

Grade II Listed Ealing Town Hall Ealing Greater London

Built Heritage Impact Assessment



for

Mastcraft Ltd

CA Project: 661245

CA Report: 18737

January 2019



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SUMMARY

Project Name: Grade II Ealing Town Hall
Location: Ealing, Greater London
NGR: 517528, 180725

In December 2018 Cotswold Archaeology were commissioned by Mastcraft Ltd to produce an updated Built Heritage Impact Assessment for the Grade II Listed Ealing Town Hall, Ealing, Greater London. This Assessment comprises the results of a Historic Building Survey and an assessment of Ealing Town Centre Conservation Area, which considers the heritage significance of these designated heritage assets and the potential development effects upon this significance.

Ealing Town Hall is a striking but not especially notable example of later Victorian neo-Gothic civic design, its primary façade developed in three phases from 1888 to 1930. Whilst the Town Hall is stylistically unified and appears to be of one phase of construction, it is considered that the two later phases are of lesser architectural significance, other than in affirming the need to provide additional office and public spaces as the local authority's remit was expanded. Ad-hoc infilling to the rear of the Town Hall reflects these same pressures, the rear of the building markedly less unified than the primary frontage and west-facing elevation which includes a fine rose window to the Victoria Hall.

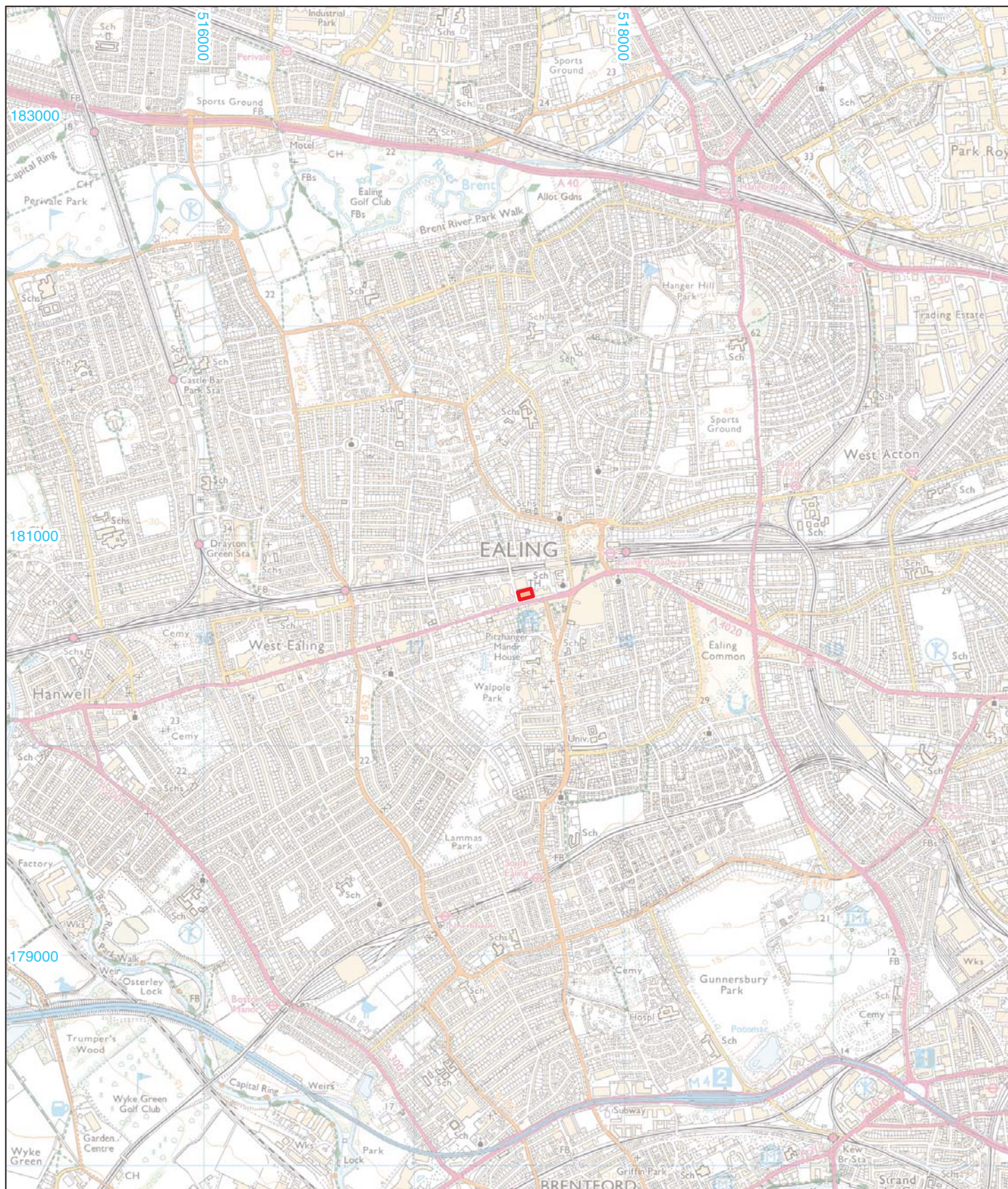
Internally, Ealing Town Hall is in fact a two-centred building, this a result of the 1930 extension which created a second entrance, effectively bisecting the Town Hall, with two clusters of offices. The quality of its interior décor and detailing varies between council and public areas on the one hand, and the more mundane and functional service spaces on the other. This is further reinforced by 20th-century alterations which have resulted in further remodelling of historic fabric. The special interest of Ealing Town Hall is as an example of late neo-Gothic town hall design by Charles Jones, to provide additional space and facilities for increasing civic and local government responsibility, which was further extended as commitments continued to expand.

The proposal to convert the Town Hall into a hotel will require the demolition and remodelling of the centre, rear area of the building. The proposed development is therefore largely confined to the area of ad-hoc infilling to the rear of the building. This area reflects the periodic and ongoing need for reasonably well-lit space for undertaking council and related functions, and comprises an erratic, rather untidy agglomeration never intended to be publicly visible. In terms of impact upon historic fabric it is considered that whilst the

proposed remodelling is extensive, the affected historic fabric is of mostly modest significance. It is therefore considered that whilst the proposed development will result in considerable areas of demolition, those elements of the building that contribute to its special interest will be preserved. The physical changes to the Listed Building have been subject to consultation with Historic England and the Local Planning Authority, and it is agreed that they result in less than substantial harm to the significance of the Listed Building. Historic England 'do not consider this harm to be sufficient to raise an objection' to the proposals.

Externally, the historic fabric of the important facades of the Town Hall, namely those to the south and west, will remain unaltered. These elevations are important as the building was designed so that the southern and western-elevation would be highly visible. Whilst the proposed development will alter part of the street scene within Ealing Town Centre Conservation Area, it will appear subservient to the historic elements of the building. The proposals are not considered to harm any of the important elements of the setting of the Listed Building, and the character and appearance of the Conservation Area will be preserved. The Local Planning Authority have confirmed that in relation to the Conservation Area, any 'harm would not be sufficient to outweigh the public benefits of the proposals'.

Overall, it is considered that the proposals will result in harm to elements of the Listed Building which are of lesser heritage significance. Those features of the Listed Building that contribute to its special interest will be preserved as part of the proposed development and Section 66 and 72 of the Planning (Listed Buildings and Conservation Areas) Act 1990 are not triggered. In the context of the NPPF, the proposals are considered to result in less than substantial harm to the heritage significance of the Listed Building, and this harm should be weighed against the public benefits of the proposed development.



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PROJECT TITLE
 Ealing Town Hall, Ealing, Greater London

FIGURE TITLE
 Site location plan

0 1km

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PROJECT NO. 660886
 DATE 13/04/2017
 SCALE @A4 1:25,000

FIGURE NO.

1

1. INTRODUCTION

Outline

- 1.1. In December 2018 Cotswold Archaeology were commissioned by Mastcraft Ltd to produce an updated Built Heritage Impact Assessment for Ealing Town Hall, Ealing, Greater London (NGR: 517528, 180725, see Fig. 1), hereafter termed the 'building' or the 'Town Hall'. The proposals comprise the partial demolition, conversion, alteration and extension of the Town Hall to provide a new hotel and associated development. The Heritage Assessment comprises the results of a Historic Building Survey of the Grade II Listed Ealing Town Hall and an assessment of Ealing Town Centre Conservation Area.

Location and Landscape context

- 1.2. The Town Hall is located at the junction of New Broadway and Longfield Avenue within the town centre of Ealing, Greater London. The building is bounded by the main thoroughfare of The New Broadway to the south and Longfield Avenue to the west. To the north of the building is an area of public realm enhancement and the high rise residential blocks of Apsley House and Belgravia House which form part of the Dickens Yard development, to the immediate north and north-east of the Town Hall. To the east of the building is a narrow alleyway beyond which is an Edwardian terrace of shops along the northern extent of New Broadway.

Summary of development proposals

- 1.3. The development proposals comprise the conversion and redevelopment of the building to provide a hotel alongside maintaining the civic and community uses of the Town Hall. The proposals will involve partial demolition, alteration and extension of the central, rear parts of the building and a new construction integrated within the existing fabric (see the Design and Access Statement, ADZ Architects 2018a). The new structure will comprise of eight-storeys and will include 120x hotel rooms, along with publicly accessible amenities including a bistro and health and fitness suite. Civic functions and activities will still be undertaken within the eastern wing whilst a number of the civic rooms in the western wing (Telfer Room and Nelson Room) can serve as restaurants.

Scope and objectives

- 1.4. The scope of the Heritage Assessment is to assess the impact of the proposals on the Ealing Town Centre Conservation Area as well as the impacts of the proposals to the Grade II Listed Ealing Town Hall and its features of heritage significance. The

Heritage Assessment is informed by a Conservation Area Assessment and a Historic Building Survey. The key objectives of the Assessment are:

- to assess the significance of the Ealing Town Centre Conservation Area and Grade II Listed Ealing Town Hall;
- to assess the contribution of the setting of the above heritage assets to their significance, including the current contribution of the building to this significance; and,
- to assess the effect of the proposed development on the significance of the above heritage assets.

2. CONSULTATION AND ASSESSMENT METHODOLOGY

Consultation

Historic England

- 2.1. Following a pre-application meeting with Historic England on 14th February 2018, Historic England issued a letter on 28th February 2018 stating that whilst some harm will result to the Listed Building and surrounding Conservation Area, they 'do not consider this harm to be sufficient to raise an objection to these proposals'. Consequently, Historic England recommended that they do not need to be consulted again on the proposals at pre-application stage. Given this response, and the further positive revisions to the scheme made since these comments in February 2018 (see ADZ Architects 2018a, Appendix H), it is envisaged that Historic England will not raise an objection in relation to the proposals.

Ealing Council

- 2.2. Ealing Council provided pre-application advice on 26th October 2018. In assessing the effects of the proposals upon heritage assets, the Council sought independent advice from Alan Baxter Ltd. Alan Baxter had previously produced a Heritage Audit in 2007 (Alan Baxter 2007), and a Statement of Significance in 2018 (Alan Baxter 2018) to inform the Council's advice, and these documents have informed this Assessment where appropriate. Alan Baxter concluded that 'the current proposals are acceptable' and that demolition 'is mainly limited to areas identified to be of lesser or no significance' (Alan Baxter 2018, 9).
- 2.3. Consequently, Ealing Council consider that paragraph 196 of the NPPF is engaged in relation to the Listed Building, highlighting that the application will need to ensure that there are clear public benefits that would outweigh the 'less than substantial harm' to the significance of a designated heritage asset.
- 2.4. In relation to the Conservation Area, Ealing Council identify less than substantial harm to the character and appearance of the Central Ealing Conservation Area, alongside other identified heritage assets and their settings. However, in applying paragraph 196 of the NPPF, the Council state 'this harm would not be sufficient to outweigh the public benefits of the proposals' (EC 2018, 9). As such, consultation with relevant stakeholders has confirmed that the identification of less than substantial harm is agreed in relation to the Listed Building and Conservation Area.

2.5. Following review of an earlier iteration of this Heritage Impact Assessment (i.e. CA Report: 17217), Ealing Council, informed by the Alan Baxter assessments, identified the following additional requirements in support of the application:

- up to date townscape views with new buildings as they currently appear – Photos CA6 and CA11 are cases in point;
- An update to Figure CA7 to show all locally listed buildings adjacent to the Town Hall as well as the footprints of the completed buildings at Dickens Yard;
- with regard to Photo CA7, a heritage assessment of the impact of the loss of views (View 07A) of the clock tower from Dickens Yard;
- Updates to Figures 7 and 8 (ground and first-floor plans mapping significance) to clarify the contribution of those areas' currently left blank to the building's significance; and
- Additional significance maps for the basement, lower ground and second floors, as works in these areas will affect significant spaces.

2.6. The current Assessment has been updated in response to these requirements. Please note, the significance maps for the lower ground floor and basement are presented within a single figure (see Figure 7). Furthermore, the impact assessments (Section 5 and 8) has been updated in response to the finalised design plans.

Data acquisition

2.7. The methodology employed for this assessment is based upon key professional guidance including the *Standard and Guidance for Historic Environment Desk-Based Assessment* (Chartered Institute for Archaeologists, 2014), *Understanding Historic Buildings: A Guide to Good Recording Practice* (Historic England 2016a) and Historic England's *Conservation Principles* (2008).

2.8. Historic environment data was requested in April 2017 from the Greater London Historic Environment Record (GLHER). This data related to all known designated and non-designated heritage assets recorded at the time of enquiry, and included detail on monuments, buildings, findspots, historic land-use and previous archaeological investigations. In addition the following resources were consulted:

- The National Heritage List for England for information regarding World Heritage Sites, Scheduled Monuments, Listed Buildings, Registered Parks and Gardens, and Registered Battlefields.
- Ealing Local History Centre and the London Metropolitan Archives for historic cartographic sources, photos and published documentary sources.
- Online sources including the British Geological Survey (BGS) Geology of Britain Viewer; the National Library of Scotland, the British Library and Local Plan information.

Assessing Heritage Significance

- 2.9. Heritage assets are defined by the National Planning Policy Framework 2018 (henceforth, 'the NPPF') as 'a building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions because of its heritage interest. The term Heritage Asset includes designated heritage assets and assets identified by the local planning authority (including local listing)'. Designated heritage assets include: World Heritage Sites; Scheduled Monuments; Listed Buildings; Protected Wreck Sites; Registered Parks and Gardens; Registered Battlefields; and Conservation Areas. Non-designated heritage assets include sites held on the Historic Environment Record, in addition to other elements of the landscape understood to have a degree of significance meriting consideration in planning decisions (see below, Section 3).
- 2.10. Assessment of the heritage value (significance) of an asset sets out to identify how particular parts of a place and different periods in its evolution contribute to, or detract from, the identified heritage values associated with the asset. Heritage significance is defined in the NPPF as 'the value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset's physical fabric, but also from its setting'.
- 2.11. Current national guidance for the assessment of the significance of heritage assets is based on criteria provided by Historic England in *Conservation Principles, Policies and Guidance for the Sustainable Management of the Historic Environment* (English Heritage 2008). Within this document, significance is weighed by consideration of the potential for the asset to demonstrate the following criteria:

- **Evidential** value derives from ‘the potential of a place to yield evidence about past human activity’ (*ibid*, 28). It is primarily embodied by physical remains or historic fabric, but also includes buried archaeology;
- **Historical** value derives from ‘the ways in which past people, events and aspects of life can be connected through a place to the present’ (*ibid*, 28). Illustrative historical value depends on visibility in a way that evidential value does not; and ‘has the power to aid interpretation of the past [...] through shared experience of a place’ (*ibid*, 29). Associative historical value creates resonance through felt connections with a notable family, person, event or movement;
- **Aesthetic** value derives from ‘the ways in which people draw sensory and intellectual stimulation from a place’ (*ibid*, 30). Aesthetic value might be generated through conscious design and artistic endeavour, fortuitous and organic change, and the relationship of structures and materials to their setting; and
- **Communal** value is tied to historical (associative) value and aesthetic value, deriving from ‘the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory’ (*ibid*, 31). Communal value may be commemorative, symbolic or social. The latter is typically ‘associated with places that people perceive as a source of identity, distinctiveness, social interaction and coherence’ and might only be articulated when the resource is under threat (*ibid*, 32).

2.12. Further information on good practice in implementing historic environment policy in the NPPF is provided within the Historic England’s guidance *Historic Environment Good Practice Advice in Planning Note 2: Managing Significance in Decision-Taking in the Historic Environment*. This document provides advice on the assessment of the significance of heritage assets in support of applications for planning permission and emphasises that the information required regarding heritage significance should be no more than would be necessary to inform the planning decision.

2.13. A Heritage Gazetteer and Significance Report, *Ealing Town Hall: Heritage Gazetteer and Assessment of Significance* (Alan Baxter 2018), was commissioned by London Borough of Ealing to inform the proposals and accompanies the Planning Application and Application for Listed Building Consent. The content of the 2018 Alan Baxter report has been cited within this Assessment, where appropriate.

- 2.14. In relation to the Listed Building specifically, the assessment of significance reflects the language of the relevant legislation, making use of the terms such as ‘architectural and historic interest’ to describe those elements of the historic building that contribute to its ‘special interest’. As identified in the National Planning Practice Guidance (‘Conserving and enhancing the historic environment’, paragraph 008), the term ‘special interest’ is used to describe all, or part, of a Listed Building’s significance. The significance of a Listed Building therefore comprises those elements of ‘special interest’ (the reason why it was Listed or elements that would warrant its Listing), and those elements of lesser value that contribute to its broader heritage significance.
- 2.15. To help understand the relative significance of the various elements of the building it has therefore been discussed in terms of ‘special interest’ and other elements of broader heritage significance. The significance of the building has been assessed in accordance with the above methodology, and the results of the 2018 Alan Baxter report, and presented within a series of Figures (see Figures 7 to 11). Rooms have been identified as of interest based on their relationship to the significant principal elevations or their contribution to the understanding of the layout and use of the earliest phase of the Town Hall, and where they have retained large quantities of good quality fixtures and fittings.

Assessing Heritage Harm

- 2.16. The NPPF is clear that ‘substantial harm to or loss’ of designated heritage assets of less than the highest significance (including Grade II Listed Buildings, such as Ealing Town Hall) should be ‘exceptional’. Where ‘less than substantial harm’ is identified, the harm should be weighed against the public benefits of the proposal, including securing its optimum viable use.
- 2.17. The definition of ‘substantial harm’ used throughout the assessment derives from National Planning Policy and guidance. Any quantitative description of change (or harm) is avoided. Much like the scalar approaches to defining relative significance, those that adopt complex quantifying criteria are often weakened by generic definitions (i.e. ‘a moderate impact equates to significant changes to many of the attributes of the asset’). The Statements of Significance (the ‘what matters and why’) and a sound understanding of the character of the change brought about by the proposed development, as presented in this Assessment, allow for a transparent articulation of the nature of any potential harm.

2.18. To further assist in the decision-making process, a three-tiered approach is adopted to summarise the 'scale of the harm'. It is not used as the sole descriptive frame of reference, but just a simplistic summary. Again, the language used is entirely consistent with the NPPF and the Act and provides sufficient information to reach an informed judgement.

- Substantial harm: defined as change that '...would have such a serious impact on the significance of the asset that its significance was either vitiated altogether or very much reduced' (see Section 3.4 onwards)
- Less than substantial harm; and
- No harm (or 'preservation'), such that the attributes identified within the Statement of Significance of a heritage asset have not been harmed.

2.19. The NPPG provides the most appropriate definition of substantial harm, namely: 'in determining whether works to a listed building constitute substantial harm, an important consideration would be whether the adverse impact seriously affects a key element of its special architectural or historic interest'. As the NPPG states, 'substantial harm is a high test'. This has been further borne out by recent judgements, including the case of *Bedford v SOSCLG* [2013] EWHC 2847 (Admin) involving Airfield Farm, Podington, Bedfordshire, in which the decision maker stated that from reviewing the NPPF and associated guidance documents it is 'clear that the author(s) must have regarded substantial harm as something approaching demolition or destruction'.

2.20. The definition of 'less than substantial harm' is broad, and it is accepted that there is a spectrum of harm within this category. It is for this reason that a qualitative approach is often of far more utility. In the context of this Assessment, less than substantial harm equates to an adverse impact to – but one that does not 'seriously affect' – a key element of special interest, or, an adverse effect on an aspect of a heritage asset's significance of lesser importance/value (i.e. not an aspect of 'special interest').

Historic Building Recording

2.21. The building recording has been undertaken to Level 2 standards (a descriptive record) as defined in *Understanding Historic Buildings: A Guide to Good Recording Practice* (Historic England 2016a). The methodology has also been informed by Chartered Institute for Archaeologists guidance and Historic England's *Conservation Principles* (EH 2008). The building recording included the following elements:

- Building phase plans (Figs 4a and 4b) establishing an accurate record of the historic development of the historic building, informed by historic cartographic sources and the building inspection;
 - The completion of a photographic survey to Historic England Level 2 showing the building in its present condition (Appendix A and B); and
 - detailed recording of features which are of heritage significance (Figs 7 – 11).
- 2.22. The analysis was based principally upon a building inspection and existing planning documents. In addition, the following resources were consulted:
- Ordnance Survey and earlier mapping;
 - Greater London Historic Environment Record data; and
 - Academic literature on relevant historic buildings
- 2.23. A site visit, building visit and study area walkover survey was undertaken on 10th and 11th April 2017, in order to identify heritage assets not previously recorded within the Site and to assess potential effects on the significance of heritage assets arising from changes to their setting as a result of the proposed developments. The walkover was undertaken in good visibility. The building itself was inspected both externally and internally. The majority of the internal rooms and external areas of the Town Hall were inspected, the only areas not inspected were the roof and roofspace.

The setting of heritage assets

- 2.24. Historic England's document, *The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning Note 3* (Second Edition) (HE 2017), provides guidance on setting and development management, including assessment of the implications of development proposals. Quoting the NPPF, this guidance reiterates that 'the setting of a heritage asset is the surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral'. The extent and importance of setting is often expressed by reference to visual considerations, but may also comprise other elements that contribute to the ways in which a heritage assets is experienced, including factors such as noise, vibration and other pollutants or nuisances;

tranquillity, remoteness, 'wildness'; sense of enclosure, seclusion, intimacy or privacy; the rarity of comparable survivals of setting, and associative relationships between heritage assets.

- 2.25. The methodology for the assessment of the setting of heritage assets employed by Cotswold Archaeology has been informed by this guidance. A stepped approach is recommended for assessing the implications of development proposals. The first step is to identify the heritage assets affected and their settings. The second step is to assess whether, how, and to what degree, these settings make a positive contribution to the significance of the heritage asset(s), i.e. 'what matters and why'. This includes a consideration of the key attributes of the heritage asset itself, as well as the asset's physical surrounds relationship with other heritage assets; and the way in which the asset is appreciated. The third step (where appropriate) is to assess the effect of the proposed development on the significance of heritage assets through the consideration of the key attributes of the proposed development, including its location and siting; form and appearance; additional effects; and permanence. The fourth step is to maximise enhancement and minimise harm, and the fifth step refers to making and documenting the decision and monitoring outcomes.
- 2.26. In relation to development within the setting of a heritage asset, the guidance states that 'protection of the setting of heritage assets need not prevent change'. Change to setting is accepted in Historic England's guidance as part of the evolution of landscape and environment; it is whether they are neutral, harmful or beneficial to the significances that matters. A judgement by Justice Lindblom in *(The Queen) v. Sevenoaks DC* [2014] EWHC 1895 (Admin) states 'preserving', for both Listed Buildings and Conservation Areas in terms of character, appearance and setting, means doing 'no harm'. Thus 'preserving' does not necessarily mean 'no change'; it specifically means 'no harm'.

Conservation Area Assessment

- 2.27. A Conservation Area Appraisal and Management Plan for the Ealing Town Centre Conservation Area has been produced by Ealing Council (December 2007). This document assesses the special interest of the architectural heritage of Ealing Town Centre highlighting elements of special merit, which contributes to its character and provides an assessment of the actions needed to protect and enhance the special qualities of the Conservation Area. The Conservation Area Appraisal has been used to understand the significance of the Ealing Town Centre Conservation Area, which

in turn informed the assessment of how the Site itself contributes to its significance; and thereafter, the impact of the proposed development on the character and appearance of the Conservation Area.

- 2.28. Guidance as to managing change in relation to Conservation Areas is contained within *Conservation Area Designation, Appraisal and Management: Historic England Advice Note 1* (HE 2016b) as well as *Historic Environment Good Practice Advice Planning Note 3: The Setting of Heritage Assets* (HE 2017). Further guidance on researching and identifying the historical character of the historic environment is set out in the publications *Understanding Place: Historic Area Assessments* (HE 2017).
- 2.29. The aim of Historic Area Assessment is to identify those attributes of a Conservation Area that contribute to its significance, and therefore warrant protection. As the Historic England's *Understanding Place: Historic Area Assessments* (2017) indicates, Historic Area Assessments develop an understanding of the character of a Conservation Area and enables (amongst other outcomes) the identification of areas which could accommodate substantial change or wholesale redevelopment, characteristics or features that proposed developments should aim to retain or respect, and parts of the historic fabric that could be lost without reducing significance of the Conservation Area.
- 2.30. The identification of the contribution of location and experience is also identified as important when assessing the special interest (i.e. 'significance') of Conservation Areas. The significance of the Ealing Town Centre Conservation Area has been assessed in accordance with this guidance, and its setting has been considered in respect of that contained in *The Setting of Heritage Assets* (HE 2017). Further considerations identified in *Understanding Place: Conservation Area Designation, Appraisal and Management* (Historic England 2016) when assessing the significance of a Conservation Area includes 'historic development', 'Architectural Quality and Built Form', 'Open Space, Parks and Gardens and Trees', 'Character Zones', 'Positive Contributors' and 'Locally Important Buildings'. These attributes have been considered within the assessment below.

Limitations

- 2.31. This assessment is principally based upon a historic building survey which has been supplemented by secondary information derived from a variety of sources, only some of which have been directly examined for the purpose of this assessment. The photographs taken during the site visit undertaken in April 2017 have formed the

baseline for the Historic Building and Conservation Area Assessments. However it is noted that the townscape surrounding the Town Hall is subject to on-going developments and these developments and the effects of these development on the Ealing townscape has been acknowledged and incorporated within the impacts assessment. The assumption is made that this data, as well as that derived from other secondary sources, is reasonably accurate. The records held by the Greater London Historic Environment Record are not a record of all surviving heritage assets, but a record of the discovery of a wide range of archaeological and historical components of the historic environment. The information held within it is not complete and does not preclude the subsequent discovery of further elements of the historic environment that are, at present, unknown.

- 2.32. During the building survey most public areas of the Town Hall were accessible and viewed, but because of security considerations it was not possible to view every office. However, offices to the front of the building were viewed and a clear sense of their décor and relative significance was gained.

3. PLANNING CONTEXT

Legislative framework, national planning policy and relevant sector guidance

3.1. This assessment has been compiled in accordance with the following legislative, planning policy and guidance documentation:

- National Heritage Act 1983 (amended 2002);
- Planning (Listed Buildings and Conservation Areas) Act (1990);
- National Planning Policy Framework (2018);
- National Planning Practice Guidance: Conserving and enhancing the historic environment (online resource, accessed December 2018);
- Historic England, (2015a): Historic Environment Good Practice Advice in Planning: Note 2: Managing Significance in Decision-Taking in the Historic Environment; and
- Historic England, (2017): The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning (Second Edition)

Planning (Listed Buildings and Conservation Areas) Act (1990)

3.2. The Planning (Listed Buildings and Conservation Areas) Act sets out the laws on planning controls with regard of Listed Buildings and areas of special architectural or historic interest (Conservation Areas). The document states that, when making planning decisions with regard to developments affecting Listed Buildings or their settings, the local planning authority or the Secretary of State *shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest that it possesses* (Section 66).

3.3. Section 72 of the 1990 Act also states that with respect to any buildings or other land in a conservation area.....special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area. It should be noted that the Act clearly refers to land 'in' a conservation area in this regard.

National policy: National Planning Policy Framework (2018)

Heritage assets and heritage significance

3.4. Heritage assets comprise 'a building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest' (NPPF (2018), Annex 2).

- 3.5. The NPPF (2018), Annex 2, states that the significance of a heritage asset may be archaeological, architectural, artistic, or historic. Historic England's 'Conservation Principles' (2008) looks at significance as a series of 'values' which include 'evidential', 'historical', 'aesthetic' and 'communal' (see below).
- 3.6. Designated heritage assets include World Heritage Sites, Scheduled Monuments, Listed Buildings, Protected Wreck Sites, Registered Parks and Gardens, Registered Battlefields and Conservation Areas (designated under the relevant legislation; NPPF (2018), Annex 2).

Levels of information to support planning applications

- 3.7. Paragraph 189 of the NPPF (2018) identifies that 'In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance.'

Designated heritage assets

- 3.8. Paragraph 184 of the NPPF (2018) explains that heritage assets 'are an irreplaceable resource and should be conserved in a manner appropriate to their significance'.
- 3.9. Paragraph 193 notes that 'when considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset's conservation (and the more important the asset, the greater the weight should be). This is irrespective of whether any potential harm amounts to substantial harm, total loss or less than substantial harm to its significance'.
- 3.10. Paragraph 194 goes on to note that 'substantial harm to or loss of a grade II listed building...should be exceptional and substantial harm to or loss of designated heritage assets of the highest significance (notably scheduled monuments, protected wreck sites, registered battlefields, grade I and II* listed buildings, grade I and II* registered parks and gardens, and World Heritage Sites) 'should be wholly exceptional'.
- 3.11. Paragraph 196 clarifies that 'Where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal, including, where appropriate, securing its optimum viable use.'

Local planning policy

- 3.12. Local planning policy is provided within the Ealing Council Development Management Development Plan Document (adopted December 2013). The relevant policy comprises Policy 7C Ealing Local Policy - Heritage, and echoes the NPPF's principles regarding development impacts upon archaeological remains (incorporating both designated and non-designated assets) and Listed Buildings.

Policy 7C Ealing Local Policy - Heritage states that:

Planning Decisions**A. Development of heritage assets and their setting should;**

- a) Be based on an analysis of their significance and the impact of proposals upon that significance.
- b) Conserve the significance of the asset in question
- c) Protect and where appropriate restore original or historic fabric
- d) Enhance or better reveal the significance of assets

B. Development within or affecting the setting of Conservation Areas should;

- a) Retain and enhance characteristic features and detailing and avoid the introduction of design and materials that undermine the significance of the conservation area.
- b) Retain elements identified as contributing positively and seek to improve or replace elements identified as detracting from the Conservation Area.
- c) The significance of heritage assets should be understood and conserved when applying sustainable and inclusive design principles and measures.
- d) Harm to any heritage asset should be avoided. Proposals that seek to cause harm should be exceptional in relation to the significance of the asset, and be clearly and convincingly justified in line with national policy.

- 3.13. Policy 7.12 – Ealing Local Variation – Implementing the London View Management Framework of the Development Management Plan includes Ealing Town Hall as a designated landmark. The policy states that:

- J. Development proposals should consider opportunities to facilitate and enhance views of Landmarks designated below.
- K. Proposals for the development of designated Landmarks should not compromise or detract from those elements that make them important as landmarks.

4. HISTORIC BUILDING ASSESSMENT

- 4.1. Ealing Town Hall is an example of later neo-Gothic architecture, which had passed its stylistic peak by the time its key phase was built in 1888 (Photo 1). It was later extended during the 20th-century, again in the Gothic revival style. In order to understand the building's architectural significance it is useful to first provide a broader context for both the Victorian architectural period, and thence the neo-Gothic style as a dominant aspect of this era. In so doing the building's main – public-facing – façade can be best understood, as this was the one intended to be appreciated by both passers-by and those using the Town Hall itself.



Photo 1: Primary elevation of Ealing Town Hall.

Victorian architecture 1837-1901

- 4.2. Victorian Britain was an era of striking architectural contrasts including the neo-Gothic (or Gothic Revival), neo-classicism, nascent Modernism, the Arts and Crafts movement, Art Nouveau, and the neo-Baroque styles (Dixon & Muthesius, 1978). All of these had their champions and critics in equal measure, Victorian wealth, innovation and economic drive resulting in cities and towns reflecting often striking architectural diversity. The architectural 'Battle of the Styles', a cultural clash between advocates of either medieval Gothic, or the influence of ancient Greek and Rome – this exemplified through the Italian Renaissance and its influence (e.g.

Palladianism) – were the twin stylistic pillars of much church, government, local government, school and housing construction during the Victorian period.

- 4.3. Added to these, and almost forming a notional architrave to the two columns, was nascent Modernism, the advent of iron and float-glass as easily worked (as in low-skill) building materials exemplified in Hyde Park's 1851 Crystal Palace and numerous wide-span railway terminals (Euston, St Pancras, King's Cross *et al*), laying the foundations for the 20th-century's most dominant architectural style. This latter trend was though deemed to be engineering, rather than architecture, and therefore much criticised in often fierce debate. Many purists – advocates of either the Gothic or classical styles – strongly resisted this drift towards functionalism at the expense of architectural form, arguing instead for the primacy of a more 'poetic' response where decorative features should not be omitted – or at least a better synthesis of the two be achieved. In respect of the Gothic style, this is developed below.
- 4.4. More broadly, a negative view of muscular Victorian economic progress (most evident through buildings and townscapes) had also taken hold amongst some critics and social reformers as expressive of 'utilitarianism', its focus upon industrialisation, machine-production, new materials as above (or at least their applications), rigorous production efficiency and harsh conditions for the poor (workhouses, prisons, housing), deemed in many respects as having led many people away from a strong religious faith – social ills also prevalent during the Georgian era, of course. In such conditions, a romanticised view of the Middle Ages was attractive, the later-Victorian Arts and Crafts movement but one expression of this hankering after an idealised past. The other was to champion the Gothic architectural style as emblematic of a better, more benign and appealing time, rendered through buildings.

Neo-Gothic Architecture

- 4.5. The Victorian neo-Gothic style has its roots in the 1740s (the 'Gothick') – actually an era of predominantly neo-classically influenced Georgian architecture – developing rapidly from the 1840s, as practical and philosophical views about society, industrialisation, Christianity, Catholicism, non-conformity and 'medievalism' coalesced in learned circles (Clark, 1988; Lewis, 2002). The Ecclesiological Society, founded in 1845, was particularly vocal in its advocacy of Gothic architecture, enjoying wide influence over English church design.

- 4.6. A fascination with castle ruins during the eighteenth-century also contributed to a focus upon the medieval period, and especially where overgrown, ivy-clad glimpsed vistas of crumbling walls and towers heightened a sense of drama – and also inspiring many parkland follies. Added to these were the novels of Horace Walpole and Sir Walter Scott, both of whom romanticised the distant medieval past, contributing, with artists such as Turner and Constable, to the cultural Romantic revolution.
- 4.7. Architect Augustus Pugin, and the highly-influential cultural critic John Ruskin, strongly advocated both the merits and primacy of medieval Gothic architecture over more contemporary approaches to design and construction, as discussed above. Through books including Ruskin's hugely influential *The Stones of Venice* (Ruskin, 1851-3) and *The Seven Lamps of Architecture* (Ruskin, 1849), and Pugin's *Contrasts* (Pugin, 1836), the latter a polemical focus on medieval design and decoration, the Gothic style was reinforced as a means of both improving and enhancing 'faith and social structures' in Victorian Britain, principally through its architecture (Pugin, 1836). Pugin, for example, used *Contrasts* to reinforce the splendours and 'truth' of medieval architecture. Using highly-selective examples from Oxford and Cambridge colleges *et al*, he reinforced the splendours of 'successful' medieval architecture on the one hand, against more mundane 'failed' examples of 'modern' architecture, on the other. In his 1841 *The True Principles of Pointed or Christian Architecture*, Pugin went so far as to argue that 'the pointed arch was produced by the Catholic faith', affirming if nothing else quite how seriously these matters were taken during this period (Pugin 1841).
- 4.8. Whereas the original period of Gothic architecture evolved in a largely disciplined manner over several centuries, beginning with Early English, then Decorated, thence Perpendicular styles, Victorian architects and stone-masons were often content both to blur these different styles together, but also develop hybridised interpretations of specific features.
- 4.9. Building detailing reflected this fascination with the medieval Gothic style, often including: steep-sloping roofs; window tracery; moulded door and window architraves; stained-glass and lead-cames; elaborate asymmetrical facades with turrets; stone transoms and mullions for windows; arched doorways and windows; niches with statues and poly-chromatic brickwork in string courses, diaper work and other decorative styles. Internally, arches, elaborately carved staircases, wooden mouldings, and encaustic tiles based upon medieval examples in churches, were

common, as were cast-iron or wooden ribs forming elaborate roofs in the manner of medieval great halls.

- 4.10. By the third quarter of the 19th-century (e.g. 1855-1885) the neo-Gothic style had reached its zenith with High Victorian Gothic. Celebrated 'flagship' examples completed during this period includes (of a vast range of possibilities): the Houses of Parliament; the St Pancras Midland Hotel (and brickwork in St Pancras railway terminus); the Oxford, and London, natural history museums; Keble College, Oxford; St Giles, Cheadle, Staffs; the Albert Memorial, London; All Saints, Margaret Street, London; 33-35 Eastcheap, London; and the Royal Courts of Justice, London.

Town halls and their architecture

- 4.11. Before considering Ealing Town Hall itself, it is useful to provide a brief context for this style of architecture in later Victorian Britain. The town hall generally was largely a Victorian creation, combining local government civic and administrative functions in one building, though it may have been referred to by a variety of names including guild hall, shire hall, vestry hall, moot hall, municipal offices or civic centre (Historic England, 2015: 3). The 1835 Municipal Corporations Reform Act began a process of more formal local government engagement and responsibility, subsequent legislation strengthening powers and allowing for wider fundraising. Local revenues in turn allowed for the building of new, grand, purpose-built town halls, these designed to project local authority power and primacy. A range of facilities and functions were combined within town halls including committee rooms, council chambers, assembly rooms, mayoral suite, concert hall and administrative offices. As civic responsibilities were added to local authority remits, town halls were further extended to accommodate additional office and other space.
- 4.12. Externally, the key aim in any town hall design was to impress visitors and the local populace through a highly-decorated and impressive primary elevation, this reinforcing a sense of municipal wealth and settled, stable local governance, or authority. (Cunningham, 1981; English Heritage, 1991; Smith, 1999). Historic England offers the following in respect of town hall design:

Because the projection of a confident municipal image was so important, the quality and finesse of architectural style is of great importance. The façade and the ceremonial spaces provided a canvas for decoration and adornment, often depicting notable local figures or making reference to the historical associations of the town; these can make a strong claim to special interest. Almost every

major style was used, from Palladianism in the mid eighteenth century, via Neoclassicism, the Italianate manner, the Gothic Revival, Edwardian Baroque, neo-Georgian, to Scandinavian- and Dutch-inspired Modernism of the inter-war years, right up to post-war diversity (Historic England, 2015: 13).

- 4.13. Internally, public and ceremonial areas were often lavishly decorated, with grand entrance halls, staircases, lobbies, and main connecting corridors reinforcing hierarchical status. By contrast, offices and service areas were often less elaborate, these not intended to be seen or used by the general public, or elected officials. Within many town halls it is therefore possible to experience areas of grandeur, alongside which may be much more humble décor and detailing.



Photo 2: Northampton Guildhall's primary elevation in a Venetian Gothic style. The earliest phase of 1861-4 is that including seven bays and the central tower, the left-hand element added later between 1889-92.

- 4.14. Discussed above, in common with the neo-Gothic style or revival, its use for civic buildings reflected a view that the medieval period represented a high point of architectural design, embodying both quality and stability. Its use for local government buildings was clearly intended to reinforce the historical relationship with the medieval period, but also, to project the settled, stable and natural authority

vested in the borough or town council. One provincial example of Ruskinian-influenced neo-Gothic can be seen in Northampton's Guildhall, which although built between 1861-4, and later extended in 1889-92, is broadly comparable in local authority ambition (Photo 2; Ruskin, 1851-3). Listed at Grade II*, Northampton's Guildhall is however of a slightly earlier date and can be viewed as wholly Victorian in date (Historic England, 2017b). Its use of statues of monarchs, and famous people associated with the town, these set in niches to its primary elevation, also reinforced a deep association and connection with the past. Other examples reflecting neo-Gothic design include those at Bradford (1873), Chester (1869), Manchester (1877), Winchester (1873) and Yeadon (1880).

Ealing Town Hall historical context

- 4.15. Whilst striking, Ealing Town Hall is not as architecturally extravagant as many earlier Victorian town halls, its initial phase as designed by architect Charles Jones is more restrained in its detailing and use of polychromatic stone and brick (Photo 1). Jones (1830-1913) had trained as an architect, setting up a practice in Ealing in 1856. Thereafter he became surveyor to the Ealing Local Board (forerunner to Ealing Borough Council), in this role undertaking a wide range of works to improve its infrastructure (roads, drainage, lighting), and also through new public buildings including the town hall (Banerjee, 2016).



Historic Photo 1: The first Ealing Town Hall at left, also designed by Charles Jones (1874). Image of The Mall taken in 1903.

- 4.16. Jones had previously designed the earlier Ealing Town Hall (1874), this located near Ealing Broadway station to the north-east of the current Town Hall, and clearly insufficient to meet the needs of a growing borough and local authority responsibility (Historic Photo 1). In his eighties, Jones retired after fifty years of service in July 1913, but died soon thereafter. His other works included Ealing Cemetery, the former Ealing Town Hall, several churches and small schools, private housing projects, and later additions and alterations to Pitzhanger manor house and Walpole Park (Banerjee, 2016).
- 4.17. The current Ealing Town Hall was begun by Jones in 1886. For the sum of £500 Jones secured land from the Wood family, major Ealing landowners, this providing a plot for the new hall. Completed by 1888, the Town Hall consisted of public offices, a free library and memorial hall. Intended to be used by local groups and societies, the Victoria Hall was paid for by public subscription, and opened by the Prince of Wales in December 1888, this hall commemorating Queen Victoria's 1887 jubilee.
- 4.18. Jones' design was in a restrained neo-Gothic style, the brief Listed Building description giving the following information (First Listed January 1981; List Entry Number: 1358791):
- Ealing Town Hall. 1888 by C Jones in neo-Gothic style. Asymmetrical, faced in ragstone under a slate roof. Generally 2 storeys with 3 storey gabled entrance and a 3 storey hipped centre bay. Off-centre tower with lancet windows setting back and terminating in a spirelet. Heavy octagonally towered entrance right added in 1930. Both sections of the building have good stairhalls with contemporary decoration (Historic England, 2017a).
- 4.19. Intended to impress, the building cost £16,000 and was deemed an appropriate investment for the growing borough (Ealing government, 2017). As first designed a main off-centre entrance gave access to a central lobby area, from which could be accessed a range of council offices (but not a Chamber), these leading off from a west-east corridor (Historic Photo 2; Figs. 2 and 4a-b). It is notable that to the ground-floor, the vast majority of space is given to council functions, with the exception of the Victoria Hall (but named as Queen Victoria's Jubilee Memorial Hall at this time), discussed further below.

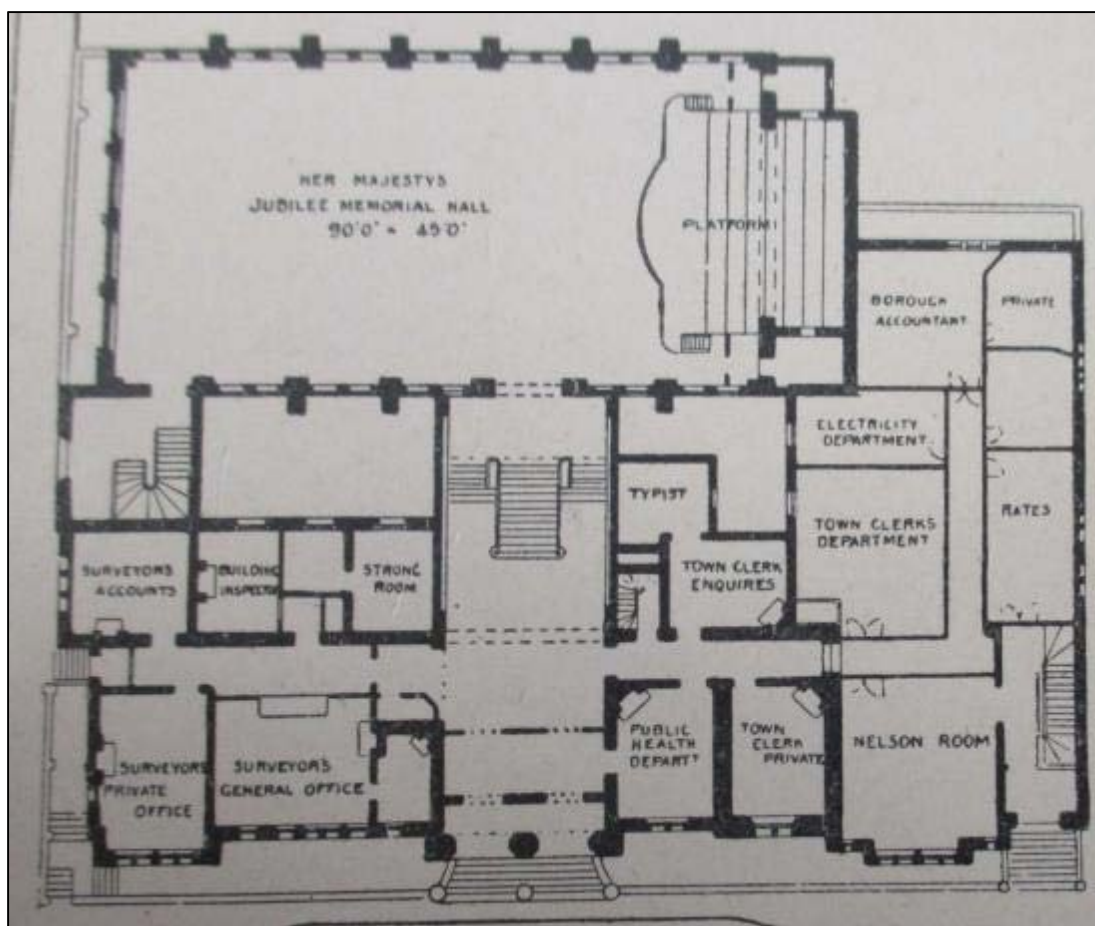


Fig. 2: Ground-floor of Jones' original Town Hall design.

- 4.20. Later extended in two further phases (1913 and 1930), Ealing Town Hall's later development dates firmly to the 20th-century (Figs. 5 and 6).¹ These included a modest extension to the primary façade in 1913, presumably also the work of Charles Jones, who retired three years later (phase 2), and the 1930 work by George Fellowes Prynne and A.W. Johnstone, mostly repeating the rhythm of Jones' earlier design at its easternmost end, with the addition of two dominant octagonal towers and a second grand entrance, not included in his 1913 design (Figs. 5 and 6). The Town Hall was altered later through a series of new walls, the insertion of lifts and some wall removals, and the addition of buildings to the centre, north of the building (Figs. 4a-b).

¹ A detailed assessment of Ealing Town Hall's historic phasing was undertaken for a 2007 heritage assessment (Alan Baxter & Associates, 2007). Original architects' plans held by the local authority were used to inform the phasing exercise. The 2007 assessment is used to inform the current report.



- Phase 1 - 1888
- Phase 2 - 1913
- Phase 3 - 1930
- Alterations - 1902-1911
- Alterations - After 1945, extant by 1956


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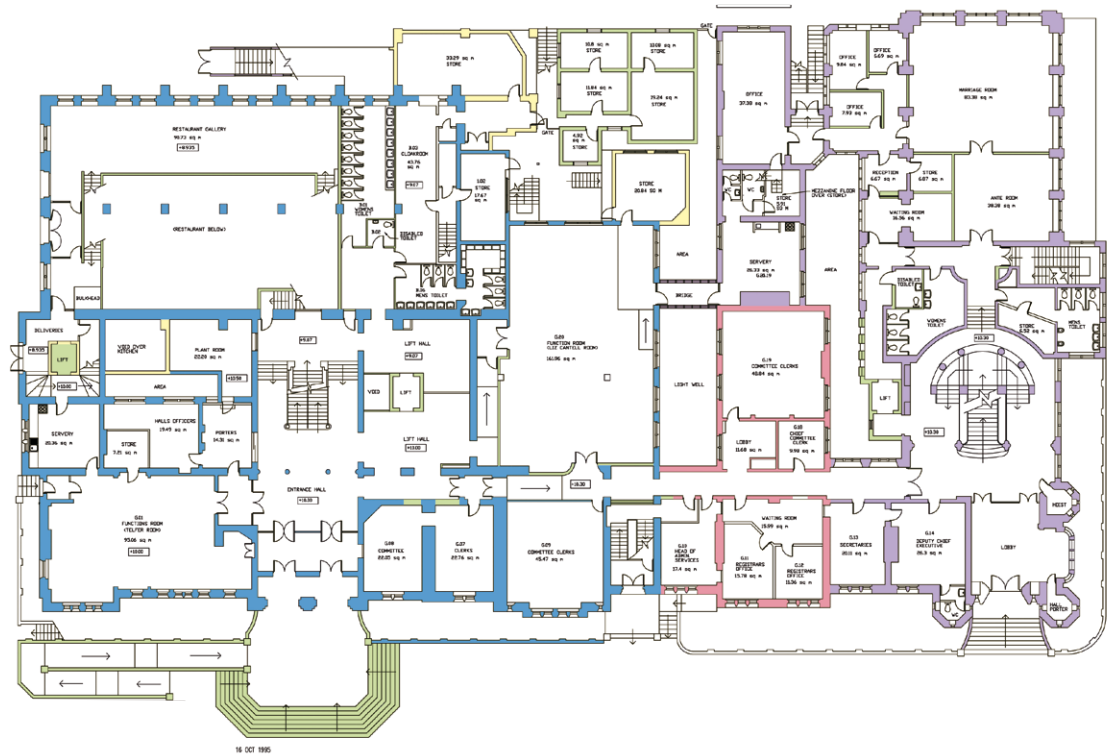
PROJECT TITLE
 Ealing Town Hall, Ealing, Greater London

FIGURE TITLE
 Simple phased plan showing key changes

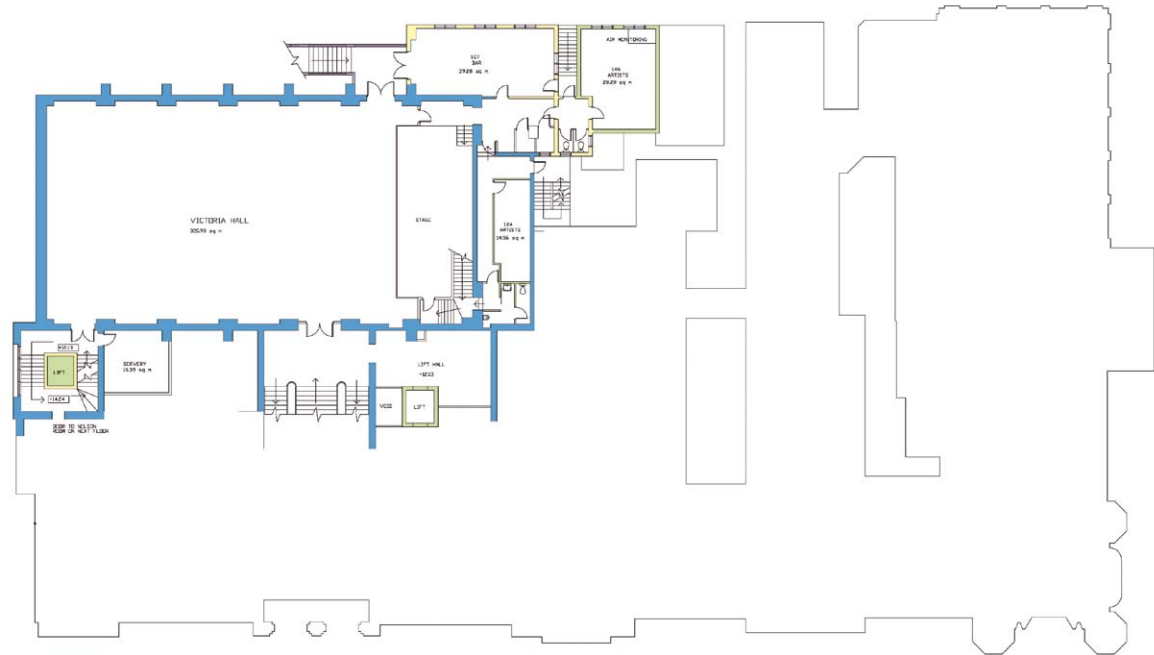
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Ground floor plan



Victoria Hall plan



Basement Plan



- Phase 1 - 1888
- Phase 2 - 1913
- Phase 3 - 1930
- Alterations - 1902-1911
- Alterations after 1945

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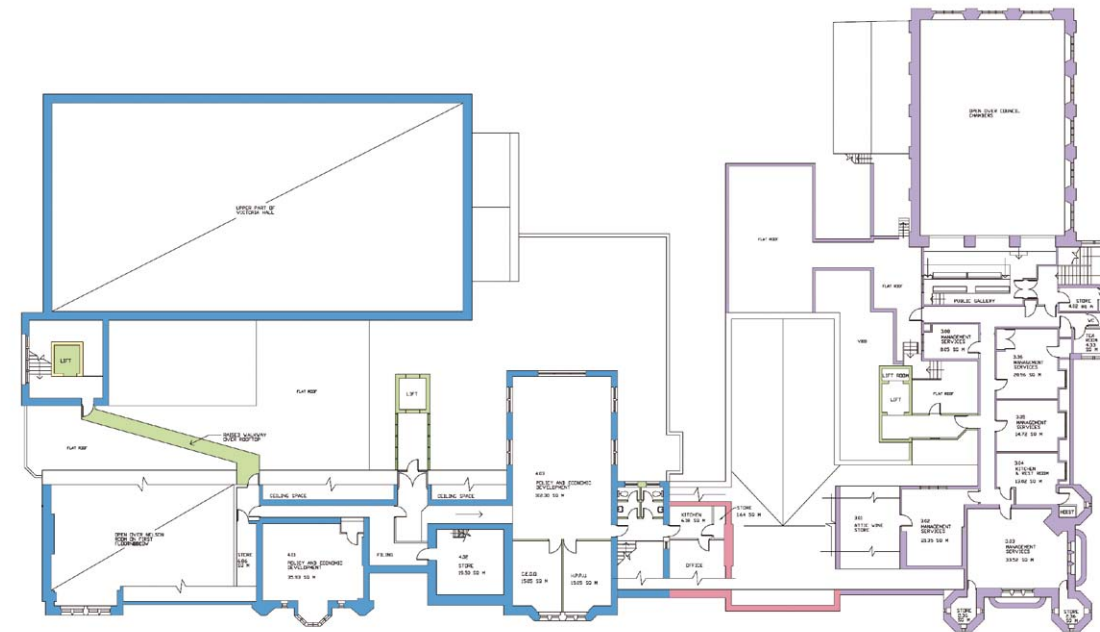
FIGURE TITLE
Simple phased plan showing key changes

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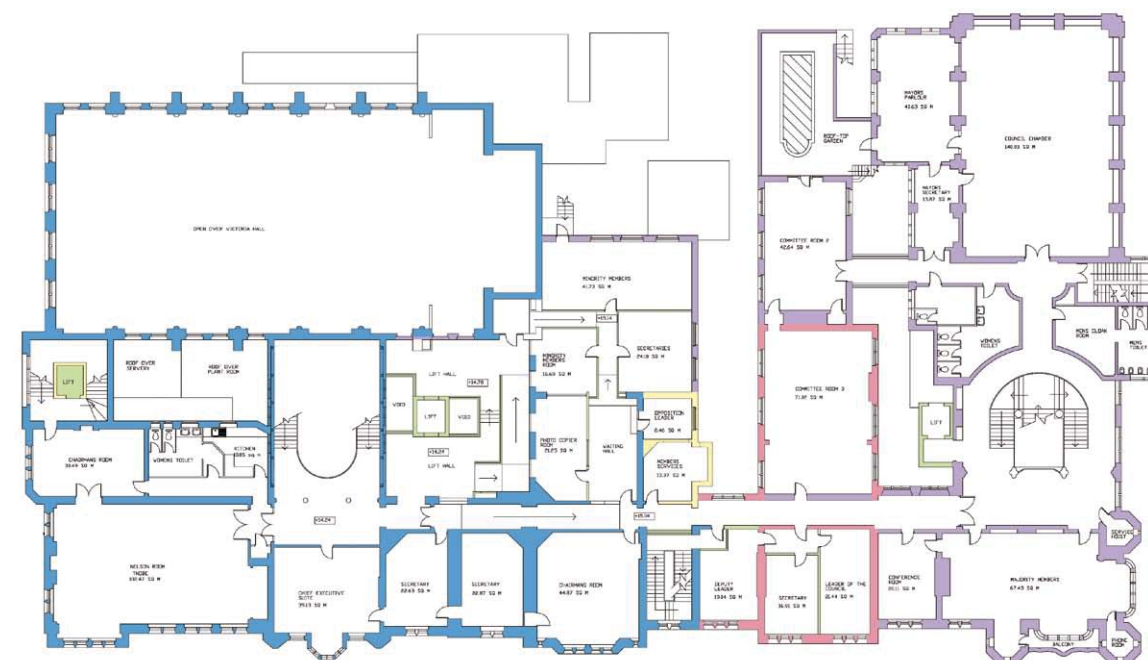
FIGURE NO.
4a



Second floor plan



First floor plan



- Phase 1 - 1888
- Phase 2 - 1913
- Phase 3 - 1930
- Alterations - 1902-1911
- Alterations after 1945

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PROJECT TITLE
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FIGURE TITLE
Simple phased plan showing key changes

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- 4.21. It is evident that Ealing Town Hall's expansion closely reflected the growth of the borough and increasing civic responsibility. Architecturally, the most important element of Ealing Town Hall is its earliest phase (phase 1), this complete by 1888, which stylistically places it just outside of the key period of High Victorian Gothic development from 1855-1885. Whilst it clearly reflects both Jones' earlier absorption in the Gothic style, as witness his earlier Ealing Town Hall, it is not an earlier or especially notable example of neo-Gothic town hall design. Ealing Town Hall's key architectural interest is arguably in its primary, public-facing facades (and especially Jones' earlier 1888 work), and its place within the canon of civic neo-Gothic architecture.



Historic Photo 2: Ealing Town Hall in late 19th-century. Note the entrance canopy which sits oddly with the entrance arches and is a later addition.

- 4.22. The results of the Building Survey are presented below. This considers the exterior first, on a phase by phase basis, followed by analysis of the interior of the building. It is supported by the photographs provided in Appendix A and B, and the content of Figs. 3 – 11.

Building exterior

Jones' original building – Phase 1

- 4.23. For the purposes of brevity, a set of photographs showing the exterior of the Town Hall are included in Appendix A. The following discussion refers to images in

Appendix A, unless otherwise stated. Figure 3 details the Town Hall's phasing and alterations. Figures 7 to 11 confirm photographic viewpoints. Photo 5 confirms the Town Hall's primary elevation, this, originally an asymmetrical design with an off-centre entrance and tower. It is mostly of a lower-ground floor with two storeys above, except for the entrance which rises to an additional storey. Jones' intention was clearly to replicate the massing and irregular nature of Gothic design, this approach having reached its peak by the 1870s. Finished principally in Kentish ragstone, laid on brick, the stone-coursing is regular and finished to a high overall standard. The window openings to Jones' initial building include lancets, pointed-arches with tracery, and rectangular windows comprising transoms and mullions.

- 4.24. The tower itself is in a Venetian-Gothic style, again with lancets, the upper-stage perhaps originally featuring a bulls-eye window with tracery, rather than a clock (Historic Photo 2). The clocks are modern additions. The tower terminates in a spirelet, again quite typical of Victorian interpretations of the Gothic style. Welsh slate is evident to all primary roofing, the ridges of Jones' first building decorated with delicate wrought-iron patterning. Stone parapetting is set to the eaves-level of the primary elevation. Stone-faced brick-chimneys are spread fairly equally across the span of the roof.
- 4.25. The entrance to Jones' building was through one or other of the pointed-arches strongly reminiscent of the piers, and arch-springing to be seen in much medieval parish church arcading (Photo 6). The arches spring from decorative imposts, and both have drip labels terminating in small sculpted head features. An oriel-window rises from the central spandrel of the twinned-arches, this terminating in a parapet to the third-floor. To either side of the gable are slender turrets which terminate in octagonal pointed spirelets.
- 4.26. To the west-facing elevation, an asymmetrical façade was continued, this comprised of three main elements: the gable-end of the Town Hall's primary range; a central section with a smaller tower with pyramidal roof; and the gable-end of the Victoria Hall (Photos 7-9). Jones was clearly aware that the corner and western-elevation of the Town Hall would be visible, its style and detailing continuing the rhythm and impact of the primary elevation. Again, a mix of window styles are used including pointed-arches with tracery, rectangular windows with transoms and mullions, and a quatrefoil bulls-eye window within the gable of the first element of this elevation. String-coursing or banding again divides the façade horizontally and adds visual interest. Parapetting is used to the central section of this elevation.

- 4.27. The west-facing elevation of the Victoria Hall is gabled, with a large, impressive traceried rose window to its upper part (Photo 9). The hall is of two main storeys, the lower one divided into four bays, each with a semi-circular headed window. Each has a quatrefoil set above two circular openings, these in turn above transom and mullions. Below the two outer windows is a decorative stone panel, below which are two square windows divided by a mullion. Two panelled doors are set centrally, above which are gently pointed-arches with decoration in the panels immediately above. The rose window features eight smaller, circular quatrefoil windows set around a larger central one. Leaded Stained-glass is set within the windows. This window lights the Victoria Hall itself. The window's semi-circular headed arch springs from decorative capitals, these in turn atop engaged columns to the lower part of the rose window panel. The spandrels to each side of the window are decorated with carved creatures. Above the rose window are three lancets in an Early English style. This elevation is again of ragstone with bands, or string-courses, dividing it horizontally.
- 4.28. The north-facing stock- and red-brick elevation of the Victoria Hall was intended to be seen, but clearly not to the same extent as the primary- and west-facing elevations (Photos 22 and 23). Roofed in Welsh slate, the eaves are of red-brick which pushes forward slightly beyond the wall-plane itself. Divided into seven bays, each between brick buttresses, daylight into the hall was provided by long, slender twinned stock- and red-brick semi-circular headed Romanesque-style windows, these with panes of frosted-glass (Photo 19). Below each twinned window is set a large panel framed by red-brick, within which are 21 individual red-clay tiles, of either flowers or four-leaves (Photo 20). One panel was moved to create a fire-escape, this opening later brick-blocked. The removed panel was inserted into the west-facing wall of the extension to the Victoria Hall, but was largely destroyed by the creation of a new entrance (Photo 18). Below the panels are set two windows providing daylight to the room below the hall itself (Photos 34-35). These again are frosted glazing, with simple red-brick segmental arched lintels.
- 4.29. The Victoria Hall's east-facing elevation is of two parts: the first is the gable-end to the main hall building; the second, a narrower bay which includes the original stage (Photos 21-23). The stage-bay is narrower than the main body of the hall, but is of the same period of construction and detailing – e.g. to its north-facing elevation. Again, it is roofed in Welsh slate, has red-brick eaves and has a single slender

window to the hall. Its south-facing elevation is integrated into the Town Hall itself, access to the hall provided from a doorway leading off from the main stair-hall.

- 4.30. A smaller rose window is set centrally within the lower gable area of the east-facing elevation (Photos 21-23). This is also discussed in the interior assessment of the hall, below. Externally, the rose window is set in a circular opening of three course of headers, within which is the window itself, this formed of probable reconstituted stone mouldings to form a central quatrefoil, around which are seven smaller quatrefoils. All feature leaded stained-glass, the patterning different in each. Whilst this window is visible from the exterior, because of later development it is difficult to fully appreciate it unless one views it from adjacent roof terraces (Photos 22 and 28).
- 4.31. The rear, north-facing elevation of Jones' original Town Hall is obscured behind later work (Photos 15, 23, 26 and 28). Whilst this lacked the quality finish and appearance of Jones' primary façade, the few windows to the rear of phase A are generally large, rectangular and of mullions and transoms, with two-light sashes. Wall planes are of brick, with incised render, or plain stock-brick. These areas were not intended to be seen by the general public.

Additions between phases 1 and 2 – 1902-1911

- 4.32. Built after phase 1, but before phase 2, the two-storey extension to the rear, north-east corner of the Victoria Hall was added between 1902-1911 and was clearly not part of Jones' original design (Fig. 3; Photos 17-19). Architecturally, this extension is undistinguished and detracts from the appreciation of the Victoria Hall's north-facing elevation. To the ground-floor this north-facing extension includes two large bays which were presumably for storage, these set within pillars of blue / black bull-nosed brick. Above are three casement windows, these set within segmental-arched brick lintels, and concrete sills. To the eaves, a parapet hides the shallow hipped double-pitched roof itself. Added to this again, was a metal staircase which resulted in damage to the decorative panel removed from the Victoria Hall itself.
- 4.33. A square extension to the north-east corner of what is partly the Liz Cantrell room area was also added during 1902-1911 (Fig. 3). This retains little architectural interest and again reflects the ad-hoc nature of the Town Hall's expanding footprint in the available development space to the rear of the main building.

Phase 2 – 1913

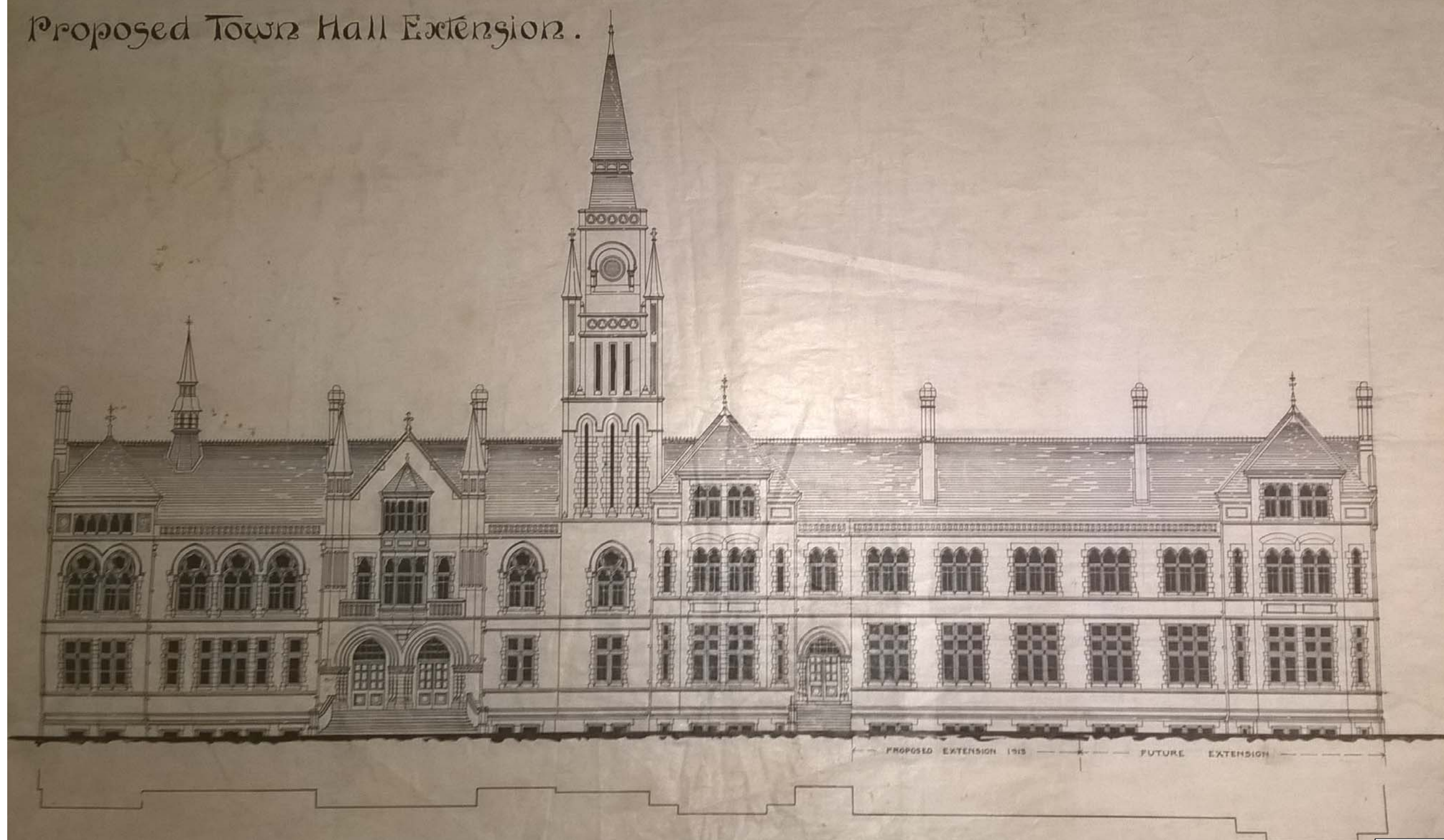
- 4.34. The main work was in providing an extension to the east of the Town Hall (Fig. 3; see Photo 5). To the primary-elevation there is very little to differentiate the 1913 work from Jones' original elevation, other than a slight difference in roof-ridge heights, ridge-decoration and decorated parapetting which was originally intended to be seen in the Town Hall's full gable-end (Photos 10 and 11). The rhythm, detailing and materials of the earlier phase are continued in this work which added approximately 20% to the length of the primary facade.
- 4.35. To the rear, the north-facing elevation of phase 2 is obscured behind later work. Photos 24 and 25 confirm that whilst this lacked the quality finish and appearance of Jones' primary façade, windows to the rear of phase 2 are generally large, rectangular and of mullions and transoms, with two-light sashes. Windows above are smaller sashes. Wall planes are of brick, with incised render, or plain stock-brick, or, they were of glazed white brick which was intended to reflect daylight into otherwise darker areas of the building. These areas were not intended to be seen by the general public.

Phase 3 – 1930

- 4.36. The final main development phase, this 1930 work extended the Town Hall to the east by a further 27%, the most striking element being the dominant octagonally-turreted second entrance which provided access to the Council Chamber (not included in the 1913 concept, see Fig. 5). Continued in the same materials and broad detailing as the previous work, the new entrance was something of a stylistic departure, but nonetheless largely balances and sustains the rhythm of the primary façade as a whole (Photos 11 and 12). It is though notable that whereas Jones' earlier entrance reflected a church's visually and spatially 'gentle' nave arcading, the 1930 main entrance is more fortress-like, reflecting the design of a castle gateway, complete with loop-holes, but not castellation. Perhaps the council felt by 1930 that this was a more appropriate portal to the chamber itself, but it nonetheless sits 'perhaps slightly incongruously' with the earlier facades (Baxter, 2007: 14). In any case the main doorway here is of a gentle pointed-arch, with a stone balcony above, and bay-window comprised of transom and mullions above this again. A gable-end faces south between the two octagonal turrets. Stone steps lead up to this entrance, the whole grand, imposing and rather muscular.

Borough of Ealing Proposed Town Hall Extension.

Schenze 30
DRAWING No 3



Front Elevation

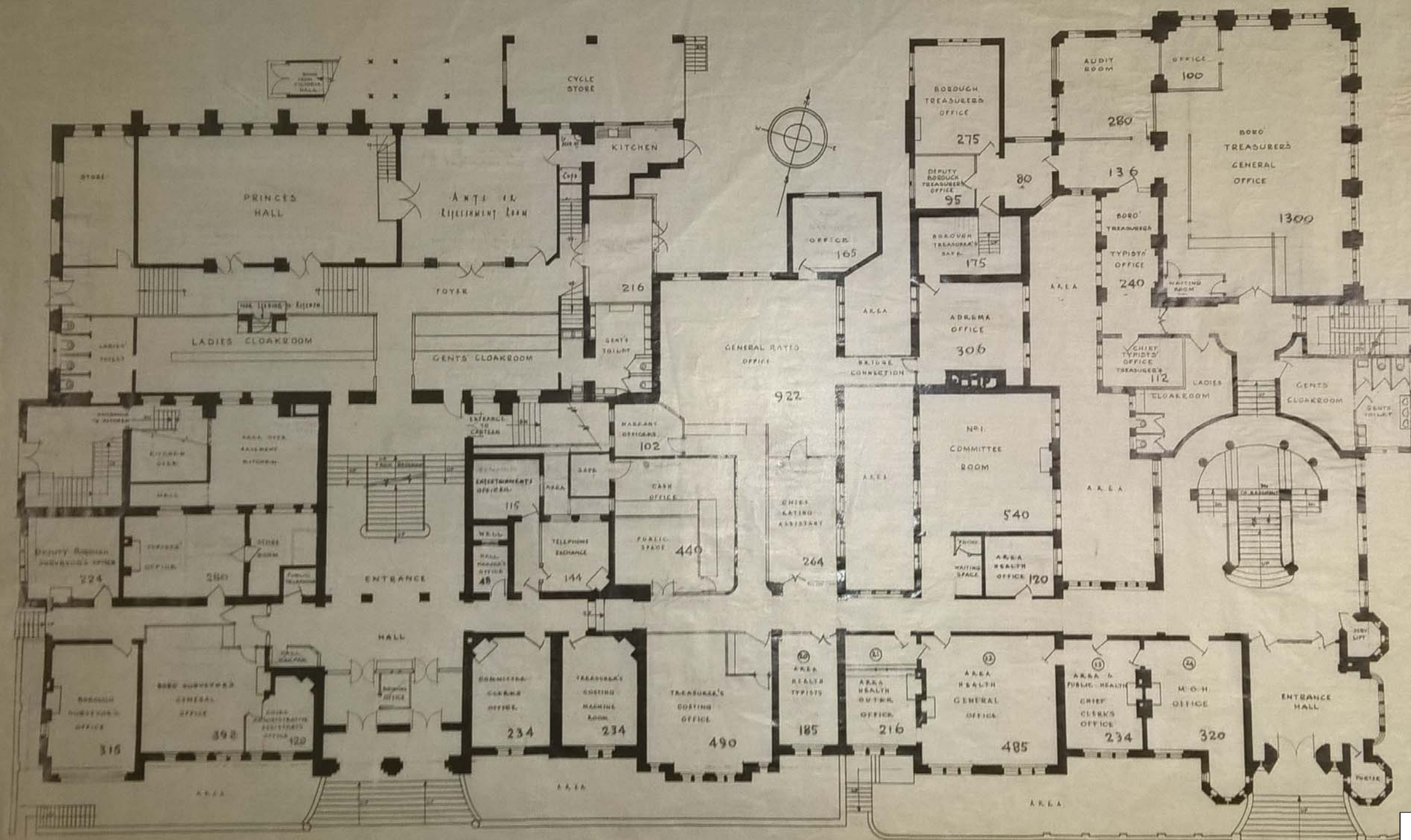
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PROJECT TITLE
Ealing Town Hall, Ealing, Greater London

FIGURE TITLE
**Jones' 1913 drawing for the Town Hall,
extention not adopted**

DRAWN BY CHECKED BY APPROVED BY	EE DJB NB	PROJECT NO. DATE SCALE @A3	660886 18/04/2017 NA	FIGURE NO. 5
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BOROUGH OF EALING TOWN HALL



SCALE 8 FEET TO 1 INCH

GROUND FLOOR PLAN

C.W. SEDDON, M. INST. C.E.,
BOROUGH ENGINEER & SURVEYOR

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PROJECT TITLE
 Ealing Town Hall, Ealing, Greater London

FIGURE TITLE
 Ground-floor plan showing 1930s
 extensions

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CHECKED BY DJB	DATE 18/04/2017	
APPROVED BY NB	SCALE @A3	

- 4.37. Phase 3's east-facing elevation continues the styling, materials and detailing from the primary elevation, thence merges with a less ostentatious façade towards the rear of this later range (Photo 13). Comprised of three-and-a-half storeys including an attic level and the lower-ground floor, or basement level nearer to New Broadway, the rear of this same range is of four-storeys, of stock-brick, with rectangular windows. Lights are formed of transoms and mullions, and the rear building element is taller. Its styling is continued to the north-facing element of this range, but also with buttresses dividing bays (Photo 14). Roofing of these more substantial ranges is again of Welsh slate to double-pitched roofs.
- 4.38. The central, rear element of phase 3 is of mixed heights, the development again seeking to make best use of both space and daylight in its spatial arrangement. Photo 16 confirms the varying massing, building heights and roof-ridges varying within this later phase's footprint. Also evident in Photo 16 (right-hand side; and Photos 25 and 27) is the use of glazed-brick to maximize light into areas set deeply within the plan. It is notable that this glazing is not very evident when viewing the Town Hall from the rear.

Post-1945 additions

- 4.39. The final addition is a detached two-storey building built after the Second World War, and extant by 1956 (Fig. 3; Photos 15, 16, 17 and 23). This is a curious addition in this position, being comprised of a part ground-floor and part two-storey building. Its ground-floor north-facing elevation is rendered and painted, whilst its first-floor has two simple squared casements. Of stock-brick, the building appears flat-roofed, this hidden behind a simple parapet. When viewed in conjunction with the other later elements to the rear, centre of the Town Hall, the effect is more akin to mews houses than a large municipal building. More recent landscaping, trees and shrubbery has further enhanced this sense, which whilst not unpleasant, is perhaps slightly at odds with the rear of the Town Hall (Photo 23).

Building interior

- 4.40. For the purposes of brevity, a set of photographs showing the exterior of the Town Hall are included in Appendix B. The appendix includes photographs showing the key rooms and areas of the Town Hall's three main phases. Photo viewpoints are shown on Figs. 7 – 11. Those areas directly affected by the proposed development are considered in more detail in the impact assessment section, below (Section 5; Table 1). The following discussion focuses upon phase 1 historic elements which are proposed to be altered because of the new development. These are considered

to be the most sensitive internal aspects in relation to the proposed development; phases 2 and 3 are discussed more fully in the Impact Assessment section (section 5). However, some general observations can be made about the interior of the Town Hall in the first instance:

- It is a large, quite complex building both in plan and the inter-relationships of floors to each other, which number three or four floors in many areas;
- There is a marked difference in quality of décor and finish between those areas for formal council and public use (e.g. Council Chamber, larger formal rooms), and those for staff offices, support functions and transitional areas (e.g. Photo 52);
- Jones' original building includes several large rooms which are notably Gothic in their fine décor and appearance (Nelson Room, Victoria Hall);
- The main corridors connecting the two principal entrances and grand stair-halls at both ends of the building rather lack architectural interest, despite the attention lavished on other parts of the evolving Town Hall (Photo 45);
- The Town Hall as a whole has undergone a wide range of alterations, refurbishment and additions, the latest phase of works as recently as 1989;
- These works have extended to modernisation to meet modern building regulation requirements, and current work practice expectations (lifts, ramps, signage, fire-exits, lighting, toilets, internet-trunking, sound-loops, projectors);
- Many areas of the building away from publicly-visible areas are very simple and bland in their décor, functional focus and layouts;
- Because the three phases are relatively close in date (e.g. they are separated by a maximum of 42 years), they are not notably different in terms of condition, states of preservation and evidence for original craftsmanship in key areas (decorative fire-places, wall-panelling, window-frames, door architraves or surrounds, four- or six-panelled doors, internal décor);
- Many windows and doors appear to be those as first fitted, but in later additions and extensions more modern doors have been installed;
- Stair-halls to both main entrances are well-preserved and striking, significant money spent on making these areas visually impressive, perhaps at the expense of other parts of the building (notwithstanding later alterations);

- The 1930 extension effectively created two buildings in spatial terms – or one building with two foci – both with impressive entrances, vestibules and stair-halls, around which were clustered council and other public function rooms – these two main areas were in turn connected with a west-east corridor along the principal elevation, the latter evolving in three stages;
- The roof to Jones' original stair-hall reflects modern Victorian constructional innovation, allowing sky-lights to illuminate the hall as a whole, and entrance area to the Victoria Hall;
- The remodelling to the rear provided flat roofs which were used as a roof-garden terrace in one instance, this accessed via a committee room;
- Secondary staircases are mostly very simple in their décor and finishes, with the exception of the finely-worked balustrade to the stair-case at the south-east corner of Jones' original building; and
- A number of areas within the building appear to have always been under-used, their key intention being to enhance the external elevation (main tower, smaller towers to west-facing elevation), rather than provide additional practical space.

4.41. Areas of particular note within the original Town Hall (phase 1) includes the stair-hall and entrance into the original building, and lanterns above (Photos 29-32); the Nelson Room (Photo 37); and the Victoria Hall (Photos 38-44). Other larger rooms include those shown in Photos 33-36 (and the lower-floors of the Victoria Hall, and the re-modernised (now) Liz Cantrell room). Phase 2 retains no interior rooms of especial note. In phase 3, the later main entrance and stair-hall into the 1930 phase 3 extension is striking (Photos 46-48), as is the Council Chamber (Photo 50), whilst other rooms include Committee Room 2 (Photo 49), and the Queen's Hall (Photo 51).

4.42. Beyond these examples, and the Registry Office and Mayoral Chamber (the latter not viewed), the remainder of the Town Hall is generally more mundane and functional in nature. Offices to the front of the primary façade are generally well-proportioned and well-lit – some with stained-glass windows – and the décor is of good-quality (skirting, coving, door architraves), but not exceptionally so (Photos 53 and 54).

Phase 1 – Original south-east entrance: library and staircase to art room

- 4.43. One element of the proposed remodelling necessitates the removal of a staircase in what was the original south-eastern corner of Jones' original building (Figs. 2 and 5; the earlier entrance can be seen in Historic Photo 2; Photos 55-57 illustrate the staircase now). The iron-balustrade is of fine quality but of a different style to the main staircases to the two principle entrances. Baxter noted of this entrance, staircase and stairwell that: '[T]he public library was entered via a second doorway and staircase at the eastern end of the building, isolating it from the busy western half of the building. This second stairway also gave access to a second-floor art room' (Baxter, 2007: 11). A staircase is detailed on Jones' original design for the 1888 building (see Fig. 2), which rises from the ground-floor, through a dog-leg stair with half-landings, to the second-floor level. At first-floor level the staircase makes full use of the stairwell, though its depth from front to rear is narrower than at ground-floor level.
- 4.44. The 1913 extension confirms that the staircase is retained, this still accessed via a separate entrance (see Baxter, 2007: 13). It is assumed that this was not altered from Jones' original design. The earlier Town Clerk's General Office was created out of part of the earlier library during these alterations. The library collection itself was moved to Pitzhanger Manor in 1902, in which case this facility within the Town Hall lasted for only 14 years.
- 4.45. The 1930 remodelling (see Fig. 6) led to changes in both the stairwell and entry into this part of the building, and depicts an office at ground floor in the location of the current stairs. The wall plane was remodelled to wholly remove the earlier entrance, and the ground-floor was used for 'area health typists'. An east-west aligned corridor was inserted to the rear of rooms to the frontage (and repeated to other floors), and both the rear of the stairwell and earlier Nelson Room (to the immediate west) were truncated to achieve this. The ground-floor staircase was therefore removed to enable this re-use. To the first-floor level, a staircase is shown on the 1930 plan, but this is of a slightly different configuration to that recorded during a modern survey of the building (e.g. October 1995 by BRETS, Ealing). This might be explained if the staircase on the 1930 plans is indicative to show an existing structure and was not intended as an accurate representation (but this discrepancy should be noted).
- 4.46. Bearing upon this, a further point of note is that the position of the staircase relative to the fine windows in the primary façade is curious given Jones' focus on quality design and detailing elsewhere, stair half-landings cutting across these in a rather clumsy fashion which jars aesthetically. Given Jones' design for the primary façade,

if this staircase is original to the 1888 building (noting it is not depicted on the 1930 plan) it is probable that he decided to sustain the strong window rhythm to the exterior, rather than seeking to aesthetically unify half-landings with windows. Against this can be noted the fine balustrading which would be in accord with a staircase used by the public – albeit very briefly. Remodelling in 1913 led to this no longer being used by the public.

4.47. Several observations can be made about the staircase and stairwell as a whole:

- First, it is evident that the entrance and staircase provided at this south-eastern corner of Jones' original building was intended to provide separate public access to both the library and also upper-floors, so that visitors wishing to use either the library or art room, did not have to enter the building via the main central entrance;
- Second, it appears that these facilities were lost after only 14 years following the 1913 remodelling to create additional space for Council offices and facilities. Thus, whilst the staircase remained between ground- and first-floor, it was no longer used by the public;
- Third, as part of subsequent 1930 remodelling, the lower flight of stairs connecting the ground-floor to first-floor was removed, and this earlier entrance simply remodelled. A typists' room was instead created to the ground-floor;
- Fourth, after 1930 the stairs – now positioned centrally within the building – provided a fire-escape and means of access to upper-floors, but were a secondary feature;
- Fifth, if the extant staircase is a later insertion it is not clear why fine iron-balustrading was used, as following 1930 remodelling it was very much a secondary facility – moreover, given that floor-slab levels were not altered, there was no rationale for removing the original staircase;
- Sixth, it is notable that the lower flights have simple, plain balustrades, which suggests that the earlier quality iron-balustrade was removed. It is not clear why upper-flights have been left if this is the case; and
- Seventh, the staircase is not publicly-accessible and can now only be used by staff with access codes or swipe cards.

- 4.48. In sum, whilst the staircase is undoubtedly notable for the fine-quality of its iron-balustrade and handrail, its significance as part of Jones' original building was somewhat compromised by it remaining in use for its original purpose for only a short time after being first constructed. The removal of the lower flight of stairs in 1930 has also altered the intelligibility of this area. The stairwell's relative isolation in modern usage also confirms that, however it was intended to be appreciated as first constructed, it no longer retains that functional significance.

Phase 1 – the Victoria Hall

- 4.49. The proposed development includes the limited remodelling of the eastern end of the Victoria Hall (see Section 5), the design requiring the complete removal of the narrower single-bay which housed the original stage (Photos 22-23). As this element of the building retains some architectural sensitivity, it is here considered in more detail so as to provide an assessment of its relative significance (Photo 3).



Photo 3: General view of the Victoria Hall and its later stage.

- 4.50. The Victoria Hall's interior features seven bays, defined by engaged columns with decorative capitals, these set into piers between windows and also acting as a corbel table from which springs the hammer-beam timber ceiling (Photos 3 and 39). Strongly reminiscent of a medieval open hall, the overall effect is to reinforce a

sense of grandeur, but also a lofty, well-lit space. Each twinned-window is enclosed by a semi-circular headed arch, these springing from simple impostes which form a continuous band or string-course around the hall at the window head height. Set within each arch is a circle within which sits a painted shield. Walling below the windows is panelled in dark wood.

- 4.51. Jones' original stage area design included a single bay to the same width of main bays in the hall (Photos 39 and 41). In his design the stage extended beyond the arched opening to the stage itself, and into the hall itself by a bay (Fig. 2). Whilst this bay was included in Jones' original concept to house the stage, the interior east-facing wall and rose window to the rear of the stage were screened-off at an early point by the insertion of a presumably planned large organ, and what appear to be stage stalls for musicians or other stage activities (Historic Photo 3). With this addition only shortly after the completion of the hall in 1888, it is evident that the rose window in the hall's east-facing window was not intended to be seen by concert-goers from the interior (Photo 43).



Historic Photo 3: Organ set within original stage of the Victoria Hall, late 19th-century. The red lines denote the bay later integrated into the stage area.

- 4.52. Because of the addition of a later, more modern wall with a flat arch which shortened the open area of the hall by a bay, the stage area is now comprised of two stages of markedly differing heights, some of which may be original (Photos 3-4; 40-43). The later arch simply enclosed the bay which had been used for the forward area of the

stage. It is notable that even were the stage fully open to the rear, the rose window would still not be visible through the current flat arch (Photo 43). Also notable is the wood panelling to this bay, but not repeated elsewhere in the hall (Photos 42-43). Internally, the Victoria Hall stage area has therefore undergone a range of 20th-century modifications and does not now represent Jones' original design or concept.



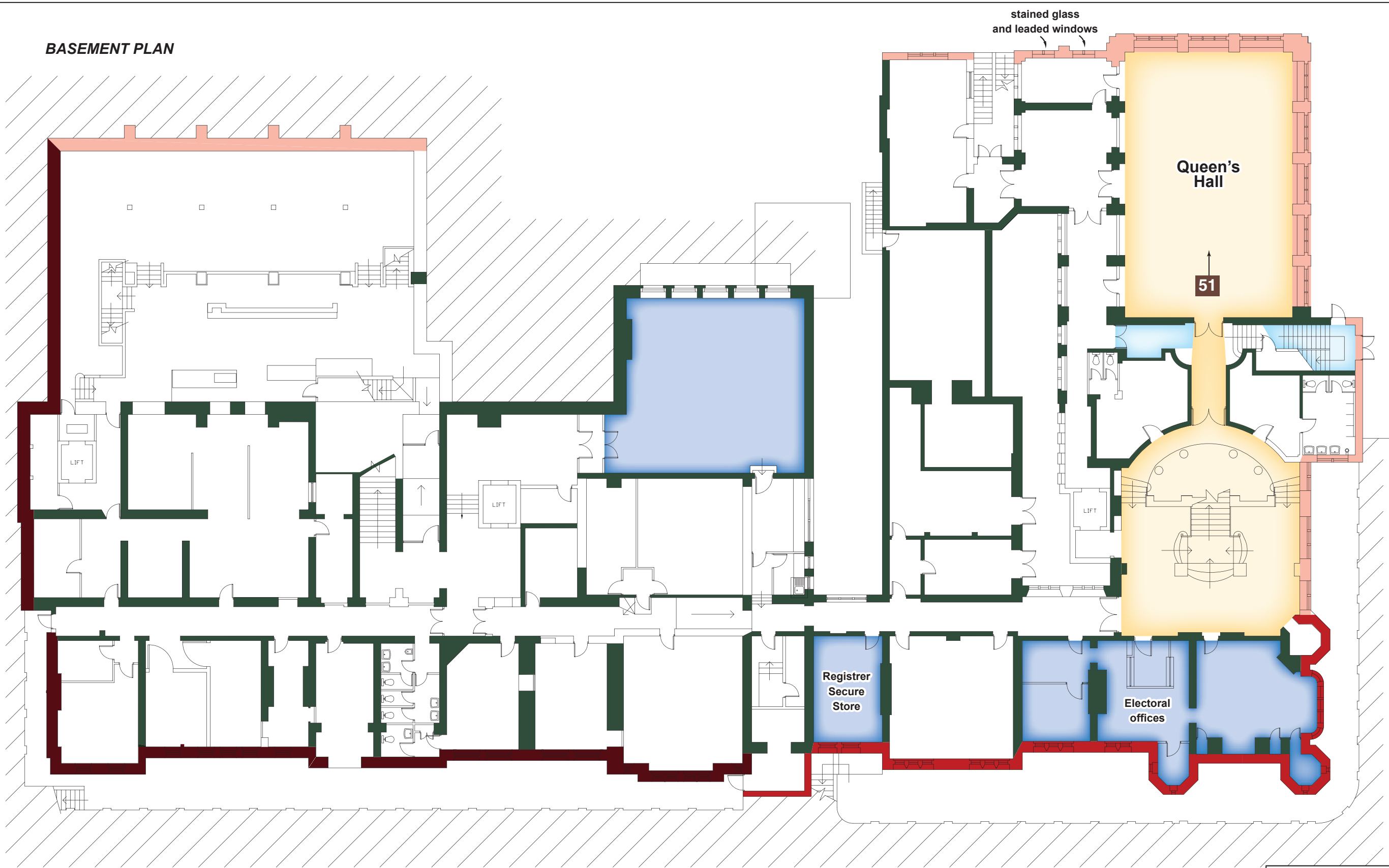
Photo 4: The Victoria Hall's two stages, the original stage-arch at right.

Ealing Town Hall – Statement of Significance

- 4.53. Figures 7 to 11 confirm the elements of 'special interest', areas of broader/lesser heritage significance, and detracting spaces, for all floors of the building. The terminology used has been adapted from Baxter (2007: 26), which includes plans showing relative significance. In the main, this report affirms Baxter's analysis which formed the basis of the subsequent feasibility study (SEW, N.d.).
- 4.54. In relation to the plans of the Town Hall, the terminology used hereafter and on Figures 7 to 11, to determine special interest, is as follows:
- *Most significant elevation* – an elevation of high architectural quality that contributes to the special interest of the Listed Building, important to the identity and character of the 1880 Town Hall.

- *Significant elevation* – an elevation of high architectural quality, important to the identity and character of the 1913 and 1930 extensions, which contribute to the special interest of the Listed Building.
- *Room of special interest* – an area with original decorative details of very high quality or historic interest, which contributes to the special interest of the Listed Building.

BASEMENT PLAN




Broader Heritage Significance

- Elevation of interest
- Historic Fabric (Phase 1 to 3)
- Room containing high quality fixtures and fittings
- Circulation space containing high quality fixtures and fittings

Special Interest

- Most significant elevation
- Significant elevation
- Room of special interest

Interior photograph locations



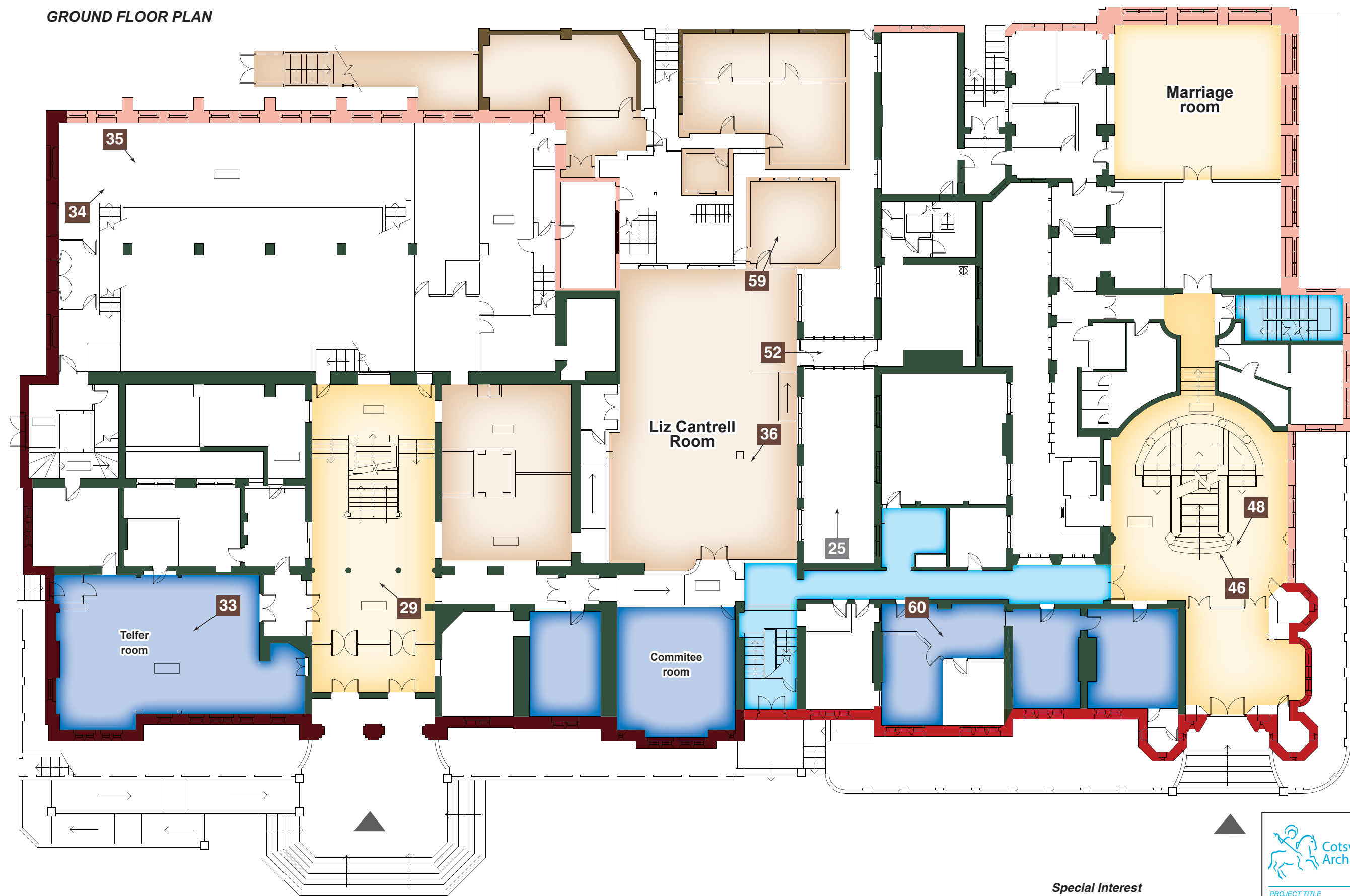
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PROJECT TITLE
Ealing Town Hall, Ealing, Greater London

FIGURE TITLE
Basement plan depicting areas of special interest, areas of broader heritage significance and photograph locations

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CHECKED BY	DJB	DATE	03/01/2019	7
APPROVED BY	NB	SCALE	A3	NA

GROUND FLOOR PLAN



33 Interior photograph locations
25 Exterior photograph locations

Broader Heritage Significance

- Elevation of interest
- Historic Fabric (Phase 1 to 3)
- Room containing high quality fixtures and fittings
- Circulation space containing high quality fixtures and fittings

Special Interest

- Most significant elevation
- Significant elevation
- Room of special interest
- Detracting space and elevation (communal and circulation spaces)

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PROJECT TITLE
Ealing Town Hall, Ealing, Greater London

FIGURE TITLE
Ground Floor Plan depicting areas of special interest, areas of broader heritage significance and photograph locations

DRAWN BY EE PROJECT NO. 660886
CHECKED BY DJB DATE 03/01/2019
APPROVED BY NB SCALE A3 NA
FIGURE NO. 8

FIRST FLOOR PLAN



- 33 Interior photograph locations
- 25 Exterior photograph locations

Broader Heritage Significance

- Elevation of interest
- Historic Fabric (Phase 1 to 3)
- Room containing high quality fixtures and fittings
- Circulation space containing high quality fixtures and fittings

Special Interest

- Most significant elevation
- Significant elevation
- Room of special interest
- Detracting space and elevation (communal and circulation spaces)

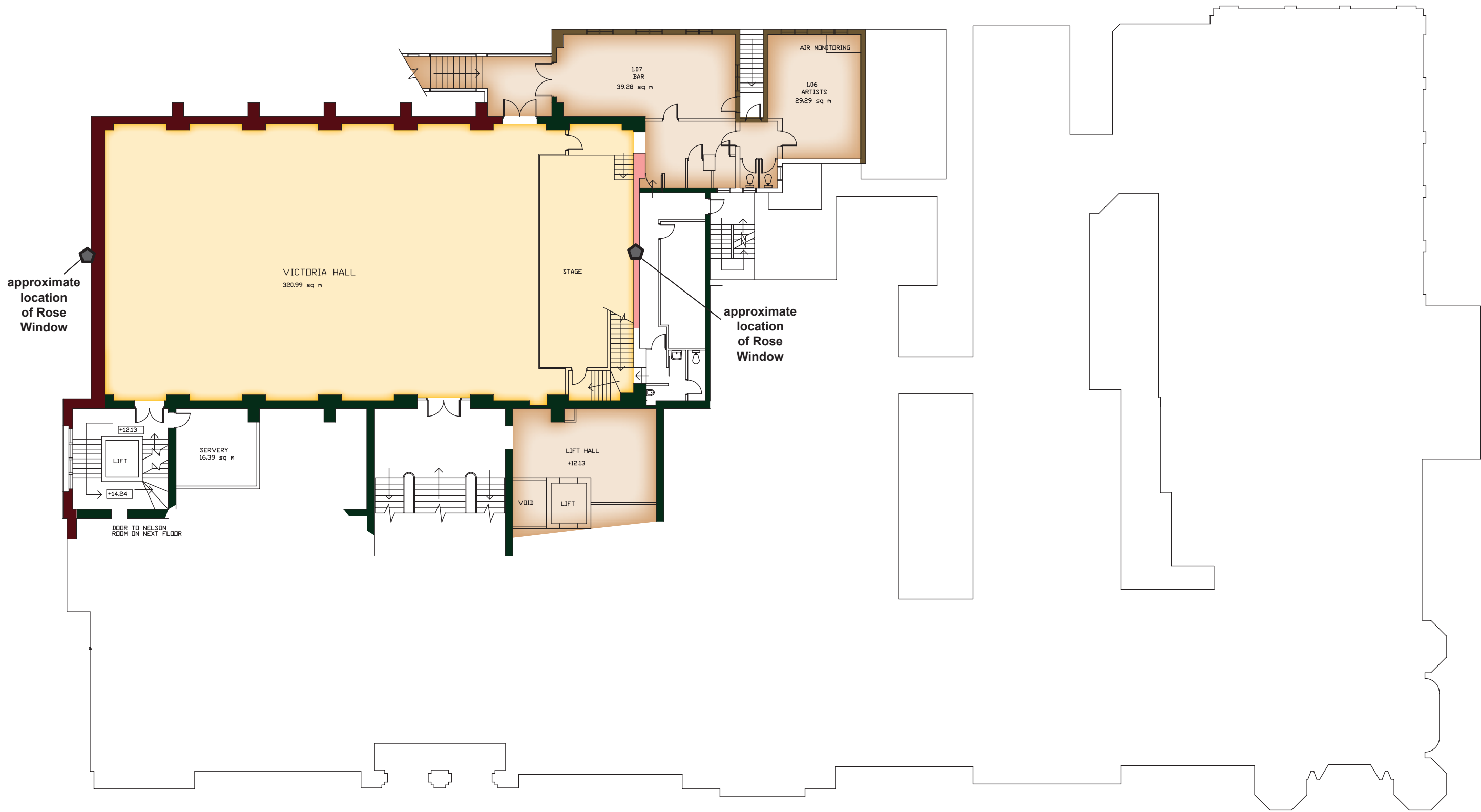
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PROJECT TITLE
 Ealing Town Hall, Ealing, Greater London

FIGURE TITLE
 First Floor Plan depicting areas of special interest, areas of broader heritage significance and photograph locations

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 CHECKED BY DJB DATE 03/01/2019
 APPROVED BY NB SCALE A3 NA

FIGURE NO.
 9



approximate
location
of Rose
Window

approximate
location
of Rose
Window

Broader Heritage Significance

Historic Fabric (Phase 1 to 3)

Elevation of interest

Special Interest

Most significant elevation

Room of special interest

Detracting space and elevation
(communal and circulation spaces)



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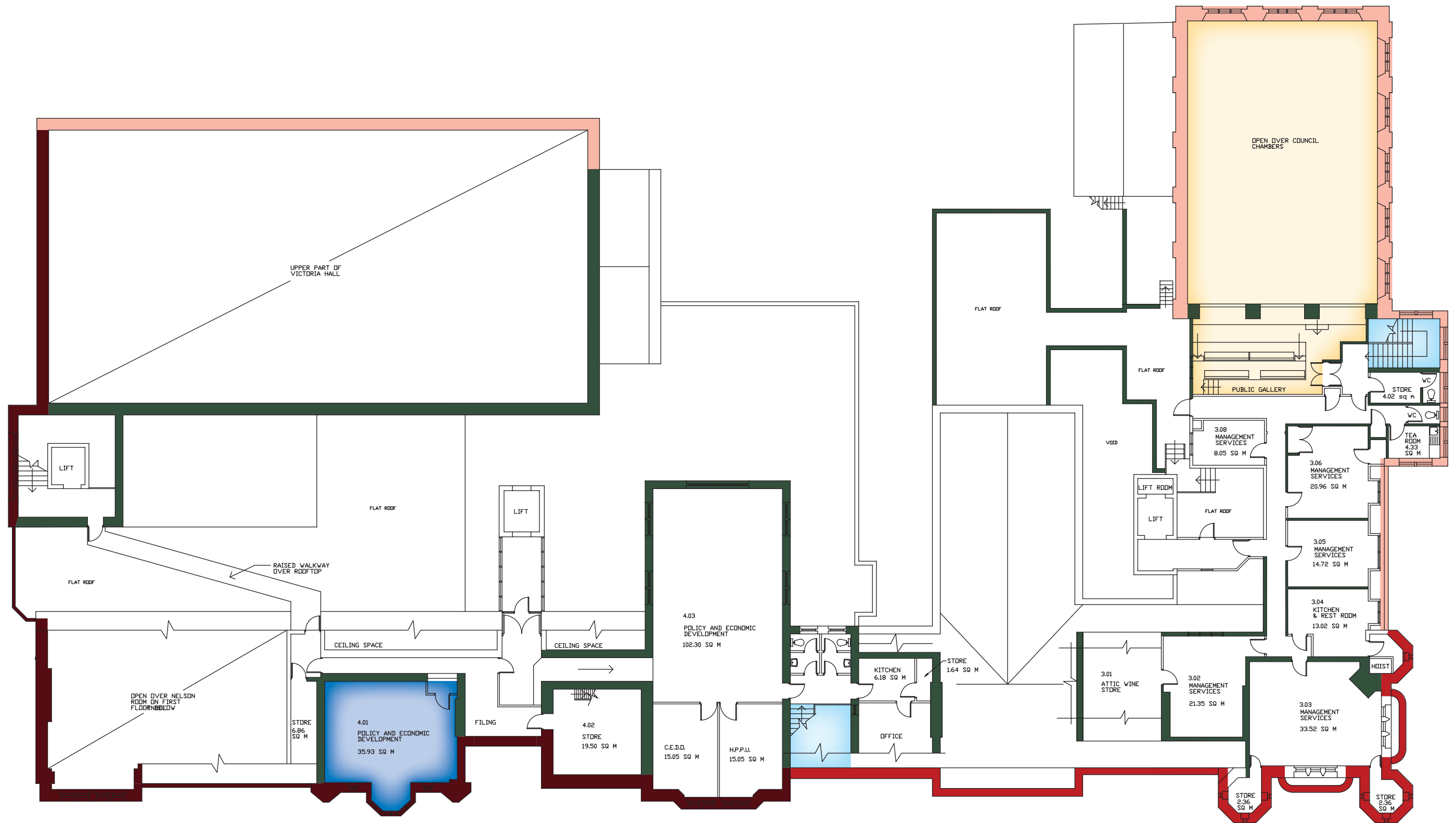
PROJECT TITLE

Ealing Town Hall, Ealing, Greater London

FIGURE TITLE

Plan of Victoria Hall depicting areas of special interest and areas of broader heritage significance

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Broader Heritage Significance

- Elevation of interest
- Historic Fabric (Phase 1 to 3)
- Room containing high quality fixtures and fittings
- Circulation space containing high quality fixtures and fittings

Special Interest

- Most significant elevation
- Significant elevation
- Room of special interest
- Detracting space and elevation (communal and circulation spaces)

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PROJECT TITLE
Ealing Town Hall, Ealing, Greater London

FIGURE TITLE
Second Floor Plan depicting areas of special interest and areas of broader heritage significance

DRAWN BY	EE	PROJECT NO.	661245	FIGURE NO.
CHECKED BY	DJB	DATE	03/01/2019	11
APPROVED BY	NB	SCALE	A3	

4.55. In relation to the broader heritage significance of the building the following terminology is utilised:

- *Elevation of interest* – an elevation with some features of architectural merit, important for understanding the layout and phased development of elevations other than Most Significant, and Significant.
- *Historic fabric (Phase 1 to 3)* – fabric relating to the late 19th or early 20th century phases of construction, but which is unexceptional in terms of its historic or architectural interest.
- *Room / circulation space containing high quality fixtures and fittings* – a space within the building that contains fixtures or fittings that relate to its historic use, but which are not in themselves of special interest.
- *Detracting space / elevation* – part of the building which detracts from the significance of the whole, by obscuring significant elements, by impairing the clarity of the building, or by producing a negative visual effect.

4.56. Where a room or space is not individually identified on Figures 7 to 11, this is intended to confirm that whilst these areas are considered neither to be exceptional, nor to detract, they nevertheless retain interest as part of the Town Hall's overall function. In other words, their décor, proportions and detailing may be of good-quality but they are not noteworthy when contrasted with those rooms and spaces identified as significant (or of special interest).

4.57. The heritage significance of Ealing Town Hall (including its special 'architectural and historic interest') can be summarised as follows:

- The multi-phase façade of the building (see Fig. 3) including the initial 1888 phase, as well as the later two elements dating to the earlier 20th-century (1913 and 1930);
- Its west-facing façade (e.g. including Victoria Hall) is largely as Jones designed it, and was intended to be viewed from the adjacent road and pavement;
- It is arguable that Jones' original 1888 building is the most significant, the later extensions essentially copying or continuing the earliest phase, and of less architectural interest as a consequence (e.g. later dates);

- Its later phases reflect the need for rapid expansion as a result of a rapidly growing local authority area, but also greater legal responsibilities;
- It is a striking example of later Victorian neo-Gothic Town Hall design, but is not architecturally notable when contrasted with earlier, more lavishly-decorated examples elsewhere in the country;
- Historic building development to the centre, rear of the Town Hall itself is of several phases and quite erratic in execution, but spatially explicable given the need to maximise both space and daylight within a constrained footprint, as council functions developed and more space was required;
- The internal historic and architectural fabric is of mixed evidential value, partly because of the original nature of the detailing and décor, but also because of later additions and alterations;
- Key rooms and areas of architectural interest includes the Victoria Hall, the Council Chamber, the Nelson Room, and the lobby, staircase and upper landings associated with the 1888 main entrance, and those same stair-hall elements in the 1930s extension; and
- The Town Hall frontage contributes to the character and appearance of the Ealing Town Hall Conservation Area principally through its neo-Gothic design, mass and position on Ealing Broadway (see Section 6 and 7).

4.58. In both evidential and historical value terms Ealing Town Hall is a striking but not especially notable example of later Victorian neo-Gothic civic design, its primary façade developed in three phases, the latter two extending Jones' original building by c. 47% (phase 2, 20%; phase 3, 27%). Whilst the Town Hall is stylistically unified and appears to be of one phase of construction, discussed below, it is arguable that the two later phases are of less architectural historical significance other than in affirming the need to provide additional office and public spaces as the local authority's remit was expanded.

The historic Town Hall

4.59. As first built in 1888 the Town Hall combined several functions including offices, public library, the Victoria Hall as a large public function room, but no formal Council Chamber as such. These rooms and areas had separate entrances but could be accessed from the Town Hall's principal entrance. In 1902 the public library was converted into offices, and with the 1913 extension, the building's east-west axis was extended, circulation enhanced by a corridor running behind offices to the

building's primary frontage. After 1913 the primary entrance remained that provided in Jones' initial phase. With the 1930 extension, a second entrance was added to the eastern-end, this, in conjunction with other council rooms, effectively creating two separate buildings, each clustered around the main entrances and stair-halls. This bi-section of the building is also noted in Baxter's heritage audit of the Town Hall (Baxter, 2007: 32). Spatially and visually, this bi-section is further reinforced by the contrasting interior décor of the two main phases of development. Whilst both are striking and executed to a high standard, they are aesthetically notably different and could be viewed as being in almost spatial competition with each other, as one experiences the building as a whole.

- 4.60. Of some historical interest, as originally built the Town Hall did not include a purpose-built Council Chamber, this only being added in 1930. Whilst this reflects Ealing's evolution as a growing local government area, Jones' earlier building clearly considered to meet the council's needs as first built, it is notable that the provision of key function rooms did not occur until 1930. Therefore, whilst one can now appreciate Ealing Town Hall as a spatially coherent and integrated building, this was not achieved at the outset and in fact came about incrementally. In historical and architectural terms it is therefore reasonable to acknowledge this when assessing the building's overall significance. This is not to denigrate its relative importance, but instead, to contrast it with broadly contemporary Town Halls incorporating these facilities from the outset, or perhaps in extensions soon thereafter.

The southern façade

- 4.61. Whilst in aesthetic terms the primary frontage is of equal quality, it is arguable that without the earlier 1888 town hall, the 1913 and 1930 elements would not be especially historically significant otherwise – e.g. if the building had evolved from 1913 onwards. This is undeniable, but within this assessment is also the narrower architectural historical aspect: Jones' 1888 design was at the end of the neo-Gothic revival and was not therefore either stylistically or materially innovative within the context (as witness earlier more ambitious Town Halls, discussed above). Whilst wholly reasonable given aesthetic sensitivities, earlier 20th-century extensions either repeating or mostly mimicking Jones' earlier work, cannot therefore be said to be innovative in their own terms.
- 4.62. For instance, by 1930 modernism had taken hold across mainland Europe with a number of now celebrated buildings designed by Le Corbusier, Mies van der Rohe, Walter Gropius and other modernists. Whilst Modernism was initially resisted in

Britain, New Ways in Northampton, the first Modernist house, and designed by leading German architect and designer Peter Behrens, was built in 1925. Gropius's Bauhaus had been built at Dessau, near Berlin, also in 1925. Clearly, in 1930 it would have been difficult to justify a Modernist extension to Ealing Town Hall, but the wider point is that what was actually built – well executed and striking though it is – was not innovative in architectural terms. Looking backwards rather than forwards, the 1913 and 1930 additions reflect earlier approaches to design. For this reason it is considered that in historical terms the later phases are not as significant as Jones' initial phase – which in turn has to be assessed within the canon of Victorian town hall architecture more generally.

Piecemeal development to the rear of the Town Hall

- 4.63. The same can be said of ad-hoc infilling to the rear of the Town Hall. Whilst in evidential terms these additions reflect the periodic and ongoing need for reasonably well-lit (e.g. daylight) space for undertaking council and related functions, this has resulted in erratic, rather untidy but understandable agglomeration. Developed over a period of c. 50 years, this was not undertaken with any consideration as to how the rear of the Town Hall might be best used into the future, as part of a cohesive design. For example, as one possibility, whilst a central light-well might have been incorporated within this rear central area so as to provide daylight for offices and rooms facing into the centre of a new single-phase development, this decision was not taken. Instead, it was decided that although piece-meal in nature, the ad-hoc development in this rear area met the council's evolving needs. Never intended to be publicly visible, this area reaffirms the primacy of the main south-facing elevation to the building's opposite side. It cannot therefore be viewed as retaining architectural significance other than in its historical association with the evolving Town Hall.

- 4.64. Ealing Town Hall's communal value has declined as a focus of local government, not least because of the need for additional office space and a different approach to working – e.g. open-plan, using IT equipment. It is evident that the council had struggled to re-use the Town Hall in a financially-sustainable manner, hence the decision to remodel it as a hotel combined with council functions.

The interior

- 4.65. Internally, the Town Hall has undergone quite significant alteration and remodelling at different stages, many parts of the building (of all three phases) adapted for modern or later use. However, several key areas and rooms retain much of their

original fixtures and décor and are of significance in understanding the Town Hall's function. The Town Hall reflects the need to continually adapt spatially, to keep up with modern demands, a process continuing well into the late 1980s if not thereafter (the Town Hall was Listed at Grade II in January 1981).

- 4.66. The Town Hall's plan-form developed in three main phases, this effectively spatially bi-secting the building in two, with two main entrances. Architecturally, it is not therefore a cohesive design, and its interior décor and detailing is of markedly different quality, depending upon room function. Whilst this is reasonable, it can though be slightly disconcerting to pass from a fine room to those more bland, main circulation spaces (beyond main stair-halls), aesthetically very muted and unprepossessing when contrasted with the grandeur of council and public function rooms. Again, this is a result of the Town Hall's development from 1888 to 1930.

Summary

- 4.67. Evidentially, whilst Ealing Town Hall is undoubtedly a fine example of later neo-Gothic architecture, later extended, it is not in the first-rank of this class of building, many of which dated wholly from the Victorian period. The 1913 and 1930 extensions, whilst executed to a high-quality, were anachronistic and back-ward looking, at a time when – even if resisted by many British architects and planners – Modernism was certainly featuring in the pages of architectural journals in Britain, signposting and anticipating a wholly new approach to architecture. Viewed in this narrow context the 1913 and 1930 extensions are somewhat anachronistic, even allowing for an anxiety to continue the rhythm and overall style of Jones' initial design.
- 4.68. Ealing Town Hall's relative significance can be gauged as one of some 100 town halls built in London during the Victorian and later periods. In 2007, several were Listed at Grade II and five at Grade II*, which clearly places Ealing Town Hall in the second rank of such buildings (Baxter, 2007: 25). Its Grade II Listing reflects its later Victorian date, the earlier 20th-century additions, and the resulting two-centred building evolving from these. A detailed assessment of the physical impact of the proposed development upon the significance of the building is provided in Section 5.

5. PHYSICAL DEVELOPMENT EFFECTS

The proposed development

- 5.1. The proposals comprise the refurbishment of the existing building and a large extension to accommodate the hotel (120x guestrooms are proposed). The Town Hall will continue to accommodate the civic functions in the eastern wing (with new disabled access platform lift), as well as council and community-related functions in the remaining public areas. The main entrance at the western end of the Town Hall will serve as the primary hotel entrance. The proposed remodelling envisages the removal of existing fabric to the centre and rear of the Town Hall, so that new work can be incorporated into the earlier footprint. The rationale of the design, and its evolution, are documented in the Design and Access Statement (ADZ Architects 2018a).
- 5.2. The design proposals have been informed by extensive consultation, with both the Local Planning Authority heritage advisors and Historic England, to ensure that the proposals result in as limited degree of harm to the significance of the Listed Building as possible. Consequently, as detailed in Section 2, Historic England ‘do not consider this harm to be sufficient to raise an objection to these proposals’, and the Local Planning Authority consider that the proposals will need to deliver clear public benefits to outweigh the ‘less than substantial harm’ to the significance of a designated heritage asset, in the context of NPPF.
- 5.3. The proposed development comprises four main elements:
- The demolition of earlier structure, rooms and areas to the centre, rear of the Town Hall, to allow for new construction in this part of the building;
 - The enhancement of interior décor and interfaces between existing and proposed new work, as part of the new hotel development;
 - The alteration of existing rooms and areas to allow for new functions as part of the hotel and related development; and
 - The insertion of discrete new facilities to allow for disabled access, and the better functioning of areas within the hotel and Town Hall – e.g. the incorporation of service lifts between kitchens and potential restaurant areas.
- 5.4. Key design considerations include the spatial and functional efficiency of the Town Hall and hotel, which are framed by the envelope of the Listed Building. For the proposed development of the Town Hall partly as a hotel, it is evident that it must be

commercially viable. The proposed development is based upon the applicant's previous experience and success in developing hotels within historic Listed Buildings.

Assessing development effects

- 5.5. Figures 12 to 16 confirm the extent of remodelling and the impact upon the three main phases of historic development, based upon the Demolition Plans (see ADZ Architects 2018a, Drawings Dem.01 – Dem.09). Discussed previously, Figures 7 and 11 present the assessment of significance in respect of elevations and interior spaces. The following assessment relates to both the external and internal fabric of the Town Hall. Table 1 confirms those rooms and areas that are affected by the proposed development, which adopts a historic phase / floor level format.

Effects upon special interest

- 5.6. For the avoidance of doubt, the proposed development is not considered to harm any areas of the Listed Building that contribute to its special interest. These elements of special interest comprise the stair-hall, ceiling lanterns and lobby area into Jones' original building, as well as the Nelson Room with its fine décor and detailing. Similarly, Jones' earlier facades are of special interest and contrast strongly with the lesser quality of those to the Town Hall's rear. In phase 3, the stair-hall and Council Chamber are also of notable quality and are important within the context of the Town Hall's architectural, historic, and aesthetic qualities, though not to the extent that Jones' earlier work (phase 1) can be said to contribute to the special interest of the Listed Building.

Effects upon broader heritage significance

- 5.7. The impacts of the proposed development are confined to those areas of the building which contribute to its broader heritage significance. In this context, certain elements of the building have been identified as of 'some significance' or 'limited significance'. Where an element of broader heritage significance is identified it is considered that the affected structure, room, or area does not retain sufficient significance such that their loss or alteration will degrade an understanding or appreciation of the special interest of the Town Hall (see Figures 7 to 11). Areas of broader heritage significance have been identified on the basis of their notable or high-quality interiors using the Heritage Gazetteer and Assessment of Significance (Alan Baxter, 2018).

- 5.8. Whilst the value of the structure, room or area of some significance does not contribute to the special interest of the Listed Building, it is nonetheless of some interest vis-à-vis the Town Hall's function and evolution. These areas will retain more notable historic fabric or evidence for earlier functions and will generally have been designed from the outset to be of higher-quality than those more mundane, functional areas within the Town Hall. Examples include office accommodation for council leaders and staff, especially to the frontage of the building, and circulation spaces serving these areas, such as corridors, staircases and external facilities such as a roof-top garden.
- 5.9. Elements of limited significance comprise elements such as later additions and extensions, rooms and areas heavily altered to allow for new functions, or as service areas within the Town Hall, and those elements which lack historic or architectural interest, even though they may not have been altered since first built. Examples include lift lobbies, store rooms, boiler room, cloak-rooms, WCs, kitchens, serveries and office spaces which lack aesthetic interest or notable décor. The term limited significance has simply been utilised to provide a distinction from those elements of some significance.
- 5.10. An assessment of those areas directly affected by the proposed development has used the above rubric to gauge the significance of structures, rooms and areas, which is used in the following to assess the overall impact of the scheme. Because of the scale of proposed works it is difficult within this report context to focus upon the smaller points of detail in respect of décor and modest alterations. However, Figures 12 to 16 show the extent of demolition on a phase by phase basis, according to the demolition and wall removal plans as detailed in the Design and Access Statement (ADZ Architects 2018a). The following assessment is based upon a phase by phase (see Figure 3) assessment of the building. Fixtures and fittings which are to be retained or re-used within the development proposals alongside those to be lost are detailed within the Method Statement and Heritage Schedule (ADZ Architects 2018b), prepared at the request of Ealing Council.

Phase 1 [Figures 12-13]				
	Area / room	Proposal	Development Effect	Photo
Basement	Lift lobby	Demolition	Loss of historic fabric of limited significance	not included
	Strong Room	Demolition	Loss of historic fabric of limited significance	not included
	Room B.38	Demolition	Loss of historic fabric of limited significance	not included
	Room B.39	Demolition	Loss of historic fabric of limited significance, and room containing high quality fixtures and fittings	not included
	Office/Stores (Secondary Stairwell)	Partial Demolition / Remodelling	Internal partition walls removed, and limited loss of historic fabric of some significance	not included
Ground-floor	Liz Cantrell Room	Demolition	Loss of historic fabric of limited significance from eastern wall, and removal of detracting space	36
	Lift hall	Demolition	Loss of historic fabric of limited significance, and removal of detracting space	not included
	Room 1.02 Store	Demolition	Loss of historic fabric of limited significance and alteration to elevation of interest which relates to the rear most (eastern) bay of Victoria Hall.	not included
	Secondary Staircase / balustrade	Remodelling and Removal	Loss of historic fabric of some significance.	55-57
Victoria Hall level	Lift hall	Demolition	Loss of historic fabric of limited significance, and removal of detracting space	not included
	Rear bay of stage	Demolition	Loss of historic fabric of some significance in relation to the eastern elevation of the rear bay of Victoria Hall (an elevation of interest).	3-4; 21-23; 39-44
	Room 1.04 (artists)	Demolition	Loss of historic fabric of limited significance	not included
First-floor	Lift hall	Demolition	Loss of historic fabric of limited significance, and removal of detracting space	not included
	Above rear stage	Demolition	Loss of historic fabric of some significance, and alteration to elevation of interest. The rose window is to be removed and incorporated elsewhere within the development proposals in accordance with a detailed method statement.	3-4; 21-23; 39-44
	Photo-copy area	Demolition	Loss of historic fabric of limited significance	not included

	Waiting hall	Demolition	Loss of historic fabric of limited significance	not included
	Chairman's Room	Remodelling	Internal division to room containing high quality fixtures and fittings, and limited loss of historic fabric of some significance	54
	Secondary Staircase	Remodelling	Loss of historic fabric of some significance. The stairwell is to be remodelled resulting in the removal of the staircase. The noteworthy wrought iron balustrade is to be removed and reused within the development proposals as part of a decorative balustrade in the proposed first floor galleria corridor.	55-57
Second-floor	Corridors	Demolition	Loss of historic fabric of limited significance	45
	Office	Demolition	Loss of historic fabric of some significance	not included
	WCs	Demolition	Loss of historic fabric of limited significance	not included
	Secondary Staircase	Remodelling	Loss of historic fabric of some significance, and alterations to circulation space containing high quality fixtures and fittings. The stairwell is to be remodelled resulting in the removal of the staircase. The noteworthy wrought iron balustrade is to be removed and reused within the development proposals as part of a decorative balustrade in the proposed first floor galleria corridor.	not included
Phase 2 [Figure 14]				
	Area / room	Proposal	Development Effects	Photo
Basement	Boiler room	Demolition	Loss of historic fabric of limited significance	not included
	Room B.35	Demolition	Loss of historic fabric of limited significance	not included
	Room B.36	Demolition	Loss of historic fabric of limited significance	not included
Ground-floor	Room G.19 (clerks)	Demolition	Loss of historic fabric of some significance	not included
	G.19 Lobby	Demolition	Loss of historic fabric of some significance, and circulation space containing high quality fixtures and fittings	not included
	Room G.18 (chief ck)	Demolition	Loss of historic fabric of some significance	not included
	G.10 (head admin)	Remodelling	Internal partition walls removed, but historic fabric of some	not included

			significance retained	
	G.11 (Registrar)	Remodelling	Partition walls removed, and alterations to room containing high quality fixtures and fittings	60
	G.12 (Registrar)	Remodelling	Partition walls removed, but historic fabric of some significance retained	60
	Corridor section	Demolition	Loss of historic fabric of some significance, and alterations to circulation space containing high quality fixtures and fittings	see 45
	Footbridge	Demolition	Loss of historic fabric of some significance	25; 52
First-floor	Committee Room 3	Demolition	Loss of historic fabric of some significance	24; 61
	and its pitched-roof	Demolition	Loss of historic fabric of some significance	26
	Corridor section	Demolition	Loss of historic fabric of some significance, and alterations to circulation space containing high quality fixtures and fittings	see 45
Phase 3 [Figure 15]				
	Area / room	Proposal	Development Effects	Photo
Basement	Boiler-room	Demolition	Loss of historic fabric of limited significance	not included
	B.33 Kitchen	Demolition	Loss of historic fabric of limited significance	not included
	Hall	Demolition	Loss of historic fabric of limited significance	not included
Ground-floor	Servery	Demolition	Loss of historic fabric of limited significance	not included
	Office	Demolition	Loss of historic fabric of some significance, and elevation of interest	not included
	G.10	Remodelling	Loss of historic fabric of some significance	not included
	G.11	Remodelling	Loss of historic fabric of some significance	not included
	G.12	Remodelling	Loss of historic fabric of some significance	not included
	G.13	Remodelling	Loss of historic fabric of some significance	not included
	Hall	Remodelling	Loss of historic fabric of limited significance	not included
First-floor	Minority members room	Demolition	Loss of historic fabric of some significance	not included
	Minority members room	Demolition	Loss of historic fabric of some significance	not included

	Secretaries	Demolition	Loss of historic fabric of some significance	not included
	Opposition Leader	Demolition	Loss of historic fabric of some significance	not included
	Roof above rooms	Demolition	Loss of historic fabric of some significance	28
	Roof-top garden	Demolition	Loss of historic fabric of some significance, and elevation of interest	15-16; 27
	Committee Room 2	Demolition	Loss of historic fabric of some significance, and room containing high quality fixtures and fittings	27; 49
	Deputy Leader	Remodlling	Loss of historic fabric of some significance	not included
	Secretary Office	Remodelling	Alterations to room containing high quality fixtures and fittings, and loss of historic fabric of some significance	not included
	Leader of the Council	Remodelling	Alterations to room containing high quality fixtures and fittings, and loss of historic fabric of some significance	not included
	Conference Room	Remodelling	Loss of historic fabric of some significance	not included
	Hall	Demolition	Loss of historic fabric of limited significance	not included
Second-floor	3.01 Office	Remodelling	Loss of historic fabric of some significance	not included
	3.02 Attic wine store	Remodelling	Loss of historic fabric of some significance	not included
Other additions / alterations [Figure 16]				
	Area / room	Proposal	Development Effects	Photo
Ground-floor	3 store rooms	Demolition	Removal of detracting space and elevation	17-18; 21; 23
	Store / kitchen	Demolition	Removal of detracting space	59
	Electricity Store	Demolition	Removal of detracting space and elevation	not included
First-floor	Store / kitchen	Demolition	Removal of detracting space and elevation	59
	Membership Services Office	Demolition	Loss of historic fabric of limited significance	not included
Victoria Hall level	Room 1.07 bar	Demolition	Removal of detracting space and elevation	17-18; 21-23
	Room 1.06 artists	ditto	Removal of detracting space and elevation	17-18; 21-23; 58

Table 1 Potential physical development effects

Phase 1 – Jones’ original building (Figs 12 and 13)

- 5.11. The key elements of the primary façade remain unaffected by the proposed development. Noted above, the rear area of the building has been remodelled, notably with the creation of the Liz Cantrell Room from Jones’ earlier room arrangement. Between 1902-1911 a square building was also added to the north-eastern side of the Liz Cantrell Room, which is now used as a kitchen and store. It is not considered that these rooms are intrinsic to the core function and understanding of Jones’ original building, not least because they have been both altered and obscured by later development (see phases 2 and 3). The remodelling or removal of rooms and areas in the basement level, and rooms to the ground- and first-floors will affect facilities with limited heritage significance, which are currently either underused or plain in their décor and appearance.

The Victoria Hall – and later accretion

- 5.12. The proposal to remove the eastern-most bay of the Victoria Hall which contains the rose window, has been the focus of discussion with Historic England. It was previously confirmed through this assessment that whilst Jones included this in his original design, the internal area of the east-facing wall and rose window to the rear of the stage, were screened-off at an early point by the insertion of a large organ and were not therefore intended to be seen by those in the hall itself. Because of the addition of a later, more modern wall with a flat arch, which shortened the open area of the hall by a bay, the stage area is now comprised of two stages of differing heights, both set within a decorated bay.
- 5.13. It is notable that even were the stage fully open to the rear, the rose window would still not be visible through the current flat arch. The sense gained during the inspection visit was that this easternmost bay of the hall is underused, and simply curtained-off. The main stage appears sufficiently deep to allow for all activities associated with the current use of the hall, and functionally, it is not clear that the rearmost bay is needed for the successful function of the stage area.
- 5.14. Internally, the Victoria Hall stage area has therefore undergone a range of 20th-century modifications and cannot be said to represent Jones’ original design or concept. Externally, the easternmost bay is largely unaltered but is obscured by later infilling to the rear of the Town Hall. It is assumed that Jones’ original intention was to stylistically ‘balance’ both of the hall’s gable-ends with a rose window to each, and presumably to allow some light into the stage area via the rose window. In both respects, it is arguable that Jones’ original intention has been compromised by later

work, and it is now not possible to fully appreciate the rose window either externally or internally. It is proposed to re-position the rose window from the Victoria Hall's eastern-elevation in the relocated stage screen wall to make it more prominent. Paye Stonework have been consulted and a detailed method statement in relation to the relocation of the rose window has been submitted as part of the planning application, via a correspondence (dated 27.11.2018) between ADZ Architects and Gregory Gray, London Borough of Ealing (Point 6.3).

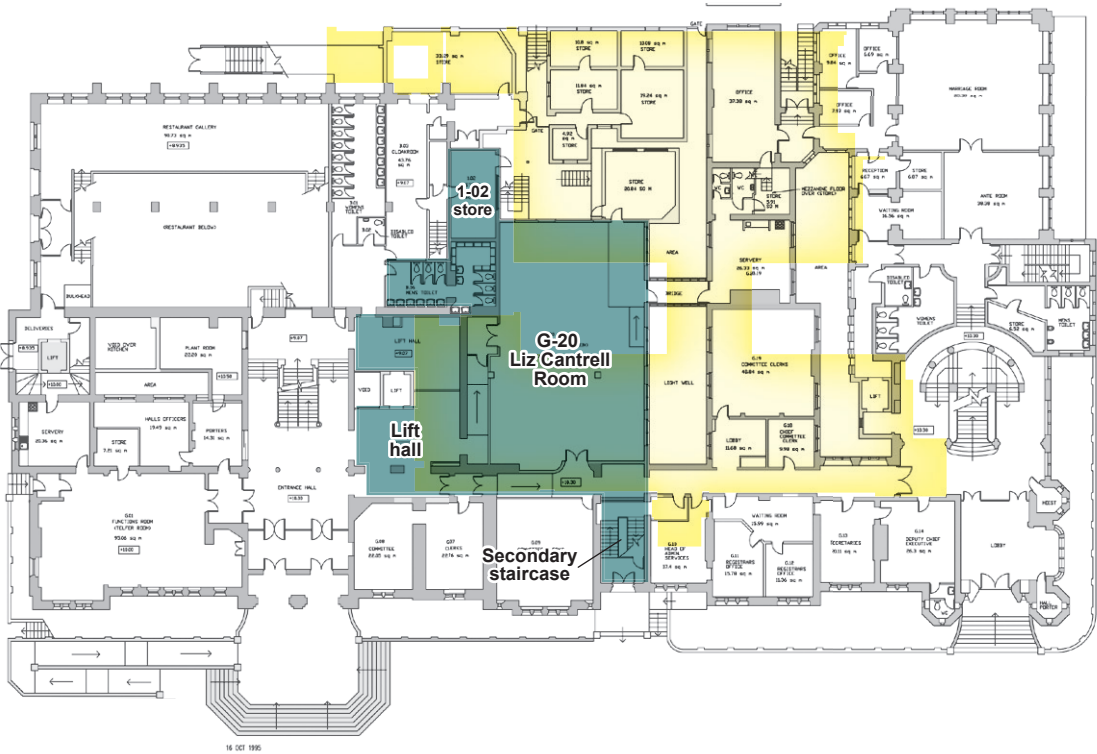
- 5.15. The architectural significance of the brick-built two-storey extension (1902-1911) to the Victoria Hall's north-eastern corner, with electrical sub-station and switch room to the ground-floor is very limited. Jones did not include this in his original design. Moreover, this extension is not an integral part of the Victoria Hall, and whilst it reflects the need for additional space and storage, is a clumsy addition to the rear of the building. This again rather reinforces a sense that the rear aspect of the Town Hall as a whole was not intended to be appreciated by the public. Furthermore, in conjunction with other later additions, it contributes to an impression that these smaller buildings are sub-mews houses, rather than the rear of a large Town Hall building. Aesthetically, they do not contribute positively to the rear of the Town Hall.
- 5.16. These factors taken together, it is considered that proposed development results in some harm to the eastern-most bay of the Victoria Hall, whilst also proposing the removal of the extensions added in 1902-1911, which detracts from an appreciation of the earlier hall.

The south-east entrance and staircase

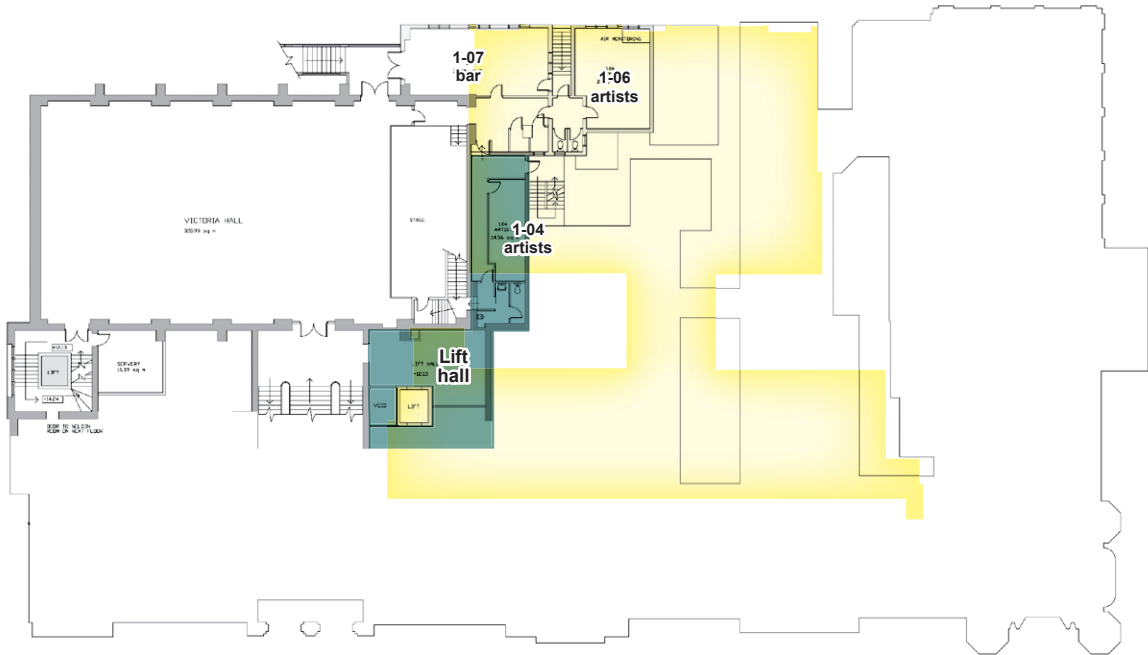
- 5.17. The proposed development includes the removal of this feature (see Fig. 12, 'secondary staircase'). The historic context of the staircase to the original south-eastern corner of Jones' design was discussed in detail above (Section 4). It is concluded that despite the fine quality of the iron-balustrade, the subsequent removal of the lower flights of stairs, thence their re-introduction as a new structure, had compromised the architectural and historic value of the stairwell as a whole. It is also notable that because of these alterations and the rather poorly executed relationship between half-landings and windows, it is not entirely certain that this was the original staircase to upper-floors. Analysis of earlier plans does not confirm this definitively, though it is reasonable to suggest that the iron-balustrade is of a quality which one would expect to find in a public area of the Town Hall – e.g. leading up to the art room. This does not however compare with the grander quality of Jones' main stair-hall and staircase.



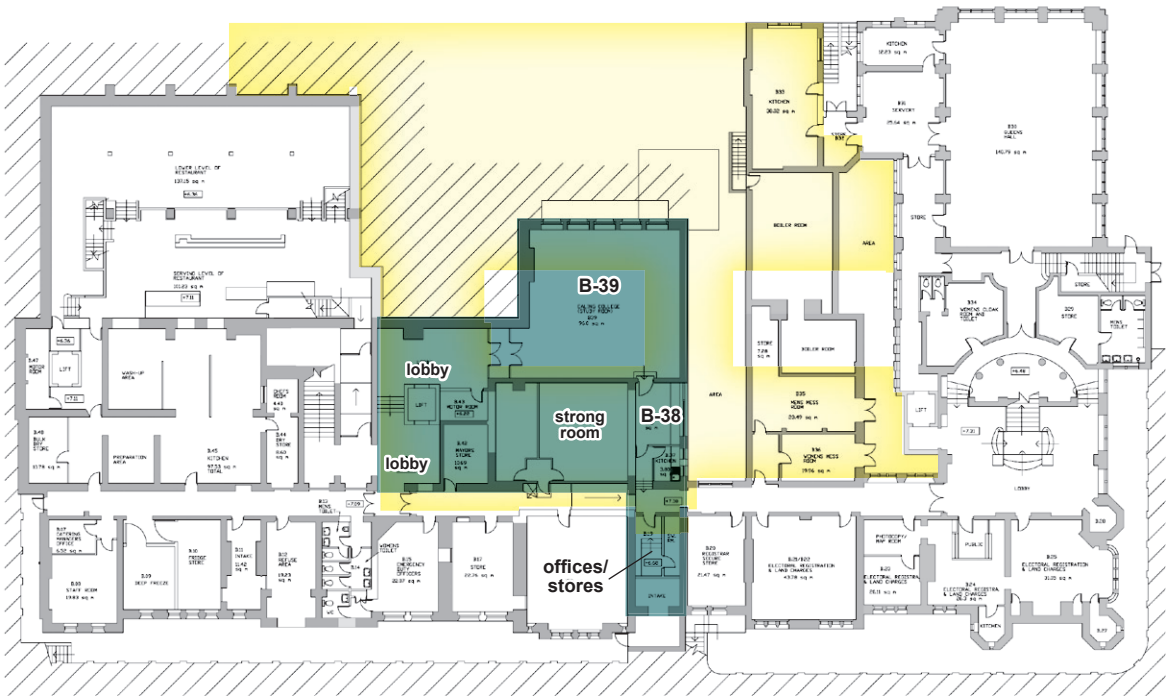
Ground floor plan



Victoria Hall plan



Basement Plan



- Footprint of proposed development
- Affected area:
Phase 1 - 1887



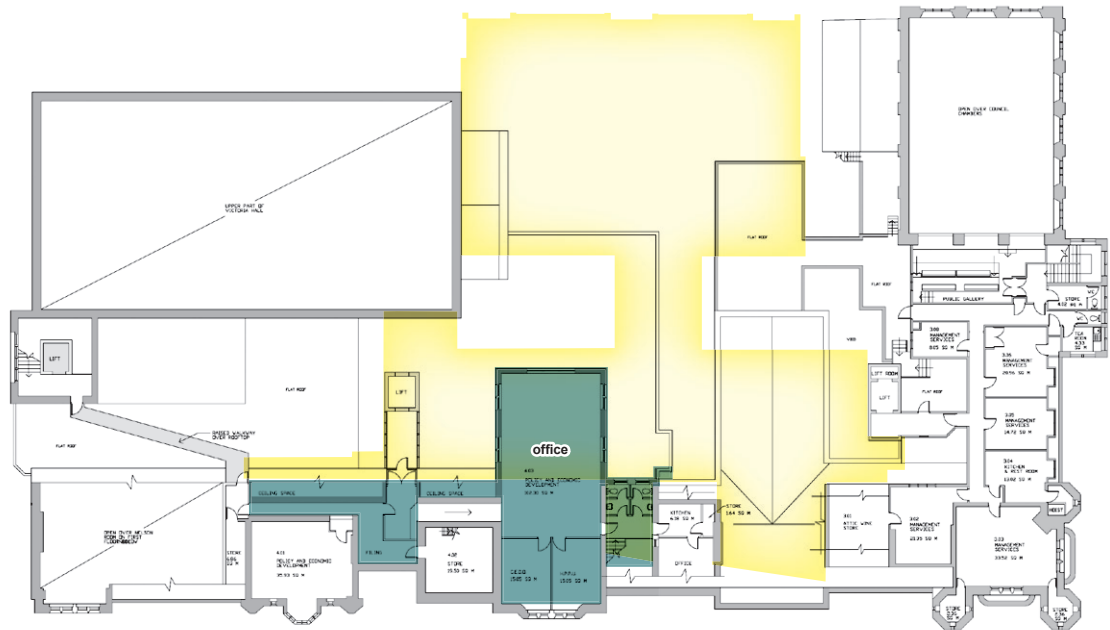
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PROJECT TITLE
Ealing Town Hall, Ealing, Greater London

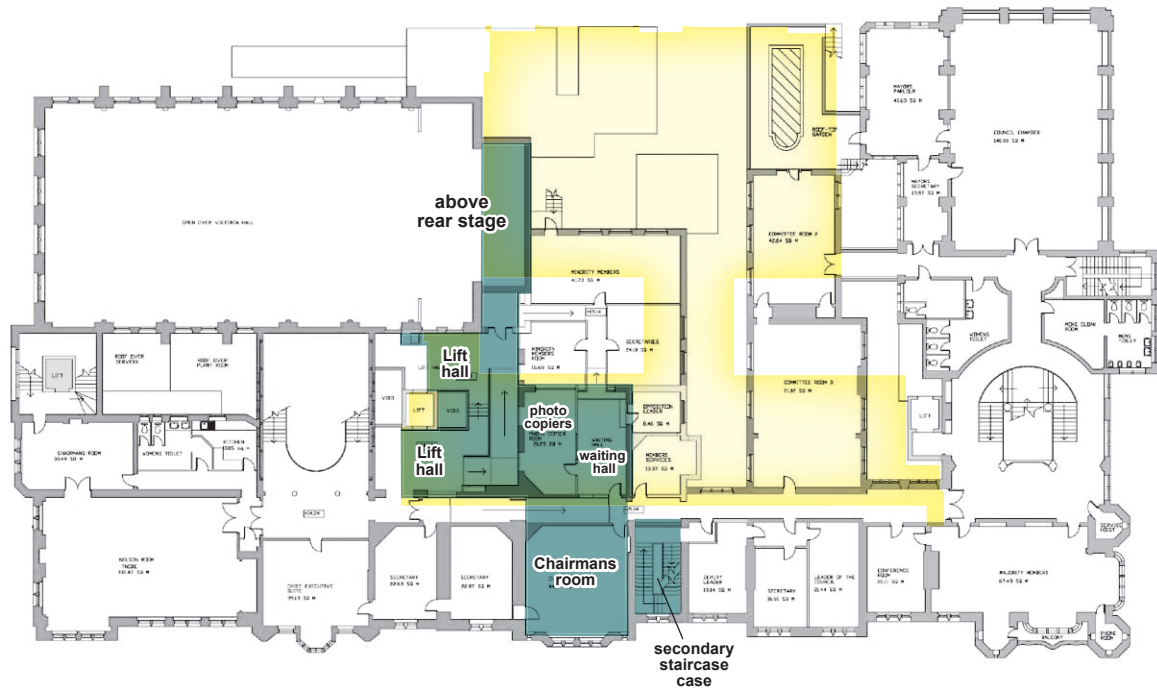
FIGURE TITLE
PHASE 1 - affected areas in basement,
ground floor and Victoria Hall



Second floor plan



First floor plan



Footprint of proposed development

Affected area:
Phase 1 - 1887

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PROJECT TITLE
Ealing Town Hall, Ealing, Greater London

FIGURE TITLE
PHASE 1 - affected areas in first and second floor

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CHECKED BY	DJB	DATE	03/01/2019	13
APPROVED BY	NB	SCALE	A3	

- 5.18. An added factor is that because of the Town Hall's remodelling in 1930 this staircase was rendered rather redundant, a view reinforced by its current underuse. Lower balustrading is formed of timber which after investigative works was found to not contain/obscure the decorative iron-balusters which are on display to upper flights. It is not clear why the latter are not boxed, but it does reinforce a sense that the undoubted aesthetic qualities of the staircase have not been appreciated as perhaps originally intended.
- 5.19. The removal of the staircase and iron-balustrade, which have been subject to historic alterations, would result in some harm to elements of the Listed Building considered to be of lesser heritage significance, including a circulation space containing high quality fixtures and fittings. However, the proposal to re-use the iron-balustrade in the new work ensures that these fine features remain within the Town Hall, and can be more fully appreciated by guests and visitors, which is not currently possible because of its isolated position which few can access.

Other areas of significance

- 5.20. The Nelson Room, Telfer Room and Chairman's room to the first floor and the second floor office are considered to be of special interest, as part of the earliest phase of construction according to Jones' plans. The fixtures and fittings within these rooms including terrazzo flooring, wooden panelling and chimney pieces further contribute to the significance of these rooms, the interiors of which have been described as 'noteworthy' (Alan Baxter, 2018).
- 5.21. The Nelson Room and Telfer Room are to serve as restaurant areas with the Chairman's Room providing the service area for these restaurants. The proposals incorporate the addition of servery hoists within the south-western corner of the Chairman's Room to connect the restaurant and servery with the main kitchen at lower ground floor level (basement). This will result in the loss of some historic fabric of significance, however in accordance with the Heritage Schedule (ADZ Architects, 2018b) the fixtures and fittings which contribute to the 'noteworthy' interiors of the Nelson Room, Telfer Room and Chairman's Room, including the paintings of Edward M. Nelson and Edward VII are to be retained.
- 5.22. Room B39 to basement contains a number of characteristic fixtures and fittings compared to the interiors of other rooms within the basement (with the exception of the stair hall in Phase 3). The development proposals result in the demolition of Room B39 including the loss of the fixtures and fittings including skirting boards,

dado rail, picture rail, moulded ceiling and wooden sash windows as detailed in the Heritage Gazetteer (Alan Baxter Associates, 2018). This will result in the loss of some fabric of limited heritage significance.

Phase 2 – 1913 additions

- 5.23. The context of the primary elevation of this phase was discussed above, and its fabric is not affected by the proposed remodelling. This phase, which was spatially limited in scope and extent, is not deemed to be as significant as that of Jones' original building, even though it extends its rhythm to the primary elevation. The extent of later infilling to the rear of the Town Hall has greatly obscured the architectural intelligibility of this phase of work – e.g. the east-facing elevation which was intended to be publicly visible as first built (but wholly obscured a short time later by the 1930 extension).
- 5.24. Table 1 confirms the rather mundane nature of the rooms in this phase. The Registrar's Office (Figure 14, Rooms G10, G11 and G12) reflects later alterations to enable this function, and nearby offices and space, whilst retaining quite fine skirting, coving, door architraves, panelled doors, and other fixtures, are of limited significance in architectural terms. It is considered that the proposed development results in harm to features of lesser heritage significance within this phase, including rooms (G19 and G11) and circulation spaces (ground floor corridor and first floor corridor) containing high quality fixtures and fittings.

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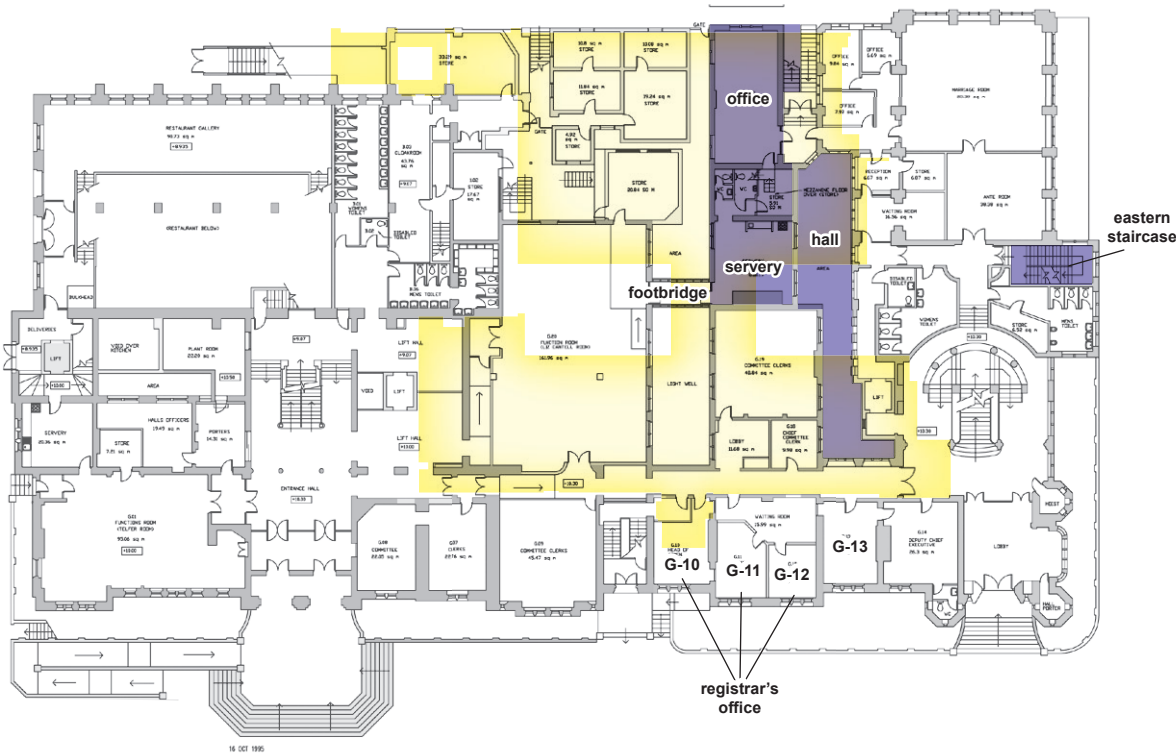
The floor plan of the second floor of the University of Illinois at Chicago is a complex layout with various rooms and areas. The plan is divided into several sections, with a large yellow-shaded area in the center and a pink-shaded area on the right. The yellow area includes a large lecture hall (L101) and a central atrium (A101). The pink area includes a boiler room (B-35) and a laboratory (L101). The plan also shows a large library (L101) on the left side and a central atrium (A101) in the middle. The plan is labeled with room numbers and names, and includes a scale bar and a north arrow.

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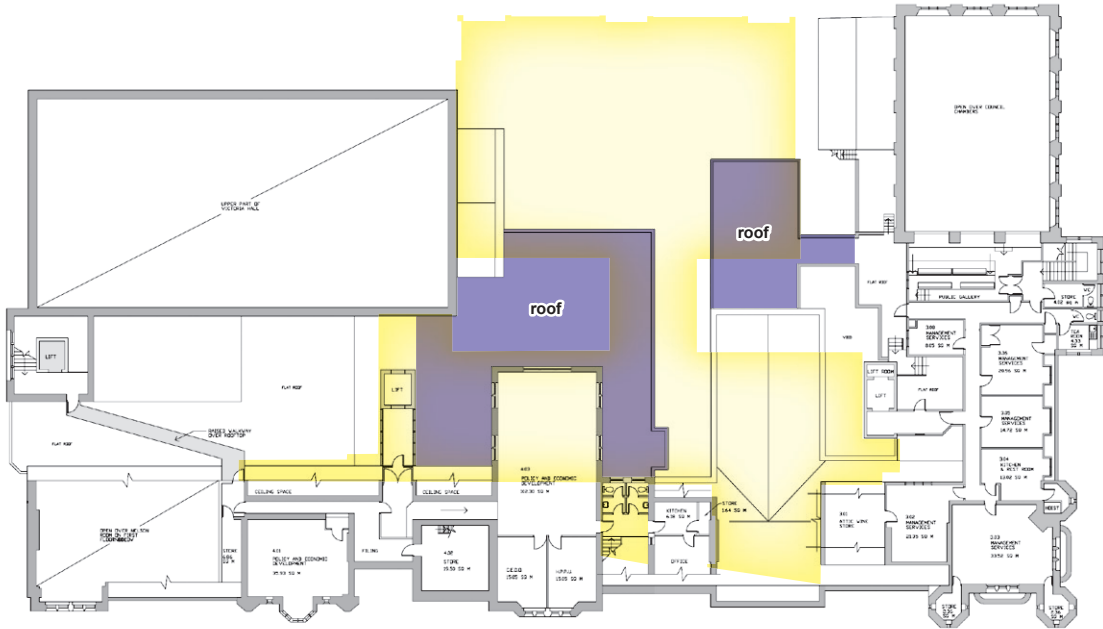
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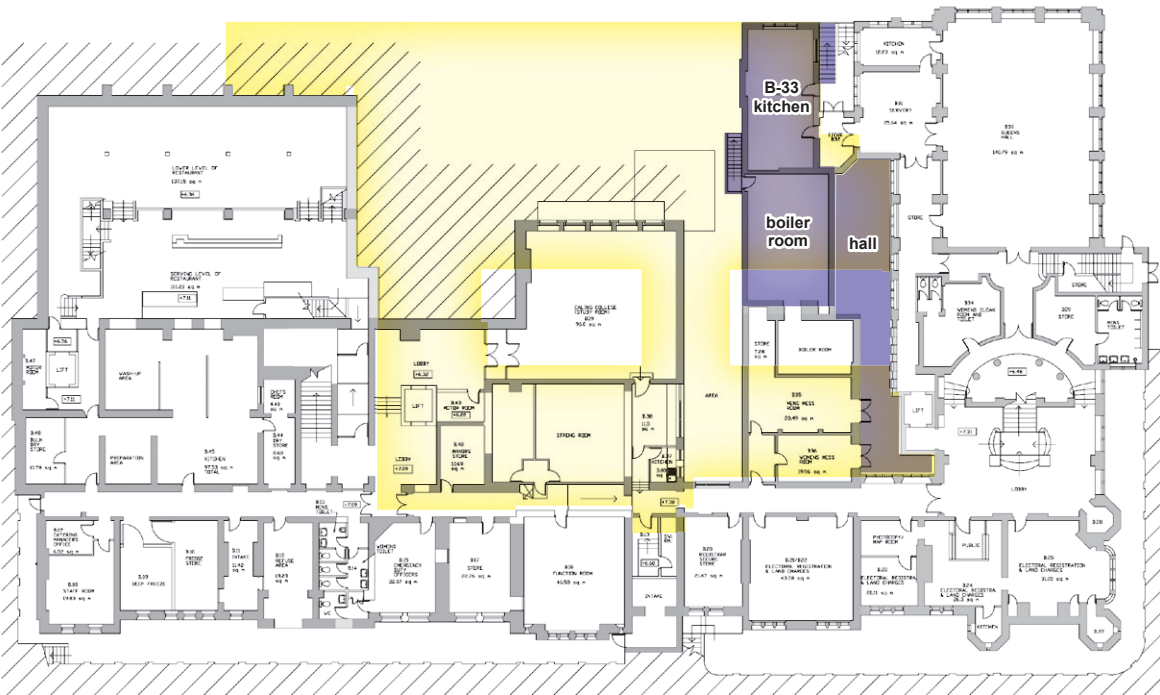
Ground floor plan



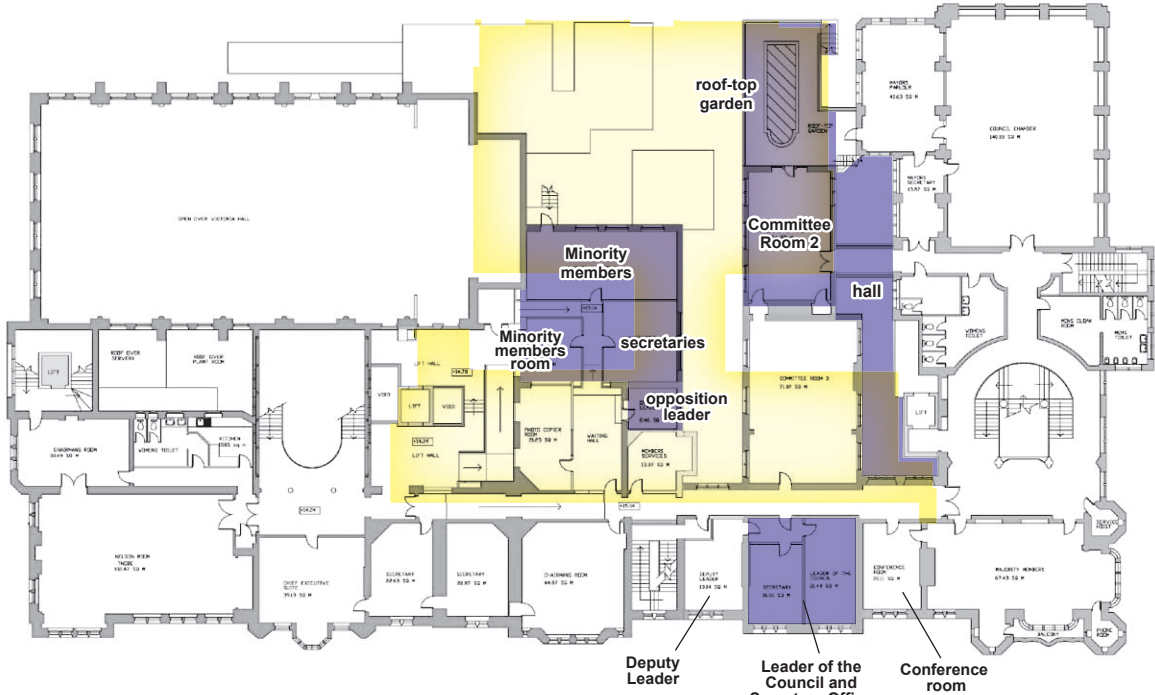
Second floor plan



Basement Plan



First floor plan



- Footprint of proposed development
- Affected area:
Phase 3 - 1930

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PROJECT TITLE
Ealing Town Hall, Ealing, Greater London

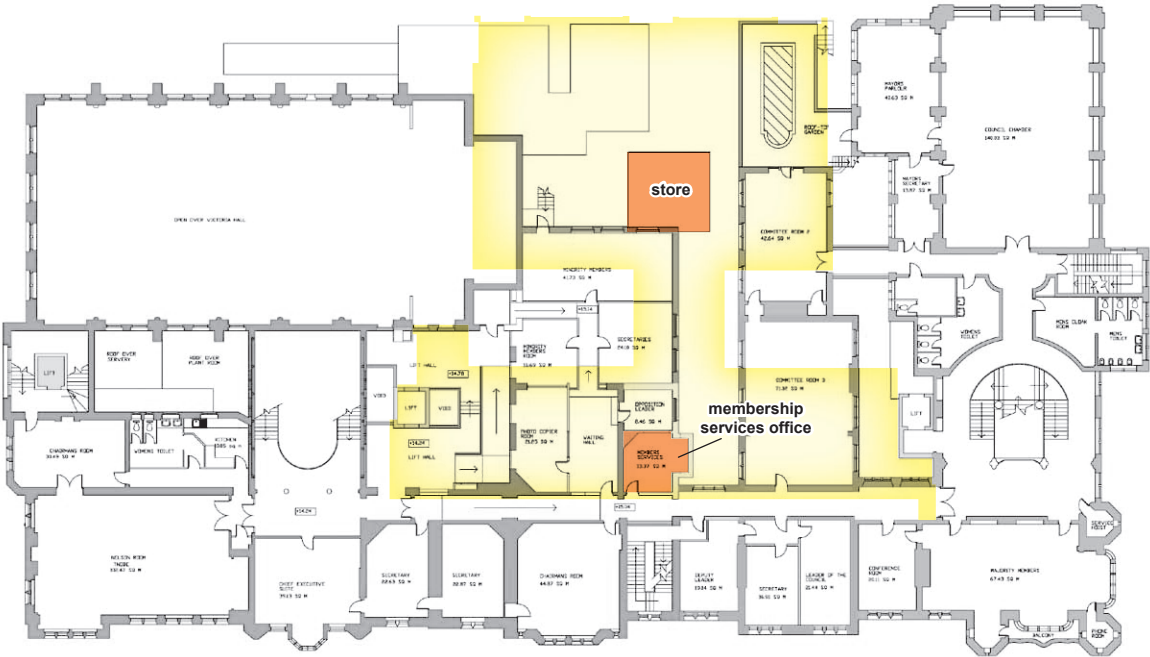
FIGURE TITLE
PHASE 3 - affected areas in basement and ground / first / second floors

Phase 3 – 1930s extension

- 5.25. With the exception of the insertion of DDA access (discussed below), the proposal does not adversely alter the fabric of this aspect of the Town Hall, or its visible east-facing elevation. Other than its relationship to Jones' original building, this phase cannot be viewed as of equal architectural significance for the reasons discussed previously in respect of its style, and the nature of architectural design by 1930. Whilst the 1930 work is undoubtedly impressive and well-executed both internally and externally, it repeats earlier development – except for the 'gatehouse' – and is not representative of progressive design thinking.
- 5.26. The ad-hoc nature of the development to the rear of this area has been previously noted. This sought to make best use of available light, but without adopting a central courtyard which would allow for a lightwell, and a tidier office development. Instead, the rear area has differing roof styles and extensions of varying heights, glazed white brick walling to reflect light into darker areas, flat-roofs which are adapted as roof-gardens or other terraces, and is quite inconsistent in the use of detailing generally – e.g. windows, architraves, and other features. The area is also something of a labyrinth, with quite deep, inaccessible spaces between rear ranges. Historically, to make this area function spatially it was also necessary to incorporate walkways, stairs, and other means of access. When modern extraction units and other services fixtures are taken into consideration too, it is arguable that externally, this area both lacks architectural interest, and is aesthetically compromised – Jones himself might well have taken a negative view of it.
- 5.27. A DDA policy-compliant access is proposed at ground floor level which leads into the entrance lobby from a disabled platform lift to the extension on the eastern end. The raised ground level to the eastern side of the Town Hall necessitates this approach. Various options have been discussed and this option is the preferred and agreed solution and is successfully achieved by redesigning the ground floor bay window to accommodate a doorway to match the existing main doors.
- 5.28. More generally, internal areas of significance in phase 3 are not adversely impacted by the proposed development, including the main stair-hall, Council Chamber, Marriage Room, Queen's Hall, Council rooms, and the Mayor's Parlour. The proposed development is instead focused within the area of ad-hoc development as discussed above, and which includes service facilities in the basement level, a servery and office to the ground-floor, and Council members' offices and facilities to the first-floor, including Committee Room 3, and the roof-garden.



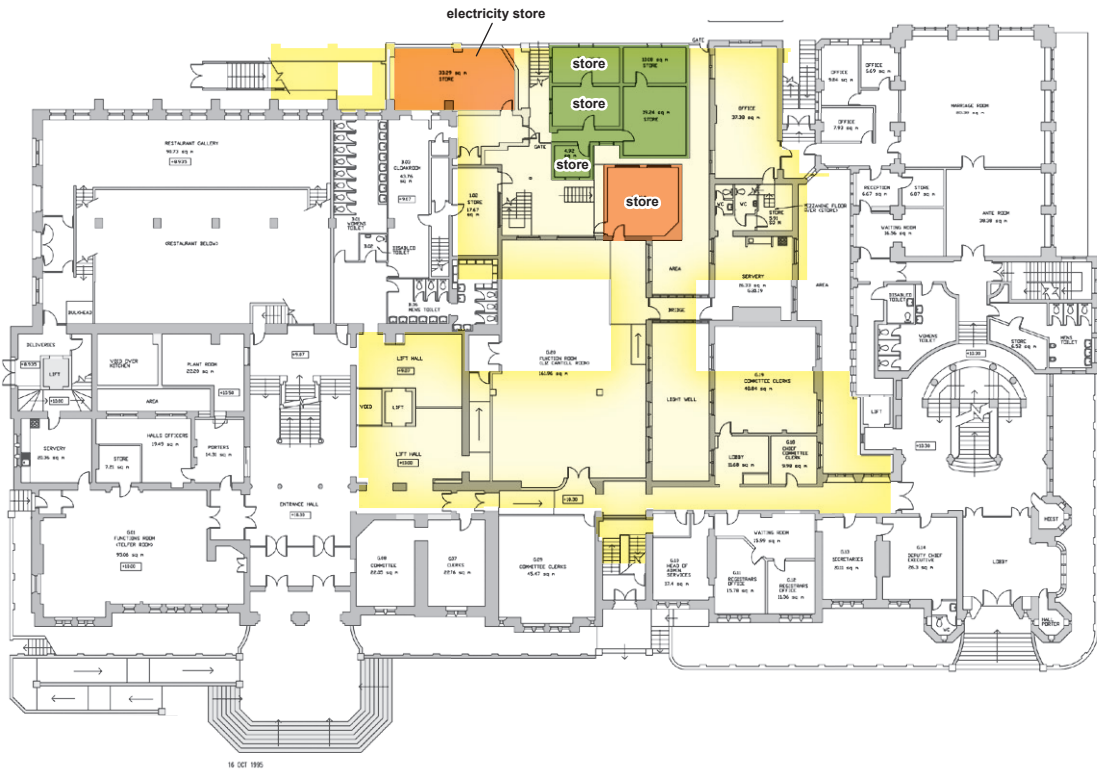
First floor plan



Victoria Hall plan



Ground floor plan



- Footprint of proposed development
- Affected area:
Alterations 1902 - 1911
- Affected area:
Alterations after 1945

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PROJECT TITLE
Ealing Town Hall, Ealing, Greater London

FIGURE TITLE
ALTERATIONS - affected areas in
ground / first floors and Victoria Hall

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CHECKED BY DJB DATE 03/01/2019
APPROVED BY NB SCALE@A3 NA

FIGURE NO.
16

- 5.29. To the ground floor, part of the northern elevation of interest will be removed, belonging to an office and roof garden above. To the first floor, Committee Room 2 is to be demolished, and contains high quality fixtures and fittings. The Secretary Office and Leader of the Council Office to the south of the first floor, also contain high quality fixtures and fittings, and are to be remodelled. Overall, it is considered that the proposed alterations to phase 3 elements of the Town Hall will result in some harm to features that contribute to the broader heritage significance of the Listed Building.

Later additions to the rear of the Town Hall

- 5.30. Aside from the 1902-1911 extensions to Victoria Hall (discussed above), the only other extension is that extant by 1956, but built after 1945, to the centre, rear of the Town Hall – and behind which sits the square extension to the now Liz Cantrell Room, also discussed previously. This extension is not of architectural or historic interest and again contributes to a sense that the rear of the Town Hall is comprised of mews houses. Although not unattractive, it does not accord with the relative grandeur and mass of the building as first conceived. The removal of these extensions and structures will not result in harm to the special interest of the Listed Building. Indeed, the proposals in this area of the building result in the removal of a number of spaces that detract from the overall significance of the Listed Building.

Summary of physical effects

- 5.31. The proposal will require the demolition and remodelling of the centre, rear area of the building. The proposed development is therefore largely confined to the area of ad-hoc infilling to the rear of the Town Hall. This area reflects the periodic and ongoing need for reasonably well-lit space for undertaking council and related functions, and comprises an erratic, rather untidy agglomeration never intended to be publicly visible.
- 5.32. The following observations can be made about the impact of the proposed development upon the fabric of the existing building (as distinct from its setting, see Section 8), detailed in Table 1:
- In Phase 1 (1888) those areas of some significance affected by the proposal includes the removal of the eastern-most bay of the Victoria Hall, and the removal of the (subsequent) staircase to the south-eastern corner of Jones' original building;

- The rear part of Phase 2 (1913) is affected, though the rooms to the building's frontage are largely retained;
- Phase 3 (1930) is affected to the extent that ranges and rooms to the rear will be removed, with some blockings to remaining walls to their immediate eastern side. All frontage rooms will be fully retained;
- Additional extensions to the rear of the Town Hall will also be removed, these built between 1902-1911, or added between 1945-1956; and
- The Town Hall's primary and secondary public-facing facades (e.g. south, west- and east-facing elevations) will not be affected other than through subtle or 'light-touch' work to enhance entrance-ways or related alterations to allow for DDA access.

5.33. In terms of impact upon historic fabric it is considered that whilst the proposed remodelling is extensive, the affected historic fabric is of modest significance that does not contribute to the special interest of the Listed Building. Those features of the Listed Building that contribute to its special interest will be preserved as part of the proposed development. In the context of the NPPF, the proposals are considered to result in less than substantial harm to the heritage significance of the Listed Building. In accordance with NPPF, the decision maker should weigh this harm against the benefits of the proposed development.

6. THE SETTING OF EALING TOWN HALL

- 6.1. The significance of the physical fabric of the Town Hall has been considered above. It is also recognised that its setting contributes to its heritage significance. This contribution has been assessed below, in accordance with Historic England guidelines (HE 2017).

Physical Surrounds – ‘what matters and why’

- 6.2. The Town Hall is a focal building within Ealing Town Centre, and forms a prominent feature on the approach into the Conservation Area from the west, the clock tower is visible as part of the roof-scape and skyline from other positions in the Conservation Area. It forms a significant landmark building. The Appraisal (Ealing, 2007a) describes the Town Hall along with the Cinema (now undergoing redevelopment) as the western most boundary of the Conservation Area and at the same time the gateway elements approaching the Conservation Area from the west.
- 6.3. The Town Hall is situated within the corner plot, at the junction of New Broadway and Longfield Avenue. The main, decorative southern and western facades front immediately onto the pavements running along these route ways meaning that the building is highly prominent on the approach into the Conservation Area from the west and whilst travelling along the main thoroughfare of The Broadway and New Broadway (Photo CA1).
- 6.4. To the east of the Town Hall, beyond a small alleyway is an Edwardian terrace of four storey buildings, running along the northern extent of New Broadway (Photo CA2), which are identified as Locally Listed buildings. This streetscape is mirrored and complimented by further Edwardian terraced buildings which are situated opposite the Town Hall on the southern extent of New Broadway, these terraces result in a strong historic streetscape, which utilises a variety of architectural styles, along New Broadway. It lends a historic character to the area which is indicative of the suburban expansion and growth of Ealing during the early 20th century.
- 6.5. To the north, north-east and west the Town Hall has been enclosed by high-rise buildings including the Council Offices constructed in the 1980s situated immediately to the west of the Town Hall, across Longfield Avenue and the residential and commercial development of Dickens Yard 12m to the north of the Town Hall (Fig. CA7, Photo CA3 and CA4). The Council Offices are a dominant part of the streetscape along the northern extent of New Broadway when approaching the

Conservation Area from the west, but it does not detract from the appreciation of the Town Hall which is still visually prominent within the streetscape (Photo CA1).



Photo CA1: The Town Hall is situated at the western extent of the Conservation Area and is a key prominent landmark on the western approach in to Ealing Town Centre.



Photo CA2: The Town Hall, along with Locally Listed Edwardian terraced buildings forms a strong historic streetscape, characteristic of the Commercial Character Zone.



Photo CA3: The unused land to the rear of the Town Hall has recently been developed with the construction of high-rise residential and commercial buildings.

- 6.6. There is very little in the way of open space within the vicinity of the Town Hall as it is bounded by main thoroughfares and urban development. As part of the Dickens Yard development a programme of public realm enhancement has been undertaken which has revitalised the area in front of the northern elevation of the Town Hall resulting in the formation of a publicly usable space from which Victoria Hall can be appreciated (Photo CA5). The appreciation of the Town Hall from this open space to the north is limited as the piecemeal character of the northern façade of the Town Hall does not mirror the strong historic southern street frontage. The clock tower is the only element of the neo-Gothic frontage visible from the north, along with the Victoria Hall which formed part of the original Town Hall building constructed in 1888.



Photo CA4: The locally listed 19th century fire station was constructed at the same time as the Town Hall but their historic relationship has been lost due to the construction of high-rise development allowing only a glimpsed view of the western façade of the Town Hall.



Photo CA5: The rear elevation of the Town Hall comprising of Victoria Hall and later extensions of a piecemeal fashion. The setting of the Town Hall to the north is now formed by high-rise commercial and residential development.

Experience – ‘what matters and why’

- 6.7. The Town Hall is typically and best appreciated from the south, south-west and west within its immediate setting at the junction of New Broadway and Longfield Avenue (Photos CA1 and CA6). These positions allow for an appreciation of the neo-Gothic southern and western facades including the western rose window of Victoria Hall, the clock tower and its position within a strong historic streetscape, forming a visual reminder of the Victorian and Edwardian suburban expansion of Ealing as well as confirming its position as a landmark building and a display of civic pride.
- 6.8. The Town Hall and in particular its clock tower forms an important part of the Ealing town centre townscape and glimpsed views of the clock tower, along with the other landmark building within the Conservation Area are gained above nearby rooflines and above the historic terraces. The channelled views along The Broadway and New Broadway allow for an appreciation of the clock tower along with the other significant landmarks within the Conservation Area and this view reinforces the historic streetscape and character of the Conservation Area.
- 6.9. The Dickens Yard development is visible when viewing the Town Hall on the western approach into the Conservation Area and can be glimpsed above the southern façade from New Broadway. However, the inclusion of the development within the views of the Town Hall does not alter the appreciation of the Listed Building. Nor does it detract from an appreciation of the strong Edwardian streetscape along New Broadway (Photo CA1 and CA2). The construction of the Dickens Yard development is on the site of 19th-century public buildings which formed a focal point with the Town Hall, and has obscured views to the north of the Town Hall, obscuring any visual relationship between the Town Hall and the Locally Listed 19th century fire-station (Fig. CA7, C; Photo CA3 and CA4) which was built as part of Charles Jones' community and civic development in the late 19th century. The historic relationship between the two buildings as part of a civic development complex is not readily appreciable within the current views along Longfield Avenue.
- 6.10. The appreciation of the Town Hall from its immediate north, from the courtyard of Dickens Yard, is of a building that has developed in a piece-meal fashion due to the variation in roof heights, materials and styles employed within the rear elevation as a result of the continuing expansion of the Town Hall. This experience therefore does not provide an appreciation of the importance and grandeur of the building which is gained in views from New Broadway of its uniform southern facade. The clock tower of the Town Hall is visually prominent and is the only element of the neo-Gothic

southern façade that can be glimpsed from the north. The decorative terracotta panels within the northern elevation of Victoria Hall and the rose window within the eastern elevation of Victoria Hall provide an indication of the importance of the building, when viewed from within the Dickens Yard development (Photos CA5 and CA7). The current piecemeal appearance of the majority of the northern elevation diminishes the ability to understand the building as a singular building and detracts from an understanding of its original design and function as a display of civic pride.

- 6.11. The channelled views along The Broadway and New Broadway, along with the open setting of the churchyard surrounding the Church of St Saviour, allow for an appreciation of the clock tower of the Town Hall in association with other land marks and prominent buildings (Photo CA8). This contributes to the historic character and varied roof-scape of the commercial character zone of the Conservation Area, and places the Listed Building within its historic context.



Photo CA6: The Town Hall is typically and best appreciated from the south and south-west which allows for an appreciation of the main façade of the building and its position within a strong historic streetscape along The New Broadway.



Photo CA7: The developed area immediately north of the Town Hall allows for an appreciation of the clock tower along with the western façade of Victoria Hall.

- 6.12. The Town Hall is also a prominent landmark from within Ealing Green Conservation Area which is located beyond Ealing Town Conservation Area to its south and west. The Green provides a transitional area between the dense commercial zone and the domestic character of the south-eastern parts of the Ealing Town Centre Conservation Area. From the north-west corner of the Green the clock-tower of the Town Hall is visible above the built form and roof-scape of the southern extent of the New Broadway, with the high-rise development of Dickens Yard visible behind the clock tower (CA9). The views between the surrounding Conservation Areas and landmark buildings such as the Town Hall within the town centre contribute to the understanding of the historic development of the area.
- 6.13. The Grade II Listed Ealing Town Hall is situated within the north-western area of Ealing Town Centre which is characterised by prominent Victorian and Edwardian commercial and civic buildings set along the main thoroughfares following an east to west axis. Along this axis are a dense concentration of Listed and Locally Listed Buildings which contribute to the historic character of the Conservation Area (see Section 7) that employ a variety of architectural styles and materials, although there is some consistency in the three to four storey height of the buildings.



Photo CA8: The Town Hall is one of the prominent buildings visible as part of the varied roofline throughout the Conservation Area.

6.14. The important elements of the setting of the Grade II Listed Town Hall can be summarised as follows:

- Its immediate setting as part of a strong historic Victorian and Edwardian streetscape along the New Broadway providing a visual indication of the suburban development of the area during these periods.
- A gateway and landmark feature within the town centre of Ealing which continues to act as a focus of civic pride.



Photo CA9: The clock tower can be glimpsed above the southern extent of New Broadway and in association with the Dickens Yard development from Ealing Green Conservation Area to the south of the Town Hall.

7. CONSERVATION AREA ASSESSMENT

Introduction

- 7.1. The Site is situated in the western extent of the Ealing Town Centre Conservation Area (Fig. CA1), designated in 1994 by Ealing Council, and extended in 2004 to include The Grove, Hill Mews, Harriers Close and part of Florence Road. A Conservation Area Appraisal and Management Plan was produced for the Conservation Area by Ealing Council in December 2007 (Ealing 2007a and 2007b), which both details its special interest and summarises considerations for its effective management. The content of the Conservation Area Appraisal and Management Plan has been used to inform an understanding of the significance of the Conservation Area and the impacts that proposed development within the Site may have on this significance through alteration of its character and appearance.
- 7.2. The Conservation Area was designated due to its historical and architectural character as a desirable London suburb which expanded and flourished during the Victorian and Edwardian periods. The Conservation Area contains two Character Zones as defined by the Council's Appraisal. 'Sub Area 1' comprises the shopping centre which is defined by the thoroughfares of The Mall, The Broadway and The New Broadway and 'Sub Area 2' comprises the residential enclave focussed upon The Grove.
- 7.3. The Conservation Area contains a total of six Listed Buildings. These include The Grade II* Listed Parish Church of Christ the Saviour (Fig. CA1, B) and the following Grade II Listed Buildings:
- Ealing Town Hall (Fig. CA1, A)
 - National Westminster Bank (Fig. CA1, C)
 - 7 The Mall (Fig. CA1, D)
 - Ealing Broadway Methodist Church and Memorial Hall (Fig. CA1, E)
 - Clergy House, St Saviour's (Fig. CA1, F)
- 7.4. The Conservation Area includes a significant number of buildings which have been identified by the Council as locally listed buildings, and are considered 'significant in the local context'. A number of these locally listed buildings are prominent within the Conservation Area and there are clusters of locally listed buildings along the main thoroughfares within the Conservation Area which form strong historic street frontages and terraces (see Fig. CA2).