



PLANNING BY DESIGN

FROM CONCEPT TO COMPLETION

Heritage Impact Statement

Proposed New Signage at: Unit 07, Centre Point, 7
Earnshaw Street, Camden, London WC2H 8AJ

On Behalf of Kesinee Suppanawin

Drafted by Planning By Design

Introduction and Methodology

This Heritage Statement has been prepared by Planning by Design and was produced in August 2024 on behalf of Kesinee Suppanawin.

This assessment is intended to accompany an application for advertisement and Listed Building Consent for proposed new signage to support the business at Unit 07, Centre Point 7 Earnshaw Street, Camden, London WC2H 8AJ.

The aim of this report is to satisfy the requirement of paragraph 200 of the National Planning Policy Framework 2023, which indicates that applicants should provide a description of the significance of any heritage assets affected by their proposals, including any contribution made by their setting.

This assessment is informed by an analysis of the site, the existing buildings, and their environs. The Heritage Statement is further informed by an analysis of historic maps of the area, and a review of known information about the site from various sources, including the Historic Environment Record (HER).

Heritage Planning Context

The site is a ground floor retail unit – Use Class E, located on the western side of Earnshaw Street in Holborn, Hampstead. The site is within a Grade II Listed Building of ‘Centre Point,’ which is also located within Denmark Street Conservation Area, is visible in views towards, from and within the Conservation Area.

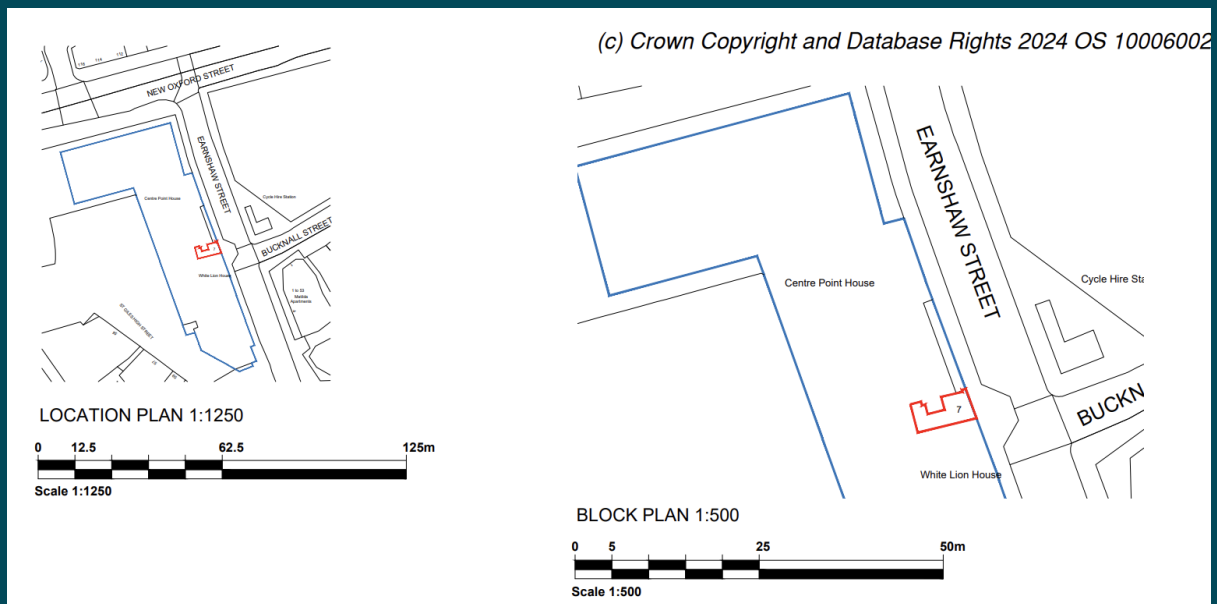


Fig.1 - Site Location and Block Plan

Legislation, planning policy and guidance.

The proposals should be assessed in accordance with the following policies and guidance which seek to protect the significance of designated heritage assets and their settings:

- Planning (Listed Buildings and Conservation Areas) Act 1990
- Planning (Listed Buildings and Conservation Areas) Regulations 1990 (as amended)
- National Planning Policy Framework (2023)
- National Planning Practice Guidance –Enhancing and Conserving the Historic Environment (Revised July 2019)
- Historic England’s Good Practice Advice in Planning Note 2 “Managing Significance in Decision-Taking in the Historic Environment”
- Historic England’s Good Practice Advice in Planning Note 3 “The Setting of Heritage Assets (2nd Edition)”
- The London Plan 2021
- Camden Local Plan 2017
- Camden Planning Guidance: Advertisements March 2018
- Conservation Area Character Appraisal

At the heart of the National Planning Policy Framework (NPPF) is a strong presumption in favour of sustainable development (paragraphs 11-14).

The purpose of this Heritage Statement is to satisfy paragraph 200 of the National Planning Policy Framework which states that:

‘In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contributions made by their setting’

and to assess whether the proposed development meets the test of sustainable development as regards its impact on the historic environment.

The NPPF requires in the case of all heritage assets, designated or otherwise, that local planning authorities should take into account:

‘the desirability of sustaining and enhancing the significance of such heritage assets and of putting them to viable uses consistent with their conservation.’

(NPPF 2023 paragraph 203a).

If the development will lead to 'substantial harm' to the significance of a designated heritage asset, paragraph 207 of the NPPF indicates that the development should be refused. Consent should be withheld by the local planning authority, unless it can be proven that the loss or damage to the asset can be outweighed by substantial benefits to the public or if the proposal can meet a number of specific conditions. If the development leads to 'less than substantial

harm' to the significance of a designated heritage asset, paragraph 208 indicates that this harm still needs to be assessed against the public benefit of the scheme and whether or not the viability of the site is being optimised.

In contrast to designated heritage assets, the NPPF does not require planning authorities to give 'great weight' to the conservation of non-designated heritage assets. It does not require that harm requires 'clear and convincing justification.' Instead, the NPPF states that:

'The effect of an application on the significance of a non-designated heritage asset should be taken into account in determining the application. In weighing applications that affect directly or indirectly non designated heritage assets, a balanced judgement will be required having regard to the scale of any harm or loss and the significance of the heritage asset.'

(NPPF paragraph 209).

Paragraph 138 of the Historic England Conservation Principles, Policies and Guidance states that new work or alteration to a significant place should normally be acceptable if:

- a) there is sufficient information comprehensively to understand the impacts of the proposal on the significance of the place.
- b) the proposal would not materially harm the values of the place, which, where appropriate, would be reinforced or further revealed.
- c) the proposals aspire to a quality of design and execution which may be valued now and in the future.
- d) the long-term consequences of the proposals can, from experience, be demonstrated to be benign, or the proposals are designed not to prejudice alternative solutions in the future.

Local Planning Policy

London Plan 2021

- ***Policy HC1 Heritage Conservation and Growth***

A. Boroughs should, in consultation with Historic England, local communities and other statutory and relevant organisations, develop evidence that demonstrates a clear understanding of London's historic environment. This evidence should be used for identifying, understanding, conserving, and enhancing the historic environment and heritage assets, and improving access to, and interpretation of, the heritage assets, landscapes, and archaeology within their area.

B. Development Plans and strategies should demonstrate a clear understanding of the historic environment and the heritage values of sites or areas and their relationship with their surroundings. This knowledge should be used to inform the effective integration of London's heritage in regenerative change by:

- 1) setting out a clear vision that recognises and embeds the role of heritage in place-making*
- 2) utilising the heritage significance of a site or area in the planning and design process*
- 3) integrating the conservation and enhancement of heritage assets and their settings with innovative and creative contextual architectural responses that contribute to their significance and sense of place*
- 4) delivering positive benefits that conserve and enhance the historic environment, as well as contributing to the economic viability, accessibility, and environmental quality of a place, and to social wellbeing.*

C. Development proposals affecting heritage assets, and their settings, should conserve their significance, by being sympathetic to the assets' significance and appreciation within their surroundings. The cumulative impacts of incremental change from development on heritage assets and their settings should also be actively managed. Development proposals should avoid harm and identify enhancement opportunities by integrating heritage considerations early on in the design process.

D. Development proposals should identify assets of archaeological significance and use this information to avoid harm or minimise it through design and appropriate mitigation. Where applicable, development should make provision for the protection of significant archaeological assets and landscapes. The protection of undesignated heritage assets of archaeological interest equivalent to a scheduled monument should be given equivalent weight to designated heritage assets.

E. Where heritage assets have been identified as being At Risk, boroughs should identify specific opportunities for them to contribute to regeneration and place-making, and they should set out strategies for their repair and re-use.

Camden Local Plan 2017

- **Policy D2 - Heritage**

The Council will preserve and, where appropriate, enhance Camden's rich and diverse heritage assets and their settings, including Conservation Areas, Listed Buildings, archaeological remains, scheduled ancient monuments and historic parks and gardens and locally listed heritage assets.

Designated heritage assets

Designed heritage assets include Conservation Areas and Listed Buildings. The Council will not permit the loss of or substantial harm to a designated heritage asset, including Conservation Areas and Listed Buildings, unless it can be demonstrated that the substantial harm or loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply:

- a. the nature of the heritage asset prevents all reasonable uses of the site.*
- b. no viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation.*
- c. conservation by grant-funding or some form of charitable or public ownership is demonstrably not possible; and*
- d. the harm or loss is outweighed by the benefit of bringing the site back into use.*

The Council will not permit development that results in harm that is less than substantial to the significance of a designated heritage asset unless the public benefits of the proposal convincingly outweigh that harm.

Conservation Areas

Conservation Areas are designated heritage assets, and this section should be read in conjunction with the section above headed 'designated heritage assets. In order to maintain the character of Camden's Conservation Areas, the Council will take account of Conservation Area statements, appraisals and management strategies when assessing applications within Conservation Areas. The Council will:

- e. require that development within Conservation Areas preserves or, where possible, enhances the character or appearance of the area.*
- f. resist the total or substantial demolition of an unListed Building that makes a positive contribution to the character or appearance of a Conservation Area.*
- g. resist development outside of a Conservation Area that causes harm to the character or appearance of that Conservation Area; and*
- h. preserve trees and garden spaces which contribute to the character and appearance of a Conservation Area, or which provide a setting for Camden's architectural heritage.*

Listed Buildings

Listed Buildings are designated heritage assets, and this section should be read in conjunction with the section above headed 'designated heritage assets. To preserve or enhance the borough's Listed Buildings, the Council will:

- i. resist the total or substantial demolition of a Listed Building.*
- j. resist proposals for a change of use or alterations and extensions to a Listed Building where this would cause harm to the special architectural and historic interest of the building; and*
- k. resist development that would cause harm to significance of a Listed Building through an effect on its setting.*

Archaeology

The Council will protect remains of archaeological importance by ensuring acceptable measures are taken proportionate to the significance of the heritage asset to preserve them and their setting, including physical preservation, where appropriate.

Other heritage assets and non-designated heritage assets

The Council will seek to protect other heritage assets including non-designated heritage assets (including those on and off the local list), Registered Parks and Gardens and London Squares. The effect of a proposal on the significance of a non-designated heritage asset will be weighed against the public benefits of the proposal, balancing the scale of any harm or loss and the significance of the heritage asset.

Assessment of Significance

Heritage Assets

The heritage assets affected by the development include:

- Denmark Street Conservation Area.
- Centre Point Grade II Listed Building.

The Conservation Area

Denmark Street Conservation Area

Of relevance to the proposed site, the Conservation Area character appraisal and management plan states the following:

Summary of special interest

The Denmark Street Conservation Area lies within the ancient parish of St Giles, which has been developed since at least 1117. The historic heart of the Conservation Area is St Giles Church (Henry Flitcroft, 1734) and churchyard. The historic street pattern and network of narrow passageways which remains in much of the southern part of the area lends an intimate character. The surrounding architecture is a varied mix of former residential, industrial, and commercial, dating from the late C17 to the early C20, but which has a consistency of materials and scale. The northern portion of the CA has a very different character, which is dominated by Centre Point, traffic, and the associated 1960s road layout.

“Tin Pan Alley”

Since the latter part of the C20th, Denmark Street has been renowned as a centre of popular music instrument retailing, and it also houses associated music industry uses such as instrument repair workshops, studios etc. This concentration of uses creates a unique and vibrant atmosphere, which is particularly distinctive, and contributes significantly to the area’s special interest and character.

Conservation Area context

Denmark Street Conservation Area lies within the southwest of the London Borough of Camden, on the borough boundary shared with the City of Westminster, which lies immediately to the west, across Charing Cross Road.

The wider area is of particular *historic and architectural* interest, and it is notable that this is recognised both within Camden - where the northern boundary of the Conservation Area is shared with the Bloomsbury Conservation Area, the 4 Seven Dials Conservation Area lies immediately to the south east - and within the City of Westminster, whose Soho Conservation Area lies immediately to the west of Denmark Street Conservation Area, and the Westminster and Camden Hanway Street Conservation Areas are positioned on the north west corner of St Giles Circus. Development both within and outwith the Denmark Street CA, will therefore have an impact on recognised areas and buildings of architectural and historic interest.

Conservation Area Designation History

Denmark Street Conservation Area was originally designated as an extension to the Bloomsbury Conservation Area in January 1984. The streets in the original area were Denmark St, Flitcroft St, Denmark Place, New Compton St, Charing Cross Road, Phoenix St, and St Giles High St. An extension was designated in 1991 to include the northern ends of Charing Cross Road and St Giles High St and the north side of Denmark Place.

In 1998, a further boundary review was undertaken and the boundary extended to include Centre Point (inc nos. 5-21 St Giles High Street and nos. 101-103 New Oxford Street), which was listed in 1996. This extension was bounded by Earnshaw Street, New Oxford Street, St Giles Circus and Andrew Borde Street.

Historic Development of the Area

Centre Point was approved by London City Council as part of a scheme that included traffic improvements. It Centre Point was built between 1961-1966, having been designed by architects Richard Siefert and Partners. As a 34 storey tower the building dominates the skyline from many viewpoints and is considered one of the most significant office developments of its period in Britain. The development comprises two parts, which are linked at first floor level. Fronting Charing Cross Road is the tower block, which is in office use. This was originally raised on pilots, but the ground floor has since been infilled. Built using reinforced concrete with slightly convex sides, the pre-cast concrete structural frame is expressed in a complex faceted form. The first-floor link level connects to a lower block with shops at ground floor level, two floors of offices and four floors of residential accommodation above. The smaller block has three banks of projecting balconies and mosaic clad walls. The Centre Point complex was Grade II Listed in 1996, in recognition of it being one of the most important speculative office developments of its period in Britain.

Centre Point - Sub Area 3

The historic buildings on the northern part of Charing Cross Road and St Giles High Street were demolished in the early 1960s to make way for the building of Centre Point and the associated major re-routing of traffic.

The buildings of Centre Point form a distinct block which is surrounded by the heavily trafficked streets of New Oxford Street and Charing Cross Road, and the less busy St Giles High Street. The quality of the street environment of the site is poor. Further planned highway improvements of the 1960s were abandoned leaving the area unfinished and unresolved, and particularly hostile for pedestrians. Until recently the blank flank walls of 144 and 148 Charing Cross Road provided an unattractive face onto Andrew Borde Street, but these buildings have now been demolished as part of the Crossrail enabling works. The demolition of these buildings further erodes the appreciation of the original layout of St Giles High Street. 15

Pedestrian access across this part of the Conservation Area is difficult particularly at the base of Centre Point tower, as the road layout forms something of a barrier between Covent Garden/Denmark St and Oxford Street and New Oxford Street to the northwest. Cross Rail proposed works should improve this.

The area between Denmark Place and Andrew Borde Street was the subject of a redevelopment proposal in 1989, which was followed by an appeal in 1991. The appeal was dismissed because of the need to safeguard the Cross Rail route. The buildings on the site have now been demolished under the Cross Rail Act in order to facilitate the construction of the new station and station access. The redevelopment of this site, following completion of the Crossrail development will significantly impact on the character and appearance of the Conservation Area as a whole.

The position of the development site is sensitive, being located between within a pocket of diverse urban form. The southern side backing directly onto Denmark Place and the rear elevations of the historic building on Denmark Street. The northern elevation meets the more modern plaza, The front of Centre Point opens up to the scale and building line of the historic St Giles High Street, and the busier, more commercial frontage of Charing Cross Road.

Policy suggests that development here should:

“encourage more people to visit, use and pass through the area, and respect and preserve the differences and varieties of scale, appearance, character and ambience which make up the whole of the Conservation Area.”

Shopfronts and advertisements

The local policy management plan states that in regard to fascia, signs, and advertisements:

*“The installation of signage, particularly illuminated signage will usually require advertisement consent. A proliferation of signage, even of an appropriate design, could **harm the character** of the retail areas within the Conservation Area.”*

*“**Hoardings**, because of their size and scale, are **not considered acceptable** forms of advertising within the Conservation Area. New development may increase pressure for more intensive advertising. This will be resisted where it is considered to detract from the character and appearance of the area.”*

Proposals for advertising within the Conservation Area would be expected to conform to guidance set out in section 2 of Camden Planning Document (2006).

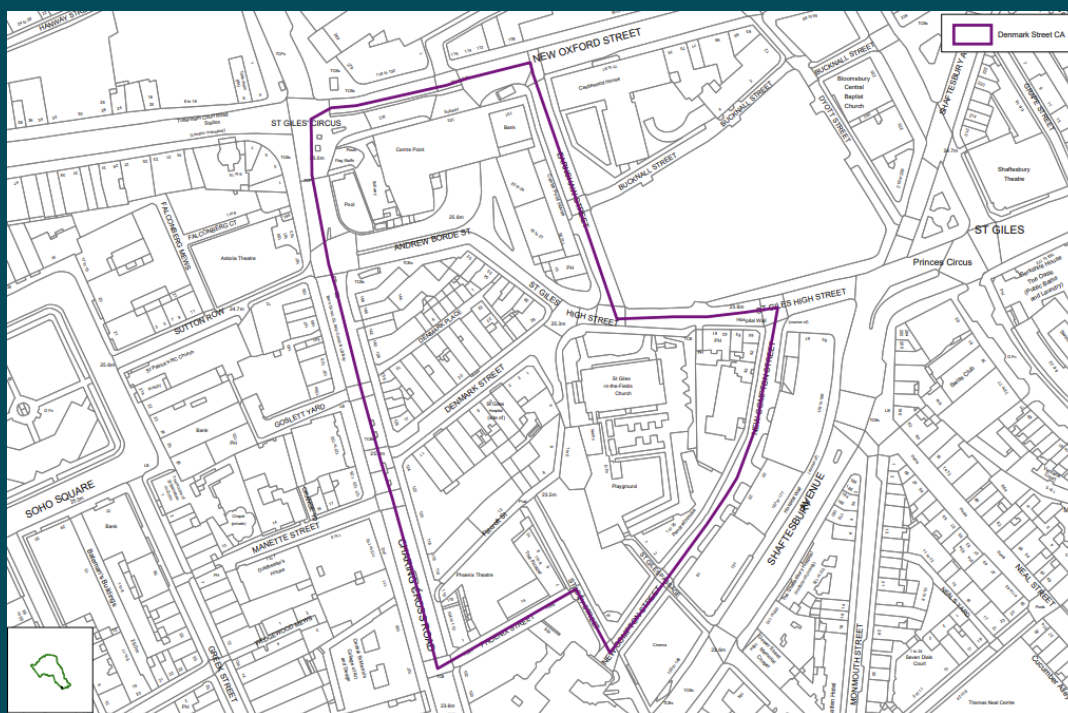


Fig. 2 –Conservation Area Map

The Listed Building

Listed Building: Grade: II

List Entry Number: 1113172

Date first listed: 24-Nov-1995 Date of most recent amendment: 26-Apr-2013

List Entry Name: CENTRE POINT

Statutory Address 1: 5-24, ST GILES HIGH STREET

Statutory Address 2: CENTRE POINT, 101 AND 103, NEW OXFORD STREET

Statutory Address 3: CENTRE POINT, CHARING CROSS ROAD

Summary

Offices, flats, and shops complex built 1961-66. Designed by Richard Seifert and Partners for the developer Harry Hyams, leading design partner George Marsh. Ground floor of tower remodelled 2000.

Reasons for Designation

Centre Point is designated for the following principal reasons:

*“ * Architectural interest: the slender tower, with its delicately modelled surfaces, carried on the very visible pilots, is one of the most distinctive high-rise compositions of the 1960s and a major London landmark. Attention is given to detail in the way the brise-soleil expresses the width of the link on the other side. The link provides an elegant transition between the high and low-rise elements, its huge expanse of glazing forming a dramatic contrast with the lively rhythm of the tower elevation. The east block, while of less intrinsic design merit, nonetheless forms a key component of the ensemble and is integral to Centre Point's planning interest. Its brise-soleil, expressing the office tier, is again a distinctive use of this feature, forming a strong, horizontal continuum with the glazed link * Planning interest: the relationship of tower, link and east block is a notable instance of Le Corbusier-inspired planning in London. The combination of, and contrast between, these elements is thus of note, not just the principal tower * Technological innovation: for the ingenious use of pre-cast panels, which were hung from the frame without the use of scaffolding: the first tall building in London to be constructed this way, and for the link block, a very early use in Britain of armour-plate glazing with metal fixings * Interiors: while the majority of the office, retail and residential interiors lack special interest, the tower, link and east block do each possess specific interiors of note which are specified in Details; * Historic interest: . Centre Point, now seen as a symbol of 1960s 'swinging London', is one of the most important speculative developments of its period in Britain, the most notable work of Seifert and Partners, one of the most prolific commercial practices of its day, and an early mixed-use development. The inclusion of shops, and especially housing, was a response to preserving these uses at a time when central London was becoming saturated with new offices.*

History

St Giles's Circus, one of London's most congested intersections by the 1950s, was earmarked for redevelopment by the London County Council (LCC) for the creation of a gyratory system.

In March 1957, Hubert Bennett, the new LCC Chief Architect, produced a design for an 18-storey building, with nine and eleven-storey blocks to the east to rehouse the people living on the site. Legal disputes between the LCC and landowners' overcompensation were circumvented by Harry Hyams' Oldham Estates Co, which purchased the land as a speculative undertaking whereby the LCC would receive the land required for road widening in exchange for a higher development than would normally allow under the LCC's 'plot ratio' regulations. Hyams engaged Richard Seifert and Partners as his architects. Seifert's leading design partner was George Marsh, who had previously worked for Burnet, Tait, and Partners. In November 1959 an application for a 29-storey office block, with an 8-storey block of shops and flats, linked by a bridge over a gyratory, received outline planning permission from Camden Council, and designs for a 31-storey curtain-wall tower with a lozenge-shaped plan, closely resembling the Pirelli Tower, Milan (1955-60 by Gio Ponti, Pier Luigi Nervi and others), were drawn up. Further modifications were required due to the LCC's demand for wider roads, and Seifert negotiated a reduction in the tower's footprint in return for two more storeys, plus an extra storey on the link; the lower block was subsequently widened. Work began on the lower block in 1961. A revised application for the tower received planning permission in January 1963, and the scheme was completed in 1966. The pond and fountains in the open area to the front of the tower, designed by the German émigré artist Jupp Dernbach-Mayen (1908-1990) were removed in 2009 as part of the Crossrail development.

Centre Point received limited but mainly enthusiastic reception. The design of the tower, which shows a deliberate move from the smooth regularity of International Modernism towards a more inventive, sculptural approach with strong contrasts between light and shade, was admired at the time and since for its confidence and originality. It rapidly becoming a symbol of the sixties: Ernő Goldfinger dubbed it 'London's first pop art skyscraper while Building (24 May 1968) enthused that 'like the Beatles and Mary Quant, this building expresses the supreme confidence of sheer professionalism... more than any other building Centre Point made London swing, it backed Britain, a product of real teamwork which must figure as an invisible export.' By 1966 however the market was saturated with new offices and Hyams, who had assigned the freehold to the LCC in return for a 150-year lease at low rent, chose to hold on to his portfolio until he could get a better price. Centre Point, including all the flats, thus gained notoriety for standing empty for many years at a time of housing shortage. It was not unique in this respect, but it was the most prominent empty high-rise and came to symbolise 1960s speculative greed. It has been more fully occupied since 1987 when it was sold and refurbished. In 2000 the area at the base of the tower was adapted to create a new entrance hall.

Details

MATERIALS: reinforced pre-cast concrete. Tower clad in polished Capstone pre-cast concrete mullions. Armour-plate curtainwall glazing to link block. Rear block faced in panels of grey glass. Polished 'blue pearl' granite to part of ground floor. Metal-framed windows throughout, some replaced.

PLAN: Centre Point consists of three elements: a 33-storey tower to the west; a 9-storey rectangular block to the east, aligned north-south, comprising a former bank, shops and pub

at ground floor; offices at first and second, and maisonettes above (Centre Point House), and a link over St Giles High Street connecting the two blocks at first-floor level.

Exterior

TOWER: slender tower with slightly convex faces; the narrow side elevations are recessed at the centre with slightly canted projections on either side. An open-tread concrete staircase leads from the left of the west elevation up to a projecting platform to the original entrance (similar stair on E elevation of tower). First floor is double height and carried on a base in the form of a zig-zag valance. To left of west elevation is a vertical concrete 'brise-soleil' with hexagonal terminations to top and bottom, expressing the junction with the link block. The tower has pre-cast external faceted mullions in the form of 'H' turned on its side, which are partially load bearing and decrease in depth from bottom to top. This shape allowed the reinforcement of each unit to be bolted to that of the one above from within the building, which had to be erected without scaffolding due to space restrictions, and also enabled rainwater to be thrown clear of the structure without use of flashings. Thermal expansion joints are expressed between each mullion. Above the top storey is an open viewing gallery with the words 'CENTRE POINT' in neon-lit capital letters running along either side; these are a later addition. Above is a zig-zag cornice which projects to the building edge and has a faceted edge, picking up the rhythm of the structural frame below. The tower is supported on distinctive paired 'wasp-waisted' pilotis, eight in number. These are slightly faceted and clad in grey glazed mosaic tiles; those to upper facet in contrasting darker mottled grey.

LINK: this is supported on mosaic-clad pilotis to either side of the roadway. The underside has the exposed soffit of the inner staircase. Full-height armour-plate glazed curtain walls to both levels with steel patch-plates at intersections. The set-back clerestory has a very shallow pitched central apex.

EAST BLOCK: former bank at N end with original frontage; shops along W elevation with later shop fronts (not of special interest), together with the entrance to the maisonettes. Utilitarian service bays on east elevation to Earnshaw St. South end of the block has a remodelled pub front at ground floor (not of special interest). Above is a 2-storey tier containing offices. This is of equal height to the link and is accentuated by a pre-cast concrete brise-soleil to E and W elevations forming a staggered rectangular pattern in front of the recessed windows (the S end is glazed). The upper level, placed above a set-back intermediary space, comprises a contrasting 6-storey section with 3 tiers of projecting rectangular balconies faced in grey geometric mosaic, alternating with sections of metal-framed curtain wall glazing with opaque glass panels beneath the windows. At either end of the block is a glazed stair compartment.

INTERIORS: the majority of the office, retail and residential interiors lack special interest. The following are of note, however: **TOWER:** the main entrance, originally at mezzanine level accessed by the external staircase, is now in the glazed entrance hall on the ground floor created in 2000; the lobby is thus now on two levels linked by a stair installed in 2000. The lobby is paved in a distinctive manner with alternating long-and-short strips of white marble mosaic tiles set within a field of black terrazzo. The space is dominated by the exposed upper sections of the pilotis. At either end of the tower are granite-faced lift shafts, and a staircase

with balustrades of thick cast-glass sheets set below heavy metal handrails. The rest of the tower comprises functional offices which were designed to be adapted, as has been the case, and is not of special interest. The only exception is the surviving staircase between the 31st and 32nd floors, which was intended to serve a restaurant (which was never installed).

LINK: a stair with heavy timber staggered handrails leads up to link; at its foot is a pair of copper-clad columns. The main space to the link has a central longitudinal mezzanine floor accessed by open stair at W end, and modern ramp at E. Mosaic floor matches that of tower lobby. Curtainwall glazing on each side has a series of tapering glass fins which project upwards to the ceiling from the central steel patch-plates. Along each wall is a timber cill carried on a series of glass cross walls aligned with the glazed panels above; mezzanine has balustrades of similar design. At the E end is a further stair to the upper level of offices in the east block; mosaic floor to lobby.

EAST BLOCK: the former bank has a mosaic floor matching those of the tower lobby and link. Mezzanine level has a glazed timber balustrade, similar to that of link, supported on concrete piers clad in grey mosaic tiles. On the stair wall is an openwork sculptural metal relief by Jupp Dernbach-Mayen depicting banking motifs, currently (2012) in storage pending conservation work; on wall behind is a decorative panel of red and gold mosaic tiles on a grey tile background. The pub, shops, offices at intermediary level, and maisonettes above, are without internal features of note and lack special interest."



Fig. 3 – Photo showing centre point tower (taken from Historic England)

Historic OS Map



Fig. 4 - Historic OS map (red circle outlining site)

Heritage Impact of the Proposed Development

Proposed Development

The proposal is for new illuminated signage, to the front inside elevation of the unit. This unit will be mounted within the shop front access way, above the main door. The signage will be simply designed to advertise the business within:

“Great THAI, Grab & Go”

- The signage will be created by ‘Simply Signs Ltd.’
- The sign will be white lettering upon a blue background.
- It will be fabricated from 10mm Perspex Acrylic.
- The sign will measure 1200mm by 1200mm and will not project from the building.

Further information about the specifics of the signage can be found within the accompanying planning drawings.

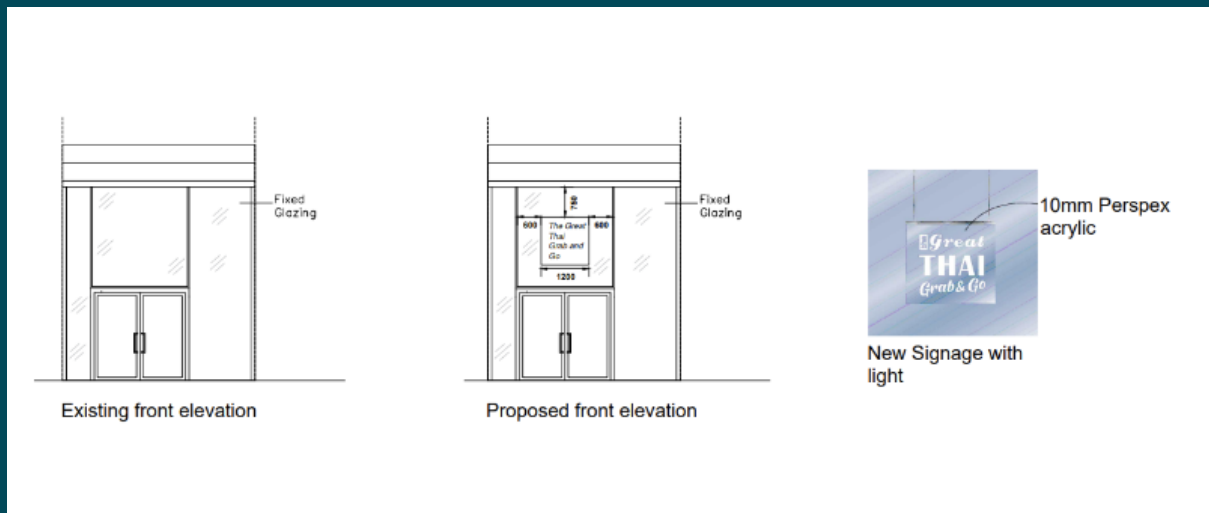


Fig. 5 – Existing and proposed elevation

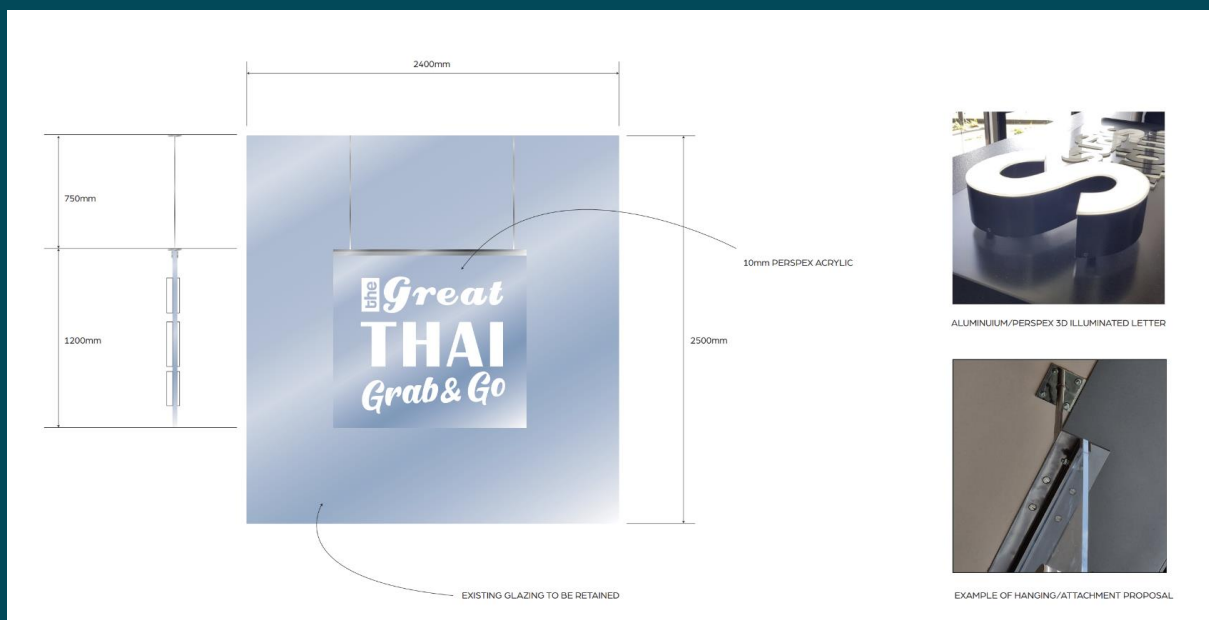


Fig. 6 – Render of proposed signage



Fig. 7 – Mock-up of end result of proposed signage

Assessment

The works proposed through this application would have no material impact on the significance of the Grade II Listed Building or its immediate setting, which includes the Conservation Area. The complex that property forms a part of is mixed usage with many other commercial and retail units on its ground floor, each with signage that advertises the business within. Therefore, the nature of the proposal will not be incongruous with the buildings' character.

There are a plethora of shopfronts and eateries, with similar signage, in the locality. As a retail and commercial hub in Camden, advertisement is a crucial element of the marketing strategy of many businesses in the area. The proposed sign is in the spirit of this bustling commercial zone and is consistent with other signage both in the local Conservation Area and Listed Building. As the applicant has situated the signage within the entry way of the unit, it serves to promote the business within, with the least intrusion into the wider street scene, onto the Listed Building or Conservation Area. The applicant has been mindful to ensure that the signage is cohesive and harmonious and supports the integration of the business within the existing fabric of the building and locality. Thus, there is no detrimental effect upon local historically significant views and vistas.

As can be seen from the attached architectural drawings and renders, the signage to the property will be tasteful and attractive and will be wholly appropriate and modest in relation to the building and Conservation Area. As the signage will be hung internally it will not harm the historic fabric of the exterior elevations of the building, or project from the property frontage. The proposed hanging mechanism has been sensitively and simply engineered and is not expected to harm the interior fabric of the property. The proposal is also modestly and sensitively designed to not cause visual intrusion from excessive light pollution into adjoining properties. The proposed illumination will be static, which is the least impactful, avoiding flashing illumination that can be intrusive and distracting.

The proposed signage will be designed and executed in a manner that respects and complements the architectural style and period of the Grade II Listed Building, and surrounding Conservation Area, in line with Local, London and National Policy.

Conclusion

The statement has provided details of designated heritage assets affected by the proposed development, along with an assessment of the impact of the proposal on their significance. It is considered that no significant harm will occur to the Grade II Listed Building or the surrounding the Conservation Area.

The proposed development presented in this application is policy-compliant with sections 16 and 72 of the Planning (Listed Buildings and Conservation Areas) Act 1990 and section 12 (Conserving and enhancing the historic environment) of the NPPF.