Historic England

Culture and Entertainment Buildings

Listing Selection Guide

Summary

Historic England's twenty listing selection guides help to define which historic buildings are likely to meet the relevant tests for national designation and be included on the National Heritage List for England. Listing has been in place since 1947 and operates under the Planning (Listed Buildings and Conservation Areas) Act 1990. If a building is felt to meet the necessary standards, it is added to the List. This decision is taken by the Government's Department for Digital, Culture, Media and Sport (DCMS). These selection guides were originally produced by English Heritage in 2011: slightly revised versions are now being published by its successor body, Historic England.

Each guide falls into two halves. The first defines the types of structures included in it, before going on to give a brisk overview of their characteristics and how these developed through time, with notice of the main architects and representative examples of buildings. The second half of the guide sets out the particular tests in terms of its architectural or historic interest a building has to meet if it is to be listed. A select bibliography gives suggestions for further reading.

This guide looks at buildings and other structures provided to facilitate culture and entertainment of all types from the Middle Ages to the twentieth century. They include libraries, museums and galleries; cinemas, theatres and dance halls; zoos and seaside piers.

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Front cover

Tooting Granada (now the Gala Bingo Club), with its extraordinary interior of 1931 by Theodore Komisarjevsky. Listed Grade I.

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Introduction

This selection guide covers buildings erected for the arts, entertainment and cultural pursuits generally. Cinemas, museums, galleries, libraries, theatres, dance halls: the range is wide, from buildings of solemn intensity to others of fantasy and delight. What unites them are the factors of pleasure, escapism and self-improvement. Considerable architectural effect was often deployed, and those that have come down to us are among the most evocative reminders of past patterns of culture and leisure. Such buildings can be regarded with great attachment by the community, and their closure, alteration or demolition can prompt considerable concern. Designation will be warranted for those candidates that clearly possess special architectural or historic interest: this guide sets out the main factors that are borne in mind when undertaking assessments.

Inevitably, there are strong overlaps with other selection guides, especially Garden and Park Structures (including relocated elements, once exhibited at international exhibitions) and Sports and Recreation Buildings. Pubs, restaurants, clubs and masonic halls are considered under Commerce and Exchange Buildings, whilst university libraries are considered under Education. Recording studios appear in the Infrastructure: Utilities and Communication selection guide.

1 Historical Summary

1.1 Buildings for books and the visual arts

Libraries

There were very few public libraries before the mid-nineteenth century. Even private subscription libraries were rare, and have seldom left any evidence behind. Few could afford to build their own premises and many adapted pre-existing buildings (Fig 1). Bespoke examples, such as the Newcastle Literary and Philosophical Society's premises (by John Green, 1822-5; Grade II*) with its library and reading rooms, are exceptional. Many date from the later nineteenth century (for instance, the Grade II London Library of 1896-8 and the Grade II* North of England Mining and Mechanical Engineers' Institute, Newcastle upon Tyne, of 1869-72). Institutes for working men were focused on meeting halls but sometimes contained reading rooms. In some cases they were subsidised by retail space, as was the Mechanics' Institute, Swindon (1853-5; Grade II*) with its

Figure 1

The Public Library, Harpur Street, Bedford, Bedfordshire. Some of the earliest library buildings evolved from early learned societies. This elegant and modest Greek Revival building of 1834 was originally the Bedford Literary and Scientific Institution. Listed Grade II*.

Figure 2

Finding an appropriate architectural image for public libraries led architects to experiment in a variety of different styles. Here at one of the libraries funded by Andew Carnegie, Manchester's City Architect, Henry Price, clothed Didsbury library in a Gothic Revival dress in 1915. Listed Grade II.

integral shops and market. All such buildings combine architectural with historic interest, especially where they demonstrate the growth of a town's cultural aspirations.

An 1850 Act permitted local authorities to build libraries but only 125 were erected until Queen Victoria's Golden Jubilee of 1887 stimulated a flood of libraries dedicated as permanent memorials. A further Libraries Act in 1892 made it easier for urban authorities to raise funds, and thenceforth libraries were built in unprecedented numbers. Private benefactors funded libraries, such as Andrew Carnegie across the country (Fig 2) and John Passmore Edwards in London and Cornwall; other patrons endowed one or a small group of libraries that took their name. Some of these were sumptuous with much opportunity for educational display and were sometimes designed by major architects: the John Rylands Library in Manchester by Basil Champneys (opened in 1899) is a marvellous example of this, listed Grade I. More typical examples are the libraries built for Passmore Edwards in London and Cornwall by his architect Silvanus Trevail, such as the Grade II listed example in Plashet Grove, in the London Borough of Newham, of 1898-9.

In most early libraries the public did not have free access to the book stock but had to make their choices from a catalogue: the so-called 'closed access' system. Emphasis was given to the reading room, and to newspaper rooms where daily papers would be fixed on sloping benches, often requiring them to be read standing up. Large lending libraries with open-access shelves supervised from an issue desk placed near the door began only in the 1890s; several of the larger

Figure 3

One of England's greatest twentieth century libraries – Manchester's Central Library (1930-34) by E Vincent Harris, Listed Grade II*. This has undergone a major programme of modernisation in recent years.

ones such as the Grade II* listed Picton Library, Liverpool (1875-9), were influenced by the round reading room of the British Museum designed by Sydney Smirke in 1852-7 and listed Grade I. The Grade II* listed Manchester Central Reference Library of 1930-4 maintained this tradition into the twentieth century (Fig 3). This remains the basic plan of libraries today. However, many interiors have been modified to include more specialist facilities, such as a children's library (sometimes with a mural, popular in the 1930s and 1940s), or to take the greater range of resources now required in a library. Although the concept of the civic centre containing, amongst other functions, a library, is a development of the inter-war period, certain ambitious corporations united the functions of library, museum, art gallery, and sometimes schools of art (design) and science, into one elaborate building in the later nineteenth century. A good example survives at Cheltenham, of 1888-9 (listed Grade II; Fig 4).

Further waves of library building followed in the inter-war and post-war periods, when larger lending libraries were built with more specialist provision. This often involved the modification of earlier interiors, which are consequently rare. In the inter-war years most authorities adopted a stripped neo-Georgian style although there were exceptions such as the circular libraries in Leicester and Worksop, influenced by Gunnar Asplund's Stockholm Library, and those influenced by the Dutch modernist architect, Willem Dudok, such as the Grade II listed Kenton Library of 1939, in the London Borough of Harrow. The 1930s saw the real beginnings of the civic centre, the integration of public services into a single unit

or complex of buildings, so that a library may form part of an ensemble of civic buildings.

Two public libraries in London lay at the crux of the battle of the styles between classical and modern after the Second World War: Kensington Library (Royal Borough of Kensington and Chelsea) by E Vincent Harris (Grade II*) was the last grand neo-Georgian public library, and was opened in 1960 amid howls of protest from progressives. It was followed a month later by Holborn (London Borough of Camden), designed by the borough architect on the latest European principles, including a split-level lending library. The humane and practical qualities of modern libraries with their wide range of facilities and extensive artworks like Holborn (opened 1960) and Birmingham (1969-73) have yet to be fully appreciated. Hornsey Library of 1963-5, in the London Borough of Haringey, by Ley and Jarvis (Grade II) provides a useful benchmark for post-war libraries because of its simple architectural forms, commemorative art and original fittings, and facilities. Funding for libraries declined in 1966-9, and many authorities turned to lightweight or prefabricated solutions, often combining libraries with shopping facilities, schools or sports complexes. The combination of schools with public facilities was initiated by Henry Morris with Sawston Village College, Cambridgeshire (listed Grade II) in 1930, and his programme was emulated and expanded to encourage more people inside a library. Cafés first appeared in the late 1960s, as at

Figure 4

Some ambitious corporations brought various facilities together to be temples of learning. Here in Cheltenham this one sizeable building of 1888-9 combined museum, library, art gallery and a school of science and art. Listed Grade II.

Ahrends Burton and Koralek's Redcar Library (Redcar and Cleveland), again to attract more users as the Department of Education and Science worked with librarians and the architects to evolve a new approach to communal centres of information and study.

Libraries are currently undergoing much change as new ways of providing information emerge, and as new challenges of engaging the public are pursued, with many losing their original function.

Museums and art galleries

Outside the universities, museums evolved out of private collections, such as that of Sir Hans Sloane which in 1753 by Act of Parliament was established as the British Museum (Fig 5), and bodies such as the Royal Manchester Institution, whose fine quarters (now Manchester Art Gallery; listed Grade I), designed by Charles Barry, were opened in 1825. An Act of 1845 enabled local authorities to levy a rate to build museums and galleries. The results are often major civic buildings, with grand embellished facades giving way to monumental public spaces and more restrained galleries. The applied art of such buildings, both sculptural and mural, is often of a very high order. Styles ranged from classical (Thomas Allom's Liverpool Museum, 1857-60; listed Grade II*), to Gothic (John Hayward's Royal Albert Memorial Museum, Exeter, of 1868; listed Grade II), to Renaissance (Julius Chatwin's Wolverhampton Art Gallery, 1883-5; listed Grade II*). Some of the most lavish regional

Figure 5

The British Museum, London – Sir Robert Smirke's mighty Grecian design houses one of the world's greatest collections. Built in 1823-52, its Round Reading Room was added by Sydney Smirke in 1854-57. Listed Grade I.

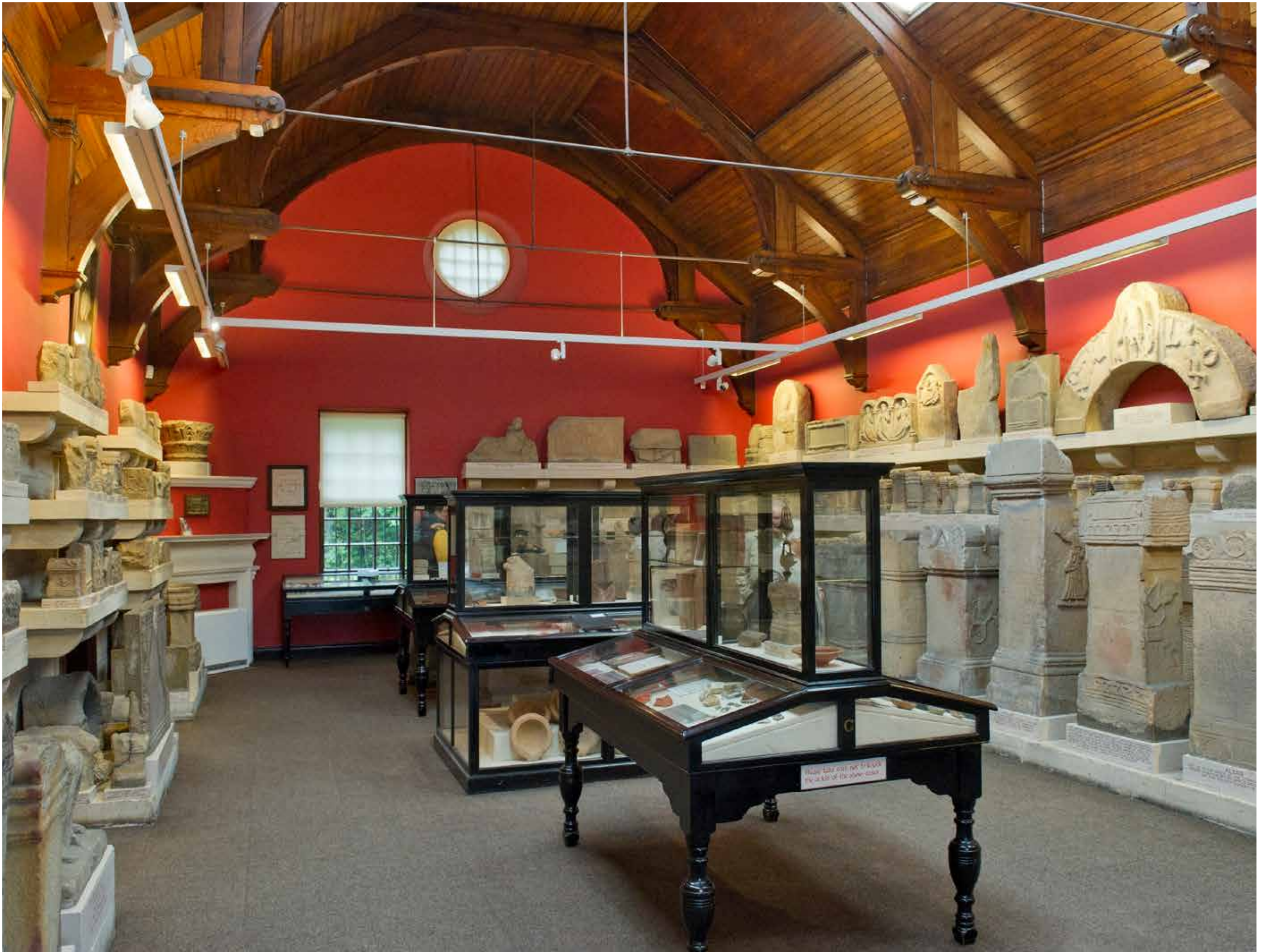

Figure 6

Chesters Museum, Northumberland. This remarkable museum building of 1903 was designed by Richard Norman Shaw to house the finds from the excavations at Chesters fort on Hadrian's Wall. Listed Grade II*.

galleries were built above a public library (as at the Harris Public Library, Museum and Art Gallery at Preston (Lancashire), 1882-93; listed Grade I), or the Beaney Institute in Canterbury, Kent (listed Grade II). These truly formed temples to arts and learning. Smaller galleries exist too, sometimes commercial, for firms such as Colnaghi's and Agnew's, and can also be of interest. Examples in London (these both in the City of Westminster) include the Fine Art Society of 1876 in New Bond Street designed by E W Godwin, and the neo-Georgian gallery at 2-3 Duke Street, St James's, of 1910-12 (both listed Grade II). The Newlyn Art Gallery, Cornwall (1894) is an exceptional example of a small regional gallery designed to show the works of one of the country's most celebrated regional schools of painting. Chesters Museum, Northumberland (Fig 6), listed Grade II*, is a good example of a small privately-commissioned museum, in this case built to house finds from the site's Roman fort.

Individual artist's studios may similarly be of interest, both for their careful planning to give a large room with ample north light for painting along with all the conventional facilities of a suburban house, but especially for for their association with important artists. Premises converted to studios, such as the sail lofts on Porthmeor beach, St Ives, Cornwall (listed Grade II), may also merit careful consideration.

Figure 7

Art Galleries need to provide large areas of hanging space whilst also ensuring good lighting levels. The Lady Lever Art Gallery, Port Sunlight, Cheshire, of 1914-22, does this admirably whilst also forming the centrepiece of this exceptional workers' settlement. Listed Grade II.

The inter-war period saw a preference for neo-Georgian styles, as being suitably academic in design and economical to build, although these could be richly appointed inside with extensive panelling and top-lit galleries. The Grade II listed Lady Lever Art Gallery, built in1914-22 as the centrepiece of the 1920s extension of Port Sunlight (in the Wirral), is important as a piece of town planning as well as for its sociological and artistic interest (Fig 7). The Usher Gallery in Lincoln (listed Grade II*) by Sir Reginald Blomfield, opened in 1927, shows the genre at its best. Inter-war galleries show little innovation in planning, but were lighter in style and often very well detailed. A significant departure was the growth of regimental museums and the opening of historic houses as museums, like Leeds's Temple Newsam House. Virtually no new museums and art galleries were built in the years 1945-65, but a renaissance followed. Britain pioneered the return to natural lighting from the late 1960s, and galleries such as the Hayward on London's South Bank (opened in 1968 by the Greater London Council) combined natural and artificially lit spaces for different media. The need to accommodate touring exhibitions led to a rejection of the circuit plans found in older galleries in favour of more flexible spaces. More recent galleries have become buildings worthy of visiting in their own right as well as for the art they contain. Another welcome recent tendency has been the re-use of notable buildings for

display purposes, such as the adaptation of fine Victorian warehouses at Liverpool's Albert Dock (listed Grade I) into Tate Liverpool, Bankside Power Station (London Borough of Southwark) into Tate Modern, and the conversion of the enormous grain silos on the banks of the river Tyne in Gateshead into the Baltic, a centre for contemporary art. Such conversions can sometimes add to the special interest of the building despite the sometimes unavoidable loss of original fabric and layout.

Exhibition buildings

The international vogue for temporary exhibitions, which began in this country with the Great Exhibition of 1851, spawned many imitators. Few of the subsequent exhibitions were of the same scale, and the history of such events includes not only further international exhibitions, such as that of 1862, but also national, regional, thematic and commemorative derivatives such as the Manchester Art Treasures Exhibition of 1857. The famous White City exhibition site begun in Shepherd's Bush (London Borough of Hammersmith and Fulham) in 1907 (based on the influential model of the Chicago-Columbian World's Fair of 1893), now largely demolished, was planned as a series of semi-permanent exhibition buildings with funfair-type amusements, hosting a changing series of exhibitions.

Figure 8

The Alexandra Palace, London (1873-5), originally built as a 'People's Palace,' is one of the few reminders of the scale and ambition of the great international exhibition buildings which began with the Crystal Palace. Listed Grade II.

A few of the temporary buildings lasted many years, Crystal Palace being the pre-eminent example; once rebuilt in 1851-4 it survived until its destruction by fire in 1936 in Sydenham (in the London Borough of Southwark), where the upper and lower terraces remain (1852-4; listed Grade II). Today, Alexandra Palace, in the London Borough of Haringey (1873-5; listed Grade II) gives an indication of the scale and range of entertainments that took place at these megastructures with bars, winter gardens, theatres, exhibition and concert halls (Fig 8). Today only the Grade II listed 'Brompton Boilers' – temporary buildings of 1872, originally part of the Victoria and Albert Museum – relocated to form the Bethnal Green Museum (London Borough of Tower Hamlets) provide a direct point of contact with the earliest years of exhibition building.

Such temporary exhibitions were hugely popular – seven million people visited the Festival of Britain's South Bank site – and their buildings were widely illustrated. Exhibition buildings could be technically inventive especially in terms of prefabrication and roof spans, and their historical associations are important, giving those that survive special interest. The North East Coast Exhibition (1929), for example, has left one permanent gallery, in Exhibition Park in Newcastle (listed Grade II; Fig 9), whilst Wolverhampton's

Figure 9

The great international exhibitions spawned national, and dual-nation, offshoots. Here the former Palace of Arts is the only building that survives from the North East Coast Exhibition, held in Newcastle-upon-Tyne, in 1929. It subsequently became a museum of science and engineering. Listed Grade II.

Art Gallery and Museum of 1883-5 (listed Grade II*) by J A Chatwin was designed for the Wolverhampton exhibition. Such permanent halls for exhibitions became more of a feature of the late nineteenth century, the National Agricultural Hall of 1885 at Hammersmith, better known as Olympia (London Borough of Hammersmith and Fulham; listed Grade II), being the most famous example. One of the latest examples is the Commonwealth Institute in Holland Park (Royal Borough of Kensington and Chelsea) of 1962 by Robert Matthew, Johnson-Marshall and Partners (listed Grade II*).

Given the temporary nature of most exhibitions, their associated buildings can sometimes survive after relocation to new sites. The so-called Austrian House, in the grounds of Fanhams Hall, Ware, Hertfordshire (listed Grade II), is a rare survivor of the famous Paris exhibition of 1900, whilst the Jaipur Gate, designed for the London's Colonial and Indian Exhibition in 1886, now stands outside Hove Museum, West Sussex (listed Grade II).

Beyond the surviving terraces of the Crystal Place at Sydenham, further remains – both buildings, and exhibits – from the Great Exhibition of 1851 still survive throughout the country and are candidates for designation, such as the ionic stone column re-erected as a monument at King's Stanley, Gloucestershire. Items displayed for their artistic and/or technical virtuosity in exhibitions of note, where adequately documented, may add to the special interest of the buildings that now accommodate them. An example is the three carved reredoses in the Victorian church at Huntley, Gloucestershire, which form part of the Grade II listing.

1.2 Entertainment auditoria

Assembly rooms and music halls

Assembly rooms enjoy a long history, with fine examples surviving from the early eighteenth to the late nineteenth centuries. Essentially, they are large halls for concerts, meetings and dancing. Emerging from entertainment rooms in inns and taverns such as that found in the late fifteenth-century George Hotel, Crawley, West Sussex (listed Grade II*), they reached their zenith in the Georgian and Regency periods when they became places of display for the gentry (Fig 10). Many were architecturally pretentious and prominently sited in town centres: few more so than John Wood the Younger's Assembly Rooms in Bath (1769-71, rebuilt after bomb damage; listed Grade I). Fashionable towns, resorts and spas, even quite small ones like Leominster (Herefordshire), boasted several. Later nineteenth-century examples tend to be part of multi-functional complexes or overlap with the music halls that emerged from the 1850s. These too, had a long pedigree, evolving from taverns with gardens and song rooms for minor theatricals, some with stages, often located just outside the built-up areas of towns and spas. Sadler's Wells in Clerkenwell (London Borough of Islington; listed

Figure 10
Assembly Rooms, such as this fine example of 1806-9 in Bristol, became an essential element of even the most modest of towns in the eighteenth and nineteenth centuries. Listed Grade II*.

Grade II) grew out of this tradition. In London only, the former Theatre Royal in Drury Lane (from 1662) and Covent Garden (from 1732) – what is today the Grade I listed Royal Opera house of 1857-8 – could officially stage serious drama, and pub gardens and back rooms served as centres of minor theatricals. When an Act of 1843 abolished the two old theatres' monopoly, more specialist theatres were built and taverns evolved towards song rooms and variety. They could serve food and drink in the auditorium, which the new theatres could not. True music halls from the mid nineteenth century are now very rare indeed, such as the former Old Malt Cross Music Hall, Nottingham of 1877 (listed Grade II). Many were adapted to remain profitable: the Grand Theatre in Lancaster (listed Grade II) of 1782 became a music hall in 1843, and was converted back to theatre use in 1897 by Frank Matcham. Others remained attached to public houses, including the finest to survive, the City Palace of Varieties, Leeds, of 1865 (listed Grade II*), which incorporated the old Swan Inn as a supper room.

Concert halls

After 1835, aspects of the assembly room tradition transferred to the town hall in its earlier sense as a hall for public events such as Birmingham Town Hall (1832-4) and St George's Hall, Liverpool (1841-56), both listed Grade I. Buildings such as Worcester's Guildhall (1721-3; listed Grade I) had heralded this development. (For other examples that combine such a hall with administrative functions under the same roof, see the selection guide for Law and Government). A few independent concert halls were erected in the nineteenth century, such as the Octagon, Buxton, Derbyshire (1875), and the Blackheath Conservatoire, in the Royal Borough of Greenwich, London (1894; Fig 11), both listed Grade II; some by subscription, such

Figure 11

Purpose-designed concert halls, such as this example in Blackheath, London, of 1894 – believed to be the earliest in London – are surprisingly rare. Listed Grade II.

as the Albert Hall, South Kensington (1871), listed Grade I; while others were purpose-built for private companies such as piano manufacturers. Bechstein's London showcase hall, for instance, in the City of Westminster, became the Wigmore Hall in 1915 (listed Grade II). But many of the most lavish concert halls and winter gardens are to be found in resort towns such as Morecambe and Blackpool (both Lancashire).

Classical music was popularised by the Promenade Concerts, inaugurated by Henry Wood in 1895 at the Queen's Hall, London. Feeding off the popularity of radio broadcasts the audience for classical music increased in the inter-war period and influenced the building of several large civic halls and concert halls such as those at Sheffield by Vincent Harris (1920-34; listed Grade II*), Wolverhampton by Lyons and Israel (1936-8; Grade II), and the Philharmonic Hall, Liverpool by Herbert Rowse (1937-9; Grade II*).

Although local authorities were permitted to subsidise orchestras from 1925 and build halls for non- commercial uses (as did Liverpool), it was not until 1948 that they were able to raise a rate to fund the performing arts as they already could museums and libraries. Bristol and Manchester used the legislation to rebuild their concert halls. But it was the Royal Festival Hall (listed Grade I) that set post-war trends, in being the first stage of a multi-disciplinary arts centre on the South Bank, for its egalitarian seating plan and large foyer, and for attempting new standards of acoustics. Its influence is well seen at the Fairfield Halls, Croydon, built in 1960-2.

Theatres

Although there is archaeological evidence for earlier theatres, Britain has no substantially intact theatre dating from before the 1760s. Theatre was often peripatetic and the business was insecure. Royal patents by Charles II granting monopolies on London theatre production provided some stability and led to the building of the Theatre Royals in Drury Lane and Covent Garden (now the Royal Opera House), both listed Grade I. Otherwise drama was performed in buildings used for entertainments of all kinds, ranging from the Banqueting House in the City of Westminster, London, used for masques, to country houses and town halls: Kings Lynn Guildhall (Norfolk) had a permanent theatre within it in the eighteenth century. A variety of entertainment forms, such as opera and musicals, were used to circumvent the patents.

Three Grade I theatres survive from the eighteenth century: in Bristol, the Theatre Royal,1766; in Suffolk, the Bury St Edmunds Theatre, 1775 and interior from 1812; and at Richmond, North Yorkshire, the Georgian Theatre, 1788. Some 60 theatres survive substantially from before 1870 and are listed, most of them originally consisting of simple auditoria with a pedimented front. Research suggests that as many as 300 early halls retain theatre remains and careful selection is clearly required for listing.

Theatres were particularly vulnerable to fire, and consequently saw frequent rebuilding. Legislation was passed to minimise this risk (in 1878 in London; other major cities shortly after) and the requirement for plans to be sent to local authorities ensures that theatres in many places are unusually well documented. Late nineteenth-century entrepreneurs invested in large new variety theatres that are for many the epitome of Victorian and Edwardian theatres. Surviving examples are generally of the most decorative sorts, and very plain auditoria for entirely working-class audiences, are exceptionally rare. There was a great remodelling of theatres, too, at this time, as the introduction of steel and cantilevers eliminated the need for columns and made gallery sightlines much better.

After 1914 there was little money for theatre building and, outside London, the few that were built have often been altered to new uses. The West End revival of the 1920s and 1930s rejected the decorative excesses of the pre-1914 era and sought a style that was more sophisticated and modern – 'expressionistic moderne' – with concealed lighting and fittings such as beaded curtains and mirrors. This style, with its sense of movement and light, was introduced into theatres long before it became common in cinemas.

The Savoy (1929; listed Grade II*) and Whitehall (1930; listed Grade II), both in Westminster, are among the best, but there are fine Art Deco details in the Royal Shakespeare Memorial Theatre, Stratford-upon-Avon, Warwickshire (1930-2; listed Grade II*). A fan shape was fashionable for auditoria at this time, which in places like Stratford created problems of acoustics.

The theatre enjoyed a great revival in the post-war era, as local authorities built repertory theatres under the 1948 Act, often creating a more intimate space for small ensemble playing, with theatre in the round its ultimate expression. The theatre designer became as important as the architects, and many auditoria are entirely their work (for instance, Macintosh's Cottesloe/Dorfman Theatre within the Grade II* listed National Theatre complex on London's South Bank). From the late 1960s many theatre directors reacted against bold architectural statements and chose to work in old buildings: the notion of 'found space' or simple studio boxes was profound in the early 1970s.

Cinemas

Although film was first exhibited in Britain in 1896, it remained the preserve of fairground booths, converted shops, or theatre 'turns'. Things changed following the 1909 Cinematograph Act, which was passed in response to a number of fires (film being highly flammable), and to control shows for children and on Sundays. Almost overnight a new and numerous building type emerged. Some were newly built, but many were conversions of existing premises such as shops, community halls, corn exchanges, churches, roller-skating rinks, theatres and playhouses. Purpose-built early cinemas are distinguished by a narrow, high frontage, often quite decorative and with an arched entrance way, leading to a small foyer. The auditorium would be a long, narrow hall with an elliptical vaulted ceiling, perhaps with a balcony, and decorated with pilasters. Examples include the Scala, Ilkeston, Derbyshire (1913; listed Grade II*) and the Empire Cinema, Great Yarmouth, Norfolk (1911; Grade II). More elaborate versions might be combined with another entertainment such as live shows or roller-skating.

Major change came in the late 1920s with the emergence of the large cinema chains, enhanced by the Cinematograph Act of 1927 and the arrival of talking pictures in 1928: household names included the Gaumont, ABC (Associated British Cinemas), Granada, Essoldo, and Odeon. The first Odeon was built by Oscar Deutsch in Perry Bar, Birmingham, in 1930, and the chain pioneered a modern, streamlined style inspired by German work of the 1920s. Altogether close to 1,500 new cinemas were built in the period from1920 to1940; this was an age of mass entertainment and avid film-viewing, in which the moving image became central to popular culture, and the new cinemas displayed an architecture of glamour and escapism or modernity that was entirely appropriate. In Kent, Margate's Dreamland (1935, by Leathart and Granger, listed Grade II*) fronted an entertainment complex with a modernist, continental-influenced cinema in brick, with an eye-catching fin tower. Internal decoration too could be very special, as in the Gothic fantasy of the Granada, Tooting, in the London Borough of Wandsworth (1931; listed Grade I with an interior by Theodore Komisarjevsky; see cover). Most cinemas of this period still in their original use have been subdivided – bingo and church use have often proved kinder to interiors. Fewer cinemas were built after 1945, and most were built as part of office developments as non-flammable film made it possible to combine cinema with other uses, usually by building a cinema in the basement.

Dance halls, village halls and institutes

These tend to be modest buildings and are often disappointing internally. Dance halls sometimes form part of a larger venue such as a seaside pavilion and village halls and institutes also frequently served various functions. Occasionally, however, these building types can be impressive as, for example, the Ritz in Manchester (1927-8 by Cruickshank and Seaward, listed Grade II) with its elaborate façade and a large auditorium with Tuscan columns supporting a balcony. Village halls and institutes acquired architectural pretension when endowed by benefactors (such as Passmore Edwards in Cornwall or the Duke of Westminster in Cheshire;

Figure 12 (top)

The former village hall of 1908, Benenden, Kent, now the Memorial Hall (listed Grade II). Built in memory of the 1st Earl of Cranbrook.

Figure 13 (bottom)

An unusually ornate reading room of 1830 in Stowlangtoft, Suffolk, demonstrating the philanthropic commitment to improving literacy. Listed Grade II.

and see too Fig 12), reflected confident working communities (for instance, the miners' halls in the north-east) or when they celebrated major events or anniversaries, such as coronations (which often resulted in the addition of clock towers). The village hall at Woodgreen, Hampshire, of 1930-1 is listed Grade II for its murals. Some institutes form the centrepiece of a planned development, for instance, the Gladstone Hall at Port Sunlight (1891; listed Grade II). Sometimes they were built as war memorials, which can add to their special interest, and occasionally are architecturally refined such as Shirehampton Public Hall, Bristol (1904; listed Grade II).

Reading rooms

As a separate building type (rather than a room designed as part of a library, institute or large complexes such as Co-operative stores), these were usually modest affairs architecturally, centred on one large undivided space, more akin to a village hall. Good examples of the more ornate kind exist at Stowlandcroft, Suffolk, of about 1830 (Fig 13) whilst that at Alston Moor, Cumbria, of 1855, supplied by the London Lead Company for its workers, is altogether more humble (both are listed Grade II). Despite their simplicity, reading rooms are of considerable historic interest. They were created to support the spread of literacy amongst the agricultural and industrial poor in the nineteenth century – often as a result of local philanthropy. Elsewhere, reading rooms could as readily form part of larger 'improving' complexes such as the pump room, brine baths and reading room at Tenbury, Worcestershire, of about 1862 (listed Grade II*). Increasingly allied with the temperance movement as the nineteenth century progressed, that at Gosfield, Essex (about 1850-60), was designed as a reading room and coffee house, whilst the Ruskin Rooms in Knutsford, Cheshire, of 1900 provide the grandest development of the building type (both are listed Grade II).

1.3 Outdoor and seaside entertainment

Zoological gardens

London Zoo, in Regent's Park, is the architectural tour de force of zoo architecture, with a handful of survivors from its first development in the 1830s. Menageries and aviaries, usually in cast and wrought iron, are associated with parks and might be combined with a bandstand as at Nottingham Arboretum (1852-63; Grade II). They are quite rare and often have a vernacular charm. Buildings for keeping exotic creatures as entertainment may also be found in country houses. But the most sophisticated buildings for larger animals are best seen in zoo buildings, particularly those from either side of the Second World War. The most distinctive of these reflect the character of the animals within them. The best-known work is that of Berthold Lubetkin and his firm, Tecton, for the zoos at London (1931), Whipsnade, Bedfordshire (1934-6) and Dudley, West Midlands (1935-7). The same concept of designing a building relating to an animal's character is found in the 1960s additions to London Zoo, which included Lord Snowdon's Aviary (1961-5) and Casson and Conder's Elephant and Rhino House (1962-5), both listed Grade II*. Since the late 1960s architectural effects have been rejected in favour of more natural, open environments in the hope of giving animals greater freedom and space.

Seaside buildings and piers

Seaside resorts first emerged in the eighteenth century as rivals to inland spas: Margate (Kent), Brighton (East Sussex), Weymouth (Dorset), Scarborough (North Yorkshire) and others attracted select visitors but it was with the coming of the railways, catering for day trips and later for longer stays, that the age of mass seaside entertainment took off.

The seaside's most characteristic buildings were piers. These appeared at the beginning of the nineteenth century to provide landings for steam ferries: the Brighton chain pier of 1823 was a particularly fine structure. They were soon used for strolling as well as embarking, and were built solely for pleasure from the 1860s. Some, like Clevedon's (1867-9; listed Grade I) in North Somerset, were

for promenading but others, generally later in date, were larger altogether, with remarkable entertainment buildings on top. Many were built in the heyday of the British seaside, from the late 1870s to 1910. Attrition rates are, unsurprisingly, high.

Beginning with sedate assembly rooms and winter gardens, more lavish complexes rapidly followed. Many types of 'kursaal' or multi-purpose entertainment buildings at the seaside combined amusement park, menagerie, concert hall, shops, reading room, restaurant, conservatory and more besides, for instance, the Kursaal, Southend-on-Sea, Essex (1902; listed Grade II), the aquarium at Brighton (1869-72; Grade II) and, pre-eminently, the Blackpool Winter Gardens (1875-8; Grade II*). This was the centrepiece of an elaborate entertainments complex. Its great rival came in 1891 with the foundation of the Blackpool Tower Company, the only attempt to emulate the Eiffel Tower in Britain to be successful. This facility (listed Grade I) offered not just a tower but also an aquarium, menageries, restaurant, pavilion, a rooftop winter garden and a purpose-built circus between the legs of the tower.

Amusement arcades first appeared on piers in the 1890s but the first land-based examples were in Great Yarmouth (1902) and London. They form lively episodes along sea fronts, which were becoming less and less naturalistic, and increasingly formal and planned in their appearance. Promenades and esplanades were graced with fine Street Furniture (see selection guide), which can exhibit an elaboration seldom found elsewhere, especially when associated with landscaping, electric lighting, embankments, lamp-posts and ornamental railings.

The seaside is the best place for permanent fairground sites or pleasure-beaches, the best-known being the Pleasure Beach at Blackpool (1907). Simple rides like helter-skelters (which may date from the 1920s) and roller coasters (the earliest at Margate's Dreamland, 1920; listed Grade II*) grew out of ice slides and water chutes. Such rides, influenced by American developments, had reached levels of considerable sophistication and scariness by the 1930s, and are seen to good effect at Blackpool Pleasure Beach.

2 Specific Considerations

Buildings in this category are extremely diverse. Some make a strong impression in the street, as a statement of their cultural and often civic aspirations, or to attract patrons inside. Yet it is often their interiors that are the determining factors when considering them for designation, and any listing, especially at high grades, will normally be based on the quality, rarity and/or good survival of the interior. Much greater selection is required for buildings of the inter-war period. The number and range of surviving buildings from this era mean that which merit designation is least clear-cut and where the most difficult judgements regarding architectural innovation need to be made. Post-war buildings will require stringent assessment, with architectural quality, innovation and social significance being the principal factors of relevance.

Individiual buildings must be assessed on their own merits. However, it is important to consider the wider context and where a building forms part of a functional group with one or more listed (or listable) structures this is likely to add to its own interest. Examples might include the gate lodge by a listed animal house at a zoo, of the village well close to a listed village hall. Key considerations are the relative dates of the structures and the degree to which they were functionally inter-dependent when in their original uses.

2.1 Historical association

Some buildings will derive additional interest from their historical association with famous events (such as the Great Exhibition of 1851) or individuals (such as the workshop and gallery of Bernard Leach at St Ives, Cornwall, listed Grade II), but scenes of first performances, or associations with visiting artists, will be lesser considerations. Social history claims may well be valid: some buildings embody particular social phenomena, such as the mid twentieth-century dance band culture reflected in the Ritz, Manchester. In cases such as these the building should survive in a form that directly illustrates and confirms the historical claim, and be very good examples of their genre. It is also important to assess such buildings in an appropriate historical and social context: it would be wholly unrealistic to expect to find a theatre of West End glamour in a northern working class milieu, but a representative survival of a more modest establishment may well possess rarity and eloquence and thus deserve careful consideration.

Reading rooms

These exist in large numbers and were plentiful in the nineteenth century. However, such was the determination to increase literacy many reading rooms are hasty adaptations of village schools,

halls, and other small buildings and therefore need to be assessed as such. Such adaptations may hold interest in themselves but care needs to be exercised in establishing the provenance of the building. Readings rooms that focused on particular industries, such as the Sailors' Reading Room, Southwold (Suffolk) of 1864 (listed Grade II) will be of greater interest than the more typical and generic types.

Libraries

A nineteenth-century library needs to be externally little altered and have a strong architectural composition if it is to be listed. Intended to be improving, many libraries incorporate sculptural decoration, including war memorials: such embellishments will strengthen the case. The survival of a distinctive plan, of balconies and fixtures, should be sought out, as alteration can be a consideration. For inter-war libraries, careful assessment should be made of the quality of design. The planning can be of interest, as can the survival of contemporary bookcases and issue desks; the presence of murals (often in children's libraries) will also strengthen the case. Well-preserved interiors from before 1939 are now rare. The post-war period favoured a more informal style and image for libraries. Detailing is often subtle, and the survival of planning details such as vistas and fixtures of high quality will boost the case. Look for balconies, reference sections and a meeting room, perhaps with a café and heraldic or artistic decoration. Group value with other civic buildings may be a factor too.

Museums and galleries

The selection criteria for museums and art galleries centre around architectural quality; decorative enrichment; degree of alteration; artistic interest and group value. Like libraries, they often form part of a civic group – not necessarily all of it coeval – and their contribution to this may strengthen the case for designation. Grandeur and patronage (whether civic or privately endowed) are key elements. Smaller galleries associated with colleges, civic societies or local artists' societies should be assessed for their historical as well as architectural interest. The studios of Ben Nicholson and other St Ives artists in the 1930s, and Bernard Leach's house and studio, built by the potter in 1921 in the same town, are good examples of the latter. Much will depend on the stature of the artist and the closeness of their association with these places as to whether such places identified with them warrant designation.

Exhibition buildings

Most exhibition buildings of note were designed as temporary structures and have long since been demolished. This is particularly true of the larger exhibition halls for international exhibitions. However, separate pavilions (either for nations or commercial companies) and other structures have sometimes survived to be relocated elsewhere. Whilst these may be rare, caution needs to be exercised in establishing their authenticity. Historic interest will be a paramount consideration.

Assembly rooms, music halls and concert halls

Assembly rooms: the simplest are those halls built on to the back or side of a public house. Such buildings may be modest, but are important in social history terms. Purpose-built assembly rooms with large first-floor windows are reminiscent of the piano nobile in country houses and occupy striking positions, especially in county towns (for instance, at Leicester, 1792, listed Grade I) and spas. The main criteria will be architectural quality, decoration, functional planning, intactness and date. Music halls of the mid nineteenth century are very rare and where they survive they may comprise simple rectangular rooms with narrow balconies on three sides supported on cast-iron columns. There are very few purpose-built concert halls but, because their development follows a similar trajectory to libraries and galleries in terms of embellishment and the adoption of styles, similar selection criteria apply. The quality of foyers and boxes, the overall quality of space and the survival of an organ are telling features. From the 1930s onwards panelling may be part of an acoustic treatment, and where it survives should be noted.

Figure 14

Richmond Theatre, Little Green, London Borough of Richmond, Surrey. A good example of the work of leading theatre architect Frank Matcham of 1899. His exuberant exteriors are matched by equally decorative interiors. Listed Grade II*.

Theatres

Completeness of design enhances the case for listing – the survival of a proscenium arch where there was one is generally essential – and it is worth checking the degree of alteration carefully, especially of foyers, as theatres of this era may have been opened up to achieve movement between levels that was not originally possible. The architectural quality of the exterior is often elaborate; even so, English theatres are distinctive for being tucked away, with often only a small façade on an expensive street frontage. Internally, a theatre should retain a palpable overall sense of space. Theatres from the 1860s and 1870s were relatively modest in scale. The rich and fruity interiors of the years 1890-1914 survive disproportionately and the best, such as those by Frank Matcham, W G R Sprague and Bertie Crewe, the three leading theatre architects of the period, will most likely be listed in a high grade (Fig 14).

Plain working-class fleapits, on the other hand, are now quite rare: with poky foyers, bars and other front-of-house spaces, their importance may lie in their very modesty. Credit should be given to minor decorative elements within the auditoria and foyers. Survival of stage equipment is always significant.

Much greater selectivity is needed after 1914. Inter-war theatres deliberately limited their decoration and their subtlety repays close attention. Post-war theatres were reconsidered from first principles and are often experimental: significant influential layouts will warrant careful consideration. They generally dispensed with the conventional proscenium arch and, from the 1970s, reacted against grand architectural statements. Elevations were often highly glazed, so that the public in the foyers made their own theatrical statement, but decoration was deliberately kept low-key.

Cinemas

Many of the same considerations for listing theatres apply to cinemas (see English Heritage 1999), but instead of stage equipment it is worth noting the survival of a cinema organ in situ. Completeness is important, although earlier fabric may survive hidden behind later alterations, such as screens. Exceptionally, once- common features such as an external pay box may survive. Given the numbers built, careful selection is required, but a surviving exterior with particularly good decoration and a fine canopy may well be enough to make a pre-1914 cinema listable on its own.

Architectural quality and extent of alteration will be key considerations for later cinemas. Reorganisation (precipitated by government to bolster the home film-making industry) in 1927-8 lead to standardisation and a new generation of cinemas for sound films: large, sometimes with tearooms and organs, and usually classical in style, but occasionally moderne. They need to be assessed in the context of their chain: each had distinctive styles and in-house architects and designers, to which the gazetteers by Allen Eyles are useful aids (see 'Select Bibliography'). Reversibility of alterations can be an issue needing special consideration. Post-war cinemas are usually part of larger office developments and their inclusion depends on the architectural quality of the whole.

Outdoor entertainment

Given the structures and types, detailed criteria are particularly hard to set down. One-off or very rare recreational buildings, as found in parks and the seaside, particularly for twentieth century structures, will have to be judged on their individual merits. Fire and storm have made pre-1914 piers and their fixtures quite rare and they will normally be listable: sometimes in a high grade. Structural engineering interest may well be a determinant, as well as architectural and decorative quality. Replacement of fabric is inevitable, and is to be expected: design quality is more important than the complete survival of original fabric in such cases. Similar considerations apply to fairground rides, for which earliness of date and group value with other recreational structures will be key considerations. Replacement of structure is inevitable on safety grounds, although care should be taken if the architectural elements have been totally replaced in recent times.

Other predominantly seaside features include the cliff lift or inclined plane railway, designed to carry visitors to the beach at the steepest resorts, popular in the 1890s and early twentieth century: these are generally listed. Beach huts, chalets and holiday camps are rarely designated but, if early and complete, may deserve consideration for their social history value. Architectural or design interest will greatly assist the case. Other structures in this category will be judged by their rarity, date, design or structural interest, the degree of alteration, group value with related items, and the light they shed on the development of a particular structure. Some structures in this category were not intended to last: rarity is thus important, as are issues of replacement of fabric.

2.2 Extent of listing

Amendment to the Planning (Listed Buildings and Conservation Areas) Act 1990 provides two potential ways to be more precise about what is listed.

The empowerments, found in section 1 (5A) (a) and (b) of the 1990 Act, allow the List entry to say definitively whether attached or curtilage structures are protected; and/or to exclude from the listing specified objects fixed to the building, features or parts of the structure. These changes do not apply retrospectively, but New listings and substantial amendments from 2013 will provide this clarification when appropriate.

Clarification on the extent of listing for older lists may be obtained through the Local Planning Authority or through the Historic England's Enhanced Advisory Service, see www.HistoricEngland.org.uk/EAS.

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4 Where to Get Advice

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