

Southgate Circus Conservation Area Character Appraisal

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prepared by

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Historic environment policy and practice

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SOUTHGATE CIRCUS CONSERVATION AREA CHARACTER APPRAISAL

SUMMARY OF 2014 REVIEW

The Southgate Circus Conservation Area character appraisal was originally adopted and published in 2008. It was reviewed and updated during July and August 2014 by the Drury McPherson Partnership and now contains updated text and new photographs taken in 2014. The original maps have been amended where necessary. The appraisal should be read in conjunction with the revised Southgate Circus Conservation Area Management Proposals (2014), which contain management recommendations that flow from the revised appraisal.

The listing of Southgate Underground Station was amended in 2009, from grade II to grade II*, reflecting the increasing appreciation of buildings of the 1930s, and the work of its architect, Charles Holden. There have been relatively few physical changes in the Conservation Area since 2006, but the setting of the listed station buildings has been improved by the completion of the first phase of the reinstatement of the original landscaping.

There are no significant development sites within the conservation area, and no major current development proposals. The greatest pressure is for minor developments, particularly advertising for the predominantly commercial uses in the area. There is some tension between sustaining the economy in an area with relatively low-value businesses and conservation of buildings of national importance within or near to which the businesses operate. This has been recognised by Transport for London by its investment in the station buildings, which have received significant investment since 2008; but elements of their wider setting are also in need of complementary (although more modest) improvements, which would benefit greatly from a comprehensive design framework that reflects, in particular, the 1930s character of the area.

The most serious new issue is the level of vacancy in Station Parade. It is important that suitable new occupiers are encouraged.

1 INTRODUCTION

1.1 Conservation areas

- 1.1.1 Conservation areas are areas of ‘special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance’¹ and were introduced by the Civic Amenities Act 1967. Designation imposes a duty on the Council, in exercising its planning powers, to pay special attention to the desirability of preserving or enhancing the character or appearance of the area². In fulfilling this duty, the Council does not seek to stop all development, but to manage change in a sensitive way, to ensure that those qualities which warranted designation are sustained and reinforced rather than eroded.
- 1.1.2 Conservation area designation introduces a general control over the demolition of unlisted buildings and the lopping or felling of trees above a certain size. However, it does not control all forms of development. Some changes to family houses (known as “permitted development”) do not normally require planning permission. These include minor alterations such as the replacement of windows and doors, or the alteration of boundary walls. Where such changes would harm local amenity or the proper planning of the area (for example, by damaging the historic environment), the Council can introduce special controls, known as Article 4 directions, that withdraw particular permitted development rights³. The result is that planning permission is required for these changes.

1.2 The purpose of a conservation area appraisal

- 1.2.1 A conservation area character appraisal aims to define the qualities that make an area special. This involves understanding the history and development of the place and analysing its current appearance and character - including describing significant features in the landscape and identifying important buildings and spaces. It also involves recording, where appropriate, intangible qualities such as the sights, sounds and smells that contribute to making the area distinctive, as well as its historic associations with people and events.
- 1.2.2 An appraisal is not a complete audit of every building or feature, but rather aims to give an overall flavour of the area. It provides a benchmark of understanding against which the effects of proposals for change can be assessed, and the future of the area managed. It also identifies problems

¹ Planning (Listed Buildings and Conservation Areas Act) 1990 s.69

² *ibid*, Section 72

³ Replacement Appendix D to Department of Environment Circular 9/95 (November 2010), DCLG

that detract from the character of the area and potential threats to this character.

- 1.2.3 This appraisal of the Southgate Circus Conservation Area (hereafter referred to as the Conservation Area) supports Enfield Council's commitment in The Enfield Plan (Core Strategy adopted 2010), and its duty under section 71 of the Planning (Listed Buildings and Conservation Areas) Act 1990 to prepare proposals for the preservation and enhancement of conservation areas and to consult the public about the proposals. The assessment in the appraisal of the contribution made by unlisted buildings and other elements to the character of the Conservation Area is based on the criteria suggested in English Heritage's guidance *Understanding Place: Conservation Area Designation, Appraisal and Management* (2011), reproduced at the end of this document.

1.3 Conservation in Enfield

- 1.3.1 Since the 1870s, Enfield has developed from a modest market town surrounded by open country and small villages to a pattern of suburbs on the edge of London. This transformation was triggered by the advent of suburban railways and took place in a piecemeal manner, with former villages being developed into local shopping centres and industries being developed along the Lea Valley. Conservation areas in Enfield reflect this pattern of development, including old town and village centres, rural areas centred on the remains of former country estates, examples of the best suburban estates and distinctive industrial sites. Some of the smaller designated areas are concentrated on particular groups of buildings of local importance.
- 1.3.2 Southgate Circus Conservation Area was designated in 2008. The boundary has remained unchanged since then and no alterations are currently proposed.

1.4 Planning policy framework

- 1.4.1 The legal basis for conservation areas is the Planning (Listed Buildings and Conservation Areas) Act 1990. National policy guidance is provided by the National Planning Policy Framework (NPPF) published in March 2012, which *inter alia* requires local planning authorities to set out a positive strategy for the conservation and enjoyment of the historic environment. The Enfield Plan sets out a basic framework of conservation policies (Core Strategy: *Core Policy 31*, Development Management Document: *DMD 44*) for all areas. This conservation area character appraisal will be used to support the conservation policies that form part of the Core Strategy.

2 APPRAISAL OF SPECIAL INTEREST

2.1 Location and setting

Location

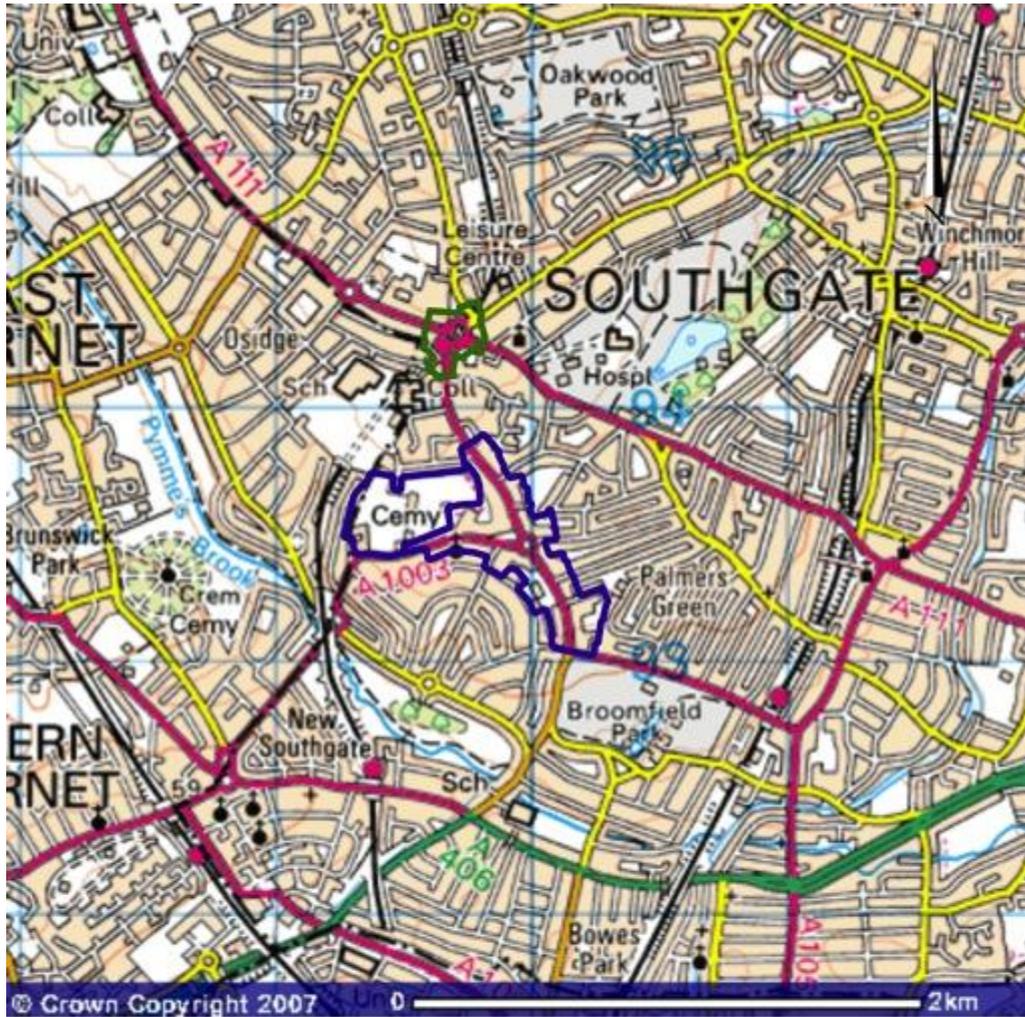
2.1.1 Southgate Circus Conservation Area is within Southgate town centre. The town centre is at the junction of three major roads crossing the borough (Chase Side to the north-west, The Bourne and Bourne Hill to the south-east, High Street to the south), and two lesser routes to the north and north-east, Chase Road and Winchmore Hill Road. The Piccadilly underground line serves Southgate Station, and although mainly over-ground in this area, it crosses under the town centre on a south-west to north-north-east diagonal.

General character and plan form

2.1.2 The Conservation Area focuses on the Underground station and its associated transport interchange and shopping parades. Most of the area was developed or re-developed in the 1930s, with the cylindrical modernist booking hall and its associated concourse and curved shopping parade in strong contrast to the more conventional surrounding 1930s parades in either semi-classical or mock-vernacular designs. There are a few late 19th century buildings (numbers 11-17 Chase Side, including The Southgate Club, and The White Hart on the corner of Chase Road) and the remains of the curved 19th century wall to The Grange (the site of which was redeveloped with flats in the 1980s).

Topography

2.1.3 The town centre is on ground which rises to the north towards Enfield Chase, giving views down steep slopes to the north and north-east along Winchmore Hill Road and Chase Road. Further north, the land continues to rise more gradually towards Cockfosters and the Chase. There are good views out of the town centre northwards along Chase Road as the ground falls briefly before rising again.



Southgate Circus proposed conservation area character appraisal map 1: Location map

- Conservation area boundary
- Boundary of the Southgate Green conservation area

Figure 1: Location Map

2.2 Historical development

2.2.1 Southgate village originated as a tiny hamlet, which grew up in the north-west corner of Edmonton parish, along the southern boundary of Enfield Chase. The name derived from the south gate of Enfield Chase, which stood roughly where Chase Road now joins Winchmore Hill Road. The area was originally very heavily wooded, with large estates of oak coppice woods; the last remains of the woodland can be seen in Grovelands Park. Enfield Chase was enclosed in 1777. On the 1803 enclosure map, the settlement is called Chase Side after its main thoroughfare, and what is now Southgate Green is called Southgate. On this map, the four roads which form the crossroads – Chase Side, Bourneside, Chase Road and High Street – are quite densely developed near the junction, with long narrow frontage plots and more generous larger houses in substantial grounds.

2.2.2 The area around the village was still thinly populated and relatively undeveloped at this time. Much of the land formed part of the large Grovelands and Arnos estates. The early railways in the mid 19th century gave Southgate a wide berth because of its hilly terrain and, until the arrival of the Piccadilly line extension in the early 1930s, the nearest station to Southgate town centre was Palmers Green, built in 1871 and with a horse-bus link to Southgate town centre.

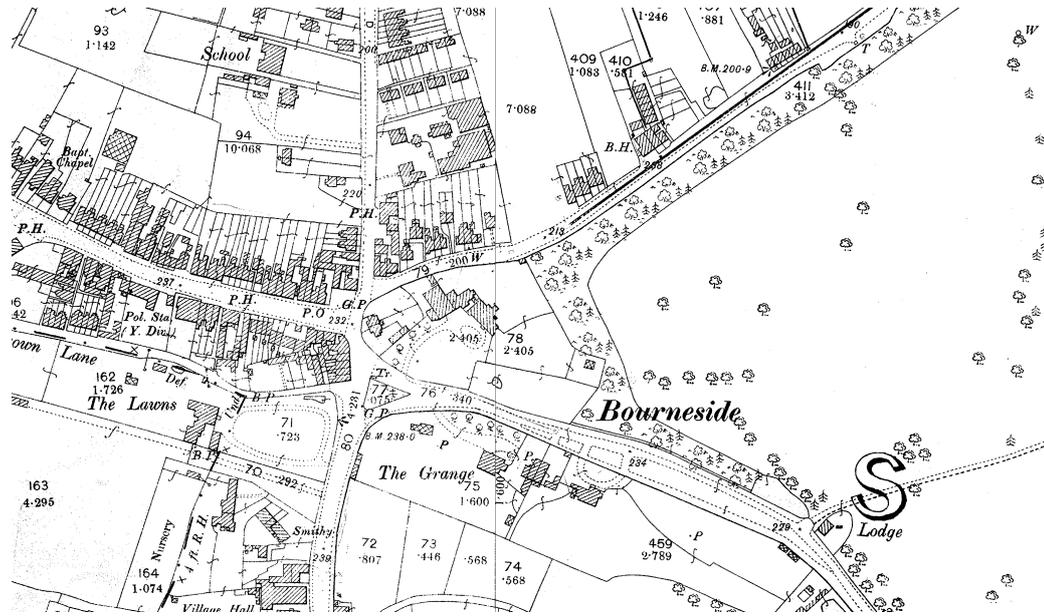


Figure 2:1898 OS map, showing Southgate town centre at the end of the 19th century.

2.2.3 Suburban development was slow to take off because the large landowners were reluctant to sell land for building, and even by 1914 the area was still predominately rural and the town centre little changed from its 1896/98 density.

2.2.4 By 1924, Southgate House estate to the south-east had been developed, but it was only the arrival of the Underground in 1932-33, following the government sanctioning of the extension of the Piccadilly Line in 1930, that generated a dramatic increase in speculative development. Southgate village had its centre re-modelled around the cylindrical station booking hall, with a paved concourse and a curved parade of shops and offices (Station Parade) enclosing the bus station to the west; balanced by a sinuous elongated traffic island to the east. All these were designed by Charles Holden, architect to London Underground. The new development and road layout removed a substantial group of buildings at the eastern end of Chase Side on its south side, the small triangular village green, and the east end of the grounds of The Lawns, a large house which had occupied the land south of Crown Lane. Crown Lane itself was re-routed to the south.

2.2.5 Further parades of shops with offices and flats over, in a standard 1930s semi-Georgian or mock-vernacular style, were built at about the same time around the new station concourse in Crown Lane and Ashfield Parade. Opposite the station to the east, the elliptical shape of the boundary of Queen Elizabeth's Lodge dictated the plan form of The Broadway, an idiosyncratic tall curved parade between The Bourne and Winchmore Hill Road; another 1930s group, Dennis Parade, faces it at the north-west end of Winchmore Hill Road. Streets of speculative housing development completed the transformation, filling up the rest of the grounds of The Lawns west of the station. In the contemporary photograph (Fig. 4), the new station resembles a recently-landed spacecraft whose draught has cleared the space all around it.

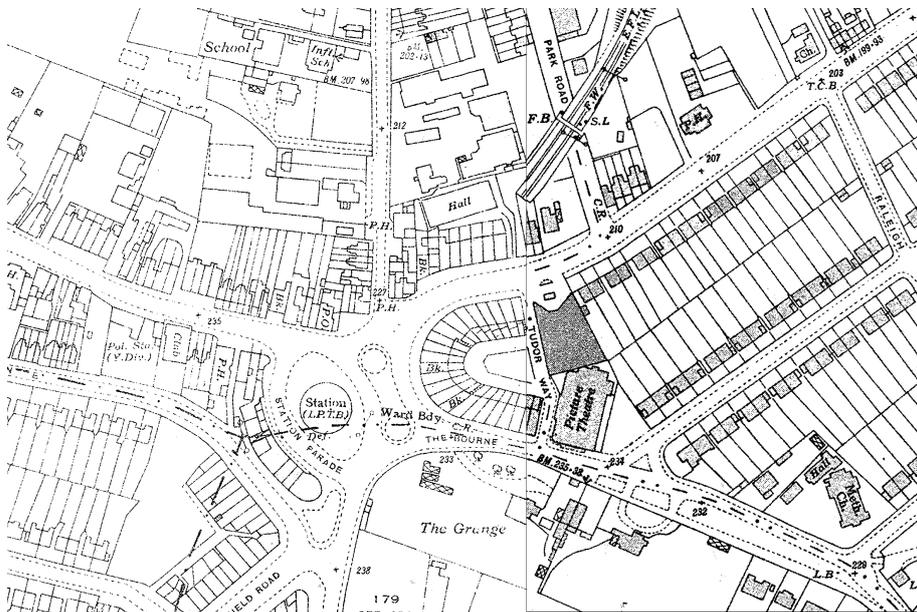


Figure 3: 1935 OS map (extracts) showing the new shopping parades.



Figure 4: Undated photograph, taken shortly after the opening of Southgate Station.

2.3 Archaeology

2.3.1 In terms of archaeological interest, no finds or features are recorded in the Greater London Sites and Monuments Record from this area, nor is the area designated as an area of archaeological interest. While the site has a long occupation history, it is unlikely that any remains of archaeological significance have survived the intensive redevelopment of the area in the later 19th and 20th centuries.



Southgate Circus proposed conservation area character appraisal map 2: historical development



Figure 5: Historical development

2.4 Character analysis

Spatial analysis

- 2.4.1 The distinctive cylindrical station and its sweeping oval concourse are the focus of the Conservation Area - the confident simplicity of the geometry and the assured use of sweeping curves in three and two dimensions is in strong contrast to the accumulation of earlier buildings and rectilinear 1930s parades amongst which the station sits. The 1930s Underground stations by Holden on the Northern and Piccadilly Lines have become architectural icons, barely needing signs to indicate their function.
- 2.4.2 The photograph from the 1930s on page 8 shows that the major re-development of the early 1930s made generous allowance for traffic, which was then still largely absent from the roads. Now, the road system around the town centre - at a junction of six roads - is constantly full of moving vehicles, and the sense of openness inherent in the photograph, complementing the clean horizontal lines of the buildings, has been lost to systems of management which encourage fast-moving traffic and discourage pedestrian movement through the area. Given also the constant presence of buses in the interchange area, the station concourse is now almost permanently surrounded by vehicles and most views of the buildings are dominated by a foreground of traffic.



Figure 6: view south from the underground station

2.4.3 The location of the station at the hub of many roads places great importance on the ‘gateways’ to the town centre, especially since two of the roads – Winchmore Hill Road and Chase Road – approach the centre on an upward incline. The best views of the station are from the High Street and Ashfield Parade approaches, where trees at the southern end of Station Parade complement the station group (Fig. 7), and there is open space in the foreground. The rise in the ground towards the town centre also means there are good views out, most noticeably north along Chase Road across the dip in the landscape towards the opposite slope.



Figure 7: View north towards station from High Street

2.4.4 Where once the one and two storey station complex only had three storey buildings as its setting, there are now buildings of five and six storeys on the south east side, as seen again in the photo (Fig. 7). These form an unsympathetic backdrop to the station and tend to dominate some views.

Activity and prevailing uses

2.4.5 The Conservation Area is primarily in retail and commercial use, focused on Southgate Station and the bus station, which together form an important transport interchange. The surrounding streets have parades of shops and cafes at ground level, with flats or offices above, and there is one purpose-built office block, South Point. The station generates much activity throughout the day and evening.



Figure 8: Southgate Underground Station from the south

2.4.6 The Underground station, and particularly the above-ground booking hall, is a fine example of Holden's early 1930s work for London Transport. The whole station complex, including the below-ground platforms, the booking hall and Station Parade, is listed at grade II*; the London Underground "pylon" signs standing to the north and south of the booking hall are also listed, separately, at grade II*. Although other 1930s shopping parades and a few surviving late 19th century buildings form the setting of the station complex, they are not of comparable architectural status. The main reason for their inclusion is to protect the setting of the listed group and, in the case of buildings at the south-west end of Chase Side, to recognise their architectural and historical value as the remnant of the 19th century buildings demolished to construct the new station.

2.4.7 Charles Holden, and London Transport under Frank Pick, regarded integrated design as of great importance. The interest of the station complex is not therefore just in the Modernist booking hall, but in the designed setting - the curved shopping parade enclosing the booking hall and bus station, the shop fascias and fixtures, the pedestrian concourse (with its combined concrete shelter, sign and lighting fixtures echoing the concrete canopy of the booking hall), and the traffic island with twin circular planting beds completing the composition. In the early 1930s stations for the Piccadilly line extensions to the north and west, Holden

and Pick developed clean and simple geometric forms in stock brick and concrete derived from modernist buildings they had seen on the continent. The first of this type was at Sudbury Town in 1931. Similar designs, all now listed, are found at sixteen other stations of similar date. These include, within Enfield, Arnos Grove (another cylindrical design, but without the deep concrete canopy), Oakwood and Cockfosters. Further designs for the Northern and Central Lines were either cancelled or delayed by the Second World War, and those built were modified as a result of post-war austerity measures.



Figure 9: Southgate Underground Station, main entrance

2.4.8 The booking hall is in stock brick, with deep eaves provided by the concrete canopy to the ground floor, over which the clerestory rises providing a light and spacious double height indoor concourse. The concourse is surrounded by shops at ground floor level, with display windows facing outwards. Further shops are in a complementary curved two storey parade, Station Parade, which encloses the bus interchange on one side and faces Crown Lane on the other; the shops have entrances both sides. These buildings and the oval open-air concourse with its two shelters (whose canopies echo those of the booking hall at a smaller scale), form a striking group. Unlike most station entrances, which act only as funnels in and out, this complex creates a sense of place for itself and a clear focus for the town centre. Its layout attracts and draws in pedestrians, welcomes them to clearly laid-out concourses and different transport modes, and offers them a useful mix of shops and services. It is both a landmark and a destination. The station building, and its separate

signs combined with lighting features, provides a bold and confident statement of the importance of the Underground system in the life of the community, and of the pioneering role of London Transport in modernist design and the public realm in England in the 1930s.



Figure 10: Station Parade from Crown Lane



Figure 11: Station Parade, shops

2.4.9 Station Parade is a curved two-storey brick parade with offices above shops; its shape encloses the booking hall, and its rounded ends make a smooth transition between the adjoining streets and the concourse itself. The main part of the upper floor facing the station is unbroken brickwork while narrow continuous windows emphasise the curved end. The expanse of brickwork contrasts strongly with the finely detailed bronze ground floor shop-fronts, all of which survive, and the mosaic piers.

2.4.10 The building of the station involved the demolition of most of a large group of 19th century buildings at the south end of Chase Side, of which only the Southgate Club and a parade of three shops with flats above survive. The Club was built in 1889 and has a symmetrical frontage with sash windows, those at the ground floor are tripartite under wide brick arches with decorative tile hanging under the arch, those at the first floor paired in a rendered surround. Two of the first floor windows have, unfortunately, been replaced in uPVC. The doorcase, windows and brickwork are rare good quality features at street level in this part of Chase Side, which is mainly composed of standard 1930s parades and modern blocks all with poor quality shop-fronts.



Figure 12: The Southgate Club, Chase Side

2.4.11 The adjoining three-storey group of shops (nos. 11-15) fortunately retains its entablature and pilasters on the projecting ground floor shop-fronts, and has large gabled dormers, all of which again distinguish it from the rest of the street. To the south of this group, the former Rising Sun public house (17 Chase Side; now Maze Inn) retains its original first floor fenestration and green slate roof, but its brickwork has been damaged by the removal of render. The ground floor is modern. A pair of adjacent two-storey 1930s buildings were behind scaffolding and hoardings at the time of writing in 2014.



Figure 13: Shops at 11-15 Chase Side

2.4.12 The Broadway, the parade of shops with three floors of offices or flats above, is planned on a tight elliptical curve between The Bourne and Winchmore Hill Road. It is a dramatic composition, about as different as it could be from the cool Modernist volumes and simple materials and elevations of the Holden buildings. It is like a hugely expanded version of a typical 1930s mock-Tudor speculative semi-detached house, complete with paired gables, bay windows, miniature hips, applied timbering and tile-hanging. Its height and the dramatic build-up of the symmetrical composition create a considerable presence at the town centre and, although it contrasts with rather than complements the Holden complex, it represents popular (as opposed to cutting-edge) architecture of the period.

The public realm

2.4.13 The coherent character of the designed setting of the station evident in the 1930s photograph (Fig. 4) has been greatly damaged by the increase in traffic, which has tended to isolate its elements (station, shops, traffic islands) from each other. This effect has been exacerbated by poorly sited street furniture (bollards, information boards, railings) in an anachronistic faux-Victorian style, made more noticeable by strident colours. The large traffic island – an integral part of the design - has recently been restored to something like its simple original form, but the area immediately surrounding the station is still cluttered despite some recent re-paving and the reinstatement of 1930s-style lamps. The area suffers from poor maintenance, for example grass growing from the base of the piers in front

of the Station Parade shops and the almost complete loss of the grass from the seating area to the south of the station at the corner of Crown Lane.

Intrusion, damage and neutral areas



Figure 14: Details of the public realm surrounding the station

2.4.14 There are many factors which now detract from the original Holden vision of the interchange buildings and their setting; the majority of these are the result of lack of proper maintenance, and a lack of awareness of the quality and distinctiveness of the design which has led to the imposition of standard 'heritage' street furniture, over-large neighbouring buildings, low quality shop design in the vicinity of the station, and insensitive siting of traffic management signs. All these are seen in the photographs above.

2.4.15 The office block called South Point, facing the station concourse on the north side, has been included in the Conservation Area so that appropriate controls can be exercised in the future in order to improve the urban design setting of the station complex.

2.4.16 The parades of 1930s shops on Crown Lane, Ashfield Parade, Dennis Parade and Chase Side (but not The Broadway, which is more unusual) are of only average quality. They represent the more usual cautious retail vernacular of the period; but they are of a similar period, the result of retail expansion after the station opened and therefore characteristic of many such suburban town centres which expanded rapidly in the 1930s in response to new residential development. They therefore form a well-mannered neutral context for the station complex's greatly superior architectural character.

Problems and pressures

2.4.17 The area around the station is a transport "hub" linking underground and buses, at a major road junction. It is inevitably vulnerable to the environmental impact of increased traffic and pollution, to commercial pressures and, as one of the first stages in the development of the neighbourhood, to the intensification of its urban character as the local population has grown. The key issue is therefore not so much resisting these changes, which are unavoidable, but managing them to minimise the degradation of local environment and its historic buildings.

2.4.18 Steps have been taken to give greater priority to pedestrians such as the removal of railings, but it is still very difficult to cross the main roads. However, the area is still cluttered with redundant, badly located and inappropriately designed street furniture. The bases of the redundant lamp-posts around the station remain in place. In recent years, a number of cctv cameras have been introduced, most intrusively the free-standing post at the south end of the pedestrian/amenity area at the south end of Station Parade.

2.4.19 Many buildings in the area are poorly maintained, especially the upper floors of commercial buildings. This is a reflection of the predominantly commercial uses in the area, but also of a significant level of vacancy, especially in Station Parade. The commercial uses around the station are dominated by convenience stores, fast food outlets and low cost services, such as shoe repairs, which have limited capacity or incentive to invest in the conservation of the historic buildings. There is a proliferation of crude fascia and other signage, free-standing sign-boards, and external roller-shutter boxes, even to the grade II* listed Station Parade shop-fronts. The distinct architectural style of the Broadway has been eroded by poor quality modern shop fronts. Elsewhere in the area, many of the windows to residential upper floors of the 1930s blocks have inappropriate uPVC replacement windows and prominent satellite dishes. Slipped roof tiles and plant growth are visible at roof level in Ashfield Parade

2.4.20 The extremely high footfall around the station and the large numbers of people waiting in the area means that there is a high demand for street

cleaning and maintenance. Uses such as fast food outlets exacerbate this problem. The public realm is generally very scruffy.



Southgate proposed conservation area character appraisal map 3: character analysis

- | | | | | | |
|---|----------------------------|---|---|--|---|
|  | Conservation area boundary |  | Listed building |  | Neutral building |
|  | Focal point |  | Building contributing to the special interest of the area |  | Building with a negative impact on the area |
|  | Key view | | | | |

Figure 15: Character Analysis

3 SUMMARY OF SPECIAL INTEREST OF THE CONSERVATION AREA

The key factors that give the Southgate Circus Conservation Area its special interest can be summarised as follows:



Figure 16: Southgate Station from Station Parade

- The Conservation Area's focus, the listed Underground station and its ancillary structures, is one of the finest examples of Charles Holden's modernist work in the early 1930s for London Underground.
- The setting of the booking hall – the concourse, the curved traffic islands, the adjoining shops and office building, and the signs and shelters – were all designed by Holden in a carefully integrated urban design exercise, which translated the former Southgate village green into a modernist town centre to match its new status as a major commuter gateway for Enfield. These structures and the layout remain largely intact and endow Southgate with a distinctive character rare in suburban London.
- The location on rising ground reinforces the station as a focal point, as does its location as the hub of five roads.
- The Broadway, the four storey shopping parade between Bourne Road and Winchmore Hill Road to the east of the station has a different and idiosyncratic character, in extreme contrast to the simple geometrical form

of the station. Unusually, it employs vernacular features seen in inter-war speculative housing at a grand town-centre scale.

4 SUMMARY OF ISSUES

4.1.1 The conservation area has been significantly improved since it was designated and the importance of the 1930s architecture of London Underground as a particularly English form of modernism is increasingly widely recognised. Most of the problems that still affect the area stem from the relatively low value commercial uses around the station. Whilst public funding or a grant scheme might be desirable, many of the issues could be addressed by careful management through the planning system, which would benefit greatly if there was a comprehensive design framework that reflected the 1930s character of the area. This could provide a framework within which heritage- and design-related planning decisions could be determined, be easily accessible to local residents, familiar to Council officers and offer practical and inexpensive guidance for such things as advertising and security, appropriate to the distinctive character of the area.

4.1.2 Issues facing the Conservation Area at present can be summarised as follows:

- *Building condition and maintenance:* the listed station, including the above-ground booking hall, has recently been restored. However, some station shops and Station Parade are in poor condition and suffering from a lack of maintenance, which detracts from their architectural quality.
- *Advertising and signage:* although the original style of cut-out lettering has been retained for fascias at Station Parade, additional shop-window signs and external advertising detract from the architectural character.
- *Street furniture:* despite improvements around the station, the area is still cluttered. Signage in the concourse and bus station would benefit from more sensitive design and siting and further rationalisation, and the reinstatement of the 1930s features would enhance the setting of a landmark Modernist building.
- *Building design:* the buildings forming the backdrop to the grade II* listed station complex need to respect the scale and design principles of the station. They should not dominate or overbear the existing historic buildings. Such development sites should be subject to design briefs to protect the setting of the nationally significant station.
- *Shopfronts, building use and alteration:* new uses for vacant buildings should be encouraged, both at ground (shop) level and above. New uses should be appropriate to the architectural interest of the building, and aim to sustain the building fabric and reduce the pressure to make interventions such as

the introduction of uPVC windows, external roller shutters and poor quality shop-fronts.

- *The Broadway* would benefit from a focused strategy to replace modern inappropriate shopfronts with units better suited to its distinct architectural style.

5 BIBLIOGRAPHY AND CONTACT DETAILS

5.1 Bibliography

The following reference works were used in the preparation of this appraisal:

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Pam, D. *A History of Enfield II*. (Enfield Preservation Society 1992)

Pevsner N & Cherry B *The Buildings of England, London 4: North*, (Penguin, London 1998)

Whitaker, CW *Account of the Urban District of Enfield* (London, George Bell, 1911)

Reference is also made to the following legislation and national and local policy guidance:

Planning (Listed Building and Conservation Areas) Act 1990

National Planning Policy Framework (2012)

Replacement Appendix D to Department of Environment Circular 9/95 (November 2010)

English Heritage PPS 5 Practice Guide (2010)

English Heritage *Understanding Place: Conservation Area Designation Appraisal and Management* (2011)

The Enfield Plan: Core Strategy (adopted 2010)

The Enfield Plan: Draft Development Management Document (2012)

The Enfield Plan (Evidence Base): *Areas of Archaeological Importance Review*, English Heritage/GLAAS, 2012

Enfield Development Management Document 2014

5.2 Contact details:

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6 APPENDICES

6.1 Listed buildings

Southgate Station, Chase Side (grade II GV)
Station sign to north of Southgate Station, Chase Side (grade II GV)
Station Parade, Nos. 1 to 8 (consecutive) including No 1 Chase Side (grade II GV)

6.2 Criteria for assessing unlisted elements

(From English Heritage's guidance *Understanding Place: Conservation Area Designation, Appraisal and Management* (2011))

'Check list to identify elements in a conservation area which may contribute to the special interest.

A positive response to one or more of the following may indicate that a particular element within a conservation area makes a positive contribution provided that its historic form and values have not been eroded.

- Is it the work of a particular architect or designer of regional or local note?
- Does it have landmark quality?
- Does it reflect a substantial number of other elements in the conservation area in age, style, materials, form or other characteristics?
- Does it relate to adjacent designated heritage assets in age, materials or in any other historically significant way?
- Does it contribute positively to the setting of adjacent designated heritage assets?
- Does it contribute to the quality of recognisable spaces including exteriors or open spaces with a complex of public buildings?
- Is it associated with a designed landscape eg a significant wall, terracing or a garden building?
- Does it individually, or as part of a group, illustrate the development of the settlement in which it stands?
- Does it have significant historic association with features such as the historic road layout, burgage plots, a town park or a landscape feature?
- Does it have historic associations with local people or past events?
- Does it reflect the traditional functional character or former uses in the area?
- Does its use contribute to the character or appearance of the area?

July 2014

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