

Appendix 2 – Proposed Additions to the List of Locally Listed Buildings

- 1) Stanburn Blast Shelter, in the grounds of Stanburn School, Abercorn Road, Stanmore

Proposed by Angela Lawrence on behalf of Stanburn School, opened on 25th April 1938. Just over a year later in September 1939, war was declared and the school quickly developed a role at the heart of the community, a role it has revived in recent years as an invaluable historic and educational resource.

Historic Interest: The school's location physically and historically is highly significant in terms of its value as a heritage asset and as part of the nation's military history. Stanburn School is located just over 2 miles from RAF Bentley Priory, an area which suffered significant bombing during the Blitz and was a prime target for attack along with an American Intelligence base located just six miles away in Bushey Hall. Bentley Priory was RAF Fighter Command Group 11 Headquarters where Prime Minister Winston Churchill had offices during the D-Day landings in 1944 and from where Air Chief Marshall Lord Downing planned and executed the Battle of Britain. RAF Stanmore Park formed part of No 11 Group Headquarters at Bentley Priory (closing only relatively recently in 1997). The unit played a significant role in the Battle of Britain, Air Offensive Europe 1942-45 and the Cold War 1946-91.

The nearby Stanburn School also played its part being used as a training centre for the ARP Air Raid Precaution Wardens. During Christmas 1939, air raid shelters were built in the school grounds to protect the children and staff in the event of enemy bombing raids. Trench shelters were dug on the playing field, together with a blast shelter on the school boundary. The trench shelters were subterranean but the blast shelter was a free-standing building of red brick with a roof made from a complete block of reinforced concrete. In 1945 one of the last V2 rockets landed near the school causing considerable destruction to surrounding houses, however the Blast shelter remained.

Rarity and Authenticity: The mere existence of the Blast shelter is highly significant as many blast shelters were destroyed because they were found to be dangerous. This one is even more of a rarity as it has been restored and re-integrated within the community. Stanburn was professionally restored in 2005 and in 2008 opened as a school museum which has since flourished. It is now a significant heritage asset which is also being inventively re-used as a historic record and teaching resource, directly relating to and commemorating its original function and history. Of the Blast shelters that remain, hardly any have been restored to their original state, nor are they actively looked after.

Architectural Design and Interest: Blast shelters have no claim to architectural innovation or exceptional design quality or decorative features, however the relative intactness of this one and the fact that it remains naturally deems it architecturally significant.

The shelter is a simple rectangular space with entry points at each end, concealed behind partially dividing internal walls. In design terms, if the door is on the surface and will be exposed to the blast wave, the edge of the door is normally counter-sunk in the frame so that the blast wave or a reflection cannot lift the edge. If possible, this should be avoided, and the door built so that it is sheltered from the blast wave by other structures. The most useful construction is to build the door behind a 90°-turn in a corridor (as present at Stanburn) that has an exit for the overpressure. A bunker commonly has two doors, one of which is convenient, and in peace time use, and the other is strong. Naturally, the shelter must always have a secondary exit which can be used if the primary door is blocked by debris.

The principle space is divided lengthways through the middle to form two narrower spaces, now used for displays and teaching. The interior brick walls have now been painted white and are lined with historic resources and photographs. Replica benches have been made and are cantilevered from the walls. When restored the building was damp proofed and new exterior doors were fitted together with new lighting to ensure its safe use for today's community. The school, since opening the Blast shelter, has been able to collect some original artefacts which adds to the history and the shelters engagement with the local community, some of whom were at the school when the shelter was in use.

Evidential Value: The Blast Shelter has already been recognised locally, being awarded the Bobby Feakins Shield by the Harrow Heritage Trust and some exceptional comments in the Schools 'Outstanding' Ofsted Report in 2009. The building now plays a vital role in the school's education programme and within the wider community, including other schools within the Borough offering various outreach programmes. These include:

- Harrow Heritage Museum
- RAF Hendon
- Imperial War Museum
- Chiltern Open Air Museum
- Goodwood Revival
- Bentley Priory

This historic example of a Blast shelter is rare. It provides one of the most engaging ways for people of all ages to learn about their heritage and engage collectively with our shared history. To recognise the value of this heritage asset feels particularly pertinent in the centenary year of WWI and as we recognise the efforts and lives given over the past century in conflict. It is important to protect this building and its inherent value, now and for the future. The school's work so far with the Blast Shelter has been recognised based on its historic and educational merits, and it is only appropriate now that these are recognised formally through local listing.

Source of Information:

Folder of information provided by the School and a site visit.

2) 'Solid Surf', Harrow Skate Park, Byron Recreation Ground, Harrow

Harrow Skate Park, or 'Solid Surf' was designed by Adrian Rolt of G-Force and built in 1978 by Skate Park Construction. Rolt's designs are still considered to be the best of their kind, constructed of shotcrete (pressurised concrete), and based on the Californian prototypes which themselves derive from elements of the public realm such as empty swimming pools and drainage conduits, common along the Californian coast at the height of the sports popularity. Indeed the pool at Harrow Skatepark was based on the keyhole pool at Skateboard Heaven in Spring Valley, California. *Iain Borden, Skateboarding, Space and the City: Architecture and the Body, (Berg, 2001) p.70-1*

Architectural Design and Interest: Solid surf is one of the most noted skateparks in the UK, due to its age and design, and is favourably compared to other classic seventies skatepark designs such as Marina del Rey (Los Angeles) and "Pipeline" (Upland, California) in the USA. *The City Cultures Reader (Routledge Urban Reader) by Malcolm Miles and Tim Hall (Routledge 2003), page 43.*

The Harrow Skate Park consists of a number of bowls or hollows of various shapes, scooped out of the level surface of the recreation ground and surfaced using pressurised 'shotcrete' – the latter given a coarse aggregate finish to increase friction. A concrete 'lip' surrounds each bowl. The areas between were all originally grassed, but were concreted over in the eastern part of the site c.2003 to allow a smoother transition between one bowl and the next. The site as a whole forms an east-west rectangle, and is surrounded by a high chain-link fence.

Features include:

THE PEANUT: near the western edge of the site – a roughly oval bowl comprising two unequal lobes.

THE SLALOM: along the northern boundary of the site – a long straight runway with a ramp to the west and a double-lobed bowl (known unofficially as 'the Bollocks') to the east. Mid-way are two timber and metal 'grindboxes', installed c.2010.

THE CLOVER: south of the Slalom – four small bowls of unequal depth, arranged in a clover-leaf formation with a shallow concrete lip separating each from each.

THE POOL: east of the Clover – a deep twin-lobed bowl with a ramp at one end and a metal rim, the inside painted blue with mosaic edging to resemble a Californian swimming pool.

THE SNAKE: on the eastern boundary – a serpentine formation, shallow at one end and gradually deepening towards the other.

THE HALF-PIPE: south of the Snake – a deep capsule-shaped bowl, its sides swept up into freestanding walls.

The remains of a further feature, **THE PERFORMANCE BOWL**, lie beneath the grass to the east of the Peanut. This was a deep, irregularly shaped bowl with an upswept wall (similar to those on the Half-Pipe) at one side. The wall was demolished when the site closed in the early 1980s, and for this reason the Performance Bowl has never been brought back into use and remains infilled.

South of the Peanut is the former **FREESTYLE AREA**, essentially a flat concrete surface with a ramp at one end. Since 2009 this has been submerged beneath a timber structure comprising three semi-cylindrical ramps.

Between the Freestyle Area and the Half-pipe is the former **SHOP**, a prefabricated metal kiosk installed by the entrepreneurs who reopened the site in the late 1980s.

Rarity: The high quality technical design, (developed and advocated by Rolt), relative rarity and intactness of the park has afforded it a privileged status among the sport's aficionados and it is recognised as one of the two most intact surviving and still operational members of a small national collection. Others include the 'Barn' at Brighton, 'Skatecountry' in Bristol and the 'Maddog Bowl' in London's Old Kent Road – all constructed of shotcrete and employing a series of standardised elements inspired by Californian prototypes. Their fundamental character, a series of concrete-filled depressions in the ground has made it relatively easy to destroy most skateparks. With this in mind, the protection of 'Solid Surf', a rare cultural architectural asset, is felt to be of considerable importance.

Additional Factors – Historic, Cultural and Social Associations: While most purpose-built skate parks of the 1970s were the result of a fairly short-lived craze, they represent a unique period of cultural history that should be celebrated regardless. The social and cultural value of the park is exemplified by the fact that it is still in operation, despite various periods of decline and proposals for redevelopment, all of which so far have been successfully stopped.

Since the seventies the park has been the starting ground for a number of professional skaters and BMX users such as Steve Douglas. Furthermore, its significance has been noted by the leading architectural historian Professor Iain Borden who stated it was used in the eighties by "the best-known London skaters and 'H-Boyz' (Harrow regulars)". *Iain Borden, Skateboarding, Space and the City: Architecture and the Body, (Berg, 2001) p.124.*

Harrow Skatepark, also known as 'Solid Surf' was considered by English Heritage for national designation in August 2013. It was turned down, despite the report recognising its significance within the minority culture of skating which was at its height during the late 1970s and has continued to have a cult following since. The report noted that while Harrow Skatepark is of 'undoubted local interest' and 'unusually intact', the best and the most-preserved of the surviving 1970s parks is the 'Rom' at Romford. Also designed by Adrian Rolt, it is roughly contemporary with Harrow, but agreed to be both technically superior and physically more complete.

Since being turned down in August 2013, the 'Rom' in Essex, acknowledged as Harrow's big sister skatepark, and also designed by renowned skatepark designer Adrian Rolt of G-Force, has been designated as a listed building at Grade II (11 September 2014). With this in mind and in advance of the following statement, it would seem only appropriate that Harrow Skatepark be granted local listing protection.

In conjunction with the national listing of the Rom in Hornchurch Essex, English Heritage Sports Historian Simon Inglis conducted the 'Played in London' project, in part resulting in the aforementioned decision. As part of his extensive research Inglis stated "We honed in on 'the Rom' because of the six or seven survivors from the 1970s, it retains more of its original features than any other and is still essentially complete. We were also impressed by the skatepark at Harrow, and many skateboarders will be familiar with the old skateparks at Kennington and Stockwell, plus of course the famous concourse at the South Bank". Another recent article in the Guardian dated 31st October 2014 entitled "After Rom in Essex, other skateparks that deserve heritage status – in pictures". The article notes Harrow is the sister park to the Rom, only emphasising the argument for local listing. <http://www.theguardian.com/lifeandstyle/gallery/2014/oct/31/after-rom-in-essex-other-skateparks-that-deserve-heritage-status-in-pictures>

Harrow Skate Park or Solid Surf is an icon of the British skateboard scene, the sister park to the now nationally listed 'Rom' and thus an important and enduring strand in late-C20 and contemporary youth culture. With this in mind, it is felt that Harrow Skate Park should be locally listed in order to acknowledge and protect its architectural, social, and cultural significance not only in Harrow but also as part of a small national collection of iconic architectural phenomena.

Source Information:

Iain Borden, *Skateboarding, Space and the City: Architecture and the Body*, (Berg, 2001) <http://www.theguardian.com/lifeandstyle/gallery/2014/oct/31/after-rom-in-essex-other-skateparks-that-deserve-heritage-status-in-pictures>

The City Cultures Reader (Routledge Urban Reader) by Malcolm Miles and Tim Hall (Routledge 2003), page 43.

3) South Harrow Station, Northolt Road, South Harrow

South Harrow station, as it is currently known, opened on 5 July 1935 to replace the earlier station sited 200m further south that had opened on 23 June 1903 (already locally listed) as the terminus of the Piccadilly Line Extension from Acton Town. The 1935 station constituted a major part of the Western Piccadilly line extension programme for London Underground. Its architect was Charles Holden, now regarded as one of the foremost mid-twentieth century British architects and consultant architect to the Underground Group for much of the early and mid 20th century. Holden carried out major works for the company including Piccadilly Circus station (1924/6), the Morden extension stations on the Northern line (1926) and the Piccadilly line stations of 1932/33. In addition many of the 1935-40 'New Works Programme' stations were undertaken by Holden as well as ancillary structures for London Transport including bus shelters. During this period, much of the work was carried out under Holdens direction, designed and detailed by Adams Holden Pearson with the working drawings carried out by Stanley Heaps, the London Undergrounds Architect. Holden's major works include 55 Broadway (for the Underground Group in 1929) and from 1931 the new buildings for the University of London (including Senate House). Holden was awarded the RIBA Royal Gold Medal in 1936.

Architectural Design and Interest: The majority of Holden's stations are now statutorily listed, and while South Harrow Station was refused national listing in 2011, a number of other Holden stations were upgraded and so it now seems only appropriate for South Harrow to be granted local listing. It was noted in the 2011 report that English Heritage recognised that the protection of London Underground is very important, and indeed Holden's involvement with London Underground is thought by many to be one of the most successful ages of architectural identity and 'complete' design for London Underground. This was inspired and driven in part by the fundamental principles of the DIA (Design Industries Association) of which Holden and Pick were members. The stations designed by Holden for the Piccadilly Line between 1929 and 1934 are rightly regarded as classics of Modernist design and have subsequently been highly influential to future station architecture. Furthermore, 29 of Holden's stations are currently listed, with Southgate, Sudbury Town, Oakwood and Arnos Grove listed at Grade II*, while 55 Broadway, London Underground Headquarters is listed Grade I.

The station itself is situated along Northolt Road on a complex site with platforms and tracks elevated on an embankment adjacent to the over-bridge. The station has three entrances – two adjacent to the bridge abutments and one to the north-east into the adjacent bus lay-by. All entrances originally had doors (now lost) and the bus station entrance was in-filled to create a secure ticket office that replaced the original ticket passimeter (c1988) that stood, centrally, in the main ticket hall. The station itself was part of a much wider design approach which saw "town planning applied to the railway", improving both passenger comfort and movement while aiding the stations operational efficiency. *AHP/13/4 The Architect and Building News 8 January 1932 Modern Railway Architecture.*

Externally the station consists of a series of stepped terraces. At entrance level the structure extends in the form of a round-fronted retail unit. Lower walls are in 'No.3 dark purple Welsh' bricks and upper levels in an Essex handmade red brick, all laid in Sussex bond. Many header bricks were deliberately burnt to a dark blue grey colour. Fair faced concrete, with exposed aggregate, was used for the window surrounds and roof structure along with Crittall glazing for the upper levels – the retail units used bronze faced and timber elevations.

Internally the ticket hall is faced in the typical biscuit-cream faience, with a blue banding lining the space, and fluted cream tiles (with blue details) line the ring beam. Within the faience on the back wall of the hall are inset bronze features such as a clock and a now-disused train indicator. Clerestory windows light the ticket hall. The staircases rise to the platforms to form the canopies, in brick and concrete, with inset accommodation rooms. To save marking and damage to the concrete columns these are faced to mid-height in brown quarry tiles.

Sadly, as is common with Holden stations of this date, there have been some modifications, however most of these are revisable in nature and do not drastically detract or mask the principle architectural intentions of Holden's original design. In fact many of Holden original features remain, including:

- Original light fittings to external canopies
- Original bronze framed train indicator and sign boxes within ticket hall
- Framed inset analogue clock in ticket hall
- 'Public Telephone' signs in ticket hall
- Bronze handrails, and detailing, on staircases
- Inset timber seats at half landing levels
- Illuminated sign boxes on canopies
- 1938-signs manual platform number signs
- Original 'Holden' style lampposts and fittings on unused sections of platform, now very rare indeed.

The original 1903 station building, a good example of a DR Extension station of that date, unusually has also survived and is now used as offices. It would only seem fitting that its younger sibling is now locally listed too, as this station marks and demonstrates two significant phases of design and development for the London Underground.

The most notable modern interventions are the modern ticket gates and secure ticket offices. The incremental visual clutter (notably the poorly conceived safety railings to roof levels and, internally, poor cabling and equipment positioning) is reversible and a more sympathetic lighting system, better recalling the original globe tungsten system, could be designed and easily incorporated. Largely though, much original detail and the overall architectural vision and identity remains intact and in use.

Fundamentally, this is an important local example of a station, still in use, and with a rich architectural and planning history which is well documented. It plays an important role in local and city life – both in terms of the transportation needs and the development of the suburban landscape that so radically altered this part of Middlesex in the 20th Century. It was designed by an architect of acknowledged national and international stature, whose impact on the visual and architectural appearance of London has been compared and likened to Sir Christopher Wren.

Source Information:

Adams Holden Pearson Archive, RIBA V&A Archives
David Lawrence Bright Underground Spaces 2008.

4) The kiln house, drying sheds, historic walls, 19th century summerhouse and 2 wells on Common Road, Stanmore

Historic Interest and Associations: A building was first recorded on this site on Benjeman Hares 1612 map as Brick Kiln House. From the mid 17th century under the occupation of the Bodimeades, a lease was granted for ‘a cottage or dwelling house, a kiln to burn brick, tile and lime, various other buildings and structures’. By the mid-C18 the Bodimeades’ brick kilns had become one of the most significant industrial enterprises in North Middlesex. In 1790, the house passed (via marriage) into the hands of the Blackwell Family (later part of Crosse and Blackwell –food manufacturers). The property remained in the family until 1933 but ceased to operate as a brickworks in 1912.

Architectural Design and Interest: In the later Georgian period, the old house was remodelled to create a dwelling of greater architectural pretension, the external walls rebuilt in brick and a new wing added on the west side. The only specific account of works to the house are bills of 1782 which mention the demolition of the ‘old parlour’ and provision of a new parlour with a high plaster frieze, a new staircase and kitchen. A letter sent in 1984 from a descendant of the Blackwell family to the owner of Kiln House however states that the house was ‘nearly destroyed’ in a great storm of 1818 and subsequently enlarged. A great gale is recorded on 4 March of that year in which ‘many houses fell in London’. The date of 1782 however is stylistically consistent with the parlour wing that remains today, and is of greatest interest. During the later 18th and 19th centuries, a series of incremental additions were made to the house. Sadly the interesting juxtaposition of additions made during this period is no longer visible as the house was subsumed into a large extension in 1983, doubling the footprint and formalizing the appearance of the previously accretive architectural composition, together with significant interior alterations. However, the majority of the exterior fabric of the 18th century house remains, forming the exterior shell of the West wing. It is this that is of particular note and for which local listing protection is sought to protect against future additions or alterations that may render the historic fabric entirely illegible.

The Historic England report recommending the de-national listing of the kiln house in April 2014 notes that ‘The house nonetheless retains considerable local interest for its surviving fabric, for its long historic associations with the brick-making industry in Harrow Weald, and for its later associations with the Blackwell family’.

Group Value: As part of a historic kiln house site and brickworks, a number of other structures remain and should fall within the local listing designation. Remaining within the site is a statutory listed kiln (previously one of three) and associated with this and the house, are a couple of historic wells and a series of drying sheds. The drying sheds were significantly altered and rebuilt mostly in the style of the original buildings in the 1980s works, reusing some of the original roof tiles. Whilst not original in material composition, they do follow the historic footprint and contribute significantly towards the group value and setting of the buildings which should be read and understood as a complete composition. In addition, the partial remains of an 18th century walled garden exist within the grounds that are relatively rare with most walled gardens being later in date. The site also contains a decorative late 19th century summerhouse and ornamental walls dating to the 1920s.

The kiln house, drying sheds, summer house and walls were removed from the national list in March 2014 due to the substantial changes in the 1980s, however the report noted “They (the buildings) are, however, of local interest as a reminder of the brick works here, a once important local industry”. The same is true of the historic wells on the site. It is with this in mind together with the historic and architectural importance discussed above, that the Local Authority seeks to recognize and protect, the value and importance of these as local heritage assets with significant special interest.

5) The former Herga Cinema, 113 High Street, Wealdstone

This building has architectural and historic interest given its interesting 1939 Art-Deco and Modernist design mix designed by the local Harrow based architect, Arthur Percival Starkey. Starkey is of note for cinema design as he originated the distinctive Odeon style, with the cladding of cream fainence tiles. His first was in South Harrow — similar theatres followed in Kingsbury, Colindale, North Finchley, Sudbury and Wealdstone. All Odeons could seat at least 1,000. All these have been demolished although Starkey’s smaller former Herga cinema in Wealdstone is intact and in use as an electronics store. Starkey’s former Crescent Cinema in Leatherhead has been Grade II listed.

The Herga cinema was independently run throughout its life. The proscenium opening was 46 feet wide. It had a very short life (12 years) as a cinema and closed on 23rd June 1951 with Yvonne De Carlo in “The Desert Hawk” and Macdonald Carey in “Mystery Submarine”. It was converted into a meeting hall. From January 1986 it became a snooker club and by the mid-1990’s was in use as a warehouse. The building has been converted into retail use and is currently a Victor Electronics Ltd. Store.

6) North Lodge, New Lodge, the Bothy, historic walled kitchen garden, conservatory and two stone bridges off Old Redding

North Lodge, New Lodge, the Bothy, historic walled kitchen garden, conservatory and two stone bridges off Old Redding are a series of associated buildings and structures that form part of Grimsdyke estate. They built by the nationally important architect Richard Norman Shaw in 1872 for painted Fredrick Goodall on an estate of about 110 acres as part of a planned landscape in association with the principal Grimsdyke house (now grade II* listed) in a simplified Gothic / late-Elizabethan style. Whilst one other entrance lodge is nationally listed and a stable block locally listed, and these buildings are curtilage listed, and/or part of a conservation area or registered park and garden, these buildings have no recognition is their own right. Shaw's design for the house included aspects of Gothic revivalism, added to a late-Elizabethan style, which included high red-tiled gables, tall clustered chimneys and leaded lights. Shaw built a series of associated buildings and structures to mirror the style of the main house but in a simplified manner. The two stone bridges incorporated flint from the ruined church at Stanmore. These structures and buildings are also of significance as the estate was later owned in 1890 by W.S. Gilbert of Gilbert and Sullivan. The model farm was built for Gilbert in the 1890s. It still stands. The wall is in a relatively good condition. Similarly, a number of barns and outbuildings/farm buildings survive in good condition looking out over open farmland. It appears as a good historic agricultural grouping.

The Bothy and North Lodge are both of roughly the same scale and are both two-storey dwelling houses, with red brick on the ground floor and rough cast and mock timber framing on the first floor under a clay tile roof. The mock Tudor style mullioned windows and heavy front doors complement the style of the main house, as well as contributing to the rural feel of the area. North Lodge is a picturesque cottage of two storeys with rooms in the roof, with two gabled dormers. It is brick, roughcast, and half-timbering with leaded light windows. The first floor is jettied. The houses pick up on the detailing of Grimsdyke in a greatly simplified and restrained way, appropriate to their scale. New Lodge is a very slightly later addition to the grouping but because it matches the architectural qualities of those initially laid out it appropriately blends in with its neighbours. The historic walled kitchen garden and conservatory is historically significant and a good deal of the wall remains though the conservatory is in very poor condition.

Appendix 3 – Proposed buildings to be removed from the list

1) 66 Hutton Lane

This building now no longer fulfils local listing criteria. This is because the buildings appearance is no longer “a strikingly unaltered example of a pre-fabricated building that formed the building type for one of the estates, known as Hutton Gardens, built by the British Iron and Steel Federation in the late 1940s”. This estate had comprised two-storey prefabricated houses designed by Sir Fredrick Gibberd, a very significant modernist designer. However, none of them exist in their original form with original features. No. 66 has had its original door and Crittal Hope windows replaced, therefore the overall composition and use of materials has deteriorated from the original design and is no longer preserved.

Source of information: site assessment, Bridget Cherry and Nikolaus Pevsner’s ‘The Buildings of England London 3: North West’.

2) The George, Marsh Road

This building was of local interest. The local list description read: ‘Built 1889. Detached brick building, with decorative brick doorbelling to eaves’. However, the building was located outside of a conservation area and no planning permission was required to demolish it. The building was demolished in 2013.