

Draft Conservation Area Appraisal & Management Strategy
Kerry Avenue



Consultation 2013

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4.1 Introduction to the Conservation Area

4.1.1 Introduction

4.1 Kerry Avenue Conservation Area is primarily residential, consisting mainly of inter-war, International or Modern movement architecture, with some post-war homes of quality. The existence of the area is due to the extension of the Underground service and the creation of Stanmore Station in the 1930s. The area has a symmetrical layout based upon the axis of the station, and represents a very good example of the formal estate layout characteristic of the period. It contains two excellent examples of attractive speculative building projects on Valencia Road and the lower end of Kerry Avenue. There is an overall sense of suburban, residential and semi-rural seclusion. This is enhanced by its panoramic views to the east and south, close proximity to Stanmore Country Park and open character of wide roads; as well as the low density nature of development, and plentiful greenery present that was fully intended to complement the setting of the buildings.

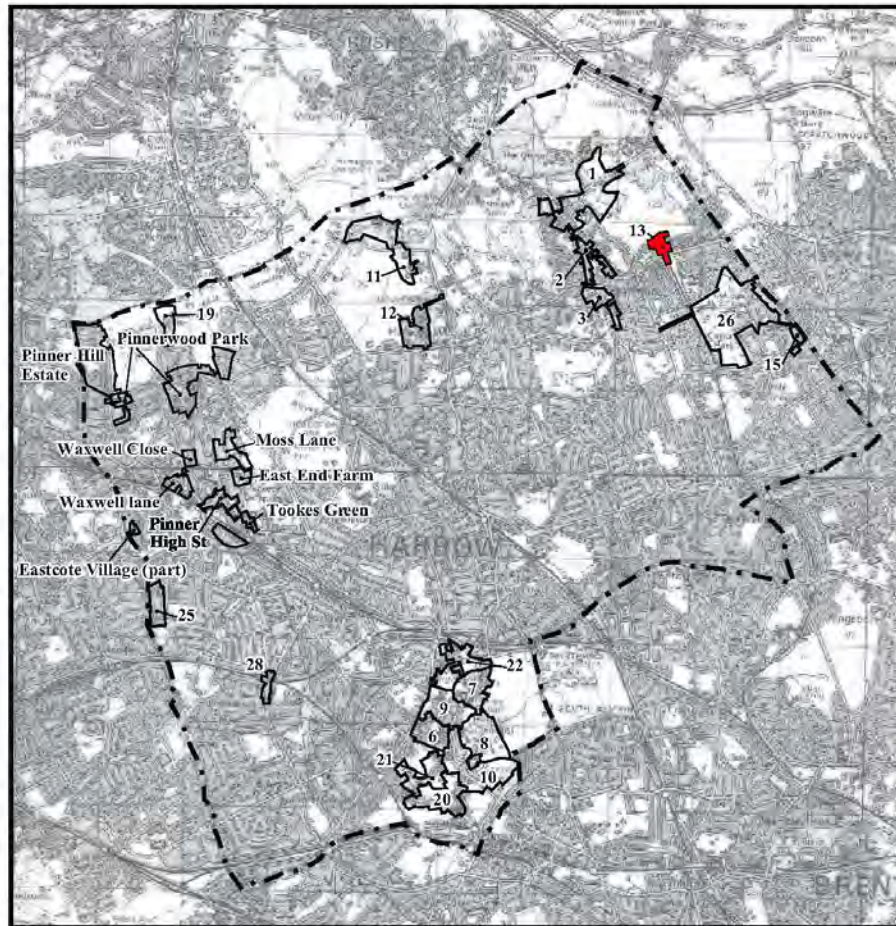


Picture 4.1 View towards Number 2 Valencia Road demonstrating the Modernist Style set off by plentiful greenery that characterises the Conservation Area

4.2 Kerry Avenue Conservation Area is situated in the north-east of the Borough, to the north-east of Stanmore District Centre and immediately south of the Stanmore Country Park. It includes Stanmore Station and continues north from the northern edge of Kerry Court to include all of Kerry Avenue, extending west along Valencia Road to include number 10, and east into Glanleam Road to include number 1. The location of this Conservation Area in relation to others within the borough is shown on the map below. The Conservation Area borders Stanmore County Park, a designated Green Belt, and an Area of Special Character. This is shown on the map below.

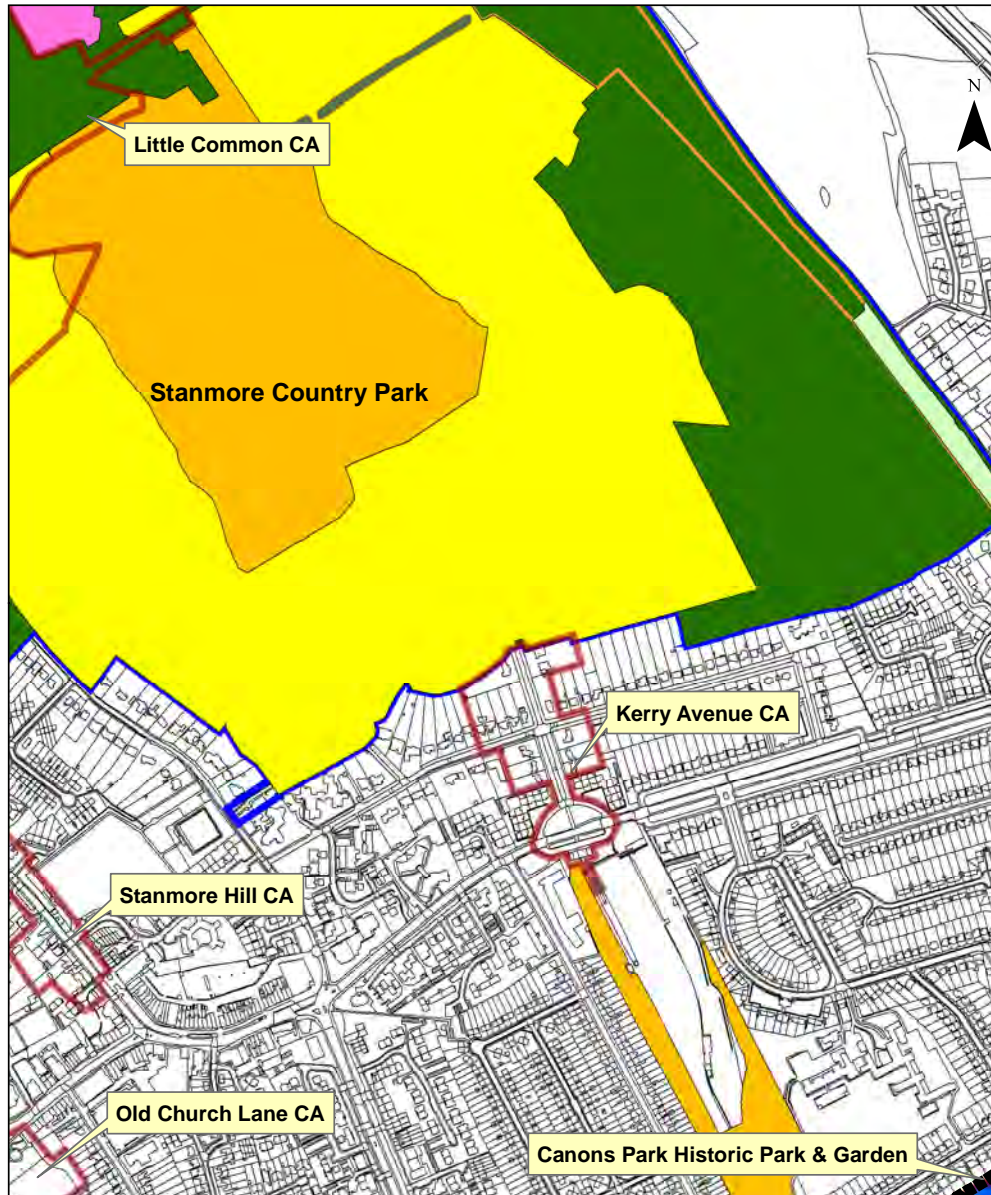
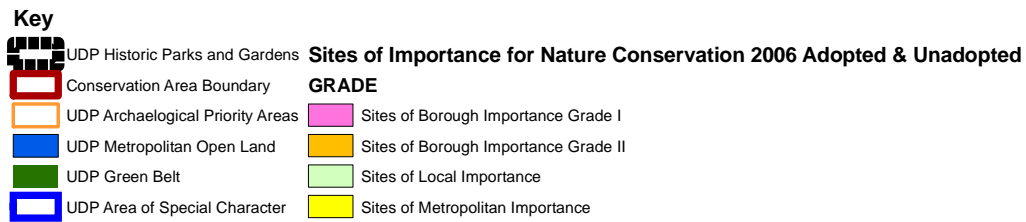
The following roads are within the Conservation Area:

Glanleam Road (in part: no. 1), Kerry Avenue, Kerry Court, London Road (in part: section containing Stanmore Station), and Valencia Road (in part: nos. 2-10 even)



- | | |
|---|---|
| 1. Little Common, Stanmore | 15. Edgware High Street, Edgware |
| 2. Stanmore Hill, Stanmore | 16. Waxwell Lane, Pinner |
| 3. Old Church Lane, Stanmore | 17. Waxwell Close, Pinner |
| 4. Pinner High Street, Pinner | 18. East End Farm, Pinner |
| 5. Tookes Green, Pinner | 19. Pinnerwood Farm, Pinner |
| 6. Roxeth Hill, Harrow on the Hill | 20. South Hill Avenue, Harrow on the Hill |
| 7. Harrow School, Harrow on the Hill | 21. The Mount Park Estate, Harrow on the Hill |
| 8. Harrow Park, Harrow on the Hill | 22. Roxborough Park and the Grove, Harrow on the Hill |
| 9. Harrow on the Hill Village | 23. Moss Lane, Pinner |
| 10. Sudbury Hill, Harrow on the Hill | 24. Pinner Hill Estate, Pinner |
| 11. Brookshill, Harrow Weald & Grimsdyke Estate | 25. West Towers, Pinner |
| 12. West Drive, Harrow Weald | 26. Canons Park Estate, Edgware |
| 13. Kerry Avenue, Stanmore | 27. Eastcote Village (Part) |
| 14. Pinnerwood Park Estate, Pinner | 28. Rayners Lane |

Picture 4.2 Kerry Avenue Conservation Area in relation to the other Conservation Areas in Harrow © Crown Copyright. All rights reserved 100019206, 2010



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Picture 4.3 Kerry Avenue Conservation Area in relation to: Little Common Conservation Area, Stanmore Hill Conservation Area, Old Church Lane Conservation Area, a Historic Park and Garden, an Area of Special Character, an Archeological Priority Area, Metropolitan Open Land, Green Belt and Sites of Importance for Nature Conservation. © Crown Copyright. All rights reserved 100019206, 2010

4.1.2 Planning Policy Context

4.3 Kerry Avenue was first designated as a Conservation Area in 1980 and its boundary amended in 1986 and 1991. More recently in January 1999 the area was again reviewed and amended; it now totals 3.05 hectares.



Picture 4.4 Changing Boundary of the Kerry Avenue Conservation Area © Crown Copyright. All rights reserved 100019206, 2010

4.4 Section 69 of the Planning (Listed Building and Conservation Areas) Act 1990, requires local authorities to determine those areas the environment of which are considered worthy of preservation and enhancement, and to declare these as Conservation Areas. A Conservation Area is defined as an area of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance. Local authorities are further obliged (under section 71) to formulate guidance and proposals for the preservation and enhancement of these Conservation Areas, and to pay due regard to the views of the residents and public in the formulation of those policies and proposals. These principles are reinforced by National Planning Policy Framework.

4.5 The purpose of this Conservation Area Appraisal and Management Strategy (CAAMS) is to provide clear analysis of the architectural importance, character and appearance of the area as a whole, to help form the basis for making sustainable decisions about the area's future. Particular attention is paid to providing an indication of the Council's likely response to planning applications

for development, indicating areas where physical improvement may be beneficial and providing guidance to residents and owners in the maintenance, repair and upkeep of their properties. It also identifies opportunities for enhancement along with guidance to protect the area's character.

4.6 This document will be subject to public consultation and will, in due course, supersede the Kerry Avenue Conservation Area Policy Statement, which was published in June 1999, having been agreed as Supplementary Planning Guidance by Cabinet. It will then carry weight as a material planning consideration for assessing all development proposals. The existing character appraisal continues to be relevant until it is formally replaced. Once adopted, this CAAMS will form an appendix to the Stanmore and Edgware Conservation Areas Supplementary Planning Document (SPD). It is set within the broader context of Conservation Area policy guidance for Harrow contained within the Local Plan. It is also set within the National Planning Policy Framework, particularly pages 30-32. It is important to note that: **no appraisal can be completely comprehensive and that the omission of a particular building, feature or open space should not be taken to imply that it is of little or no interest.**

4.1.3 Summary of Special Interest

4.7 The special interest of the Kerry Avenue Conservation Area relates to its unusual concentration of the Modern or International Style idiom demonstrated in its collection of inter-war and post-war houses. It is recognised as the 'earliest domestic group in west London to adopt the principals of the modern movement' (Pevsner and Cherry, *London 3: North West*, 1991) and is, on the whole, well preserved in terms of the original fabric, details and layout. The continuity of building style, type and materials, while also maintaining individuality, is central to the area's character. The area's symmetrical layout based upon the axis of the station represents a very good example of the formal estate layout characteristic of the period. Given the property market's emphasis on retro driving value, these core principles of original Modernist design and formal estate layout undoubtedly bestow a premium to the area. Where occasional unsympathetic alteration has occurred that detracts from these core principles the opportunity exists for homeowners to add value by making sympathetic changes and the Conservation Team would be happy to advise.



Picture 4.5 Number 3 Kerry Avenue, like other buildings in the Conservation Area, is one of the earliest domestic group in west London to adopt the principles of the Modern Movement

4.8 While the Conservation Area includes part of the busy London Road, for the majority of the area there is little to suggest this hustle and bustle, giving a tranquil quality. There is a high level of open and enclosed space (usually soft landscaped) that complements the architecture, as well as a streetscape furnished with trees and grass verges, including an 'island' of trees and shrubs running down lower Kerry Avenue. The greenery is integral to the philosophy behind the construction of the estate which was that 'not a tree will be felled or alteration made in the land other than those that may in detail become absolutely unavoidable' (according to the National Builder, 1935). This was in line with the Garden Suburb ideal of the time. The semi-rurality is heightened by the close proximity to Stanmore Country Park. Along with the gently rising gradient which gives way to extensive views east and south, altogether, there is a high quality of area.



Picture 4.6 View towards grass verges and front gardens, from the 'island' on lower Kerry Avenue - the Conservation Area greenery helps soften the streetscene

4.1.4 Short History

4.9 The following paragraphs outline the area's historical development. The next map shows the ages of buildings. The age shown refers to the earliest known part of buildings.



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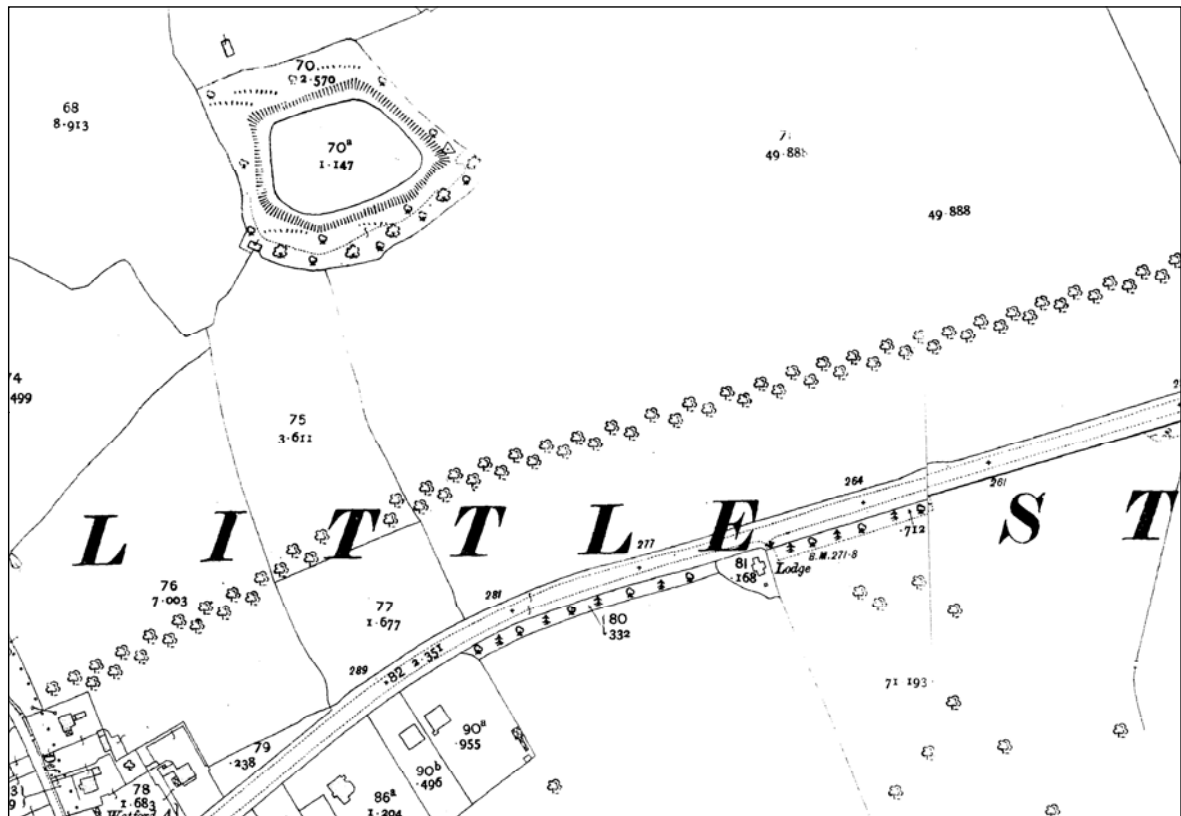
Picture 4.7 Age of Buildings © Crown copyright. All rights reserved 100019206, 2010

- **18th and 19th Centuries**

4.10 The land designated as the Kerry Avenue Conservation Area was historically part of the area surrounding Warren House, and is mentioned in the posthumous 1753 marriage settlement of James Brydges (1674-1744, the first Duke of Chandos, who rebuilt the Little Church of St Lawrence, Little Stanmore) and Margaret Nicholl as part of the Warren House Estate: “the messuage called The Warren House or The Warren and lands of Bailey and Gray, rent £12pa” (GLROM Acc. 788/12).

4.11 The Warren House Estate was gradually broken up over the following two centuries, though little to no redevelopment occurred until the early 20th century. The map below shows the area still undeveloped in c.1913-14.

- **Early 20th Century**



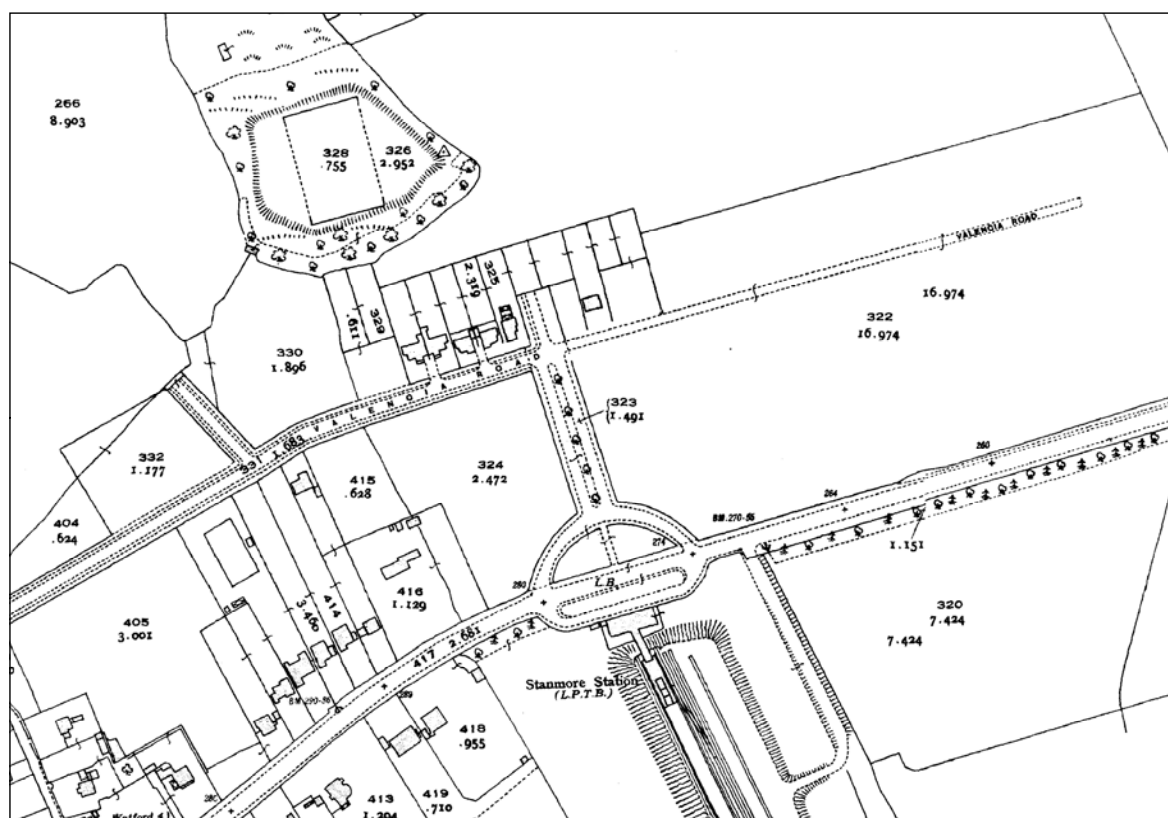
Picture 4.8 Map of c.1913-1914, showing the London Road surrounded by undeveloped agricultural land. © Crown Copyright. All rights reserved 100019206, 2010

4.12 In 1922, various parts of the original estate were inherited by Major General Sir John Fitzgerald, Irish Baronet and Knight of Kerry. Sir John Fitzgerald continued the estate's development, as well as making the decision to sell off some of the land for housing. The area surrounding Warren House included that which now constitutes the Kerry Avenue Conservation Area. A title deed dated 1st November 1926 states that 'Sir John Fitzgerald has agreed to sell certain hereditaments situate at Stanmore aforesaid known as the Warren House Estate to the Company.' (Harrow Local History Library Archives). The 'Company' this deed refers to is that of Kerry Estates, whose registered office was at Warren House, Stanmore. The land sold was the southern most strip of the original Warren House Estate.

4.13 However, Kerry Estates went into voluntary liquidation in 1930, and what remained of the estate reverted back to Sir John. In June 1931, Sir John granted a permit for residential development to Douglas Wood Architects, at the southern end of the estate. The area reserved for this development was 17.5 acres to be developed at a density of six residences to an acre (B. Thompson, Warren House Filenotes, 1993). Although the permit to develop was granted in 1931, actual building in this part of the estate did not commence until 1935. Stanmore Station, designed by the in-house architect Charles Walter Clarke, was opened on 10th December 1932, becoming the terminus of the Metropolitan Line after a proposed extension to Elstree was never constructed. This development vastly improved communications to this suburban area and the new station undoubtedly determined the creation of Douglas Wood Architects' estate. Alterations took place

in 1948, when the entrance canopy was rebuilt in its present form, and in 1959-63 when the platform canopy and under-buildings were extended. Alterations for the Underground Ticketing System in 1987 were restricted to the platform areas, leaving the original ticket hall largely intact.

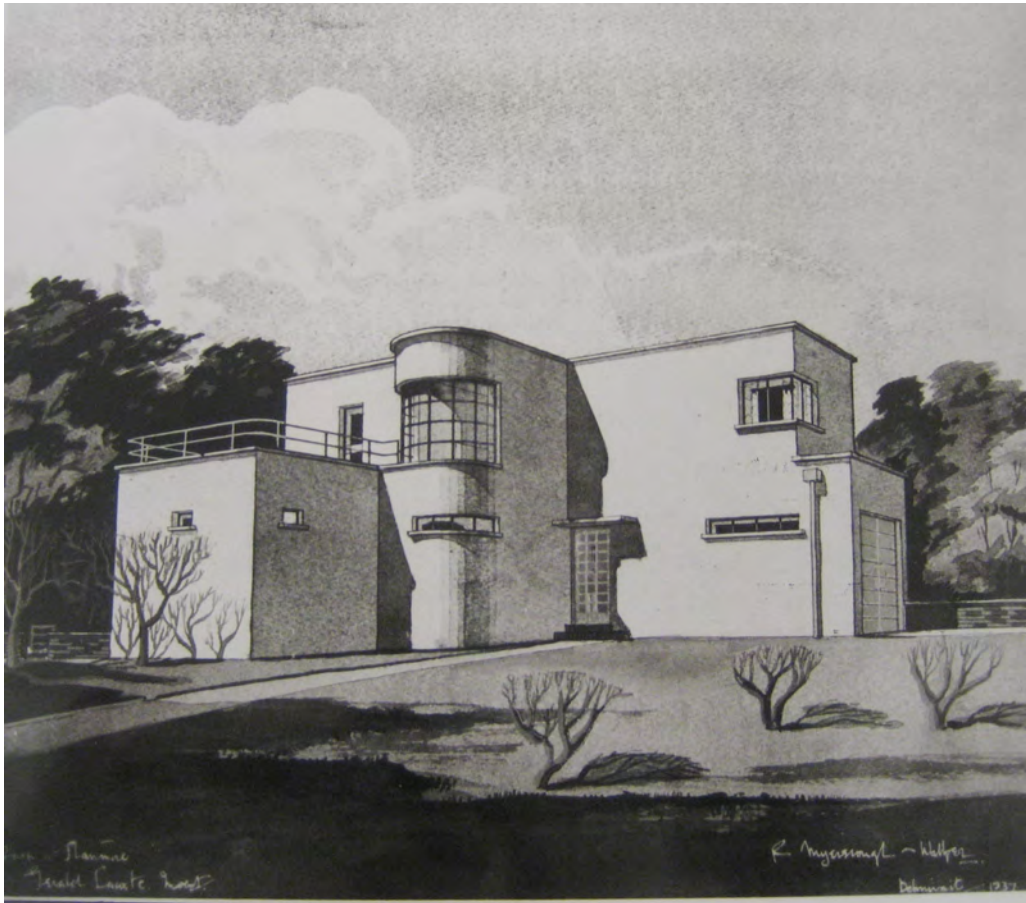
4.14 The new development on the south of the Warren Estate began by the construction of a road (now Lower Kerry Avenue), contemporaneously described in the National Builder (1935) as 'a charming country road entry to the pastures and woodland opposite known as the Warren House estate.' This road formed an axial layout linking the station and the new development, crossing the already existing 'timbered road [London Road] from Edgware to Stanmore.' Kerry Avenue was 'declared a highway repairable by the inhabitants at large, subject to payment of the appropriate suspension charges.' (HUDC Highways and Clearing Committee Minutes, 16 Nov 1936). In addition, 110 acres of the estate were reserved as Regional Open Space. A separate 111 acres, excluding the mansion and the land immediately surrounding it, were purchased by Middlesex County Council for Green Belt purposes in 1940. This is the area now known as Stanmore Country Park. The map below of 1935 shows that the current layout of the area, demonstrating very good formal estate planning of the time, had been created.



Picture 4.9 Map of c.1935, showing the new road layout and houses on Valencia Road. © Crown Copyright. All rights reserved 100019206, 2010

4.15 The road names that were given are important as they recall the Fitzgerald family's Irish heritage. They were the knights of Kerry, hence Kerry Estates and Kerry Avenue, which lead to the name of the Conservation Area as a whole. The family's seat 'Glanleam' was located on Valencia Island off the coast of County Kerry, Ireland, hence the presence of Glanleam and Valencia Roads.

4.16 In 1934, Douglas Wood Architects commenced building in Valencia Road, the first part of the estate to be developed, completed in 1935 (see the map above). The following year the building of numbers 1 to 6 Kerry Avenue commenced, designed by the fashionable architect Gerald Lacoste (1908-83). The proposal drawing for number 5 is shown below. Sir John Fitzgerald most likely commissioned Lacoste to make the initial designs for the new houses on Kerry Avenue, as both men moved in similar Mayfair social. It is notable that Lacoste designed these buildings as he was a fleetingly fashionable Architect in the 1930s. With a family background in the interior decorating business, he worked with Oswald Milne and Tomkins, Hamer and Ley (designing, under their name, Gracie Field's Spanish colonial style house in Frognaal Way, Hampstead). He set up on his own in 1933, gaining most of his commissions from the Mayfair fashion world - designing chic interiors, one of his most famous for the couturiers Hartnell, Molyneux and Rahvis. He was not a doctrinaire modernist, but could design in the modern idiom very competently as he demonstrated at Kerry Avenue.



Picture 4.10 Drawing of the proposed project for number 5 Kerry Avenue, Gerald Lacoste, 1937 (Source: London Metropolitan Archives)



Picture 4.11 Number 5 Kerry Avenue As Built, Pictured 1937 (View from the West)

4.17 Sir John Fitzgerald, the estate owner, retained control of the land's development. While delaying immediate profit, this practice, referred to in the *National Builder* (1935) as 'the better business', made clear that the building work respected the existing historic landscape. These new buildings in the modern idiom were to be set in a rural environment and a prestigious estate was to be created. The overriding philosophy was that new building should not become destructive of old landscape.

4.18 The former Kerry House, situated near the entrance to Stanmore Country Park, was built in 1937 for T. Joseph Gough, its plan approved by the HUDC Town Planning Committee on March 31st of that year. In 1986, the house, after undergoing a structural survey (the conclusions of which were agreed by a London Borough of Harrow Structural Engineer), was deemed to be suffering from structural defects giving rise to cracks in the building. Planning permission was given for its demolition in February 1988. The house was not originally included within the Conservation Area as it was judged not to be of sufficient quality. However, it did make a contribution to the general character, and the boundary was amended to include Kerry House in July 1986. The new block of seven two and three storey flats with parking spaces was built after planning permission was granted, on appeal, in October 1995.

4.19 Number 14 Kerry Avenue was built in 1937 by the New Zealander architect Reginald Uren, for his wife. Uren was, by this time, an architect of some reputation having designed Hornsey Town Hall (1933-1935), considered to be the first major Modernist style building in Britain, awarded a bronze medal by RIBA (Royal Institute of British Architects).

4.20 Though few details are known regarding the house at number 1 Glanleam Road, it is thought to also date from the inter-war period.

- **World War II to the Late 20th Century**

4.21 Kerry Avenue suffered bomb damage during the Blitz, damaging some original architectural features including windows (see the picture below). Nevertheless, much of this was rebuilt to match.



Picture 4.12 Kerry Avenue after bombing, c.1941

4.22 Interestingly, number 14 Valencia Road (just outside of the Conservation Area) was built in 1950 as a single-family dwelling house in line with the Modern Movement principles demonstrated within the Conservation Area.

4.23 Number 16 Kerry Avenue, designed by Gerd Kauffman, was built c.1972 for Ian and Cherrill Scheer. The house received much contemporary praise, recognised as having a progressive Modernist design, exemplifying the ideals of function dictating form.

4.24 Numbers 1-6 Kerry Avenue and numbers 2-10 Valencia Road were recommended for Building Preservation Notices and became locally listed at a Town Planning Committee Meeting on 29th October 1973. In May of the following year, the Secretary of State for the Environment was asked to approve a Direction under Article 4 in relation to specific alteration proposals that posed a threat to the area's architectural character.

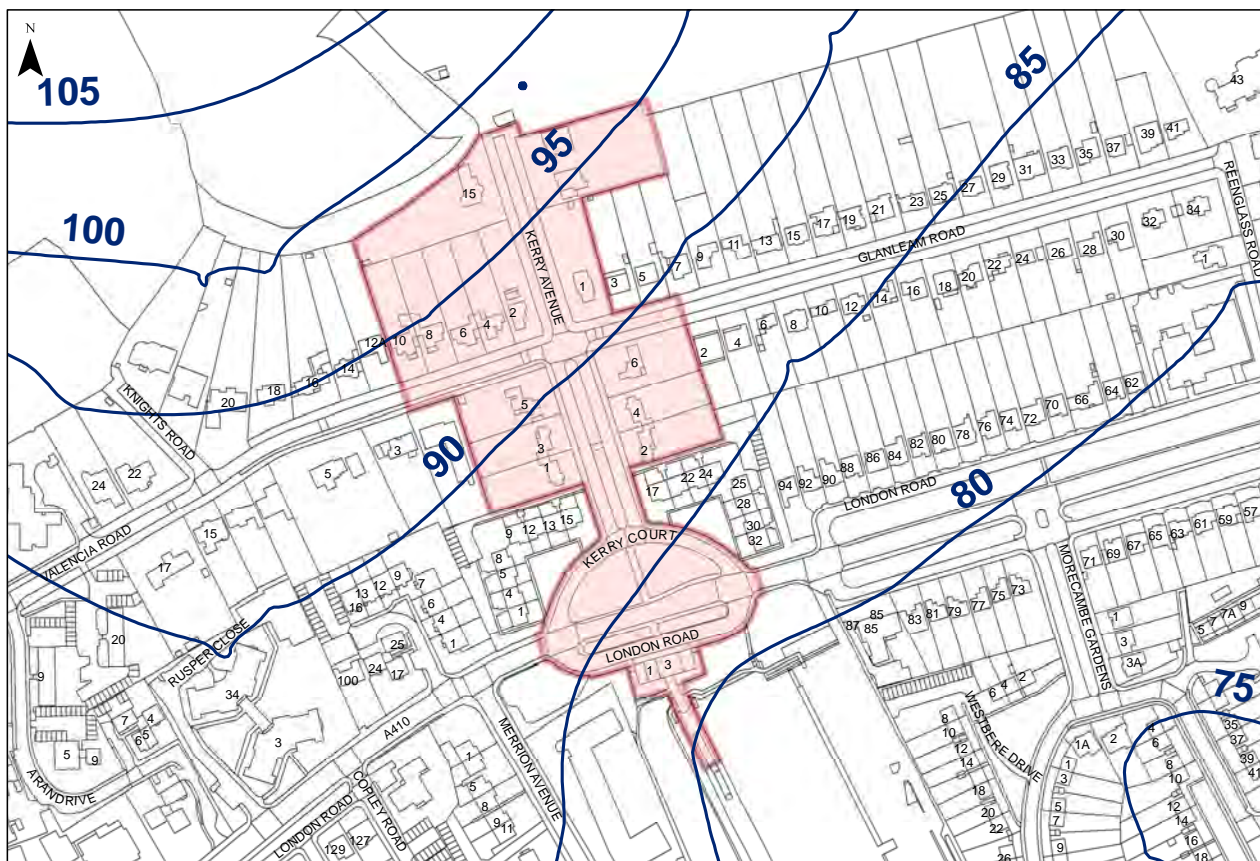
4.1.5 Archaeology and geology

4.25 Archaeology and geology for this conservation area is considered in the overarching policy document entitled Stanmore Conservation Areas Supplementary Planning Document, in consultation with English Heritage.

4.2 The Character of the Conservation Area Today

4.2.1 Density of Development, Topography and Plan Form

4.26 The topography of the land is gently sloping downwards from north to south, with a higher gradient in upper Kerry Avenue (the map below shows the gradient of this slope). The roofscape of the Conservation Area's houses neatly follows this slope.



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Picture 4.13 Map showing topography of Kerry Avenue Conservation Area. © Crown Copyright. All rights reserved 100019206, 2010

4.27 The location of Kerry Avenue with its proximity to the countryside and gentle rising gradient from Kerry Court up into the Country Park, providing good views out, give the area a feeling of 'openness' and semi-rurality. The area's origin as part of a single large estate and subsequent division into spacious plots has also allowed for this as it means the density of development is low. Furthermore, space is an essential characteristic of the area due to the wide roads and the position of the buildings within their plots. The space around Kerry Court has been built on, however a good sense of space is retained due to the large stretches of grass before all the houses. The open nature of the Conservation Area should be preserved in terms of the space within it and views looking out.



Picture 4.14 Stanmore Country Park entrance at the top of Kerry Avenue - proximity and accessibility to the countryside accentuates the spacious and semi-rural feeling

4.28 The plan form of the area is obviously formally laid out, on the basis of axial planning with the principle route being Kerry Avenue which runs from north to south. The north boundary of the area is set by Stanmore Country Park; the south boundary set by Stanmore station and the rest of the Conservation Area encapsulating Kerry Court to the south of Kerry Avenue, and numbers 2-10 (even) Valencia Road and number 1 Glanleam Road. The establishment of Stanmore Station in 1932 gave an axial setting for this linear road arrangement; Kerry Avenue set perpendicularly and Valencia and Glanleam Roads parallel to the already existing London Road. The area's plan form is important as it largely remains as it was designed in the 1930s. It is described in the *National Builder* (1935) as having an entry that is 'semi-circular, opening to the road at two points, and is emphasised by white posts. Where it runs back into the estate it is centred with a long island of flowers and shrubs. The manner in which this has been constructed and stocked suggests the skilled attention and thoroughness of a long established garden.'



Picture 4.15 Part of the formally planned semi-circular opening to the Conservation Area, lined by white posts

4.2.2 Townscape Character

- **General**

4.29 The townscape character is dominated by the 1930s Modern-style speculative building projects on Valencia Road and the lower end of Kerry Avenue. The houses are firmly linked by the unifying features of the Modern or International Style largely comprising original fabric and features which provides the special architectural character of this Conservation Area. Importantly each house also has its own individual characteristics, which was an important factor in the speculative building projects in order to contrast with the mass-produced housing that was common at the time. It is crucial that any alterations or extensions are carefully considered so they result in proposals that harmonise with both the individual property and the Conservation Area's character as a whole. The retro character the original Modernist design and individual character bestows certainly drives up value for homeowners in the property market. There is also good scope for homeowners wishing to enhance the conservation area and add value to their properties where unsympathetic changes have occurred in the past by reverting back to historically accurate elements. Reference to the comprehensive historical record for this area would enable this to happen. This would maximise the potential contribution of each building to the conservation area. The Modernist architecture creates an impression of lightness and warmth created by the white expanses of walls and the reflection of light that would perhaps be more readily associated with Mediterranean settlements.



Picture 4.16 Number 4 and number 6 Valencia Road - Modernist architecture dominates the townscape, complemented by streetscene greenery, but each building intentionally differs

4.30 The abundance of streetscene greenery complements this Modernist architecture's stark shapes, colours and masses, helping to create the soft, suburban and semi-rural character. It means the skyline is composed of soft, green backdrops punctuated by hard, man-made shapes giving a very interesting profile by night as well as sharply contrasting colours by day.



Picture 4.17 View towards number 7 Kerry Avenue illustrating the area's green, suburban qualities that complement the Modernist architecture

4.31 The Modern style houses, regular plot sizes and obviously designed layout pervade the rurality of the area, giving a strong impression of formality and planning. From the highest point, at the top of Kerry Avenue, there are good views back towards Stanmore Station (upon which Kerry Avenue is aligned) so the formal planning and layout of the area can be fully appreciated (see the next photograph).



Picture 4.18 Good view from the top of Kerry Avenue back towards Stanmore Station where the formal layout can be appreciated

4.32 There is a uniform tranquil character throughout with the exception of London Road at the south, which has heavy traffic, creating a noisier and more urban and busy character. But this is separated from the rest of the area by high hedges between this road and Kerry Court. It is important to protect these hedges, which do much to shield the character of the rest of the area.



Picture 4.19 The high hedge between London Road and Kerry Court does much to shield the

character of the residential part of the Conservation Area

4.33 There is also a character of 'openness' and accessibility into the surrounding countryside given the proximity to the countryside and the gently rising gradient from Kerry Court up into the Country Park affording good views, including those out of the Conservation Area. The open nature of this Conservation Area should be preserved in terms of the space within it and the retention of the long-distance views looking out. The open and spacious character is accentuated by: the low density development, the spaces around the buildings, the medium scale of buildings, the constant position of buildings within their plots and building line, and the use of wide roads and much public and private greenery. These factors, along with the use of Modern-style houses, are vital as they contribute to the cohesiveness of the area as a townscape. This continuous and singularly constant texture means that any alterations would need to be very carefully considered as, for example, any rise in height or extension beyond the building line would be likely to be detrimental.



**Picture 4.20 View south from the junction
of Valencia Road and Kerry Avenue
towards number 5 Kerry Avenue - open
and spacious character of the
Conservation Area**

4.34 Notwithstanding the above mentioned townscape generalities though, there are three main character areas (see the map below).



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Picture 4.21 Kerry Avenue Conservation Area Townscape Character Areas © Crown copyright. All rights reserved 100019206, 2010

- **Valencia Road**

4.35 Valencia Road has a greater degree of formality than the rest of the Conservation Area. This more planned and suburban appearance is accentuated by the crossroad junction with Kerry Avenue and Glanleam Road (shown in the next two photographs). This is the prominent focal point of the Conservation Area with detached properties on each corner of the junction set in larger plots than elsewhere in the area.



Picture 4.22 View looking towards number 2 Valencia Road and number 1 Glanleam Road



Picture 4.23 Number 1 Glanleam Road and number 6 Kerry Avenue

4.36 The Valencia Road houses have a greater vertical emphasis differing from the horizontal character and simple wall planes of the houses in lower Kerry Avenue (see below). Being of two or three storeys with a sundeck above, the houses are built on a ridge of higher ground running all along the north side of Valencia Road. The natural topography of the road and the extra height of the buildings, together with an extensive use of glass, create a formal and striking impression, drawing the eye vertically instead of horizontally. The added height also obscures some of the vegetation that grows behind the properties thus minimising the alternately soft/stark skyline found in the rest of the Conservation Area and introducing a sharper silhouette.



Picture 4.24 Numbers 2 and 4 Valencia Road - Vertical emphasis to these buildings

4.37 There are few road markings, which helps to cultivate the area's suburban character (see photograph below). This character is also added to by the grass verges that appear to extend the smaller front gardens, which helps to soften the angular and formal nature of the structures. However, the verges are at their narrowest in this part of the Conservation Area matching the narrow road that exists here. These narrower features add to the increased sense of height that is perceived in this stretch of road. The property boundaries were originally created with low walling, sections of which survive. This low walling accentuates the greenery and sense of open space and clearly defines the boundary between public and private space; every effort should be made to ensure their retention.



Picture 4.25 Absence of road markings, grass verges and garden greenery along Valencia Road help to create the suburban qualities

- **Lower Kerry Avenue**

4.38 The main entrance to the Conservation Area is formed by the lower part of Kerry Avenue. In terms of layout, the houses on the street's west side reflect those on the east. Numbers 5 and 6 are detached houses, both forming focal points at the central junction, while the rest are semi-detached houses designed to be near symmetrical reflections of one another (numbers 1 and 3, and numbers 2 and 4) linked by a centre garage. Only the layout is symmetrical as the houses themselves are individual.

4.39 The road is wide with a central planted island which was laid out prior to the commencement of building in the Avenue to form part of the designed layout of the area. This island adds a feeling of seclusion and privacy to the road as it acts as a screen between the two sides. This feeling of seclusion is enhanced by the vegetation found in front of properties.



Picture 4.26 Central planted island, Lower Kerry Avenue - part of the designed layout of the area



Picture 4.27 Numbers 1 and 3 Kerry Avenue, the western side of Kerry Avenue, viewed through the tree island creating a sense of seclusion

4.40 The properties on the western side of Kerry Avenue are well set back behind softly landscaped gardens, approximately 7 metres in depth. In contrast, on the eastern side of the road the 5 metre deep front gardens are hard surfaced to a greater or lesser degree. However, even though some of these front gardens contain inappropriate paving materials all retain some vital elements of greenery and planting that, as at Valencia Road, do go some way towards ensuring continuity of open, green space within the area. Where this is a depleted stock, it makes the retention of remaining greenery all the more important.



Picture 4.28 Properties on the western side of Kerry Avenue are set back behind good softly landscaped gardens

4.41 The low walling characteristic of this part of Kerry Avenue further enables the softly landscaped front gardens to contribute both spatially and visually to the character of the street-scene. The walls and landscaping also fulfil an important function in providing a setting to contrast with, and display, the architecture to such advantage.



Picture 4.29 Low wall to one front garden along Lower Kerry Avenue - these are characteristic of the area and emphasise the impact of the softly landscaped front gardens

4.42 To the south of Kerry Avenue is the open semi-circular grassed space surrounded by Kerry Court. The layout of this space provides a good setting for Kerry Avenue and is integral to the formal layout that links the residential area to Stanmore Station.



Picture 4.30 Semi-circular grassed area in front of Kerry Court provides a good setting to Kerry Avenue

- **Upper Kerry Avenue, including number 1 Glanleam Road**

4.43 To the north of the junction with Valencia Road, Kerry Avenue takes on a different character. The verges in this area are very wide, extending along the length of the properties all the way up to Stanmore Country Park (see picture below). The density of building here is much lower than in the rest of the Conservation Area and the majority of this section of the road consists of the long back gardens of the two corner properties at number 2 Valencia Road and number 1 Glanleam Road with only five elevations fronting onto this section of road, which gives a more open and semi-rural character.



Picture 4.31 Grass verge on the west side of upper Kerry Avenue



Picture 4.32 View into long rear garden of number 1 Glanleam Road which adds much to the streetscene

4.44 The road culminates in an attractive cul-de-sac with an attractive rural style enclosure and gate to the open land to the north. The gradient is vital to the character of this area as the feeling is one of gradually travelling up into the countryside as suburbia fades away. This impression is enhanced by the lack of traffic along this road, as this is a no through route. From the highest point at the entrance to Stanmore County Park, the view back down Kerry Avenue is a very attractive one of the railway disappearing into the distance beyond the trees. The main road from Stanmore to Edgware that comes between Kerry Avenue and the Station is almost completely hidden from view.



Picture 4.33 Upper Kerry Avenue creates an impression of suburbia fading away

- **Stanmore Station**

4.45 Stanmore Station provides a visual stop at the southern end of the main axial heart of the area, terminated at the north by open countryside. The station is very important to the Conservation Area as it gives context and reason for the layout of the estate (see the historical development section). It is of an attractive Arts and Crafts style design and so helps complement the traditional suburban character of the estate.

4.46 The main station building stands on an embankment overlooking the railway cutting, and is set back from Stanmore Road, behind a small forecourt with a planted area surrounded by a post and chain fence. This grassed and landscaped area in front of the station is important as it forms part of the historic, formal and symmetrical layout of the estate, and helps complement the traditional nature of the design. The central placing of the zebra crossing helps set off and add to this symmetrical layout. The landscaped area also helps shelter Stanmore Station from the busy London Road, helping to provide a sheltered seating area, and provides a good setting to the traditional architecture of the locally listed Station. The low wall to this area, like the low garden walls within the residential part of the Conservation Area, helps allow views through to this. On the other side of this landscaped area, there is a very busy, noisy character, and the guard rails running between the pavement and the road on both sides add a sense of street clutter. Likewise, there is a slightly cluttered feeling in front of the station due to the amount of street furniture such as telecommunication cabinets and bins.



Picture 4.34 The area in front of Stanmore Station very busy main road



Picture 4.35 Landscaping in front of Stanmore Station is part of the original, symmetrical planned layout of the area

4.2.3 Activity and Uses Within the Area

4.47 Most buildings in the Kerry Avenue Conservation Area and its immediate surroundings, extending down Glanleam and Valencia Roads, are single-family dwelling houses. The only exception are the seven flats contained within Kerry House and Stanmore Station, the Conservation Area's only non-residential building. This predominance of single-family dwelling houses provides a tranquil, suburban quality to the Conservation Area. This character was integral to the original planned estate development, and should be retained. The use of the station as such is important since this is integral to the original development of the estate.

4.48 There is public open space in Kerry Court to the south of the Conservation Area, and in front of the station, and access to Stanmore Country Park to the north, which again complements the suburban character of the area and provides some relief despite the close proximity to the busy London Road.

4.2.4 Key Views and Vistas

4.49 There are important views within, into and out of the Conservation Area. Key views within the Conservation Area are usually provided by: the quality of the architecture, the carefully designed nature of the estate, the plentiful greenery, the low density of development and the gradient of the hill. These factors often work in combination to provide key views. Examples of key views and vistas are highlighted on the following map, including those within, into and out of the Conservation Area and are explored in more detail below.



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Picture 4.36 Key Views © Crown copyright. All rights reserved 100019206, 2010

4.50 The cross-roads at the centre of the Conservation Area is a good vantage point for views in each direction, which emphasise the openness and semi-rurality of the area. The gentle slope eastwards affords a good panoramic view that takes the eye down Glanleam Road and out into the distance. The view to the north, whilst more truncated due to the gradient and vegetation, leads the eye up to a rural style gate and beyond into the heavily planted entrance to Stanmore Country Park. To the west the view down Valencia Road is typical of a view down a relatively verdant, quiet suburban road disappearing round a bend. The more urban view looking south where Kerry Avenue joins Kerry Court and subsequently the main road from Stanmore to Edgware, lends a certain formality to the area and denotes the entrance to the Conservation Area. This formal view has been tempered over time, however, due to the maturing of the trees.



**Picture 4.37 Good view to the east down
Glanleam Road at the crossroads**

4.51 Especially important to the area are the long distance views looking out to the east and the views of the railway line to the south, which remind the onlooker of the historical catalyst for area's development. The retention of this view is particularly important as Kerry Court, the semi-circular entrance to Kerry Avenue, that was once open to views into the countryside and towards the station, has now been built upon, diminishing the original striking impression of axial planning. However, the houses in Kerry Court, being of only two storeys and not infringing on the open grass land in front of them, make a neutral contribution to the Conservation Area, and so in this way do not obstruct any further from key views.



Picture 4.38 View southwards from the Valencia Road and Kerry Avenue junction - illustrates a good long distance view out

4.2.5 Architectural Qualities

- **General**

4.52 The buildings in the Conservation Area are all of a very high architectural standard, those houses from the 1930s being of a 'pioneeringly progressive' nature (Pevsner and Cherry, 1991). Most of the houses were architect designed, in the Modern or International style, constituting the cutting edge of contemporary 1930s ideals and technology in their design, materials and construction techniques. Aside from the overall group value of an estate as rare as this, the significant quality of many of the individual buildings (13 in total) has resulted in their inclusion on the Local List of Buildings of Special Architectural or Historic Interest, as shown on the map below.



Picture 4.39 Kerry Avenue Conservation Area Locally Listed, Positive Unlisted and Neutral Buildings © Crown copyright. All rights reserved 100019206, 2010

4.53 Where changes have been made that are not sympathetic to the high architectural quality of the original houses this undermines the conservation area status and can likewise affect property values. Nevertheless it provides opportunities for enhancement via home improvements sympathetic to the history of the area which are in turn associated with adding heritage value and property premiums. However, despite some alterations and extensions to some of the houses since they were first built, for the most part the changes have been such that the ideals and concepts associated with the Modern style have been retained and their original forms are still easily discernible.

- **Modern and International Style Architecture**

4.54 The Modern or International Style idiom, which is to be found in unusual concentration in the Kerry Avenue Conservation Area, has its origins in the Bauhaus Arts School in Germany (1919-1932) and is influenced by Le Corbusier, Frank Lloyd Wright and the Cubist style in architecture. Although vigorously opposed at the time by the School's Director, Walter Gropius, the liberal and revolutionary ideas that were born at the School developed into a style with unifying characteristics that became known as the International Style. This was based on functionalism, following the premise that a building's design and form should follow its purpose and ornament should be superseded by technological beauty. The style also represented a new political ideology where the search for a new dwelling form was seen as part of the search for a new social order.

4.55 The term 'International Style' originated in Henry Russell Hitchcock and Phillip Johnson's book, written to record the International Exhibition of Modern Architecture held at the Museum of Modern Art in New York City in 1932. The book identified, categorised and expanded upon characteristics common to Modernism across the world. As a result, the focus was more on the stylistic aspects of Modernism. Hitchcock's and Johnson's aims were to define contemporary style that encapsulated the Modern idiom. They identified three main architectural principles: the expression of volume rather than mass, balance and regularity rather than preconceived symmetry and the expulsion of applied ornament. These principles are demonstrated in the Kerry Avenue Conservation Area buildings.

4.56 The houses in the Kerry Avenue Conservation Area are unified by their strong forms, design, materials used and steel windows (often manufactured by Crittall) typical of the era. Together, the buildings provide a basis for a strong, singularly cohesive townscape.

- **Valencia Road - Modernist Style**

4.57 The architectural qualities of this road are highlighted by the following description of Douglas Wood Architects' new Valencia Road development, published in the 1936 Middlesex County Handbook: 'Modern houses in the approved and period styles, prices ranging from £1,750 to £2000. Mass produced methods have not, of course, been used in the erection of these houses, each of which is designed individually and subject to expert scrutiny during building.'



Picture 4.40 Good view westwards along Valencia Road, including numbers 2 - 8, showing that while each building is similar, individuality is a key part of their original design

4.58 Whilst each house intentionally differs slightly to its neighbour, all have common characteristics reflecting the influence of Le Corbusier and the Cubist movement in architecture:

- All the houses are raised up above the general lie of the land, being constructed upon a slight ridge; thus their setting adds force to the bold designs.
- All of the houses are asymmetrical in design, those along Lower Kerry Avenue being more so, and have strong geometrical forms coupled with much projection and recession.
- All the houses have flat roofs with varied skylines.
- Large expanses of flat wall are broken up by the large window expanses, all of which would all have been originally fitted with Crittall windows.
- According to the *National Builder* (1935) the original brickwork would have resembled concrete from a distance, the mortar made of white cement and the brick surface rendered in "snowcrete" (a cement wash of film-like consistency). To their detriment, numbers 4-10 (even) have all been re-rendered in varying cream colours such that the impression of concrete has been lost.
- According to the *National Builder* (1935) originally tinted tiles were used for decorative purposes at the entrances, as well as panels of tiling on the front elevations that were said to 'relieve the faint greyness of the walls'. In places these remain.
- Internally the special layout of the houses reflects the spirit of the age, incorporating roofs accessible via separate staircases, each holding sun-rooms which originally, and often still do, allow 'exceptionally fine views over the countryside on all sides.'
- Low boundary walling was used, so as not to obstruct the openness of the houses and their front gardens, yet to define the formal boundary of the building.

4.59 Number 2 Valencia Road, on the corner of Kerry Avenue, is the largest and most imposing house in this road. It is the only house in the row not designed as a near symmetrical reflection of an adjacent house, as numbers 4 with 6, and 8 with 10 are. Furthermore it is the only one of the group to not have a circular stair-tower, a feature carried to all the houses built soon after in lower Kerry Avenue. It is three storeys high, though part of the third and second storeys on the front-facing bays were added later and originally held a sundeck like those still present on the adjacent houses. Its simple block-like construction with large expanses of greyish white wall contrasts well with the large expanses of white-framed Crittall windows. From a distance the greyish render of this property gives the impression that it has been constructed in concrete as the primary construction material. However, this is not the case and the walls have been rendered in 'snowcrete' mixture as a cement base applied on top of brick walls. Unfortunately it has had a front and side porch addition that detracts from the original design although the original form of the building remains clear. Fortunately a photograph provides a record of the property prior to the porch addition. This shows how reconsidering the siting and scale of this porch provides an opportunity to improve the potential contribution of the building to the conservation area as a landmark corner building.



Picture 4.41 2 Valencia Road before some recent modern alterations (date of photograph unknown)



Picture 4.42 2 Valencia Road today

4.60 Numbers 4 and 6 Valencia Road, although detached asymmetrical buildings, were designed as a pair to reflect each other in a symmetrical layout; asymmetry of an individual house as a unit, coupled with a symmetrically planned layout, is typical of the International style. Each building has large quadrilateral rooms the shape of which are easily discernible from the exterior of the property. Thus the buildings' function of convenient living space dictates the form of the property from the exterior and fulfils another aim of this style of architecture. Both are simplistic and 'blocky' in design and contain a stair-tower built on circular lines which extends to all three storeys and provides curved relief to the stark lines of the buildings.



Picture 4.43 Numbers 4 (centre) and 6 (left) Valencia Road, with number 2 in the background

4.61 The original character and interest of number 6 has been undermined due to the removal of the Crittall windows, the reduction in size of the once flat rectangular front-facing windows, removal of corner windows and addition of a prominent side garage and a door frame wedged next to the circular stair-tower. However the original Art Deco railings on the sun-deck are still present. Number 4 is much closer to the original ideal and fortunately presents number 6 with tangible evidence of original design and features, both the wide Crittall windows and the sun-deck railings, with no further clear additions to the buildings external frame, however, the house has been re-rendered in an orangey-cream colour, which again detracts from the original ideal. The narrow frames of the Crittall windows (in the case of number 4) and the Art Deco wrought iron railings of the sun-decks provide an attractive contrast to the appearance of solidity of these buildings. Like for like reinstatement of the historic windows at number 6 and reconsidering the modern porch/garage addition would certainly help reinstate intended symmetry to the design thereby adding retro heritage value commonly associated with premium property values.



Picture 4.44 Number 4 (right) remains closer to the original Modernist design than number 6 due to the retention of original Crittall windows

4.62 Interestingly, the railings and the windows to these buildings have an interesting correlation. In the centre of the front-facing railings lies a double upward pointing arrow detail (see picture below right). It is almost certain that this feature would have originally been echoed in the lower large rectangular front-facing windows directly below, as survive in those at number 2 (see picture below left), but which do not survive in numbers 4 and 6, though a separate window pane where the double arrow frame would have originally been situated is retained at both number 4 and 6. Again replica reinstatement of such design would present an enhancement by the homeowner, adding interest and value.



Picture 4.45 Good arrow detail within window of number 2 Valencia Road



Picture 4.46 Good arrow detail within railings of number 4 Valencia Road

4.63 Number 8 and 10 Valencia Road (pictured below) consist of two and three storey blocks of brick rendered in a smooth cream finish. These houses, whilst not forming an exact symmetry as exists at numbers 4 and 6, were built to be nearby symmetrical designs for example both have a two storey projecting block in the front with a three storey block behind.



Picture 4.47 Numbers 8 (right) and 10 (left) Valencia Road

4.64 The front elevations incorporate first floor balconies with French doors overhung by cantilevered concrete canopies (see picture below). This is an important element of their Modernist design in terms of the geometrical shapes used and the association with a healthy outdoor living ideal. Unfortunately the original solid concrete balustrade to this balcony has been removed from both, replaced with railings less in keeping with their strong Modernist design. At ground floor level of both houses an open porch stands over a raised terrace area with French doors. Unfortunately, the insensitive replacement of the original slender steel Crittall windows at each house with thick, plastic versions, has also caused a substantial loss of character to the buildings. The almost wholly original design of numbers 8 and 10 are pictured in the historical black and white photographs below. These photos provide homeowners with supporting evidence by which to explore home improvements that are likely to increase property values given the current emphasis upon retro driving value e.g. like for like reinstatement of windows/doors and balcony balustrades.



Picture 4.48 First floor balcony to number 8 Valencia Road



Picture 4.49 Historic photograph of number 8 Valencia Road (date of photograph unknown)



Picture 4.50 Historic photograph of number 10 Valencia Road (date of photograph unknown)

4.65 Number 14 Valencia Road whilst built later, and located just outside of the Conservation Area, was built by Young and Eagle Architects to follow the Modernist Movement ideals. This is clearly evident by the strong geometrical forms within its design, for example, the semi-circular bay window for the front ground floor and first floor rooms, and the glass blocks used to create a sweeping corner at first floor level. The horizontal pointing was originally off-white, and the vertical pointing the colour of the bricks to emphasise the horizontal lines of the house. Unfortunately, the addition of a front Georgian style porch and the pitched roof though does not complement the Modern Movement style of the house. The changes to this building serve as a warning for how unmanaged change that is out of keeping with the original Modernist ideals of the Conservation Area can harm character. This in turn undermines potential property premiums associated with heritage.



Picture 4.51 14 Valencia Road, just outside of the Conservation Area, was originally constructed to fit in with the Modernist designs of the area

- **Kerry Avenue - Modernist Style**

4.66 In 1936 Gerald Lacoste specially designed six houses for Kerry Avenue in the Modern Movement idiom. The association of these buildings with Lacoste is important; the significance of this architect has been outlined in the Short History section. They were designed as a set-piece to form an impressive entrance to what was intended to be a large modern planned estate. With regard to the Kerry Avenue building project, an article published in *The Builder* (18th October, 1937) stated that: 'the planning and the elevations were carefully considered with the purpose of showing to the house-buying public that speculative building can be treated in an attractive manner, and not necessarily as a continuous repetition of single-fronted houses having no individual character.' So, as with the Valencia Road houses, each of these buildings were specially intended to retain individual characteristics. Reflecting the influence of Le Corbusier and the Cubist Movement in architecture, each was still built in accordance with one another. They therefore have the following common characteristics:

- Bold, asymmetrical designs, with strong geometrical forms broken up by projecting and recessing architectural features.
- Flat roofs with varied skylines.
- Large expanses of flat wall broken up by the large window masses, most of which are, and would originally have been, fitted with Critall windows.
- According to *The Builder*, 18 October 1937, low boundary walling, as used at Valencia Road, was implemented to 'avoid unsightly wooden fencing' and obstruction of the sense of openness.
- Many of the new houses had sundecks, like those on the nearby Valencia Road to reflect the 'healthy outdoor living' ideal that was so popular in the 1930s.

4.67 Primary considerations for the new houses in Kerry Avenue were economic planning of heating and drainage and saving of waste space, due to the contemporary high cost of land (£7 10s per foot). A general plan, based on an analysis of houses in the vicinity, was drawn up stating the criteria that each house was to fulfil and the cost of each individual house was not to be less than £1000. It was decided that clients would require good construction and workmanship, a large sitting-room and dining-room, a large kitchen with cloakroom and each was to be four bedroom with a garage.

4.68 Numbers 1 and 3 Kerry Avenue are the first houses on the Western side of the Avenue and are situated at the bottom of the slight rise up to Stanmore Country Park. The houses are asymmetrical in design but are linked by an integral garage that transforms the houses into a symmetrical pair. Number 1's garage has been extended and altered though, which detracts from this symmetry and it has ensured the removal of the original sundeck feature. The roofs are constructed in reinforced concrete and timber whilst the balconies and garage roofs are also in reinforced concrete. Both buildings are set in relatively large front gardens that are bounded by low, concrete walls, an essential part of the layout of this part of the estate. Like the foundations of all the houses in the lower part of the Avenue, these are constructed of concrete bricks and are faced with lbstock bricks.



Picture 4.52 Historic photograph of number 1 Kerry Avenue before it was fully rendered and partly extended (date of photograph unknown)



Picture 4.53 Current photograph of number 1 Kerry Avenue

4.69 Both numbers 1 and 3 Kerry Avenue are relatively simple in design and consist of a rectangular block that is relieved only by a semi-circular bay that extends from the ground floor lounge up to the first floor bedroom. As shown in the picture below right, originally the bay of number 3 was of board-marked concrete adding to the boldness of the design, which has unfortunately been rendered over. Similarly, number 1 has now been fully rendered which detracts from the intended symmetry of the pair, and the porch of numbers 1 and 3 has been all or partially infilled detracting from symmetry and the intended boldness of the design. The original sundeck feature of number 3 still remains though as shown by the photograph below.



Picture 4.54 Historic photograph of 3 Kerry Avenue (date of photograph unknown)



Picture 4.55 A current photograph of 3 Kerry Avenue, originally a mirror image of number 1



Picture 4.56 Original sundeck feature above the side garage of number 3 Kerry Avenue

4.70 Currently the changes listed to numbers 1 and 3 Kerry Avenue undermine the potential contribution of these buildings to the conservation area. Fortunately though historic photos of both 1 and 3 Kerry Avenue allow homeowners the opportunity of adding heritage value associated with property value premiums by reverting back as closely as possible to the original core Modernist design principles e.g. by removing render that was added later reconsidering siting and scale of additions that detract from historic form.

4.71 Across the road are numbers 2 and 4 Kerry Avenue, which are larger versions of numbers 1 and 3 having a wider frontage. Their basic form is one of a rectangular block with a curved, two storey bay. Both buildings are constructed from the same materials as numbers 1 and 3. Numbers 2 and 4 have been subject to several alterations and extensions to the front and side of the properties since they were constructed, as is partly evident from a comparison of historic and current photographs below. For example number 2 has had a front side ground floor extension and some of its original shutters removed and number 4 has a front porch addition and balustrading out of keeping with the modern design. Number 4 being totally rendered in white, whilst number 2 is of the original brick with a white rendered bay. Such alterations serve to underplay the potential contribution of the property to the conservation area's special character associated with Modernist principles of design. Positively though, the underlying forms of each building remain still easily discernible. Reinstatement of original features and removal / reconsidering later unsympathetic additions to be more in keeping with the Modernist design of these buildings would add heritage values commonly associated with property value premiums.



Picture 4.57 Number 2 Kerry Avenue before some of the modern alterations to the building (date of photo unknown)



Picture 4.58 Number 2 Kerry Avenue today



Picture 4.59 Number 4 Kerry Avenue before some of the modern alterations to the building (date of the photograph is unknown)



Picture 4.60 View towards number 4 Kerry Avenue today

4.72 Number 6 Kerry Avenue adjacent to number 4 constitutes the corner property marking the junction of Kerry Avenue with Glanleam Road. This is a detached house and has been individually designed to suit the prominence of its position. Number 6 has been considerably extended since its original construction but this has been done sensitively and has not altered its sprawling blocky character. The building appears to have been constructed from several individual building blocks and retains its strikingly bold appearance.



Picture 4.61 Number 6 Kerry Avenue

4.73 Number 6 is arguably the most progressive of all the designs in the Conservation Area with a stronger emphasis on machine-made starkness than the more domestic character of the other buildings. It is constructed of Fletton bricks on concrete brick foundations and is faced in Ibstock bricks, as with the other Lacoste houses in the Conservation Area. It is rendered in white 'Snowcrete', which is in sharp contrast to the black Crittall frames that characterise the building. The flat roofs have been constructed in reinforced concrete and timber, reflecting the contemporary technology of the day.



Picture 4.62 Bold design and sharp form of number 6 Kerry Avenue



Picture 4.63 Flat roof with sundeck feature on number 6 Kerry Avenue, key to its Modernist Design

4.74 Number 5 Kerry Avenue is opposite number 6 and also forms the corner property at the junction with Valencia Road. It is again individually designed, but is less stark than number 6 with a central curved bay extending through both storeys and positioned at the apex of the right angles that form the building's shape. As with the other Kerry Avenue buildings it is constructed in brick and is rendered in white. Number 5 has been extended somewhat unsympathetically to the south (as shown by comparing the original design sketch under the 'short history' section with the current photograph below) but overall the building retains its character and the original Crittall windows. Externally the finish is of snowcrete mixture on cement rendering.



Picture 4.64 Number 5 Kerry Avenue before some of the recent alterations, yet still showing some alterations since its original construction (date of the photograph unknown)



Picture 4.65 Number 5 Kerry Avenue today

4.75 Number 14, another Modern-style house of interest, was built in 1937, soon after the Valencia Road and Kerry Avenue projects. Described by Pevsner as the area's 'best building' (Pevsner, 1991), it was designed by Reginald Uren, a New Zealander and architect of some reputation, for his wife. The house is of yellow brick and is designed with blocky simplicity associated with the Modern style; it follows the character set by the earlier building projects. It has a third floor, resembling a small tower like structure, incorporated into the main body of the house that would have given excellent views across the then open and unspoilt countryside. The original front door bears a New Zealand rabbit in the glass, thus marking a personal stamp on the building. The house has a basement flat that was converted from heating and storage to house a chauffeur in the early 1950s, which provides an interesting record of social history.



Picture 4.66 Number 14 Kerry Avenue



Picture 4.67 Important original detail - New Zealand rabbit detail in the glass of the front door of number 14 Kerry Avenue

4.76 Number 16 Kerry Avenue was built in the early 1970s and was designed by Gerd Kauffman Associates. The house is built on half an acre of sloping ground that overlooks the Stanmore Country Park to the side. The walls are of simple brown brick with large aluminium framed glazed doors and windows. The house forms what has been described as an “exciting living area”, (*Interior Design*, June 1972, 406-408) with different levels of light intensity relating to the function of the rooms of the house. The interior is decorated with maple floor boards extending up the walls and chrome pillars. Although this building is of a different style to the other interwar houses in the Conservation Area, it is nevertheless of an overt and progressive modern style of some quality, in keeping with the character and appearance of the area. It was described within a contemporary article as 'a low spread building with sharp angular roof shapes and large areas of blank brickwork balanced by wide windows'. The house was intended to have form dictated by function, use strong shapes and keep its eyes on the country view.



Picture 4.68 Number 16 Kerry Avenue - a good example of late Modernist architecture

4.77 Glanleam Road - Modernist / Arts and Crafts Style

4.78 The inter-war property in Glanleam Road, makes a positive contribution to the Conservation Area utilising many elements of the International style but in a more restrained manner. The house displays windows in the Crittall style. It's pitched roof sets it apart from the nearby houses, as well as its prominent Arts and Crafts style chimney feature. The Conservation Area might benefit from this house being locally listed, in order to protect the character of the Conservation Area, it being in such a prominent corner position.



Picture 4.69 Number 1 Glanleam Road

- **Kerry Avenue - New Build**

4.79 The original Kerry House was contemporary with the estate (built in 1937). Though it was constructed in a more restrained Modern style than its neighbouring houses, it nonetheless made a positive contribution to the area. Permission was given to re-develop the site in 1988 on appeal. Planning permission was granted simultaneously for a replacement block of seven flats considered to make a neutral contribution to the character or appearance of the conservation area. Being already fairly bulky, any extension or enlargement to the building would require careful consideration.



Picture 4.70 Kerry House Flats

- **Stanmore Station - London Road**

4.80 Stanmore Station (pictured below), to the south of Kerry Avenue, was designed by Charles Walter Clarke (1885-1972) and built in 1932, and is of considerable charm reflected by its Locally Listed status. The station was designed by Charles Walter Clark who worked for the Metropolitan Railway between 1910 and 1933, designing around 25 new and rebuilt stations as part of the refurbishment programme that accompanied the railway's electrification. He employed a Beaux-Arts Classical style for the company's central London properties, including the Baker Street head offices (1913) and stations such as Praed Street/ Paddington (1914) and Edgware Road (1928). For out-of-town stations such as Stanmore, he developed a good brick-built domestic revival manner, intended to evoke the local rural vernacular and set the tone for ensuing suburban development: as well as the present station and its neighbour and contemporary Kingsbury station, this is seen at Croxley and Watford (both 1925) - the latter being externally almost identical to Stanmore.



Picture 4.71 Views towards the Arts and Crafts style Stanmore Station



Picture 4.72 Alternate view towards Stanmore Station

4.81 It is built into the level change from London Road, down to the platforms and tracks. It is a rectangular block of one and a half storeys above a basement, with booking hall, ticket office and shops on the ground floor and domestic accommodation in the basement and attic. The station is built in an Arts and Crafts-influenced vernacular style given its construction of high quality, traditional materials namely, multi-coloured, variegated brown brick with plinth of darker vitrified brick base and clay tile roof, and a dominant hipped roof and sash windows. The front elevation to Stanmore Road has a central double doorway with glazed doors and sidelights; the overlight is formed of a series of diamonds (the Metropolitan logo). On either side are bronze framed poster panels with swan-neck light fittings above. To the left is a large rectangular window with multi-pane glazing in a hardwood frame, originally belonging to the station-master's office. Shops in the outer wings have hardwood-framed plate-glass windows and doors. Two doorways with two-panel doors and glazed overlights give access to the first-floor flats; two further doors in the screen walls to left and right of the main building open onto steps leading down to the basement flats. A glazed canopy on metal posts, rebuilt in 1948, spans the full width of the façade. The roof above has sprocketed eaves, and presents a symmetrical arrangement of three hipped dormers and four tall plain stacks.

4.82 Internally the building has interesting architectural details. The ticket hall is tiled with hardwood trims and mouldings. The booking hall is a double-height space with mustard-tiled walls (the tiles are replacements) and a moulded cornice. To the left are three original ticket windows with hardwood shutters, pilasters and architrave. To the right, a kiosk and a recessed bank of telephones have similar architraves. A single flight of steps with hardwood handrails, set in a glass-roofed brick enclosure, lined with timber poster panels, leads down to the single island platform. Here, beyond the modern ticket offices and UTS barriers, is the original accommodation block, a simple brick box which displays large poster panels and contains a waiting room and toilets, both modernised. A second block, added after 1959 stands beyond this. A simple girder canopy with a glazed roof, partly original and partly post-war, runs about half the length of the platform.



Picture 4.73 Partly original canopy over the platform of Stanmore Station

4.2.6 Prevalent and Traditional Building Materials and Detailing

4.83 The houses in the Conservation Area are two or three storeys high, with a number of characteristic recurring architectural features, in keeping with their Modernist style. These include, flat roofs often with additional sundecks, geometrical massing of flat surfaces, and windows of a range of geometrical shapes, and a two or three storey curved bay which often includes a staircase. Although this has been covered to an extent within the 'Architectural Qualities' section, some of these features and others are outlined in more detail below. In the case of semi-detached houses, these elements are used to create an appearance that is roughly symmetrical. It is essential for any proposed alterations not to disturb the balance, symmetry and geometrical interest of these buildings.

- **Brickwork / Concrete**

4.84 All of the houses are built from brick, but some were designed to have extra surface rendering on top to give the appearance of concrete as a key building material, and to contrast strongly with large expanses of Crittall windows. This is integral to their special character as buildings of the Modernist Style. The Valencia Road houses for example were all built from brick which was originally rendered in white snowcrete such as survives at number 2. Numbers 1-4 Kerry Avenue were constructed with concrete brick, faced with Ibstock bricks. Numbers 5 and 6 used Fletton bricks on concrete brick foundations, and were also faced with Ibstock bricks, and finally rendered in white snowcrete.

4.85 Some of these houses that were part of the original 1930s building projects intentionally have some exposed brickwork, for example, numbers 2, 3 and 4 Kerry Avenue (number 3 is pictured below). This complements their intended starkness of design. Some houses that were

not part of the original 1930s building project are constructed more fully of exposed brickwork to add a more traditional character, yet also again to complement the intended starkness of design. Number 14 Kerry Avenue and Kerry House are of yellow brick, number 16 Kerry Avenue of dark-brown brick and number 1 Glanleam Road is of dark reddish/brown brick.



Picture 4.74 Exposed brickwork on the original 1930s Modernist buildings



Picture 4.75 Yellow brick of number 14 Kerry Avenue in the foreground and dark brown brick of number 16 Kerry Avenue in the background

- **Windows / shutters**

4.86 The windows for the Valencia Road and Kerry Avenue building projects were of steel, usually Crittall manufacture, to create strong geometrical shapes. This is an extremely important feature of these buildings as it forms part of the International Style. The windows generally consist of large flat expanses that help to break up the wall massing.

4.87 The style of those along Valencia Road and 1 Glanleam Road have more of a horizontal emphasis compared to those along Kerry Avenue, as they use delicate metal glazing bars to create prominent horizontal panes (see below left). Also, they display more individual examples of strong geometrical shapes, such as the stepped vertical rectangles on the curved bays of numbers 4 and 6 Valencia Road (see below right), and those on number 2 Valencia Road that follow the straight corners of the building to add to the strong geometrical form of the building. This adds to the intended individuality of these buildings.



Picture 4.76 Crittall windows that use delicate metal glazing bars to create prominent horizontal panes are typical of those on Valencia Road



Picture 4.77 Stepped Crittall windows, number 4 Valencia Road



Picture 4.78 Crittall windows sometimes follow the sharp corner of a building to emphasise the strong geometrical forms as above, and in the picture right, on number 2 Valencia Road



Picture 4.79 Original Crittall windows on number 2 Valencia Road

4.88 Along Kerry Avenue the original Crittall windows have a more vertical emphasis. Numbers 1-6 do so as they use strong vertical glazing bars to divide up tall rectangular windows, without, or with only one of the, additional horizontal bars found along Valencia Road running through (see pictures below).



Picture 4.80 Vertical emphasis of Crittall windows along Kerry Avenue, at 4 Kerry Avenue, and right at 5 Kerry Avenue



Picture 4.81

4.89 Interestingly corner properties numbers 5 and 6 Kerry Avenue use a mix of both the Crittall designs found in the Conservation Area. This is because the distinctive curved Crittall windows on these buildings have the rows of horizontal glazing bars running through, and the flat window on number 5 Kerry Avenue introduces individuality and a horizontal emphasis to the design (see pictures below).



Picture 4.82 Original windows complement the strong



Picture 4.83 Flat window on number 5 Kerry Avenue

geometrical design of the building

4.90 Unfortunately though, despite the above original characteristic windows, a number of original windows have been replaced with plastic or aluminium, which have a crude, bulky and heavy appearance. Where used on the curves of the building these have a particularly poor appearance as they detract from the strong geometrical lines of the building. All windows not of original manufacture should be replaced with metal frames in the Crittall style, in keeping with the architectural character. It is very unlikely that it would be appropriate to alter the opening sizes or change the window detailing today, since the originals were such a carefully considered and designed feature.



Picture 4.84 Replacement of original Crittall windows here detracts from the intended delicate nature of these windows and the strong geometrical lines and form of the buildings

4.91 A small number of the buildings have rectangular shutters around the windows (numbers 2, 3 and 4 Kerry Avenue), which contributes to their strong geometrical form and so to the integrity and completeness of the original design. Number 5 Kerry Avenue also used to have this feature.



Picture 4.85 Original shutters on number 4 Kerry Avenue



Picture 4.86 Original shutters on number 3 Kerry Avenue complement the Modernist Design

- **Iron railings / Sundecks**

4.92 The sundeck feature is integral to the healthy outdoor ideals associated with the Modernist design. Iron railings were added as part of the sundeck features of the 1930s building projects on Valencia Road and Kerry Avenue, often above the first floor and above the garages. Their strong horizontal lines contribute to the original International-style form. Few appear to remain, making those that are still in place all the more important to retain. Those attached to numbers 2 and 4 Valencia Road are particularly attractive in character.



Picture 4.87 The sundeck feature represents the ideals of a healthy outdoor living, integral to the Modernist designs of these buildings



Picture 4.88 Original railings are integral to the sundeck design

- **Doors**

4.93 Some houses either retain original doors, or employ designs, that are in keeping with the Modernist architectural interest of the area. These are simple timber doors, that contain strong geometrical glazed forms within them. Where possible original doors should be retained, or any replacements proposed should harmonise with both the building they adorn as well as the overall character of the Conservation Area.



Picture 4.89 Rectangular design of the glass panel to the door of number 3 Kerry Avenue complements the Modernist style



Picture 4.90 Strong geometrical shapes to the door of number 4 Valencia Road complements the Modernist style

- **Garages**

4.94 In the Valencia Road and Kerry Avenue housing groups, those houses that are a near symmetrical reflection of each other are without exception joined by garages (see pictures below). These are therefore integral to their original design, helping give a cohesive quality to the Conservation Area. They also help ensure vehicles do not clutter the front driveways. Some have original railings above (see Iron railings / Sundecks section above).



Picture 4.91 Garages between numbers 1 and 3 Kerry Avenue, number 3 with the original sundeck feature above



Picture 4.92 Garages between numbers 4 and 6 Valencia Road, number 4 with the original sundeck feature above

4.2.7 Streetscape

- **General**

4.95 The streetscape in the Conservation Area is generally of a high quality, being relatively uncluttered by signage and enhanced with well kept gardens and roadsides. However, there has been a steady, piecemeal erosion of the unifying characteristics of the streetscape in some areas, particularly in terms of the introduction of hard surfaces into front gardens and poorly considered landscaping. Valencia and Glanleam Roads and the upper end of Kerry Avenue are all private roads.

4.96 The west side of the lower end of Kerry Avenue is the best preserved in the Conservation Area in terms of the original design. However, the east side of that road is a clear example of the overall harm that can occur as a result of piecemeal, inappropriate changes largely due to excessive hardsurfacing of front gardens and different designs of boundary treatments.



Picture 4.93 Low boundary walls do help to unify the lower east side of Kerry Avenue

4.97 Both sides of the lower end of Kerry Avenue benefit from the presence of the green island, an unusual street feature that softens the hard elements of the street-scene as well as adding a feel of seclusion. The island itself remains much the same as when it was designed but would benefit from greater care.



Picture 4.94 Central green island adds integral greenery to the Lower Kerry Avenue

4.98 As you head to the upper part of Kerry Avenue, the street-scene becomes rural with the road bordered on each side by wide, very well maintained grass verges.

- **Boundary treatments**

4.99 The boundary treatments of the conservation area are indicated by the map below.



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Picture 4.95 Kerry Avenue Conservation Area Boundary Treatments © Crown copyright. All rights reserved 100019206, 2010

4.100 The original low walls that are characteristic of the area are constructed of concrete bricks ('Dunbrik'), which is all part of the special International style of the area, and are stepped in design (see photographs below). This remains in tact along the west side of the lower end of Kerry Avenue and so retains the original landscaping concept. Although in places on the other side these original walls have been replaced or topped by hedges and soft-planting, they remain low and as such are a unifying characteristic of the area. The low wall height displays the soft front gardens in this area to advantage, which themselves act as a foil to the starkness of the architecture.



Picture 4.96 Original low boundary treatment to number 5 Kerry Avenue of Dunbrick, typical of those original boundary treatments within the Conservation Area



Picture 4.97 Original low boundary treatment to number 5 Kerry Avenue looking southwards

4.101 Along the north side of Valencia Road where treatments are still in place they are slightly higher (about double that of those along Kerry Avenue) reflecting the slope of the land. Otherwise, they consist of low vegetation allowing through views to the buildings and retaining the soft amenity of the area. On the south side of Valencia Road to the back garden of number 5 Kerry Avenue and onwards, the boundary treatments consist of high hedges which help to provide the soft amenity of the area, and past number 5 Kerry Avenue, this also helps to conceal views to architecture that is not in keeping with the Modernist style.



Picture 4.98 Thick hedge boundary treatments past the rear garden of 5 Kerry Avenue on the south side of Valencia Road help conceal architecture that is less in keeping with the Modernist style

4.102 As on the lower part of Kerry Avenue, most of the property boundaries along the upper part are low which helps to unify the area. Whilst a replacement, that to number 1 Glanleam Road remains which allows excellent views through to the soft, green garden amenity space (pictured below). Along the upper part of Kerry Avenue though the boundaries though are often formed of high vegetation so that even though the amenity of the gardens is lost, the soft nature remains. The lack of signs, clutter and pavement reinforce the atmosphere of informality.



Picture 4.99 Low boundary treatment to number 1 Glanleam Road allows good views through to the garden greenery



Picture 4.100 Boundary treatment to number 2 Valencia Road on the upper Kerry Avenue side is typical of the taller, hedges here that form boundary treatments

4.103 Boundary treatments are important to the area as they provide definition to the street scene and maintain the distinction between the public and private space. In this Conservation Area the low walls and clusters of shrubs and trees add to the soft, suburban landscaped character. The boundary between houses is usually well planted, with many mature trees facing onto the road and on the island in lower Kerry Court.

4.104 Around the open space in Kerry Court, there is white chain fencing that follows the Conservation Area's boundary on the curved sides of Kerry Court, which emphasises well the designed nature of the Conservation Area's plan form (see photograph below).



Picture 4.101 White chain fencing that follows the Conservation Area's boundary on the curved sides of Kerry Court emphasises well the designed nature of the Conservation Area

- **Floorscape**

4.105 The roads are concrete and tarmac surfaced. Although concrete is an appropriate material with a slightly rough and natural texture that blends well with the area, as with tarmac, there is a need for works to the surface.

4.106 The road surface on Valencia Road (a private road) has been disrupted by the addition of speed humps and an associated assortment of white lines that appear to be “stuck” on to the concrete, creating an alien feature in an otherwise harmonious street-scene. There have also been unsuccessful attempts to cover up old yellow lines at the side of the road with thick grey paint. Altogether this area of streetscape could be substantially improved were appropriate surface materials and sensitive design solutions to be applied. However, on the whole the absence (as in upper Kerry Avenue), or the restrained use of, road markings help to retain the area's atmosphere and feel of open space.

4.107 Valencia Road is bordered on each side with narrow well-maintained grass verges without trees on them and granite kerbs as shown on the photograph below left. These are broken in places by driveways detracting from the continuity of the grass verges. Wider well-maintained grass verges are to be found on the south side of Glanleam Road and on both sides of the upper end of Kerry Avenue (pictured below). These are very important as they contribute to the soft, semi-rural character of the area, though again these are broken in places by driveways.



Picture 4.102 Wide grass verges, shown here along Valencia Road, add to the soft, semi-rural character of the area



Picture 4.103 Grass verge along west side of Upper Kerry Avenue - additional driveway openings detract from the continuity of grass verges in the area



Picture 4.104 Wide grass verges are important along east side of Upper Kerry Avenue adding to the semi-rural character

4.108 A new concrete pavement has been added to both the east and west sides of the lower end of Kerry Avenue, running the length of this road. However, this is entirely in keeping with the character and appearance of the area.

- **Driveways and front gardens**

4.109 Most properties have an open driveway, set between the low boundary treatments, though those on upper Kerry Avenue use gates. Front gardens are mostly covered with grass and other soft landscaping (see pictures below).



Picture 4.105 Front garden greenery of number 5 Kerry Avenue is characteristic of the area



Picture 4.106 Alternate view of characteristic front garden greenery at number 5 Kerry Avenue

4.110 However, pressure for more hard-surfacing to increase front parking threatens to affect the intended soft nature of the estate, and presents a more urban feel, which is at odds with the semi-rural character of the area. It does so by cutting through the grass verges which are integral to the area's character and by reducing the amount of front garden greenery that complements the area's architectural qualities. Indeed, some of the properties have seen front garden space being used in part or entirely for parking, with little attempt to retain soft landscaping (see map below). The introduction of more hardsurfacing causing barren areas of paving are sometimes made more obvious by the use of inappropriate surfacing, such as crazy paving or bright materials. Also, the use of front gardens for parking means vehicles block views through to the high quality architecture. Any driveway should therefore seek to retain existing greenery, or introduce more, wherever possible and use permeable materials. Plain paving in muted colours or asphalt are more appropriate. No more than one driveway entry to a property should be introduced.



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Picture 4.107 Kerry Avenue Conservation Area Hardsurfacing © Crown copyright. All rights reserved 100019206, 2010



Picture 4.108 Excessive hardsurfacing introduces a barren appearance at odds with the intended design of the Conservation Area

4.111 The inappropriate treatment of the front gardens has been especially detrimental to the harmony of the street-scene on the east side of the lower end of Kerry Avenue. This was originally planned as soft, amenity spaces, yet the front gardens in this stretch have all been hard surfaced to some degree in materials such as red concrete blocks and crazy paving in yellow and pink.

Although to some limited extent the hard surfacing has been ameliorated by planting, some soft front gardens have been transformed into hard forecourts. This makes the retention of existing soft landscaping here all the more important.

4.112 Valencia Road's front gardens are a mixture of original soft spaces and low walling and, unfortunately, some inappropriate tarmaced driveways and boundaries. Overall, the original impression of soft shared amenity space supplied by the front gardens remains but there is a need for careful control over development proposals if the appearance of the road is not to become eroded like lower Kerry Avenue.

- **Street furniture**

4.113 There is very little street furniture to be found in the area, enhancing the semi-rural, uncluttered nature of the area. Along with the lack of signs, clutter and pavement towards the north of the Conservation Area, this creates an atmosphere of informality. Any new items of street furniture should be carefully considered, and only introduced when necessary and where they are in keeping with the area's character.



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Picture 4.109 Kerry Avenue Conservation Area Street Furniture © Crown copyright. All rights reserved 100019206, 2010

4.114 The open and uncluttered space of Kerry Court and the grass verges that furnish roads on Valencia and Glanleam Roads as well as upper Kerry Avenue, positively contribute to the area's character, not only by virtue of being attractive in themselves, but also for their openness, allowing uninterrupted views of housing groups.

4.115 The majority of street lamps are made of concrete and attractively blend in with the area as a whole, being of interesting design with a curved form holding the light fixture (see the photograph below). There are however a few relatively new street lamps in aluminium grey which are unsympathetic and inappropriate. Further use of these should be resisted, with any replacements being appropriate to the character and appearance of the conservation area.



Picture 4.110 Original concrete street lamp on lower Kerry Avenue complements the Modernist designs of the area

4.116 The use of signs in the area has been kept to a minimum and those existing are relatively unobtrusive, excepting the junction on Kerry Avenue where there is overuse of insensitively large signs. This could be substantially improved by the use of multi-signs of smaller size.

4.117 The semi-circular grass area of Kerry Court contains several concrete posts, to stop vehicles parking on the grass and therefore helps preserve the semi-rural character of the area; one is missing. There is a traditional pillar box on Kerry Court (pictured below) that forms a pleasing aspect of the street scene.



Picture 4.111 Traditional red pillar box

4.118 The amount of street furniture outside Stanmore Station, particularly due to signage, telecommunications cabinets, bins and guard rails, does create a cluttered appearance in places. This would benefit from rationalisation.

- **Summary**

4.119 In summary, the street-scene in Kerry Avenue Conservation Area remains simple and relatively uncluttered throughout contributing to the semi-rural character of the area. Areas for improvement include the junction of Valencia Road and Kerry Avenue, where more appropriate speed control measures are needed; the island which requires tidying up and on-going maintenance, and the road surfaces which in some places require consolidation and/or replacement.

4.2.8 Green Spaces and Ecology

4.120 Greenery exists throughout the Conservation Area, softening the streetscene and providing a high quality setting for the buildings. This is explored partly within the 'Streetscape' and 'Townscape' sections of this document.



Picture 4.112 Kerry Avenue Conservation Area Important Streetscene Greenery and Open Spaces © Crown copyright. All rights reserved 100019206, 2010

4.121 Retaining trees and green spaces was an important part of the philosophy behind the creation of this estate, made clear by the statement in the *National Builder* (1935): 'not a tree will be felled or alteration made in the land other than those that may in detail become absolutely unavoidable, purchasers on the look out for houses under permanent guarantee that the existing environment will remain, will find in this estate the location they desire'.



Picture 4.113 Lower Kerry Avenue, showing the tree island on the left

4.122 Examples of important green spaces include Lower Kerry Avenue's central island, which consists of mature trees, including large horse chestnuts, willows and some shrubs which create a soft belt in the centre of the road acting almost as a screen between the two sides. This lends a feeling of seclusion and privacy to the area that is enhanced by the vegetation found in the front gardens of these properties. It is also an important green space as it forms part of the formal designed layout of the road. Indeed, the island had been laid out prior to the commencement of building in the Avenue. There are also mature trees in upper Kerry Avenue, near to the entrance to the Stanmore County Park.

4.123 Grass verges form another important green space as they help to soften the streetscene and help to give the impression of longer gardens and complement the setting of the buildings. These are vital to the semi-rural character of the area.

4.124 The area of open semi-circular grass space within Kerry Court acts as a good and well defined entrance to the axial Kerry Avenue. The open gardens, as a planned part of the area's character, perform an important visual amenity function in the area that contributes greatly to the spacious character of the Conservation Area.

4.125 The trees in the Conservation Area are safeguarded by the Conservation Area status (under Section 211 of the Town and Country Planning Act 1990) as well as by the numerous Tree Preservation Orders served in the area. The extent of the existing Tree Preservation Orders are shown in the map above. Further Tree Preservation Orders may be required where the trees are threatened or their future retention prejudiced.

4.126 The Council will attach special importance to the retention and replanting where necessary of trees in garden areas which make a major contribution to the overall street-scene and special character and appearance of the area. The lack of street trees in this area intensifies the value of adjacent street side gardens and trees forming attractive views within the Conservation Area.

4.127 The Conservation Area contains little intrinsic ecological or nature conservation interest in terms of habitat or rare species. However the large garden plots and the variety of tree and shrub species support a range of fauna. The location of the Conservation Area, adjacent to Stanmore Country Park is such that there is a wider range of birds in the area when compared with similar clusters of housing. Visiting birds may include the sparrowhawk, tawny owl, cuckoo, woodcock, and all three species of woodpecker. The occasional mammal may also stray into the area including foxes, weasels, squirrels and rabbits.

4.3 Summary of Conservation Area

4.3.1 Summary and Main Assets

The assets of the Conservation Area derive from a combination of factors including:

1. The high quality of architecture, reflected in the number of locally listed and positive unlisted buildings.
2. The unified and attractive character, defined by the 1930s period architecture and planning.
3. The location of the area on the edge of the green belt and the associated semi-rural quality derived from a low density of development.
4. A unified and cohesive nature of the estate's layout, form, building line and grain reflecting the speculative development projects of the 1930s.
5. The medium-scale of buildings within the Conservation Area, as properties are of two or three storeys.
6. The good open and enclosed spaces, as well as the level of soft landscaping and street-scene greenery.
7. Attractive long distance views and shorter views within, into and out of, the conservation area.
8. The generally high standard of maintenance of properties, grounds and grass verges.

4.3.2 Problems, Pressures and Potential for Enhancement

4.128 Problems and issues have been touched upon in the previous two sections and are comprehensively outlined in the following table. The table includes elements that are found to put pressure on the special character of the area as well as identifying areas where there is opportunity for enhancement. The following section, entitled 'Management Strategy' addresses any issues raised. In dealing with development proposals within the area the Council will be mindful of securing opportunities to address/overcome such issues or any subsequent pressures.

Pressures, Issues or Potential for Enhancement:	Address:	Description:
Local and national designations for buildings	Throughout	Some of the buildings may be worthy of a higher designation. Positive unlisted buildings such as number 1 Glanleam Road may be worthy and benefit from local listing, whilst some other buildings could be worthy of statutory listing.
Infill Extensions and Two/Three-Storey Extensions	Throughout	<p>The constancy of scale and building line is very important in contributing to the cohesiveness of the Conservation Area as a townscape. The unified way in which these groups of houses have been laid out, means that the addition of extensions at the side, and sometimes at the rear, may well threaten the retention of original character. This is due largely to the importance of the variety of projecting and recessing mass, which is integral to the houses architectural interest.</p> <p>There is demand for significantly extending properties, particularly to the rear, especially to increase the number of bedrooms. The properties, however, were never designed to accommodate such large extensions. If extensions are not carefully considered and respectful to the original design they have the effect of creating large expanses of additional bulk and top-heavy appearance, detracting from the historic interest of the building and from its architectural integrity. They can create substantial 'box like' extensions. Large extensions also compromise the garden setting.</p>
Windows	Throughout	There is increasing pressure to make homes warmer and reduce heating costs. The first thing that residents tend to think of to reduce the amount of heat loss is to replace original, single glazed windows, when other forms of insulation, for example, in the roof or through draught proofing are just as, if not more effective, yet would be less visually damaging. So, there is pressure to replace original Crittall windows, of which few survive, and similar style replacements, with those of non-traditional materials and designs. This would erode the unity and integrity of the area's architectural detailing.

Pressures, Issues or Potential for Enhancement:	Address:	Description:
Doors	Throughout	Occasionally original doors of traditional type and materials have been replaced. This detracts from the area's intended uniformity.
Porches	Intermittent throughout Conservation Area	Porches have been added in places which detract from the original integrity of the Modernist designs of these buildings.
Boundary Treatment / Front Garden	Throughout	Low walls are important to the area's open nature, loss of these characteristic boundary treatments would have a detrimental impact on the streetscene (see 'Streetscape' section for the importance of these boundary treatments and types). Additionally where gardens and boundary treatments are not properly maintained the integrity of the area is eroded.
Grass Verges and Street Trees	Throughout	Grass verges and street trees are vital to the Conservation Area's character. Where grass verges have been lost in the Conservation Area there is opportunity to make enhancements by reinstating them. Pressure for additional driveways could threaten these.
Hardsurfacing of gardens and associated creation of driveway access points	Throughout	The open and soft nature of front gardens is vital to the special character of the Conservation Area and an asset to the local area. Too much hardsurfacing creates an urban appearance, which is incongruous to the garden suburb context. It is also incongruous with the original philosophy behind the creation of the estate which was that no vegetation should be removed unless absolutely necessary (see 'Green Spaces and Ecology' section). Large expanses that are impermeable also make it difficult for water to drain, and, as such, increases the likelihood that water will run off into the road, increasing chances of flooding.
Bins	Front gardens throughout Conservation Area	Household refuse bins are beginning to be stored in front gardens. These have the effect of visually cluttering the streetscene and detract from garden greenery and the dwelling-house.

Pressures, Issues or Potential for Enhancement:	Address:	Description:
Street furniture	Concrete posts in Kerry Court; Street lighting throughout Street furniture outside Stanmore Station	<p>There are a few concrete posts missing from Kerry Court which act as a marker of the area of open space.</p> <p>There is a mix of lighting throughout the area, some of which are concrete and blend in with the area's character. However there are some relatively new street lamps in aluminium grey of unsympathetic design and inappropriate quality. There is therefore opportunity to upgrade and standardise this lighting within the estate.</p> <p>Street furniture outside Stanmore Station, particularly due to signage, telecommunications cabinets and bins and guard rails, does create a cluttered appearance in places.</p>
Streetside Maintenance	Intermittent throughout Conservation Area	<p>Since Valencia Road, Glanleam Road and Upper Kerry Avenue are private roads, the local residents have a responsibility for maintaining the streets. The Council collects rubbish but is not involved in any other maintenance issues. The grass verges are important in retaining the semi-rural feel to the area, whilst this and the well-maintained tarmac is important in retaining the well cared for character to the area. A lack of funds in the future could mean the special character of the area would suffer.</p>
Energy Efficiency - Solar Photo-Voltaic or Solar Thermal Equipment and Flues, forming part of a Biomass Heating System or as part of a	Throughout	<p>These are encouraged but need to be sensitive to the character of the conservation area. The new General Permitted Development Order (2008) means in occasional instances these types of development can occur without planning permission, even in a conservation area but generally they need to be concealed from the streetscene.</p>

Pressures, Issues or Potential for Enhancement:	Address:	Description:
Combined Heat and Power System		
Air Conditioning Units	Throughout	Air conditioning units can be very visually obtrusive, particularly where they are poorly sited and visible from the streetscene.
Satellite Dishes	Throughout	Satellite dishes usually need planning permission in a conservation area. Siting could be at odds with clean-cut lines of the Modernist architecture.



Picture 4.114 Bins clearly visible from the public highway, Lower Kerry Avenue add clutter to the streetscene

4.3.3 Public Consultation

4.129 This document, and the associated management strategy, will be subject to public consultation. Views will be sought from residents, the document having been made available both on the Harrow Council website and at the Civic Centre on Station Road in Harrow. The document will subsequently be amended to reflect the responses received from the consultation exercise and will be adopted in due course as part of the Stanmore Conservation Areas Supplementary Planning Document, as part of the Council's Local Development Framework.

4.4 Conservation Area Management Strategy

4.4.1 Purpose of the Strategy

4.130 Conservation Area Appraisals provide an analysis of the character and appearance of the conservation area to identify those elements that should be protected as well as opportunities for change, improvement or enhancement. This Management Strategy uses this analysis to look forward and set out how the area's character will be preserved or enhanced. It sets out guidance to protect and preserve the area and actions to enhance it. Each section is linked to the relevant policy guidance, which provides the framework for the future management and enhancement of the conservation area. The following proposal statement provides a list of actions, related to pressures, issues or opportunities for enhancement identified in the previous section.

4.131 Unless otherwise stated, the following should be regarded as a statement of intent. There are no set time limits. However, it is important to note that Conservation Area Appraisals and Management Strategies will be reviewed every 5 years.

4.4.2 Management Proposals

4.132 Pressures, issues and opportunity for enhancement are outlined in the linked Conservation Area Appraisal and are addressed in the following table.

Pressures, Issues or Potential for Enhancement:	Address:	Description:
Local and national designations for buildings	Throughout	Propose buildings as Listed or Locally Listed Buildings where appropriate.
Pressure for extensions including infill extensions and two / three-storey extensions	Throughout	<p>Extensions need to be carefully considered to avoid compromising character. Infill extensions will not always be deemed appropriate. The Council will expect that where extensions infill at ground level, these would need to harmonise with the character and appearance of the dwelling and the area, including retention of the intended strong geometrical form of the building. They should also retain the characteristic low density of development and the medium scale of properties within the area.</p> <p>Where a second or third-storey extension is proposed to infill a rear indentation this will not be considered favourably by the Council because all inherent architectural modulation would be lost. Retaining the original architectural cubic massing characteristic to the area's 1930s buildings is very important in helping to preserve the character and appearance of the Conservation Area.</p>

Pressures, Issues or Potential for Enhancement:	Address:	Description:
		Extensions into the original sundeck feature would not usually be considered appropriate, particularly above garages, since this is such an important original International style feature.
Windows	Throughout	<p>Residents are encouraged to remove any windows made of modern, unsympathetic materials, namely plastic, aluminium or uPVC, and to replace them with appropriate metal framed ones. The Article 4 (2) Direction that is in place ensures any replacement windows need to either preserve or enhance the character of the area.</p> <p>Where it is proposed to replace windows for energy conservation reasons it should be noted that there are a number of options to reduce heat loss instead of the replacement of windows, ranging from using thicker curtains to insulating the loft or draught proofing (see the 'Energy Efficiency' box below). Any replacement windows would need to be carefully detailed to match the originals. Therefore, existing and proposed elevations and sections to a scale of 1:10 or 1:20 would be required to consider the application. It should be noted that where double glazing is used this can mean the glazing bars appear artificially stuck on which would be out of character with the Conservation Area. Unauthorised alterations when noted will be reported to the Planning Enforcement team.</p>
Doors	Throughout	Unauthorised works should be reported to the planning enforcement team
Porches	Intermittent throughout Conservation Area	An Article 4 (2) Direction is in place states that planning permission is required for the erection or construction of a porch outside any external door of a dwelling house.
Boundary Treatment / Front Garden	Throughout	The Article 4 (2) Direction is in place to manage proposals to alter boundary treatments. The Council will continue to encourage residents to replace and maintain low-walling and soft landscaped boundary treatments to enhance the garden suburb character of the Conservation Area.

Pressures, Issues or Potential for Enhancement:	Address:	Description:
Grass Verges and Street Trees	Throughout	The interruption of grass verges and the loss of street trees will not be encouraged. Maintenance of concrete kerbs will be encouraged. Careful consideration will be given to the creation of an additional Article 4(2) Direction is proposed to ensure that planning permission is required to create an access route for cars which would cut through the driveways. No more than one access route for cars is normally appropriate since this cuts through grass verges and detracts from the soft landscaping of front gardens.
Hardsurfacing of Gardens and Associated Creation of Driveway Access Points	Throughout	The Article 4(2) Direction is in place to manage proposals to hardsurface front gardens. As part of the General Permitted Development Order (2008), the Council will continue to insist that: residents alter or replace hardsurfaced areas with permeable materials, do not increase the area of hardsurfacing wherever possible, and where possible reduce the area of hardsurfacing to allow for more planting to enhance the appearance of the Conservation Area and to increase opportunity for rainwater to soak away. It is not considered that the grids / mats to go over areas of soft landscaping that allow grass to grow through, but also allow cars to park, are a good compromise since the grass becomes of a very poor quality and parked vehicles detract from views through to buildings. It would unduly erode the green space. This view is strengthened by a recent appeal decision along Valencia Road. Also, see 'Grass Verges and Street Trees' box above.
Bins	Front gardens throughout Conservation Area	The Council will encourage the screening of refuse bins and where possible encourage additional planting to enhance the area.
Street Furniture	Concrete posts in Kerry Court; Street lighting throughout;	Multi-signs or signs of a smaller size could be introduced to reduce the impact of over-sized road signs on the streetscape. Missing posts around Kerry Court could be replaced. Gradual replacement of the aluminium street lamps with more sympathetic designs would be welcomed.

Pressures, Issues or Potential for Enhancement:	Address:	Description:
	Street furniture outside Stanmore Station	The street furniture around Stanmore Station could benefit from being reduced, rationalised and reordered to reduce the sense of the area being cluttered. Signage for example could be reduced in size.
Streetside Maintenance	Throughout	Maintenance by local residents is encouraged as most of the roads are private roads.
Energy Efficiency - Solar photo-voltaic or solar thermal equipment and flues, forming part of a biomass heating system or as part of a combined heat and power system	Throughout	Highlight to residents the importance of undertaking basic energy efficiency works prior to opting for the installation of micro-generation equipment. Such works include appropriate loft and wall insulation and draught proofing. English Heritage has a range of guidance on the different considerations involved in the use of micro-generation technologies in conservation areas, which can be accessed on their Historic Environment: Local Management (HELM) website by entering 'energy' into the search engine in the English Heritage section of the guidance library at www.helm.org.uk .
Air Conditioning Units	Throughout	It is important that these are carefully sited and integrated so they are as concealed and unobtrusive as possible. Usually this will entail installation where not visible from the streetscene.
Satellite Dishes	Throughout	Report unauthorised dishes to planning enforcement.

4.4.3 Reviewing the Conservation Area's Boundaries

4.133 Whilst they are outside the Kerry Avenue Conservation Area, the linear areas stretching down Valencia and Glanleam roads, and curved Kerry Court are fundamental to the area's character since they follow the original formal, planned layout of the estate. They also contribute to the setting of the Conservation Area as they are comprised of single family dwelling houses, which preserve the quiet suburban character of the area. Also, number 14 Valencia Road follows the Modern Movement principles demonstrated within the Conservation Area. The houses in Kerry Court currently have a neutral contribution to the area's setting since they are of a small to medium scale, follow the curved layout and have large stretches of grass before all the houses to retain a sense

of openness. It might therefore be suitable to consider extending the Conservation Area, for example, to include the Kerry Court Houses in the future, to help ensure the prevention of development that might adversely affect the distinctive nature of the Kerry Avenue Conservation Area.

4.134 However, it is not considered necessary to amend the boundary of the Conservation Area at present. This is because it is considered that there is a sufficient management framework in place to preserve these characteristics since, where development requires Planning Permission and is within the immediate setting of the Conservation Area, it should preserve or enhance the setting of the Conservation Area. This already is a requirement in statute under the Listed Buildings and Conservation Areas Act 1990 as section 72 of this states that 'special attention shall be paid to the desirability of preserving or enhancing the character or appearance' of a Conservation Area. At the same time national Planning Policy Statement 5 is a material planning consideration whenever development proposals are put forward to the Planning Department. Policy HE9 of this confirms that the significance of a designated heritage asset can be harmed or lost through development within its setting, and policy HE10 obliges local planning authorities to identify opportunities for changes in the setting of heritage assets that would enhance or better reveal their significance and to treat favourably applications that preserve those elements of the setting that make a positive contribution to, or better reveal, significance.

4.4.4 Article 4 Directions

4.135 'Article 4 Directions' remove some of the 'permitted development rights' usually associated with residential properties. Normally, these 'rights' mean that planning permission is not required for a range of minor works from changing windows and doors to the hard surfacing of front gardens. However, in sensitive areas, such as Conservation Areas, these 'permitted development rights' can result in works that detract from the character of the area. The effect of an Article 4 Direction is to require planning permission for various types of work that previously did not require permission. The purpose of the Direction is to preserve and enhance an area of special architectural and historic interest, with an emphasis on management, rather than restriction. It is not used to stop otherwise reasonable development, rather it allows the Council to have greater control over aspects of design and materials used in proposed development.

4.136 There is an Article 4 Direction in place to control aspects of development that could damage the special character of the area as shown in the box below. Within the Kerry Avenue Conservation Area an Article 4(1) Direction was confirmed by the Secretary of State for the Kerry Avenue Conservation Area on 4th June 1982. This covered only the properties numbers 1-6 Kerry Avenue, and numbers 2-10 (even) Valencia Road. This Article 4 Direction was rescinded on 25th March 1999 in place of a more appropriate Article 4(2) Direction which has been in force since 1st February 1999. This was made under Article 4(2) of the Town and Country Planning (General Permitted Development) Act 1995 to control residential development.

4.137 Please note that the following Article 4 Directions are in addition to the standard planning controls that can be found in the Council's leaflet, 'Conservation Areas - Residential Planning Guidelines', which has been updated to reflect changes in the Planning process as of 1st October 2008.

Article 4(2) Direction in Kerry Avenue Conservation Area

Applies to:

Glanleam Road	1
Kerry Avenue	1-6 (inclusive), 14, 15 (Kerry House) and 16
Valencia Road	2-10 (even)

Where fronting a highway, waterway or open space the following works require planning permission:

The enlargement, improvement or other alteration of a dwelling house.

The erection or construction of a porch outside any external door of a dwelling house.

Development consisting of:

- The provision within the curtilage of a dwelling house of a hard surface for any purpose incidental to the enjoyment of the dwelling house as such; or
- The replacement in whole or in part of such a surface.

The erection, construction, maintenance, improvement or alteration of a gate, fence, wall or other means of enclosure.

The painting of the exterior of any building or work enclosure.

The demolition of the whole or any part of any gate, fence or wall or other means of enclosure.



Key

Permitted development is controlled and therefore planning permission is required, where fronting a highway, waterway or open space, where it relates to:

- 1) The enlargement, improvement or alteration of a dwellinghouse
- 2) The erection or construction of a porch
- 3) The provision within the curtilage of a dwellinghouse of a hard surface, and the replacement in whole or part of such a surface
- 4) The erection, construction, maintenance, improvement or alteration of a gate, fence, wall or other means of enclosure within the curtilage of a dwellinghouse
- 5) The painting of the exterior of any building or work
- 6) The demolition of the whole of any gate, fence or wall or other means of enclosure

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4.138 You can download the relevant planning application form, known as 1APP, from the planning section of the Council's website. There is currently no fee for planning applications required for Article 4 works.

4.139 An additional article 4 (2) direction is proposed to help protect the grass verges within the conservation area which form part of the area's special interest. This is outlined within the box below.

An Article 4 Direction is proposed to require planning permission for all residential properties within the Conservation area where it faces a highway, waterway or open space for:

- 1) The formation, laying out and construction of a means of access to a highway.

4.4.5 Support

4.140 Relevant parties can contribute to the preservation and enhancement of the conservation area. These include: local residents and property owners, as well as national societies such as the 20th Century Society. They should be involved in all stages of devising ideas for management and enhancement of the area.

4.141 The above enhancement and improvement proposals and other possible future schemes require funding. Much of the works would need to be completed by private owners, but the council will continue to apply for grants wherever possible, for example, to the Harrow Heritage Trust. There may also be scope for securing planning gain funds towards improvements to the public realm, where the Council is responsible for these.

4.142 In line with English Heritage's guidance it is essential when planning works within Conservation Areas that a considered approach, which preserves or enhances the areas character or appearance is adopted. Where a conflict with general planning and highways policies occurs special care must be taken to find a solution that meets both the needs of the local community and the historic environment.

4.4.6 Guidance

4.143 The national Planning Policy Statement 5 Practice Guide gives general advice and guidance on the principles to consider when proposing repairs or alterations within Conservation Areas and within their setting (see section 6 of that Practice Guide).

4.144 To ensure consistent decision making, the following guidance has been identified as being of key relevance to this area and should be read with reference to the conservation area appraisal.

Maintaining Kerry Avenue Conservation Area's Townscape and Built Character

To ensure that the character of the conservation area, and its setting, is both preserved and enhanced, all new development should:

- a) Respect the existing layout and historic form of the townscape and streetscene, especially its building lines and heights, and not diminish the gap between buildings.
- b) Complement existing buildings and the space around them in terms of bulk, design, siting, detailing, scale, materials and use. Any extensions will be encouraged to be at the property's rear and subservient in scale to the original property, as well as match the existing house in design and materials.
- c) Not entail side extensions that significantly reduce the gap between buildings, intrude into areas of open space, or diminish the architectural balance or detailing of the main building.
- d) Respect the distinctive architectural style and harmonise with the character of existing buildings in terms of design, siting, detailing, scale and materials. The overall character of a group of buildings will need to be maintained.
- e) Avoid impeding important views within, into and out of the conservation area, including those between buildings or into areas of open space.
- f) Retain original design features (as identified within the character appraisal), and where replacement is necessary, the architectural detailing should closely match that of the original. Replacement features resulting in the loss of distinctive features (such as Crittall windows and railings) will be resisted, as will the use of traditional windows and doors constructed of non-traditional materials.
- g) Not involve the painting of unpainted brick surfaces or the addition of cement render.
- h) Ensure material alterations to buildings protect the appearance of elevations that face onto a highway, including alterations to chimneys and rooflines. Dormers and rooflights on front and side roofslopes will be discouraged.
- i) Retain visually important boundary treatments which are a characteristic of Kerry Avenue's Conservation Area. Replacement fencing should replicate the originals and reuse materials where possible.
- j) Not entail the positioning of satellite dishes and aerials in prominent positions.
- k) Usually avoid change of use to flats and other institutional uses.
- l) Ensure microgeneration equipment is carefully sited to protect streetscene views and built fabric.
- m) Not lead to traffic and parking generation detrimental to the visual character of the area.

Maintaining Kerry Avenue Conservation Area's Greenery and Open Spaces

To ensure that the soft character of the conservation area is both preserved and enhanced Harrow Council will:

- a) Encourage the retention and improvement of both public and private green spaces and open land, including trees, hedgerows and grass verges.
- b) Discourage development on existing areas of open land that have been defined as contributing to the character of the conservation area.
- c) Further protect trees, and groups of private trees, by creating additional Tree Preservation Orders where appropriate.
- d) Discourage development that adversely affects significant trees.
- e) Seek to retain, or where necessary, replace street trees.

Maintaining Kerry Avenue Conservation Area's Streetscene

To ensure that the character of the streetscene is both preserved and enhanced, Harrow Council will:

- a) Refer to existing policy on tall structures where telecommunications equipment or tall wind turbines are proposed.
- b) Encourage the utility companies to install the minimum amount of new and replacement street furniture and to locate this sensitively in suitable locations.
- c) Encourage the retention, or reinstatement, of traditionally designed street furniture and materials, such as street lamps and paving. Wherever possible replacement street lamps and other items of street furniture should be in keeping with the area's character in terms of design, materials and location.
- d) Encourage street furniture to be well sited and designed and for redundant and unsightly street furniture to be removed where opportunities occur.
- e) Encourage the retention of original and appropriate floorscape materials, such as grass and granite kerbs, and ensure replacement floorscapes respect the character and appearance of the area in terms of materials and extent.
- f) Require the retention of visually important boundary treatments which are characteristic of the area.