most successful features of the building. The half-landing between the first and second floors is made the more attractive by the iron screen of interlaced iron panels featuring small animals, which is carried up in front of the window above the main entrance (photo 42).

3.85 The first-floor landing has a cork floor with a stone edge and marble skirting (photo 43). The walls are lined with Perrycot stone and the piers to either side of the most important entrances (those leading to the Council Chamber and Committee Rooms) are decorated with bands of mosaic (photo 44). The different levels of the elaborate ceiling with its two light wells are skilfully articulated (photos 45 and 46).

3.86 These photographs also show the range of light fittings used. These include inset panels in front of doorways and over the stairs (photos 46 and 39), the 'squashed' round ceiling lights, used all over the building on the areas of flat ceiling (photo 46) and the globes suspended from the ceiling of the floor above (photos 46 and 47).

3.87 There are also several armchairs (possibly original) and a war memorial for World War II on this landing.

3.88 The second-floor landing is another appealing space (photos 47, 48 and 49). It too has cork floors with stone borders and skirtings, but the walls have only a dado of Perrycot stone. Globes, hanging alternately at high and low levels over the light wells, provide artificial illumination for this and the floor below; while during the day, the grid of rooflights (photos 47 and 48) give natural light to both floors. The bronze railings round the light wells have similar detail to those of the stairs.

Comment

3.89 The stairs and first- and second-floor landings are crucial to the character of the interior and certainly some of the most successful spaces in the building.



Photo 50: Room 103 (former Mayor's Parlour) - door



Photo 51: Room 103 ceiling (detail)

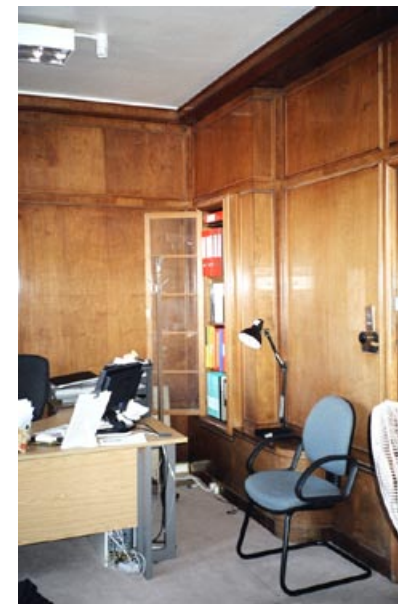


Photo 52: Room 103



Photo 53: Room 103



Photo 54: Room 103 - original electric fire



Photo 55: Room 103 - clock



Photo 56: Room 103 - cupboard

Room 103 (former Mayor's Parlour)

3.90 Leading off the first-floor landing opposite the stairs is the door to Room 103, the former Mayor's Parlour (photo 50). This room contains the most elaborately detailed panelling and fittings in the whole building (photos 51—3). It also retains an original electric fire (photo 54), clock (photo 55) (one of several in various locations throughout the building), and even, we were told, the original muslin inside a fitted cupboard door (photo 56). At one end of the room a door leads into the Mayor's lavatory, still with its original fittings.

Comment

3.91 This room is a remarkable survival; here everything, right down to the electric light switches, door furniture and ventilation knobs are still in place. It would be unreasonable to suggest that all the lavatories retaining their original fittings (of which there are quite a number) should be kept as they are. But this one perhaps might be retained and restored as an integral part of this very special room.



Photo 57: Doorway to Council Chamber



Photo 58: Council Chamber



Photo 59: Council Chamber



Photo 60: Council Chamber panelling (detail)



Photo 61: Council Chamber - gallery

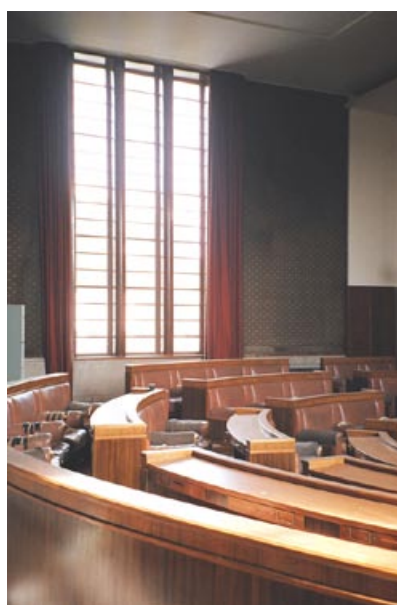


Photo 63: Council Chamber - window



Photo 64: Council Chamber - furniture

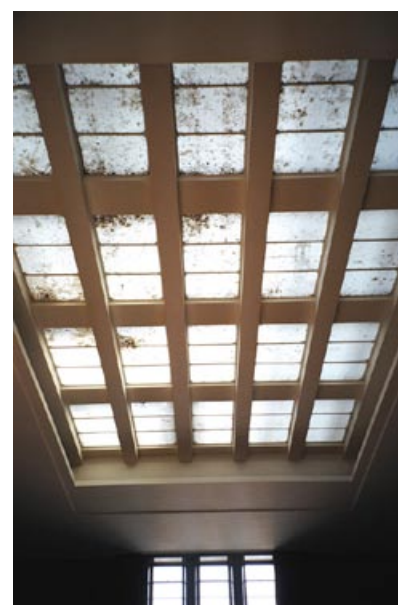


Photo 65: Council Chamber - rooflight

The Council Chamber

3.92 The walls to either side of the panelled doorways leading into the Council Chamber are ribbed with gold mosaic as befits entrances to the most important ceremonial room in the building (photo 57). This is another room to which very little change has been made. The overall form of the room with its panelling (photos 58—60), gallery (photo 61) and furniture though in need of repair (photos 62—3) is much as it was. The room is lit by tall windows and a huge rooflight (photos 64—5). The wall beneath the gallery is clad in cork (photo 61) and the side walls are covered with fabric (photo 66). It is not clear whether the material used on the walls is the original one, but it seems likely.

Comment

3.93 Certainly a fine ensemble but now in a decayed state. The asbestos found beneath the fabric on the walls has prevented the use of this room in recent years.

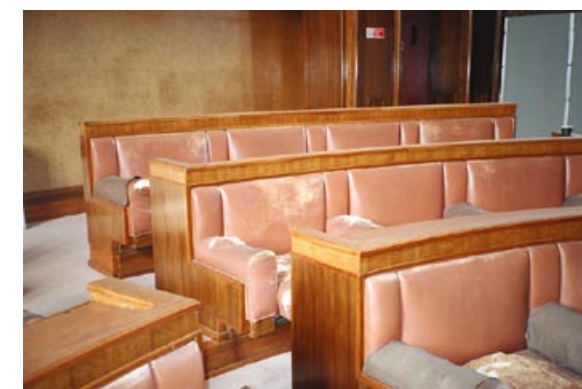


Photo 62: Council Chamber - furniture

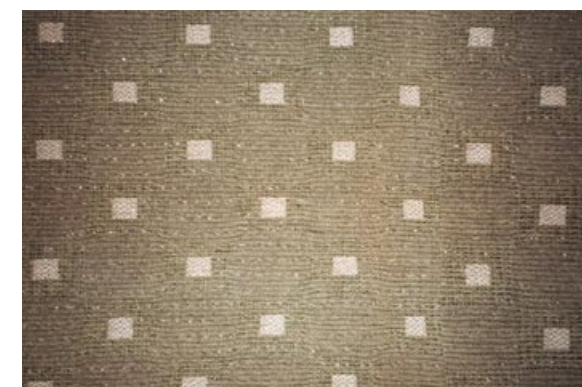


Photo 66: Council Chamber - wall fabric (detail)



Photo 67: Room 147 - panelled doors



Photo 68: Room 147 - ventilation panel



Photo 69: Room 147 - clock

Rooms 145 and 147 (former Committee Rooms)

3.94 The Committee Rooms are on the opposite side of the first-floor landing, immediately over the foyer to the Assembly Room. There were originally three rooms separated by concertina sliding screens which could be pushed back to make the whole into one large, double-height space. Now there is a solid partition between Room 147 and Room 145. Room 147 is now the more attractive of the two, as its fine panelling (photos 67—8), cork-covered end wall with original clock (photo 69) and parquet floor (photo 70) remain uncovered. It is probable that many of these features survive under the painted hardboard and ceiling tiles in Room 145 next door (photos 71—4).

Comment

3.95 These very grand rooms, from which local dignitaries would step out onto the balcony to announce election results, were a major feature of the building. Room 145 could be returned, with little difficulty, to its original condition.



Photo 70: Room 147 - floor (detail)



Photo 71: Room 145



Photo 72: Room 145 - doors



Photo 73: Room 145



Photo 74: Room 145



Photo 75: Room 108 (former Town Clerk's Room) - shelving



Photo 76: Room 108



Photo 77: Room 121



Photo 78: Room 139 - panelling

Room 108 (former Town Clerk's room) and Room 121 (former Medical Officer's room)

3.96 Both these rooms are panelled and contain some fitted furniture, though some of it is altered. Room 108 is panelled and has an extensive range of shelving, from which some of the glazed doors have been removed (photos 75 and 76). Room 121 is panelled and has fitted cupboards and an original clock but has lost its original door (photo 77).

Room 139 (former Lady Members' Room) and Room 137 (former Members' Room)

3.97 Room 139 has panelling of exceptional quality and retains its original electric fire (photos 78 and 79). There is also some original furniture here — a table and several chairs (photo 80).

3.98 Room 137 is a spacious room lit by windows in three walls (photos 81 and 82). What appear to be the original radiators are set under the windows (photo 83). It contains two tables, a desk, a hat stand and three different types of chair, all introduced when the town hall was built.

Comment

3.99 The fittings and furniture in these rooms are almost on a par with those in the Mayor's Parlour and certainly of higher quality than those in the panelled offices.



Photo 79: Room 139 - electric fire in background



Photo 80: Room 139 - original furniture



Photo 81: Room 137 (former Members' Room) - original furniture



Photo 82: Room 137



Photo 83: Room 137 - original radiator



Photo 84: Room 137 - desk



Photo 85: Room 137 - chair



Photo 86: Room 207



Photo 87: Room 207



Photo 88: Former Committee Room - panelled doors



Photo 89: Grille



Photo 90: Control knob

Room 206

3.100 This is the only panelled room on the second floor. The detail of the panelling is a little different to that elsewhere. The anteroom (Room 207) is lit by a pyramidal lantern.

Conclusion

3.101 Hornsey Town Hall is a building of exceptional architectural quality. This was recognised in 1935, immediately after its construction, when it was awarded the RIBA bronze medal. Two years later it was one of only six examples cited in A. Calveley Cotton's *Town Halls*, published by the Architectural Press. Its reputation as a pioneering work of modern movement design has in no way diminished since that time, and this is now reflected by its Grade II* listed status.

3.102 The other remarkable thing about the town hall is the unaltered condition of its interior. So many of the small details which might have disappeared over the years are still there. Take for example one of the pairs of elaborately panelled doors in the former Committee Room (88). Not only do they retain the original door handle (plus another added later) but also the electric light switch panels and louvres of the ventilation system. Grilles and control knobs for the latter are found throughout the building (photos 89 and 90). Then there are clock faces (photo 91), elegant chairs (photo 92), the immensely tall hat stand in the former Members' Room (photo 93), original fabrics (photo 94) and many other details.



Photo 91: Clock



Photo 92: Room 137 - chair



Photo 93: Former Members' Room - hatstand



Photo 94: Ground floor curtains (original fabric)

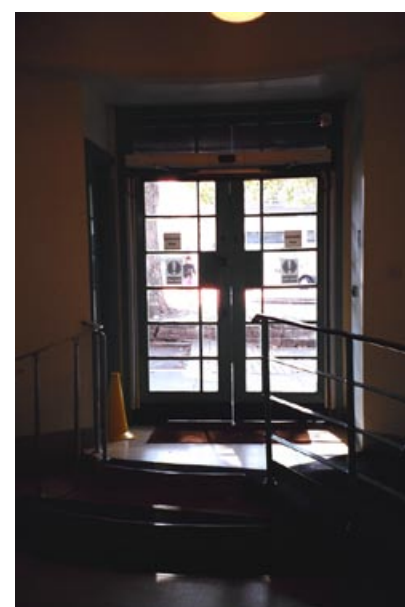


Photo 95: The Broadway Annexe



Photo 96: Broadway Annexe - patterned terrazzo floor



Photo 97: Broadway Annexe - handrail

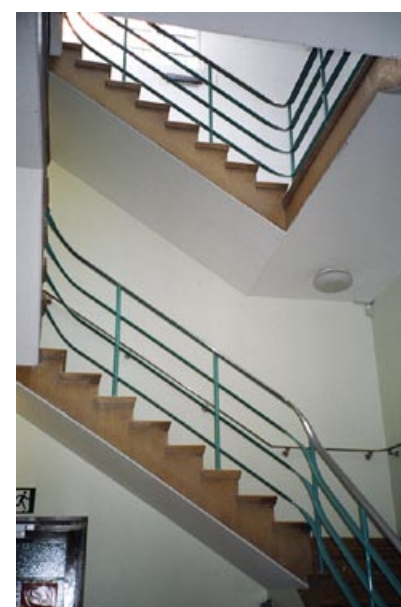


Photo 98: Broadway Annexe - stairwell

Associated Buildings

The Broadway Annexe

Brief History

3.103 The Broadway Annexe was built in 1938—9 to house the new Borough Electricity Department. The building was designed by the firm of Slater, Moberly and Uren in 1937. The only sculptural decoration is the relief carved in brick by Arthur Ayres over the entrance, which portrays the Spirit of Electricity.

The Interior

3.104 The Borough now occupies the first and the second floors of the Broadway Annexe (over the showrooms), and the more recent block, closer to the Town Hall, which is stepped back from the main frontage. These were the only parts of the building inspected.

3.105 The interior of the Broadway Annexe may be described as utilitarian. Only the circular foyer immediately inside the entrance, and the staircase behind it are of some architectural interest.

The Foyer

3.106 Once inside the double doors two semicircular steps (now partially altered by a ramp to one side) lead into the circular foyer with doorways to the stairwell and offices (photo 95). This space has a patterned terrazzo floor (photo 96) and, on the unaltered side of the steps, an unaltered hand-rail (photo 97).

The Stairwell

3.107 This is plain but well detailed (photos 98). These are chrome-plated hand-rails and there are small strips of darker mosaic to mark the edges of the terrazzo steps.

3.108 The offices and corridors have no internal features of any particular interest.

Comment

3.109 While the exterior of this building, which is designed to match that of the Town Hall, is quite important, the interior is not of any great sensitivity.



Photo 99: The Clinic



Photo 100: The Rear Annexe



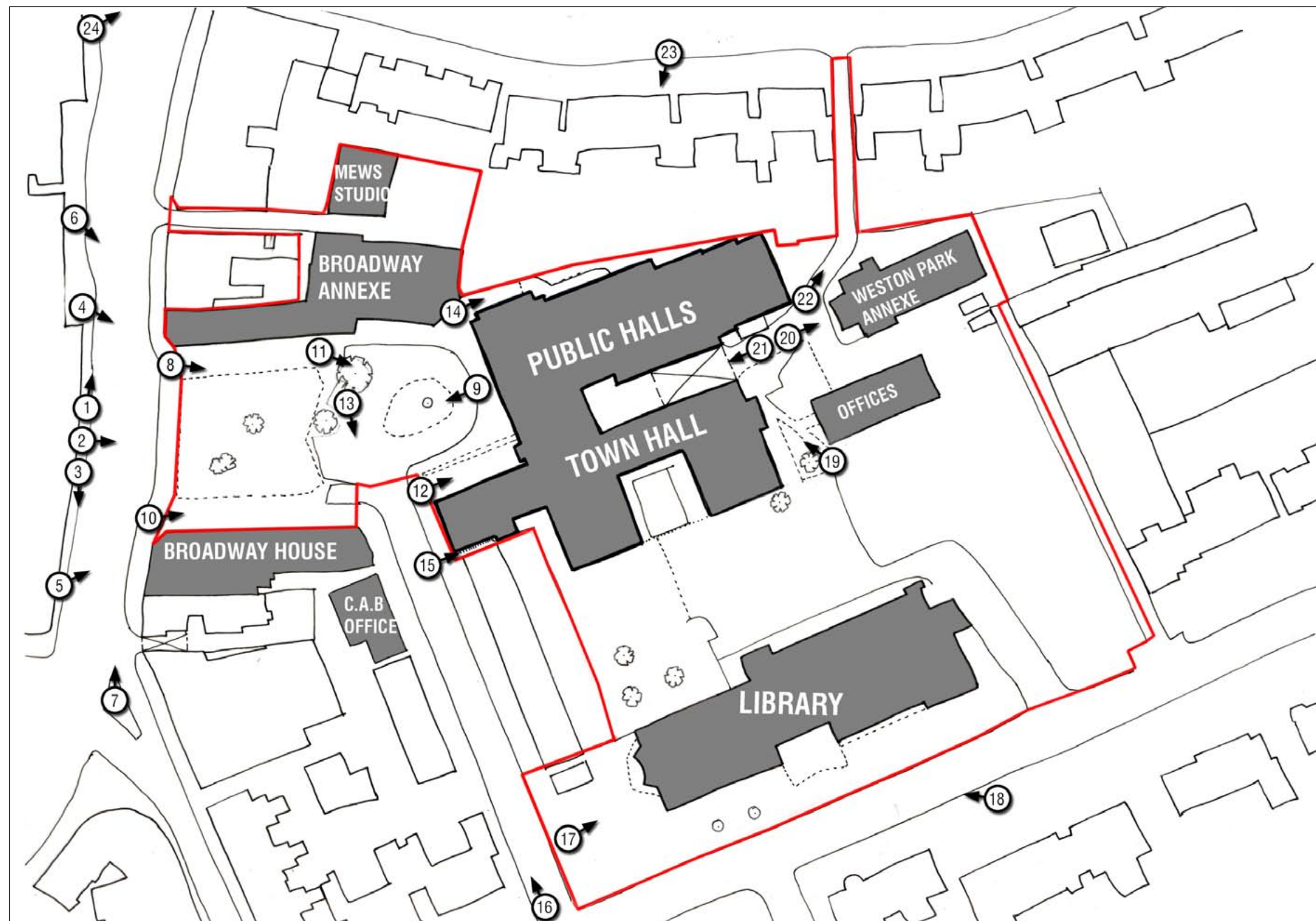
Photo 101: The Mews Studio

The Clinic, the Mews Studio and the Rear Annexe

3.110 None of these buildings is of much architectural interest. The Clinic, which was built in 1932, is the best of the three. The projecting porch (photo 99) is however its only distinguishing feature; inside there is nothing worthy of note. English Heritage have indicated that it considers this building to make some contribution to the character + appearances of the conservation area.

3.111 The Mews Studio (photo 101) is a brick-built barn-like structure of indeterminate date. The Rear Annexe is a relatively recent twentieth-century structure externally clad with prefabricated panels (photo 100), as is the C.A.B office on Hatherley Gardens.

3.112 Townscape Analysis and Setting



A separate urban design study has been carried out by Jon Rowland Urban Design. The drawings relating to this are reproduced in Appendix 3. To further develop an understanding of the town hall and its context, townscape views are presented on the following pages to illustrate broad elements of the character of the Hornsey Town Hall complex



View 1



View 2



View 3

Views 1—3: Local landmarks. The Crouch End Clock Tower (listed Grade II), the Town Hall tower and the spire of Christ Church, Crouch End Hill, (listed Grade II) form a spatial group of landmarks at each end and in the centre of Crouch End Broadway.



View 4



View 5



View 6

Views 4—7: Views to the Town Hall from Crouch End Broadway. The Town Hall does not relate to the Broadway. The building is set well back from the Broadway beyond an underused public open space and is only visible from a short stretch of the main street. Bus stops, mature tree canopies and railings obscure potentially strong visual links. The Town Hall, Broadway House and Broadway Annexe, all built in the same architectural style, enclose the public square on three sides. The corners of the latter two buildings mark the presence of the public square



View 7



View 8



View 9

Views 8 and 9: The public square. The open square in front of the Town Hall is underused; railings around the grassed space prevent access. The mature tree canopy obscures views to the Town Hall and outwards towards the Broadway



View 10



View 11

Views 10—12: The Town Hall has an impressive frontage. The best views are from the southern edge of the public open space and at a short distance directly in front of the building. The existing uses of Broadway House and Broadway Annexe (a bank and electricity showroom respectively) do not help to create an animated public realm



View 12



View 13

View 13: View up Hatherley Gardens from the public square, paved car turning area, towards residential streets and the route to the public library



View 14

Views 14 and 15: Access routes from the front to the rear of the Town Hall building and to the Council Chambers are blocked

View 16: Hatherley Gardens, a street of two-storey Victorian terraced houses, provides the main vehicular access to the front of the Town Hall and links it to Hornsey Library

View 17 and 18: Hornsey Library. A grand civic gesture built 1963—5 to commemorate the end of the Hornsey Metropolitan Borough. It is located in Haringey Park, a quiet residential street. There is a hard landscaped open space at its west end



View 15



View 16



View 17



View 18



View 19



View 20



View 21

Views 19—22: The rear of the Town Hall, landscaped areas, service areas, road to Weston Park and Weston Park Annexe

Views 23 and 24: The prevailing character of the area surrounding the Town Hall is residential streets of Victorian two-storey houses, with uniform four-storey,



View 22



View 23



View 24

high-density buildings along the Broadway, the main commercial street

4.0 THE CULTURAL SIGNIFICANCE OF THE TOWN HALL AND ASSOCIATED BUILDINGS

Criteria for Assessing Cultural Significance

- 4.1 The cultural significance of the site has been assessed in relation to three criteria:
- Historical background, with reference to the growth of local government powers and duties following landmark legislation of the late nineteenth century.
 - Intrinsic architectural quality, with reference to the visual appearance, and comprehending qualities such as massing, spatial complexity and the sequence of spaces, lighting effects, the variety of materials and degree of elaboration.
 - Comparative quality, in relation to other, comparable buildings in London (because the situation in London was, as discussed at Section 3.0, unique).
- 4.2 Considered in these terms Hornsey Town Hall is a leading monument of 1930s architecture, complete with interiors of very high quality. The most significant exterior element is the west elevation, where the use of specially chosen bricks and specific details, such as the railings, grilles, grates and steel window frames (all of which survive today), produces a striking and coherent design.
- 4.3 Hornsey Town Hall was a British pioneer of the informal planning characteristic of modernism, which was taking hold on the Continent during the 1930s. It was the first town hall in Britain to be modelled on Dudok's seminal Hilversum Town Hall (completed 1930). Another model was Stockholm Town Hall, and the combination of the Hilversum-inspired main elevation with details from Stockholm makes Hornsey the quintessence of municipal modernity in the 1930s and an influence well into the 1950s. With its clean brick lines and distinctive tower, Hilversum offered municipal architects a style that was progressive yet dignified; in particular it lent itself to the carved stone details, etched glass, heraldic emblems and bronze fittings still thought necessary to a display of civic pride. It was the perfect style for a prosperous modern borough trying to assert its careful Conservative identity in the wake of an advancing (and largely Socialist) London.

- 4.4 Two years after Hornsey was built Greenwich Town Hall was designed by Clifford Culpin (1938—9). This is a comparable example to Hornsey as it too was built under the influence of Hilversum Town Hall. However, Greenwich is less important than Hornsey: it lacks Hornsey's 'soft', Swedish-influenced features, Culpin having opted instead for the clean machine aesthetic of the International Style.

Broadway House and the Broadway Annexe

- 4.5 The Broadway House and the Broadway Annexe are critical to the Town Hall's setting, being generally consistent with its exterior. Areas of particular note are the sculpted stone reliefs.

The Library

- 4.6 The library is of both historical and architectural interest. Historically, it was the last building commissioned by the small, Conservative Hornsey Council, before the it was engulfed by the larger, Labour Borough of Haringey.
- 4.7 The architectural quality of the building lies in its use of light and space. In comparison to the enclosed Town Hall, the library is bright and airy and opens out directly onto the street.
- 4.8 Internally, the library's distinctiveness lies in the open undivided interior, bordered by mezzanine galleries and penetrated by natural daylight from a central courtyard. Details of note include the engraved window providing a chronological history of Hornsey.
- 4.9 Externally the building is complementary to the Town Hall with its predominant use of brick and rippling precast concrete. The most prominent feature is the water sculpture on the blank exterior of the west wall. Although not commissioned as part of the library construction, this work and its location is a good example of the period. The sculpture itself is deemed to have intrinsic interest, quite apart from its setting.

The Clinic

- 4.10 The clinic is of little historic or architectural value. Such clinics first began to be built during the 1920s, usually on sites connected to town halls or hospitals. This clinic does not compare favourably with leading examples of the type and is not considered to be of listable quality. It was built before the town hall and is in a different architectural style. Internally there are no features of note.

Summaries of Special Interest

- 4.11 The physical expression of this interest can be summarised under the following headings:
- **Coherent treatment/architectural variety:** The architect designed the building as a break from the traditional symmetrical designs of the early twentieth century, with an overall composition that is informal yet coherent. The consistent use of brick provides visual unity.
 - **Site and orientation:** The site appealed as it was conveniently located in the most centrally populated area of the borough and fronted onto The Broadway, the regional shopping centre. Although an awkward shape, the site allowed space to set the building back from the main street. This was not only to give space for architectural conception, but also practical space for parking.
 - **Architectural Style:** The building was a dramatic statement of corporate identity. The brick L-shaped frontage, hinged around a tower, is a striking reiteration of Scandinavian and Dutch architecture – particularly of Hilversum Town Hall.

- **Critical Elevations:** The main elevation is divided into three parts: the Assembly Hall entrance with Committee Rooms over the west wing of offices; the tower emphasising the entrance to the municipal buildings; and the wing projected into the forecourt to line up with the irregular south boundary.

The secondary elevations and the rear of the building are compositionally less interesting, but have a consistent visual language. At the rear the emphasis is on volume rather than setting; the glazed back stair forms an attractive feature.

- **Architectural Hierarchy:** Hornsey Town Hall served two functions: ceremonial and administrative. These were most clearly expressed in the two separate entrances at the front of the hall. The triple entrance to the Assembly Hall is larger in scale but simpler in design. In comparison, the entrance to the offices and main foyer is narrower, but situated directly under the tower for impact. It is also elaborately decorated with carved stone reliefs and metal grilles.

- **Interiors:** The remarkable thing about Hornsey Town Hall is that it should have survived so completely, even the minor offices retaining their 1930s furnishings. There is also a prominent use of high-quality materials, including Ashburton marble and exotic woods. Apart from the ground spaces (Hall, stairs and Council Chamber), highly significant interiors include the Committee Room and Mayor's Parlour. These are good examples of 1930s interior design; their location at the front and centre of the building on the first floor express the prestige of municipal ceremonial functions. Rooms 9, 20, 21 and 22 are also attractively panelled and are good examples of their kind. However they are of less historic importance.

The Council Chamber's proportions are well considered; this, taken together with its timber panelling and wall coverings, creates a fine and elegant space. The Council seating also survives largely intact, although in poor condition, forming part of an interesting historical survival. The fixtures are of a simple design. A contemporary comparison is Hackney Town Hall Council Chamber, where the seating is of higher design quality.

The auditorium is interesting due to the survival of its decoration. Such halls were without architectural precedent, and are quite different to theatres. Architecturally, as an interior, the hall at Hornsey has something of the proportions of a 1930s cinema (albeit not so wide).

- **Furniture and Fixtures:** The principle interiors are exceptional for the level of surviving furnishings and fittings. The building is a total work of art by the architect: the furniture in the Council Chamber and Committee Rooms was made to his designs and he advised on the colour treatment and panelling generally. There is excellent attention to detail, for instance the bronze fillets in the Entrance Hall, which run all round the top of the walls at the point where they meet the ceiling. Other furnishings and fittings of note have all been listed in the room-by-room gazetteer (Section 3.0).

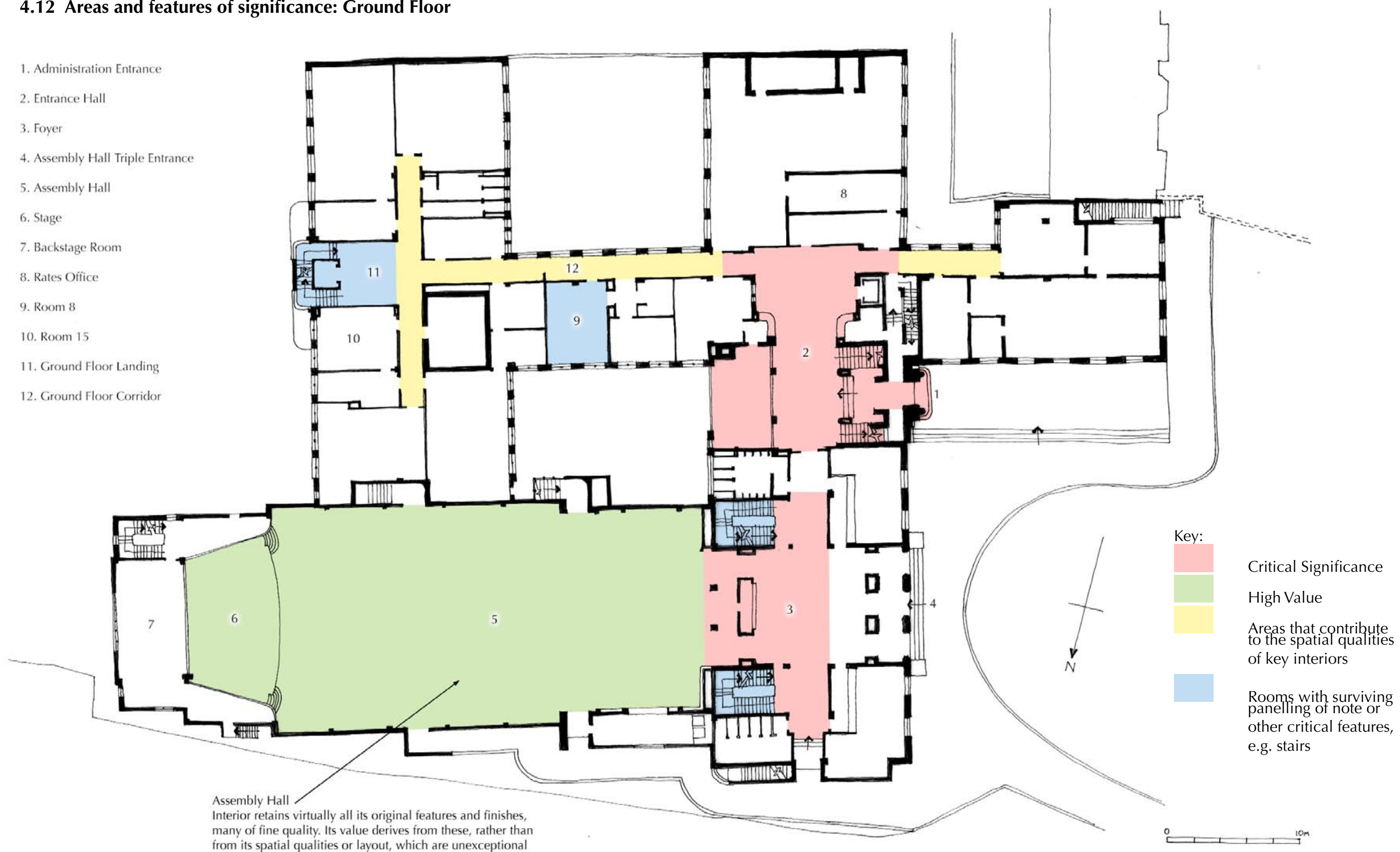
- **Plan Form:** With so much of the original site occupied by the assembly hall, adequate lighting of the municipal offices was a considerable difficulty.

Internally, the sequence of spaces – from the reception lobby and main stair linking through to the auditorium foyer to the north and back towards the offices to the south – is an efficient and well-considered response to a complex brief. This aspect in particular was praised by the competition assessor, C. Cowles Voysey, who noted, 'the winning design admirably fits the site and is cleverly designed to make the best of a difficult shape'.

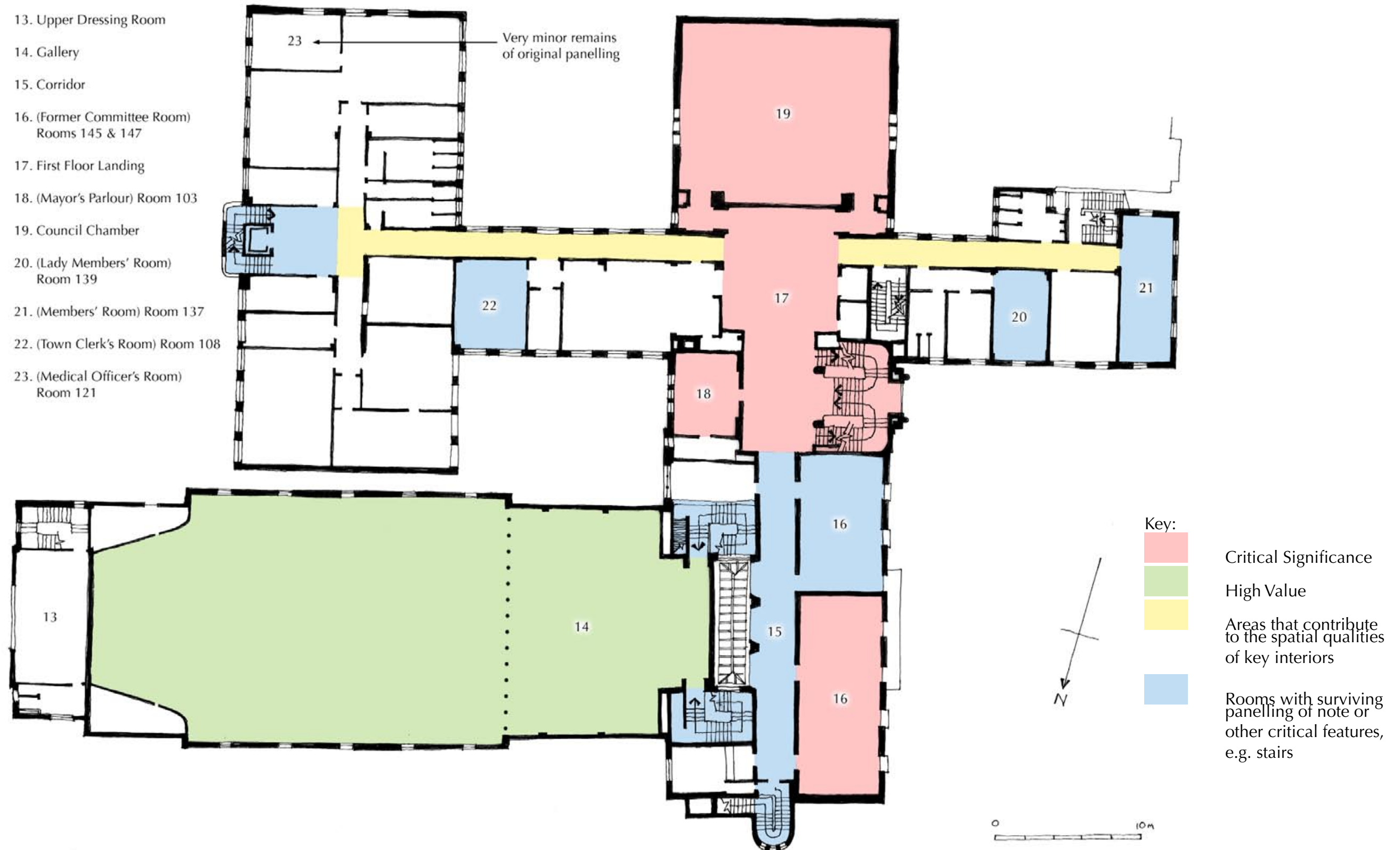
The design is spatially complex. Where the lobby extends into the office areas, the corridors are light and open, with glazed doors and windows providing a terrific quality of light from the south. On the second floor, a strong sense of space is created in a relatively narrow area, by the galleried landing and skylights.

4.12 Areas and features of significance: Ground Floor

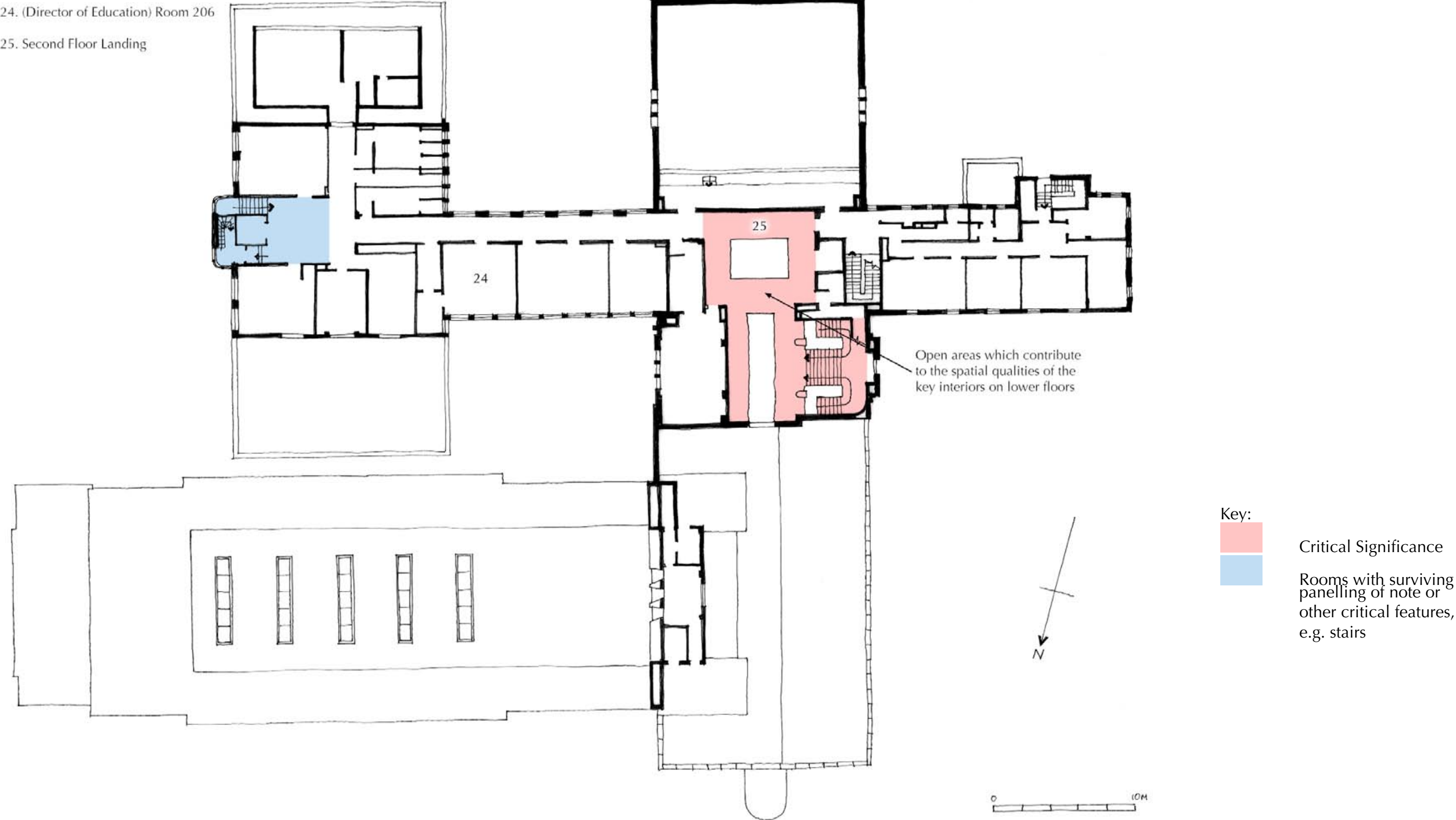
1. Administration Entrance
2. Entrance Hall
3. Foyer
4. Assembly Hall Triple Entrance
5. Assembly Hall
6. Stage
7. Backstage Room
8. Rates Office
9. Room 8
10. Room 15
11. Ground Floor Landing
12. Ground Floor Corridor



4.13 Areas and features of significance: First Floor



4.14 Areas and features of significance: Second Floor



5.0 ISSUES AND OPPORTUNITIES

- 5.1 This section of the plan identifies the issues on the site that have the potential to affect its significance, as identified in Section 4.0.
- 5.2 This section also identifies those aspects of the building and larger site that present opportunities for reuse and further development, bearing in mind the special interest of the listed building as set out in Section 4.0.
- 5.3 As part of the conservation plan process a space planning exercise was undertaken by Hawkins Brown Architects. The purpose of this exercise was to analyse how the Town Hall could be adapted to a range of different uses, according to three use scenarios. The results of this exercise are presented as a separate report. The results of the analysis are summarised in the Analysis of Potential Uses.

Issues

Condition:

- 5.4 In March 2003 a condition survey of the Town Hall and associated buildings was undertaken. This includes a costed repairs schedule and a M&E services report. This did not include a Disability Discrimination Act (DDA) accessibility audit, which is recommended before any refurbishment works are undertaken.
- 5.5 It has been recognised that there is asbestos on site, and more was discovered during the 2003 condition survey. No other hazardous materials were seen. As the costs related to the safe disposal of this material are a function of the extent of any proposed refurbishment works, no costs were set against this item. Also excluded from the cost estimates were figures for the renewal of fixtures, furnishings and fittings, a significant issue on the site, where so many original features survive, and are a critical aspect of the building's special interest.
- 5.6 It appeared that no work had been done to external elevations since 1997, and flat roofs inspected were in poor condition. Whilst the lower levels of the brick elevations are generally in good condition, significant structural cracking was noted in several places (it is particularly dramatic on the south-east corner of the auditorium). Pointing generally requires renewal at higher levels.

- 5.7 The survey recommended a programme of external repairs and renewal to ensure the building is wind- and watertight, in case the Council decides to continue to occupy the building in the long term.
- 5.8 The Broadway Annexe and the Mews Studio to the rear of the Town Hall are in a poor state of repair externally, but to the rear the offices have been refurbished to a high standard.
- 5.9 The Hornsey Central Library was surveyed in November 2000 by Steven Frankham Associates, and a costed schedule prepared for a planned, 20-year maintenance programme. Currently, there is a rolling programme of maintenance.
- 5.10 According to the costings, in relation to the Town Hall, external repairs totalling £372,790 excluding VAT and professional fees. Most of these are urgent external works. This figure does not relate to restoration or refurbishment/modernisation costs. The costs for internal work are comparable: £367,137 excluding VAT and professional fees. Generally, the internal works are less pressing. The figures for the Broadway Annexe are £126,225 and £96,585 respectively, excluding VAT and fees.

Use

- 5.11 In the short term the local authority will continue to occupy the site; however, their long-term intention is to vacate the buildings. Already large areas (the Auditorium wing and Council Chamber) are not in use (the latter because of asbestos).
- 5.12 The plan of the building — one of its principal features of interest — reflects the original brief for the site. Finding a range of suitable new uses for any building designed for a very particular brief is challenging. Fortunately the Town Hall is well provided with different access points and stairs, suggesting a number of different possibilities.

- 5.13 The real challenge for the reuse of the building will be managing the interaction of different uses in close proximity to one another, whilst maintaining a consistent and coherent approach to the building as a whole, which, as indicated above, has a high degree of architectural integrity. This is true particularly of the principal circulation and entrance areas off the main façade, where the original architectural conception was to create a unified sequence of spaces, adorned with high quality materials and interesting finishes.

Fixtures and Furnishings

- 5.14 The extent to which original soft furnishings and furniture have survived on the site is remarkable. The planning system cannot control such items — the need for listed building consent applies in general only to fixtures such as built-in furniture, light fittings, ironmongery and so on.
- 5.15 The principal interiors feature 'harder', more architectural finishes, which are certainly in need of attention and have deteriorated in some locations (for example, original cork flooring on the second floor). The right treatment of these is costly and, equally importantly, their preservation restricts the scope for adaptation and addition in these critical areas. The entrances and corridors are conceived as part of a carefully contrived 'total work of art', and the presentation and use of such spaces should be influenced by this original integrity of design and materials.
- 5.16 Nevertheless, such fine features are themselves often removed from sites rather than reused or retained in a central store (or even concentrated in one location). It becomes particularly difficult to protect such items when a building is divided up into different uses or ownerships.
- 5.17 Related to this are the commemorative items that are found throughout the main circulation spaces, inscriptions and memorials that speak eloquently of the building's historic role but which might it not be appropriate to maintain when the use of the building changes.

Ownership and Management

- 5.18 At present the Council does not own one of the buildings that forms an integral part of the complex, the former Gas Showrooms to the south of Town Hall Square.
- 5.19 On sites such as this, where reuse is bound to introduce a range of different occupiers and new uses, and where a public open space is an integral part of the special interest of the site, a single, integrated management structure can help to maintain a site's special interest. There is not as yet an agreed disposal strategy for the site or any proposals for implementing such an integrated management structure.
- 5.20 There is clearly scope for new development to the rear of the site — see below and accompanying drawings — and there will need to be some mechanism for applying capital receipts to the conservation and reuse of the Town Hall and its critical spaces, furnishings and fixtures. It may be appropriate to extend any management agreement to the site as a whole, including any new development to the rear, which may be disposed of on a different basis to the listed building.
- 5.21 A split in ownership and/or use could lead to a loss of coherence in presentation, through, for instance, the proliferation of different or competing emblems, signage or lighting.

External Factors and Physical Constraints

- 5.22 Analysis by Jon Rowland (Appendix 3) has defined a range of urban design objectives for the site. This analysis identified dead frontages as one impediment to animating the open space and making this a truly public square or piazza, an extension of the high street.
- 5.23 Other urban design issues include: the change in level across the site as a whole (between front and back — although this is also, potentially, a site opportunity); and the condition of much of the rear of the site. The rear elevations of the Town Hall continue the use of attractive materials and simple architectural language; however, these built forms are merely the outward expression of an arrangement of spaces and uses, and do not positively address, in urban design terms, the large area of land to the rear.
- 5.24 The site is bounded to the east, north and south by established residential areas, and this limits how the open land to the rear of the site can be used. Car parking is known to be a particular local concern.
- 5.25 Fortunately, the site benefits from close proximity to frequent bus routes, and an established shopping parade, providing a complete range of local services.
- 5.26 The square to the west of the Town Hall and the buildings bounding this to the north and south form an integral part of the site's special interest, providing a suitable approach and space across which to appreciate the composition. The current arrangement is neither original (it was intended as a car park) nor conducive to public use. The association of the open space with the shopping parade and bus stops, with high footfalls throughout the day and into the evening, clearly represents an opportunity for the reuse of the listed building.

The Library

- 5.27 The special interest, and critical features of the Library, make it difficult — in planning terms — to reconfigure it for a new use. We understand there is some interest locally in adapting the building for a new primary school (single-form intake). We do not presume to comment on the need for such provision; however, in historic building terms the works required to adapt the building to such a fundamentally different use would be unacceptable and lead to too great a loss of special character.
- 5.28 The principal feature of the listed library is the well-lit, double-height hall with its elegantly designed mezzanine and stair. Subdivision of this space would be completely contrary to the original spatial conception. An important secondary space is the double-stair hall to the east of the reading room, which likewise should be kept undivided. There is scope for subdivision, even reconfiguration in the ranges to the east, but even here the original plan form — notably the courtyard — imposes certain constraints.
- 5.29 Additionally, the very conception of the building — with ample glazing in the public areas used to create an open, inviting environment — would be contrary to a school's requirement for security. This open character extends to the contemporary landscape treatment, which creates a setting for the building — enclosure by railings would be contrary to the conception of this work of architecture. Similarly, the need for playground space would limit the scale of any potential enabling development on the surrounding land to fund the reuse of the Town Hall.

Community Expectations

- 5.30 There is a very active community group concerned with the future of the site and it appears that the Town Hall site offers scope for realizing some of this group's expectations.
- 5.31 More than anything else, however, active community involvement can be of value to the reuse of the site, providing a focus for discussion and consultation as proposals come forward.

Statutory Controls (Heritage)

- 5.32 The statutory listing of the buildings and the extent of the curtilage structures, constitute a significant development constraint. This is discussed separately (above, in Section 1.0). Conservation area designation imposes controls over demolition. These controls are in addition to the range of other planning policies and restrictions affecting the site.

Opportunities Presented by the Site

Adaptability

- 5.33 The space planning exercise by Hawkins/Brown indicates the Town Hall building can accommodate a range of different uses, in different combinations, without the need for major interventions.

Access

- 5.34 There is established access at several points in the site. The simple architectural language of the principal façades, which relies for effect on the contrast of solid and void, does present the opportunity for turning windows into doors, in selective locations in order to create a lively frontage and attractions. However, this kind of intervention could easily upset the balanced quality of the composition, and the solid-to-void ratio of the existing façade, which is critical to the Town Hall's special architectural interest.

Access for People with Mobility Difficulties

- 5.35 As demonstrated in the Hawkins/Brown analysis, the building can, with a few minor interventions, be made fully compliant with Part M of the Building Regulations. This conclusion is preliminary, pending a full DDA Access Audit.

Established Uses in the Area

- 5.36 There is a busy, well-established high street close to the site, but at present the location has low footfalls.

Image/Visibility

- 5.37 The Town Hall with its associated buildings presents a memorable and distinctive image, and is a landmark in the locality.

Transport

- 5.38 The site is well served by bus routes, reducing the need for car parking. The environment is highly 'permeable', and accessible on foot and by bike from the surrounding areas.

Analysis of Potential Uses

5.39 This section summarises the results of the space planning analysis undertaken by Hawkins/Brown Architects.

Retail or Professional Services (Use Class A1 and A2)

5.40 These classes comprehend:

A1 - Shop, retail warehouses, hairdressers, travel and ticket agencies, post offices, dry cleaners, etc.

A2 - Financial, employment agencies, professional and professional/ financial services.

5.41 Crouch End centre is a busy shopping centre which currently comprises 215 outlets of A1, A2 and A3 use, with a low vacancy level of 3% (Source: UDP, 1998). The Square to the west of Haringey Town Hall lies on The Broadway, at the heart of Crouch End centre, opposite the area's only major food store, Budgens.

5.42 The rooms which have a frontage onto the Square (the west facing rooms and west wing) are well suited for retail uses in terms of their position (proximity to high street uses). However, providing off-street access to such rooms would need to be handled sensitively, and with the minimum of disruption to historic fabric, in order to avoid upsetting the appearance of the elevation. Retail and other high street uses will help to support other uses in the rest of the building.

5.43 The Square can be serviced via Hatherley Gardens.

Food and Drink (Use Class A3)

5.44 This class comprehends restaurants, pubs, snack bars, cafés and wine bars that sell hot food for consumption on the premises.

5.45 The west wing is well suited to A3 use, as a public house/ bar or restaurant. This would require some alterations to the internal partitions to make larger spaces on the first and second floors, and a dumb-waiter might need to be installed, depending on the user. A significant challenge will doubtless be providing some form of access and high street presence that does not conflict with the special architectural interest of these principal elevations. The south wing is accessible by two separate stairwells and so can operate independently.

5.46 The west-facing rooms have the potential to have A3 use but only if the use complements the use for the rest of the building. The council chamber is not well suited for A3 use.

Employment/ Business Uses (Use Class B1)

5.47 Appropriate uses within this class include:

B1(b) - offices that do not fall within the A2 class, including research and development facilities, studios, laboratories and high-tech-oriented businesses.

B1(c)- light industrial uses.

5.48 The Town Hall is well suited for B1 use, as it has a good mix of existing office spaces and larger spaces, which can be used for conference facilities and other shared facilities. These uses would work well in combination with the A1, A2 and A3 uses described above. The latter would be housed in the west-facing rooms and the west wing that, together, constitute the 'public face' that the building presents to the square.

5.49 Such development could be community workplace; however there would have to be careful management and security of the common areas in order to prevent damage to the original fittings and furniture.

5.50 The main spaces, the Theatre and Council Chamber would be difficult to convert into office space without loss of character.

Residential, including Hotel and Residential Institutional (use Classes C1, C2 and C3)

5.51 These classes comprehend:

C1 - Hotels, boarding and guest houses

C2 - Residential schools and colleges, hospitals and convalescent/ nursing homes

C3 - Dwellings, small businesses at home, communal housing of elderly and disabled.

5.52 There is good potential for residential development to the rear of the building. The east wing can be converted with a small amount of intervention to high-value residential and live/ work flats; this would require a new stair core being installed and an enlarged entrance on the east elevation. It would not be appropriate, however, to convert the civic frontages to residential use.

5.53 The Weston Park Annexe (former clinic) to the rear of the site could be converted to residential flats as well, if its retention were desirable.

5.54 7 Hatherley Gardens should be redeveloped as new residential housing, and its existing use (CAB offices) relocated.

5.55 The Town Hall could be converted to a hotel or residential institution; this would require great sensitivity to the existing building. A residential institution would not contribute greatly to the life in the Square or to the community and local economy. Generally such uses would not be desirable in historic buildings terms.

Institutional and Assembly (Use Class D)

5.56 This class comprises:

D1 – Places of worship, health centres, crèches, nurseries, museums, public halls, libraries, art galleries and non-residential education and training facilities.

D2 – Cinemas, music and concert halls, dance, sports hall, gymnasium and other indoor activities including skating rinks, bingo halls and casinos.

5.57 Assembly and leisure facilities would work well in the existing Theatre and Civic spaces, and bringing lively uses to the building would compliment the potential A1, A2, and A3 uses facing the Square. Consideration must be paid to the neighbouring residential uses as disturbances from noise would be an issue, especially if the facilities would be used during the evening. For this reason D1 uses (a public hall or exhibition space) might be more appropriate as they are generally used only during the day.

5.58 The theatre could be brought back to use as a theatre and rehearsal space; other appropriate D2 uses would be an entertainment venue, sports hall, bingo hall or casino. The building could accommodate three cinema screens (a main screen in the theatre space and two small screens on the first floor, in the Council Chamber and in the gallery above the theatre). However, a significant issue is the survival of the original Council Chamber furniture and seating: these are characterful, historic features that contribute to the overall architectural quality of the interior.

Parking

5.59 While the Haringey UDP identifies a need for more parking provision in the Crouch Hill area, we would recommend that any uses (other than residential) should be car-free, in the interests of conservation of the site. There is already some parking under the west wing of the building and in the courtyard, which can be retained. Some of the land to the rear of the site and around the Square can be used for parking for disabled users.

6.0 POLICIES AND GUIDING PRINCIPLES FOR THE REUSE OF THE TOWN HALL

Introduction

- 6.1 This section sets out potential approaches to the Town Hall site in respect of:
- Satisfying local and national planning guidance;
 - The conservation of architectural elements, features and interiors that define the site's special interest;
 - The reuse of historic fabric;
 - The scope for new development on the site;
 - The long-term management of the site.

Status of this Conservation Plan, Its Policies and Principles

- 6.2 It should be stressed that where this report indicates areas of potential change, including alterations, demolitions and new development, proposals will still need to be justified in relation to the local plan and national planning policy guidance.
- 6.3 Areas identified in Section 4.0 as being of lesser or minor significance are still covered by statutory listed building controls, require listed building consent will be required for alterations and other works. The policies and guiding principles set down here are merely indications and do not supersede normal planning controls.
- 6.4 It is the Council's intention to prepare a development brief when this plan has been finalized, and to adopt that brief and the conservation plan as Supplementary Planning Guidance. It is also the Council's intention to put the conservation plan out to public consultation in due course; the process of adopting SPG will likewise entail an appropriate level of consultation.

Statutory Planning Policies

- 6.5 Proposals for reuse of the listed building and new development on the site will conform with local and national planning policy on the historic environment. Currently this policy is contained in the 1998 UDP and national planning policy guidance (PPG15).
- 6.6 There is no Conservation Area Appraisal as such for the Crouch End Conservation Area. The 1984 designation report — reproduced in the Appendix — applies to only part of the current area and contains no site-specific policies for the Town Hall. Unless this document is withdrawn formally, amended or superseded, it would appear to be the only area-specific planning guidance.
- 6.7 At the time of writing the UDP replacement has just reached First Deposit Draft stage, and so has no statutory status. Its policies will become material to the determination of applications as the replacement plan works its way through the consultation process and Public Inquiry.
- 6.8 The Office of the Deputy Prime Minister (ODPM) have published instructions on transitional arrangements for local plans, in advance of changes to the system that are to be introduced by the Planning and Compulsory Purchase Bill. (These guidance notes were issued on 12 December 2002 and 13 June 2003, and can be viewed on the ODPM website.)

Heritage Controls: Listed Building Consent

- 6.9 Listed building consent is needed for any alteration to a listed building that materially affects its special interest. Such consent may be needed for a wider range of works than require planning permission (for instance, repointing brickwork or replacing windows). Carrying out works that are deemed to require listed building consent without first obtaining the necessary permission is a criminal offence, and there is at present no statutory mechanism obtaining a definite screening opinion.
- 6.10 It is important to stress that where this conservation plan indicates scope for change, such works still require permission through the normal planning procedures. In cases of doubt, the promoters of works are advised to get an early opinion from the local planning authority.

- 6.11 The Secretary of State has indicated that consent for the total demolition of a listed building will only be granted in exceptional circumstances, and according to the criteria set out in PPG15.
- 6.12 Listing does not confer any exemptions from building regulations; however, it is accepted that when applying the regulations to listed buildings, some flexibility is appropriate.
- 6.13 Additionally, listing applies to structures and other elements (for instance railings or walls) which are physically attached to a listed building, or which have formed part of the building's legal curtilage since 1948. Again, in the first instance it falls to a local planning authority to indicate whether it considers unlisted structures to be listed by virtue of their falling within the curtilage of a listed building. There are three accepted tests for determining curtilage: the functional relationship of structures, their physical proximity and ownership. There is no formal mechanism to challenge this appraisal prior to the submission of a planning application.

Conservation Area Consent

- 6.14 Conservation area consent is required for the total or substantial demolition of any structure within a conservation area. In determining applications for new development in a conservation area, the local planning authority has a statutory duty to consider whether the proposals preserve or enhance the character or appearance of a conservation area.
- 6.15 Proposals to demolish unlisted buildings in a conservation area that make a positive contribution to its special interest will be judged according to the same criteria as those applied to the proposed demolition of listed buildings. However, in such cases local authorities are entitled to give some weight to the quality of the proposed replacement building.
- 6.16 It has been determined that development which leaves the special interest of an area unharmed satisfies the 'preservation' test.
- 6.17 In determining applications for planning permission, local authorities also must have regard to certain matters, including desirability of preserving the setting of a listed building. Local authorities must also consider the contribution of a proposal to the character and appearance of a conservation area.

A Vision for the Hornsey Town Hall Site

- 6.18 The Council will seek to promote a range of uses for the Town Hall and its associated square that are lively and accessible to the public, without compromising the special architectural, historic and townscape value of the listed building.
- 6.19 The Council will encourage uses that draw the vitality of the Broadway back into the site, reinventing the open area as a public piazza — a lively, animated space.
- 6.20 The Council wishes to see the critical interiors properly restored, conserved and presented, as part of a coherent approach to the site.

The Rear of the Site

- 6.21 In order to facilitate the objectives described above, the Council would consider proposals for new development on the rear favourably, in principle, provided that such development is used to secure a viable long-term future use for the listed buildings, including the refurbishment of the special interiors of the Town Hall.
- 6.22 We have assumed that such development would be residential; this proposed use is acceptable in heritage terms, subject to other planning considerations, and provided that the character of the critical spaces and of the elevations/external massing of the listed building is not affected (changed by the introduction of domestic features, for instance, or harmed by inappropriately-scaled new development).
- 6.23 The council will expect any new development to the rear of the Town Hall to reflect good urban design principles, to be of high design quality, and to be executed to a high standard.

A Suitable Mix of Uses for the Listed Building

- 6.24 At present the mix of uses that seems most appropriate for the site is a combination of high-street, A-class uses with cultural uses. The latter could include theatre, cinema or exhibition space; retail or food and drink uses that are destinations in their own right, and these could complement the proposed cultural activities.
- 6.25 The Town Hall can also easily accommodate some business space (startup units for example, which might be related to the cultural activities on the site) or even workshops, where appropriate. The Mews Studio and yard to the north of the Broadway Annexe (with separate high street access) could form part of the reused complex, possibly with a new access from the Town Hall square.

A High Quality New Town Hall Square

- 6.26 Essential to this vision is a public realm of high quality, which could be achieved through a mix of hard and soft landscaping. The Council expects to see these improvements delivered as part of an overall approach to the site.
- 6.27 Proposals for new lighting and signage regimes in this part of the site will be coordinated, and consideration will be given to floodlighting the principal elevation of the Town hall (all or in part, subject to other planning considerations, such as effect on residential amenity, etc.)

Management of the Site

- 6.28 The Council intends to provide control mechanisms and a management structure that will, first, protect the special cultural interest of the site as set out in this plan, particularly in relation to ensuring public access to and uses of the critical interiors as defined here. The second aim of this mechanism will be to maintain consistency and coherence across the site, particularly in relation to the public space.
- 6.29 The site will not be disposed of by means of an unencumbered sale of the freehold. Rather, it is the Council's intention to devise a mechanism that will enable it to grant a legal interest in the property to future users of the building, and in this way play a role in the site's future conservation and use. This approach to the stewardship of heritage assets is recommended in recent guides to best practice (see *Managing Local Authority Heritage Assets. Some guiding principles for decision makers*, English Heritage, DCMS and ODPM, 2003).

Approach to Accommodating New Uses

- 6.30 The adaptation of the Town Hall to new uses is acceptable in principle, provided that the proposals have regard to the original sequence and hierarchy of key spaces as set out in this plan. This is particularly challenging on the ground floor, where spaces flow easily into one another.
- 6.31 In order to achieve the proper presentation of these areas, the Council will seek to agree management guidelines with the company managing the site. The management guidelines will be developed from the key findings of this conservation plan, and will recognize the special interest of the site. These guidelines will be binding on the users of sensitive areas.
- 6.32 It is desirable, when considering how to fit new uses into the larger areas, to have regard to the original functional divisions of the building. Thus a single or related uses might be fitted into the entirety of the auditorium range, whilst offices for, say, community business or meeting rooms should be concentrated in areas of the building that were historically devoted to this use.
- 6.33 It is also desirable for the former Council Chamber or Auditorium to be considered for a single use or linked uses. This will encourage the retention of the architectural integrity of these rooms (their original spatial character), particularly the former which is a finely-proportioned space. Partitions, which must be of a lightweight nature and fully reversible, will be acceptable subject to their detailed design.

Broad Approaches to Fabric

- 6.34 In areas of high significance as defined in this plan, proposals should retain the maximum historic fabric consistent with achieving a viable long-term use for the building. Where alterations are required, they should be made good on a like-for-like basis. Insertions or alterations should also be reversible. Departures from these broad principles will have to be justified.
- 6.35 New doors on the principal elevations, achieved by dropping windows, are acceptable provided they are justified and formed on a like-for-like basis, matching original fabric. The extent of openings should not be so great as to upset the broad massing of the building or the overall proportions of the elevations. Such proposals will need to be sufficiently detailed to ensure proper consideration at the application stage.
- 6.36 Proposals should reuse the original main entrances in association with the key spaces behind, in order to maintain the original spatial sequence and plan form of the building.
- 6.37 It is generally desirable for new entrances off the critical frontages, as defined in this report, to be in the position of existing openings, or to follow the prevailing bay rhythm of the elevations.

Additions/Insertions

- 6.38 In critical areas it may be desirable for new openings and other changes to reproduce original design details, materials or treatments, having regard to the very distinctive design and appearance of these spaces or elevations.
- 6.39 There is scope for insertions or additions in a contemporary style, as long as they do not disrupt critical views or elevations or interiors. This work should be subservient in form and materials, understated rather than extrovert. Interventions across the site should where possible be designed to have a 'family resemblance' to one another, so that the changes read as a distinct phase in the building's history. The Council will require such alterations to be of high design quality and executed to a high standard.

Treatment of Elements

- 6.40 The repair or conservation of the frontages of critical importance will be carried out according to conservation best practice, by firms with suitable experience. In general, alterations or repairs should respect existing fabric on critical elevations or key interiors, matching it in material, texture, colour, and quality, and the materials used should be compatible with the original construction. Repointing should be consistent with the original pointing technique.
- 6.41 Replacement windows and doors should follow the original design, and external painted decoration and other timber treatments should be informed by an understanding of original finishes. It will be desirable to commission architectural paint research to establish original colour schemes and treatments. Old glass — which survives in many places — should be reused wherever possible.
- 6.42 Double glazing would not normally be acceptable on critical elevations of a Grade II* listed buildings, because its use generally changes the appearance. The condition survey did not draw attention to the condition of the original steel windows, and therefore it is assumed that they may be retained and refurbished. If it is desirable to enhance their performance, then secondary glazing with non-reflective glass may be suitable, provided these do not disrupt interiors of note or intrude on key views.
- 6.43 Rainwater goods and leadwork will be replaced on a like-for-like basis.
- 6.44 There appears to be no pressing need to clean the 1930s buildings. Dirt was not identified in the survey as affecting the fabric condition and accumulated grime is in our view not an obvious visual defect. The cleaning of this building may require listed building consent.
- 6.45 Fine external and interior details are considered below, in addition to fixtures and furnishings (including wallcoverings and drapery).

Interiors: The Plan Form

- 6.46 As indicated above, it is most desirable for the current main entrances off the principal frontage to provide the principal points of access to the reused interiors, and likewise for the feature stair to continue to provide access to the upper floors. The unusual 'gallery' treatment of the main entrance hall, rising to the second-floor corridors and enclosed only by railings, is a key feature of this space and will be maintained undivided.
- 6.47 Equally important is the handling of the southern part of this space, where the original design provided a glazed screen into local authority offices, with generously glazed corridors running to the east and west. Proposals to reuse this part of the building will provide for views through the building in this area, and maintain the sense of visual connection amongst the entrance hall, corridors and office space. It would be desirable if access could be maintained as well, though it is accepted that some separation between uses, for security reasons for example, may be required at this point.
- 6.48 The former Council Chamber will be treated as a single space; inserted floors or partitions that compromise its architectural character and integrity will not be acceptable. The promoters of schemes should seek to retain the original Council Chamber seating in the first instance, and proposals to remove this seating — a significant component of the historic fabric — will have to be fully justified.
- 6.49 The Auditorium/Hall foyer will be treated as a single space, and if possible used in conjunction with the original Hall behind. This large space has a simple form and proportions; extensive horizontal subdivision is not desirable, as the decorative finishes and treatments are of some interest and require presentation as an entirety for their special qualities to be appreciated. However, here some partitioning is acceptable in order to provide the space with a viable new use. The gallery area and the space beneath it, however, make only a minor contribution to the overall interest of the Auditorium, and may, subject to acceptable details, be partitioned off. The gallery structure itself should be retained as part of the building's essential historic interest.
- 6.50 The former Committee Rooms on the first-floor frontage will not be subdivided, and neither will the Mayor's Parlour, a characterful room of some historic interest off the first-floor landing. The rear feature stair and landing areas constitute the other key interior in the 1930s complex, and should be celebrated in any scheme of reuse.
- 6.51 In other locations, the layout of rooms and suites or spaces, is not of special interest, and may be reconfigured (this comment is made without reference to the overall structural form of the building — which has not been considered as part of the conservation plan). The reuse *in situ* of the several other panelled rooms found on the site should be attempted; however, if retaining these features *in situ* compromises the efficient use of the site, then the panelling and other integral features and fixtures (bookshelves, clocks, ironmongery, etc.) should be adapted for reuse on site in suitable locations.
- 6.52 Original fixtures in secondary locations will be salvaged for storage on site, and consideration should be given to their reuse wherever possible.

Interiors: The Presentation of Key Spaces, including Furnishings

- 6.53 The original decoration of the entrance spaces, stairs, associated galleries and corridors, Council Chamber and the Auditorium and its associated spaces will be reinstated, following historic precedents. This work includes: the refurbishment of original finishes and fixtures, or their replacement on a like-for-like basis as far as possible; the recreation of original painted finishes based on architectural paint research; the conservation and reuse, or remaking, of soft furnishings such as drapery and wallcoverings to match the original.
- 6.54 The original pieces of furniture surviving on site – some of which have been documented in this report and by English Heritage – will be conserved and reused, and a suitable management mechanism will be devised to retain these on site.
- 6.55 It is preferable to retain commemorative plaques and sculpture – again documented in this report – on site, in their present locations; these are important historic features and communicate the original purpose of the building.
- 6.56 The original ironmongery in critical interiors, will be repaired and reused. If these are beyond feasible repair, then new ironmongery will be made to match the original in appearance. The placement of this new work will have regard to earlier fittings (for instance, knobs and locks).
- 6.57 Escape signage will be placed sensitively, and consideration will be given to bespoke solutions to achieve a result that is as visually harmonious as possible. Any doors in critical areas that are required to be made fire resistant will, if possible, be upgraded using intumescent products.

Building Services and Fire Systems

- 6.58 As part of proposals to refurbish and reuse the building, a less obtrusive services installation will be considered, particularly in the areas of critical significance.
- 6.59 This will entail:
- The use of existing voids, shafts and flues, etc.;
 - The formation of new routes in locations that are not visually intrusive, whilst avoiding damage to decorative features/fixtures. Where fabric has to be removed, making good will be to match existing;
 - Installing any services that cannot be concealed on top of projecting mouldings, out of sightlines;
 - Where appropriate, to provide grilles that are based on historic prototypes found in the building, matching any that are near to the installation.
- 6.60 If highly serviced environments are required (including those which require sound-dampening or the reduction of solar heat gain), then the choice will be informed by an understanding of the effect on the architectural interest and character of the space. In other words, critical spaces may not be suitable for uses that require highly specified environmental controls.
- 6.61 It is also accepted that historic buildings cannot always achieve maximum energy efficiency (as currently expressed in the EN ISO 14001 rating for Environmental Management).

The Weston Park Annexe

- 6.62 This is an unlisted building in a conservation area; it would appear to fall within the curtilage of the listed Town Hall, and so proposals to demolish or alter it may require listed building as well as conservation area consent. Nevertheless, the Annexe makes only some contribution to the special interest of the conservation area. It has only slight architectural interest, but it has some historic associations with the Town Hall itself. For these reasons, demolition may be acceptable, provided that the proposals are of a suitably high quality and part of a scheme that provides a comprehensive, well-considered solution for the critical parts of the site.

The Library

- 6.63 The Library is separately listed Grade II, and falls within a conservation area. We are not aware of any proposals to vacate the structure or convert it to a new use. It is the subject of a costed maintenance programme, and is in good condition.
- 6.64 There is, then, no reason to make any specific recommendations for its conservation, and the reader is simply referred to the relevant policy and guidance available in the local plan and at the national level (PPG15).
- 6.65 However, it should be noted that, as a structure tightly designed for a specific brief, the library does not appear to be the kind of building that can be adapted easily to another function without the unacceptable loss of its special interest. Another constraint on reuse is the landscape treatment that was an integral part of the design. There is scope to alter this, but only as much as may be required to achieve a good urban design solution for any new development to the rear of the Town Hall. The fountain sculpture was allowed for in the original scheme, although it was not executed until a short time after the building was completed; it is, therefore, part of the listed building. Proposals to relocate it would, therefore, have to be justified according to local plan policy and national guidance.

Public Understanding of the Site

- 6.66 Proposals for the reuse of the building should include the presentation in a prominent location of information on the site's history and significance, possibly through some form of permanent display or public art work.

The Conservation Plan's Role in the Future Development of the Site and the Maintenance of a Building Archive

- 6.67 The local authority will include the conservation plan in its development brief and in any development agreements. The Council's disposal strategy will, furthermore, be informed by the objectives of the conservation plan.
- 6.68 It should be stressed that 'disposal' does not mean unencumbered freehold disposal, merely the grant of a legal interest from the Council to future users of the buildings.
- 6.69 The site manager will maintain a copy of the conservation plan and other documents relating to the building fabric and site management as a whole. The plan will be reviewed and amended as required, on a continuous basis.
- 6.70 The site manager will also maintain an archive of information about the building, and will obtain copies of historical photographs and other memorabilia to be retained with the site.
- 6.71 The promoters of future proposals will prepare an impact assessment, analysing the effects of a scheme on the special cultural interest of the Town Hall as this is described in this plan. The use of such an analysis is described in *Conservation Plans in Action* (ed. Kate Clark, English Heritage, 1999). This assessment may be set out in tabular format, identifying the proposed work, the relevant policy in the conservation plan, the significance of the element affected and impact on that significance, as well as any mitigation. This methodology is essentially an adaptation of the Environmental Impact Assessment technique.
- 6.72 This analysis should ideally be presented as part of pre-application discussions and submitted in support of applications for listed building or conservation area consent and/or planning permission.

Recording

- 6.73 Before embarking on projects for significant alterations to the Town Hall and its associated buildings in the depot, the promoters of a scheme will commission a suitable photographic record of the areas to be affected, and a similar record of constructional and other details as these are exposed during works. These are to be deposited in the National Monuments Record, local archive collection and with the building archive.

7.0 SOURCES

Primary Sources

Haringey Archives, Bruce Castle, Lordship Lane, Tottenham

Borough of Hornsey, *Architectural Competition for Municipal Buildings to be erected in The Broadway, Hornsey: Conditions and Instructions*, April 1933

Marcham, W. McB., 'The Town Hall Site through the Ages', Supplement to *Hornsey Journal*, 8 November 1935

Michelmores, R., London Open House Notes on Hornsey Town Hall, n.d.

Borough of Hornsey, *General Description of the Electrical Installation*, 12 February 1935

Journals

'Proposed Town Hall at Hornsey', *Architects' Journal*, May 1934

'Hornsey Town Hall', *Architects' Journal*, 14 November 1935

'After Hornsey' *Building Design*, 3 June 1988

'Competition News' *The Builder*, May 1933

'Hornsey Municipal Buildings Competition' *The Builder*, October 1933

Secondary Sources

Calveley Cotton, A., *Town Halls*, 1936

Cherry, B., 'Civic Pride in Hornsey: The building of the Town Hall Complex in the 1930s', *Hornsey Historical Society*, reprinted and extended 1995

Cherry, B. and Pevsner, N., *London 4: North*, London: Penguin, 1998

Hines, C., *London Art Deco*, London; Park House Press, 2003

English Heritage Report (Draft Copy), *Hornsey Town Hall, Crouch End Broadway*, April 1989

English Heritage, *Hornsey Town Hall: Statement of Significance of the Interiors*, work in progress, August 2003

Porter, Stephen., 'London Government; A Brief Historical Guide', in The Royal Commission on the Historical Monuments of England, *London's Town Halls; The architecture and local government from 1840 to the present*, Swindon; English Heritage, 1993, pp. 9—13

Smith, Joanna, 'The Architectural Development of London's Town Halls', *ibid.*

APPENDIX 1 - LISTED BUILDING DESCRIPTIONS



SCHEDULE

In the entry for:

1.
5015

BROADWAY NS
[east side]

TQ 3088
33/290

24.9.90

Hornsey Town Hall

The Grade shall be upgraded to grade II* (star) and the description shall be amended to read:-

1935 by R H Uren. Forms centrepiece of composition around small green, flanked by Gas Board and Electricity Board showroom. Hand made brick pinkish colour with stone dressings; flat roofs, stone coped parapet. Modern style combined with display of craftsmanship. Two storeys. Shaped front with 7 bays facing courtyard, 6 narrower bays on right inner return with a set back attic floor (perhaps later); tall rectangular tower at junction. Main block has long first floor windows with bronze bars and guards and bronze balcony to 3 central windows. Below, a wide triple entrance with rusticated brickwork is flanked by plain windows. Tower has large door with carved stone surround below a copper-grilled window with bronze hood. Blank walls, with raised brick strips, rise to top stage where stone hoods crown 5 and 4 slit windows. At North end projects a bowed, cantilevered first floor. Rear: round-cornered canopies to entrances flanking the stair tower which has curved full-height window with glazing bars; oversailing flat roof.

Interior decoration and furnishing all designed as part of the original conception and much is still preserved including: floor surfaces; wall cladding; columns; doors, light-fittings; imperial main stair with decorative openwork metal balustrade; and inlaid wood-panelled walls (with clocks), cupboards, and bookcases to Borough Engineer's Office, Room 108, former Mayor's Parlour and Committee Room. Council Chamber retain original seats and desks (set in half-round). Galleried theatre with inlaid wood-panelling to walls.

R H Uren was a RIBA Architecture Medal winner and winner of the Gold Medal of the Worshipful Company of Tilers and Brickmakers. This was the first town hall in Britain to be modelled on Dudock's seminal town hall at Hilversum, and was an important influence on others built subsequently.

Dated 24th September 1990

Signed by authority of the
Secretary of State

Paul Heron

P. J. HERON
A Senior Executive Officer in the
Department of the Environment



The following item shall be inserted

1
5015

BROADWAY NS
(east side)

TQ 3088 33/291

Electricity Board Office and
Showroom

II

16.1.81

GV

2

1938 by Slater, Moberly and Uren. Forms part of composition around small green, with Hornsey Town Hall and Broadway House.

Two builds. Light pinkish brick with stone coped parapet 3 storeys. Nine-bay west part has projecting right entrance bay with stone architrave, long window over and carved brick sculpture representing light above this. Set back 6-bay right section has projecting ground floor. Long windows ground and first floors. Top floor blank but for narrow stone panels over first floor windows. Showroom on ground floor of left section continues round corner to main road.

PLANNING (LISTED BUILDINGS AND CONSERVATION AREAS) ACT 199041ST AMENDMENT OF THE 12TH LIST OF BUILDINGS OF SPECIALARCHITECTURAL OR HISTORIC INTEREST**TQ3088****800/33/10067****GV****HARINGEY PARK
(North side)
Hornsey Library****II**

Public library. 1963-5 by F Ley and G F S Jarvis of Hornsey MB, with A J Fowler, former Principal Assistant Architect, under G A Pentecost, Borough Engineer and Surveyor. W V Zinn and Associates, structural engineers. Reinforced concrete with large panel pre-cast concrete cladding and brick facings. White cement and Derby spa aggregate in the panels, which have a raised pattern. Flat roofs, save over exhibition hall which has 'V'-shaped roof incorporating clerestory. Two storeys and basement.

Central entrance hall, with adult lending library to left, of double-height with gallery. To right is a central courtyard, with former periodical and information room, now children's library to front, and former children's library with its own entrance beyond. Offices to rear. Above is the main reference and reading room, and exhibition cum lecture hall served by foyer and coffee bar. A room beyond serves as a seating store. Large basement stack rooms, with corner room for children's 'story-hours' reached via its own staircase. Travelling library dock at side of building.

Exterior. Aluminium double-glazed windows and columns clad with polished granite. Double glass doors in aluminium surrounds at entrance under large porch formed by the curved wall of the projecting reference library above. This dominating element is without windows, and faced in brick, with clerestory glazing in panelled side walls. The ground floor has continuous glazing to either side. High vertical windows facing street to main lending library. The central courtyard is filled with curtain-walled glazing in the aluminium frames. By the entrance is a large plaque recording the opening of the library on 7 March 1965 by the Princess Alexandra. To the right of the entrance is a mosaic panel. Adjoining the west wall is a bronze sculpture of an attenuated set in a pool with a curtain of water jets. The sculptor was T E Huxley-Jones, who also devised the curved curtain wall behind, inset with bronzes depicting a plan of the borough and the medieval tower of Hornsey church.

Interior. Floors are of vinyl tiles. Treads to staircases in the entrance hall and adult lending library are pre-cast terrazzo. Doors and frames are of utile, and original shelving survives of blockboard faced with plastic laminates and supported by "Vizusell " fittings. These survive particularly well in the reference library, with red vertical ends, black strip fronts and grey and green back walls. Staggered 'V' shaped lines of fixed desks. Staircases have glass and aluminium balustrades with black handrails, and the main staircase hall retains original pendant globes and black conoid wall lights. Adjoining the head of the main staircase, and overlooking the garden court, is an engraved depicting Hornsey past and present, from the church tower of 1500 to the new library and designed by Frederick J Mitchell ARCA. Courtyard has pool and long, fixed concrete bench. Meeting room foyer has timber coffee bar. Timber ends incorporating concealed doors to meeting and exhibition room, which can be partitioned into two if required. Chief Librarian's office retains pendant light.

The library was designed with wit and vivacity, to impart a sense of energy and modernity to reading and cultural events. It was conceived on a grand scale, designed to impart a sense of spaciousness at even the busiest times. Built to replace a library of 1899 which could not hold 100,000 books, it was the last building to be erected by Hornsey MB before it was incorporated into LB Haringey in April 1965. As a civic gesture in the centre of a large residential area it is particularly successful, its artworks commemorating the borough through four hundred years. It was a building that appealed to critics from the library profession. 'This is not a library from which much new will be learned by students looking for gimmicks. What they will learn, though.... Is how good a working library will emerge when there is close co-operation at all stages between a librarian who believes that his job is to get books to readers, and an architect who can appreciate the complexities of that simple sounding demand' (Library Association Record, April 1965, p.120).

Sources

Library Association Record, April 1965, pp.117-121

W B Stevenson, 'Hornsey Goes Long and Low' in Library World, 1 December 1965, pp.5215-17

Booklet issued to participants in official opening ceremony, 5 March 1965

S G Berriman and K C Harrison, British Public Library Buildings, London, Andre Deutsch, 1966

Hornsey Journal, 23 March 2000

APPENDIX 2 - CROUCH END AND HORNSEY CONSERVATION AREA POLICY DOCUMENT

INTRODUCTION

This policy document includes a brief summary of important issues and planning policies for Conservation Areas in Haringey, and seeks to provide guidelines for the future development of these areas.

The map's and schedules included in this document define: the extent of the Conservation Areas; areas of interest outside the inside Conservation Areas; buildings to be retained for special architectural and historic interest; areas of special townscape importance, where care is needed for maintenance and improvement; and areas of open space and landscaped interest.

CROUCH END

The existing physical character of Crouch End was determined from the mid-19th Century, as the area was enveloped in the outward expansion of London, but evidence of earlier settlements can be found in the medieval layout of The Broadway and surrounding roads, and open spaces of Crouch End Playing Fields (the existing Cricket Clubs were established on the field in the mid-19th Century, and in 1928 restrictive covenants were set up to preserve the area as an open space in perpetuity.)

Buildings of historic interest include: 20 Crouch Hill, built in the early 19th Century; Christ Church, Crouch End Hill, dated 1861; The Clock Tower (1895); and the Queens Public House (late 19th Century).

By 1890 the predominantly 4 storey, high density commercial road frontages, and lower density three storey residential properties behind the Centre formed the main elements of the present townscape.

Some major developments were added later including the Town Hall complex built in the 1930's, Hornsey Art College (now the Trade Union Congress Centre); telephone exchange, public library and a variety of commercial buildings.

HORNSEY'S HERITAGE

Hornsey High Street is an older settlement than Crouch End with its 15th Century Tower of the former Parish Church of St Mary's and several imposing 18th and 19th Century buildings. Major changes occurred in the 1850's with the re-routing of the New River and the building of the TWA waterworks, and opening of Hornsey Railway Station. The Great Northern Hotel is dated 1898, while Campsbourne Parade was built between 1908 and 1909. Modern developments include St Mary's Infant School, St David's and St Katharine's Secondary School, Mildura Court, and the industrial estate to the north of the High Street.

THE AREAS TODAY

Crouch End is best known for its late Victorian shopping centre with its centrally located clocktower dedicated to H.R. Williams, a local dignitary. The centre comprises the uniform group of buildings of red brick with light stone dressings and decorative details to walls and roofs, providing an impressive street scene. The Queens Public House is particularly attractive in this group which was formerly the Queens Hotel, accommodating opera singers, who were performing at the opera house which occupied the site at 31 Topsfield Parade.

The topography of the area has an important effect on its appearance with the southern approaches from Crouch End Hill and Crouch Hill provided especially dramatic views and well-landscaped approaches down into the narrow compact town centre. The Town Hall Approach provides the only central open space with most buildings fitting well into this attractive setting. The modern, bulky, plain building of British Telecom is an exception to this rule.

Hornsey High Street was once the principal road in a quiet country village and still retains the original meandering and undulating form and old market square with its drinking fountain. It appears much more open and less dense than Crouch End with a great variety of building forms including a number of buildings of historic and architectural interest.

Features of particular interest in both areas are to be found on the enclosed maps and schedules and include Listed Buildings; trees, some with tree preservation orders, others on footpaths and on Council land; open spaces; fine views of surrounding open spaces and woodland; and street furniture.

Features which have a detrimental effect on the areas include: alterations within permitted development including aluminium windows, stone cladding, unsuitable dormer windows and ready-made doors; alterations to shorefronts which do not conform to the Council's shopfront guidelines; lack of maintenance and threat of development on open spaces of historic, archeological and ecological interest at Crouch End Playing Fields:

Advert hoardings as permanent features and poor condition of enclosed sites and buildings, for example at Mannings site, Park Road; severe lopping of trees without appropriate permission; and lack of repair of buildings of historic and architectural interest, for example ST Mary's Tower.

Existing Council townscape policies (stated in District Plan for Haringey 1982 or updated by subsequent Planning Committee decisions).

The Council will: seek to conserve and enhance the character of each Conservation Area and will:

- a. Not entertain applications made for planning permission made in outline only. (policy 9.121a).
- b. Insist on higher standard of design for both new development and alterations that might be required elsewhere. (9.121B).
- c. Use its powers in appropriate cases to control advertising, and protect buildings and trees. (9.121D).
- d. In appropriate cases seek Article 4 Directions to ensure that certain otherwise permitted classes of development require express consent. (9.121E).
- e. Take steps to acquire certain buildings in appropriate cases, enhance the environment by means of landscaping schemes, and make other physical improvements having regard to the availability of financial resources. (9.121F).
- f. Seek to conserve and enhance the character of each individual or group of listed buildings. (9.99).
- g. Where possible, the Council will encourage the improvement, particularly within residential areas, by the planting of trees and other vegetation, subject to consultation with the residents affected. It will try to ensure that trees are felled or lopped only where absolutely necessary and then with consideration to replant. (9.101).
- h. Ensure that proposals reflect the height, massing, scale, rhythm and materials of neighbouring properties. (9/16).
- i. See that local views and landmarks are not seriously impaired by new development. It will seek to preserve well known views and panoramas. (9/26).
- j. Pay close attention to the choice of materials, and consider that materials selected for new buildings should not be incompatible with those employed with surrounding properties and should not be obstructive to the eye. (9.31).
- k. Wish to see that new shopfronts conform with the Council's published guidelines. (9.13).

TRAFFIC AND PARKING

Crouch End is a more congested area than Hornsey, with more through traffic, more parking restrictions and a greater spread of parking within the surrounding residential areas. The narrow approaches to Crouch End from Crouch Hill and Park Road and especially problematic and cause congestion, while parking in the centre of Hornsey High Street appears most hazardous and uncontrolled.

Both areas suffer from general congestion, traffic noise, fumes and dangerous speeds together with access problems to homes and businesses. The desire to park cars off the road has caused additional problems of pavement parking, cracked paving stones, unsightly crossovers and parking in front of gardens and forecourts.

Existing Council land and building use policies (stated in District Plan for Haringey in 1982 or updated by subsequent Planning Committee decisions).

The Council will:

Ensure that traffic management scheme outside Conservation Areas do not lead to an increase in traffic on local roads within them, or damage essential features which designation of a Conservation Area were intended to protect. (121G)

Consider the use of traffic management schemes inside Conservation Areas to enhance the environment. (121H)

Make every effort when footpath repairing to retain and repair existing finishes wherever possible, especially York stone paving. Where there is a predominance of one material within a specific stretch of footway, any repairs should match that material providing continuity of finish. New work should be generally in artificial stone paving (not a bitumen finish); (planning committee 22/9/81).
Enforce Traffic Acts to control footway parking by only allowing it in defined areas.

Parking in front gardens is generally unacceptable. (9.65)

LAND AND BUILDING USE.

Crouch End has two main land uses, with shopping in the centre, surrounded by housing, while Hornsey has a mixture of uses including a Defined Employment Area, waterworks and schools.

Problems associated with these two areas are: development pressures to improve the economy of the areas which often conflict with the Council's policies of retaining their original attractive appearance; vacant residential premises above shops; alterations to residential properties caused by sub-division into flats from single family dwelling houses.

Existing Council land and building use policies (stated in District Plan for Haringey on 1982 or updated by subsequent Planning Committee decisions).

The Council will:

Relax land use and design standards where their strict application would otherwise result in an incongruous development, or in the case of Listed Buildings the abandonment of otherwise desirable works of renovation or enhancement. (121G).

Not normally give planning permission for a change from residential use of any residential building that can still be used with or without adaptation for residential purposes. (2.16)

PROPOSALS

Having regard to the above topics; the effectiveness of existing Council Policies, and in order to protect existing features of interest and to encourage appropriate improvements, the following proposals are recommended.

TOWNSCAPE

Extend areas worthy of Conservation Area status to include: north side of Haringey Park; 53/75 Middle Lane, Topsfield Road and Palace Road; 22-38, 29-51 Elder Avenue; Avenue Road; Crouch Hall Estate (including Collhurst Road, Crescent Road, Crouch End Hill and Broadway) Park Road and Wolseley Road; The Grove and Lynton Road.

Prepare improvement schemes for Crouch End central area (see site plan), to restore the Late Victorian buildings of special interest and encourage improved shopping facilities.

More rigorously encourage restoration of buildings of historic interest which are at risk.

Investigate potential for improving/converting vacant buildings.

Encourage appropriate housing repairs and improvement of features of architectural interest particularly in Housing Investment Areas, in liaison with private owners, and the Housing and Environmental Health Services.

Consider with worthiness of Article 4 Directions and, in appropriate cases, seek from the Department of the Environment to restrict permitted development on single family dwelling houses.

Advertisement hoardings should comply with the Council's published guidelines, which state the unacceptance of large hoardings in Conservation Areas.

Insist that materials used in the repair of traditional buildings be in keeping with those existing.

Prepare guidelines to control aerials, masts and ventilation ducts in Conservation Areas.

Environmental improvement schemes and tree planting schemes should be encouraged for those areas in most need of improvement within the study area.

Insist that planning applications give sufficient detail showing plans, elevations, sections of existing and proposed developments, stating all materials and specifications of work.

Revise shopfront design guidelines to emphasise the need for planning permission for alteration to shopfront, including canopies, and internally illuminated box signs and fascias, which are generally unacceptable.

Encourage the Council's Cleaning Service to:

- a. Improve rubbish clearance with additional litter bins outside restaurants, schools, shops and bus shelters.
- b. Organise more frequent emptying of litter bins
- c. Improve display of public information on Council buildings, related to keeping the Borough tidy.
- d. Provide skips for bulky items, and set up a bulk rubbish tip in the west of the Borough, encouraging more recycling of rubbish.

Encourage the Council's Education Service to support more environmental education in schools.

Seek more grants in pursuance of the conservation objectives.

TRAFFIC AND PARKING

Encourage the Council's traffic Engineering Service to:

- a. Consider improvements to traffic management and control, and provision of car parking within the Conservation Areas.
- b. Retain traditional street furniture and materials
- c. Rationalise street signs, removing redundant modern structures, and utilising essential supports for a number of essential signs.
- d. Prepare guidelines for the control of garden and forecourt parking.

LAND USE AND BUILDING USES.

Investigate means to stimulate shopping investment particularly in Hornsey.

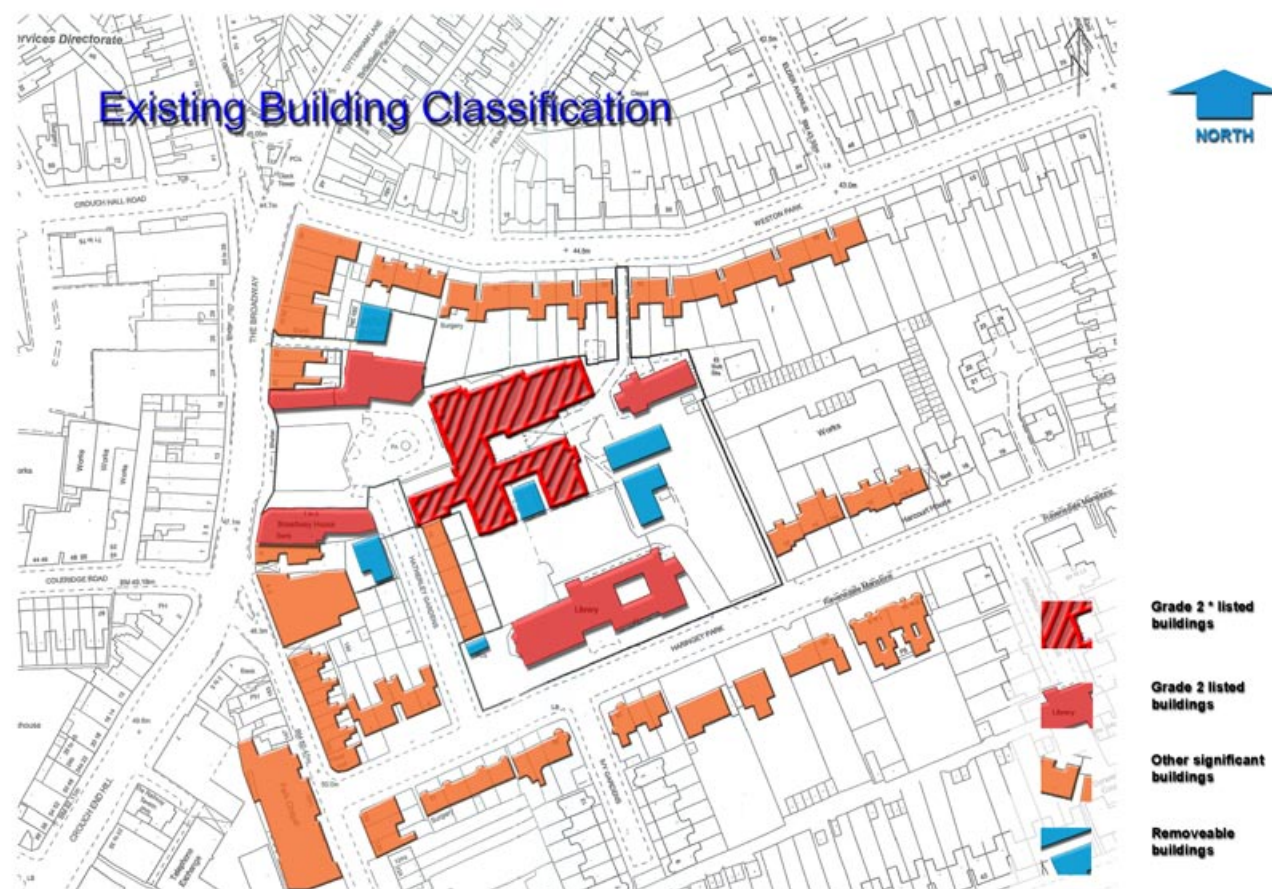
Encourage means to occupy vacant residential properties above shops.

Investigate means to improve the open space aspect of Crouch End Playing Field, which includes the restriction of all development, which constitutes an encroachment on the open space. (A special study is proposed to prepare detailed protection and enhancement works for this area).

Local Government (Access to Information) Act 1985
List of Background Papers

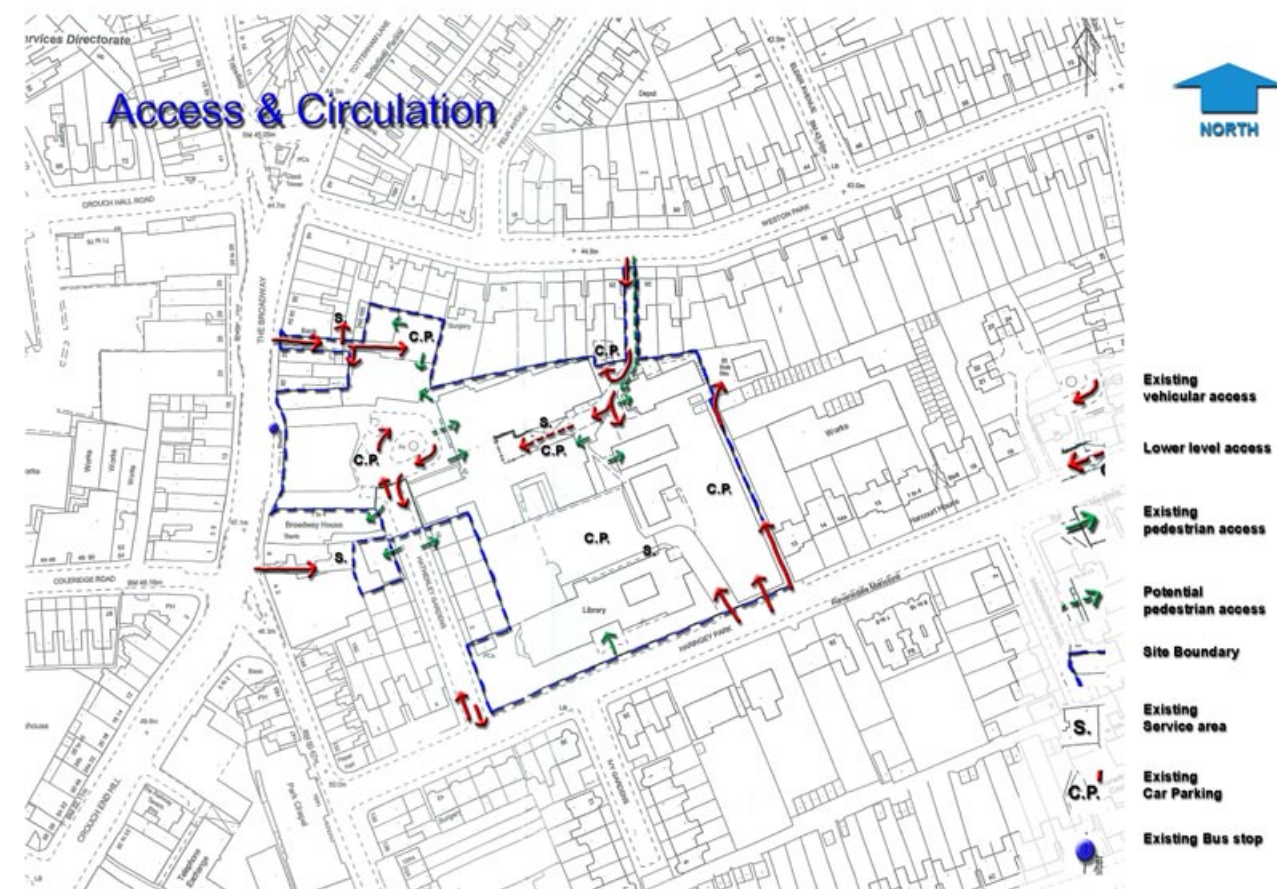
*London Borough Of Haringey Planning Committee Report
25 September 1986: Appendix A - Crouch End And Hornsey
Conservation Area Policy Document*

APPENDIX 3: EXTRACTS FROM URBAN DESIGN STUDY (2003) BY JON ROWLAND URBAN DESIGN



Existing Building Classification

4.4 This drawing indicates the listed building status and together with the adjacent significant buildings shown in brown. The Town Hall buildings within its curtilage are Grade Two star, Broadway Annex and Broadway House and the Library are Grade two. Buildings shown in blue are of no value and can potentially be removed.



Access and Circulation

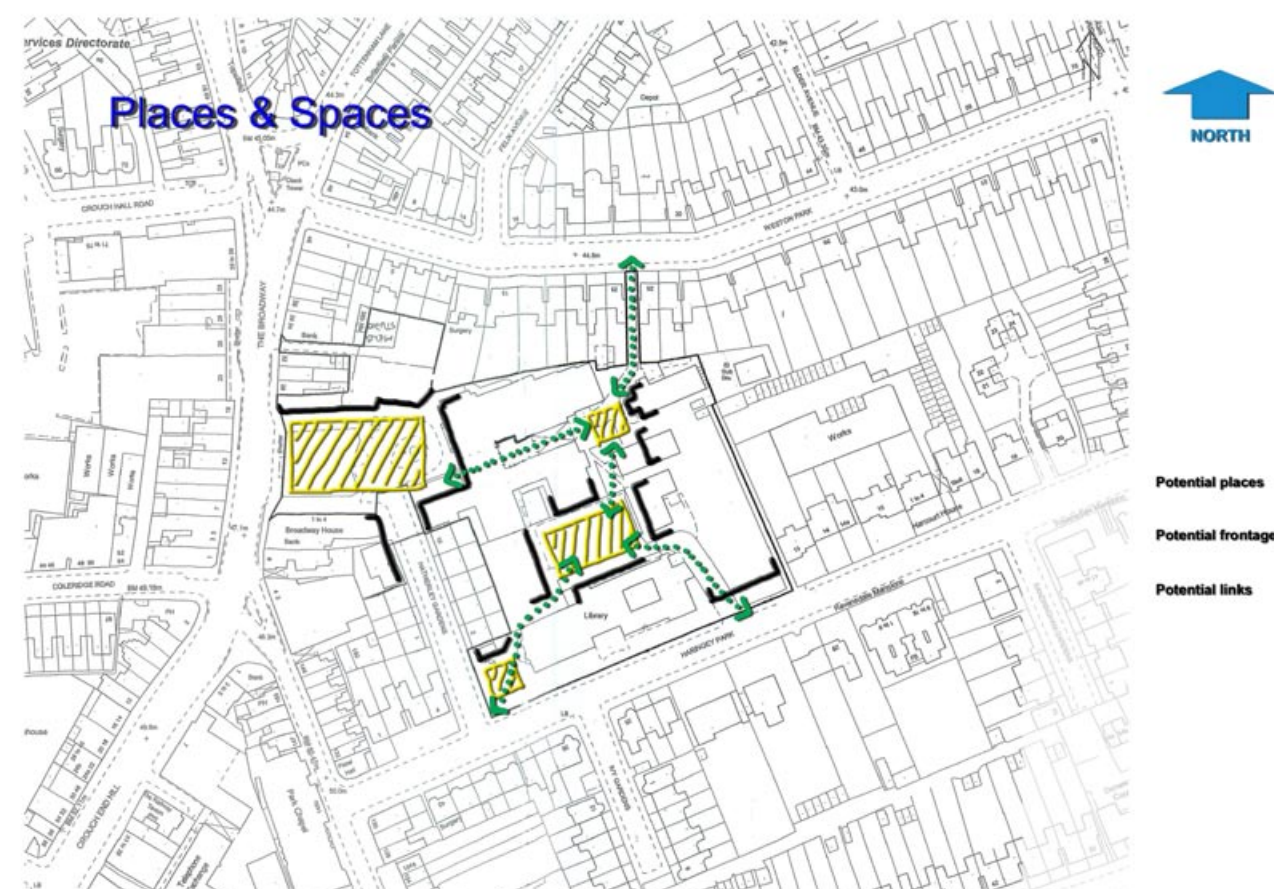
4.5 The existing vehicular access points, car parks and service areas are indicated below. Pedestrian access routes and bus stops are marked. The main vehicular and pedestrian access to the new development will be from Haringey Park. The main pedestrian access points will be from the Broadway and Haringey Park.



Townscape Issue

4.6 This plan shows a number of factors, which will have major significance on how new developments will relate to the existing context and the potential opportunities. It includes:

- Fronts and backs of existing buildings. The aim is to create frontages to the public realm and avoid blank walls and backs of buildings facing streets and spaces. Where backs and rear gardens are exposed opportunities should be taken to locate new development facing outwards to public areas.
- Existing street level views are marked. These include views of the Clock Tower, the church, and the Town Hall Tower and should be protected and enhanced. In addition there are many fine high level views from the roof of the Town Hall of Alexandra Palace and the well wooded hills around Crouch End.
- Existing major landmarks are indicated. These help people orientate themselves locally.



Places and Spaces

4.7 Existing places and spaces are indicated. The concept is to provide links from the existing spaces to create a series of urban spaces onto which new frontages and activities will face.

4.8 An opportunity exists to create a new route through the site that will create visually supervised public footpaths. The incorporation of this will depend on the nature of any space within the new development. Examples of Public Open Space are detailed within Appendix E.

ALAN BAXTER & ASSOCIATES
75 COWCROSS STREET
LONDON EC1M 6EL