

PURCELL

BROADWAY THEATRE, CATFORD
CONSERVATION MANAGEMENT PLAN
ISSUE 01: FINAL
JULY 2018



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On behalf of Purcell ©

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Issue 01: First Draft

November 2017

Lewisham Borough Council

Issue 01: Second Draft

February 2018

Lewisham Borough Council

Issue 01: Third Draft

March 2018

Lewisham Borough Council

Issue 01: Final

July 2018

Lewisham Borough Council

BROADWAY THEATRE, CATFORD: CONSERVATION MANAGEMENT PLAN

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BROADWAY THEATRE CONSERVATION MANAGEMENT PLAN

EXECUTIVE SUMMARY

INTRODUCTION

The Broadway Theatre was originally designed as the *Lewisham Theatre and Department of Environmental Service* in 1932 as an extension to the old Town Hall of 1875. Occupying an important and highly-visible site in the centre of Catford, the building has a curved stone façade with hipped roof and two stage domed octagonal steeple. The theatre itself, is situated in the rear range and is arranged on a north-south axis with its main façade facing the Catford Road (South Circular) to the south. Both inside and out, the building is decorated in a variety of styles, including Art Deco, Tudor and Gothic and overall it has Classical composition – it is a stylistically rich and unique building as a result. The auditorium of the theatre is impressive and features retractable seating at stalls level and an upper circle, which combined, can seat over 350 people. The building is physically connected to the 1960s Council office block extension and forms the most historic component of a suite of civic building on both sides of the Catford Road. Broadway Theatre is an interwar building of note and one of a number of important 1930s town halls in London. For its architectural and cultural value, it is listed Grade II.

SUMMARY HISTORY

The general area of Catford was developed from agricultural land in the nineteenth century. By 1810, the areas known as Perry Hill and Rushey Green were being developed. The associated housing that typified the nineteenth century expansion of the capital into more rural areas continued to the middle part of the century, assisted greatly by the new transport links that connected the area to central London. In 1874, the land on which the Broadway Theatre now sits, was acquired by the Lewisham District Board of Works. The original Town Hall was completed in 1875 and by that time, the expansion of rail links had facilitated a huge rise in the number of residential development in Catford.

The turn-of-the-century saw Lewisham's Local Government based in Catford and the Town Hall had already been enlarged to accommodate new services and staff. Catford became an important and prosperous suburb, popular with commuters to central London. By 1916, the Catford Loop – a suburban rail link – and an extensive network of horse trams connected Catford to areas nearby and allowed for easy travel between Catford and both the inner city and the outer-lying rural areas. From this time, dates the long association that area has enjoyed with entertainment and the performing arts. The Hippodrome, the Eros Cinema and numerous other smaller venues sprang up and turned Catford into an important cultural hub.

By the interwar period, Catford had firmly established itself as a destination for a range of entertainment and the range of variety acts and theatre productions on offer complimented the older attractions like the Catford Stadium dog racing track, to give the area a thriving economy. At the height of this period, in 1926, Lewisham Council decided to develop the site of an old fire station and build a new extension to the existing Town Hall.

By 1930, Arthur Hope had designed the new building, an extension building that had its own unique and distinct character, that reflected both the civic pride of the local authority and the already hugely significant leisure and entertainment history of the surrounding area. The building was opened by the Duke of York, who was subsequently crowned King George VI, in July 1932.

During wartime, the building had an important role to play as a telephone exchange, air-raid shelter and ration-book distribution centre. The Theatre became an important hub of communal and regional life throughout the remainder of the twentieth century. Significant change came in 1968, with the demolition of the old town hall adjacent. This was replaced by a civic suite of post-war buildings for Lewisham Council which continue to serve the authority today.

Over the years, the Theatre has played host to a large number of well-known stars and performers and through its heyday in the 1970s and 1980s was particularly notable for the standard of comedy performances. The building has had two more recent phases of restoration, following its listing in 1993. The most significant work was done in 2001, when the layout of the building was altered and new uses were found for some of the internal spaces.

SUMMARY OF SIGNIFICANCE

For a full survey of the buildings significance, see Section 4.

Broadway Theatre is nationally important as a Grade II Listed theatre and council complex from the inter war period that remains at the heart of the community in Catford. A working theatre and office complex that has functioned as intended since construction, the building is the most historic component part of a large suite of civic buildings in Catford. Situated at a busy traffic and pedestrian intersection, it is a distinguished local landmark that is highly visible in the local townscape and is important as a focal point in the Catford area.

The architecture of the building is both distinctive and impressive. Distilled from a variety of historic styles, most notably Gothic and Tudor, the building is avowedly modern in overall composition and plan form and expresses a range of interesting architectural features that link it to the wider architectural and artistic movement of Art Deco. It is therefore a fusion of architectural styles which express both international and national characteristics and which in its use of the local crest, expresses distinctly local motifs.

The building has had a long and distinguished role in the cultural life of this part of South East London and has played host to a wide range of international and nationally famous musicians, actors, comedians and performers throughout its life. As part of the venue circuit for London, it has important links to other theatres and venues in the capital.

As an important suite of civic spaces that have been in continuous service of the borough since construction, the building also has an important role in the civic life of Lewisham.

It is noteworthy that whilst the significance of the theatre to its immediate locality is still strong, its value more regional can at least be said to have diminished during the later years of the post-war period.

ISSUES AND OPPORTUNITIES

The Broadway Theatre and Council Offices are in generally good cosmetic condition. There are a number of broad concerns however regarding the management, maintenance and conservation of the building, many of which have to do with its age, lack of capital investment and are due to the difficulties inherent in caring for a large, public building. Of particular relevance during the drawing up of this document has been the relevance of the Broadway Theatre in the forthcoming regeneration project for Catford. Huge changes in the formal setting of the listed building have already been made and there are significant changes ahead as a result of Catford's regeneration project. The Broadway Theatre has the potential to play a leading role in the regeneration and it is the overarching finding of this document that due to its civic value, architectural importance and communal spirit, the building should be at the heart of any proposals to regenerate the area.

There are currently, more specific issues with the management and overall artistic direction of the theatre. It has ostensibly been a 'hall-for hire', since construction and it remains as such today. A wide variety of user groups and differing kinds of organisations, including the council, make use of the building currently and there are opportunities to improve the manner in which they interact and work together.

In addition, there are considerable opportunities for the enhancement of the building through fabric repair, retention and re-use of existing historic features and the reversal of damaging later interventions. These, along with a series of actions have been detailed in Section 6.

CONCLUSION

The recommendations and actions contained in this Conservation Management Plan (CMP) are based on careful study of the history, cultural and communal importance and architectural value of the Broadway Theatre. The vital role that the building has played in shaping both civic and cultural life in Catford in the last 90 years is virtually incalculable and its continued relationship with the people of Catford and the wider area of south-east London is equally vital.

SECTION ONE:

INTRODUCTION

1.1 THE BROADWAY THEATRE

The Broadway Theatre operates as a theatre and council offices in the heart of Catford in the London borough of Lewisham. The theatre has been owned and operated by the council since its construction in 1932 and retains a programme of events and performances valued by the local community. This CMP has been prepared to inform the future management, development and conservation of this important Grade II listed building.

1.2 THE VISION

The Council's vision for the site is to secure a sustainable future for the ongoing operation of The Broadway Theatre as a vibrant cultural entertainment and performance venue at the heart of the regeneration of Catford Town Centre.

The key objectives as defined by Lewisham Council, are:

- To establish and celebrate the history of the theatre and embrace its future.
- To assess the current issues and identify opportunities to secure a sustainable future for the building both in terms of its fabric and its future use.
- To develop an efficient, adaptable use of the existing building which will enable a flexible use to accommodate both traditional and new uses.
- To re-establish the Broadway Theatre at the social heart of the Catford community.
- To define the contribution that the Broadway Theatre can make to the regeneration of the town centre; socially, economically, culturally and physically in relation to its setting within the public realm.

1.3 PURPOSE AND SCOPE OF THE CMP

This CMP has been commissioned by Lewisham Council. It assesses the heritage significance of The Broadway Theatre and its immediate setting through an understanding of its historical development and associations. The CMP highlights the present issues the site is facing and sets out opportunities for its development through a conservation framework to guide the future operational strategy of the Broadway Theatre over the short, medium and long-term.

This CMP addresses The Broadway Theatre, Catford and will encompass its immediate setting and wider context. The study area is shown on the following page.

The CMP will describe:

- The heritage of the Broadway Theatre;
- why it matters and to whom;
- its current status and context;
- its significance; and
- the key issues to be aware of to look after it

The information will contribute to:

- Informing proposals for new work.
- Planning conservation and restoration works.
- Improved public access.
- Supporting the council in submitting funding bids for the conservation and repair of the building.
- Supporting the council specifically in securing an external grant from the Heritage Lottery Fund (HLF).
- Supporting and informing applications for statutory Listed Building Consent.
- Supporting the council in securing external funding through partnership working with unidentified partners for future management of the building.

INTRODUCTION

SCOPE OF THE STUDY

-  The Broadway Theatre (primary focus)
-  Immediate Setting (secondary focus)
-  Wider Setting (periphery understanding)

This plan is not to scale



Base plan © Google Earth

INTRODUCTION

I.4 STRUCTURE OF THE DOCUMENT

The document is divided into four key sections:

- Orientation and Getting to Know the Place
- Getting a More Detailed Understanding
- Creating a positive future
- Supporting Information

	Executive Summary	This provides an overview of the CMP, including its overarching aims and conclusions.
Orientation and Getting to Know the Place	1 Introduction	This outlines the scope of the CMP, why it has been written, its structure and how it should be used.
	2 Understanding the Site	This provides an overview of the historical development of the site and its wider heritage context and also describes the site, its setting and current management uses.
	3 Historic Development	This will provide an understanding of how and why the site and its surrounding context developed which will help inform the significance.
Gaining a More Detailed Understanding	4 Significance	This provides an understanding of what makes the site important, why and to whom.
Creating a Positive Future	5 Conservation Framework	This describes the issues and opportunities associated with a range of aspects of the site, such as condition, access and ownership.
	6 Issues, Recommendations and Opportunities	This provides an overarching conservation philosophy together with specific conservation policies for the site's future maintenance and use.
Supporting Information	Inventory	An overview of the Theatre on a character area basis including floor plans annotating key architecture features, fixtures and fittings.
	Appendices	The Appendices comprise further information which is relevant to the CMP but not necessary for inclusion in the main text. This includes listed building descriptions and the full measured survey for the site. There is also a bibliography of published and unpublished sources that have been consulted in the preparation of this document.

INTRODUCTION

1.5 EXISTING SOURCES

Information which has formed the basis for this CMP has been collated from a number of archives and institutions. These include:

- Lewisham Council Archive Collection
- Lewisham Local History and Archives Library
- The National Library, London
- Bolton Local History and Archives Library
- London Metropolitan Archives, Collage Collection
- The British Newspaper Archive Online
- Historic England Online
- National Library of Scotland
- Bradshaw Gass & Hope, The Story of an Architectural Practice, Lingard
- RIBA Library

1.6 GAPS IN KNOWLEDGE

All effort was made to retrieve as much information as possible to inform the preparation of this CMP, however, there are some areas where information was not available or is still outstanding at first draft stage. This is detailed below.

The involvement of Edward Stone who worked with Bradshaw Gass and Hope to design the theatre building – also known for designing the following theatres:

- Astoria Theatre, Charing Cross Road
- Astoria Theatre, Streatham
- Astoria Theatre, Brixton
- Astoria Theatre, Old Kent Road
- Astoria Theatre, Finsbury Park
- Broadway Palladium Cinema (New Entrance)
- Prince Edward Theatre, London
- Piccadilly Theatre, London (With Bertie Crewe)
- Whitehall Theatre / Trafalgar Studios

The Bolton Local History and Archives library was also contacted to collate further information which could contribute to the CMP, however, it was discovered that the information held did not relate specifically to the Broadway Theatre and information regarding the architectural firm Bradshaw Gass and Hope was duplicated at the RIBA library.

1.7 ACKNOWLEDGEMENTS

This CMP has been written by Jon Wright, Heritage Consultant at Purcell, with assistance from Katherine Barber, Associate at Purcell.

1.8 ABBREVIATIONS

CMP	Conservation Management Plan
HE	Historic England
LCC	Lewisham County Council

1.9 CONSULTATION

The CMP has been informed by close collaboration with Lewisham Borough Council and has benefited from the feedback of two organised workshops which took place within the building on December 2017 and January 2018. Early drafts were sent to Lewisham for consultation and a final draft was circulated to the Twentieth Century Society and Historic England for comment.

1.10 ADOPTION AND REVIEW

The final draft of this CMP should be adopted by Lewisham Council who should implement the policies contained within the plan.

The CMP should be reviewed and updated regularly, typically every five years or when a major change occurs.

SECTION TWO: UNDERSTANDING THE SITE

2.1 SITE OVERVIEW

Originally known as the *Lewisham Theatre and Department of Environmental Service*. The Broadway Theatre was built as a concert hall and offices in 1932 by Arthur John Hope as an extension to the old Town Hall of 1875. The building has a curved stone façade with hipped roof and two stage domed octagonal steeple. The façade is punctuated by neo gothic style arched windows and is ornamented by heraldic sculptures which reference the Lewisham crest. Internally, the building is decorated in a variety of styles, including Art Deco, Tudor and Gothic, making it a rich and interesting building stylistically. The auditorium is impressive and features retractable seating at stalls level and an upper circle, which combined, can seat over 800 people.

The building stands on a curved peninsula bound to the north by Catford Broadway, a semi-semi-pedestrianised Catford Road, a busy vehicular route forming part of the South Circular to the south and east. The theatre is adjoined to a 1960s Council office block extension, the Civic Suite, and establishes the heart of Catford.

Within the surrounding area, the building stock is largely retail and residential units built in the mid-twentieth century with high rise post war office blocks such as Laurence House (1992) to the south. To the north stands Catford shopping centre built in the 1960s which is accessed via Rushey Green high street.

The town centre is well connected to the surrounding areas with transport links nearby. To the west Catford station provides Thameslink train services and Catford Bridge train station serves Southeastern railway. Bus stops are also conveniently located outside the Theatre.



Location of the Broad Theatre, Catford. Base plan © Google Earth. This plan is not to scale.

UNDERSTANDING THE SITE

2.2 SETTING AND CONTEXT

2.2.1 TOWNSCAPE DESCRIPTION

Due to continuous redevelopment which has been carried out in Catford over the years, there is a mix of architectural styles from various periods. As a result, the townscape which surrounds the Broadway Theatre offers a mixture of nineteenth and mid-twentieth century terraced buildings, office buildings and larger scale commercial and residential buildings.

The principal road layout around the theatre remains largely unchanged from the time of the construction of the theatre, although the Broadway was semi-semi-pedestrianised in 2014. The building stands on a historic peninsula site which is formed by Catford Road to the south and the semi-semi-pedestrianised Catford Broadway which wraps around the north elevation of the theatre.

Directly east of the Broadway Theatre is the Black Horse and Harrow which stands as one of the oldest buildings (constructed 1897) on Catford's main high street Rushey Green. Further north on the high street, the building stock is largely late nineteenth-early twentieth century, three storeyed buildings which express a mix of exposed masonry and painted stucco façades. Here the terrace aligns the street pavement which immediately meets the vehicular road. To the south of the high street, the gabled elevations with stone bay windows to the upper storeys are set back from the road and offer a transitional grassed area in between the road and the pavement.

Whilst the majority of buildings do not exceed three storeys, to the south, Laurence House competes with the massing and height of the Broadway Theatre and the adjoining Civic Centre extension. It stands at six storeys with rooftop additions.

To the east of the Broadway Theatre is the Catford Shopping Centre. Designed and built by Owen Luder in 1977, it is an early, but much altered, example of brutalist architecture which combines retail units to the ground floor and a car park to the upper levels. To the rear, Milford Towers provides residential accommodation.

There were a number of demolitions of historic buildings across the area in the 1960s including the Town Hall formally adjacent to the Broadway Theatre, Lewisham Hippodrome, Eros Cinema and St Laurence Church. As a result, Catford has lost the historic public buildings which one established the area's sense of place. The Broadway Theatre is one of the few surviving buildings which refers to the town's historic past as a centre for leisure and entertainment in south-east London and which also references the original gothic architecture of the Town Hall.



Laurence House as seen from Rushey, Catford Road junction



View along Holbeach Road facing the Milford Towers.

UNDERSTANDING THE SITE



Photograph taken from Rushey Green looking west towards the Broadway Theatre, showing the expanse of shops and residential properties on Lewisham High Street



Entrance to the Catford Shopping Centre on Rushey Green high street, as viewed from the pavement adjacent to Eros House

UNDERSTANDING THE SITE

2.2.2 HERITAGE SETTING

Listed Buildings

The Broadway Theatre

The Broadway Theatre was designated as a Grade II Listed Building on 21 December 1993 for its 'special architectural and historic interest'.

The full listing description can be found in Appendix A.

There are numerous listed buildings located within the vicinity of the Broadway Theatre which are highlighted on the following Designations Plan and listed below:

Church of St Laurence and Community Centre (Grade II Listed)

The church of St Laurence and community centre is located 0.3 miles south of the Broadway Theatre and was listed in 2010. The plan consists of an octagonal main church and hexagonal Lady Chapel, reflecting the impact of the Liturgical Movement on church architecture in the 1960s. Originally called the "mod church", the tall slender spire acts as a foil to the low, broad span of the main church with its polygonal roof. The interior contains stained glass by T Carter Shapland which is richly textured – the original fittings survive.

In addition to this, to the east of the Broadway Theatre is the Catford Centre and Milford Towers, a 1960s brutalist retail and residential centre which received a Certificate of Immunity⁰¹ between June 2012 and 2017.⁰²

Conservation Areas

The Broadway Theatre does not sit within a conservation area but it is within close proximity to the Culverley Green conservation area to the South which was designated in 1990. The protected area consists of predominantly Edwardian residential architecture, retail shops as well as the former cinema dating to 1913. The position of the conservation area relative to the theatre is shown on the ensuing designations plan, but it is significant that there is no intervisibility between the Theatre and the Conservation Area.

Locally Listed Buildings

There are a number of locally listed buildings within half a mile of the theatre although they are not visible from the theatre itself. These are buildings that are not nationally designated but have been identified by the local planning authority as contributing to the historic environment. These include:

- Nos.2-6 George Lane, a terrace of early nineteenth century cottages and No.8 George Lane, an early nineteenth century two storeyed yellow brick building.
- Several properties on Lewisham High Street are locally listed including Nos.17-31 an Italianate terrace dating to c.1864 and Nos.180–190, a 1920s red brick, four storeyed commercial building which forms part of the shopping centre of Lewisham. It shows elements of Art deco with metal windows and fluted stone aprons below and carved stone corner details at eaves level.
- Nos.315-317 Lewisham High Street, a mid-eighteenth century pair of mirrored houses which have a Victorian altered shop front and represents a core of the "old" Lewisham, opposite St Mary's church. Nos.85-87 are also locally listed which were built in 1901 and were narrowly missed by a VI bomb in 1944. The corner property is three storeyed, red brick with limestone detailing. It also has group value with No.93-95.

Note: The Catford Constitutional (old Conservative) Club, is situated behind the Broadway site, bounding Thomas Lane to the rear. It sits within the regeneration area and contributes to the leisure/entertainment functioning of the town centre.

⁰¹ The Secretary of State may, on the application of any person, issue a certificate stating that the Secretary of State does not intend to list a building situated in England." "The issue of such a certificate in respect of a building shall – (a) preclude the Secretary of State for a period of 5 years from the date of issue from exercising in relation to that building any of the powers conferred on him by section 1; and (b) preclude the local planning authority for that period from serving a building preservation notice in relation to it.

⁰² The Certificate of Immunity has been renewed for a further five years, from 2017 to 2021

UNDERSTANDING THE SITE

HERITAGE DESIGNATIONS PLAN

-  Site Location
-  Grade II
-  Obtained a Certificate of Immunity between for the period 2017-2021 (The Catford Centre and Milford Towers)
-  Culverley Green Conservation Area

01 The Broadway Theatre
02 Church of St Laurence and Community Centre
03 Catford Centre

This plan is not to scale

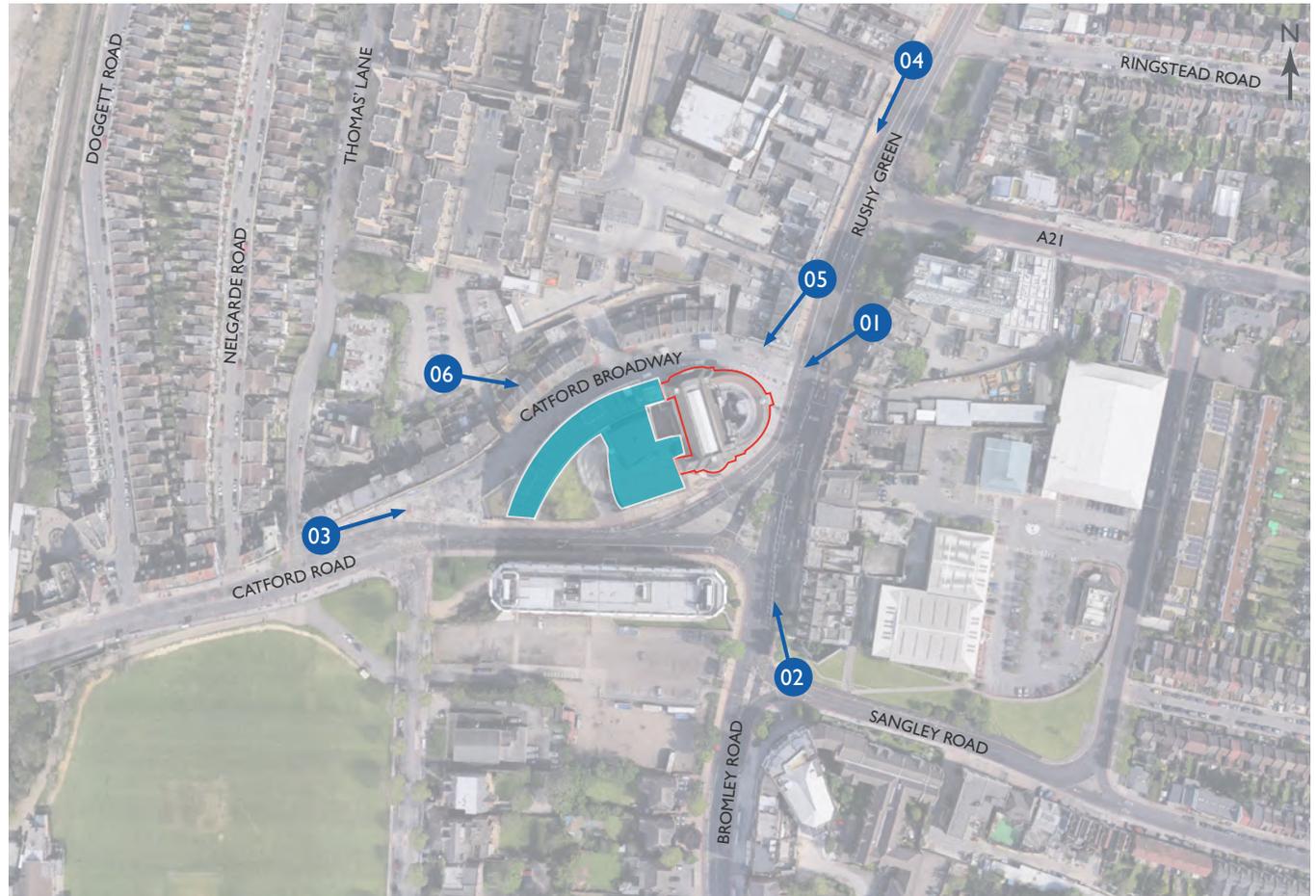


Heritage Designations Plan Base plan © Google Earth

UNDERSTANDING THE SITE

2.2.3 VIEWS

The Broadway Theatre has a dominant position in the local streetscape, its curving façade visible from a number of viewpoints through which the architectural quality and its position in the streetscape can be appreciated. A description of each identified viewpoint is included on the following pages with view locations marked on the adjacent map. None of the views have been taken from within the conservation area as it is too distant from the site to have any intervisibility, however, the viewpoints chosen demonstrate the mix of architectural styles of the late nineteenth century to late twentieth century within the context of the Theatre.



VIEWS PLAN

- Site Location
- Civic Suite and Old Town Hall
- Views

This plan is not to scale

Plan showing view locations. Base plan © Google Earth

UNDERSTANDING THE SITE

VIEWPOINT 1

From Rushey Green Road Facing West

The view is dominated by the curved east façade of the Broadway Theatre which is surmounted by a steeple, establishing its central axis. The east entrance canopy protrudes over the pavement which is immediately in front of Rushey Green. To the left the six-storeyed Laurence House can be seen with foliage on its façade and demonstrates the competing building heights and massing within close proximity. To the right hand side, the semi-semi-pedestrianised Catford Broadway is in view which wraps around the north elevation of the theatre and forms the boundary for the peninsula site.



VIEWPOINT 2

From the Corner of Sangley Road and the South Circular Road Looking Towards the North Elevation of Broadway Theatre.

To the left hand side the six storeyed Laurence House can be seen. Here, it is demonstrated that Laurence House dominates the view of the Broadway Theatre from the left hand side on Sangley Road. Also in view is the 1960s Civic Suite which adjoins the Broadway Theatre to the west and greatly contrasts the neo gothic style of the theatre building. It does, however, respond to the theatre and is subservient to its scale and massing in this view.



UNDERSTANDING THE SITE

VIEWPOINT 3

From the Junction of Catford Broadway Facing East.

To the left is the 1960s Town Hall reconstruction of the three-storeyed Civic Suite. To the centre, the photograph captures the pedestrian island in between the north and south bound roads of the south circular with retail accommodation to the rear. To the right of the image, we can see Lewisham council's offices, Laurence House. The south elevation of the Broadway Theatre is also in view with its dentilled canopy. Here, the viewpoint demonstrates the wide variety of architectural styles, heights and massing. Whereas the Broadway and Laurence House stand protruding above the skyline, we are also introduced to the three storeyed terrace buildings to the east.



VIEWPOINT 4

From Rushey Green Looking South

This view looks towards the east curved elevation of the Broadway Theatre. The steeple rises up above the townscape and provides a focal point to the main high street.

The view captures the mixed array of three-storeyed retail buildings to the right-hand (west) side of the road with residential accommodation above. The elevations of which have shop fronts to the ground floor and a mixture of exposed masonry and stucco to the upper storeys. To the east side of the street, the buildings are set back from the pavement. Immediately left of the theatre, Laurence House is visible with further high-rise residential buildings to the far left. This demonstrates the architectural variety in Catford of size, scale and materiality.



UNDERSTANDING THE SITE

VIEWPOINT 5

From the Eastern End of Catford Broadway Facing West

This view captures the north-east elevation of the Broadway Theatre and its immediate context which consists of the semi-pedestrianised Catford Broadway and retail shops on the opposite side of the road. The viewpoint demonstrates the contrasting building heights of the Broadway Theatre and the gabled façades to the north as well as showing the large glazed openings to the ground floor of the theatre building which curve around the peninsula site. This semi-pedestrianised road gives opportunity for daily markets and offers a quieter alternative route contrasting to the busy Rushey Green high street and Catford Road to the south side of the theatre.



VIEWPOINT 6

From the West End of Catford Broadway Facing East

This view is towards the north elevation of the curved façade and its immediate semi-pedestrianised context of Catford Broadway. Here, we are presented with the “rear” of the building which expresses the solid masonry back wall to the auditorium. To the ground floor, a series of single and double doors lead to the back of house and office spaces which are illuminated by rectangular windows. To the lower portions, the stonework is detailed with a carved zig-zag pattern whilst to the upper storeys carved motifs of the Lewisham shield is referenced. Retail shops line the left-hand side of Catford Broadway.



UNDERSTANDING THE SITE

2.3 SITE DESCRIPTIONS

The following descriptions are designed to give a indication of the predominant characteristics of each of the floors in the key areas of the building and are not intended as an detailed survey of all rooms of the building. This section should be read and understood with reference to the accompanying Gazatteer.

2.3.1 EXTERIOR DESCRIPTION

The exterior of the Broadway Theatre expresses a mixed language of neo-gothic elements with Art Deco features.

The theatre occupies the curved peninsula in between Catford Road and Catford Broadway and reflects the street layout in a curved stone façade fronting to the north, east and south. To the ground floor there are two entrances into the main body of the theatre building. To the east, the entrance comprises two timber double doors leading to the box office and staff offices with a modern, glazed automatic double door which leads to the Town Hall Chambers. The entrance is sheltered by a canopy decorated with a dentilled fascia. To the south side, the main concert hall entrance comprises four double doors which is sheltered by a flat, rounded canopy stretching over the pavement of Catford Road which is also decorated with a dentilled fascia.



Existing east elevation of the Broadway Theatre

UNDERSTANDING THE SITE

The street frontages of the east elevation feature large plate glass windows in thin timber frames. The expansive glazing allows retail display windows and increased lux levels within the internal office spaces.

Above, the first and second storeys are punctured with an arrangement of tall, slim window openings with neo-gothic ornamentation, in-between which, pilasters are decorated with carved motifs with references to sea creatures. The third storey is set back behind a parapet wall and expresses a repeated arrangement of three arched windows which are divided by pilasters and extends around the curve of the building.

The central open pediment is flanked by heraldic deer and bears, echoing those found on the Lewisham Crest with the decorative carvings inbetween the first and second storeys of heraldic beasts and shields.

The four-storeyed theatre building is mounted by a steeply pitched, tiled roof with a two-storeyed domed steeple with a weathervane above. To the south, an illuminated sign titled "The Broadway Theatre" reinforces the buildings identity and presence within the town centre.



South entrance to the Broadway Theatre



South east, curved elevation of the Broadway Theatre

UNDERSTANDING THE SITE

The west elevation of the building abutts the east façade of the adjacent Civic Offices as such, the Broadway Theatre has a single curved elevation running south through east to north.

This elevation is markedly more plain than either the east or the south, but still has a symmetrical composition. A central set of double doors, flanked by a deeply recessed run of four small windows on each side, is set below a wide, stone string course. Above this, there is a large, plain expanse of wall plain with a centrally-positioned niche rising to a shallow projection that contain five small windows.

This elevation is markedly more plain than either the east or the south, but still has a symmetrical composition. A central set of double doors, flanked by a deeply recessed run of 4 small windows on each side, is set below a wide, stone string course. Above this, there is a large, plain expanse of wall plain with a centrally-positioned niche rising to a shallow projection that contain five small windows.



Existing north elevation of the Broadway Theatre

Atrium space

The building is D-shaped on plan and the central section is comprised of a large open lightwell which has a curved elevation with a projecting stairwell and a flat elevation that is a side elevation of the theatre. The lightwell elevations are distinctive and are finished in glazed brick, the stairwell has distinctive window openings with slanted metal tracery.



A view of the glazed bricks in the lightwell looking north



A view of the stairwell showing the distinctive glazing bars

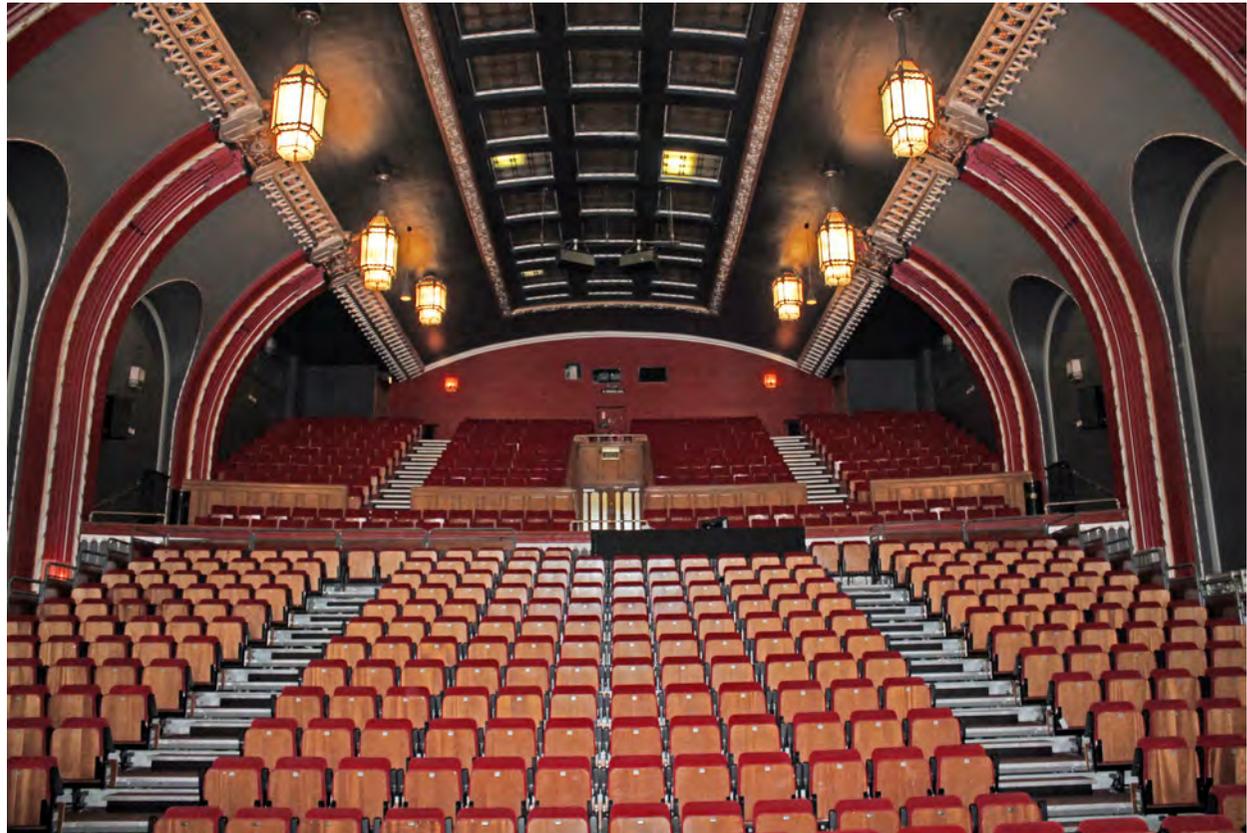
UNDERSTANDING THE SITE

INTERIOR DESCRIPTION

The building is centred around the single volume theatre space which has associated dressing and rehearsal rooms to the basement, ground and first floors. To the ground floor there is a café, accessed externally, as well as additional bar areas within the theatre building. The building also accommodates various office spaces.

The theatre retains a rich Art Deco interior. The audience enters the building through the vestibule doors from the high street. The wide carpeted staircase is centrally placed and leads one up to the entrance hall where a bar area, shop and toilet facilities are placed.

The colour scheme and elaborate choice of fittings and signage reinforces the Art Deco characteristics through the choice of metal handrails and finely detailed casements to the numerous wall and ceiling mounted light fittings.



Interior photograph of the ranked seating within the theatre, taken from ground level

UNDERSTANDING THE SITE



Wall fixed lighting to either side of the theatre

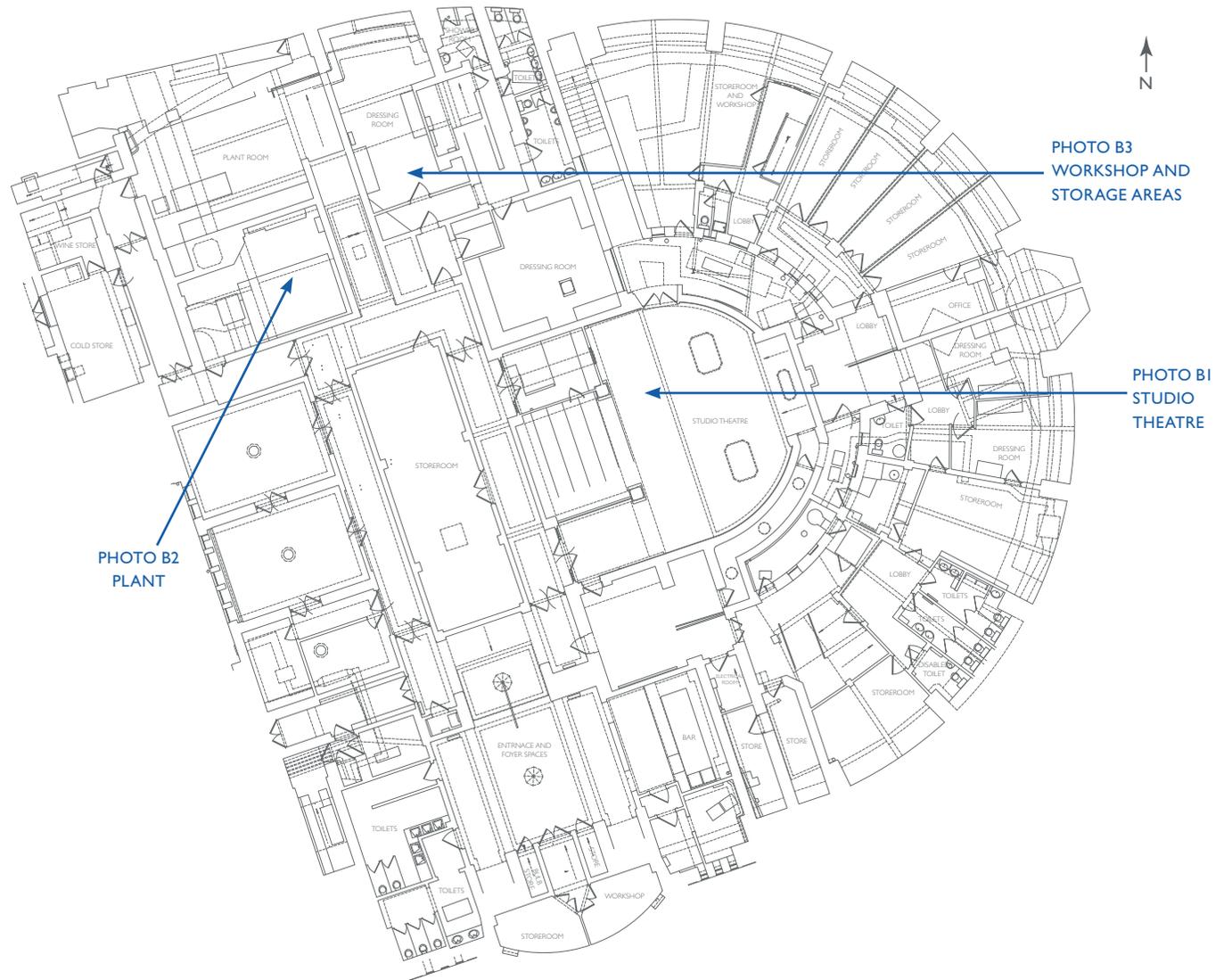


Internal side elevation of the theatre

UNDERSTANDING THE SITE

Basement

The basement layout has predominantly been designed to accommodate storage space as well as plant rooms, however, it also includes a small theatre. The overall arrangement is designed around the centrally placed studio theatre which follows the curve of the external façade and can be accessed both internally and externally. The studio theatre presents a smaller setting in comparison to the main concert hall which has removable chairs for the audience with lighting and sound equipment fixed to ceiling racks. Surrounding the theatre, is a series of circulation corridors with a number of rooms branch off accommodating workshop studios, dressing rooms and toilet facilities.



UNDERSTANDING THE SITE



B1: Photograph of the studio theatre within the basement



B2: Plant within the basement



B3: One of the storage areas in the basement

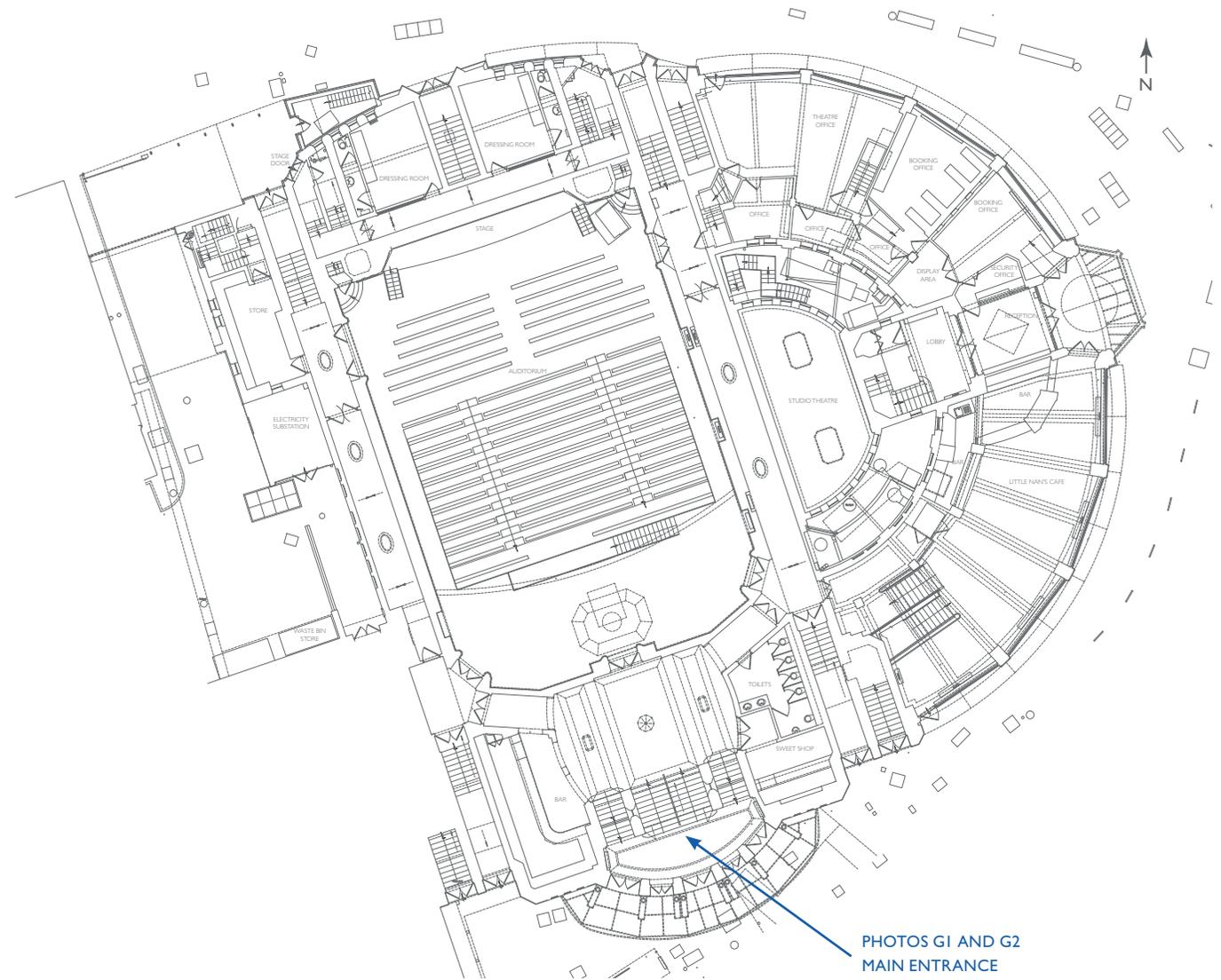
UNDERSTANDING THE SITE

Ground floor

The ground floor is arranged around a central corridor which follows the semi-circular line of the void formed within the centre of the building by the theatre. From this, numerous office spaces branch off to the east which accommodate the general administration and running of the theatre, for example the box office.

To the south side of the ground floor, is the grand entrance to the theatre. The four double doors from Catford Road allow access into the entrance hall which is elaborately decorated in a mix of distinctive styles. Grand staircases with curved metal handrails lead the visitor towards the auditorium which is flanked by a bar area and toilet facilities. Amongst the highly decorative cream and gold cornices, the stone veneered walls and the metal framed Art Deco light fittings, the Lewisham blazon is centrally placed above the stalls entrance. The crest includes the raven, the stag and the bear with the text, '*Salus populi suprema lex*', which translates from Latin to '*The health of the people should be the supreme law*'.

Additionally, there is also a café to the south east of the plan which enables the continuous social connection between the street and the theatre even when there isn't a performance taking place.



PHOTOS G1 AND G2
MAIN ENTRANCE
FOYER AND
STAIRCASE

UNDERSTANDING THE SITE



G1: Entrance foyer with bar area and shop decorated in the Art Deco style



G2: Internal photograph looking towards the south entrance doors

UNDERSTANDING THE SITE

Principal first floor

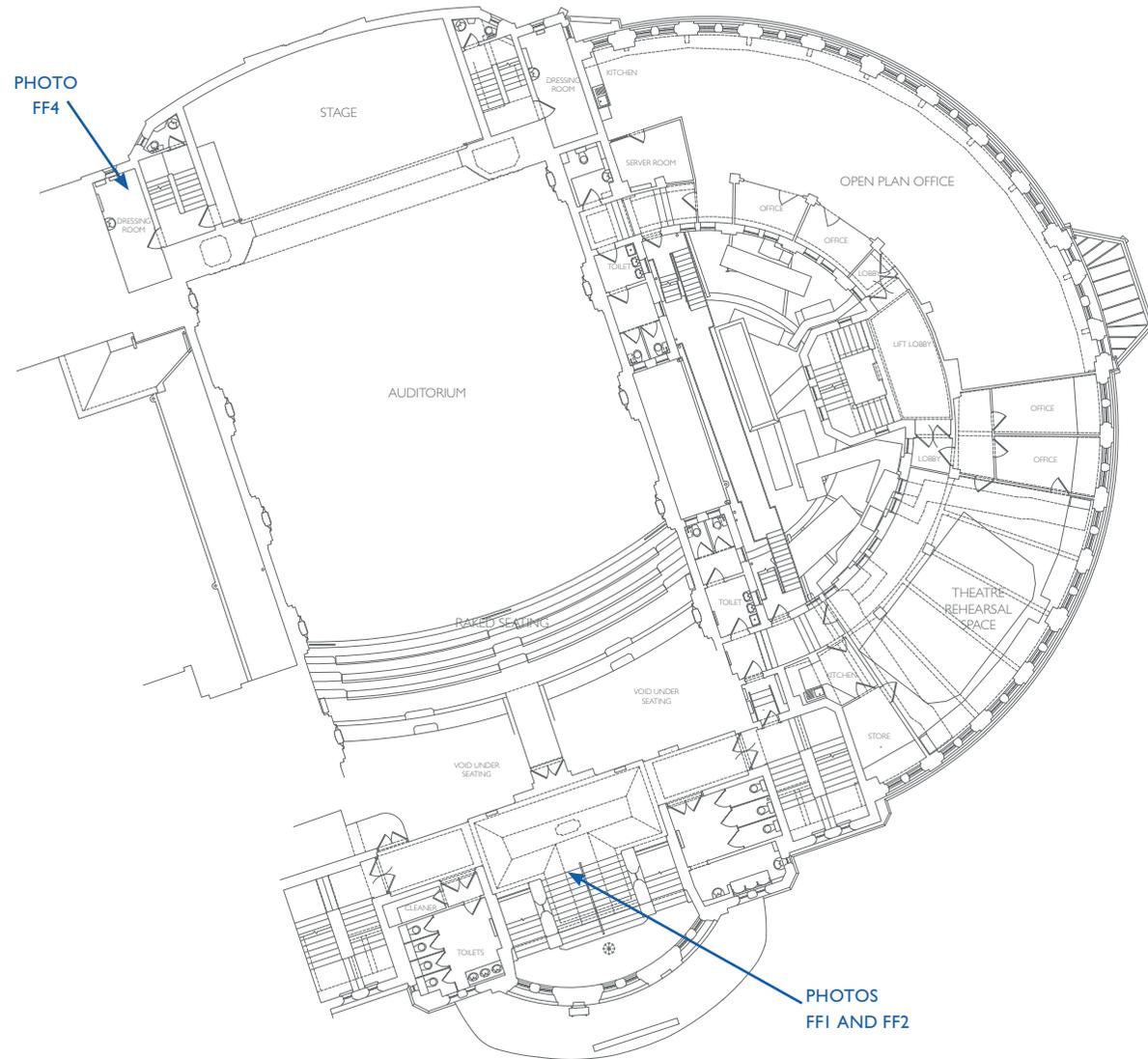
The first floor follows a similar layout to the ground floor as the plan is arranged around the central corridor which follows the semi-circular line of the void formed within the centre of the building.

To the west of the plan, the grand staircases continue to the dress circle entrance to the concert hall which is flanked by toilet facilities either side of the foyer.

A large portion of the first floor is taken up by the concert hall. To the lower stages of the hall, the walls are lined with moulded timber panelling which are shadowed by five arched recesses to either side and divided by decorative pilasters which rise to further heraldic references of the Lewisham Crest. Numerous wall mounted light fittings are fixed in between and continue the frequented ornamentation with curved metal decoration to the lower stages.

To the northern end of the concert hall, the stage is framed by a proscenium arch flanked by panels surmounted by shields and is painted red, silver and gold. The auditorium has a curved roof with coffered panels, round-headed arches and has ten suspended metal and glass lanterns.

The raked concert hall seating spans the full width of the hall and descends to ground floor level, extending further than Hope's original seating arrangement. The floor fixed seats in front of the stage are removable which allows for a flexible use of space for either an increased audience capacity or increased performance area.



UNDERSTANDING THE SITE



FF1: Internal decorative window ironmongery



FF2: Art deco metal light fitting fixed to ceiling



FF3: Internal walls lined with stonework and decorative cornice



FF4: One of the Dressing Rooms on the first floor

Ancillary first floor spaces

To the perimeter, the principal first floor is occupied by dressing rooms with associated toilet facilities. Although the dressing rooms have recently been redecorated, the furniture and fittings contrast greatly with the intricate detailing of the public areas of the theatre. The rooms have small windows which result in a darkened and uninviting rooms. Additional light is gained through glazed partitions in between the corridor and the dressing room, however, privacy is compromised.

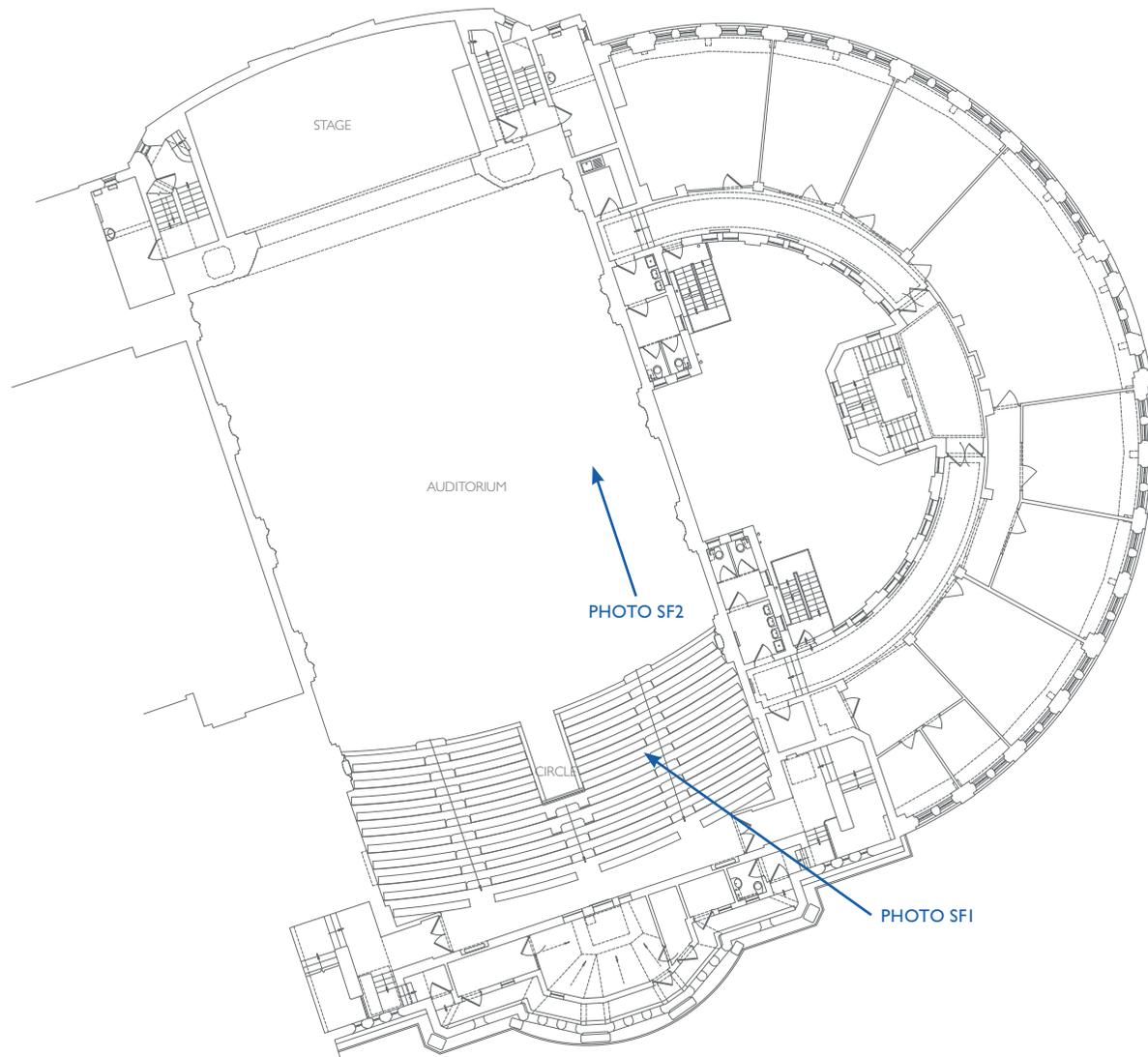
UNDERSTANDING THE SITE

Second Floor

The second-floor plan follows the same footprint as the first floor and is largely taken up by the void presented by the concert hall. However, due to the grand staircases terminating at first floor level, public access to the concert hall is gained via a staircase leading from the circle seating within the hall itself. Here, it is also noted that the seating within the upper dress circle is original. The red velvet seating provides a clear vision towards the stage and the overall decoration of the theatre hall.

Similarly to the first floor, four additional staircases are located to the north and south of the plan which allow access to the third floor; however, these are not open for public access and are less elaborate and have a painted concrete finish with timber hand rails.

Whilst the majority of the second floor is occupied by the auditorium void, the floor also has rehearsal areas, dressing rooms and access to the third floor which holds the projection and switch gear room. The rooms are accessed via the south staircases which lead to a narrow corridor which wraps around the curved south face of the building. At high-level, ventilation ducts and the electrical switch and lighting gear are integrated within the fabric.



UNDERSTANDING THE SITE



SF1: Photograph taken from the upper circle of the theatre showing the interior décor and ten suspended lanterns



SF2: Photograph of the suspended Art Deco lanterns

UNDERSTANDING THE SITE

2.4 LEGISLATIVE AND POLICY FRAMEWORK

Appendix B contains numerous relevant legislation regarding listed buildings as well as conservation guidance.

This includes:

- The *National Planning Policy Framework*, particularly Section 12
- Lewisham Council's planning legislation
- Historic England's conservation guidance including *Conservation Policies, Principles and Guidance* (2008) and *Seeing the Heritage in View* (2011)

In principle, like-for-like repairs are generally acceptable as part of a long-term maintenance programme. Any more substantial works, such as the wholesale replacement of an element, demolitions, additions, extensions or new building in proximity to a listed building will require Listed Building Consent.

Where proposals are governed by other elements of legislation, the constraints of these should be weighed up against the heritage value of the site.

SECTION THREE: HISTORIC DEVELOPMENT

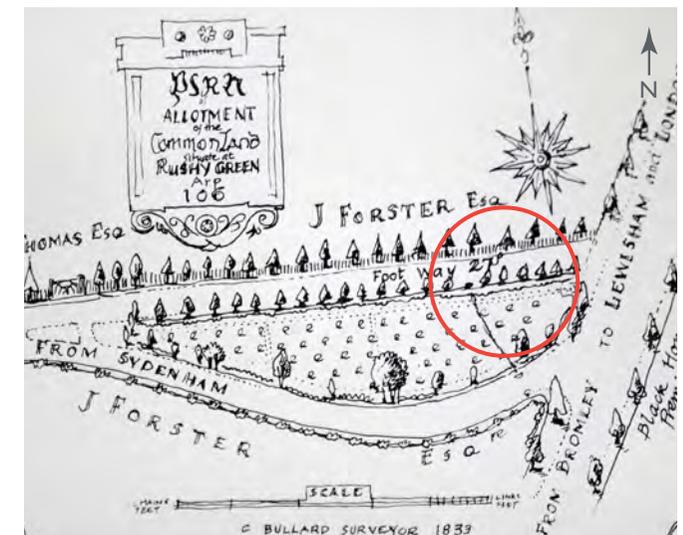
3.1 PREHISTORY AND EARLY LAND USE

The name "Catford" is sometimes connected to the ancient ford to the River Ravensbourne which was purported to be frequented by wild cats, however, alternative explanations conclude that "the cat" was a local landowner's nickname, first recorded in 1254 when the Abbey of Ghent was sold as a sub-manor having been part of a wider estate centred in Lewisham. More prosaically perhaps and indeed more likely is that Catford is a derivation of the term 'Cattle Ford'.

There is some archaeological evidence of early settlement in the area adjoining the River Ravensbourne at Catford. In ancient Saxon times the village of Lewisham was called Levesham, meaning the house among the meadows. Deptford, on the other hand, began life as a ford of the Ravensbourne River. Between the eleventh and eighteenth centuries, the expansion of Deptford and Lewisham relied heavily on their close proximity to the river with early development and industry located along the river front which included water mills and ship building.



As demonstrated on the John Roque map of 1766, during the eighteenth century the Catford area was largely a rural landscape with localised settlement at Catford Bridge, Perry Hill and Rushy Green. However, the area did not develop beyond a scattered agricultural settlement until the nineteenth century.



Copy of plan dated 1833 showing site allotted to the Trustee of the Estates of Lewisham Parish under the Inclosure Award of 1819. Red line indicates approximate location of the site. Source: Lewisham Archives

Roque's 1766 map. The red boundary highlights the early development of Catford and the area of Rushy Green.

HISTORIC DEVELOPMENT

3.2 EARLY TO MID-NINETEENTH CENTURY

By 1810, development at Perry Hill and Rushy Green was underway. Within the wider context of Catford, it is evident that the town's regional importance was increasing during this time with the first significant housing development being constructed at Ravensbourne Park in the 1820s and a greyhound track to the north.

Development was heavily influenced by the advancement of transport links. The Lewisham to Beckenham railway line opened in 1827 which passed through the newly constructed Catford bridge railway station and in 1857 the Mid-Kent railway was established. This attracted city commuters and an expansion of residential buildings.

Furthermore, in 1857, Lewisham's Board of Guardians conveyed land to the immediate west of the site to the Trustees of Hatcliffe's Charity and, as a result, eight almshouses were built. The 1870 Ordnance Survey map shows the peninsula formed between Catford Road and Catford Broadway, labelled as Hatcliffe's Charity, the almshouses are depicted as a long terrace with wings to either side to the west of the site.

By the early nineteenth century local industry began to emerge within Catford which was focused along today's Catford Road, south west of the Broadway Theatre and Bromley Road. As well as the early architectural development of residential villas within the

area, the land was predominantly being farmed for local produce which was harvested and milled in nearby watermills, as indicated near Catford Bridge. The town's road network had developed with the establishment of Rushey Green which provided the primary route between London and the south-east of England.

In February 1874, the centre park portion of the site was acquired by the Lewisham District Board of Works from the Guardians as a site for Lewisham Town Hall.



1870 Ordnance Survey map. Source: National Library of Scotland. Red line indicates The Broadway Theatre site boundary. Not to Scale.



A sketch of the site in 1875 showing Hatcliffe's Almshouses, Fire Station and original Town Hall. Red line indicates approximate location of the site. Source: Lewisham Archives

HISTORIC DEVELOPMENT

3.3 LATE NINETEENTH CENTURY

The advancement of transport links led to large scale development by the late nineteenth century which included the Corbett Estate and Hither Green to the north east. In response to the demand for housing and redevelopment, the Forster family, Lewisham's largest land owners, began to develop their farmland in the south of Catford from the 1890s. This included their country estates which were redeveloped for increased residential and commercial buildings.

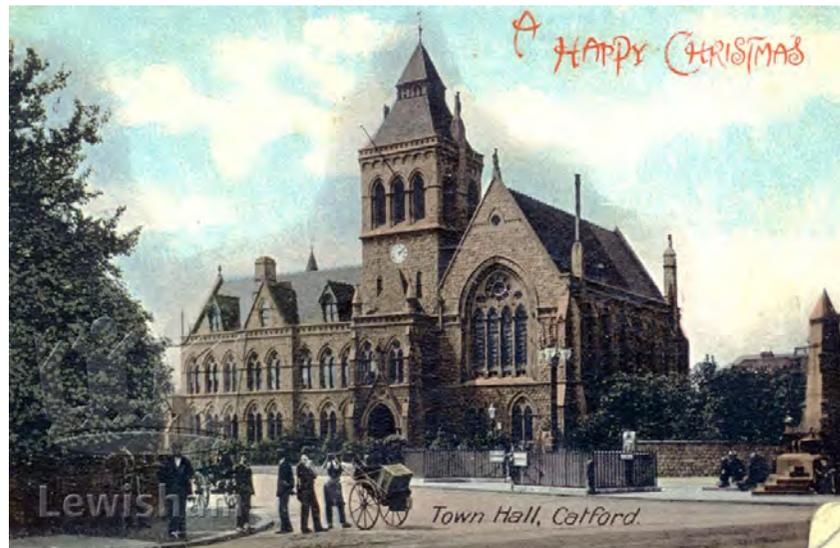
As indicated on the Ordnance Survey map, by 1894, the site of the Broadway Theatre had been redeveloped with the fire station and training yard to the east and the original Town Hall which was built in 1875 to the immediate west of the site.

To the south east, a cricket ground and school had been constructed with St Laurence's church to the south of the site, indicating an increase of local population and sense of growing community within the area. Terraced housing line the streets which extend into the historic agricultural land with signs of the early stages of road construction on Laleham and Brownhill Road to the east.

In 1897 the Lewisham Town Hall site was enlarged to the north which fronted Springfield Park Crescent.



1894 Ordnance Survey map. Source: National Library of Scotland. Red line indicates The Broadway Theatre site boundary. Not to Scale.



A postcard showing Lewisham Town Hall before the Town Hall Extension was constructed dating from the inter war period. Source: Lewisham Archives

HISTORIC DEVELOPMENT

3.4 EARLY TWENTIETH CENTURY

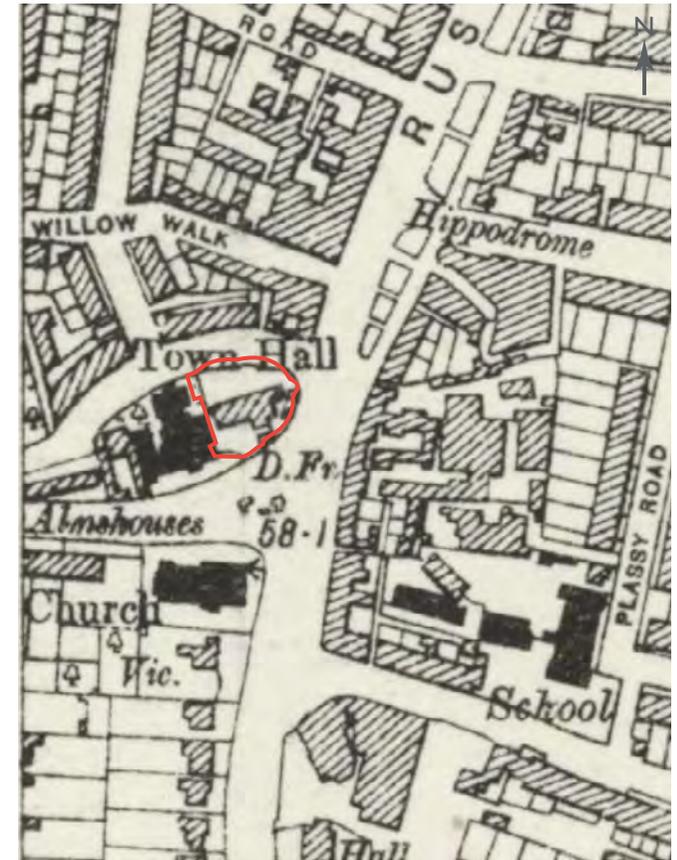
3.4.1 SUMMARY TIMELINE

- 1926**
Council decide to develop the site of an old fire station next to the Town Hall
- 1930**
Lewisham Town hall extended to match of the now demolished Town Hall
- 1932**
The Town Hall extension was opened
- 1939–1945**
The building was used as a ration book distribution centre, telephone exchange and later as an emergency air raid shelter.
- 1946**
Lewisham Arts Council was founded

3.4.2 EARLY TWENTIETH CENTURY

By 1900, Lewisham's local government was based in Catford the Board of Works offices had taken up residency in Lewisham Town Hall which had been enlarged to accommodate growing demand. By the time of the 1914 Ordnance Survey, the outlined plan of the Town Hall is depicted and is highlighted in black indicating it as a public building. To the east, the future site of the Broadway Theatre is occupied by a small complex of office, training and shed buildings occupied by the fire service, whilst to the west the almshouse remain unchanged.

Within the surrounding area, the streetscape has been developed with numerous entertainment venues being constructed including. To the north east were the Hippodrome, Eros cinema, football ground and the Salvation Army Hall which stood in between Ringstead Road and Brownhill Road.



1914 Ordnance Survey map. Source: National Library of Scotland. Red line indicates The Broadway Theatre site boundary. Not to Scale.

HISTORIC DEVELOPMENT

By 1916, there was a network of horse trams and the Catford Loop was introduced to the area as well as an additional railway station, Catford Station. With the understanding that the railway enhanced access to Greenwich and central London, the area became a popular destination for commuters and, as a result, there was an increase in residential buildings.



A sketch of the site in 1916 showing the Town Hall as enlarged in 1900. Red line indicates The Broadway Theatre site boundary. Source: Lewisham Archives



Image from the turn of the century showing the tram tracks on Catford Bridge with St Laurence's Church in the distance



The entrance into Catford, capturing the Black Horse public house c.1900. Source: Lewisham Archives

HISTORIC DEVELOPMENT

3.4.3 THE 1930s: CONCEPTION AND CONSTRUCTION OF THE BROADWAY THEATRE

In 1926, Lewisham Metropolitan Council decided to develop the site of the old fire station to the east of the existing Town Hall, to be replaced with an auditoria which would be used for civic, social and dramatic purposes. The proposal was for a "Town Hall Extension", today's Broadway Theatre.

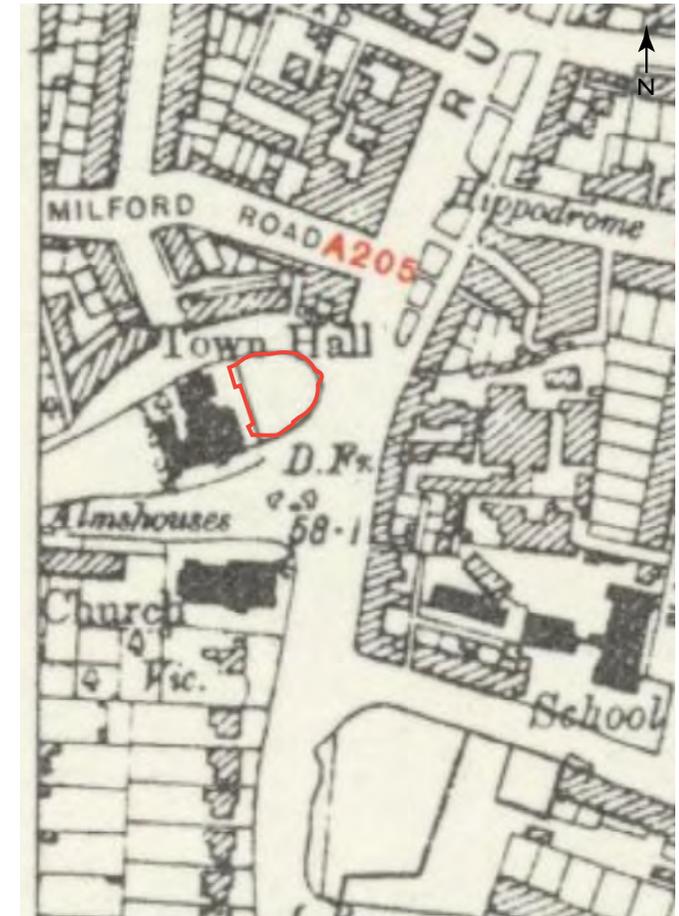
Bradshaw, Gass and Hope were selected out of seventy-one schemes submitted in 1928. They solved what was considered an unusual architectural problem for a civic centre which was an extension to the existing Victorian Gothic Town Hall which would include shops and offices within the municipal building which harmonised with the character of the older building.

Mr Winton Newman FRIBA, appointed the firm to carry out the design to construction.

Construction of the Broadway Theatre

The "Town Hall Extension" which was designed and completed by the principal architect Arthur John Hope of Bradshaw Gass & Hope architects in 1932, was opened on 22nd June by the Duke of York, who later became King George VI.

The design for the Town Hall Extension (the Broadway Theatre) set out in 1930 and responded to the existing architecture of the gothic Town Hall. As a result, Hope used a neo-gothic style which incorporated existing characteristics from the Town Hall, this enabled the new construction to blend into its setting whilst responding to the curved layout of the peninsular site. Whilst a mixture of architectural styles was incorporated to its exterior, the interior décor was predominantly Art Deco. The 1938 Ordnance Survey map shows a vacant plot, the old fire station having been cleared for construction.



1938 Ordnance Survey map. Source: National Library of Scotland. Red line indicates The Broadway Theatre site boundary. Not to Scale.

HISTORIC DEVELOPMENT

BRADSHAW GASS AND HOPE

The Broadway Theatre was designed by Arthur John Hope of Bradshaw Gass and Hope in the early 1930s, however, the origin of the firm can be traced to Jonas James Bradshaw who practised in the architectural office of Mr Thomas Haselden⁰¹ and took over when Haselden died in 1888. His nephew, John Bradshaw Gass was born in 1855 who studied at the Bolton School of Art before continuing his education in Civil Engineering at Owen's College in Manchester and the Royal Academy School in 1880. He joined the partnership with his uncle in 1880, together, they specialised in the design of cotton mills, dominating towns such as Oldham as well as the design of many public buildings in Lancashire.

Examples of their work include Eagley Mills, Croal Mills in Bolton and Sir John Holden's Mill at Astley Bridge. They also undertook commissions for private houses, villas and churches.

Their success stemmed from their international influences. In 1885, John Bradshaw Gass travelled to America where he expanded his knowledge and understanding of new architectural innovations using steel framed structures which he then applied to his buildings within the UK. This allowed the practice to stand out amongst their competitors and fuelled a succession of commissions which improved the integration of sanitation, fire-proofing and central heating within their designs.

In 1892, Arthur John Hope joined the company and after ten years of employment and successful competitive bids, he was made a partner. Hope's attributes led the firm to become well known for its success in architectural competitions on an international level. Their work included buildings such as the Leysion Mission in London for the Methodist Church and the rebuilding of the Manchester Royal Exchange.

In 1913 the firm was renamed "Bradshaw Gass and Hope" and in 1926 Bradshaw Gass and Hope were appointed as architects for the design of Lewisham Town Hall Extension, today's Broadway Theatre, where Arthur John Hope was principal architect.

ARTHUR JOHN HOPE (1875 to 1960)

Hope lived in Atherton, a town south-west of Bolton town centre. He attended Wigan Grammar School and left intending to study engineering, however, after meeting Bradshaw of Bradshaw and Gass architects he joined the practice and started his career as an architectural pupil.

His energy and ambition was the driving force behind one of the most recognised architectural practices in the country. He was responsible for the majority of appointments through his successful competition bids which led to an extensive portfolio which stretched internationally and focused on predominantly large public buildings. This included numerous town halls and libraries, for example Wimbleton and Luton, the General Hospital at Church Village, Glamorgan and the Methodist Church at Medak, India completed in 1921. He also played a leading role in the designing of Bolton Town's new civic centre, completed in 1938.

In addition to Hope's dedication to the architectural practice, he was also president of the Manchester Society of Architects from 1924 to 1926 as well as being a member of the Council of the Royal Institute of British Architects and the Institute of Structural Engineers. Furthermore, he was a member of the Building Research Board of the Government Department of Scientific Research and within his local community was on the board for Atherton District Council and the Atherton Higher Education Committee.⁰²



Portrait of Mr
Arthur Hope,
Bolton Journal 14th
October 1955

01 Bolton Journal, 14th October 1955

02 Ibid

HISTORIC DEVELOPMENT

3.4.4 THE BROADWAY

Hope designed a Neo-Gothic four-storeyed building which had a pronounced Gothic entrance pavilion with high a pitched roof and tall Gothic lights which echoed those of the original Town Hall. The extension plan followed the existing curved form of the peninsular site between Catford Road, Rushey Green and Springfield Park Crescent.

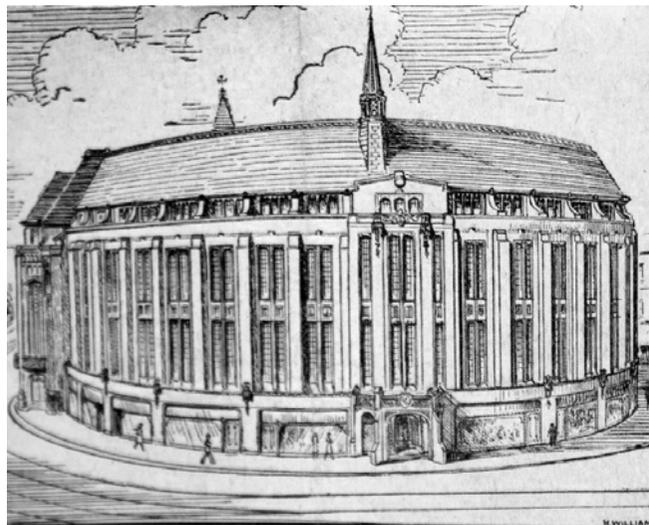
The steel frame construction allowed for a simplified elevation and stylised Gothic features. To the ground floor, Hope incorporated retail units with large window openings, supported by wide architraves which immediately integrated the building into the streetscape. To the first-floor, exterior buttresses and paired Gothic lights rise up to the parapet reaching the high-pitched roof and roof-top steeple above establishing the central axis. Externally, the façade was decorated with motifs which featured sea creatures, heraldic deer and bears, the final two are representative of the Lewisham Borough coat of arms. To the east elevation, a secondary entrance bay was positioned with a neo-Gothic porch which gives additional access to the Town Hall Chamber. Internally, the design included office spaces and, most significantly, also included the concert hall and entertainment spaces to accommodate mixed-used activities such as dancing, wrestling and minor theatricals.⁰³

At the time of its construction, the job value for the architectural work was £132,000. Bradshaw, Gass and Hope were awarded the London Architecture Medal for their design.

Whilst there has been minor changes to Town Hall Extension the surrounding land has undergone significant alterations since its construction, most significantly, the demolition of the Town Hall itself and its replacement with the 1960s Civic Suite. To the south of the site, St Laurence's Church has since been demolished and replaced with high-rise office and residential blocks.



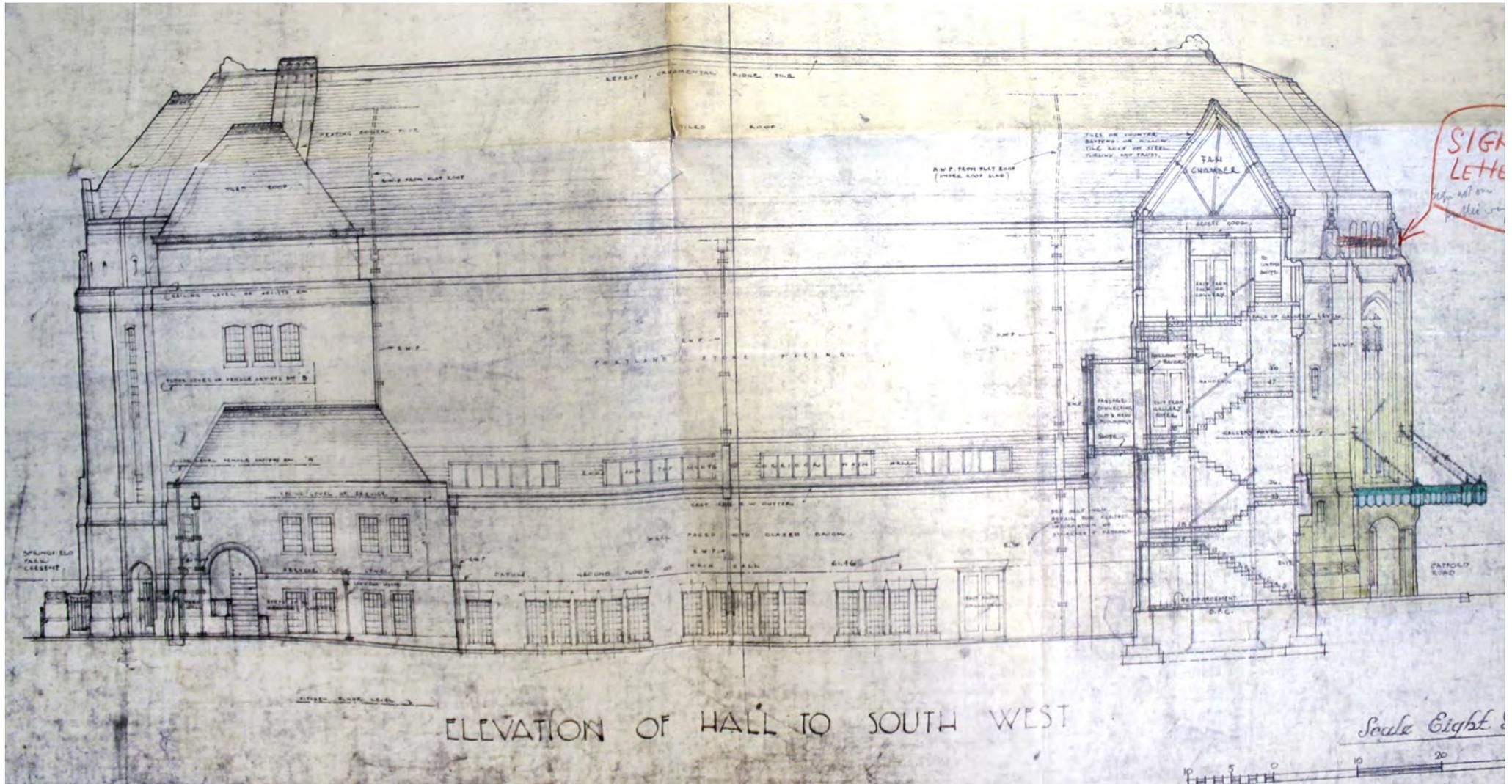
Perspective sketch, Lewisham Town Hall, from Lingard c.1929



Perspective sketch, Lewisham Town Hall, from Lingard c.1929

⁰³ Bradshaw Gass & Hope, Lingard

HISTORIC DEVELOPMENT

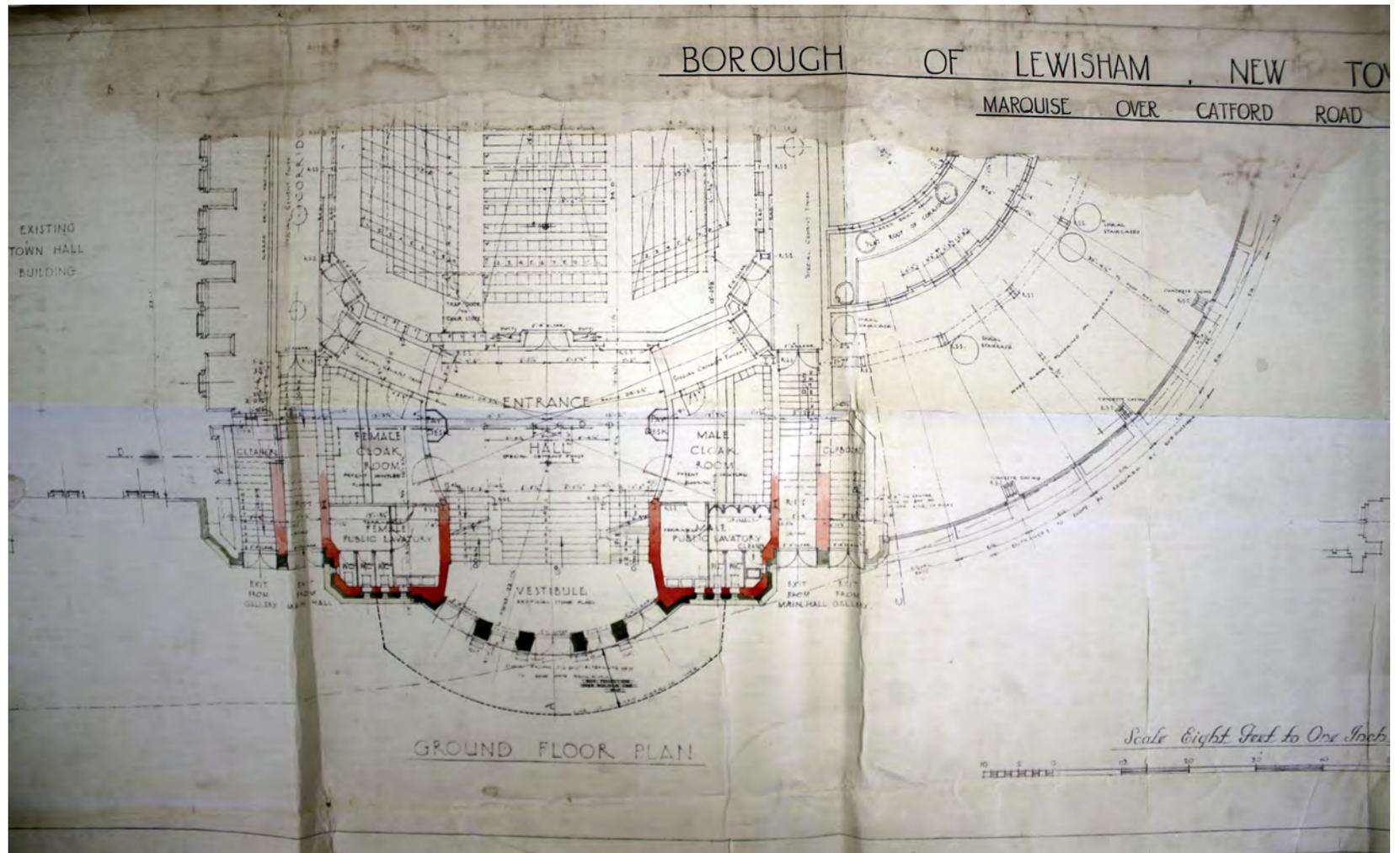


Hopes south-west elevation drawing, 1930

HISTORIC DEVELOPMENT

The plans show that the Town Hall extension was split into two sections, defining the council chambers and the theatre space.

It is clear that Hope's focus remains on the south vestibule entrance which establishes the main public entrance from the street. The plan is largely symmetrical and leads the visitor up the central grand staircases towards the entrance hall which is flanked by public cloakrooms. To the right hand side, Hope designs open plan offices which follow the form of the curved peninsula site externally which is echoed along the internal corridor to the centre.

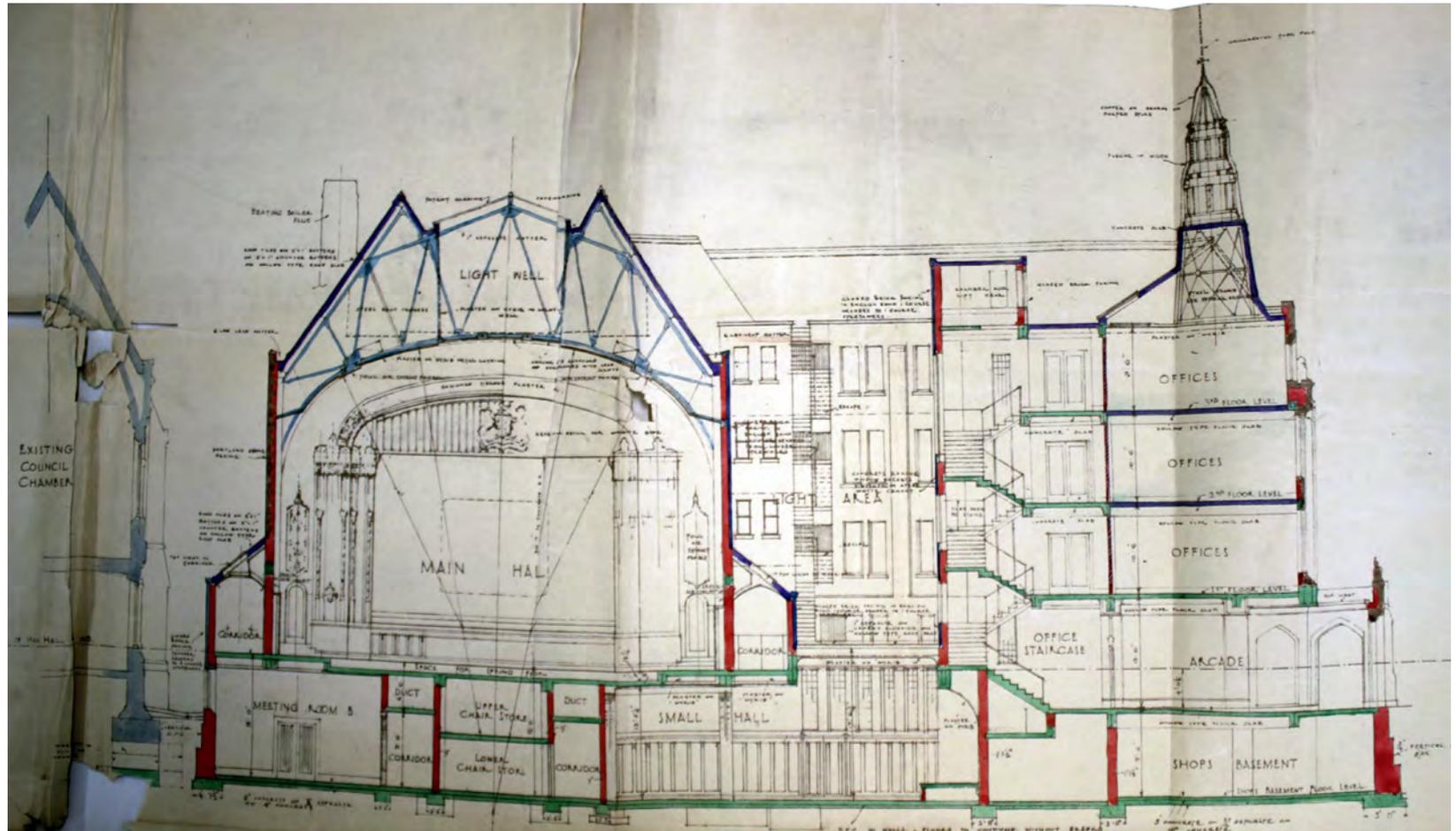


Hope's (partially complete) ground floor plan, 1930

HISTORIC DEVELOPMENT

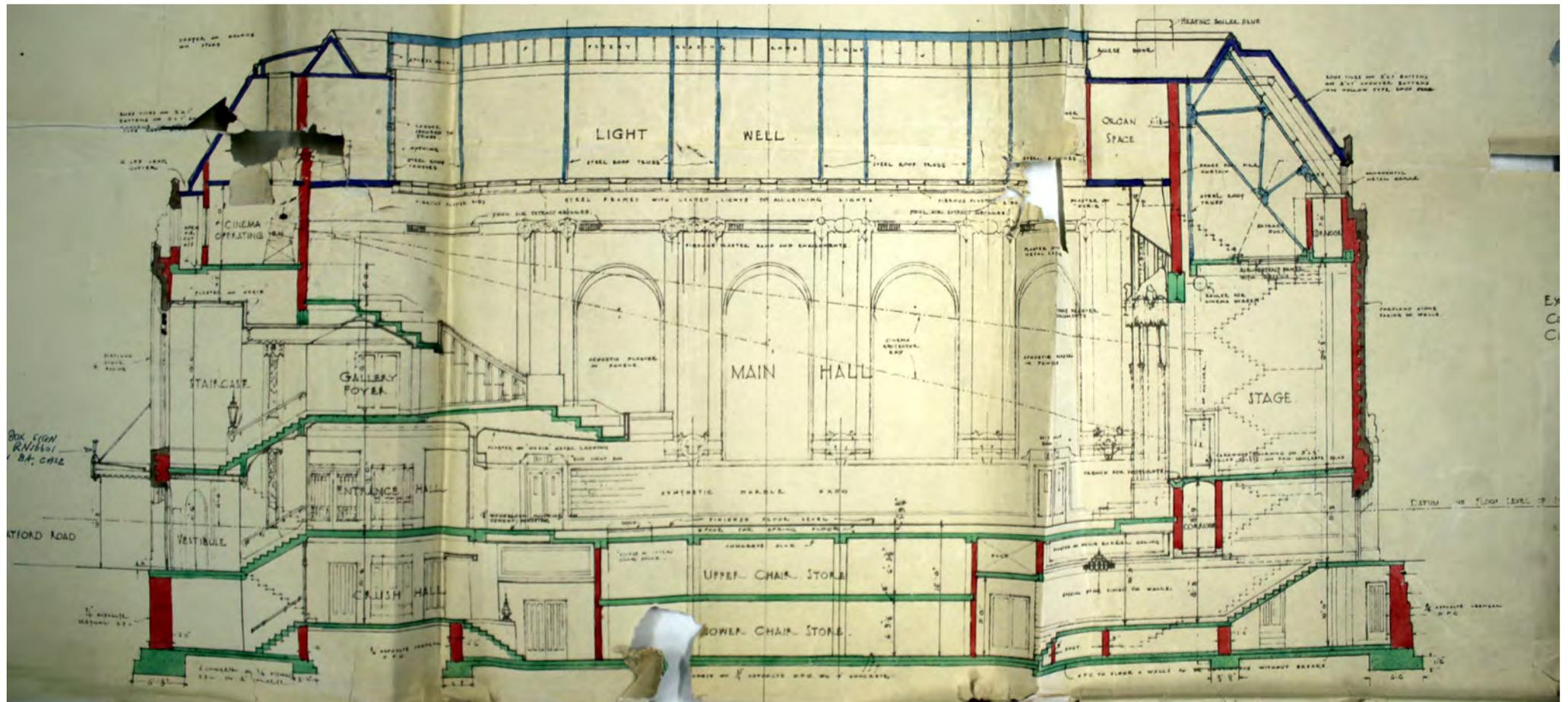
3.4.5.1 Section Drawings

The following selection of drawings are Hope's section plans for the building and show his careful consideration for the separation of functionality inside the building. What is equally noteworthy, however, is the level of connectivity of the key spaces and the rationality of the segregation of the office space and the theatre. The specificity of these drawings, aligns them with the prevalent thinking in the 1930s for the planning of the interior. The three levels of office accommodation are placed together and separated from the Theatre by a centrally-place and top-lit atrium. The lift core and staircase link the floors together and lead to the porch entrance to the east. The Theatre space is supported by rooms and dressing rooms that are accessed from a rear staircase, whilst visitors to the theatre enter and approach the Auditorium through the grand southern entrance foyer areas. Each of these internal functions have their own entrance and exit and circulation routes. The Broadway Theatre was completed by 1932 and was opened shortly after.



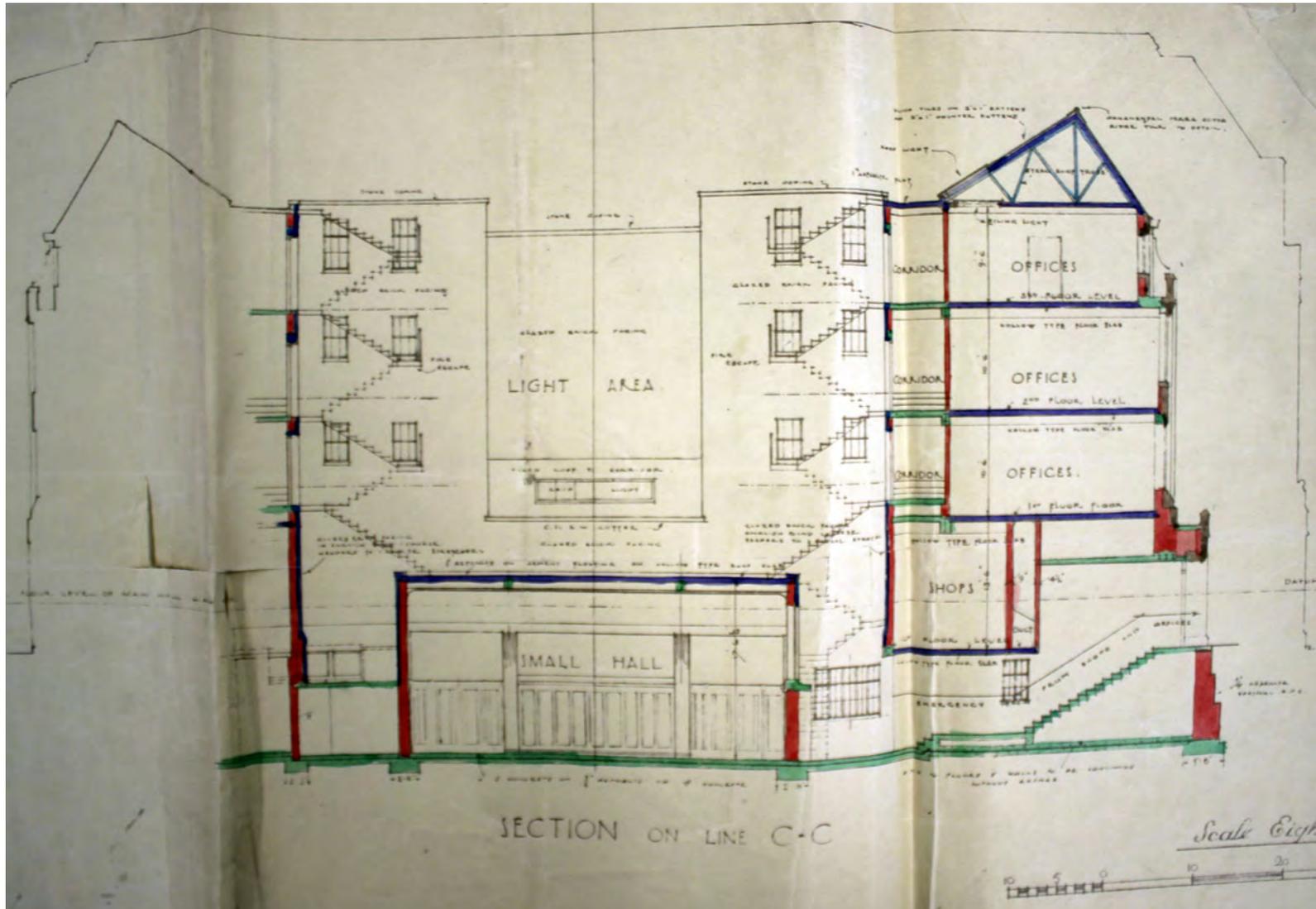
Hope's section through the main hall, 1930

HISTORIC DEVELOPMENT



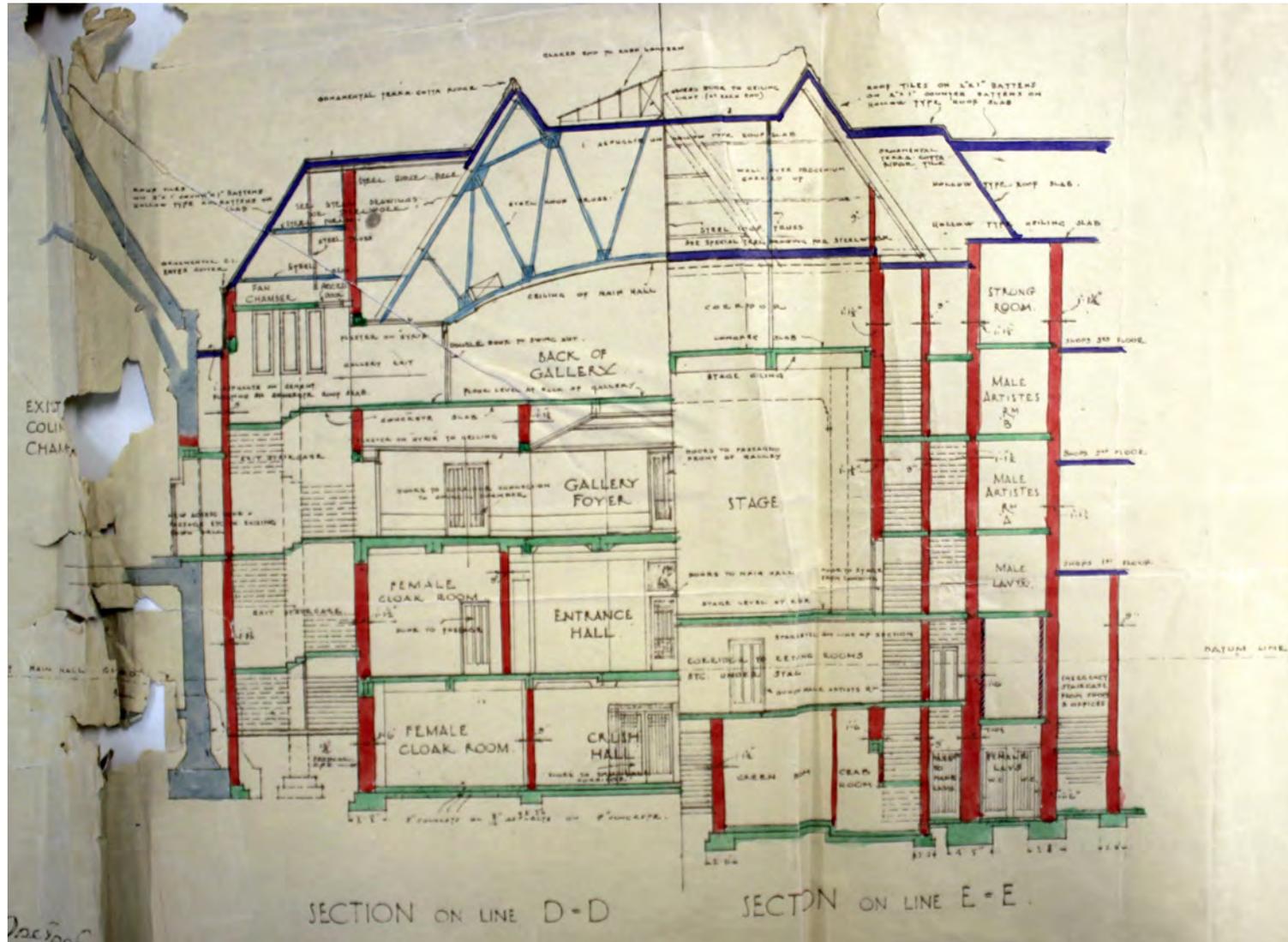
Hope's section through main hall and stage, 1930

HISTORIC DEVELOPMENT



Hope's section of council offices, 1930

HISTORIC DEVELOPMENT



Hope's other section drawings, 1930

HISTORIC DEVELOPMENT

3.5 MID TO LATE TWENTIETH CENTURY



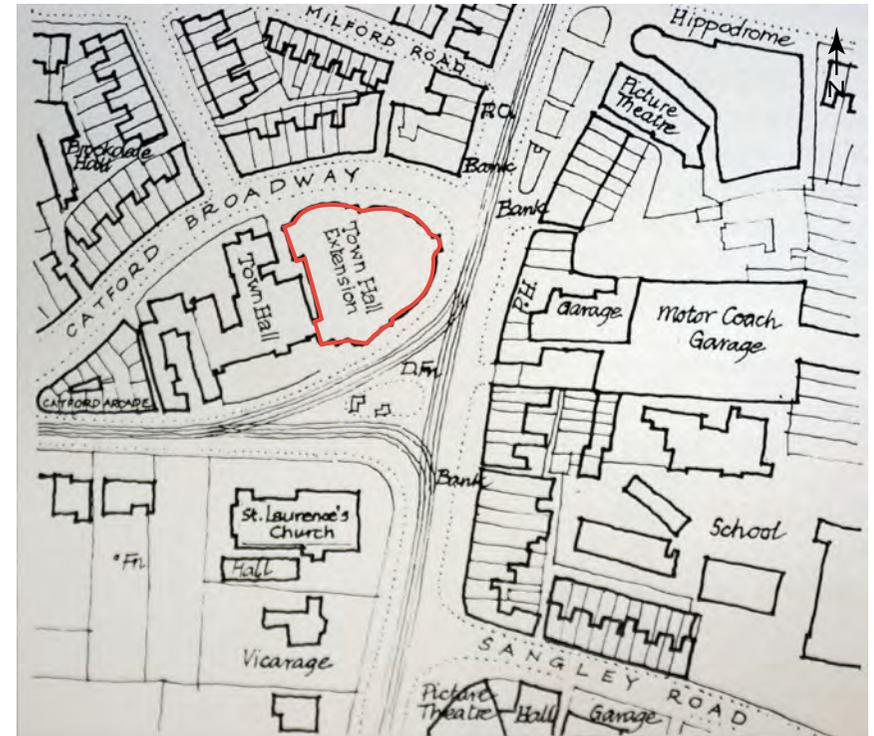
Photograph showing the Broadway Theatre in the 1930s. Source: Lewisham Archives



Photograph taken from the opening of Lewisham Town Hall extension



Construction of Lewisham Town Hall Extension 1930



Site in 1936 showing Town Hall Extension Red line indicates approximate location of the site. Not to scale

HISTORIC DEVELOPMENT

The Town Hall and Extension played a significant role during the years of the Second World War when the building would be used as a ration book distribution centre, a telephone exchange and, after the auditorium floor was strengthened, as an emergency air raid shelter.

Having only suffered minor and non-structural blast damage during the war, the building continued to function as an events venue for both concerts, theatre shows and amateur boxing and in 1947 the building hosted the World Concertina Championships.



Photograph showing sand bags outside the Broadway Theatre during the years of the Second World War. Source: Lewisham Archives



Bomb damage map. The orange colouration indicating that the building only suffered non-structural, minor blast damage.

HISTORIC DEVELOPMENT

3.6 TWENTIETH CENTURY

- **1960**
Lewisham hippodrome demolished.
- **1965**
Lewisham Town Hall renamed Lewisham Concert Hall.
- **1962-1964**
Approx New Office constructed on Broadway
- **1968**
Town Hall Demolished
- **1971**
New Civic Suite completed
- **1984**
Raised stall seats introduced to the space.

The Town Hall renamed to Lewisham Theatre.
- **1987**
Auditorium developed into a 120-capacity performance area.
- **1991**
Black Theatre group introduced to the Theatre.
- **1993**
The building is Grade II listed.

Development in the area continued in the mid-twentieth century, as demonstrated by the 1950 Ordnance Survey map, Bromley Road and Catford Road are now aligned with tram tracks demonstrating the expansion of population and the demand for public transport during this period. This provided residents improved transport links in and out of the city as well as encouraging non-locals to attend performances at the entertainment venues in Catford. Regular orchestral concerts and weekly dances were held during the 1930s at the Town Hall itself, however, as Councils had no legal power to promote events all performances were organised by local organisations who hired out the venue. It wasn't until an act of Parliament in 1948 that Lewisham Metropolitan Council could start promoting entertainment.



1950 Ordnance Survey map. Source: National Library of Scotland. Red line indicates The Broadway Theatre site boundary. Not to Scale.



OS image from 1971 showing the two new additions to the site made before and after the demolition of the town hall.

HISTORIC DEVELOPMENT

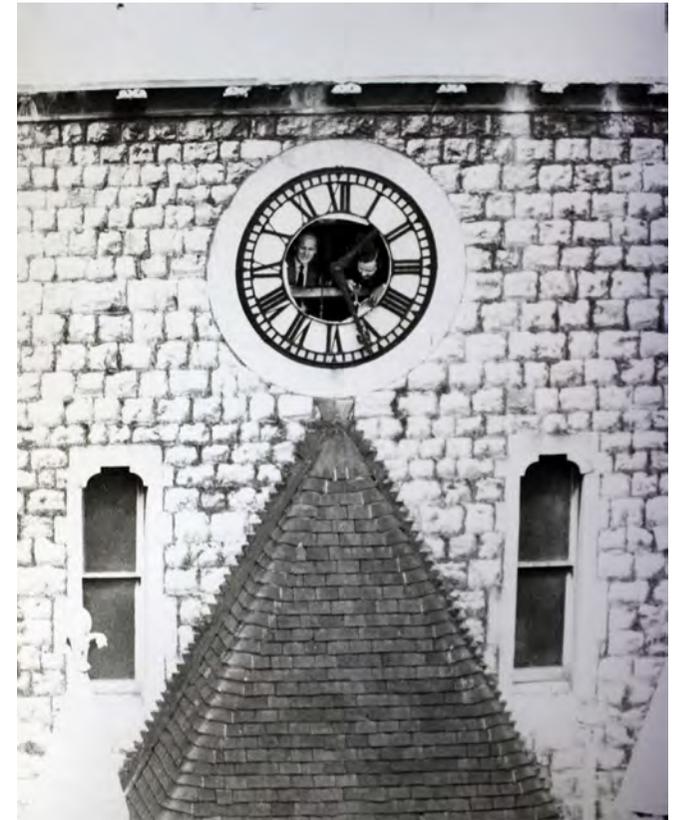
The site to the west of the original Town Hall was purchased by the council in 1952 and beginning with a new office complex, the council began to demolish the existing buildings and replace with new ones - the town hall itself was demolished in 1968. The first modern building to go up on the site was the office building that curves along the Broadway to the south west of the theatre and adjoins it to create the underpass that leads to the rear courtyard. This building dates from 1959-60 and is shown following completion below. For a time, the new building sat adjacent to the row of Victorian shops that ran along the main road to the west of the Town Hall. The new building was constructed to have a physical connection to the Theatre and its completion created an opening to the western elevation of the theatre from the Broadway. Following the demolition of the shops in 1961 the Civic Suite was then erected, linking to the the earlier extension block across a new plaza. The Civic Suite was distinctly different from the earlier building and featured a low rise section adjacent to the southwestern side of the theatre that was raised on piloti and featured extensive ribbon glazing. The building was opened in 1971 and has remained largely unaltered since.



Photograph showing the Town Hall during the demolition in 1968



The shops to the west of the town hall site prior to demolition, January 1961. Source: Lewisham Archives



Photograph showing the dismantling of the clock face when the Town Hall was demolished in 1968. Source: Lewisham Archives

HISTORIC DEVELOPMENT

Within the wider vicinity, towards the late 1960s and 70s modern redevelopment was underway within the town. Numerous high-rise blocks were constructed such as Eros House and in 1974 Catford Shopping Centre and Milford Towers was constructed. The Brutalist complex was designed by Owen Luder and provided both retail, residential and parking to the area. In 1992, Laurence House was built for the council directly opposite the Civic Suite.

The scheme for the Civic Suite demonstrates deliberate contrast to the softer stonework and intricate detailing of the earlier building adjacent. The basic theme of the design is that of simplicity, architecturally expressed by means of a simple glass and stainless-steel form following a continuous rhythm of vertical members.



The Civic-Suite mid construction, 26th September 1961. Source: Lewisham Archives



Photograph of the Civic Suite prior to opening day on 23rd November 1971



Photograph of the new Civic Suite adjacent to the Broadway Theatre, 1970

HISTORIC DEVELOPMENT

The association of Catford with entertainment began to wane in the 1960s, epitomised by the demolition of Frank Matcham's Lewisham Hippodrome in 1960. The Broadway Theatre became an architectural focal point within the town as modern development grew around it. The building was renamed Lewisham Concert Hall, the new name reflecting the fact that it was the only working theatre in the borough apart from the Albany in Deptford.



Photograph from Catford Road looking towards Rushey Green, January 1968. Source: Lewisham Archives

HISTORIC DEVELOPMENT

The 1960s saw the first professional pantomime and regular professional variety. When the old Deptford and Lewisham Boroughs amalgamated in 1965, a specialised Entertainment's Department was set up and the pantomime season was extended to six weeks.

Although the 1961 map shows little detail of the building outlines of Catford, we are able to understand the public buildings which were still in existence by 1961. This included the both Catfordbridge and Catford railway station, the school to the south east of the site, the Town Hall and the St Laurence's Church on Rushey Green.



1961 OS map. Source: National Library of Scotland. Red line indicates The Broadway Theatre site boundary. Not to Scale.

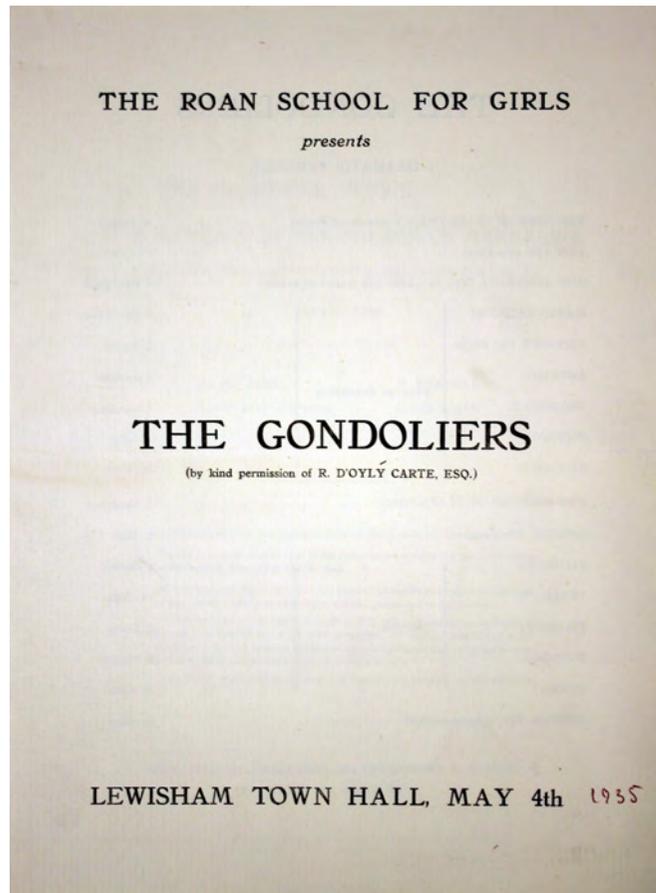
HISTORIC DEVELOPMENT

SIGNIFICANT EVENTS AND PERFORMANCES

Broadway Theatre was hired for numerous events and performances since its construction which included being host for the World Concertina Championships in 1947. The hall was also regularly used for exhibition spaces, for example the Hobbies and Handicrafts exhibition.

The 1980s saw developments in the theatre's programme and included sell out audiences such as The Drifters, Gladys Knight and The Pips, The Four Tops and Frankie Valli and the Four Seasons. With an increase of revenue, marketing and technical facilities were improved and allowed for raked seating to be introduced to the space in 1984 which enabled larger seated audiences.

The theatre automatically became more popular and attracted a wider range of theatre groups including Black Theatre and Alice Walker in the 1990s. Comedy was also popular throughout the 1990s with Eddie Izzard, Paul Merton and Alan Davies being just three of a wealth of talent that have appeared at the Lewisham Theatre.



"The Gondoliers" performed at Lewisham Town Hall by John Roan School. Source: LMA



John Roan school in costumes for their performance of "The Gondoliers" in 1935. Source: LMA



The cast of "The Gondoliers" on stage at the Broadway Theatre in 1935. Source: LMA

Cont'd/...

HISTORIC DEVELOPMENT

SIGNIFICANT EVENTS AND PERFORMANCES (continued)



Alice Walker at Lewisham Concert Hall in the 1980s



Photograph of the Hobbies and Handicrafts exhibition within Lewisham concert hall 1959. Source © Lewisham Borough Council



Photograph of the Hobbies and Handicrafts exhibition within Lewisham concert hall. Source © Lewisham Borough Council



Photograph of the Hobbies and Handicrafts exhibition within Lewisham concert hall. Source © Lewisham Borough Council



Photograph taken of the Broadway Theatre in January 1993 showing adverts for Beer Festival taking place within the theatre as well as many other performances. In the foreground, entry to an underground toilet facility,

HISTORIC DEVELOPMENT

3.7 THE TWENTY-FIRST CENTURY

Following the Grade II listing of the building in 1993, the theatre underwent both internal and external refurbishment which included the restoration of many of the Art Deco features in 2001. The works cost around £2.3 million and were designed to reorganise the layout of the building and reinstate the social importance of the building within the community.

The reordering focused on the primary use of the building to function as a theatre, whilst minor interventions were carried out which improved the relationship between the building and the townscape. In addition to aesthetic improvements to the shopfronts, the box office was relocated to the ground floor, part of the Town Hall Chambers was converted into rehearsal rooms and new entrance was designed to coincide with a public bar and exhibition space. The concert hall was renamed the Broadway Theatre in 2001.

A number of planning applications for works to the building were submitted during this period. The applications reflect localised change throughout the years and include interventions such as the installation of external floodlights and signage.

Although the status of a number of planning applications state that the decision is unknown, visual inspection of the fabric would suggest that these proposals were carried out. This includes the fixing of flood lights illuminating the external elevations of the Broadway Theatre and the display of illuminated lettering at roof level.

PLANNING APPLICATIONS

DATE	REFERENCE NUMBER	DESCRIPTION	DECISION
16 May 2002	02/050416/X	Listed Building Consent for the installation of 33 floodlights illuminating the elevations of Lewisham Theatre and Town Hall Chambers, Catford Road SE6	Decision – Not available
22 Apr 2002	01/050267/X	Listed Building Consent for the display of illuminated lettering at roof level, externally and internally illuminated advertisement display signs and a LED sign on the front elevation of Lewisham Theatre, Catford Road, London, SE6	Granted
22 April 2002	01/050268/X	The display of illuminated lettering at roof level, externally and internally illuminated advertisement display signs and an LED sign on the front elevation of Lewisham Theatre, Catford Road SE6	Decision – Not available
22 April 2002	01/050269/X	Listed Building Consent for the construction of a new canopy on the front elevation of Lewisham Theatre, Catford Road SE6 incorporating supporting profiled columns and installation of a ventilation extract duct in the rear light well.	Granted
25 April 2001	00/047932/X	Listed Building Consent for internal and external refurbishment of the Lewisham Theatre and part of Town Hall Chambers, Rushey Green SE6 including replacement shopfronts and provision of new access.	Decision – Unknown

HISTORIC DEVELOPMENT

3.8 HERITAGE CONTEXT

This section seeks to place the Broadway Theatre in the correct historic and architectural context in order to better articulate its heritage significance. All historic buildings reflect a number of varied architectural, cultural, social and economic forces within their surviving fabric and these are important to understand if a complete view of the building is to be obtained. Whilst it is beyond the scope of this document to elucidate any more than an outline of each of the variables that led to the Broadway Theatre appearing the way it does, it is important if the building is to be set in its correct architectural and historic context.

This section will therefore firstly look at the wider architectural scene in which the Broadway Theatre was conceived and constructed, before looking more closely at its architects and their other work. It will conclude by looking at the unique characteristics of the building in terms of typology and architectural style by comparative analysis with other buildings of type.

3.8.1 INTRODUCTION

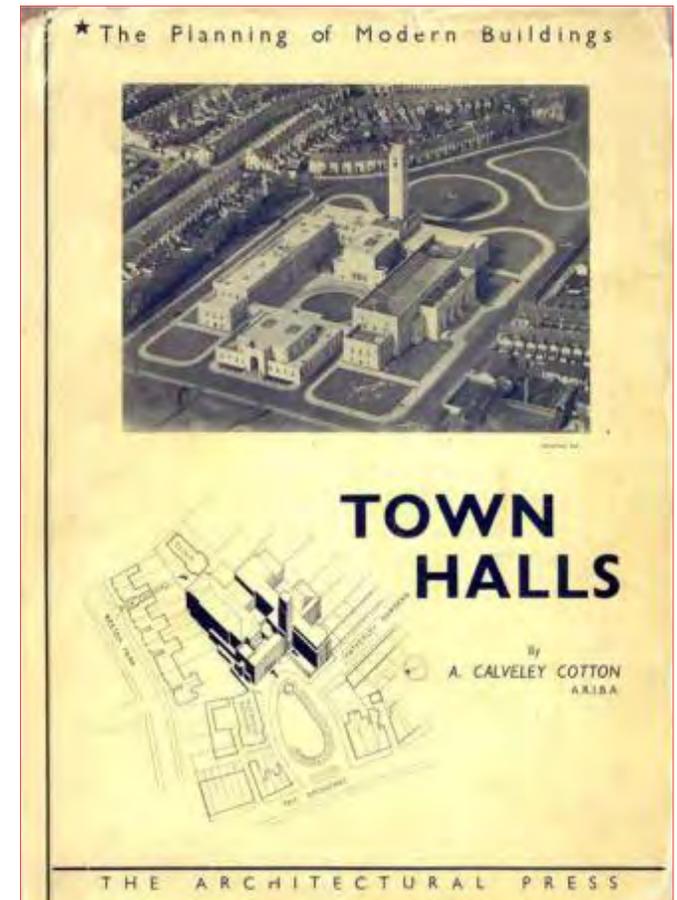
The decades of the 1920s and 1930s were, arguably the most productive of the twentieth century, for civic architecture. Prime amongst the achievements of these inter war years was huge number of Town Halls, the need for them being driven by the increased responsibilities of local government, as councils assumed more power and sense of purpose. New county halls, civic suites and other kinds of municipal buildings were erected all over the country to deliver a range of new services – particularly the huge amount of new social housing provision. Throughout the period, a number of consistent architectural preoccupations were apparent, namely clear and efficient planning, a development of a range of architectural styles relating to developments in European Modernism and an evocation of local civic pride, often through decorative adornment or interior artworks.

These buildings were almost always the products of an architectural competition system that usually delivered a number of impressive designs from which assessors had to choose – it led directly to a high percentage of quality buildings, many of which are now celebrated and listed as prime examples of the architecture of the inter war period in Britain. These competitions attracted many younger architects and many important careers were began and indeed made on such commissions. Such was the interest in these competitions that a book on Town Halls was published by the Architectural Press in 1936.⁰⁴ The book did not, interestingly, suggest architectural styles that might be suitable for civic buildings, but instead focused on the principal priority of inter war architecture in Britain – planning. By showing a range of competition winning entries and their plan forms, the book was indicative of the overt focus on interior layout.

The interior planning of the Town Halls of the period rarely deviated from the plan of a grand entrance hall and staircase leading up to the Council Chamber on the first floor, normally located towards the rear of the building with the Committee rooms, Mayor's Parlour, etc. arranged along the front. Interior finishes incorporated specifically designed fittings and furnishings.

Broadway exemplifies the periods emphasis on interior planning, with rational segregation on both plan form and in section, of the key areas. It is this feature, more than any other, that positions Broadway as a piece of modern architecture and Hope's central achievement architecturally, was to reflect the wider preoccupation with internal functionality through the plan form.

⁰⁴ The full title of the book is *Town Halls*, under the series title, *The Planning of Modern Buildings*, Cotton. A Calveley, Architectural Press, London, 1936



The front cover of Cotton's book on Town Halls. Image, Purcell.

HISTORIC DEVELOPMENT

3.8.2 ARCHITECTURAL STYLE IN INTER WAR CIVIC ARCHITECTURE

The Victorian and Edwardian periods had both delivered an extravagant range of civic buildings that reflected the architectural mores of their day. Primarily, the Victorians had delivered a number of superb Gothic Revival buildings, whilst the Edwardian period evoked the classical Baroque of the eighteenth century for a new, exuberant form of municipal building. By the inter war years, there were new forces at work and although civic architecture continued some of the flamboyance left over from the Edwardian age, stripped-down versions of classical styles began to emerge in civic architecture from 1911 onwards. A notable and pioneering example being Marylebone Town Hall, by S.B Russell and Edwin Cooper, 1911.

Throughout the 1920s the classical manner of Marylebone continued to be virtually obligatory for large scale public buildings and there was, in tandem an emerging desire for austerity in ornament – which itself was a reflection of progressive developments on the continent. The later part of the decade expanded this vocabulary somewhat, particularly in the form of localised civic grandeur, echoing the preoccupations with good planning, but reflecting a range of historicist styles, responding to contexts and, very often, merging civic functions together. By the beginning of the 1930s, English architecture generally became increasingly influenced by the forces of continental modernism and civic buildings were no exception. Of major importance in this shift towards a more modern civic architecture were the Town Halls of Stockholm in Sweden and Hilversum in the Netherlands of 1923 and 1924 respectively.

Broadway, in comparison to the developments on the continent, expressed a more contextualised approach in terms of architectural style but which is nevertheless possessed of its own, distinct identity. Historicist detailing on the exterior, which Hope used to relate the building to the Victorian town hall adjacent was used sparingly to convey the extension as modern and in the north elevation treatment in particular, with its largely blank façade, there are echoes of modernism.



Marylebone Town Hall, an early version of pared-down classicism in civic architecture in Britain. Image By oyxman – Own work, CC BY <https://commons.wikimedia.org/w/index.php?curid=2934548>



Hilversum Town Hall, W.M. Dudok – 1928-31. One of the most internationally-celebrated and influential civic buildings of the twentieth century.

HISTORIC DEVELOPMENT

3.8.3 BRADSHAW, GASS AND HOPE – MUNICIPAL ARCHITECTS

Of all the architects and architectural firms that made their names designing civic buildings in the inter war period, Bradshaw, Gass and Hope were arguably the most successful and consistent.

Founded by Jonas James Bradshaw in Bolton in 1862, the firm was joined by his nephew John Bradshaw Gass in 1882 and by Arthur John Hope in 1892. Hope became a partner in 1902, from which time the firm was known as Bradshaw, Gass and Hope at the start of the First World War in 1914, the firm dropped the comma and became Bradshaw Gass & Hope. JJ Bradshaw had begun his career designing industrial architecture, very often in the Gothic Revival style that was popular in the latter part of the nineteenth century. The practice emerged initially designing large scale industrial structures like mills but soon turned their attention to civic projects.

The practice was largely a regional concern until the inter war period, when, after being successful in a number of national competitions, the firm rose to national prominence and much of this work was civic in nature. Although they built a range of different building types throughout the inter war years, including libraries and schools, their legacy primarily rests on the large number of town halls they designed. Between 1928 and 1939, the firm completed designs for no fewer than seven town hall buildings and extended Bolton Town Hall. They became a practice well-known for their municipal work and designed high-quality civic buildings throughout the twentieth century, mostly in the north of England. The practice is still in operation and is now best known as a practice with a strong engineering focus. In 2001 they designed the 6,000 capacity Bolton Arena in their native city.

Broadway, whilst not their most prestigious project, stands as an important example of the high standard of civic architecture completed by the practice in the interwar period. A careful and reactive fusion of rational planning and historic referencing, it is a building that exemplifies the qualities of a group of architects who were at this point, well-versed in completing civic projects. That it reflects locality and well as modernity, is testament to much of what the firm had learnt on other projects and so can be seen as the culmination of a decade-long preoccupation with municipal architecture by the practice.

3.8.4 TYPOLOGY – CIVIC IDENTITY AND VARIETY

A well considered civic building of any kind, but most importantly perhaps, a town hall, was capable of galvanising a strong sense of civic identity and nowhere was this more valued than in the outer lying boroughs of London, many of which were poor and not architecturally distinguished in the years after the First World War. As their powers increased in the inter war years, evoking the notion of 'Borough Pride', was an important consideration for architects entering competitions.

It was in these areas too – as is the case of the Broadway Theatre – that new civic buildings often had to include a range of amenities as recreational facilities were often lacking. Civic buildings became multi-functional buildings, often with a range of uses and user groups. One of the most successful and modern, which contained a wide range of facilities was the modernist Hornsey Town Hall in Crouch End, designed by Sir Reginald Uren and completed 1933-35. It included a large auditorium and was flanked by other civic buildings, forming a distinctive 'civic square' in the centre of the town. At Stoke Newington, John Reginald Truelove an architectural assistant to Edwin Lutyens, designed the Town Hall

and Assembly Hall 1934-7, as an extension to the existing Victorian library on the site. At Wembley, Clifford Strange completed the Municipal Offices Building 1935-9, a large civic complex that included offices, a public library and a large assembly hall and at Poplar Town Hall, 1938, Clifford Culpin designed a Town Hall and Civic Theatre complex, with a large, sprung dance floor.

Different civic centres were therefore built up of varying combinations of elements: a council chamber and municipal offices, with perhaps an assembly hall, electricity showroom, library and/or fire station. How these elements were combined was, arguably as important as the architectural style of the building.

Broadway's combination of council offices and a large event space was entirely suited to the area and was notable for the provision of a theatre of such size.

HISTORIC DEVELOPMENT

3.8.5 ARCHITECTURAL STYLE

It is reasonable to suggest that throughout the 1930s Continental Modernism was a touchstone for British architects designing civic architecture. It is true that a great many were designed in modern style, echoing or developing the prototypes at Stockholm and Hilversum. However, despite the rational planning – something most did have in common – civic buildings of the period are notable for the diversity in style and few, if any, lacked any hint of historicism. Dagenham Civic Centre, completed in 1936–1937 by E Berry Webber; himself the architect of a number of important town halls, was one of the most stark and simple in its modernity, but was dominated by a huge classical portico and Barking Town Hall complex, by Herbert Jackson and Reginald Edmonds, which was begun in 1937⁰⁵ fused Modernism with Georgian architecture and was finished in an Art Deco style inside.

Civic architecture in the inter war period very often fused historicist styles with the increasingly persuasive architecture from the continent. In many cases, the result was a fusion architecture, that expressed both solidity and a relationship with the past, with a sense of optimism that could only be expounded by modernism and the messages about a bright future that were associated with it. The Broadway Theatre is a prime example of this.

Broadway is a notable example of these architectural forces but it also has distinct and unique local characteristics that dilute claims to it being a pioneering or complete example of type nationally, but

elevate its claims to special interest on local grounds. Neither fully modern nor overtly historicist, Broadway Theatre is an expression of a mix of architectural languages, fused to form multi-layered interwar building. It is also important to note, in light of all of the above that Broadway is the architecture of addition, not a complete civic suite in its own right and as such, does not contain the high level of furnishings and fittings on the council offices that one would expect to find in a more complete example of type from the period.

3.9 HISTORIC AND ARCHITECTURAL CONTEXT OF BROADWAY THEATRE – CONCLUSION

This section has attempted to place the Broadway Theatre and its associated civic complex in the correct historic and architectural context. In the final analysis, the building can be seen as part of a larger context for the planning and development of a large number of civic buildings in the inter war years. These were hugely varied in terms of style and Broadway reflects that diversity. It has a relationship to the wider movement of modernism through its planning and multi-functional purpose, but the historicist-led styling of the building indicates a uniquely local evocation of a civic building. The fact that these international, regional and local architectural forces are all at work within the building and are still visible today, make Broadway a unique piece of inter war architecture that bears comparison to some of the best of the period, whatever their style.

3.10 HISTORIC DEVELOPMENT PLANS

The following section details the historic development of the Broadway Theatre in plan form, to graphically illustrate the level of change that the building has been subjected to over time.

In general, the key changes to the building have been to the plan form and there has been a high degree of alteration through subdivision. There has been little alteration to elevations, except that in the Atrium space, where large new plant and steel gantry stairs have been added. Broadway Theatre was designed and built as a single-phase extension and that has meant that in the main little has been taken away from the interior, though elements have been added. The original circulation routes remain, even if some of the functions of the spaces have changed and where modern features, like signage, lighting, cabling or security measures have been added, this has often not been at the expense of earlier, historic features.

In summary, Broadway Theatre has a high level of retention of its historic features and much of the change has been cosmetic, rather than fabric based. Notable external exceptions would include the new windows to the council offices at ground floor level, which have altered the appearance of the building on the east elevation. Comparative analysis of Hope's original plans and careful study of the existing fabric of the building have helped to draw up these plans.

⁰⁵ The building was not completed until after the war in 1958, with only the foundations dug at the outbreak of the war.

HISTORIC DEVELOPMENT

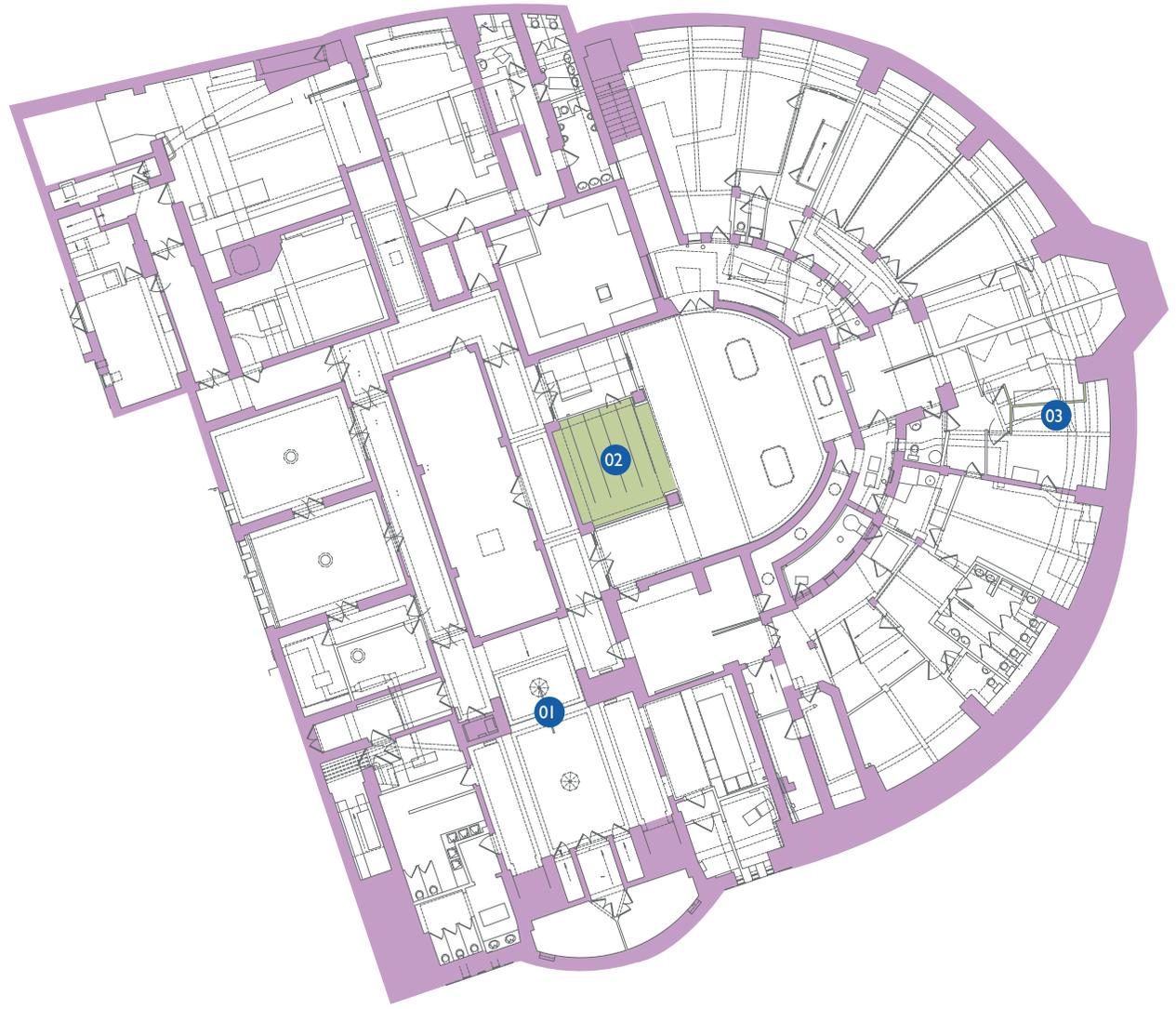
BASEMENT

HISTORIC DEVELOPMENT PLAN

- Original
- Post-war 1945–2018

- 01 Modern Foyer decor and fit out
- 02 Modern seating and decor in studio space
- 03 Modern partitions

This plan is not to scale



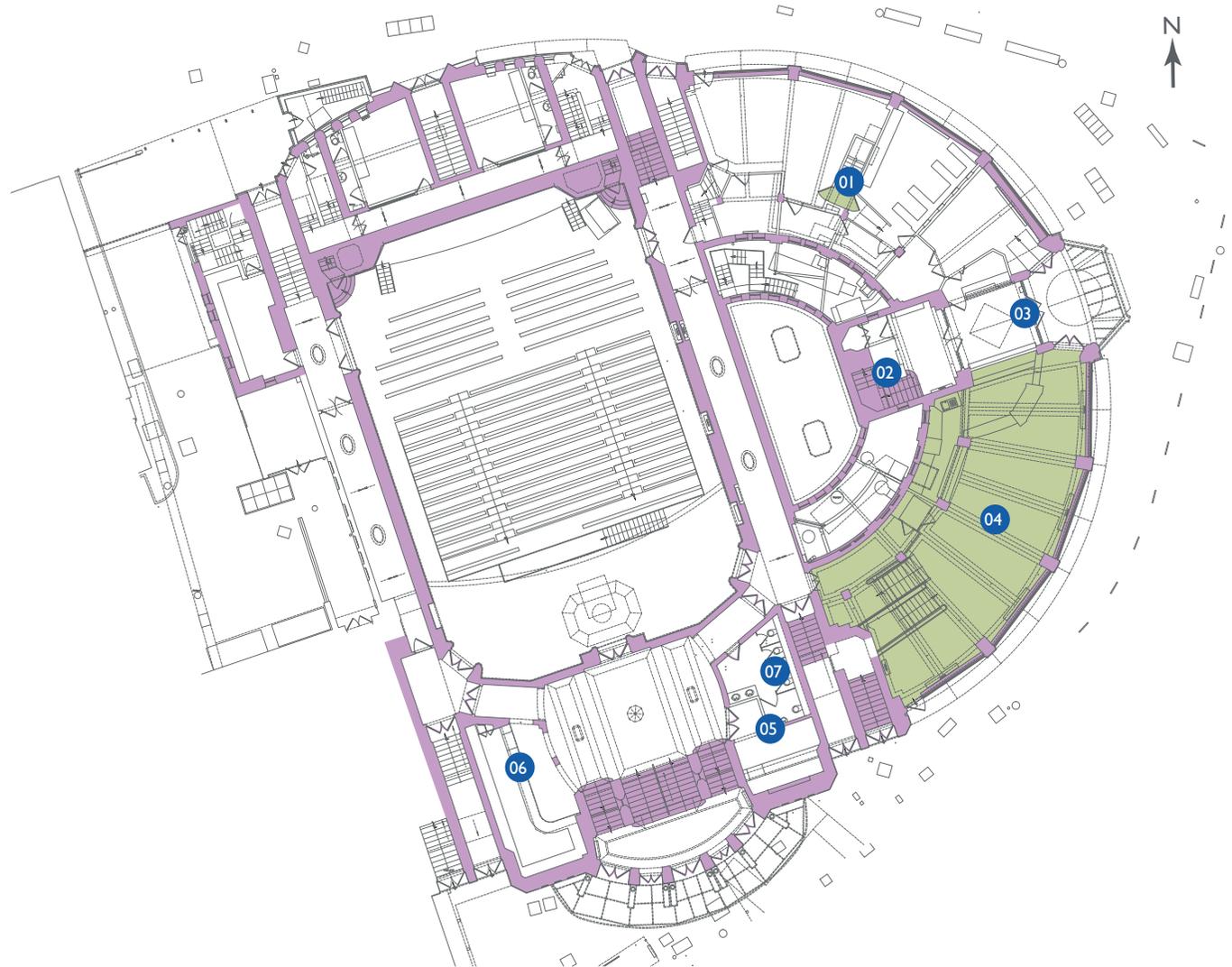
HISTORIC DEVELOPMENT

GROUND FLOOR HISTORIC DEVELOPMENT PLAN

- Original
- Post-war 1945–2018

- 01 Modern partitions
- 02 Modern lift
- 03 Modern entrance fit out and doors
- 04 Modern fit out to The Ground Floor Café
- 05 Modern subdivision of Sweet Shop
- 06 Modern bar fit out
- 07 Modern toilet fit out

This plan is not to scale



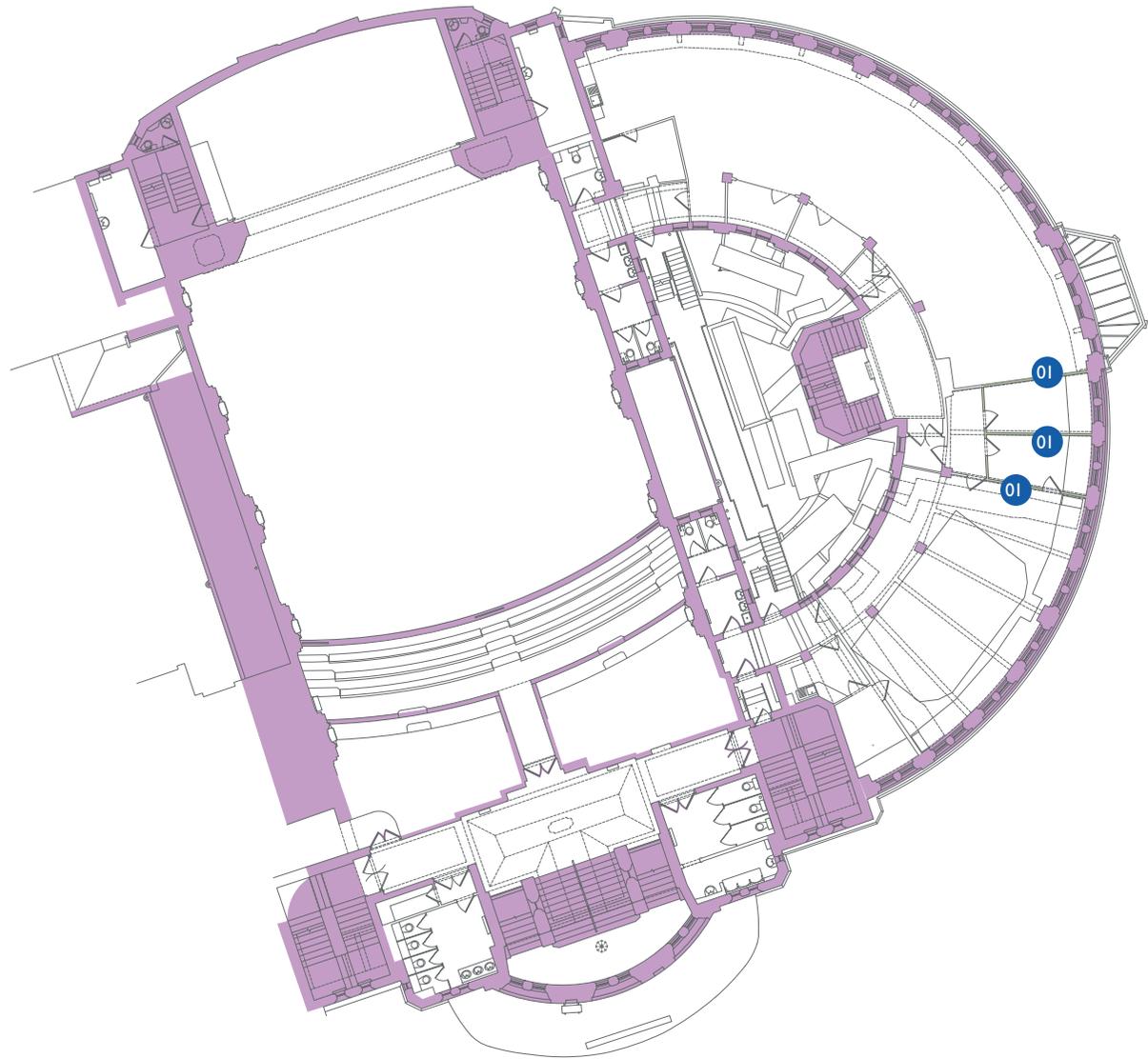
HISTORIC DEVELOPMENT

FIRST FLOOR HISTORIC DEVELOPMENT PLAN

- Original
- Post-war 1945–2018

01 Modern subdivisions

This plan is not to scale

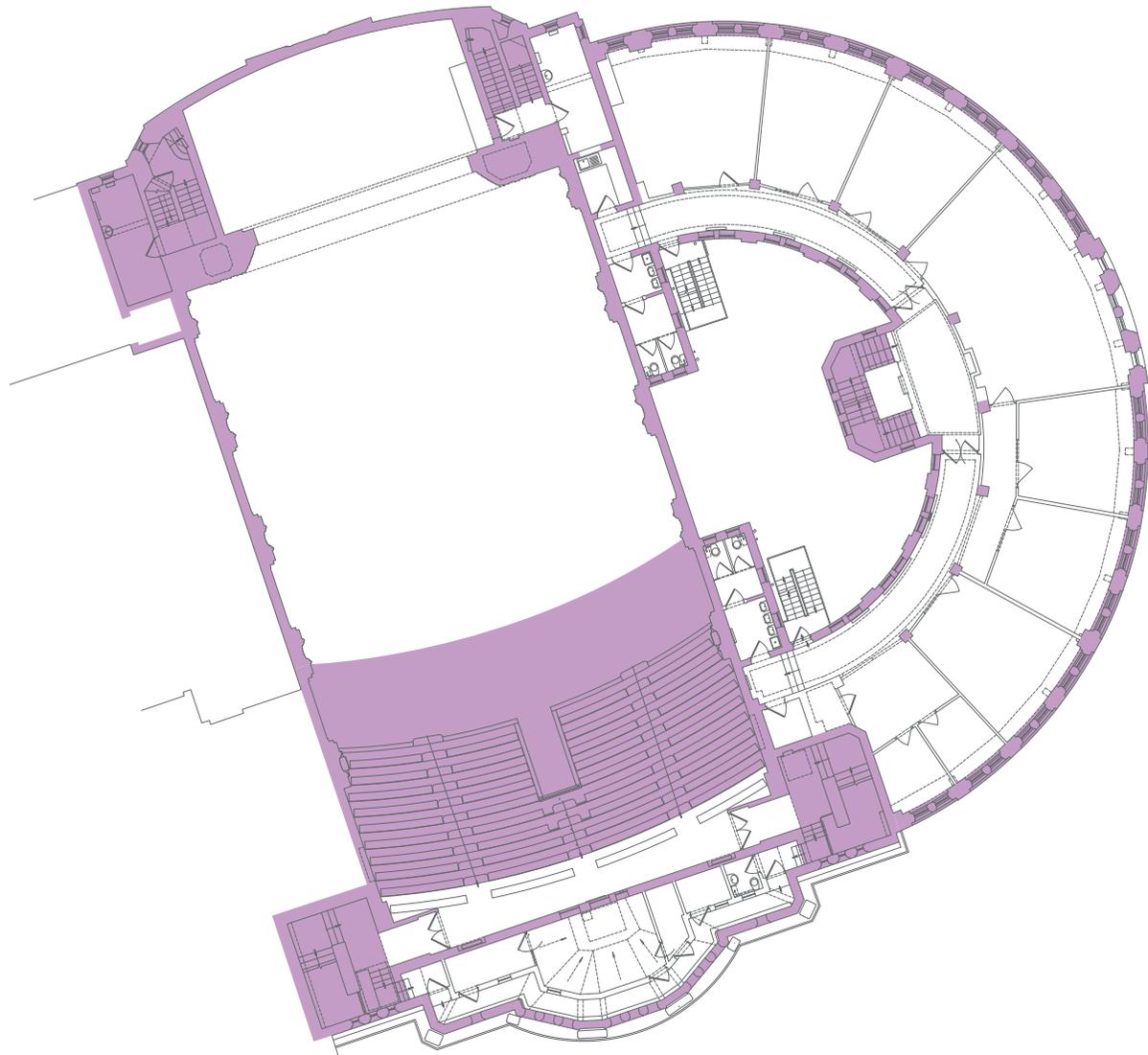


HISTORIC DEVELOPMENT

SECOND FLOOR HISTORIC DEVELOPMENT PLAN

- Original
- Post-war 1945–2018

This plan is not to scale



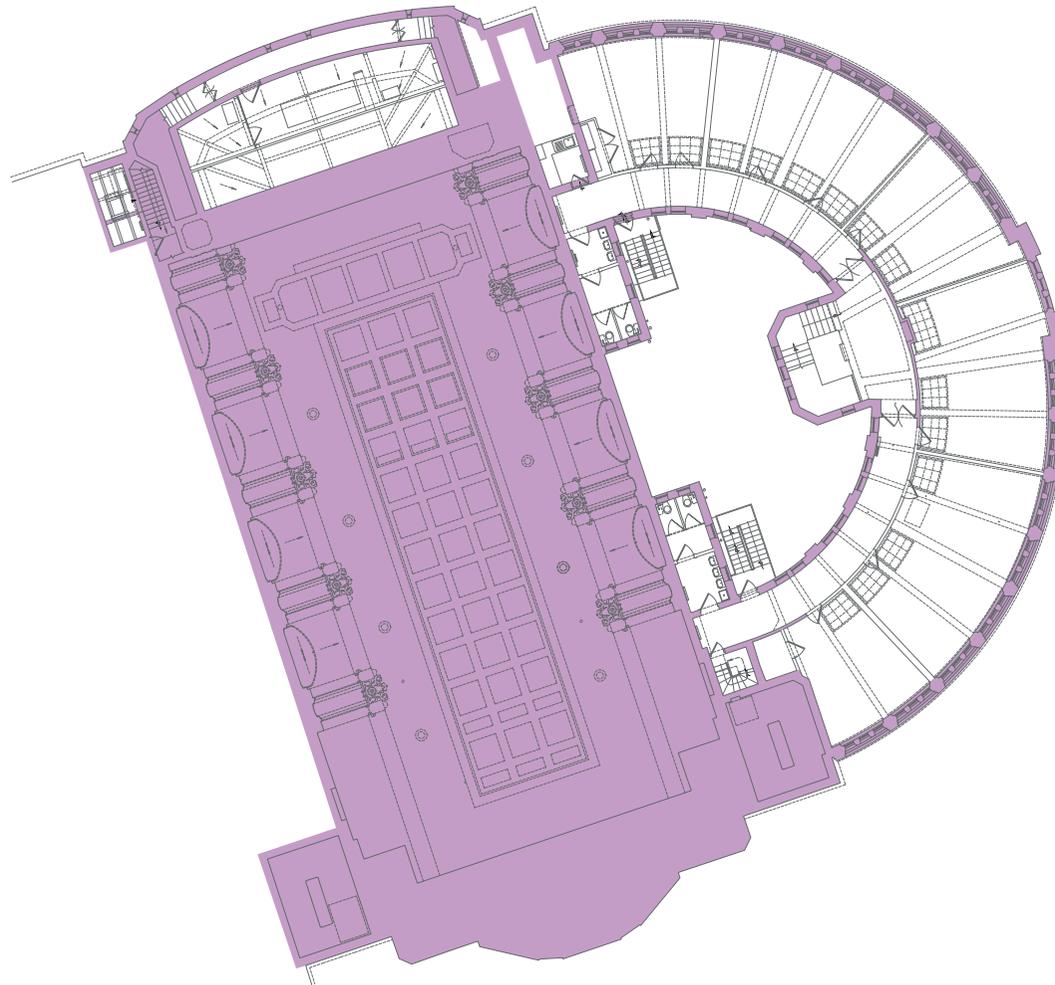
HISTORIC DEVELOPMENT

THIRD FLOOR

HISTORIC DEVELOPMENT PLAN

- Original
- Post-war 1945–2018

This plan is not to scale



SECTION FOUR: SIGNIFICANCE

4.1 CRITERIA FOR ASSESSMENT

In heritage terms, significance has been defined as *'The value of a heritage asset to this and future generations because of its heritage interest'* and as *'The sum of cultural and natural heritage values of a place.'*

The following assessment of significance will inform the foundation for the understanding of the Broadway Theatre and the surrounding context in Catford.

In *Conservation Principles, Policies and Guidance* (2008) Historic England sets out the four key aspects which contribute to the overall significance of a historic building or landscape:

Evidential: *The potential of a place to yield evidence about past human activity*

Historic: *The ways in which past people, events and aspects of life can be connected through a place to the present*

Aesthetic: *The ways in which people draw sensory and intellectual stimulation from a place*

Communal: *The meaning of a place for the people who related to it, or for whom it figures in their collective memory*

These four themes will be considered with regard to Broadway Theatre, to help draw objective conclusions about the site's significance, and to avoid the subjective attribution of significance without a clear framework.

Significance will be assessed using the following criteria:

Very High Significance denotes a theme, feature, building or space which is of very special interest in the history of the site. This aspect plays an exceptional part in understanding the historic value of the site, while making an exceptional contribution towards its character and appearance. Large scale alteration, removal or demolition should be strongly resisted.

High Significance is attributable to a theme, feature, building or space which is of special interest in the history of the site. This aspect plays an essential part in the understanding the historic value of the site, while making a key contribution towards its character and appearance. Large scale alteration, removal or demolition should again be strongly resisted.

Medium Significance is attributable to a theme, feature, building or space which is of interest in the history of the site. This aspect plays an important part in understanding the historic value of the site, while making an important contribution towards its character and appearance. Efforts should be made to retain features of this level is possible, though a greater degree of flexibility in terms of alteration would be possible.

Low Significance is attributable to a theme, feature, building or space which is of minor interest in the history of the site. This aspect plays a minor part in understanding the historic value of the site, while making a minor contribution towards its character and appearance. A greater degree of alteration or removal would be possible than for items of high or medium significance, though a low value does not necessarily mean a feature is expendable.

Neutral Significance relates to a theme, feature, building or space which has little or no interest in the history of the site. This aspect neither contributes nor detracts from the character or appearance of the site. Considerable alteration or change is likely to be possible.

Intrusive Significance denotes a theme, feature, building or space which has no interest and, further, which actively detracts from the overall historic value of the site. Efforts should be made to improve or remove areas which have been identified as such

SIGNIFICANCE

Broadway Theatre is an important historic building for a varied number of reasons and is, likewise, important to a wide range of people who use and experience it. Designed as a multi-functional suite of architecture by a notable firm in a curious and unique style, the building has an impressive range of functional and aesthetic qualities that make it special. This section will set out the various ways in which the Broadway Theatre is significant and draw conclusions about the relative values of the elevations, spaces and details that make up the buildings fabric. These values link directly

to those on the colour-coded significance plans to be found on pages 76–87. And together with the text, these will allow for a clear reading of the significance of the various parts of the building.

As the theatre was designed as an architecture with two predominant functions, that of a public theatre and council offices, this section has dealt with those areas separately as far as the interiors are concerned but has assessed the exterior of the building as a whole as it forms a seamless street frontage.

4.2 SIGNIFICANCE SUMMARY – OVERALL

Broadway Theatre is nationally important as a Grade II Listed theatre and council complex from the inter war period that remains at the heart of the community in Catford. A working theatre and office complex that has functioned as intended since construction, the building is the most historic component part of a large suite of civic buildings in Catford. Situated at a busy traffic and pedestrian intersection, it is a distinguished local landmark that is highly visible in the local townscape and is important as a focal point in the Catford area.

The architecture of the building is both distinctive and impressive. Distilled from a variety of historic styles, most notably Gothic and Tudor, the building is avowedly modern in overall composition and plan form and expresses a range of interesting architectural features that link it to the wider architectural and artistic movement of Art Deco. It is

therefore a fusion of architectural styles which express both international and national characteristics and which in its use of the local crest, expresses distinctly local motifs.

The building has had a long and distinguished role in the cultural life of this part of South East London and has played host to a wide range of international and nationally famous musicians, actors, comedians and performers throughout its life. As part of the venue circuit for London, it has important links to other theatres and venues in the capital.

As an important suite of civic spaces that have been in continuous service of the borough since construction, the building also has an important role in the civic life of Lewisham.

It is noteworthy that whilst the significance of the theatre to its immediate locality is still strong, its value more regionally can at least be said to have diminished during the later years of the post-war period.

4.2.1 KEY POINTS OF HERITAGE SIGNIFICANCE

- As a Grade II listed building of the inter war period by a notable architectural practice.
- As a focal and identifiable landmark in the Catford area that forms a substantial and highly-visible part of the local Catford townscape.
- As a historic London Theatre that has played host to some of the most well-known acts in comedy, light entertainment, music and theatre for the past 80 years.
- As a distinctive and idiosyncratic piece of architecture that was originally designed as an addition to the previous, Gothic Town Hall building and that has a high level of original decorative period fabric.
- As the primary building in Lewisham's civic suite in Catford, which carries a number of historic, decorative references to the borough.

4.2.2 KEY ELEMENTS OF BUILT FABRIC

Main Elevations

The principal elevations of the building are considered to be **Very High/High**.

Auditorium

The Auditorium and Foyer spaces are considered to be **High**.

Council Offices

These spaces are largely utilitarian but contain a range of historic features and are considered to be **Medium**.

SIGNIFICANCE

4.3 SIGNIFICANCE ASSESSMENT

4.3.1 EVIDENTIAL

The Potential of a Place to yield evidence about past human activity

Overall	Low
Theatre	Low
Council Offices	Low

The Broadway Theatre and Council Offices are well-documented and understood and a significant amount of historic research exists about the functional life of both elements of the building.

The Theatre – Low

The Theatre has been through a number of renovative alterations that leave some potential for the discovery of earlier operational facilities and mechanical systems – particularly to the back of house areas and in the auditorium. The storage area for the seating that lies beneath the floor at the entrance to the Auditorium itself is one such area where there is the potential to discover more about how this part of the building originally functioned. Similarly, there is potential to uncover some of the earlier decorative schemes, paintwork and colourways used in the décor of the interior of the theatre that are not currently known and which cannot be imparted by period photography. This issue is particularly pertinent in areas where there are overlaid accretions to the interior fabric, as in the toilet and bar areas off the foyer – in these areas there is the potential for period features to be uncovered.

NB: However, as a public building, one that has featured in the communal life of this area of SE London for over 80 years, there are undoubtedly a huge number of oral histories, photographs and documentary evidence that remain in private hands and this has the potential to evidence much more about the life of the building than is currently known.

The Council Offices – Low

The Council offices, with the below ground parade of large glass frontages have, in the same manner as the theatre, seen a degree of alteration over time and there remains the possibility that decorative schemes and surviving historic details may have been obscured and currently lie behind those later additions and alterations. Beyond that, there is little the offices can evidence about their architecture and their function that is not already known. The lift mechanism and car has been replaced, though the external cages that form the envelope of the lift core in the stairwell are original pieces of fabric which remain legible in the current scheme. The lift was always in this position, it is only the mechanics and cosmetic scheme that have been altered.

SIGNIFICANCE

4.3.2 HISTORICAL

The ways in which people events and aspects of life can be connected through a place to the present

Overall	High
Theatre	High
Council Offices	Medium

The Broadway Theatre and Council Offices derive their primary historic significance from their existence as a suite of buildings from the inter war period that have both entertainment and civic functions. Furthermore, the existence of the current buildings is evocative of the earlier church building On the site of Laurence House office building with which the theatre and civic buildings were designed in harmony but which was demolished in 1968.

The building is also historically important as a building that illustrates how civic architecture was conceived, designed and constructed in the inter war period and is particularly noteworthy for the manner in which it evokes the importance of civic pride – a pre-occupation for the period.

Design and Designers

The building is an important example of an inter war municipal architecture, designed by a notable practice who are predominantly known and celebrated for their civic designs and in particular, their town halls. In its impressive plan form, which remains largely intact, the architectural pre-occupations of the inter-war period remain legible and appreciable. Good planning and circulation was the principle priority for modern architecture in the inter war period, and an emphasis was placed on grand entrance spaces, staircases and set-piece interiors with ornate fixtures and fittings. As such, the building has historic significance as an expression of the architectural ideology of the period and of the important contribution these buildings made to the notion of civic pride.

Stylistically, the building is an impressive and in places surprising mixture of international and local influences. Designed originally as an extension to the existing Town Hall, the building echoes its former context through its use of neo-Gothic motifs and these appear both inside and out. The overt use of heraldry and local symbolism again on both the inside and the outside of the building itself evoked pride and continuity so in that sense, the building remains important as a transmitter of the civic value of the former Town Hall as well an expression of civic pride that is reflective of its period of construction.

Historic Association

The building has a number of important historic associations to important events and famous people that remain important to understanding its significance as a building at the heart of civic and public life in Catford. The building was opened by Royalty, the Duke of York who went on to become King George VI. Orchestral dances and weekly dances were held and these were organised by local organisations who hired out the venue.

The building is linked to a wide range of famous people and personalities by virtue of its history as a notable place of public performance in London. The players, comedians and musicians who have performed at the theatre are too numerous to list but include some of the most famous names in showbusiness.

The building also has historic importance through its association to the demolished town hall.

SIGNIFICANCE

4.3.3 ARCHITECTURAL AND AESTHETIC

Exterior

Overall	High
East Elevation	High (Central Entrance section – Very High, Ground Floor Glazing – Low)
Atrium	High/Medium
Theatre	Very High/High
North Rear and West Elevation	Medium
Roof	Medium

The Broadway Theatre, which comprises of a large, curved elevation with a centrally placed frontage capped by a small cupola, adjoining a large theatre block with a well-defined and decorative front and rear elevation of its own, is a building with a unique and special set of architectural and aesthetic qualities.

The Curved Elevation (East)

Designed as a series of repeating bays that echo the arrangement of the ecclesiastical Gothic of the previous Town Hall, the curved, east elevation of the Broadway Theatre is really a fusion of architectural styles with an overall, classically-inspired composition. The centrally-placed entrance section, which is distinguished from the rest of the bays through a different arrangement of windows, a large canopy and to the roof, a classical pediment and copper-covered cupola, is what gives the elevation its compositional interest. The Gothic style is most evident in the nature of the vertical bays of the façade, with the ground floor, the first and

second from and the third floor, reflecting the arcade, triforium and clerestory arrangement of the medieval Gothic Church, on the outside. The decoration is a lively mixture of classical motifs, heraldic symbolism and Gothic elements, the latter being largely confined to the window forms and the window detailing. The decorative embellishments are distributed sparsely across the façade with the most detailing appearing as part of the central section, where four heraldic bears with shields, appear at high level. In the spandrel panels between the first and second floor windows, there are small, delicate carvings which again, are heraldic in nature.

The overall impression of this façade is of a powerful and rhythmic piece of architecture that has a commanding presence in the streetscape and that survives as largely intact. The ground floor windows are later and along with the recent lighting systems that feature both uplighters and downlighters on the façade, this has had a detrimental impact on the buildings aesthetic appearance – but not to a large extent.

Atrium

The centrally placed Atrium has a large amount of plant within its footprint and with the addition of the steel gantry, this has impacted this area negatively, though it is not publicly accessible. The stairwell elevation, comprised of glazed brick, is both intact and impressive aesthetically and it features some highly distinctive fenestration.

Theatre

The external elevations of the Broadway Theatre are confined to the north and south elevations that front the Broadway and the South Circular respectively. As with the curved east elevation, the decorative embellishment is concentrated around the central sections of the building and both sides have a powerful verticality that is comprised of similar composition and decorative motifs as the curved elevation. The primary difference between the north and south elevations is the extent of that decoration, with the north being much plainer. This gives the north elevation a distinctive and arresting modernist look, in line with some of the decorative finishes on the interior. Representative of the foreground and background architectural approaches to the public and back of house entrances respectively, both elevations are impressive aesthetically and carry an impression of the functionality within the building.

SIGNIFICANCE

North Rear and West Elevation – Medium

The North Rear elevation is formed of the adjoining rear elevation of the Theatre on the Broadway said and fronts the courtyard space between the Theatre and the Old Town Hall. The materiality and composition is mixed, giving the elevation a less distinctive and cohesive character than is seen on external elevations. One of the buildings high chimneys is a highly visible feature in the roofscape from this elevation. At ground level, a new plant room that extends parallel with the west elevation of the Theatre is visible and this detracts from the character of the building.

The west elevation is largely plain, except for the grilled windows at ground level. Whilst much of the materiality is original, this elevation features little in the way of decoration or architectural flourish and the overall composition is utilitarian and plain. Despite this, it does have some significance as a back of house area for the theatre. To the far south and north, the returns of the projecting entranceways of the Theatre also help to make up this elevation, but these lie to the street elevations, not inside the courtyard space.

Interior

Overall	High
Theatre	Auditorium & Foyer Very High, Theatre back of House and circulation spaces High
Theatre Circulation Spaces	High
Studio and Basement	Medium/Low
Council Offices and Circulation Spaces	Medium/Low

Overall

The architectural and aesthetic character of the interior spaces of Broadway Theatre is mixed and the most significant spaces are focused around the Auditorium space and the areas that support it. In general, the interior make-up and decorative finishes and embellishments are confined to the Theatre spaces generally and there is little in the way of detailing within the Council Offices side of the building. This does not mean that these spaces do not have important and architectural value.

Theatre and Theatre Circulation Spaces

The sequence of entrance spaces, which includes the main stairwell and the associated lobbies, that lead to the main Auditorium, constitute, along with the Theatre interior, the most decorative interior spaces within the building. The foyer spaces and internal staircase are richly decorated and feature a number of surviving fixtures, fittings and fittings that are representative of the inter war period. These designs, as discussed in Section xx relate to the wider movement of Art Deco, but also have local relevance and also evoke the Tudor period.

The Auditorium itself is a large and impressive barrel-vaulted theatre space with high ceilings and rich décor. The proscenium itself is also visually impressive, taking up the entire northern end of the building. The Auditorium features a high-level of survival of interior fittings including lighting, signage and radiators and this contributes to a strong sense of visual completeness and cohesion.

The Compton Organ is incredibly rare in a national context and is in perfect working order. As part of a set piece 1930s interior, it makes a significant contribution to the historic building, despite having been moved from centre stage and placed in its current position.

The seating in the Auditorium is not original and the central, raised section, which houses the raked seating, is intrusive to the legibility of the original space. The Organ, which was originally positioned in the centre, at the base of the stage, is now just to the eastern side of the Auditorium.

The circulation spaces around the auditorium are intrinsically part of the overall aesthetic significance of the Theatre and to the eastern and western sides the long access corridors have arched ceilings and oval lunettes for ventilation in the ceiling. On the western side, this corridor has been neglected somewhat and it is clearly no longer in use as a corridor.

Studio and Basement

The Studio and Basement areas are mixed in terms of their aesthetic character and partially, this relates, in hierarchical terms to some of the most significant spaces above, on the ground floor. The Entrance and Lobby spaces form part of the main staircase in the northern side of the Theatre, feature the same architectural detailing and Art Deco flourishes, coving and décor as the ground floor, but the lower foyer area has been altered somewhat and has impacted the legibility of the space as a connected suite of period interiors. The corridor spaces are utilitarian in nature but relate to the hierarchy of spaces within the building and contain a high level of survival of fitted door furniture and some decorative features. This has severely impacted its value as a circulatory space that supports the Theatre.

SIGNIFICANCE

Council Offices and Circulation Spaces

The plan form of the eastern half of the building, with its arrangement of street-facing rooms, all accessed from the curving internal corridor, that arcs through the central lift core and staircase and defines the circulation spaces on all floors of the building. Period details like terrazzo flooring, original windows, door furniture and bathroom fittings all contribute to the completeness of the interior as a set-piece of the inter war period. As a suite of functional spaces that have remained consistently in use, there has been a degree of alteration on all floors and subdivision to make rooms suitable for modern uses has impacted the legibility of the original plan. But this has not robbed the building of the original concept, namely a suite of offices accessed from a rear stairwell that is naturally lit from the central Atrium and on the third floor, by a continuous semi-circular glass skylight.

The building does not include any ceremonial spaces or areas for grand civic activity. This is in part due to the fact that the building was an addition to an existing building and therefore not a civic suite in its own right. This lessens the degree to which the building can be said to be a complete example, architectural and aesthetically speaking of an inter war town hall and this lessens its significance in that regard.

4.3.4 CULTURAL AND COMMUNAL SIGNIFICANCE

Overall	High
Theatre	Very High
Council Offices	High

Overall

The overall cultural and communal significance of the Broadway Theatre rests primarily on its central importance as part of the cultural and civic life of Catford for the past 80 years and for being on a site that has earlier civic roots. In that sense, the building is evidence of a continued and unbroken civic function on the site since the Victorian age. The Theatre itself has been part of the cultural life of SE London since construction and has played host to numerous international, national and regional acts and performers. Communally, the building plays a specific and key role in the identity of Lewisham Council and continues to be the hub for a wide range of cultural and communal activity of relevance to local people especially.

The building has an important role in the physical landscape of Catford. A highly visible local landmark and a centrepiece of the area, the building makes a huge contribution.

Theatre

The Theatre, that has been operable continuously since construction, still functions for the purposes of popular entertainment that it was designed for and the sheer number of performances that have taken place over the years make the building arguably the most significant in Catford for community activity over such a timespan. Performances and other activities seen at the theatre and those involving local people themselves are an important feature of the cultural and communal fabric of the area and provide a focal point for community activity – particularly for regular users of the rehearsal spaces, studio and communal areas – including the ground floor café.

Council Offices

The Town Hall derives its primary cultural significance from being a talismanic building in the public life of the London Borough of Lewisham since it was constructed and a building that shows continuity with the demolished Victorian Town Hall.

SIGNIFICANCE

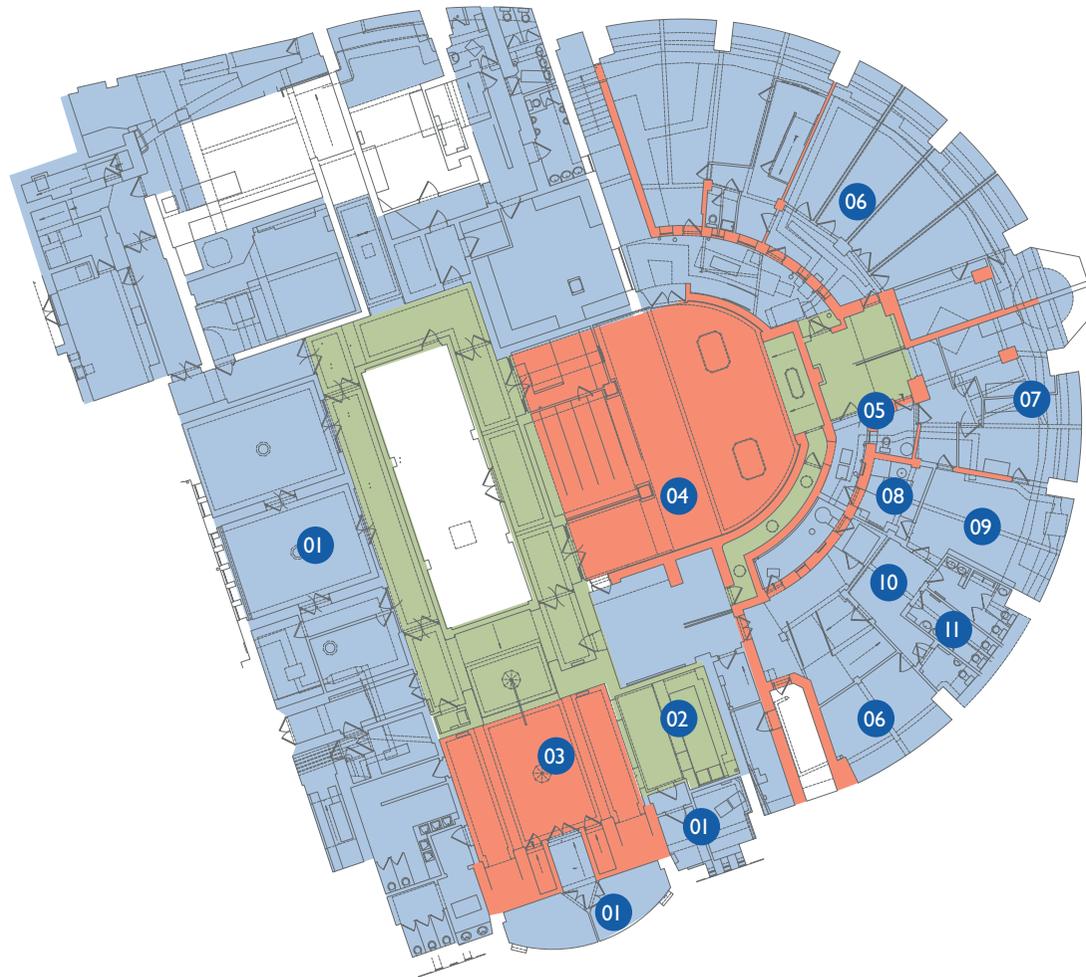
4.4 SIGNIFICANCE PLANS

**BASEMENT
SIGNIFICANCE PLAN**

- Very High
- High
- Medium
- Low
- Neutral
- Intrusive

- 01 Store area – Low
- 02 Bar area – Medium
- 03 Basement foyer – High
- 04 Studio space – High
- 05 Major structural internal walls – High
- 06 Storage area – Low
- 07 Dressing rooms – Low
- 08 Kitchen – Low
- 09 Café area downstairs room/storage/staff use
- 10 Lobby – Low
- 11 WCs – Low

This plan is not to scale



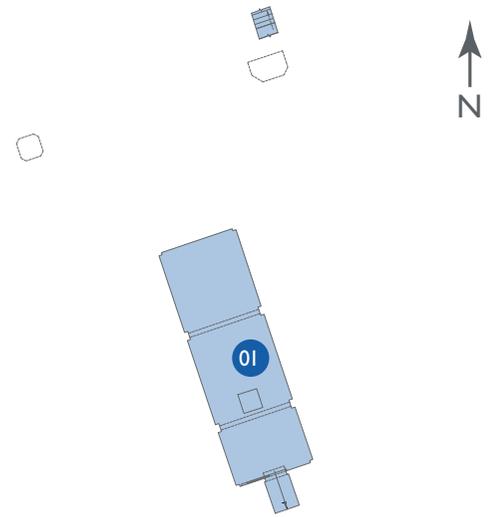
SIGNIFICANCE

**BASEMENT MEZZANINE
SIGNIFICANCE PLAN**

- Very High
- High
- Medium
- Low
- Neutral
- Intrusive

01 All areas on this level – Low

This plan is not to scale



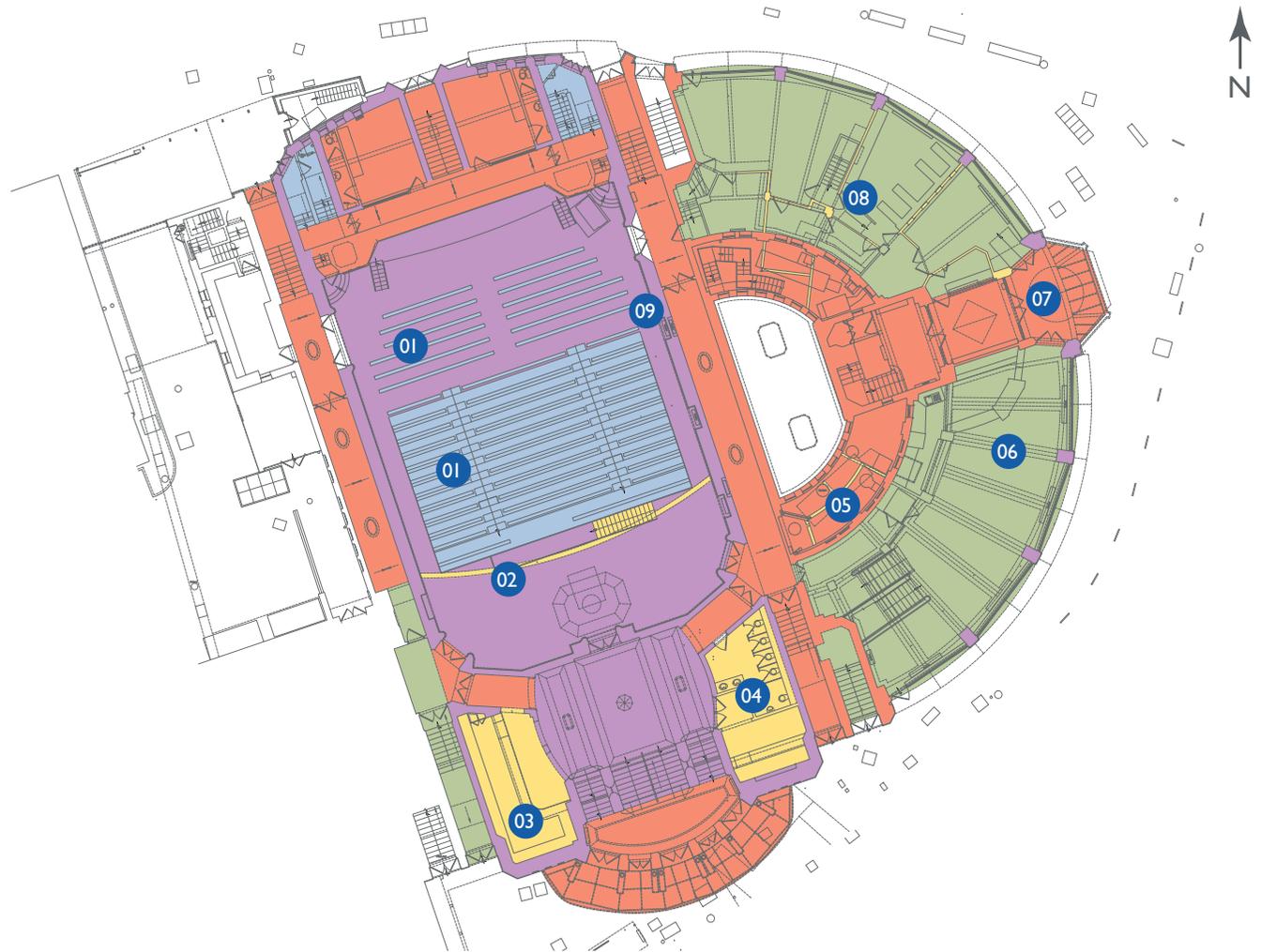
SIGNIFICANCE

GROUND FLOOR SIGNIFICANCE PLAN

- Very High
- High
- Medium
- Low
- Neutral
- Intrusive

- 01** Auditorium seating structures – Low
- 02** Internal partition – Intrusive
- 03** Modern bar fit out – Intrusive
- 04** Sweet shop and toilets area – Intrusive
- 05** Partitions – Intrusive
- 06** Café/bar area – Medium
- 07** Entrance corridors High with Intrusive elements
- 08** Office and box office Medium with Intrusive elements
- 09** Main theatre area – Very High

This plan is not to scale



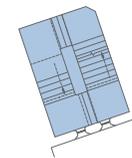
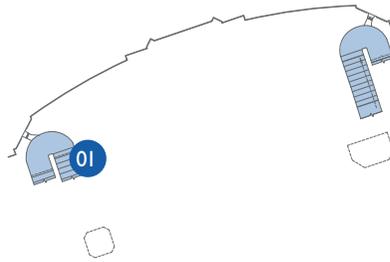
SIGNIFICANCE

GROUND FLOOR MEZZANINE I SIGNIFICANCE PLAN

- Very High
- High
- Medium
- Low
- Neutral
- Intrusive

01 All circulation stairs on this level – Low

This plan is not to scale



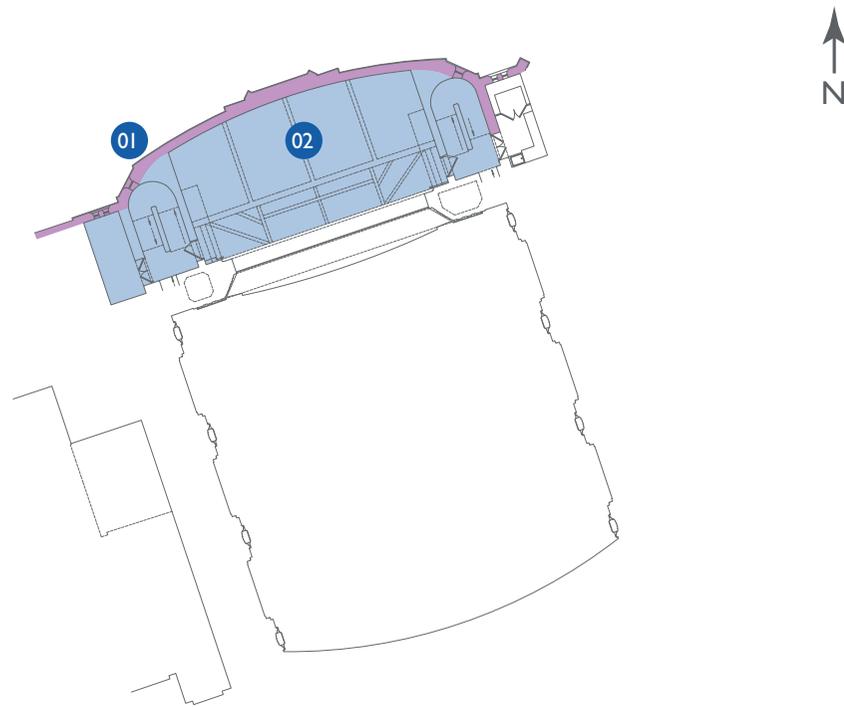
SIGNIFICANCE

GROUND FLOOR MEZZANINE 2 SIGNIFICANCE PLAN

- Very High
- High
- Medium
- Low
- Neutral
- Intrusive

- 01** Exterior of theatre – Very High
- 02** Internal spaces – Low

This plan is not to scale



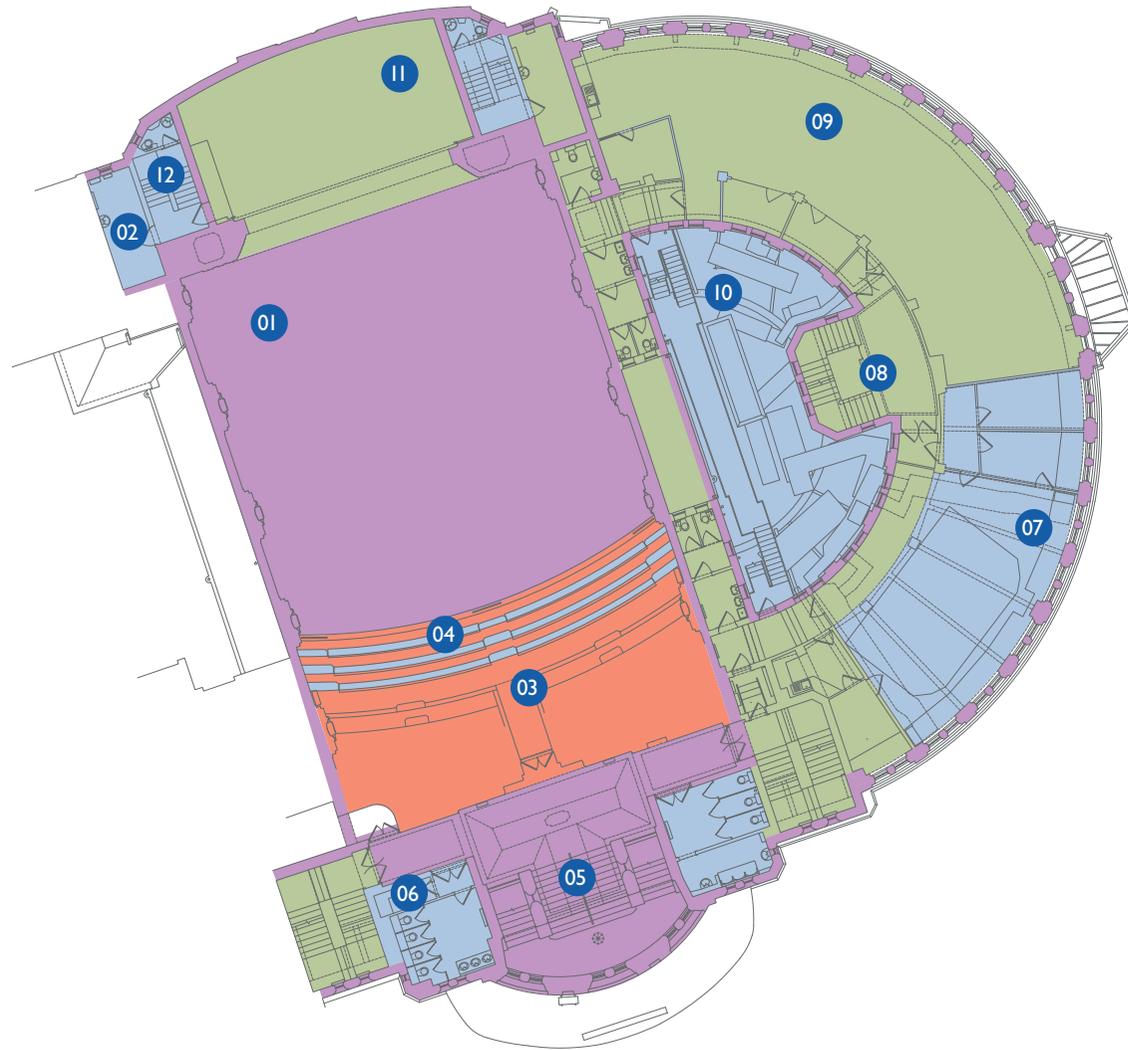
SIGNIFICANCE

FIRST FLOOR SIGNIFICANCE PLAN

- Very High
- High
- Medium
- Low
- Neutral
- Intrusive

- 01 Main theatre space – Very High
- 02 Dressing room – Low
- 03 Circle space – High
- 04 Seating – Low
- 05 Lobby areas – Very High
- 06 Toilets – Low
- 07 Rehearsal space – Low
- 08 Corridors and stairs – Medium
- 09 Council areas Medium with Intrusive sub-division
- 10 Atrium, plant and gantrys – Low
- 11 Stage areas – Medium
- 12 Staircases – Low

This plan is not to scale



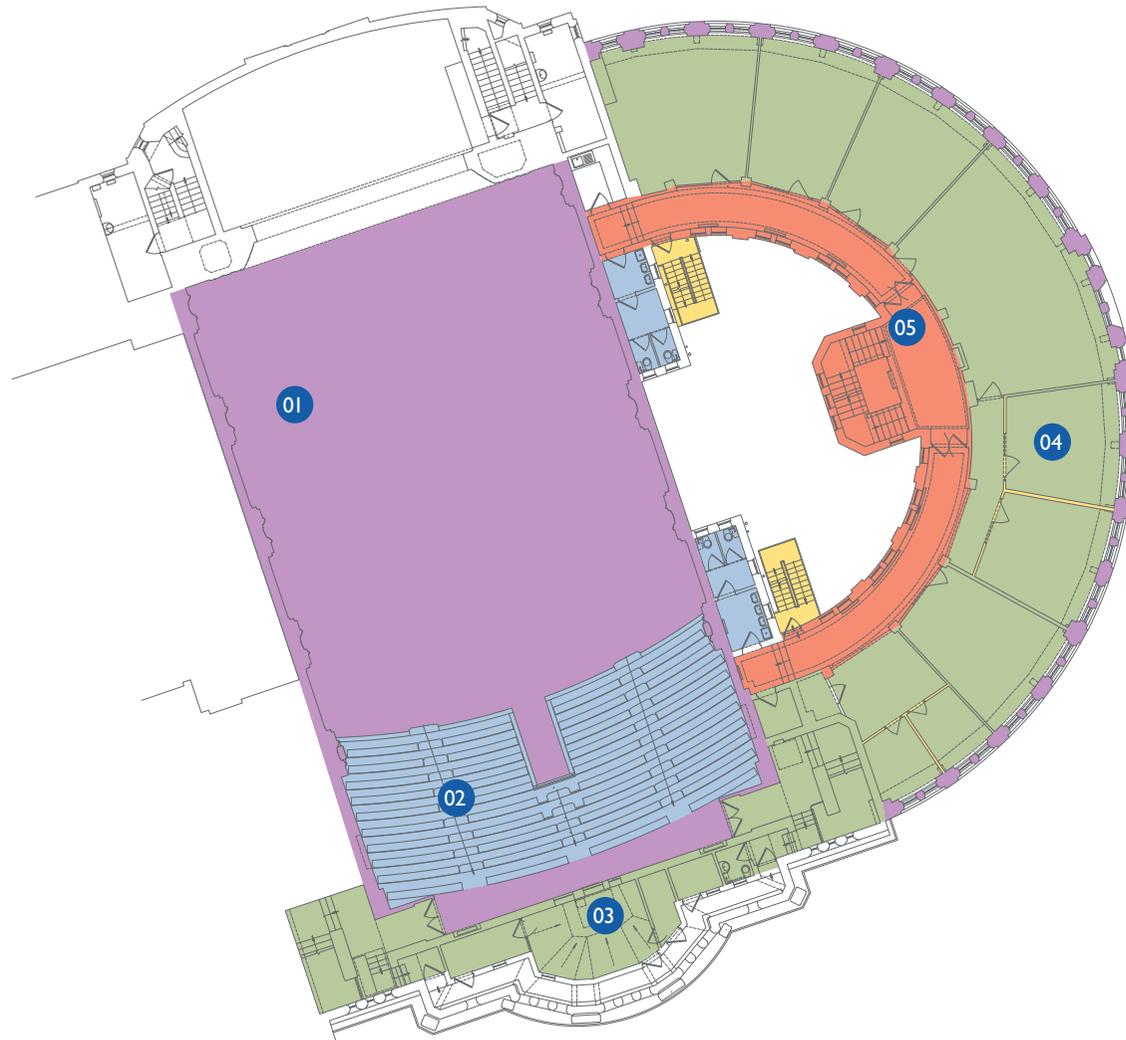
SIGNIFICANCE

SECOND FLOOR SIGNIFICANCE PLAN

- Very High
- High
- Medium
- Low
- Neutral
- Intrusive

- 01** Theatre space – Very High
- 02** Seating – Low
- 03** Circulation spaces – Medium
- 04** Offices Medium with some Intrusive sub-division
- 05** Circulation spaces – High

This plan is not to scale



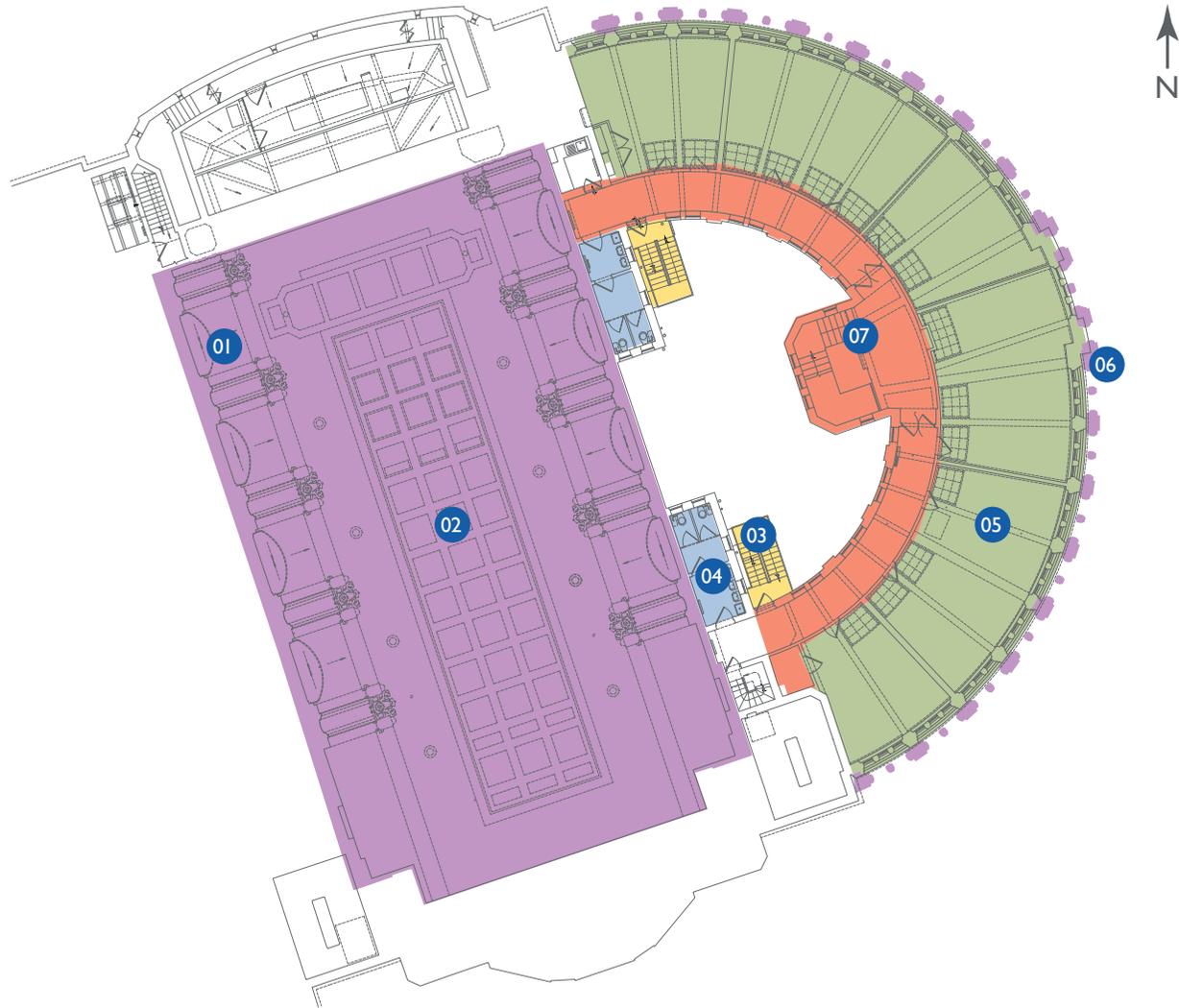
SIGNIFICANCE

THIRD FLOOR SIGNIFICANCE PLAN

- Very High
- High
- Medium
- Low
- Neutral
- Intrusive

- 01 Upper levels of theatre decor – Very High
- 02 Ceiling – Very High
- 03 Gantry stairs – Intrusive
- 04 Toilets – Low
- 05 All rooms – Medium
- 06 Elevation – Very High
- 07 Corridor and stairs – High

This plan is not to scale



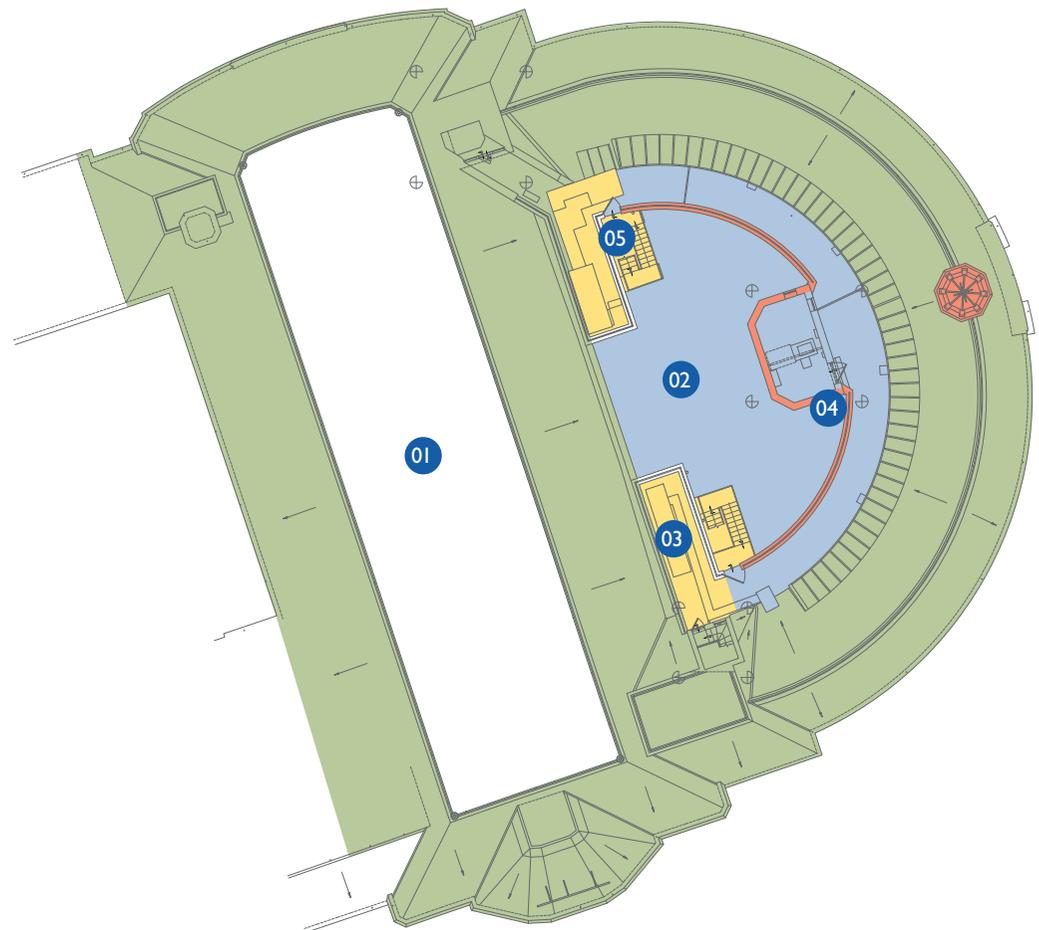
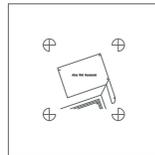
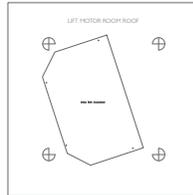
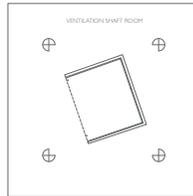
SIGNIFICANCE

ROOF SIGNIFICANCE PLAN

- Very High
- High
- Medium
- Low
- Neutral
- Intrusive

- 01 Theatre roof not surveyed because of access issues
- 02 Atrium space – Low
- 03 Areas of plant – Intrusive
- 04 Glazed brick exterior elevation – High
- 05 Steel gantry stairs – Intrusive

This plan is not to scale



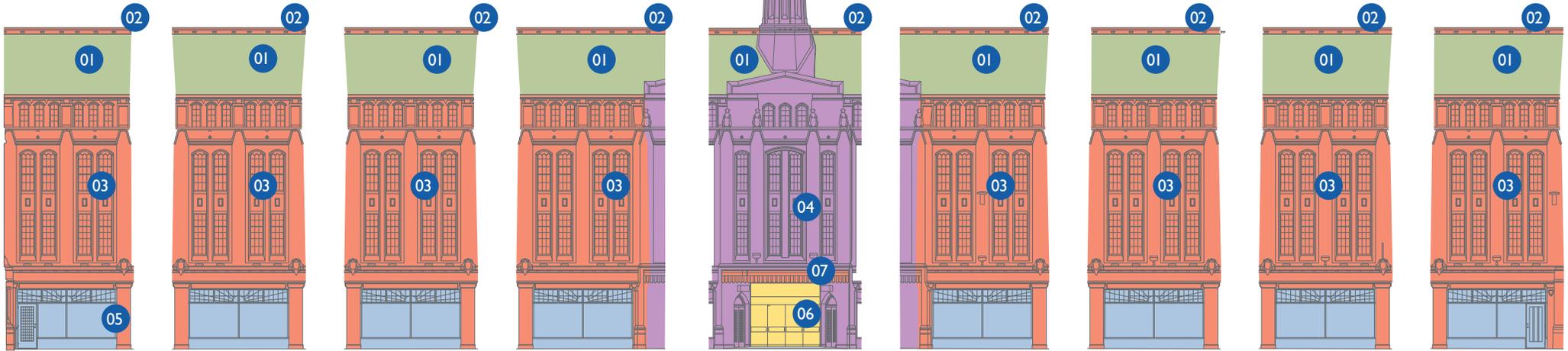
SIGNIFICANCE

CURVED ELEVATION (EAST) SIGNIFICANCE PLAN

- Very High
- High
- Medium
- Low
- Neutral
- Intrusive

- 01 Roof covering – Low
- 02 Roof Profile – High
- 03 Original façade – High
- 04 Primary façade profile – Very High
- 05 Later infill windows – Low
- 06 New entrance – Intrusive
- 07 Canopy – High

This plan is not to scale



CURVED ELEVATION - FACET 01

CURVED ELEVATION - FACET 02

CURVED ELEVATION - FACET 03

CURVED ELEVATION - FACET 04

CURVED ELEVATION - FACET 05

CURVED ELEVATION - FACET 06

CURVED ELEVATION - FACET 07

CURVED ELEVATION - FACET 08

CURVED ELEVATION - FACET 09

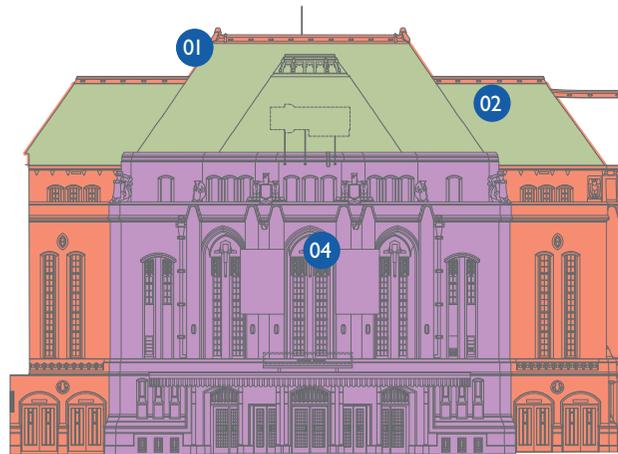
SIGNIFICANCE

NORTH, SOUTH AND COURTYARD (WEST) ELEVATIONS SIGNIFICANCE PLAN

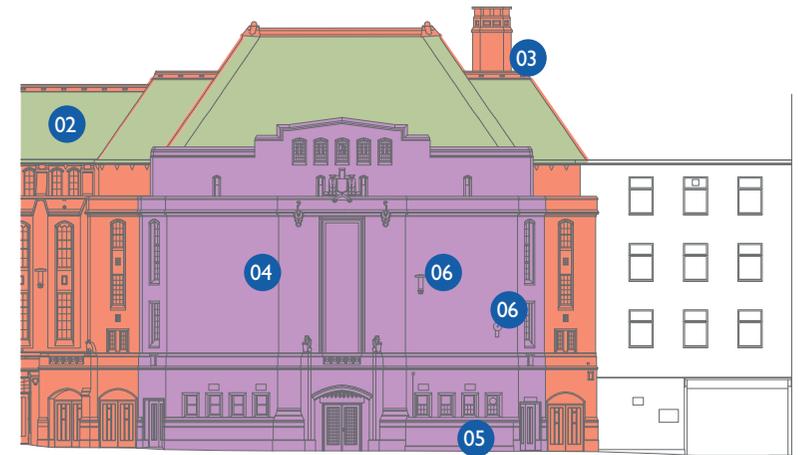
- Very High
- High
- Medium
- Low
- Neutral
- Intrusive

- 01 Roof profile – High
- 02 Roof covering – Medium
- 03 Roof profile and chimney – High
- 04 Main façade – Very High
- 05 Dry Ice Store
- 06 Lights and Alarms – Intrusive
- 07 Plant room – Intrusive
- 08 Rear range – Medium
- 09 Ext N/A

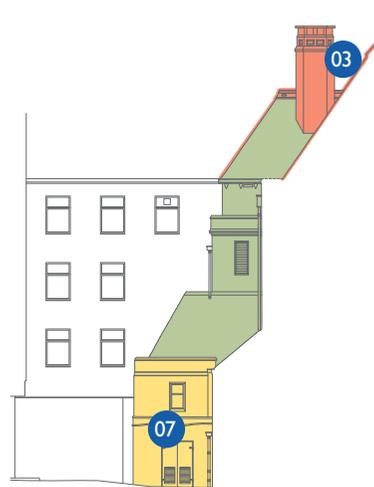
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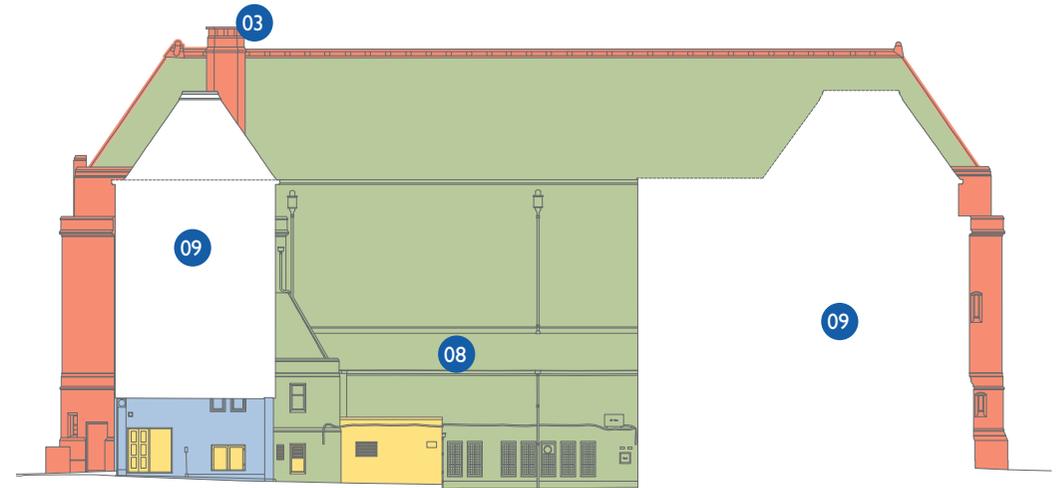
SOUTH ELEVATION



NORTH ELEVATION



NORTH REAR ELEVATION



WEST ELEVATION

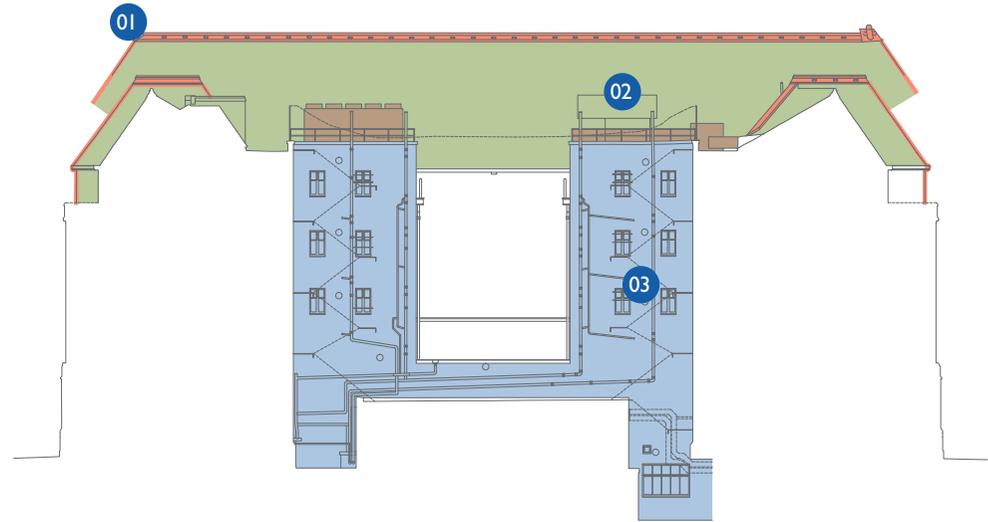
SIGNIFICANCE

LIGHTWELL ELEVATIONS SIGNIFICANCE PLAN

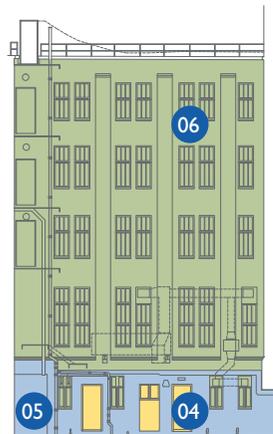
- Very High
- High
- Medium
- Low
- Neutral
- Intrusive

- 01** Roofline – High
- 02** Roof plant fixtures – Neutral
- 03** Rear façade – Low (due to intrusive fire escapes)
- 04** Later openings – Intrusive
- 05** Basement level Low due to alteration
- 06** Tiled façade – Medium
- 07** Fenestration – High
- 08** Original windows – Medium

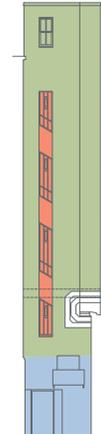
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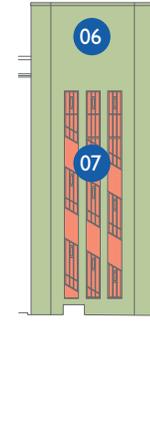
LIGHTWELL - EAST ELEVATION



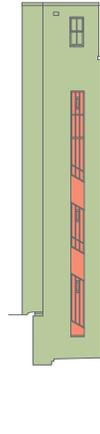
LIGHTWELL - FACETS 01 TO 04



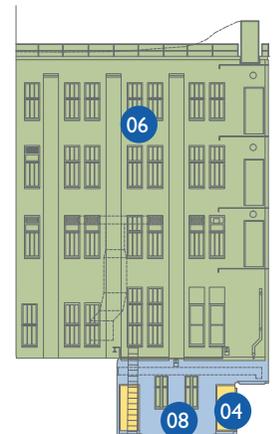
LIGHTWELL - FACET 05



LIGHTWELL - FACET 06



LIGHTWELL - FACET 07



LIGHTWELL - FACET 08 TO 11

SECTION FIVE: CONSERVATION FRAMEWORK

5.1 THE CONSERVATION FRAMEWORK

This section provides the overarching strategy for the conservation, management and future development of Broadway Theatre.

The purpose of the Conservation Framework is to agree a general philosophical approach that, together with a clear understanding of significance, can guide any decision making and help identify the potential areas for change.

A number of policies combine to make up the framework and each of these are referenced in the following recommendations section.

5.2 DEFINING CONSERVATION

Conservation refers to all the processes of looking after a place so as to retain its cultural significance. It includes maintenance and may, according to circumstance, include preservation, restoration, reconstruction and adaptation and will be commonly a combination of more than one of these. (Burra Charter, 1988.)

Conservation can best be described as the process of managing change in a way that retains the significance and special character of a place whilst also ensuring its sustainability. It does not seek to prevent all change nor does it aim to preserve a place in its entirety, preventing progression and use. Implicit in the concept of conservation is the acceptance of sensitive and appropriate change as the requirements for heritage assets evolve over time. It is also important to recognise the various aspects of managing heritage assets that conservation has come to entail:

'Conservation used to be synonymous with preservation. Yet conservation today is something much more dynamic, which ranges from maintenance and repair, through to finding appropriate new uses when necessary. Conservation may include interpretation, presentation, access, new development, marketing, research, fund-raising, or publication. It is as much about facilitation and mediation, as it is about regulation. Conservation is becoming increasingly positive and proactive, rather than negative and re-active.'

Conservation Management Planning is now widely recognised as best practice for the long-term care and managed change of heritage assets and as such has become the tool to achieve the process of successful 'conservation' as described above. It is therefore the aim of this CMP to inform day-to-day maintenance, repair and future change at the building, to ensure that any development is carefully managed, assessed and implemented.

Rigid adherence to any conservation approach can ultimately lead to detrimental effects, simply because there will be specific situations which could not have been anticipated. Therefore, the first principle of good practice conservation is to remain focused and aware of the significance of the place, including where these conflict with each other, and make conservation decisions with a clear understating of the potential impact on heritage value.

CONSERVATION FRAMEWORK

5.3 CONSERVATION POLICIES

The following are a set of Conservation Policies which comprise a set of ideals and overall concepts that should pervade any decisions made about the management and development of the Theatre. They should act as guiding principles to form a conservation ethos for the site, and inform all conservation actions.

It is also important within the Conservation Policies and Actions to understand the importance of Heritage Best Practice, which is outlined in Section 5.4.

The 14 policies outlined here are repeated next to the relevant recommendations in Section 6 - Issues, Recommendations and Actions.

POLICY NO	POLICY
CP1	Lewisham Borough Council to formally adopt the policies in this CMP and that the CMP is used as a starting point for any future change to the building.
CP2	Review the CMP on a five-year cycle or when major alteration or change is proposed.
CP3	Make the CMP available to any parties with a legitimate interest in the site, such as local and national statutory bodies and interest groups.
CP4	Commission a business plan to support the short and long term goals of the Theatre. This plan should consider markets, viability and income generation in particular.
CP5	Regularly review, and if necessary, update health and safety and risk management strategies.
CP6	Ensure the appropriate statutory consents are applied for relating to any development proposals for the Theatre.
CP7	Actively seek to broaden the range of cultural activities, concerts, exhibitions hosted by the Theatre, ensure that appropriate facilities are provided to enable such events to be well managed and resourced to ensure the sustainability of the Theatre as a cultural resource.
CP8	To ensure universal accessibility to the Theatre and to improve access to all parts of the building wherever possible.
CP9	To maintain the listed building in line with the statutory legislation governing the stewardship of listed buildings.
CPI0	To use the building and its heritage to promote the history of the area and the borough and use it as a focus for cultural and communal activity.
CPI1	To enhance the internal significance of the architecture wherever possible and restoring any areas that have been altered or adapted.
CPI2	To seek new ways to link the internal workings of the building to the wider cultural life of the borough.
CPI3	To explore new commercial opportunities that will support the enhancement and sustainability of the building.
CPI4	To ensure that architectural repairs and works to the listed building are carried out by conservation architects with a track record of caring for listed buildings.

CONSERVATION FRAMEWORK

5.4 HERITAGE BEST PRACTICE

5.4.1 ASSESSING THE IMPACT OF CHANGE

The process of assessing Heritage Impact is an essential part of ensuring that any proposed change will not cause harm to heritage and will be carried out in the most sensitive way.

While the Heritage Impact Assessment (HIA) process has been adopted by the built environment sector to understand the impact that physical change will have on the significance of a place, it is also possible to apply the methodology to proposed change with regards to management of the memorial site.

The HIA methodology is outlined in the adjacent box. Additionally, on the following page is a table outlining a list of potential changes to the memorial and whether the HIA process is necessary.

Heritage Impact Assessments: The Process Preventative Maintenance

Planned, preventative maintenance will provide the care and upkeep necessary to ensure a long-term, viable and sustainable future for the building as well as maintaining the significance of the built fabric and aesthetic value of the site. Furthermore, regular, high quality maintenance will reduce the frequency of reactive repair that results from neglect – particularly in unused, underused, unseen or difficult to access areas. Maintenance is best carried out as a series of planned operations on a cyclical programme.

Some reactive maintenance will be inevitable. However, a lack of proactive maintenance will result in ad hoc and repair works which will almost certainly be more expensive than planned maintenance and are often required on an emergency basis. This puts pressures on budgets.

The ability to properly carry out preventative maintenance is based on an understanding of current condition, making the completion of regular condition surveys necessary. The continuous update of condition surveys will ensure that the Property Section has the latest information about built fabric, enabling any significant changes to be recognised in good time, monitored and acted upon as soon as is necessary.

The creation of a planned maintenance programme will also allow for the completion of works within the most appropriate times and this is vital for the smooth-running of the site as regards the multi-functional use of the building.

5.4.2 LIKE-FOR-LIKE REPAIR

The term 'like-for-like repair' has been mentioned at numerous points within the CMP and is one of the key principles of good practice conservation. Generally, this methodology is based on making minor repairs using the same materials and techniques as the existing element to be repaired.

Careful thought needs to be given to the precise way in which the repairs are carried out, and the materials used. If the details of the works are appropriate then Authority approval is more likely to be granted, but it may not be needed at all – since a repair using materials virtually identical to those used in the original structure and carried out to the same design can scarcely be said to affect its character. For example:

- Damaged mortar joints would be scraped out and replaced with lime mortar.
- Very minor damaged stone work will be repaired using a plastic stone repair of hydraulic lime and stone dust (stone dust to match exact colour of original. Trials might be appropriate).

- More significant damage to stonework will be repaired by cutting out and piecing in new stone – the new stone being carefully selected to match the surrounding stone in colour and texture.
- Where bigger elements of stone must be replaced care will be taken to select appropriate stone, to accurately reproduce the moulding details and the dressing of the stone.
- Areas of paving that need replacing should be replaced by sourcing the same flagstones as existing.
- Very tiny cracks in stone work will be repaired using an epoxy resin cement.
- Where repairs to decorative features are required, the advice of a specialist conservator should be sought and repairs should be carried out by an expert.

Where redecoration is completed new finishes will match the original where possible. Where materials are no longer available or safe (such as lead based paint) care will be taken to choose an appropriate material to match the colour and texture of the original.

The exception to this, of course, is where previous repairs have been carried out inappropriately and are either not in keeping with the overall character of the site or are intrusive to its significance. Examples might include the use of cement, concrete and plastic repairs that are not matching the existing stone. In these cases, where further repair might be necessary, steps should be taken to reverse the inappropriate repair and instigate repairs which are much more in keeping with the original construction. This is also the case with windows and with roof coverings and where modern interventions have taken place, sensitive replacements should be sought.

SECTION SIX:

ISSUES, RECOMMENDATIONS AND ACTIONS

6.1 OVERVIEW

The Broadway Theatre and Council Offices are in generally good cosmetic condition. There are a number of broad concerns however regarding the management, maintenance and conservation of the building, many of which have to do with its age, lack of capital investment and are due to the difficulties inherent in caring for a large, public building. Of particular concern are the services which are outmoded and out dated and relatedly, there is concern about the long-term integrity of the roof covering.

It is important to identify the role the Theatre has in the wider regeneration of the area that is proposed as part of the Catford Regeneration project. The pedestrianisation of the Catford Broadway area into a semi-pedestrianised zone has already made a significant difference to the manner in which people approach and use the public realm around the building and has enlivened the elevations of the building on that side.

Managerially, the site has a number of issues with the range of different user groups and the forums by which they communicate with one another and there are concerns that this is having a

detrimental impact on the building. It is envisaged that wider changes to the Catford area as part of the regeneration programme will continue to alter the setting of the listed building and in part will help to define the manner in which it interacts with and is part of the townscape. It is important to consider all the following issues with regard to the regeneration project and where it is particularly pertinent to relate it to certain issues and recommendations, this section has done so.

The following section provides an assessment of the issues that are currently facing the site, as well as potential opportunities for change, development, enhancement of Significance and the mitigation of future expenditure. At the heart of outlining these issues and opportunities is the retention of significance and the long-term sustainability of the building and the underlying principal that prevention of any large-scale capital works can be best avoided by a well-delivered and ongoing cycle of maintenance and repair. The Broadway Theatre is an important, highly visible asset and is a much-valued building by a large number of people in the community, this section aims to address how it can best be maintained for future generations.

Key topics relating specifically to the running of the building have been assessed, with the relevant issues outlined, recommendations for improvement provided along with specific actions. In all cases, the recommendations and actions outlined here should be considered within the context of the Conservation Framework outlined in Section 5.

In the final issue of the CMP, all actions will be colour coded in order of priority under the following key:

Short Term	(0-3 months)
Medium Term	(1-2 years)
Long Term	(3-5 years)

Feedback from the client team on the final draft will help inform the priority order.

Recommendations and Actions for Broadway Theatre are set out under the following headings:

- 01 Site Management
- 02 Use
- 03 Visitor Experience
- 04 Funding
- 05 Theatre Operations (Back of House)
- 06 Universal Access
- 07 Signage and Interpretation
- 08 Building Services
- 09 Maintenance and Repair
- 10 Public Realm

ISSUES, RECOMMENDATIONS AND ACTIONS

6.2 SITE MANAGEMENT

General

The building is managed by Lewisham Council but various spaces within it are run by a number of different entities including the café, which rent space from Lewisham Council on contract.

Overall, this works well, with the building continuing to perform the variety of community and council functions it was designed for. The differing user groups reflect a wide section of the community and means that the building, specifically the Theatre, remains at the hub of community life. However, there are issues concerning the relationships between some of the leases and the council and there is a disconnect between the management of the Theatre spaces and Council Offices meaning that there is an overall lack of cohesion in the management of the building and in the flexible use of spaces. There are opportunities to maximise revenue for the council from the building, but this relies on a clear business plan and associated management strategy to carry it out. These issues have been addressed in the following table. Following the workshop discussions with the management teams of other, similar sites, it is also clear that a continued relationship and dialogue with other venues would be of long-term benefit to the Broadway Theatre.

The following relevant conservation principles are given below.

Issues	Recommendations	Actions
Different sections of the building have distinct management teams leading to potential conflicts of interest.	To unify the management strategy for the building so that decision-making is transparent and conflict is mitigated or avoided through a holistic vision for the site.	<ul style="list-style-type: none"> Lewisham to define an overall management strategy for the building and define clearly the roles of those with overall and delegated responsibility.
Under realisation of opportunities for income generation from a variety of spaces within the building.	A unified business plan for the Broadway Theatre to be prepared that identifies the qualities of the asset based on the understanding provided in the CMP and seeks opportunities for new users of the spaces, both permanent and temporary.	<ul style="list-style-type: none"> To look at new ways to utilise the under used spaces in both parts of the building and look at ways of attracting new commercial opportunities to each.
Under utilisation of external relationship with other, similar sites and neighbouring businesses.	To maintain existing and forge new relationships with other management teams from similar sites.	<ul style="list-style-type: none"> For Lewisham to lead a forum on the future of the building that involves a wide variety of stakeholders, building on the group workshop held for the CMP.

CPI Lewisham Borough Council to formally adopt the policies in this CMP and that the CMP is used as a starting point for any future change to the building.

CP4 Commission a business plan to support the short and long term goals of the Theatre. This plan should consider markets, viability and income generation in particular.

CP7 Actively seek to broaden the range of cultural activities, concerts, exhibitions hosted by the Theatre, ensure that appropriate facilities are provided to enable such events to be well managed and resourced to ensure the sustainability of the Theatre as a cultural resource.

CPI0 To use the building and its heritage to promote the history of the area and the borough and use it as a focus for cultural and communal activity.

CPI1 To enhance the internal significance of the architecture wherever possible and restoring any areas that have been altered or adapted.

CPI2 To seek new ways to link the internal workings of the building to the wider cultural life of the borough.

CPI3 To explore new commercial opportunities that will support the enhancement and sustainability of the building.

ISSUES, RECOMMENDATIONS AND ACTIONS

6.3 USE

The Broadway Theatre continues to be used as an events venue. Predominantly the performances include stand-up comedy, small theatrical shows and musical performances. The building has also been used as a filming venue.

A smaller auditorium sits within the basement which is used as an additional performing and rehearsal space.

The theatre has a number of partnerships which help to drive the programme of events that take place in the two main spaces that it governs. In general, this works well, with a variety of user groups using the performance and rehearsal spaces. However, the main auditorium space is under used considering its size, grandeur and its long and illustrious history of performance throughout the twentieth century.

The Council Offices are predominantly in the employ of the council and a variety of user groups who rent space. There are opportunities for injecting flexibility in these spaces providing flexible office, storage, dressing room and communal spaces. Also refer to Section 6.6 for theatre specific use.

Issues	Recommendations	Actions
Theatre		
<p>The spaces within the building are not currently utilised sufficiently and do not generate a sustainable level of income to plough back into the building.</p>	<p>To improve the quality of the Theatre offer through a high quality, mixed program of performances and events and look at new ways of utilising the main space. To maintain the historic 'hall for hire' concept, but to aim at more artistic control over the output.</p>	<ul style="list-style-type: none"> To define a business plan for the Theatre that indicates the current strengths and targets potential user groups.
Council Offices		
<p>The spaces are well used for a variety of council functions but these are ad-hoc and not linked to the overall strategy for the use of the building, leading to disparity.</p>	<p>Define a holistic strategy for the future use of the council office spaces in line with the masterplan.</p>	<ul style="list-style-type: none"> Draw up an options assessment for the potential future uses, both public and council that the offices could be used for. Complete an audit of the current users and internal timetables of use.
<p>There are a variety of users of the spaces, some with very different spatial and support requirements. There is concern that this creates disconnect within the building and is impacting on the fabric itself.</p>	<p>Introduce flexible use into the spaces to improve inter connectivity between spaces in differing uses.</p>	<ul style="list-style-type: none"> Look to create some spaces that are flexible and allow for a wider variety of uses. Investigate through an Options Appraisal for the building.

ISSUES, RECOMMENDATIONS AND ACTIONS

The following relevant conservation principles are given below.

- CP3** Make the CMP available to any parties with a legitimate interest in the site, such as local and national statutory bodies and interest groups.
- CP4** Commission a business plan to support the short and long term goals of the Theatre. This plan should consider markets, viability and income generation in particular.
- CP7** Actively seek to broaden the range of cultural activities, concerts, exhibitions hosted by the Theatre, ensure that appropriate facilities are provided to enable such events to be well managed and resourced to ensure the sustainability of the Theatre as a cultural resource.
- CPI0** To use the building and its heritage to promote the history of the area and the borough and use it as a focus for cultural and communal activity.
- CPI2** To seek new ways to link the internal workings of the building to the wider cultural life of the borough.
- CPI3** To explore new commercial opportunities that will support the enhancement and sustainability of the building.

ISSUES, RECOMMENDATIONS AND ACTIONS

6.4 VISITOR EXPERIENCE

There are a range of issues related to visitor experience and these have a significant impact on the image of both the building and, by association, Lewisham Borough Council. Chiefly, these issues focus on the Theatre building as this is currently the publicly accessible part of the building, but there are also issues concerning the Council Offices in this regard. The overall impression of the architecture, design and décor, both inside and out, is the most significant element of the Theatre and plays a vital role in visitor experience, some of these issues relate to the routine maintenance of the building and others to the way in which the building is navigated. Overall, there is a perceived lack of civic ownership of the building and this is a major contributory factor to the impression taken away by visitors. The building is currently functioning in a variety of ways as was originally intended and this should be both celebrated and amplified in any attempts to improve the visitor experience to either part of the building.

Issues	Recommendations	Actions
Theatre		
The exterior fabric is tired and there are a number of issues related to cleanliness, broken windows and foliage that affect the aesthetic quality of the building and its appeal to visitors.	To renew the visual appearance and make it presentable to improve visitor experience from the public realm.	<ul style="list-style-type: none"> To repair, clean and declutter the exterior of the building.
The main Foyer stairwell leads to a large red curtain that hides the seating rake and supports the sound booth. The original intention of stepping into the large auditorium from the Foyer has been lost.	To look at re-organising the visitor circulation to the Auditorium.	<ul style="list-style-type: none"> Review through an Options Appraisal for the building.
The visitor experience is hampered by the lack of cohesive presentation within the arrival spaces and by a lack of permeability between the building and the public realm.	To reintroduce the historic sight line from the foyer into the main theatre. Streamline visual clutter in arrival spaces. Enhance permeability with public realm.	<ul style="list-style-type: none"> Consider visitor experience in any future development proposals for the site.
Council Offices		
Entrance could be perceived as unwelcoming and unclear.	To make the entrance more welcoming for visitors and to define ownership of the building by Lewisham.	<ul style="list-style-type: none"> Improve visibility of Lewisham ownership and re-redesign the entrance porch way to make more welcoming for visitors.
The council offices main entrance is next to the main entrance to the ground floor café and this impacts on the Visitor Experience and can be confusing for visitors.	To make the experience for the visitor more welcoming and celebrate the quality of this elevation of the listed building.	<ul style="list-style-type: none"> Review accessibility and entry points to the building as part of an Options Appraisal to explore opportunities for flexible use.
The ground floor windows appear unwelcoming and many are broken, leading to poor impressions of the building and the council.	To devise a permanent solution for the windows ahead of any future scheme to open the building up to The Broadway.	<ul style="list-style-type: none"> To employ a Conservation Architect to present an options appraisal for the ground floor window treatment.

ISSUES, RECOMMENDATIONS AND ACTIONS

The following relevant conservation principles are given below.

- CP3** Make the CMP available to any parties with a legitimate interest in the site, such as local and national statutory bodies and interest groups.
- CP7** Actively seek to broaden the range of cultural activities, concerts, exhibitions hosted by the Theatre, ensure that appropriate facilities are provided to enable such events to be well managed and resourced to ensure the sustainability of the Theatre as a cultural resource.
- CP8** To ensure universal accessibility to the Theatre and to improve access to all parts of the building wherever possible.
- CPI0** To use the building and its heritage to promote the history of the area and the borough and use it as a focus for cultural and communal activity.
- CPI2** To seek new ways to link the internal workings of the building to the wider cultural life of the borough.

ISSUES, RECOMMENDATIONS AND ACTIONS

6.5 FUNDING

Funding is a major issue for the council and under investment in the building is one of the predominant forces that has led to many of the issues that are described and addressed throughout this section. There are important issues concerning potential funding streams that relate to the wider regeneration of the area and all funding opportunities to improve the Theatre and its associated facilities must be properly integrated into any wider capital funding works in the surrounding area. Moreover, it is vital that the Theatre is placed at the centre of the regeneration proposals and that it be a driving force in the regeneration itself. To that end, inward investment in the building, particularly that which enhances its profile and integration with the community and public realm is considered to be crucial.

In addition to this, there are many other forms of public, charitable and private funding opportunities that exist for a wide variety of works and activities at the theatre and associated spaces.

Issues	Recommendations	Actions
Theatre		
That the theatre programme is underfunded and that the 'hall for hire' model is not sustainable without a more robust business model that encompasses the whole site.	To define a funding model in line with a robust business plan covering all aspects of the building.	<ul style="list-style-type: none"> • Explore the range of possibilities for commercial revenue through the business plan.
That the range of funding for the cultural aspects of the theatre is under explored.	To explore HLF funding opportunities for building fabric repairs and the regeneration of the cultural aspects of the site.	<ul style="list-style-type: none"> • Engage a funding consultant to explore the range of possibilities for revenue. Make initial enquiries with the HLF and the Theatres Trust.
Explore options for potential funding with the Theatres Trust		
Council Offices		
That commercial opportunities for the office spaces are not fully explored. Under used spaces have revenue potential.	To explore new commercial opportunities for these spaces – both permanent and temporary. This offer could be enhanced through the provision of more flexible space across the building and enhanced interaction with the public realm.	<ul style="list-style-type: none"> • Review the commercial viability of the office accommodation and spaces on the ground floor through the business plan. • Review existing commercial leases across the building and ensure they remain the 'best fit'. • Look to maximise under used spaces across the building, through flexible revenue generating use.

ISSUES, RECOMMENDATIONS AND ACTIONS

The following relevant conservation principles are given below.

- CP3** Make the CMP available to any parties with a legitimate interest in the site, such as local and national statutory bodies and interest groups.
- CP4** Commission a business plan to support the short and long term goals of the Theatre. This plan should consider markets, viability and income generation in particular.
- CPI0** To use the building and its heritage to promote the history of the area and the borough and use it as a focus for cultural and communal activity.
- CPI2** To seek new ways to link the internal workings of the building to the wider cultural life of the borough.
- CPI3** To explore new commercial opportunities that will support the enhancement and sustainability of the building.

ISSUES, RECOMMENDATIONS AND ACTIONS

6.6 THEATRE OPERATION BACK OF HOUSE

The current theatre operations are seen largely as adequate in the short-term, but many of the technical services that relate to the quality of the performances and the adaptability of the performance space are seen as unsustainable in the long-term or are in need of investment.

In addition, there are concerns that the back of house rooms, including the dressing rooms, get-in spaces for the scenery and actors are not sustainable in the long-term without significant improvement or re-modelling.

Specific recommendations for the improvements of technical services beyond how they impact on building fabric lie beyond the scope of this document. This is particularly true for sound design, theatre acoustics, stage lighting and all mechanics associated with the fly system for example.

Issues

Current audio system is inadequate for the needs of the theatre.

Dressing rooms are inadequate and are cosmetically dated and in need of refurbishment.

Get in for theatre, scenery, storage and acting staff inadequate.

Lighting system inadequate for larger performances.

Recommendations

Replace or seek funding to replace with a system designed to have minimal impact on the building. The significance of the listed building should be a key consideration in the integration of any future audio systems.

Refurbish dressing room spaces and back of house facilities in line with wider upgrade of back of house services. Introduce flexibility to these spaces to allow their use outside performance times.

To improve get-in to theatre as part of the wider masterplan for Catford. Internally investigate through an Options Appraisal.

Ensure any replacement systems are designed to have minimal impact on the building fabric.

Actions

- Engage the services of theatre acoustics professional to assess the requirements in line with the theatre's performance aspirations.
 - Ensure any proposals for change respect the significance levels outline in this CMP and are discussed with the conservation officer and relevant consents achieved.
-
- Seek advice for funding for refurbishment of back of house facilities.
 - Look into options for alternative use.
-
- Engage the services of a conservation architect to assess new potential routes for get in as part of an Options Appraisal.
 - Undertake a review of storage requirements across the theatre and accessibility to those areas
-
- Engage the services of a lighting specialist to assess the requirements in line with the theatre's performance aspirations.
 - Ensure any proposals for change respect the significance levels outlined in this CMP and are discussed with the borough conservation officer and relevant consents are achieved.
-

ISSUES, RECOMMENDATIONS AND ACTIONS

The following relevant conservation principles are given below.

- CP5** Regularly review, and if necessary, update health and safety and risk management strategies.
- CP6** Ensure the appropriate statutory consents are applied for relating to any development proposals for the Theatre.
- CP7** Actively seek to broaden the range of cultural activities, concerts, exhibitions hosted by the Theatre, ensure that appropriate facilities are provided to enable such events to be well managed and resourced to ensure the sustainability of the Theatre as a cultural resource.
- CP8** To ensure universal accessibility to the Theatre and to improve access to all parts of the building wherever possible.
- CPI1** To enhance the internal significance of the architecture wherever possible and restoring any areas that have been altered or adapted.
- CPI3** To explore new commercial opportunities that will support the enhancement and sustainability of the building.
- CPI4** To ensure that architectural repairs and works to the listed building are carried out by conservation architects with a track record of caring for listed buildings.

ISSUES, RECOMMENDATIONS AND ACTIONS

6.7 UNIVERSAL ACCESS

Universal access to the building is a major issue and presents a number of specific challenges for the building. There is currently no lift access on the theatre side of the building on either the front or the back of house and this causes issues for access for both visitors, performers and staff impacting the flexibility of the building. On the Council offices side of the building, there are issues with the size of the current lift in the existing historic stairwell core. Regardless of the proposals that arise from the masterplan and considering the potential uses for both the theatre and the offices, separate universal access to both sides of the building should be seen as a priority in any new developments and will help give flexibility to the potential usability of the listed building. Access to theatres, particularly those in historic buildings is a particular focus of the Theatres Trust and consultation with them regarding the issue and potential funding that may be available to assist is an important consideration. In the current year 2018, the trust have a specific funding stream to assist with access issues in historic theatres.

The following relevant conservation principles are given below.

- CP7** Actively seek to broaden the range of cultural activities, concerts, exhibitions hosted by the Theatre, ensure that appropriate facilities are provided to enable such events to be well managed and resourced to ensure the sustainability of the Theatre as a cultural resource.
- CP8** To ensure universal accessibility to the Theatre and to improve access to all parts of the building wherever possible.
- CPII** To enhance the internal significance of the architecture wherever possible and restoring any areas that have been altered or adapted.

Issues	Recommendations	Actions
Theatre		
There is currently no level access from the street to the theatre at either front or back of house entrances.	To install a permanent solution to achieve universal access at front and back of house to allow for visitor and performer access.	<ul style="list-style-type: none"> • To engage the Theatres Trust regarding the issues of level access at the theatre. • To explore opportunities for enhanced access through an Options Appraisal for the site.
No lift access in the theatre.	To include the provision of a lift as a priority in any major works programme.	<ul style="list-style-type: none"> • Ensure the location of the lift is proposed with a full understanding of the significance of the building as set out in the CMP.
Council Offices		
The current lift is not suitable for universal access.	To include the provision of a lift as a priority in any major works to the Broadway Theatre.	<ul style="list-style-type: none"> • Prioritise lift improvements in any future work programmes to improve accessibility to and the flexibility of the building.

ISSUES, RECOMMENDATIONS AND ACTIONS

6.8 SIGNAGE AND INTERPRETATION

Signage and wayfinding, both inside and outside the building is currently impacting on the visitor experience. Some of these issues therefore overlap into the issues and recommendations for that section. There are also, however, a number of wider issues where the wayfinding and signage from the public realm could be improved and would assist the future development of the building as regards the master planning of the wider site and in promoting and celebrating its status as a listed building and as a community asset. In addition, there is an issue with the current signage imparting a sense of ownership from the council.

There are also concerns about the visibility and effectiveness of the external signage for the theatre itself in drawing the local community in.

The following relevant conservation principles are given below.

- CP6** Ensure the appropriate statutory consents are applied for relating to any development proposals for the Theatre.
- CP8** To ensure universal accessibility to the Theatre and to improve access to all parts of the building wherever possible.
- CP9** To maintain the listed building in line with the statutory legislation governing the stewardship of listed buildings.
- CPI2** To seek new ways to link the internal workings of the building to the wider cultural life of the borough.
- CPI4** To ensure that architectural repairs and works to the listed building are carried out by conservation architects with a track record of caring for listed buildings.

Issues	Recommendations	Actions
Theatre		
Poor quality mock-Art Deco signage is currently in position throughout the theatre.	Renew internal signage and wayfinding as part of the overall representation of the site.	<ul style="list-style-type: none"> • Generally declutter key areas, remove poor quality later additions and look to use existing original signage and augment with modern signage.
Poor quality signage is leading to a lack of clarity about the entrances and exits, and key entrances into and around the building.	To improve the wayfinding and clarity of signage inside and out.	<ul style="list-style-type: none"> • Consider new signage as part of a re-brand of the building with a clear identity.
Under use of external billboards.	Renew the billboard and signage provision across the site for opportunities to rebrand in a way that is appropriate to the aesthetic quality of the Theatre.	<ul style="list-style-type: none"> • Look at alternative billboard options which might include electronic solutions that are sympathetic to the historic building fabric. • Declutter key areas to enhance visibility of key signage and interpretation.
Cluttered mix of signage, posters, memorabilia in entrance foyer.		
Council Offices		
The council offices are not visually identifiable as part of the council suite of buildings due to lack of clarity, wayfinding signage and branding.	To improve the signage in the public realm and at the entrances to impart a unity between the council offices and Laurence House and the New Town Hall, to enhance the council's association with the building.	<ul style="list-style-type: none"> • Design a new signage strategy that re-brands the building and imparts a sense of ownership and identity for the building.

ISSUES, RECOMMENDATIONS AND ACTIONS

6.9 BUILDING SERVICES

There is considerable concern that safety systems, are out-moded and need attention in the short term and this has implications for the future use of the building. These issues are addressed in the following section on Building Services.

Overall, the building is maintained and cared for under the governance of Lewisham Council's Maintenance Team, who manage the council's building stock – there is currently no resident caretaker or on-site maintenance staff. Much of the routine maintenance work is subcontracted to Kier. Any requests for minor repair or alterations are agreed upon by the regional office, while more substantial repairs and alterations need to be approved by Head Office. Currently, there is a backlog of maintenance for the services within the building. Responsibilities are shared between the Council's Maintenance Team and Kier.

The electrical systems are separate for the Theatre and the Council Offices, though the plumbing and heating systems are controlled by boilers that are shared. The fire system is wireless and needs batteries replaced every three years. There are issues with the water system for both buildings, particularly during peak usage, such as during performances.

The current CCTV system is not seen as adequate. The new premises licence (2017) requires additional CCTV provision to be installed throughout. The café area has, in particular been subject to a number of break-ins since opening in early 2017.

Although there have not been any major incidents or break-ins, the risk of the latter is considerably increased if the building appears unkempt or not looked after. To this end, the broken windows at ground floor level on the Broadway elevation are seen as a security as well as a cosmetic issue and have been addressed here.

Issues	Recommendations	Actions
Theatre and Council Offices		
Plumbing System is out-moded and cannot cope with demand in peak times.	Design replacement plumbing services with as minimal impact on historic fabric as possible, use opportunity to enhance the aesthetic quality of the building through the replacement of existing unsympathetic washroom facilities.	<ul style="list-style-type: none"> Seek funding and expertise to assess and modernise the buildings historic plumbing in line with the significance of the building.
Inadequate CCTV and fire prevention systems.	Consider upgrade/installation of any new systems in the context of impact on historic building fabric.	<ul style="list-style-type: none"> Renew existing systems and identify alternative in consultation with the significance ratings set out in this CMP, specialist service consultants and heritage consultant/conservation officer.
Broken windows at ground floor level look unsightly and raise the risk of further damage and security breaches which could harm the listed building.	Fix windows to ensure security of building balanced against the aesthetic integrity of the building.	<ul style="list-style-type: none"> Engage architect to set out designs. Assess impact of proposals against the significance of the listed building and discuss necessity for Listed Building Consent with the borough conservation officer.

ISSUES, RECOMMENDATIONS AND ACTIONS

The following relevant conservation principles are given below.

- CPI** Lewisham Borough Council to formally adopt the policies in this CMP and that the CMP is used as a starting point for any future change to the building.
- CP2** Review the CMP on a five-year cycle or when major alteration or change is proposed.
- CP5** Regularly review, and if necessary, update health and safety and risk management strategies.
- CP6** Ensure the appropriate statutory consents are applied for relating to any development proposals for the Theatre.
- CP9** To maintain the listed building in line with the statutory legislation governing the stewardship of listed buildings.
- CPII** To enhance the internal significance of the architecture wherever possible and restoring any areas that have been altered or adapted.
- CPI4** To ensure that architectural repairs and works to the listed building are carried out by conservation architects with a track record of caring for listed buildings.

ISSUES, RECOMMENDATIONS AND ACTIONS

6.10 MAINTENANCE AND REPAIR

The building is generally in a fair state and is not at risk at present from any major structural issues, however, there is a considerable amount of cosmetic work, cleaning and general repair that could be done to improve the appearance and function of the building. These actions relate pertinently to the Visitor Experience section and many of the issues described below are having an impact on the manner in which the building is perceived as part of the public realm, the wider townscape and as a flagship building in the council's care.

Of primary concern is the level of water ingress into the building through the roof and this has been identified as an important focus for immediate or short-term work through discussions with the current maintenance teams. That water is finding its way into some of the interior spaces in the Theatre and is evidenced by staining and flaking that is visible in a number of locations. On the exterior of the building, a general lack of upkeep and cleaning is making the building look untidy.

Issues

Ongoing impact of piecemeal routine repair.

Water ingress into numerous areas in the building.

Vegetation growing on the exterior elevations of the building and blocking up gutters.

Impact of degraded aesthetic quality.

Recommendations

Consider the preparation of a Management and Maintenance Plan to establish a rota for cyclical repairs.

To prioritise repairs to the roof to mitigate long-term damage to the building fabric.

To remove the vegetation and make sure the gutters are clear.

To clean the stonework on the exterior of the building.

To declutter exterior and interior through decoration and rationalisation of signage.

Actions

- Commission a Management and Maintenance Plan from a conservation architect.
 - Ensure only routine maintenance that doesn't directly change the building fabric is contained within the Management and Maintenance Plan. Any 'repair' that involves loss/change of fabric is likely to require Listed Building Consent.
 - Make immediate repairs to the roof to limit further deterioration. Engage with conservation officer to establish the need for Listed Building Consent..
 - Carefully remove vegetation.
 - Implement a cyclical programme of maintenance through a Management and Maintenance Plan
 - Engage a conservation specialist to advise on the need and type of any future stone cleaning works. Look to incorporate such works into any future programmes of work at the theatre
-

ISSUES, RECOMMENDATIONS AND ACTIONS

The following relevant conservation principles are given below.

- CPI** Lewisham Borough Council to formally adopt the policies in this CMP and that the CMP is used as a starting point for any future change to the building.
- CP2** Review the CMP on a five-year cycle or when major alteration or change is proposed.
- CP6** Ensure the appropriate statutory consents are applied for relating to any development proposals for the Theatre.
- CP9** To maintain the listed building in line with the statutory legislation governing the stewardship of listed buildings.
- CPII** To enhance the internal significance of the architecture wherever possible and restoring any areas that have been altered or adapted.
- CPI4** To ensure that architectural repairs and works to the listed building are carried out by conservation architects with a track record of caring for listed buildings.

ISSUES, RECOMMENDATIONS AND ACTIONS

6.11 PUBLIC REALM

The public realm around the Broadway Theatre currently presents the building with a number of interrelated issues. Of primary importance is the relationship of the building to the surrounding townscape and the importance of the building to the immediate and indeed the wider environs of Catford. This importance has been outlined and analysed in the Views section. Improvements to the setting and connectivity to the surrounding streetscape have potentially vital consequences for the future viability and vitality of the listed building. They impact on its overall appearance, reflect its value and significance and can be used to improve public perception and visitor experience.

The semi-pedestrianisation of the Broadway and the provision of the market on that side, can be said to have improved the immediate setting of the 'rear' of the building, however, this is not the public face of the building and to that end, the Theatre currently presents a more 'back of house' feel to the Broadway. Any alterations to the public realm arising from the masterplan work therefore, must address in detail the relationship between the building and the public realm and this should be approached holistically, to ensure opportunities that have the potential to greatly benefit the building, are not lost or overlooked

The following relevant conservation principles are given below.

CP6 Ensure the appropriate statutory consents are applied for relating to any development proposals for the Theatre.

CPI2 To seek new ways to link the internal workings of the building to the wider cultural life of the borough.

Issues

That the current relationship between the street and the theatre entrance is not conducive to a sense of arrival.

That there is a considerable amount of visual clutter in the immediate and surrounding townscape that detracts from the listed building.

The rear of the building, which fronts the main area of public realm to Broadway is unwelcoming.

Poor visual quality of rear yard and connectivity with the townscape.

Recommendations

To improve the public space to the front of the theatre, encourage public dwell spots.

Remove clutter where possible and improve the setting of the listed building.

Seek to 'open -up' the building on the Broadway side to enliven the street frontage and make the building and its services more accessible and public.

Look to open up connectivity between The Broadway and Catford Road through the rear courtyard using the opportunity to improve the visual quality of the courtyard and access into the theatre and the adjacent council offices.

Actions

- Address as part of any brief for improvements to the public realm to the front of the theatre.
- Address as part of any brief for improvements to the public realm around the theatre as part of the masterplan.
- Address as part of any brief for improvements to the public realm around the theatre as part of the masterplan.
- Consider connectivity across the rear of the building through the Options Appraisal and any future masterplan for the site and adjacent council offices.

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APPENDIX A:

LIST DESCRIPTIONS

LISTING DESCRIPTION

LEWISHAM THEATRE AND DEPARTMENT OF ENVIRONMENTAL SERVICE

List entry number: 1253065

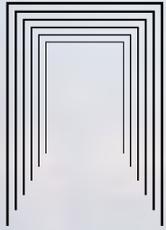
County: Greater London Authority

District: Lewisham, London Borough

Theatre and offices, built as concert hall and offices. Built in 1931-32 by Arthur John Hope of the firm of Bradshaw, Gass and Hope as a concert hall extension to the old Town Hall of 1874-5 by G Elkington, demolished in the 1960s. The building included offices and was originally intended for dancing and wrestling as well as concerts and minor theatricals. Curved stone building with hipped tiled roof with 2 stage domed octagonal cupola surmounted by weathervane. Four storeys. Third floor set back with triple arched windows divided by pilasters. Other floors have top opening casements with small panes (arched to second floor) divided by pilasters with reliefs of sea creatures. Central open pediment flanked by heraldic deers and bears (Lewisham crest) and stone flat canopy to ground floor. Theatre to left comprises central full-height curved bay with 3 tall arched windows with 9 smaller windows to 3rd floor divided by shields with heraldic beasts and 2 further bays on either side. Centre has flat canopy and double doors. Sides have two curved doorcases with central roundel. Rear entrance has blank wall with blank panel with griffins flanking shield and gargoyles below parapet. Interior of theatre has complete Art Deco interior. Staircases have metal handrails, panels with metal scrollwork and octagonal metal light fittings, Function Room has lattice panels and panelling, vaulted corridor with gilded ceiling apertures, Concert Hall has gothic style oak panelling and 4-centred surrounds to radiators. Auditorium has curved roof with coffered panels, giant round-headed arches, 10 original metal and glass lanterns, carved wooden gallery and curved proscenium arch flanked by panels surmounted by shields, flanked by heraldic beasts and metal scrollwork grilles. Original Compton organ with consoles.

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**THE BROADWAY
Theatre**



PURCELL

BROADWAY THEATRE, CATFORD

GAZETTEER

ISSUE 02: FINAL

MAY 2018



Jon Wright

On behalf of Purcell ©

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Issue 01

February 2018

Lewisham Borough Council

Issue 02

May 2018

Lewisham Borough Council

BROADWAY THEATRE, CATFORD: GAZETTEER

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SECTION ONE:

EXTERNAL: ELEVATIONS

Historic Development Phase	Original (Phase One)
Designation	Grade II
Significance	Very High
Historic Use	Concert Hall and Council Offices
Recent Use(s)	Theatre and Council Offices

DESCRIPTION

Street Facing Elevations

The exterior of the Broadway Theatre expresses a mixed language of neo-gothic elements with art-deco features.

The Broadway Theatre occupies the curved peninsula in between Catford Road and Catford Broadway and reflects the street layout in a curved stone façade fronting to the north, east and south. To the ground floor there are two entrances into the main body of the theatre building. To the east, the entrance comprises two timber double doors leading to the box office and staff offices with a modern, glazed automatic double door which leads to the Town Hall Chambers. The entrance is sheltered by a canopy decorated with a dentilled fascia. To the south side, the main concert hall entrance comprises four double doors which is sheltered by a flat, rounded canopy stretching over the pavement of Catford Road.

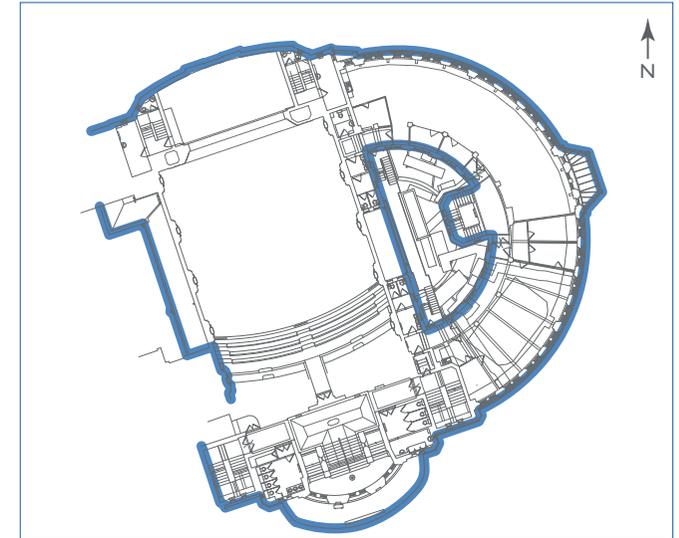
At street level the elevation expresses large timber-framed glazed openings which were achieved through the use of a steel structure. The expansive glazing allows for retail display windows and increased lux levels within the internal office spaces.

Above, the first and second storeys, the elevation is punctured with an arrangement of tall, slim window openings with neo-gothic ornamentation, in-between which, pilasters are decorated with carved motifs with references to sea creatures. The third storey is set back behind a parapet wall and expresses a repeated arrangement of three arched windows which are divided by pilasters and extends around the curve of the building. The central open pediment is flanked by heraldic deer and bears, echoing those found on the Lewisham Crest with the decorative carvings in between the first and second storeys of heraldic beasts and shields. The four-storeyed theatre building is mounted by a steeply pitched, tiled roof with a two-storeyed domed steeple with a weathervane above. To the south, an illuminated sign titled "The Broadway Theatre" reinforces the buildings identity and presence within the town centre. To the east, the main theatre entrance comprises two timber double doors leading to the box office and staff offices with a modern, glazed automatic double door which leads one to the Town Hall Chambers. The entrance is sheltered by a canopy decorated with a dentilled fascia.

To the south side, the entrance comprises of four double doors sheltered by a flat, rounded canopy stretching over the pavement of Catford Road which is also decorated with a dentilled fascia. The west elevation of the building abuts the east façade of the adjacent Civic Offices as such, the Broadway Theatre has a single curved elevation running south through east to north.

Internal Enclosed Areas

Elevations to the external face of the void in between the east curved portion and the western block also form part of the design. Semi-circular in form, the elevations express numerous window openings with a centrally placed rectangular lift shaft. The full extent of the façade is finished with glazed white bricks.



Existing east elevation of the Broadway Theatre

EXTERNAL: ELEVATIONS



Existing west elevation of the Broadway Theatre at high level joining the neighbouring Civic Suite to the left-hand side



Existing south elevation of the Broadway Theatre



Existing west elevation of the Broadway Theatre at ground level, adjoined to the neighbouring Civic Suite



Existing north elevation of the Broadway Theatre



Elevation of the internal semi-circular void of the Broadway Theatre

EXTERNAL: ELEVATIONS

Character Defining Architectural Features

- Curved east façade following the footprint of the Catford Broadway peninsula
- Carved motifs referring to the Lewisham crest and heraldic beasts and sea creatures
- Neo-gothic window arrangement with carved tracery to the arches
- Steeply pitched roof with two-storeyed domed steeple to the east
- White glazed bricks to the atrium elevations

Key Phases of Alteration

- The Broadway Theatre was completed in 1932
- The west elevation has changed since phase one of the construction when the original Town Hall was demolished and the adjoining Civic Suite was constructed in 1971

Significance

- Uniformity and legibility of the original scheme
- Historic and current communal value in Catford
- The façade can be viewed from numerous viewpoints within Catford and the steeple projects amongst the neighbouring buildings allowing it to be seen from a distance - prominence in streetscape
- Decorative, curved façades
- Stylistic references to the Town Hall which was demolished in the 1960s

Intrusive Features

- Visible flood lights mounted to external wall fabric
- Broken glass within window openings to ground level
- Missing glazing to west elevation at high level

Issues

- Access difficulties
- Security
- Evidence of vegetation growth at high level which should be addressed
- Limited integration with public realm

RELEVANT POLICIES AND RECOMMENDATIONS

CPI-CP6; CP8-CP9; CPI4

Refer issues, recommendations and actions section on:

- Visitor Experience
- Universal Access
- Signage and Interpretation
- Building Services
- Maintenance and Repair
- Public Realm

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SECTION ONE: EXTERNAL: ROOF

Historic Development Phase	Original (Phase One)
Designation	Grade II
Significance	High
Historic Use	Roof
Recent Use(s)	Roof

DESCRIPTION

The roof follows the semi-circular footprint of the Broadway Theatre building with a void to the centre. A large portion of the high-pitched roof is tiled and also includes opaque, glazed openings to the inner edge which allows light to filter into the council office and storage spaces below.

To the west and east of the roof, ventilation channels protrude between the point where the curved eastern portion meets the gabled western edge. To the east the roof is surmounted by a two-storeyed steeple and to the south an illuminated sign is mounted to the fabric which is framed by two carved motifs referencing the Lewisham crest.

Character Defining Architectural Features

- High, pitched roof
- Two-storeyed steeple
- Ventilation ducts
- Carved motifs

Key Phases of Alteration

- Remains as its original construction

Significance

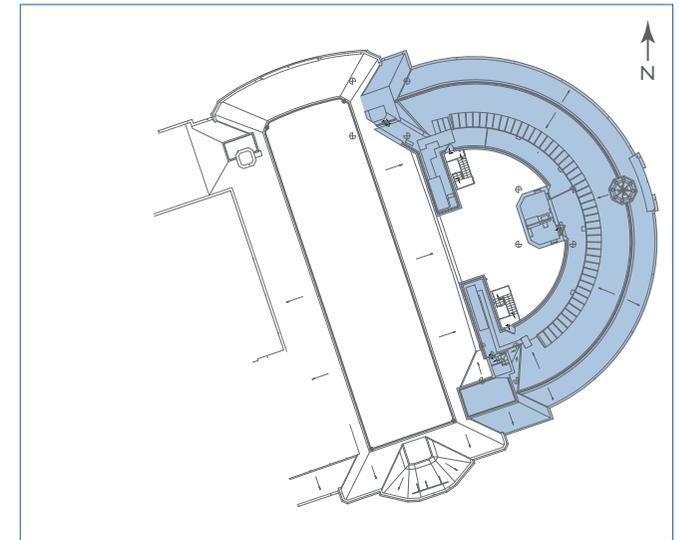
- The high pitch allows for the building to project amongst the surrounding buildings and forms a focal point within Catford
- The two-storeyed steeple reinforces the building's presence within the area and establishes its central axis

Intrusive Features

- The illuminated "Broadway Theatre" sign
- Vents and ductwork protruding through fabric and extending around at gutter level

Issues

- Vegetation growth at high level
- Untidy cables
- Ductwork protrudes through the internal face of the roof fabric which can be seen from the central void



RELEVANT POLICIES AND RECOMMENDATIONS

CPI–CP6; CP8–CP9; CPI4

Refer issues, recommendations and actions section on:

- Universal Access
- Signage and Interpretation
- Maintenance and Repair
- Public Realm

EXTERNAL: ROOF



Views across roof facing north-west



Views across roof facing south-west



Duct work protruding through the roof fabric



Views across roof facing south



Two-storeyed steeple to the east side of the roof

SECTION TWO: PUBLIC REALM

Historic Development Phase	N/A
Designation	Setting of Listed Building
Significance	Various
Historic Use	Public Spaces, Various
Recent Use(s)	Public Space

DESCRIPTION

The spaces around the Broadway Theatre perform a wide-range of functions as public spaces. To the immediate east of the building lies the A21 (North Circular) which hugs the building line heading south west – defining a narrow strip of pavement to the entire southern elevation of the building. To the north-east, the pedestrian area of Catford Broadway opens up to the west and defines the entire northern elevation of the building. The two elevations have, therefore, very different public realm settings.

It is from these areas primarily, that the Broadway Theatre is seen, appreciated, approached and accessed. The building is highly visible in the local streetscape and is a local landmark.



A view of the public realm on the eastern side of the Broadway Theatre, showing the A21 and the pedestrian access to the Broadway.



Pedestrian crossing in front of the Broadway Theatre southern elevation

PUBLIC REALM



The public realm to the south-east of the theatre, showing the variety of street furniture, signage and lights in the streetscape



The public realm to the south of the Theatre, showing Laurence House to the left and the A21 traffic flow heading west towards the stations at Catford.



The A21 as it curves round the building, defines its setting to the south and east



The south-east elevation of the theatre showing the narrow pavement and the cycle stands.



The entrance to the Broadway, showing the cycle stands, signage and market stands



The public realm to the west of the New Town Hall, showing the areas of pedestrianisation on the Broadway and the sparse planting

PUBLIC REALM

Character Defining Architectural Features

A21 North Circular

- Large busy main road with pavement to the north that runs around a portion of the east and the full extent of the southern elevation of the Broadway Theatre
- There are nearby pedestrian crossings to the south-east and south of the building that run to the other side of the A21. The ones at the apex of the bend where the road heads west are the primary crossings from the Broadway Theatre to Laurence House on the other side of the road
- The south east curve is fronted by a narrow section of pavement that contains a row of cycle stands

Key Phases of Alteration

- Pedestrianisation of the Broadway in 2014 for the market with associated sparse planting in the area to the west

Significance

- The setting of the Theatre plays an important role in showcasing its presence
- Prominent location respected by surrounding road system

Intrusive Features

- There are a wide range of surface treatments to the surrounding pavements
- There is an extent to which the surrounding streets detract from the setting of the Broadway Theatre with street furniture and excessive signage

Issues

- Lack of interpretation signage for the theatre
- Lack of permeability
- Poor appearance and under use of ground floor windows
- Closed appearance of the theatre – lack of interaction with the public realm
- Pedestrian access across road system
- Lack of dwell spots to appreciate buildings
- Mixed pedestrian and vehicular access to the Broadway
- Limited opportunities for close range views of the theatre

RELEVANT POLICIES AND RECOMMENDATIONS

CPI–CP3; CP6; CP8–CPI0; CPI3–I4

Refer issues, recommendations and actions section on:

- Universal Access
- Signage and Interpretation
- Maintenance and Repair
- Public Realm

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SECTION THREE: MAIN THEATRE SPACES: AUDITORIUM

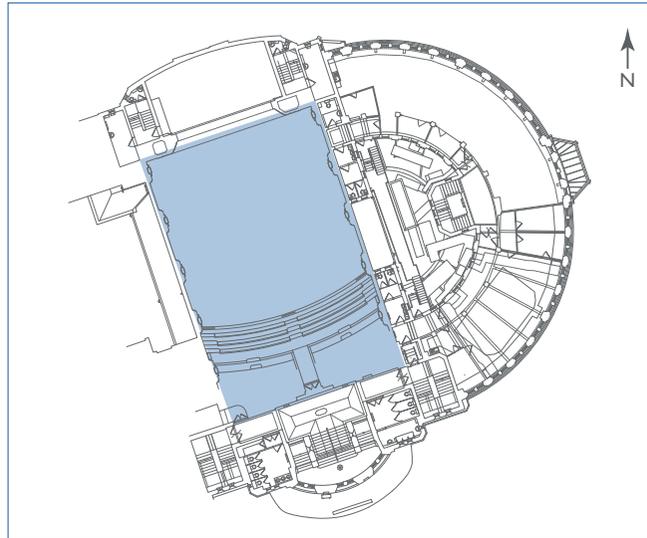
Historic Development Phase	Original with modern redecoration and seating (Phase One)
Designation	Grade II
Significance	Very High
Historic Use	Concert Hall
Recent Use(s)	Exhibition space, theatre performance, entertainment

DESCRIPTION

The auditorium is a large, open space with a high, curved ceiling vault. At lower level, the walls are lined with timber panelling. To either side of the room, there are five arched recesses which are divided by decorative pilasters which rise to the ceiling. They are terminated by heraldic crests. Numerous wall mounted light fittings are fixed in between and continue the frequented ornamentation with curved metal decoration to the lower stages.

To the northern end of the concert hall, the stage is framed by a proscenium arch flanked by panels surmounted by shields and is painted red, silver and gold. The auditorium has a curved roof with coffered panels, round-headed arches and has ten suspended metal and glass lanterns.

The raked concert hall seating spans the full width of the hall and descends to ground floor level, extending further than Hope's original seating arrangement. The floor fixed seats in front of the stage are removable which allows for a flexible use of space for either an increased audience capacity or increased performance area.



Concert Hall



Ceiling fixed light fittings within the concert hall

MAIN THEATRE SPACES: AUDITORIUM



Wall fixed lighting brackets



Decorative light fittings



Decorative ceiling lanterns



Non-original raked seating to the upper circle



Floor fixed, removable seating to ground floor

MAIN THEATRE SPACES: AUDITORIUM



Painted, carved timber motifs to wall fabric



Timber panelling to wall with inset radiators



Photograph taken on entry into the concert hall due to the raked seating arrangement

MAIN THEATRE SPACES: AUDITORIUM

Character Defining Architectural Features

- Open volume
- Art-deco decorative features
- Art-deco light fittings and lanterns
- Radiators inset into the wall fabric
- Timber moulded wall panelling
- Auditorium raked seating
- Proscenium arch

Key Phases of Alteration

- Concert hall footprint as 1930s, original phase
- Raked seating introduced in 1984
- Additional modern removable seating to the ground floor, floor fixed

Significance

- The principal space of the Broadway Theatre building
- Communal use within Catford
- Architectural detailing including art-deco elements

Intrusive Features

- Detrimental light fittings mounted to wall fabric, used for stage lighting
- Raked seating impacts on entrance experience from the main foyer
- Raked seating obstructs view of the upper circle balustrade
- Visible services

Issues

- Intrusive services
- Universal accessibility
- Loss of carved detail due to the multiple applications of paint to timber work
- Under use of space

RELEVANT POLICIES AND RECOMMENDATIONS

CPI–CPI4

Refer issues, recommendations and actions section on:

- Site Management
- Use
- Visitor Experience
- Funding
- Theatre Operation
- Universal Access
- Building Services
- Maintenance and Repair

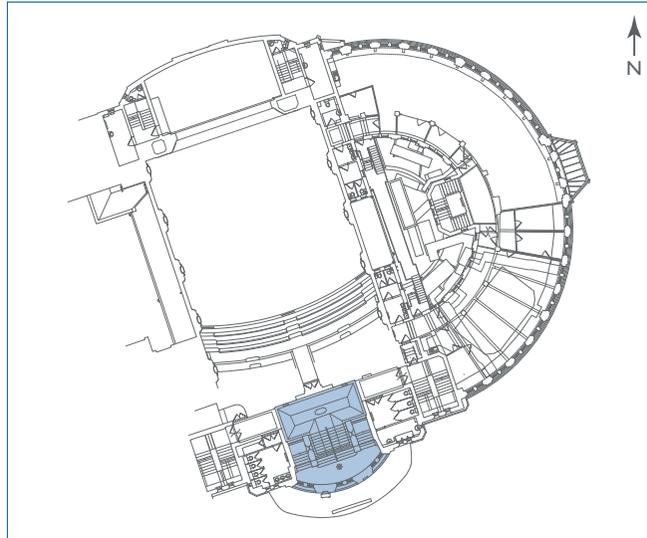
SECTION THREE: MAIN THEATRE SPACES: ENTRANCE FOYER

Historic Development Phase	Original with modern decoration (Phase One)
Designation	Grade II
Significance	High
Historic Use	Entrance Foyer
Recent Use(s)	Entrance Foyer

DESCRIPTION

The public enter the building through the vestibule doors from Rushey Green High Street and ascend up the central staircase which leads one up to the entrance foyer where a bar area, shop and toilet facilities are located.

The interior expresses a rich art-deco theme which is accentuated by the colour scheme and elaborate choice of light fittings, ironmongery and signage. The staircases are lined with metal handrails and possess finely detailed newel posts whilst the walls are decorated with art-deco inspired light fittings which are also reflected on the ceiling.



Entrance foyer looking east towards the vestibule doors



Vestibule entrance

MAIN THEATRE SPACES: ENTRANCE FOYER



View across the entrance foyer taken from vestibule doors



Wall fixed light fittings within the entrance foyer



Internal decorative metal work to the lower portion of the window openings



Art deco ceiling mounted light fittings



Lewisham crest mounted above the hall entrance within the foyer

MAIN THEATRE SPACES: ENTRANCE FOYER



The bar area to the south of the entrance foyer



Metal work within the staircase wall partition leading to the entrance foyer from the vestibule

MAIN THEATRE SPACES: ENTRANCE FOYER

Character Defining Architectural Features

- Art-deco wall fixed light fittings
- Metal handrails and wall partition detail
- Lewisham crest carving above the entrance to the concert hall
- Highly decorative cornice detail
- Stone-clad walls
- Double-height void
- Symmetrical staircase

Key Phases of Alteration

- Original layout of 1930's plan
- Carpet assumed to have been replaced since the building was opened as part of the 2001 refurbishment
- Modern paint scheme, signage and decoration

Significance

- Entrance foyer creates the first impression on entry to the building
- Ironmongery original to Hope's design
- Light fittings original to Hope's design
- Decorative details original to Hope's design
- Most representative of art-deco style in the building

Intrusive Features

- Multiple layers of paint applied to the cornice has caused loss of detail
- Modern floor finishes
- Signage
- Curtailed view into main auditorium

Issues

- Minor cracks appearing on the internal stone cladding

RELEVANT POLICIES AND RECOMMENDATIONS

CPI–CPI4

Refer issues, recommendations and actions section on:

- Use
- Visitor Experience
- Funding
- Universal Access
- Signage and Interpretation
- Building Services
- Maintenance and Repair
- Public Realm

SECTION THREE: MAIN THEATRE SPACES: BACK OF STAGE

Historic Development Phase	Predominately original layout with modern decoration (Phase One)
Designation	Grade II
Significance	High/Medium
Historic Use	Theatre-related spaces
Recent Use(s)	Theatre related spaces and storage

DESCRIPTION

The backstage areas include the rear of the stage itself, the technical areas and gantrys above which support the scenery and lighting rigs – these are supported on large steel I-Beam painted yellow. To the rear of the stage on either side are stairwells that link an array of dressing rooms arranged across three floors which are markedly different in character. Some of these rooms have associated toilet spaces. Many of the dressing room spaces are cosmetically tired but contain many original features like radiators, skirting and door furniture. At high level, the two staircases on either side are connected by a thin, narrow corridor that arcs on an east-west axis. This has no features other than a series of small pivot windows which run along the corridor.

Character Defining Architectural Features

- Curved mouldings in the stairwell
- The doors, door furniture and lettering on the dressing room doors
- Original radiators and some fixed furniture

Key Phases of Alteration

- There has been alteration to the spaces as a result of technical improvements to the theatre operations
- General modernisation of spaces

Significance

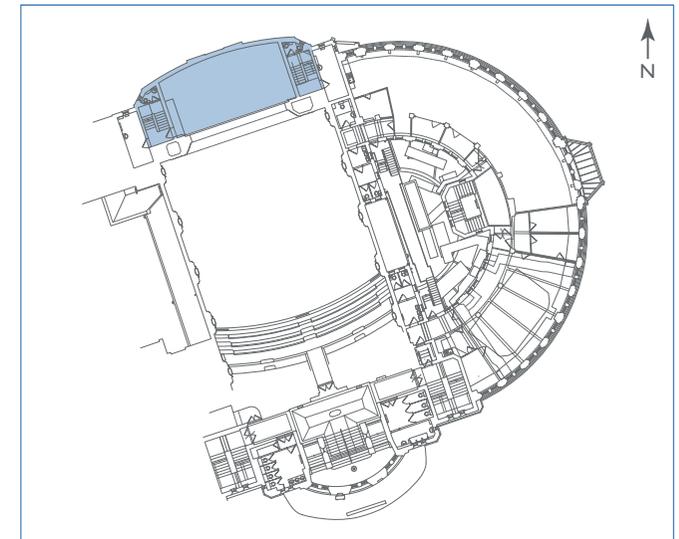
- Integral to operation and use of the theatre as a suite of spaces
- Continuation of historic use

Intrusive Features

- Signage
- Inserted modern facilities

Issues

- Deteriorating condition
- Under use during non-performance times (flexibility of use)



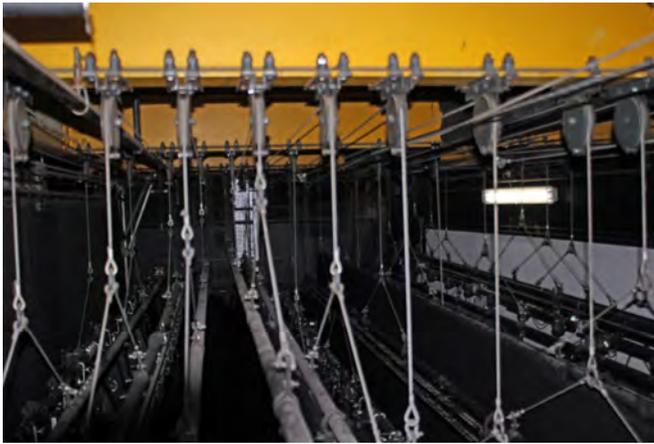
RELEVANT POLICIES AND RECOMMENDATIONS

CPI-CP4

Refer issues, recommendations and actions section on:

- Use
- Funding
- Theatre Operation back of house
- Universal Access
- Building Services
- Maintenance and Repair

MAIN THEATRE SPACES: BACK OF STAGE



The scenery hangers, suspended from the I-Beams



A view of a typical dressing room, showing modern paintwork and décor



Sample of lettering on dressing room door



The third floor corridor to the rear of the stage



One of the small pivot windows in the corridor on the third floor



One of the stairwell spaces linking the dressing rooms to the rear of the Stage

SECTION THREE: MAIN THEATRE SPACES: STUDIO

Historic Development Phase	Main space is original, but with many later additions and alterations to the decor and seating
Designation	Grade II
Significance	High
Historic Use	Conversion to studio space post-war
Recent Use(s)	Performance space

DESCRIPTION

The studio space occupies a large, open plan area in the Basement and links directly to the street via the main staircase and to a series of storage rooms, workshop areas and plant spaces in the basement. It is comprised of a large, open space that has a small section of raked seating on one side and adjacent, a lighting and sound booth.

Character Defining Architectural Features

- Large internal column that has been overclad, but is original
- Original doors and wooden panelling
- Parquet flooring

Key Phases of Alteration

- Conversion to studio space post-war

Significance

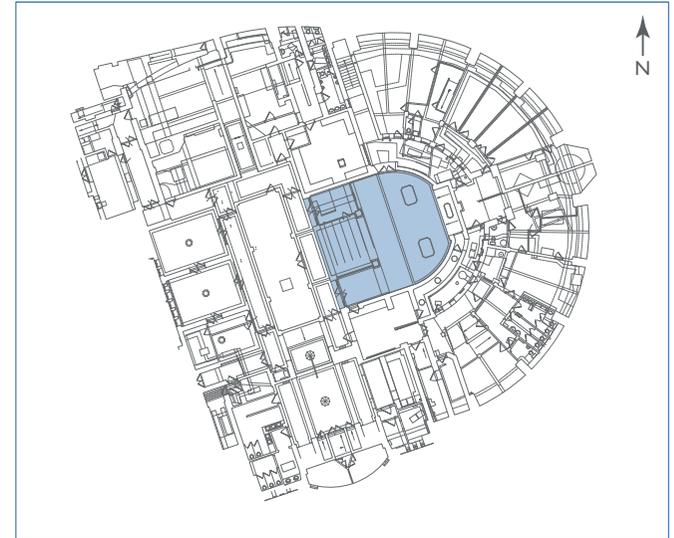
- Continuation of public use
- Historic link to the basement foyer area
- Ancillary to the main auditorium space

Intrusive Features

- The overcladding of the soffits, beams and column
- Later light fittings and strip lighting
- Mixed colour scheme and materiality
- Modern finishes

Issues

- Accessibility
- Lack of flexible use



RELEVANT POLICIES AND RECOMMENDATIONS

CPI-CP4

Refer issues, recommendations and actions section on:

- Use
- Funding
- Theatre Operation back of house
- Universal Access
- Building Services
- Maintenance and Repair

MAIN THEATRE SPACES: STUDIO



The seating in the studio, showing the later decorative features and sub-division



The sound booth in the studio



A general shot of the studio, showing the modern overcladding of the walls and soffits and the position of the south and lighting booth

SECTION FOUR: OFFICE SPACE: COUNCIL OFFICES

Historic Development Phase	Original with some repartitioning (Phase One)
Designation	Grade II
Significance	Medium
Historic Use	Council Offices
Recent Use(s)	Council Offices/Union Offices

DESCRIPTION

These spaces comprise a suite of rooms of various sizes that are arranged over three floors and which are currently in the employ of Lewisham Council and other associated bodies for a range of council activities, predominantly training and meetings. The rooms themselves are all accessed from the central stairwell and lift core.

Character Defining Architectural Features

- The distinctive downstand beams in all the council rooms that are historic and indicate the steel-framed construction of the building

Key Phases of Alteration

- Limited late twentieth century internal partitioning

Significance

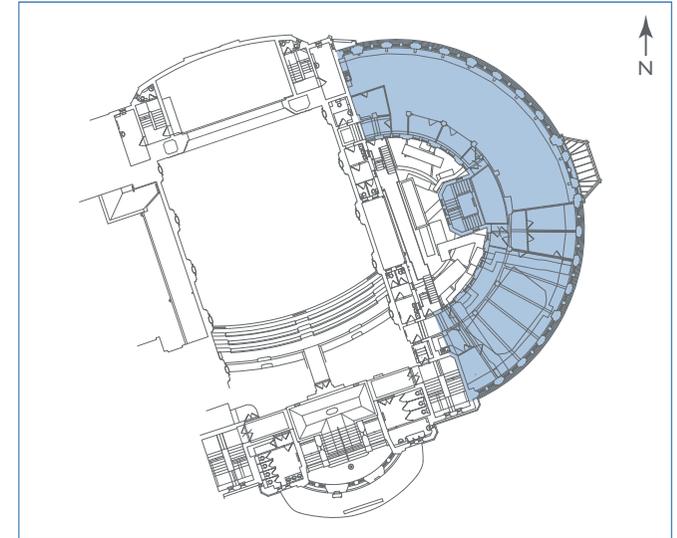
- Through association with historic and current council use

Intrusive Features

- Numerous sub-partitions on all floors
- Modern fit out that has obscured the historic fabric of the interior

Issues

- Accessibility
- Lack of flexible use



RELEVANT POLICIES AND RECOMMENDATIONS

CPI–CPI4

Refer issues, recommendations and actions section on:

- Site Management
- Use
- Funding
- Universal Access
- Building Services
- Maintenance and Repair

OFFICE SPACE: COUNCIL OFFICES



A corridor on the third floor



Close-up on the secondary glazing on the second floor



Typical office layout showing the downstands in the ceiling and the secondary glazing to the windows



An office space on the third floor showing the doors to the curving corridor

SECTION FOUR:

OFFICE SPACE: THEATRE-RELATED OFFICE SPACES INCLUDING BOX OFFICE

Historic Development Phase	Original phase one plan form with substantial internal alterations – including the front windows
Designation	Grade II
Significance	Medium
Historic Use	Retail/Offices
Recent Use(s)	Admin Office and Box Office

DESCRIPTION

The office space to the ground floor is under separate management from the council offices within the Council Chambers and is used by the Broadway Theatre administration team. Having previously been designed for open plan retail, the ground floor space was partitioned off in 2001 to create smaller office spaces dedicated to administration and the box office which has been divided itself to have a public and private section.

Character Defining Architectural Features

- Large glazed window openings to the ground floor façade with timber framing
- Curving exterior walls

Key Phases of Alteration

- Refurbishment to the ground floor office space carried out in 2001, which included introduction of modern partitions

Significance

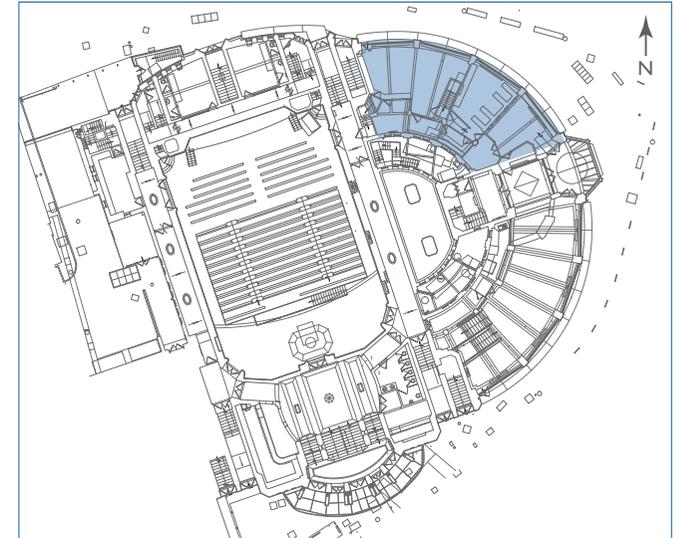
- Downstand beams indicate the steel construction which was a significant innovation in the 1930s
- Large glazing panels providing communal value to Catford with increased retail opportunity

Intrusive Features

- Modern partitions present an alternative layout to the original plan
- Modern lighting

Issues

- Broken glass to the window openings
- Obvious modern services and lighting



RELEVANT POLICIES AND RECOMMENDATIONS

CPI–CPI4

Refer issues, recommendations and actions section on:

- Site Management
- Use
- Funding
- Universal Access
- Building Services
- Maintenance and Repair

OFFICE SPACE: THEATRE-RELATED OFFICE SPACES INCLUDING BOX OFFICE



Administration office facing east



Administration office facing north



Staff side of the box office facing north



Staff side of the box office facing south

SECTION FIVE: CIRCULATION SPACES

Historic Development Phase	Phase one interiors with a high survival of original fittings and fixtures
Designation	Grade II
Significance	High
Historic Use	Circulation space
Recent Use(s)	Mostly circulation, some now used for storage

DESCRIPTION

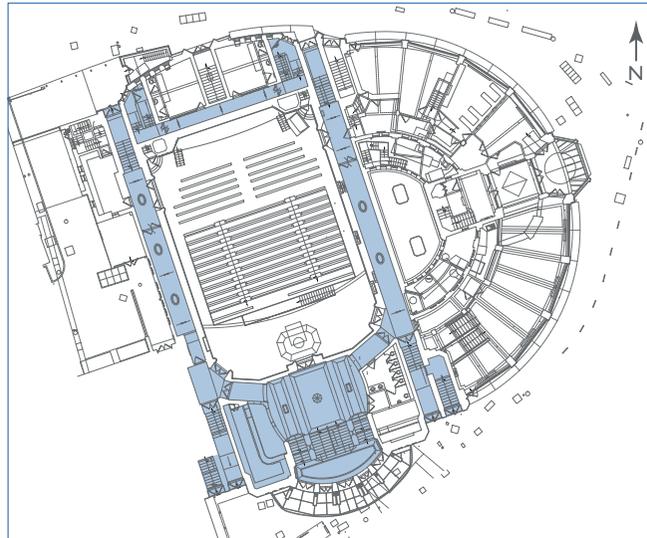
The floor plan to the eastern portion of the building is arranged around a central corridor, which follows the semi-circular line of the void formed within the centre of the theatre building. From this, numerous spaces branch off with multiple uses such as dressing rooms, rehearsal rooms and office spaces which accommodate the general administration of the theatre. To the west, the plan of the rectangular portion of the building is formed around a circulation space which wraps around the concert hall itself at ground level.

Front of House Corridors

The circulation spaces at front of house are highly decorative with moulded cornices and carved plaster surrounds to the ventilation hatches to the east and west corridors. The timber framed doors which are set within a moulded timber architrave express carved motifs to the corners of each glazed panel and are different from one another.

Back of House Corridors

The corridors which lead to the secondary fire escapes and back of house do not have the same level of decoration. In contrast, these corridors have a plain painted wall finish with a simple moulded detail at skirting and dado level, timber handrails and a worn painted concrete floor finish. The back of house circulation spaces are also in poorer condition compared to the front of house areas.



Deteriorated floor finish demonstrated in the back of house circulation space



Areas of peeling paint within damp, poorly ventilated areas of the building



Highly decorative cornices in the secondary circulation space within the Broadway Theatre building

CIRCULATION SPACES



Detail of the high decorative moulded cornice within the secondary circulation spaces



Moulded surround to the vent in the ceiling of the linear corridor to the east of the concert hall



Original timber doors within the circulation spaces with illuminated signs above



Service trays protruding through wall



Back of house circulation spaces poorly kept with damage to wall and floor fabric



Example of original double doors within circulation space

CIRCULATION SPACES



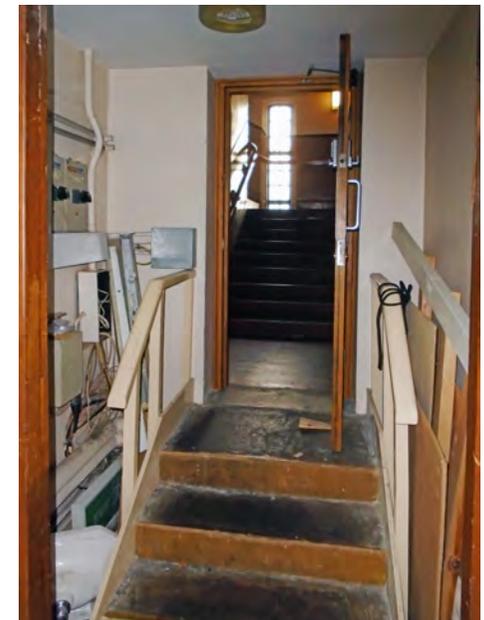
Linear corridor to the west of the concert hall is now being used as a storage area and is suffering from damp. The deterioration has caused for the paint finish to flake and detach, however, the moulded vent surround still remains intact.



Highly decorative corridor to the east of the concert hall



Example of non-original door within door opening



Example of poorly integrated access route

CIRCULATION SPACES

Character Defining Architectural Features

- Decorative cornice mouldings
- Decorative vent openings
- Art-deco style light fittings
- Timber-framed window and door openings with carved motifs
- Curve of central corridor

Key Phases of Alteration

- The circulation spaces remain largely unchanged from the original layout
- Modern redecoration and services

Significance

- The circulation spaces retain historic circulation around the building and are important connecting spaces providing both practical and processional functions
- The front of house corridors hold an aesthetic quality largely due to their retention of original decorative features

Intrusive Features

- Services protruding through wall partitions
- Poor quality and inconsistent signage
- Original doors have been removed in numerous door openings creating an inconsistency and reduction in legibility of the original design
- Poorly integrated steps

Issues

- Some circulation routes are now being used as storage space
- Deterioration to wall fabric is evident. Damp environments and leaking has caused areas of paint to peel
- Damage to walls and plasterwork from the 'get in' activity to the theatre
- Deteriorated floor finish in the back of house circulation spaces

RELEVANT POLICIES AND RECOMMENDATIONS

CPI-CPI4

Refer issues, recommendations and actions section on:

- Use
- Theatre Operation, back of house
- Universal Access
- Signage and Interpretation
- Building Services
- Maintenance and Repair

SECTION SIX: GROUND FLOOR CAFÉ

Historic Development Phase	Original, staircase inserted 2001
Designation	Grade II
Significance	Low
Historic Use	Retail
Recent Use(s)	Bar/Café

DESCRIPTION

The interior of the café has seen a substantial amount of cosmetic alteration to the to accommodate café use. The space comprises one large space that arcs round the north-east edge of the building at ground floor level only.

Character Defining Architectural Features

- Downstand beams expressing the steel framed construction
- Simple cornice detailing

Key Phases of Alteration

- Space was refurbished in 2001
- Modern decoration to space

Significance

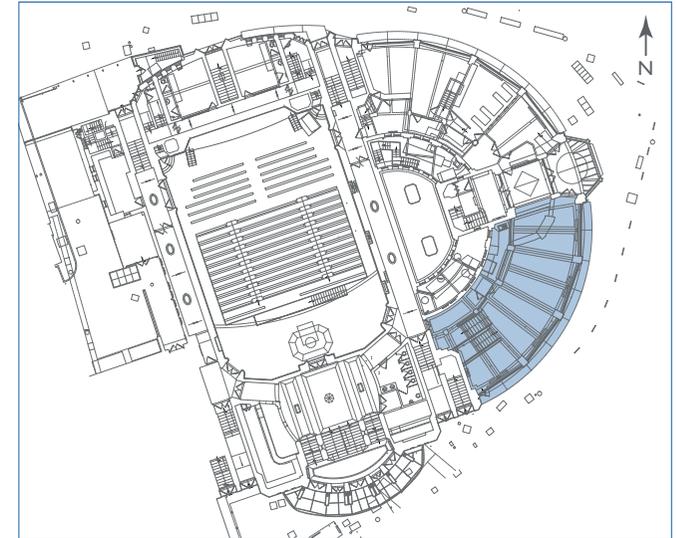
- Retains proportions of original design, however, modern mezzanine staircase has been installed within the space
- Prominent location with good street front interface, significance attached to historic and current public use

Intrusive Features

- Café fit out
- Current colour scheme
- Modern services

Issues

- Short term nature of lease



RELEVANT POLICIES AND RECOMMENDATIONS

CPI-CPI4

Refer issues, recommendations and actions section on:

- Site Management
- Use
- Visitor Experience
- Funding
- Universal Access
- Building Services
- Maintenance and Repair
- Public Realm

GROUND FLOOR CAFÉ



Café Interior



2001 staircase



Interior photograph of café



Photograph of the mezzanine level within café



Café viewed from the mezzanine level

SECTION SEVEN: TOILETS, PLANT AND STORAGE SPACES

Historic Development Phase	Original floor plan, modern fit out
Designation	Grade II
Significance	Low
Historic Use	Storage and plant, toilet facilities
Recent Use(s)	Storage and plant, toilet facilities

DESCRIPTION

The majority of plant and storage areas within the Broadway Theatre are located within the basement and, therefore, are out of public view. This includes areas for the storage of electrical and mechanical equipment and storage areas for the continuous maintenance and functioning of the building. There are a variety of different toilet spaces within the building. Off the foyer space on the ground floor, there are toilets with a modern fit-out, but in the back of house spaces and in the offices, there are a high proportion of historic toilets that contain original fixtures and fittings. Some of these include original pipework, sinks and terrazzo flooring.

Character Defining Architectural Features

- Low space ceiling heights
- Exposed brick walls
- Original washroom fit out

Key Phases of Alteration

- Stud partitions introduced to areas which divide the original proportions to create washroom cubicles

Significance

- Original wall fabric
- Modern stud partitions

Intrusive Features

- Modern stud partitions
- Modern plant equipment fixed to wall, floor and ceiling fabric

Issues

- The basement suffers from flooding during periods of heavy rainfall
- The equipment within the basement which operates the water and heating system is faulty
- Under rationalisation of storage spaces

RELEVANT POLICIES AND RECOMMENDATIONS

CPI–CP6; CP8–CP9; CPII; CPI4

Refer issues, recommendations and actions section on:

- Site Management
- Use
- Visitor Experience
- Universal Access
- Building Services
- Maintenance and Repair

TOILETS, PLANT AND STORAGE SPACES



Basement plant room



Basement electrical mechanical room



Typical modern toilet facility



An historic WC with original fittings on the third floor of the office wing



Male WC on the third floor showing original fixtures and fittings

**THE BROADWAY
Theatre**