

Version: 2.0

8th September 2023

Heritage Grounds of Appeal Brickwork – St Pancras Hotel, Argyle Street



Heritage Matters

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- Affiliate Member Chartered Institute for Archaeologists
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Dr David Hickie is a national expert in the field of heritage management and planning. He regularly acts as an expert heritage and landscape witness for Planning Inquiries and High Court cases. He was formerly Assistant Regional Director of English Heritage (now known as Historic England) where he led a team of Historic Building Inspectors, Historic Area Advisors and Ancient Monument Inspectors, providing expert advice across the Region. This included providing expert advice and training for all the Local Authority Conservation Officers within the Region. He was responsible for advising the Secretary of State on which planning applications should be 'called in' on heritage matters within the West Midlands Region. He is now the Managing Director and Principal Consultant for Heritage Matters, an independent specialist heritage consultancy.



Change History

Version	Date	Issue Status
1.0	7 th September 2023	Draft
2.0	8 th September 2023	Issued



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1.0 EXECUTIVE SUMMARY

1.1 Heritage Matters has been commissioned by the St Pancras Hotel Group to undertake a review of Camden Council's requirements detailed in the Listed Building Enforcement Notice issued 28th July 2023, regarding completing required regularising works deemed by the Council as necessary at Nos. 31-39 Argyle Street, London.

1.2 The evidence which I have prepared and provide for this appeal written statement is true and has been prepared and is given in accordance with the guidance of my professional institution, and I confirm that the opinions expressed are my true and professional opinions.

1.3 The alleged contraventions in the listed building enforcement notice are:

THE CONTRAVENTION ALLEGED

Without listed building consent: the alteration of the facades:

- 1. Excessive cleaning of all the yellow stock brickwork at first and second floor elevations;*
- 2. Excessive cleaning of the red bricks of all the round-headed recesses and of all the gauged flat arches;*
- 3. Repointing of all the yellow and red stock brickwork with bright mortar at first and second floor elevations;*
- 4. At No 39, the rendering of the yellow stock brickwork at ground floor elevation in painted stucco to match the ground floors of Nos 31 -37; and*

5. At No 39 replacement of the yellow bricks of the rounded-headed recesses and gauged flat arches with bright red bricks.

1.4 The reasons for issuing this notice are deemed by the Council to be:

a) The work outlined above has been carried out to this Grade II listed building without the benefit of Listed Building Consent.

b) The works by virtue of the harm to the brickwork and front elevations is harmful to the special architectural and historic interest of the listed building contrary to policies D1 (Design) and D2 (Heritage) of the Camden Local Plan 2017.

1.5 What the Appellant is required by the | LBC Enforcement Notice to do:

WHAT YOU ARE REQUIRED TO DO

*Within a period of **SIX (6) months** of the Notice taking effect:*

- 1. Apply a light soot wash to the yellow and red stock brickwork and all the new mortar joints at the first and second floor elevations to nos. 31-37, to match the adjacent buildings on the site's terrace.*
- 2. Completely remove the painted stucco render from No. 39's front elevation at ground floor level (reinstating and making good the underlying brickwork to match the adjacent buildings on the site's terrace).*
- 3. Reinststate the yellow bricks of No. 39's round-headed recesses and gauged flat arches to match the adjacent buildings on the site's terrace.*
- 4. Make good all damages as a result of the above operations.*

1.6 Camden Council had requested that the St Pancras Hotel Group apply a light soot wash to the recently cleaned brick façade of Nos. 31-39 Argyle Street, to retain the character of the listed building and the character and appearance of the conservation area. No other works were mentioned at that stage as needing authorisation. See Appendix 1 of this report – including discussion of works not requiring listed building consent.

Summary of the Existing Building

Figure 1: Current listed buildings: Current Frontage



1.7 Nos 27-43 Argyle Street and attached railings are Grade II listed and lie within the Bloomsbury Conservation Area. The buildings were listed 1974 and are described by Historic England as a: “Terrace of 8

houses, now mostly small hotels. c1834-9. Yellow stock brick with later 2nd floor, patching to areas...”

1.8 The buildings in the surrounding streets show a wide variety of colour based on the original yellow stock brickwork – from rather bright yellow where recently cleaned to rather drab black. There is no uniformity in the brickwork colour treatment or rendering within these streetscapes.

1.9 It is understandable that the Council wishes to ensure that the proposals do not adversely affect the significance and special interest of this listed building.

Summary of Review of Requirements

1.10 It is my professional opinion that, whilst we could reduce the fresh colours of the original yellow brickwork and mortar by applying a light soot wash, the better conservation option would be to celebrate the exposure of the original building as it would have been enjoyed in the 1830’s. This would also remain true to the listed building’s fabric and character and not include the un-necessary permanent discolouration of historic fabric.

1.11 Unfortunately, the contractor rendered No. 39 by mistake. The works were undertaken with the correct heritage lime render – to match the other rendered buildings in the terrace. To try to remove the render is likely to do more harm to the heritage asset. The Appellant accepts these unplanned works do need listed building consent, and it

is suggested that LBC should be approved by the Inspector to remedy the unauthorised situation.

1.12 In terms of the coloured bricks on No.39, the least harmful remedy would be to leave the coloured historic brickwork fabric in place and for the Inspector to approve listed building consent for these works.

1.13 As an experienced national expert on heritage matters, I respectfully suggest that the St Pancras Hotel Group should be allowed to retain the current cleaned brick finish and not be required to apply a light soot wash to this original historic fabric. This could be reviewed as part of the quinquennial inspection process for the buildings in 5 years' time. All other works mentioned in the LBC enforcement notice should not be changed and should be approved by the Inspector.

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2.0 CURRENT BUILDING 2021

2.1 Nos 27-43 Argyle Street and attached railings are Grade II listed and lie within the Bloomsbury Conservation Area. The listed group of houses is a: "Terrace of 8 houses, now mostly small hotels. c1834-9. Yellow stock brick with later 2nd floor patching. Nos 31 & 33, rendered ground floors; No.35, stucco ground floor; No.37, painted ground floor; No.41, all floors painted. Plain stucco 1st floor sill bands. All except Nos 31 & 33, slated mansard roofs with dormers. 3 storeys, attics (except Nos 31 & 33) and basements. 2 windows each. Round-arched ground floor openings. Doorways with pilaster-jambs carrying cornice-heads; fanlights and No.29 with panelled door. Others with C20 doors. No.27, single storey stucco entrance extension on return to St. Chad's Street. Gauged brick flat arches (mostly painted) to recessed sashes and casements; 1st floor in shallow, round-headed recesses (mostly painted) with cast-iron balconies. Parapets. INTERIORS: not inspected. SUBSIDIARY FEATURES: attached cast-iron railings with tasselled spearhead finials to areas."

Heritage Grounds of Appeal - Brickwork 31-39 Argyle St

Figure 2: View of frontage of St Pancras Hotel in Argyle Street



Figure 3: View of Frontage – looking Southwards



Figure 4: View of First and Second Floors of 29 and 31 Argyle Street



Figure 5: View of First and Second Floors of 27, 29 (slightly darker) and 31 and 33 Argyle Street



Heritage Grounds of Appeal - Brickwork 31-39 Argyle St

Figure 6: View of range of Brickwork Cleaning and Treatments on Argyle Street
Properties overlooking Argyle Square – show the range of colours in the streetscape



Heritage Grounds of Appeal - Brickwork 31-39 Argyle St

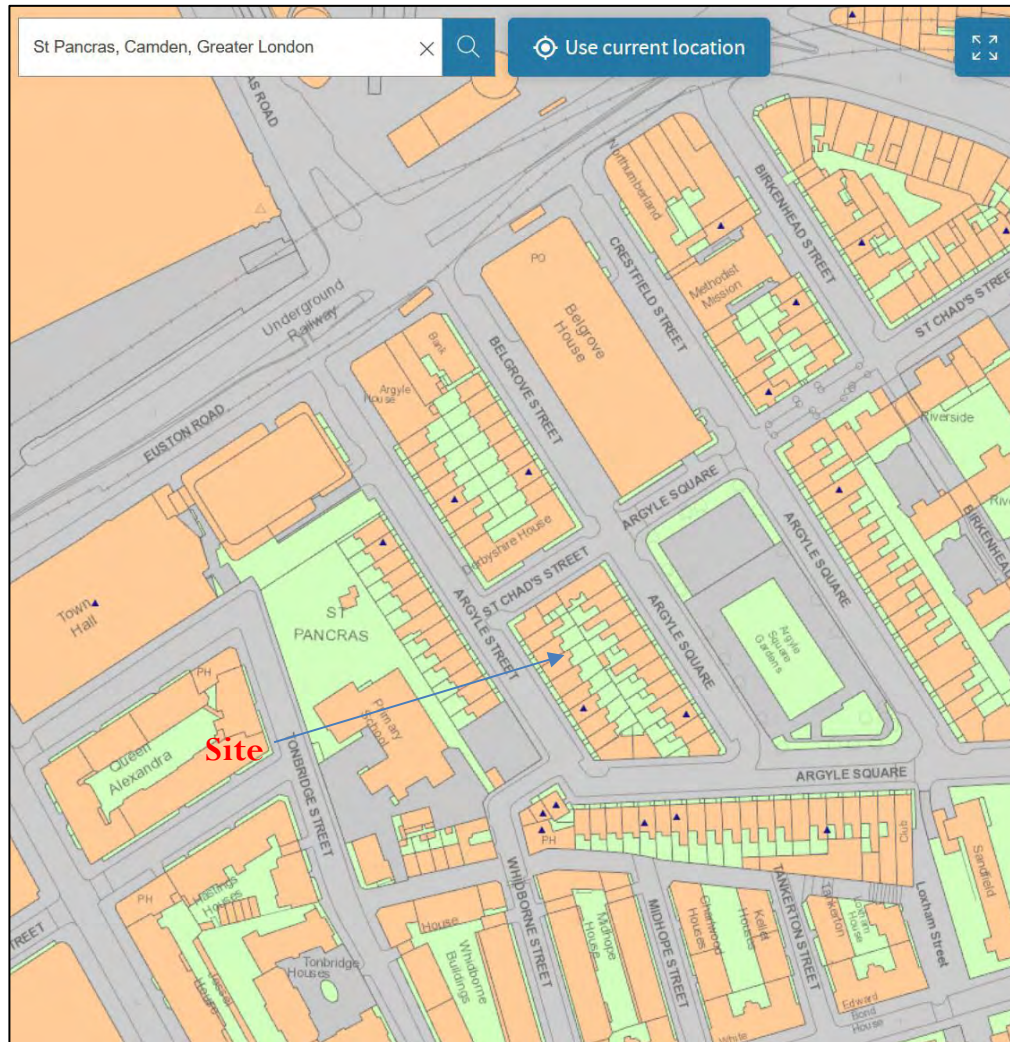
Figure 7: View of Argyle Street frontage with St Pancras Clocktower at the end of Argyle Street



Listed Buildings

2.2 The map below shows the listed buildings in the vicinity:

Figure 8: Historic England Listed Building Map Search



2.3 The Historic England text listing for the listed building is provided below:

NUMBERS 27-43 AND ATTACHED RAILINGS

Official list entry

Heritage Category: Listed Building

Grade: II

List Entry Number: 1244680

Date first listed: 14-May-1974

List Entry Name: NUMBERS 27-43 AND ATTACHED RAILINGS

Statutory Address 1: NUMBERS 27-43 AND ATTACHED RAILINGS, 27-43, ARGYLE STREET

Details

CAMDEN

TQ3082NW ARGYLE STREET 798-1/90/52 (East side) 14/05/74

Nos.27-43 (Odd) and attached railings

GV II

Terrace of 8 houses, now mostly small hotels. c1834-9. Yellow stock brick with later 2nd floor patching. Nos 31 & 33, rendered ground floors; No.35, stucco ground floor; No.37, painted ground floor; No.41, all floors painted. Plain stucco 1st floor sill bands. All except Nos 31 & 33, slated mansard roofs with dormers. 3 storeys, attics (except Nos 31 & 33) and basements. 2 windows each. Round-arched ground floor openings. Doorways with pilaster-jambs carrying cornice-heads; fanlights and No.29 with panelled door. Others with C20 doors. No.27, single storey stucco entrance extension on return to St. Chad's Street. Gauged brick flat arches (mostly painted) to recessed sashes and casements; 1st floor in shallow, round-headed recesses (mostly painted) with cast-iron balconies. Parapets. INTERIORS: not inspected. SUBSIDIARY

FEATURES: attached cast-iron railings with tasselled spearhead finials to areas. (Survey of London: Vol. XXIV, King's Cross Neighbourhood, Parish of St Pancras IV: London: -1952: 106).

Listing NGR: TQ3029282766

Sources

Books and journals

'Survey of London' in Survey of London - Kings Cross neighbourhood The Parish of St Pancras Part 4: Volume 24 , (1951), 106

Survey of London

https://www.ucl.ac.uk/bloomsbury-project/streets/argyle_street.htm

Argyle Street

(formerly less extensive)

Not to be confused with numerous other Argyle Streets around London, or Argyll Street (formerly Argyle Street) near Oxford Circus

It originally formed the north–south section of the current Argyle Street, in the north-east of Bloomsbury

It was begun in 1832, although it had been planned by its developers Dunstan, Flanders, and Robinson as early as 1823–1824 (Survey of London, vol. 24)

Houses first appear in the rate books in 1833, and the west side was completed before the east side; the whole street was finished by 1849 (Survey of London, vol. 24)

On Tompson's map of 1803 this particular part lay within fields and the New Garden; there were no previous streets or buildings here

The origin of the name Argyle for so many streets in this development remains unknown

Its original numbering was: on the west side, consecutive numbers from 1 to 22, running from north to south; and on the east side, consecutive numbers from 23 to 41, running from south to north

The modern numbering, incorporating the former Manchester Street, is: on the west side, even numbers, running from north to south, and then continuing along the south side of former Manchester Street from west to east, and on the east side, odd numbers, running from north to south, and then continuing along the north side of former Manchester Street from west to east

Dickens's sister Fanny and her husband Henry Burnett, a singer and music teacher, lived here in 1839 (The Letters of Charles Dickens, ed Madeline House and Graham Storey, vol. I, 1965)

In 1891 The Times reported the opening that day of the “first receiving-house for ex-prisoners” at no. 30 Argyle Street (The Times, 30 January 1891)

When G. H. Duckworth walked round the area on 15 July 1898 to update Booth's poverty maps, he noted the existence of a home for fallen women at the southwest end

His police escort, PC Robert Turner, told him there had been and indeed might still be brothels in the street

Many of its surviving original houses were converted into hotels and lodging-houses in the twentieth century

No. 18 was the site of the apparent murder–suicide of lodgers Henry and Kate Ryan in 1910 (The Times, 21 March 1910, 23 March 1910)

About the Battle Bridge Estate

The Battle Bridge field was originally a field to the west and east of Gray's Inn Road, sharing its name with the name usually applied to this part of London prior to the erection here of the memorial to King George IV in 1830, when the area became known as Kings Cross instead (Survey of London, vol. 24, 1952)

The development of the New Road (Euston Road) in the middle of the eighteenth century cut across the 18-acre part of the field west of Gray's Inn Road, leaving most of it south of the new road (Survey of London, vol. 24, 1952)

This land was owned by William Brock in 1800 and continued to be used for gardens and meadows until the early 1820s, when it was purchased by Thomas Dunstan, William Robinson, and William Flanders (Survey of London, vol. 24, 1952)

The entire site they purchased was 16½ acres, 15¼ of them south of Euston Road but also including part of the north side of the road around what later became St Pancras station, in the north-east corner of Bloomsbury (Survey of London, vol. 24, 1952)

Dunstan, Robinson, and Flanders subsequently applied for an Act of Parliament to develop the land, in 1824, at the same time as the neighbouring Skinners', Cromer, and Harrison estates were being developed, although development of the Battle Bridge estate proceeded more slowly and was not completed until the 1840s (Survey of London, vol. 24, 1952)

Development was delayed in part by the failure of the ambitious Panarmion scheme, a large entertainment complex with a theatre, galleries, and reading rooms as well as gardens and pleasure grounds, opened in 1830 (Survey of London, vol. 24, 1952)

This would ultimately have filled a large area bordered by Argyle Street, Liverpool Street, and Derby Street but which closed after two years in 1832 and was demolished, without ever having all been built (Survey of London, vol. 24, 1952)

The subsequent residential development was not particularly high-class: "Although the houses which they built have the charm inherent in diminutive dwellings of the early 19th century, with picturesque balconies and fanlights, the Battle Bridge area was never 'highly respectable' in the social sense of the day" (Survey of London, vol. 24, 1952)

The main part of the estate, comprising Liverpool Street, Manchester Street, Derby Street, and Belgrave Street, was reported to be healthy in 1842 (J. Worrell, 28 October 1842, Appendix to Fifth Annual Report of the Registrar-General of Births, Deaths and Marriages, Sessional Papers of the House of Lords, 1843)

This was in marked contrast to the neighbouring Lucas estate to the south, the courts at the northern end of the Foundling estate, and the other part of the original Battle Bridge field to the east of Gray's Inn Road, which had the highest death rate of the local areas (J. Worrell, 28 October 1842, Appendix to Fifth

Annual Report of the Registrar-General of Births, Deaths and Marriages, Sessional Papers of the House of Lords, 1843)

However, the whole area was reported to be overcrowded and squalid in 1848 (Survey of London, vol. 24, 1952), and the coming of the railways in the latter half of the century, with the opening of the stations at Kings Cross and St Pancras, rendered it particularly vulnerable to the conversion of its houses into lodging-houses and cheap hotels, many of which rapidly acquired a dubious reputation which continued well into the twentieth century

Survey of London: CXXX—Argyle Street

Argyle Street runs southward from Euston Road at a point opposite St. Pancras Station and then turns sharply east to Gray's Inn Road, forming the southern boundary of the Battle Bridge Estate. The owners of the land, Messrs. Dunston, Robinson and Flanders, decided to develop it in 1832, and a plan of the houses proposed to be erected was prepared by their surveyor Ebenezer Perry. (fn. 99) The four parallel streets (Argyle Street, Belgrove Street, Crestfield Street and Birkenhead Street) were set at right angles to the New (Euston) Road leaving a triangular strip of land next the Skinners' Estate and situated behind the present theatre. This was utilized for a brick cow-shed and dairy offices over 300 feet long, let in 1832 to Lewis Raphael, dairyman, of Golders Green. (fn. 105)

The Building of the original Argyle Street was begun in 1833, when the poor rate books of St. Pancras show the first eleven houses on the western side southwards from Euston Road. The same number opposite on the east side were next built and finished in 1839. By 1849 the street of fortyone houses had been completed and was numbered consecutively from No. 1 at the north-west corner to No. 41 at the north-east corner. It has since been re-numbered (see below).

Manchester Street, the former name of the eastern section of Argyle Street, does not figure in the rate books till 1826, when five houses at the Gray's Inn Road end appear, followed by three others in 1827. There were sixteen houses in 1830. In 1832 a building lease (fn. 106) was granted to Robert Eckett of Hadlow Street, Burton Crescent, to build the first four houses (exclusive of the

corner house) on the southern side of the Gray's Inn Road end. Britton's map of 1834 shows that at least a further ten houses had then been added on this side. Thereafter building seems to have progressed slowly until 1849, when there were forty-seven houses, which comprised the full complement of the street.

The houses of Argyle Street differ from those in the square of the same name chiefly by the absence of moulded stucco architraves around the windows, which on the first floor are recessed within brick arches in the external face of the wall. This feature they share with houses at the northwestern extremity of Gray's Inn Road. The smaller houses of Argyle Street have only two storeys, but the larger ones have an attic floor contained within a mansard roof. The present numbering of the street commences at the north end with odd numbers on the east and even numbers on the west side. Between Euston Road and St. Chad's Street, Nos. 7 to 19 and, south of the latter, Nos. 27 to 47 remain, and are of one design. They are of brick having the usual basements with railed areas, ground storeys with round-headed windows and doorways, and two upper storeys; the first floor windows are square-headed, set in shallow round-arched recesses, and have individual balconies.

Nos. 4 to 36 are similar but the doorways have archivolt and some of the ground storeys are wholly stucco-fronted. No. 36 has been repaired in yellow brick; the houses south of this, Nos. 38 to 44, to Whidborne Street have been demolished. Most of these buildings are now hotels and boarding-houses. No. 46, south of Whidborne Street in the angle, is a plainer brick house retaining the sign of the Duke of Wellington.

At the bend, on the north side, are three later projecting shops below a wall of modern brick, probably a post-war repair or alteration; a doorway at the side of the corner shop is old and round-arched like the others and may have belonged to the original No. 45.

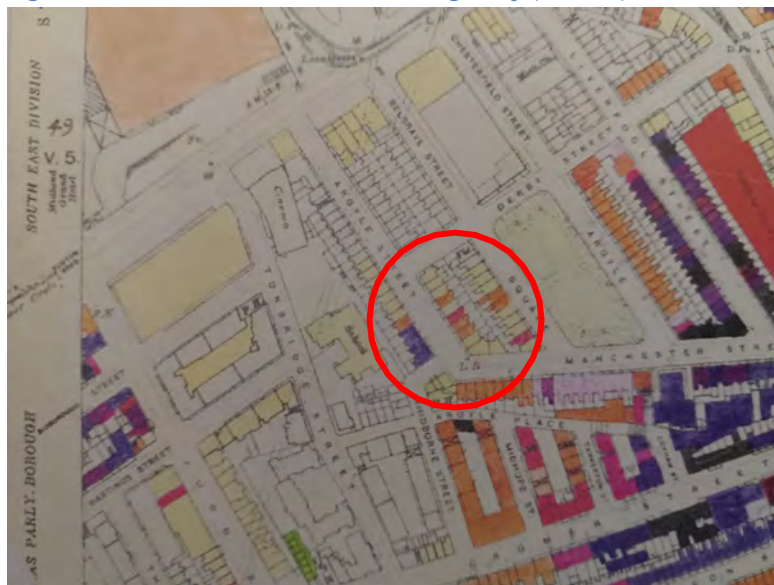
The south side of the former Manchester Street continues the even numbers. Nos. 48 to 54 are of brick with basements. The ground storeys have round-arched windows and doorways, the latter with archivolt of stucco. There are two upper storeys and mansard attics. The tall first floor windows have no

balconies. Nos. 56 and 58 are similar but have no stucco work or attics. There are straight joints in the brickwork on either side of this pair.

Nos. 60 to 66 have basements and ground storeys with stucco architraves to the round-headed doorways and windows, and three upper storeys with stucco architraves to the first floor windows. Not only are these houses higher but the storeys themselves are taller than those of No. 58, etc., to the west. The next house adjoining on the east is No. 35 Argyle Square.

East of the south range of the square stand the flats erected by the St. Pancras Borough Council on both sides of the street, but at the east end three old houses are still standing. Nos. 106 and 108 are still occupied; they have basements, round-headed doorways and windows to the ground floor, and two upper storeys with first floor balconies. No. 110 (next to the derelict No. 249 Gray's Inn Road) has a shop front with two brick upper storeys.

Figure 9: Extract from the 1945 Bomb Damage Map (Sheet 50)



Bomb Damage Maps

2.4 The full colour key for bomb damage maps is as follows:

- Black:* Total Destruction;
- Purple:* Damage Beyond Repair;
- Dark Red:* Seriously Damaged; Doubtful if Repairable
- Light Red:* Seriously Damaged; But Repairable at Cost
- Orange:* General Blast Damage, Minor in Nature
- Yellow:* Blast Damage, Minor in Nature.

2.5 World War II Bomb Damage of the area appears to show bomb damage along parts of Argyle Street – with major rebuilding required opposite; and, ‘general blast damage’ and ‘seriously damaged’ in the terrace Nos. 31-39.

Historic OS Maps

Figure 10: OS Map 1871



Figure 11: OS Map 1916

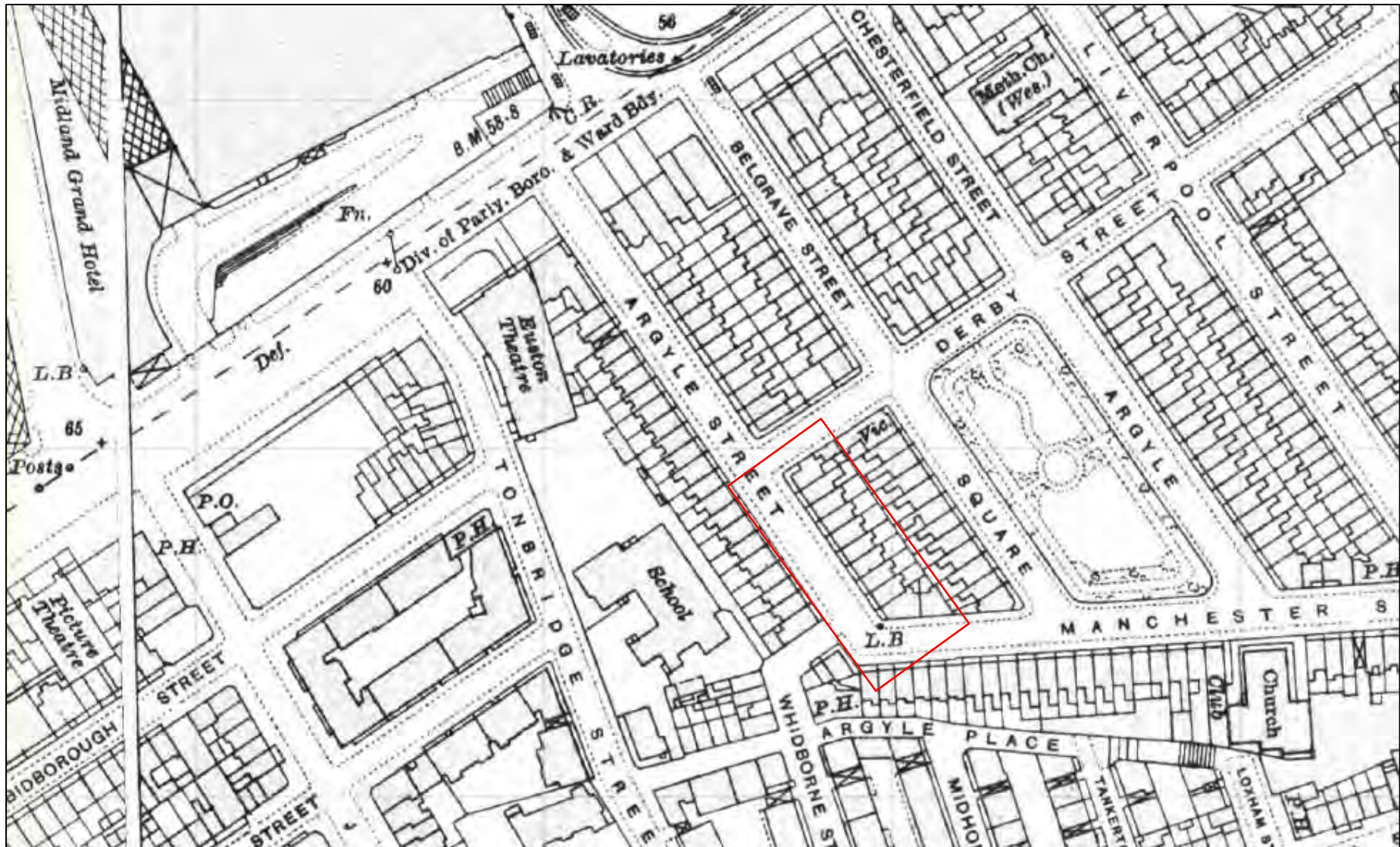
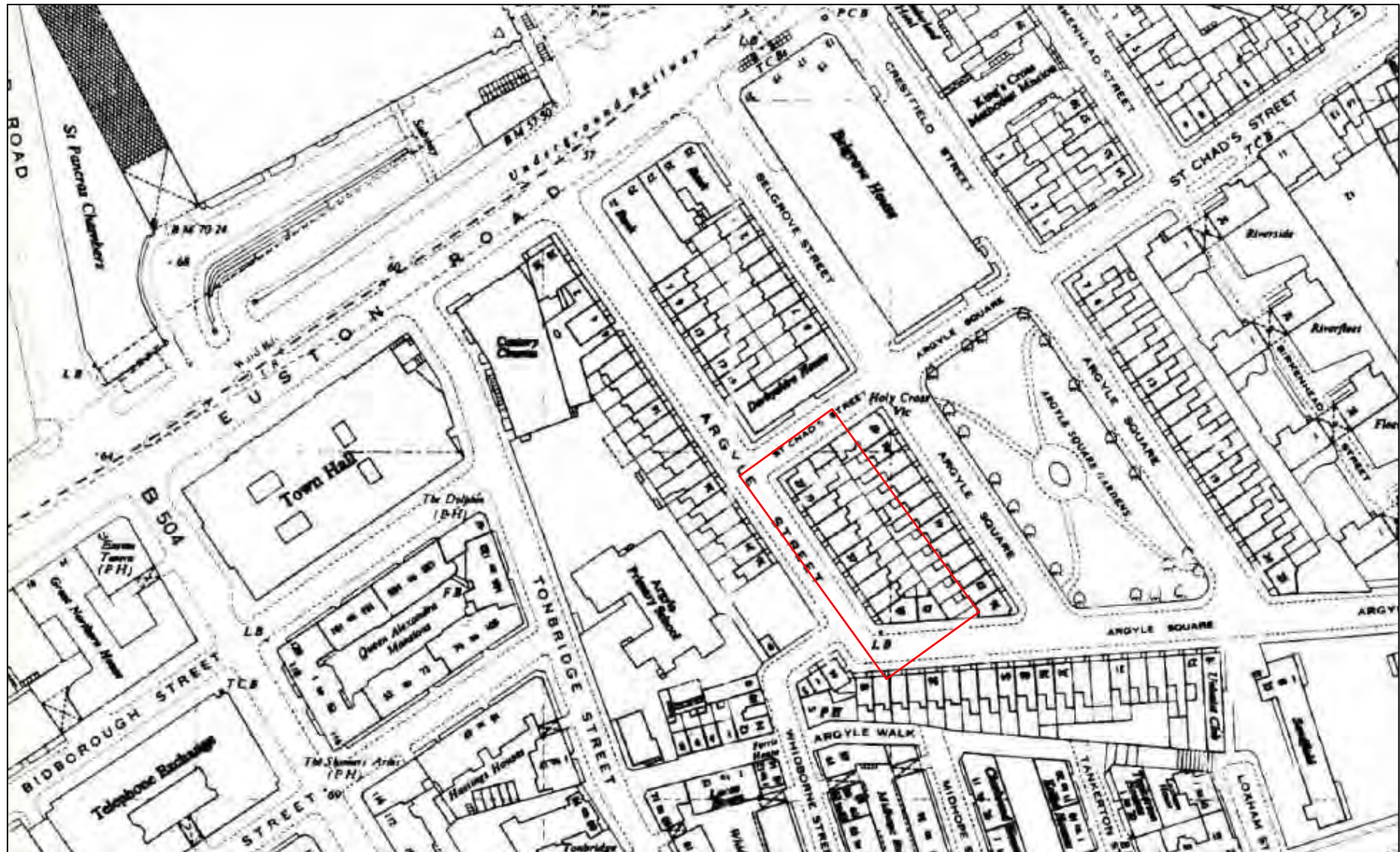
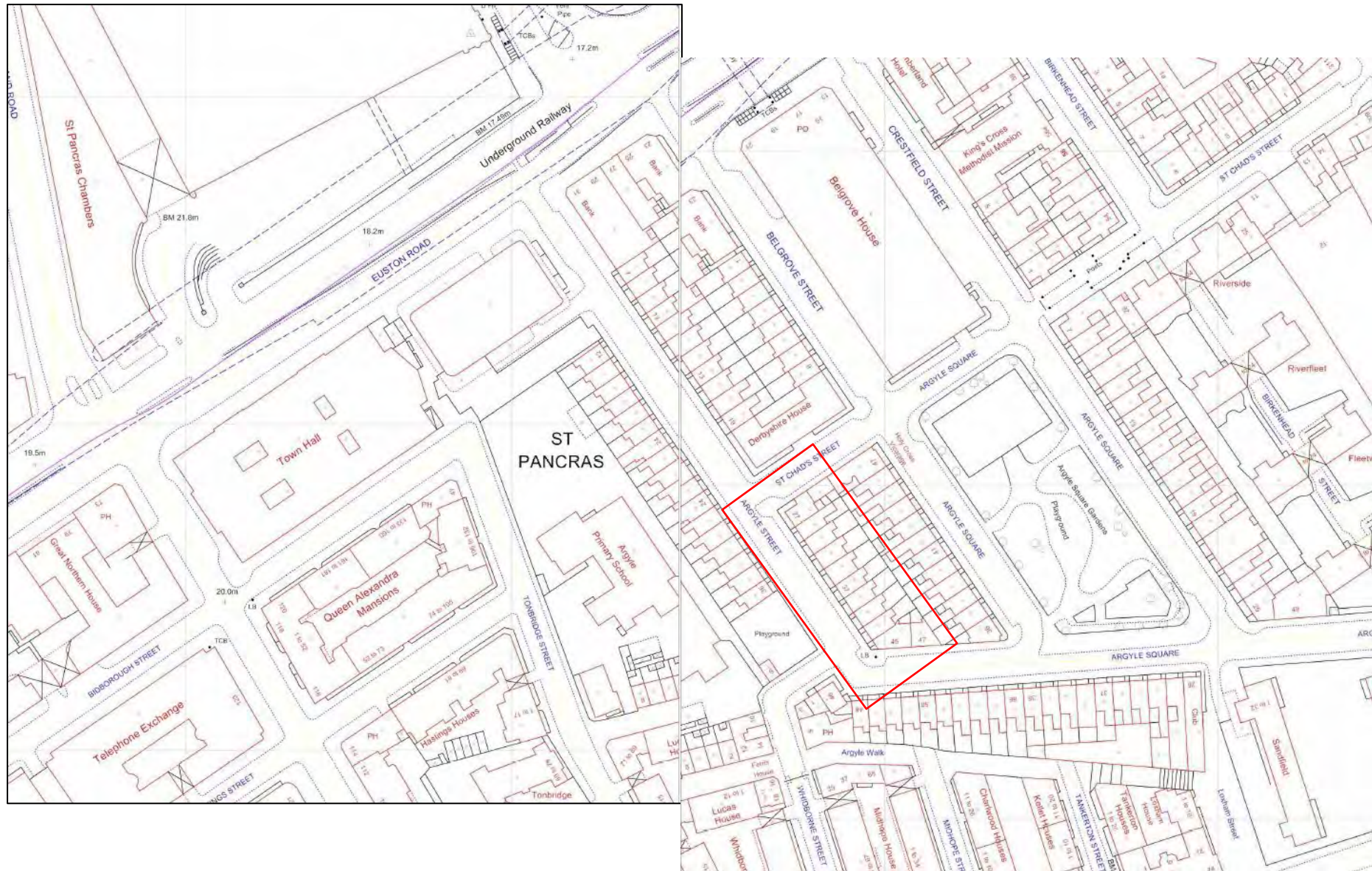


Figure 12: OS Map 1968



Heritage Grounds of Appeal - Brickwork 31-39 Argyle St

Figure 13: Extract from OS Map 2003



Conservation Area

2.6 The site lies within Sub-area 13 of the Bloomsbury Conservation Area.

Figure 14: Map Showing the extent of the Bloomsbury Conservation Area

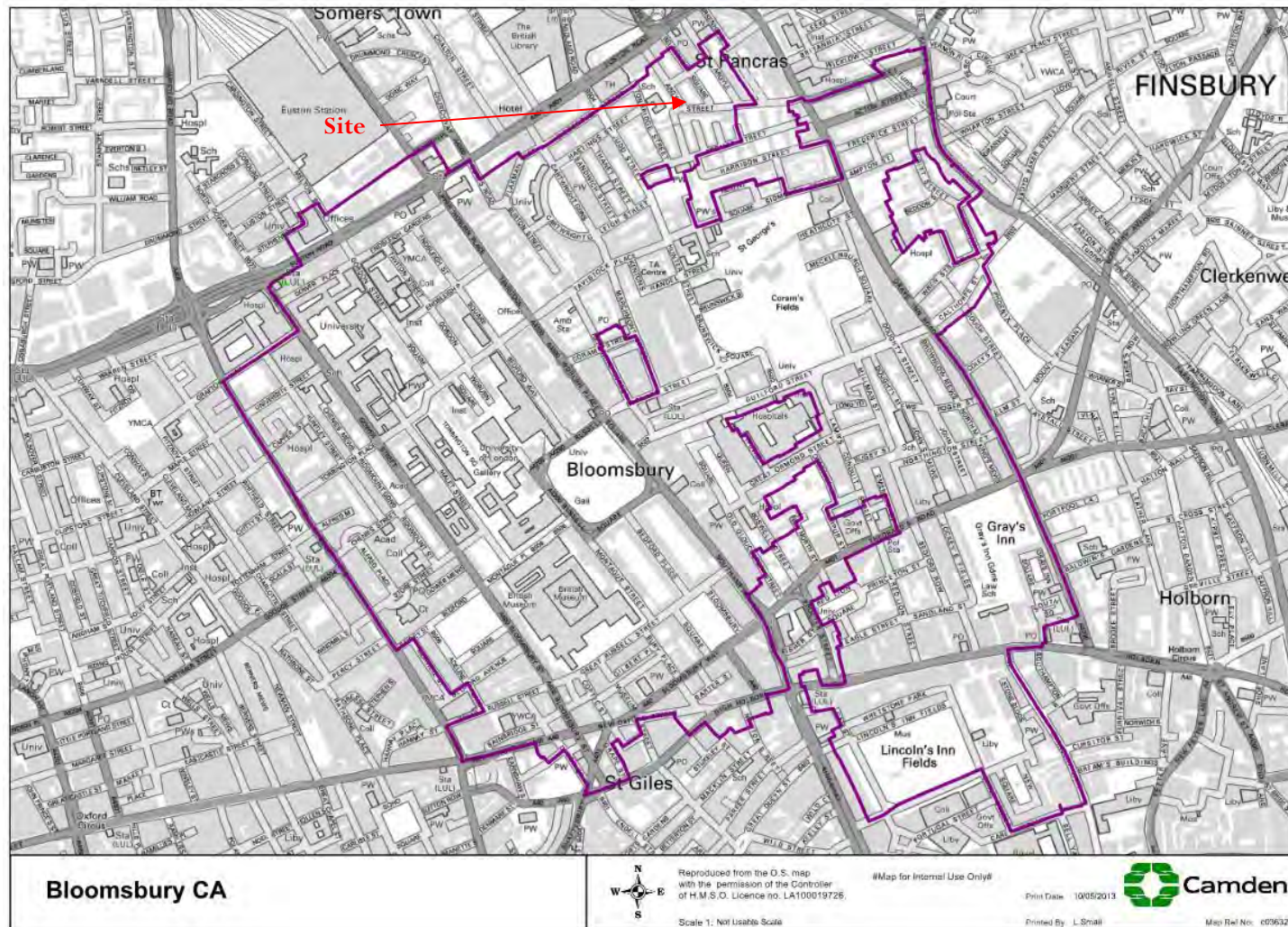
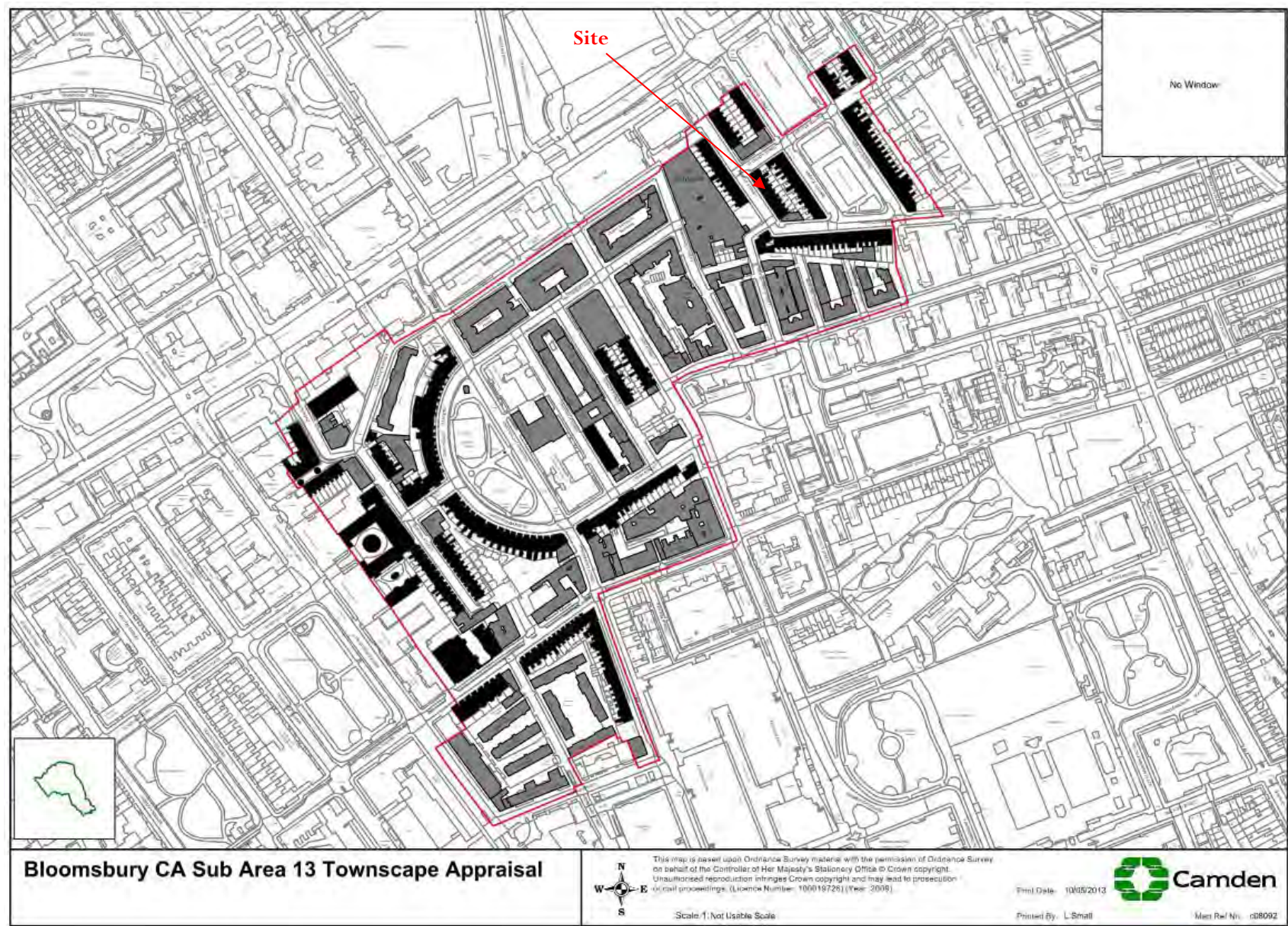


Figure 15: Map Showing the extent of the Bloomsbury Conservation Area – Sub-Area 13



Historic Aerial Photograph from the 'Britain from Above' Collection

Figure 16: Extract from 'Britain from Above' Photo (1947)

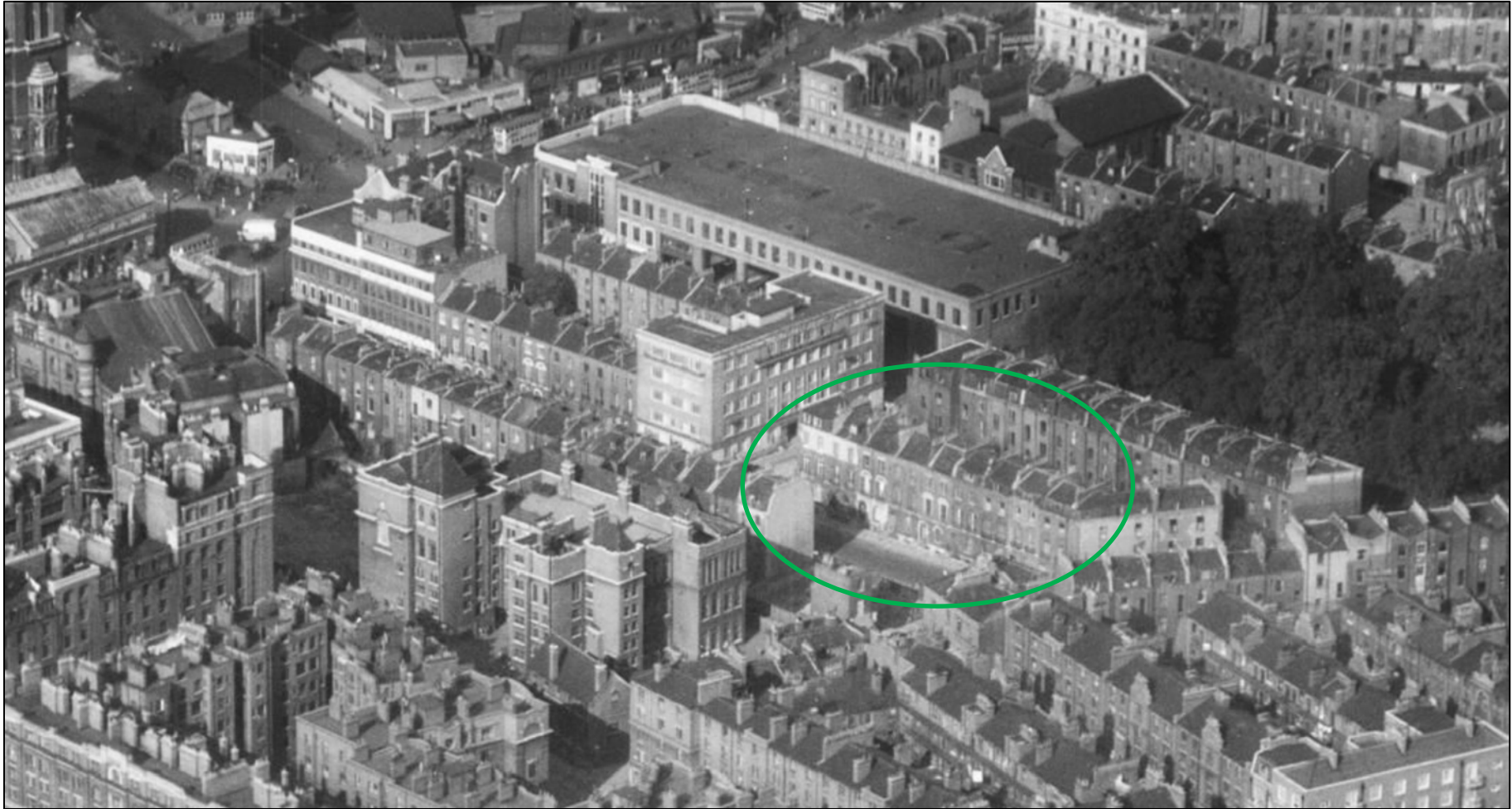


Figure 17: Extract from 'Britain from Above Photo' (1947)



Figure 18: Extract from 'Britain from Above' Photo (1947)



Historic Photographs

Figure 19: Extract from Historic Photo (circa mid C20) – showing variety of Brickwork Colour Finishes – some cleaned and some dirtier



Figure 20: Extract from Historic Photo (circa 1960s) – again showing variety of Brickwork Colour Finishes – some cleaned and some dirtier



Heritage Grounds of Appeal - Brickwork 31-39 Argyle St

Figure 21: Google Streetview as seen in 2008 – note difference in rendered horizontal joints



Heritage Significance of 31-39 Argyle Street Front Elevation

Evidential value

2.7 Evidential value derives from the potential of a place to yield evidence about past human activity. “Physical remains of past human activity are the primary source of evidence about the substance and evolution of places, and of the people and cultures that made them. These remains are part of a record of the past that begins with traces of early humans and continues to be created and destroyed. Their evidential value is proportionate to their potential to contribute to people’s understanding of the past.” (HE guidance – see Appendix 1).

2.8 The front elevation of 31-39 Argyle Street and the wider listed terrace Nos. 27 to 43 have no evidential value.

Historical value

2.9 Historical value “...derives from the ways in which past people, events and aspects of life can be connected through a place to the present. It tends to be *illustrative* or *associative*. (HE guidance – see Appendix 1).

2.10 The front elevation of 31-39 Argyle Street and the wider listed terrace Nos. 27 to 43 does have historic value as it illustrates the typical 1830’s streetscene building elevation. The few remaining buildings

caked in soot are part of the evolution of the character of the street and the environmental conditions experienced by previous generations.

Aesthetic value

2.11 Aesthetic value derives from the ways in which draw sensory and intellectual stimulation from a place. Design value relates primarily to the aesthetic qualities generated by the conscious design of a building, structure or landscape as a whole. It embraces composition (form, proportions, massing, silhouette, views and vistas, circulation) and usually materials or planting, decoration or detailing, and craftsmanship.

2.12 The terrace frontage exemplifies the typical architectural mid/lower class residential design to be found in such a location when built in the 1830’s.

Figure 22: View of Argyle Street Frontage



2.13 The original yellow brick colour is contrasted by an orange brick lintels and semi-circular brick pattern and is typical of the original aesthetic.

Communal value

2.14 Communal value derives from the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory.

2.15 The front elevation of 31-39 Argyle Street and the wider listed terrace Nos. 27 to 43 does not contribute in any meaningful way to the communal value element of heritage significance of this listed building.

3.0 Summary of Recent Maintenance Works Related to LBC Enforcement Notice

3.1 A summary of the recent maintenance works is shown below.

A: Cleaning of all yellow stock brickwork (relates to Item 1 of LBC enforcement notice) and associated red-brick round headed recesses and of all flat arches of front elevation of 31-39 Argyle Street (relates to Item 2 of LBC enforcement notice);

B: Cleaning out cementitious brick mortar and replacing with lime mortar to match original mortar mix at first and second floor elevations of 31-39 Argyle Street (relates to Item 3 of LBC enforcement notice);

C: Contractor mistakenly applying lime render to ground floor front elevation of No. 39 to match No.s 31-37 (relates to Item 4 of LBC enforcement notice); and

D: Colouring of yellow bricks of the rounded-headed recesses and gauged flat arches to appear to be red bricks to match others along the terrace (relates to Item 5 of LBC enforcement notice).

4.0 Requirements of the LBC Enforcement Notice

4.1 The required works are listed below:

Within a period of **SIX (6) months** of the Notice taking effect:

1. Apply a light soot wash to the yellow and red stock brickwork and all the new mortar joints at the first and second floor elevations to nos. 31-37, to match the adjacent buildings on the site's terrace.
2. Completely remove the painted stucco render from No. 39's front elevation at ground floor level (reinstating and making good the underlying brickwork to match the adjacent buildings on the site's terrace).
3. Reinststate the yellow bricks of No. 39's round-headed recesses and gauged flat arches to match the adjacent buildings on the site's terrace.
4. Make good all damages as a result of the above operations.

4.2 The following sections of this report discuss these requirements in detail.

5.0 Review of Application of a Light Soot Wash to the Cleaned Brickwork and Mortar

5.1 The original front elevation (Nos 31-39) has been cleaned back to its original colour as part of recent heavy maintenance works. Some of these works are considered by the Council to have required listed building consent. The Doff system was used which is a gentle form of steam cleaning, often used to clean stone and effective at removing paint, staining and discolouration. The Torc cleaning was also used and is an even gentler cleaning process – it creates a swirling vortex using a mixture of low air pressure, water and an inert granulate. Both systems are approved by English Heritage and we understand were used to clean the nearby Grade I St Pancras Station.

5.2 The Council originally accepted that listed building consent was not required for these heavy maintenance works but requested that a light sootwash is applied to the brickwork to retain the character of the listed buildings and visual amenity of the surrounding area.

5.3 It appears to me that there are three options, which I have reviewed below:

- 1) Apply a light sootwash that permanently dyes the original yellow brickwork and mortar to a slightly darker shades of yellow;

- 2) Apply a light sootwash that can be removed to show the original yellow colour if required in the future; or,
- 3) Do Nothing - No change to original brickwork colour or new lime mortars which matches the colour and consistency of the original mortar used in the construction of this building.

1. Application of a light Sootwash that permanently Dyes the Brickwork and Mortar

5.4 The use of a light sootwash dye application to the original London brick yellow frontage appears to be a seriously harmful change to original historic fabric - that importantly shows current and future generations what the original colour scheme of the terrace was both designed and was in actuality in the 1830's when built. It is accepted that the surface colour of this historic brick fabric has changed over the decades due to smog and other pollutants in the atmosphere over the last nearly two centuries.

Figure 23: Typical Brick Sootwash from Dye Brick Website



5.5 The application of a permanent dye to the brickwork will result in a permanent change to the surface colour of the brickwork which will not be able to be reversed by future generations if they so wished.

5.6 It is accepted that the use of permanent brick dyes would be acceptable in a situation where new brickwork were needed to be dyed to match the colour of the remaining original brickwork such as in the example of the rebuilt chimney stack in the figure below.

Figure 24: Photo From Dyebick Website showing use on rebuilt chimney stack



2. Application of a light Sootwash that can be Removed from the Brickwork and Mortar in the Future if Required

5.7 The use of a light sootwash dye application to the original London brick yellow frontage, is a potentially reversible change to the heritage fabric.

5.8 The use of sootwash is one of many choices for conservation professionals when trying to decide what is the correct period character

of a listed building to ‘benchmark’ both conservation restoration and maintenance works. Which is the best and most appropriate period to go back to – if any? – can be a very subjective choice.

5.9 All listed buildings evolve over the years. There may be changes in layout, openings and roofline; and, there may be environmental changes (as in this case with smog discolouring the brickwork over the years).

5.10 However, the application of a staining dye on a house/hotel (even one that is reversible), may not necessarily be the best conservation option.

5.11 In more recent years there has been a major decline in discolouration due to atmospheric pollution which has meant that recently cleaned buildings have not returned to their former C19 dark brickwork colours. It is accepted that other buildings, which have a direct link to dark stained brickwork - both as part of their character and associations (perhaps a steam engine shed) could be appropriately stained to give current and future generations an idea of the historic conditions and by-products of such industries. However, it is suggested that it is not appropriate for these buildings in Argyle Street.

5.12 One of the major tenets of the Society for Ancient Buildings (SPAB) is the importance of ‘being true’ to the historic materials. To dye an original piece of historic fabric is not being true to that material and is not ‘being true’ to good conservation practice.

Box 1: SPAB Approach to Building Fabric

THE SPAB APPROACH

A conservation philosophy

The SPAB Approach is based on the protection of 'fabric' — the material from which a building is constructed. A building's fabric is the primary source from which knowledge and meaning can be drawn. Materials and construction methods embodied in building fabric illustrate changes in people's ideas, tastes, skills and the relationship with their locality. Fabric also holds character and beauty; the surfaces, blemishes and undulations of old buildings speak of the passage of time and of lives lived. Wear and tear adds beautiful patination that new work can only acquire through the slow process of ageing.

Building fabric is precious. A concern for its protection helps ensure that the essence of an old building survives for future generations to appreciate. The SPAB Approach therefore stands against Restorationist arguments that it is possible and worthwhile to return a building to its original — or imagined original — form. Equally, the SPAB Approach generally rejects arguments that original design or cultural associations are more important than surviving fabric. For the Society, protecting fabric allows meaning and significance to be drawn

from it by individuals, groups and successive generations.

<https://www.spab.org.uk/sites/default/files/documents/MainSociety/Campaigning/SPAB%20Approach.pdf>

5.13 It should also be noted that the application of a so-called temporary dye or colour change to the brickwork may result in unexpected permanent changes to the surface colour - which may not be able to be reversed by future generations.

3) Do Nothing - No change to original brickwork colour

5.14 To retain the current brickwork and mortar in its original colours — as built — will allow current and future generations to experience and enjoy the building as envisioned by the original architect and as built in the 1830's.

5.15 Many of the current generation perceive earlier generations to have lived a dark and dreary livelihood, because many of the buildings and spaces are now a darker palette than when originally designed and built. Nos. 31-39 Argyle Street frontage is an excellent example of this. Leaving the brick frontage in its current glory, will enable current and future generations to understand better how such building were meant to fit in the streetscape and the architecture of surrounding buildings,

including the magnificent Grade I St Pancras complex at the end of the road.

5.16 Nos. 27 and 29 are also managed by the St Pancras Hotel Group, and it is planned to clean the brickwork back to its original London Brick Yellow colour, to match Nos.31 to 39 at the next scheduled heavy maintenance cycle.

5.17 The Appellant and I are totally bemused as to why the LBC Enforcement Notice refers to soot washing of Nos 31-37 and not to Nos 31-39. We assume this is a mistake in the Enforcement Notice.

5.18 The St Pancras Hotel Group is happy to review the issue of the yellow brick as part of their next quinquennial inspection of the building structure and fabric. If any additional measures need to be taken, these can be then agreed and approved by the Council through the normal LBC processes.

Summary

5.19 It is my professional opinion that, whilst we could reduce the fresh colours of the original yellow brickwork and mortar by applying a light soot wash, the better conservation option would be to celebrate the exposure of the original building as it would have been enjoyed in the 1830's. This would also remain true to the listed building's fabric and character and not include the un-necessary permanent discolouration of historic fabric.

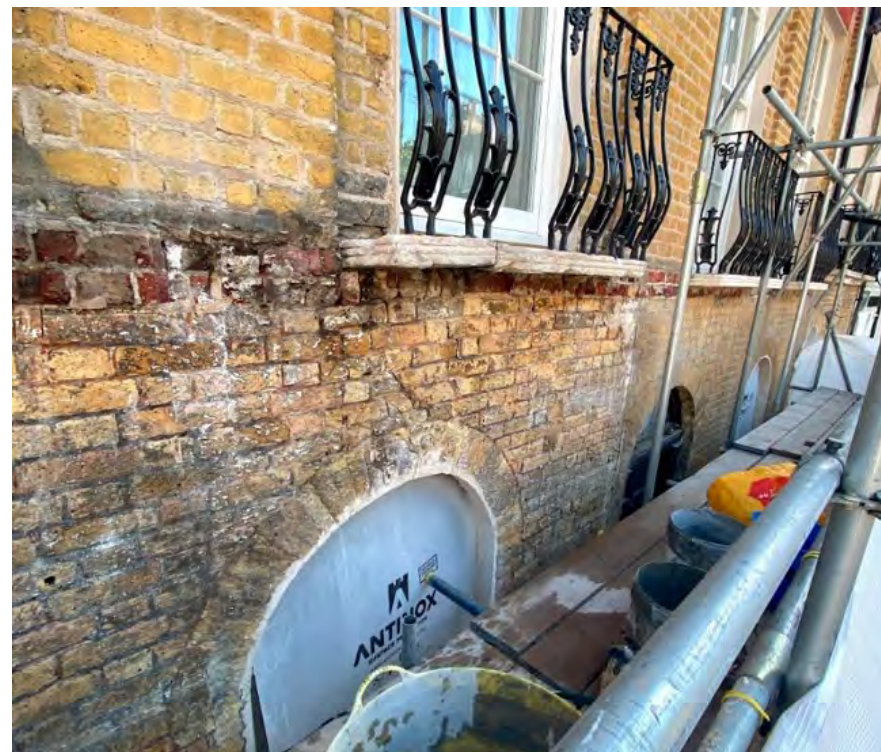
6.0 Review of Removal of the painted stucco render from No. 39's front elevation

6.1 The Appellant is keen to conserve and maintain these buildings in a manner sympathetic with their heritage significance, and its important location within the setting of the magnificent St Pancreas Station. Good conservation maintenance practice has been undertaken with all other elements of the current phase of building maintenance.

6.2 As part of the maintenance works, the C20 non-original cement render was removed from Nos 31-37. The planned works were intended to replace the harmful cementitious render with a breathable lime render replacing the exact same area but with matching the parallel ashlar groove detailing. It was a contract error that No. 39 was included in the works.

6.3 The Appellant accepts that the original front elevation at No.39 had been original yellow stock brick with red-brick round headed recesses and of all flat arches, before the recent maintenance works were undertaken. Unfortunately, the contractor rendered No. 39 by mistake. Fortunately, the works were undertaken with the correct heritage lime render – to match the other rendered buildings in the terrace. The Appellant accepts that in retrospect, these unplanned works do need listed building consent.

Figure 25: View of Removed Cement Render Effect on Brickwork before Applying New Lime Render



6.4 To regularise the situation, the Council is requiring the Appellant to: “Completely remove the painted stucco render from No. 39's front elevation at ground floor level (reinstating and making good the underlying brickwork to match the adjacent buildings on the site's terrace)”.

6.5 It is my profession opinion that removing the newly rendered painted stucco would cause significant damage to the face of the underlying brickwork.

6.6 Please see separate expert witness report prepared by Joe Malone BSc Hons MCIOB C.Build.E MCABE, Principal of Malone Associates Ltd, which corroborates the recommendation to not remove the lime render in this particular case. The chances of the render building removed without damage to the fire skin of the original brickwork.

6.7 Joe Malone Report: *“It is further critical to note that kiln fired bricks have a ‘fire skin,’ which can be defined as the protective shell surrounding the brick, this has greater weather resistance and durability than would be seen to the soft inner core of the brick. Once bricks have spalled and lost this fire skin, the brick is less weather resistant and more likely to be affected by penetrating damp, which in turn accelerates spalling due to freeze/thaw action. The loss of this fire skin and the resulting loss of weather resistance should be a prime consideration in any discussion relating to the ongoing repair or conservation of the building fabric.” (para 4.1).*

6.8 The replacement of the existing cementitious render to Nos 31-37 with lime render can only be considered to be beneficial to the heritage significance of this part of the listed building.

match the other rendered buildings in the terrace. The Appellant accepts these unplanned works do need listed building consent, and it is that LBC should be approved by the Inspector to remedy the unauthorised situation.

Summary

6.8 Unfortunately, the contractor also rendered No. 39 by mistake. The works were undertaken with the correct heritage lime render – to

7.0 Review of Reinstatement of the yellow bricks of No. 39's round-headed recesses and gauged flat arches

7.1 The recent maintenance works included colouring of existing yellow bricks of the rounded-headed recesses and gauged flat arches to appear to be red bricks to match others along the terrace.

7.2 The Appellant accepts that technically these works do need listed building consent but these works were not mentioned as requiring action by the Conservation Officer, when they visited the site and only asked for the 'light sootwash' to regularise the works.

7.3 The permanent staining of the yellow bricks to a red-brick colour to match the other bricks, may be possible or alternatively the original bricks could be chiselled out and replaced with a modern yellow bricks. It is suggested that both of these alternatives are likely to be harmful to the original historic fabric of the building. Also the stained brickwork now matches the neighbouring brickwork in colour terms.

7.4 Historic England Guidance(<https://historicengland.org.uk/advice/hpg/uwandhc/unlawfulworks/>) sensibly suggest that not all unauthorised works should or can practically be reversed. I suggest that by leaving the dyed original bricks untouched, this will be the minimise

the potential adverse harm to the heritage asset and retain historic fabric intact, but admittedly a slightly different colour than original.

Summary

7.4 The least harmful remedy would be to leave the coloured historic brickwork fabric in place and for the Inspector to approve listed building consent for these particular works.

APPENDIX 1:

Emails between Camden Council and St Pancras Group staff – requesting light soot wash but not requesting submission of listed

building consent for any works. See yellow highlighted sections of the email trail below - discuss not requiring listed building consent.

.....
From: Joshua Cheung <Joshua.Cheung@camden.gov.uk>
Sent: Tuesday, March 7, 2023 11:30 AM
To: St Pancras Hotel Group <info@stpamcrashotelgroup.co.uk>
Subject: DO NOT IGNORE: CAMDEN COUNCIL ENFORCEMENT
Importance: High

To whom it may concern,

I trust this email finds you well. I refer to the email chain below.

Can you please confirm that a light soot wash has been carried out on the properties?

Kind regards,

Joshua Cheung
Planning Enforcement Officer
Supporting Communities
London Borough of Camden

Web: camden.gov.uk
5 Pancras Square
London N1C 4AG



From: Sophie Bowden
Sent: 19 July 2022 10:32
To: 'St Pancras Hotel Group' <info@stpancrashotelgroup.co.uk>
Subject: RE: 31-39 Argyle Street

Dear Gary,

Thank you for your email.

I have taken this to our conservation team including the conservation manager and the consensus was that the brickwork needs to be toned down to match the adjacent buildings on its terrace.

I understand that business is busy now and I am glad you are doing well post Covid however, works have been carried out without the necessary listed building consent. A light soot wash should be carried out on the properties within 3 months of this correspondence or a listed building enforcement notice will be served on all interested parties, failure to comply with a notice can result in a prosecution.

Kind regards

Sophie Bowden
Planning Officer (Enforcement)

Telephone: 020 7974 6896

From: St Pancras Hotel Group <info@stpancrashotelgroup.co.uk>

Sent: 23 June 2022 14:55

To: Sophie Bowden <Sophie.Bowden@camden.gov.uk>

Subject: RE: 31-39 Argyle Street

Sophie,

I am sorry but I thought I had replied to your message back in March when receiving yours! With trade now back to pre-pandemic levels we have been extremely busy so apologies.

We did forward your email to the contractors at the time, and they came back saying that this would be possible, however the only points they highlighted were:

*a)another complete scaffolding would need to be erected to carry out such works
b)the risk of a soot wash now as the building has been freshly repointed with lime could in fact discolour the lime which may cause permanent discolouration
c)when such cleaning takes place, it doesn't normally take that long for the façade to fade into the surrounding buildings given the amount of pollution in London. You will recall St Pancras Chambers which has toned downed significantly after that was initially cleaned in some areas years ago, some of our men were on that job. I would ask them to consider a delay in the works they are proposing till the next maintenance survey which is generally 5 years. By which time we would expect the brick work to have weathered and should blend by then. I recall walking around the square seeing a complete mis match of brickwork and tones, but I appreciate a cleaner building will always naturally stand out especially when your next to the below:*





Sophie if you could ask your senior to consider the notes above, we would hope that the natural weathering should achieve the same results if not better albeit over a period of time. If not we could certainly consider a soot wash as you advised come the 5 year cycle maintenance. The Covid disruptions have been dislocating to our business and with trade now finally here having to do more works now would be extremely hard on us.

We would really appreciate your support and understanding and hope we can come to an agreement.

Regards

Gary Cilia

Front Office Supervisor

St Pancras Hotel Group

0203 983 0960

From: Sophie Bowden <Sophie.Bowden@camden.gov.uk>
Sent: 22 June 2022 12:22
To: St Pancras Hotel Group <info@stpancrashotelgroup.co.uk>
Subject: RE: 31-39 Argyle Street

Dear Gary,

Would it be possible to get an update regarding my below email.

Kind regards,

Sophie Bowden
Planning Officer (Enforcement)

Telephone: 020 7974 6896



From: Sophie Bowden
Sent: 30 March 2022 15:18
To: 'St Pancras Hotel Group' <info@stpancrashotelgroup.co.uk>
Subject: RE: 31-39 Argyle Street

Dear Gary,

Thank you for providing the additional information. After discussion with our conservation team and my senior we have come to the agreement that due to the significant difference in colour when compared to the adjacent buildings (please see attached photo) the properties should have a light soot wash to appear in keeping with the characteristics of the listed buildings and visual amenity of the surrounding area.

Kind regards,

Sophie Bowden
Planning Officer (Enforcement)

Telephone: 020 7974 6896



From: St Pancras Hotel Group <info@stpancrashotelgroup.co.uk>

Sent: 20 March 2022 20:23

To: Sophie Bowden <Sophie.Bowden@camden.gov.uk>

Subject: RE: 31-39 Argyle Street

Dear Sophie,

We have gone back to the various contractors that completed the works with your queries and received the responses below:

Balconies

On completion of our survey, it was clear from the significant signs of growth around the sides of the balconies that water ingress was occurring. The client informed us that previous occupier(s) installed the tiles which seemed to be an 'ineffective repair solution' rather than dealing with the underlying issue. I say that as after inspection, it was clear the tiles were of a low spec ceramic, many of which were broken, displaced, and not correctly adhered to the substrate. Once all the tile adhesive was removed and the substrates were cleaned it was clear that the weathering over the years together with the failed installation which never complied to the TTA standards, was a 'quick fix'. The water ingress was coming on to the envelope and found its way behind the render on the

ground floor, ultimately causing it to blow. Cementitious render is generally strong but does not allow for vapour control. The trapped moisture behind such cement renders is normally the main reason for such deterioration and damage to facades. Therefore, my recommendation to the client was not to reinstate the tile but have a professional stone mason restore the balconies to the historic format including the face and drip detail that was damaged during the installation of these tiles. My recommendation was based on the assessment of the other balconies on Argyle Street in particular numbers 39,41,43 which are all original design and a base from what we could work from. We also saw original heritage photos of the street and it was clear that the tiles were not of original fabric.

Windows

We initially were in talks with a supplier called Rehau to repair and replace the failed units. They had specified the Heritage S719 model as a replacement. After liaising with their main contractor, they guided us to a recent job where they installed over 40 windows to other properties around Argyle Square please see attached (<https://www.rehau.com/uk-en/california-hotel>). We conducted multiple meetings with the manufacture and the installers as their option presented the greatest value. However, after taking into consideration the dimensions, proportions, specifically the mid-rail, which was approx. 50mm, even though the material resembles timber, they are clearly not. The client then decided to go for the traditional soft wood sash window with the correct 30mm mid-rail, which is not possible to achieve in any uPVC product. We used the right proportions and astragal detail as the original windows would have had. The older uPVC windows that were removed all had DGU's throughout, however the quality was substandard and the level of maintenance during their life was clearly not good enough. All of the gas from the units had escaped and the units were suffering from interstitial condensation. They essentially all became unsafe, beyond repair, in some cases were pivot style windows and some had large fixed upper panels. After assessing the damage which would have been predominantly caused by layers of paint over the years, it was deemed all windows were unfunctional and impossible to repair. The spacer bars that were within the units were very deep, therefore we took the opportunity to go for a more slimline glazing unit to improve the aesthetics and omitted the use of horns which are incorrectly specified on many of the properties in the area.

In respect to Listed Building consent, we did advise that building consent was not required and reconfirmed this was the case with other property owners around Argyle Square and Belgrove Street. Periodic renewals had clearly been completed prior to our attendance however not to the correct standards as many other properties on the street are evidence of. The repair works that we completed were designed to avoid harm and sustain heritage value and overall make an improvement to the property. The items that were removed, ie the ceramic tiles, uPVC units, cement render did not hold any historic value or interest and by contrast because the repairs and renewals have now been completed correctly the potential loss of any original fabric has been mitigated. Prior to the works starting the client was also able to reconfirm from the local authority that consent was not required and hence the works were completed last year. We have had really good feedback from the community and a local conservation group commending us on the improvement it has made to the street and local area and would hope the local authorities agree.

As you can see from the responses above, I do not believe a breach has occurred. However, please do reconfirm this is the case with your conversation officer. I can also confirm that the only works that were completed were externals.

Regards

Regards

Gary Cilia

Front Office Supervisor

St Pancras Hotel Group

0203 983 0960

From: Sophie Bowden <Sophie.Bowden@camden.gov.uk>

Sent: 02 March 2022 11:46

To: St Pancras Hotel Group <info@stpancrashotelgroup.co.uk>

Subject: RE: 31-39 Argyle Street

Dear Gary,

Apologies for the delay in my response I was discussing the case with our conservation officer in regards to the best way to move forward.

Would it be possible to confirm the below queries:

- Please provide more information regarding the non-original tiles that have been removed
- Are the replacement windows double glazed?
- Has any internal works taken place to the properties

Kind regards,

Sophie Bowden
Planning Officer (Enforcement)

Telephone: 020 7974 6896



From: St Pancras Hotel Group <info@stpancrashotelgroup.co.uk>

Sent: 01 March 2022 20:04

To: Sophie Bowden <Sophie.Bowden@camden.gov.uk>

Subject: RE: 31-39 Argyle Street

Dear Sophie Bowden,

I appreciate that the letter you sent was marked urgent therefore I wanted to ensure you received my email below.

Please do let me know if you need any more information.

Regards

Gary Cilia

Front Office Supervisor

St Pancras Hotel Group

0203 983 0960

From: St Pancras Hotel Group
Sent: 21 February 2022 09:03
To: sophie.bowden@camden.gov.uk
Subject: 31-39 Argyle Street
Importance: High

Reference: ArgyleStreet

Dear Sophie Bowden,

Our head office has forwarded me a copy of a letter dated 15 February 2022

To my knowledge no works that have taken place at the property required any listed building consent. As such no application was made. I had a conversation with planning sometime in March 2021 in relation to the works that were taking place at the time. I was told that the works did not require any consent therefore they were completed. I can for your reference list out what those works were:

- *All brickwork repairs undertaken in accordance with the recommendations of Code of Practice for Cleaning and Surface Repair of Building: BS 6270: 1982*
- *Balcony repairs and restoration which included the removal of non-original tiles*
- *Trial areas of brickwork that had been previously painted and heavily soiled were cleaned and tested before continuing with use of a DOFF cleaning system.*
- *Existing defective mortar that was not original lime, but cement-based mortar was carefully raked out and replaced due to the damage it was causing to the London stock brick.*
- *All repointing was completed with a lime-based mortar and in accordance with the recommendations of BS 5628: Part 3: 1985*
- *Previous sand and cement render which was covering the ground floor area was blown and in disrepair in most places. The material was not allowing the masonry to breath and was doing great harm. Therefore after liaising with building control, it was removed and replaced with a lime-based mortar together with the correct ashlar detail for a more consistent look.*
- *In respect to the window repairs/replacements. All the windows that were replaced were made from a PVC material, totally beyond repair and did not respect the historic fenestration. Instead of replacing like for the like we took the opportunity to restore back to original timber sliding sash*

windows with traditional cord & weights while respecting the correct fenestration. This was done after consulting Friends of Argyle Square that maintain and promote heritage in the local area.

Please do let me know if you have any questions about the above and I would be more than happy to assist.

Regards

Gary Cilia

Front Office Supervisor

St Pancras Hotel Group

0203 983 0960

APPENDIX 2:

Definition of Heritage Value (Historic England)

Evidential value

“35: Evidential value derives from the potential of a place to yield evidence about past human activity.

36: Physical remains of past human activity are the primary source of evidence about the substance and evolution of places, and of the people and cultures that made them. These remains are part of a record of the past that begins with traces of early humans and continues to be created and destroyed. Their evidential value is proportionate to their potential to contribute to people’s understanding of the past.

37: In the absence of written records, the material record, particularly archaeological deposits, provides the only source of evidence about the distant past. Age is therefore a strong indicator of relative evidential value, but is not paramount, since the material record is the primary source of evidence about poorly-documented aspects of any period.

Geology, landforms, species and habitats similarly have value as sources of information about the evolution of the planet and life upon it.

38: Evidential value derives from the physical remains or genetic lines that have been inherited from the past. The ability to understand and interpret the evidence tends to be diminished in proportion to the extent of its removal or replacement.

Historical value

39: Historical value derives from the ways in which past people, events and aspects of life can be connected through a place to the present. It tends to be *illustrative* or *associative*.

40: The idea of illustrating aspects of history or prehistory – the perception of a place as a link between past and present people – is different from purely evidential value. Illustration depends on visibility in a way that evidential value (for example, of buried remains) does not. Places with illustrative value will normally also have evidential value, but it may be of a different order of importance. An historic building that is one of many similar examples may provide little unique evidence about the past, although each illustrates the intentions of its creators equally well. However, their distribution, like that of planned landscapes, may be of considerable evidential value, as well as

demonstrating, for instance, the distinctiveness of regions and aspects of their social organisation.

41: Illustrative value has the power to aid interpretation of the past through making connections with, and providing insights into, past communities and their activities through shared experience of a place. The illustrative value of places tends to be greater if they incorporate the first, or only surviving, example of an innovation of consequence, whether related to design, technology or social organisation. The concept is similarly applicable to the natural heritage values of a place, for example geological strata visible in an exposure, the survival of veteran trees, or the observable interdependence of species in a particular habitat. Illustrative value is often described in relation to the subject illustrated, for example, a structural system or a machine might be said to have ‘technological value’.

42: Association with a notable family, person, event, or movement gives historical value a particular resonance. Being at the place where something momentous happened can increase and intensify understanding through linking historical accounts of events with the place where they happened – provided, of course, that the place still retains some semblance of its appearance at the time. The way in which an individual built or furnished their house, or made a garden, often provides insight into their personality, or demonstrates their political or cultural affiliations. It can suggest aspects of their character and motivation that extend, or even contradict, what they or others wrote,

or are recorded as having said, at the time, and so also provide evidential value.

43: Many buildings and landscapes are associated with the development of other aspects of cultural heritage, such as literature, art, music or film. Recognition of such associative values tends in turn to inform people’s responses to these places. Associative value also attaches to places closely connected with the work of people who have made important discoveries or advances in thought about the natural world.

44: The historical value of places depends upon both sound identification and direct experience of fabric or landscape that has survived from the past, but is not as easily diminished by change or partial replacement as evidential value. The authenticity of a place indeed often lies in visible evidence of change as a result of people responding to changing circumstances. Historical values are harmed only to the extent that adaptation has obliterated or concealed them, although completeness does tend to strengthen illustrative value.

45: The use and appropriate management of a place for its original purpose, for example as a place of recreation or worship, or, like a watermill, as a machine, illustrates the relationship between design and function, and so may make a major contribution to its historical values. If so, cessation of that activity will diminish those values and, in the case of some specialised landscapes and buildings, may essentially destroy them. Conversely, abandonment, as of, for example, a medieval village site, may illustrate important historical events.

Aesthetic value

46: Aesthetic value derives from the ways in which people draw sensory and intellectual stimulation from a place.

47: Aesthetic values can be the result of the conscious design of a place, including artistic endeavour. Equally, they can be the seemingly fortuitous outcome of the way in which a place has evolved and been used over time. Many places combine these two aspects – for example, where the qualities of an already attractive landscape have been reinforced by artifice – while others may inspire awe or fear. Aesthetic values tend to be specific to a time and cultural context, but appreciation of them is not culturally exclusive.

48: Design value relates primarily to the aesthetic qualities generated by the conscious design of a building, structure or landscape as a whole. **[Architectural Design]** It embraces composition (form, proportions, massing, silhouette, views and vistas, circulation) and usually materials or planting, decoration or detailing, and craftsmanship. It may extend to an intellectual programme governing the design (for example, a building as an expression of the Holy Trinity), and the choice or influence of sources from which it was derived. It may be attributed to a known patron, architect, designer, gardener or craftsman (and so have associational value), or be a mature product of a vernacular tradition of building or land management.

Strong indicators of importance are quality of design and execution, and innovation, particularly if influential.

49: Sustaining design value tends to depend on appropriate stewardship to maintain the integrity of a designed concept, be it landscape, architecture, or structure.

50: It can be useful to draw a distinction between design created through detailed instructions (such as architectural drawings) and the direct creation of a work of art by a designer who is also in significant part the craftsman. The value of the artwork is proportionate to the extent that it remains the actual product of the artist's hand. While the difference between design and 'artistic' value can be clear-cut, for example statues on pedestals (artistic value) in a formal garden (design value), it is often far less so, as with repetitive ornament on a medieval building.

51: Some aesthetic values are not substantially the product of formal design, but develop more or less fortuitously over time, as the result of a succession of responses within a particular cultural framework. They include, for example, the seemingly organic form of an urban or rural landscape; the relationship of vernacular buildings and structures and their materials to their setting; or a harmonious, expressive or dramatic quality in the juxtaposition of vernacular or industrial buildings and spaces. Design in accordance with Picturesque theory is best considered a design value.

52: Aesthetic value resulting from the action of nature on human works, particularly the enhancement of the appearance of a place by the passage of time ('the patina of age'), may overlie the values of a conscious design. It may simply add to the range and depth of values, the significance, of the whole; but on occasion may be in conflict with some of them, for example, when physical damage is caused by vegetation charmingly rooting in masonry.

53: While aesthetic values may be related to the age of a place, they may also (apart from artistic value) be amenable to restoration and enhancement. This reality is reflected both in the definition of conservation areas (areas whose 'character or appearance it is desirable to preserve or enhance') and in current practice in the conservation of historic landscapes.

Communal value

54: Communal value derives from the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory. Communal values are closely bound up with historical (particularly associative) and aesthetic values, but tend to have additional and specific aspects.

55: *Commemorative* and *symbolic* values reflect the meanings of a place for those who draw part of their identity from it, or have emotional links to it. The most obvious examples are war and other memorials raised by community effort, which consciously evoke past lives and

events, but some buildings and places, such as the Palace of Westminster, can symbolise wider values. Such values tend to change over time, and are not always affirmative. Some places may be important for reminding us of uncomfortable events, attitudes or periods in England's history. They are important aspects of collective memory and identity, places of remembrance whose meanings should not be forgotten. In some cases, that meaning can only be understood through information and interpretation, whereas, in others, the character of the place itself tells most of the story.

56: Social value is associated with places that people perceive as a source of identity, distinctiveness, social interaction and coherence. Some may be comparatively modest, acquiring communal significance through the passage of time as a result of a collective memory of stories linked to them. They tend to gain value through the resonance of past events in the present, providing reference points for a community's identity or sense of itself. They may have fulfilled a community function that has generated a deeper attachment, or shaped some aspect of community behaviour or attitudes. Social value can also be expressed on a large scale, with great time-depth, through regional and national identity.

57: The social values of places are not always clearly recognised by those who share them, and may only be articulated when the future of a place is threatened. They may relate to an activity that is associated with the place, rather than with its physical fabric. The social value of a place may indeed have no direct relationship to any formal historical or aesthetic values that may have been ascribed to it.

58: Compared with other heritage values, social values tend to be less dependent on the survival of historic fabric. They may survive the replacement of the original physical structure, so long as its key social and cultural characteristics are maintained; and can be the popular driving force for the re-creation of lost (and often deliberately destroyed or desecrated) places with high symbolic value, although this is rare in England.

59: Spiritual value attached to places can emanate from the beliefs and teachings of an organised religion, or reflect past or present-day perceptions of the spirit of place. It includes the sense of inspiration and wonder that can arise from personal contact with places long revered, or newly revealed.

60: Spiritual value is often associated with places sanctified by longstanding veneration or worship, or wild places with few obvious signs of modern life. Their value is generally dependent on the perceived survival of the historic fabric or character of the place, and can be extremely sensitive to modest changes to that character, particularly to the activities that happen there.”

(pp.28-32, Historic England: Conservation Principles Policies And Guidance For The Sustainable Management Of The Historic Environment, (2008))

Appendix 2:

CV Dr David Hickie

Professional Qualifications:

Member of the Institute of Historic Building Conservation (IHBC)
Chartered Landscape Architect and Member of Landscape Institute (CMLI)
International Member American Society of Landscape Architects (ASLA)
Chartered Environmentalist (CEnv)
Member of the Institute Environmental Management and Assessment (MIEMA)
Affiliate Member Chartered Institute for Archaeologists
Member of the Society of Architectural Historians of Great Britain
Member of the Vernacular Architecture Group

Academic Qualifications:

BSc(Hons) Civil Engineering, University of Birmingham (1978)
MA Landscape Architecture, University of Sheffield (1981)
PhD Environmental Impact Assessment, University of Loughborough (1998)

Professional Experience:

2008 to date Managing Director and Principal Consultant: Heritage Matters
– an independent specialist heritage consultancy.

2005 to 2008 Chief Executive: Society for the Environment

1998 to 2005 Assistant Regional Director: English Heritage - responsible for managing team of specialists providing national expert on a wide range of heritage environment matters including Historic Building Inspectors and Ancient Monument Inspectors.

1993 to 1998 Regional EIA Manager: Environment Agency - member of the Landscape Institute's Working Group that developed the 'Guidelines for Landscape and Visual Impact Assessment (First Edition)'.

1989 to 1993 Regional Conservation, Recreation and Navigation Manager – developed national methodology for River Corridor Landscape Character Assessment. Developed and lectured on heritage, landscape and ecological guidelines for river and coastal habitat restoration.

1985 to 1989 Senior Landscape Architect: Severn Trent Water Authority

1983 to 1985 Senior Landscape Architect: Warwickshire County Council.

1981 to 1983 Executive Director: Birmingham and Black Country Wildlife Trust.