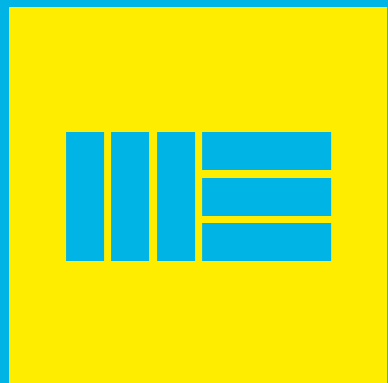


# PLANNING AND HERITAGE STATEMENT

**28 CHARLOTTE STREET**

**OCTOBER 2024**



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## APPENDICES

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### 01: LIST DESCRIPTION



# 1.0 INTRODUCTION

28 CHARLOTTE STREET

# INTRODUCTION

- 1.1 This Planning and Heritage Statement has been prepared by Montagu Evans LLP to provide an assessment of proposals which are the subject of applications for planning permission and listed building consent submitted on behalf of Matteo Caraccia, the owner of the property at 28 Charlotte Street ('the Applicant' and 'the Site').
- 1.2 The Site is located in the London Borough of Camden ('LBC', the 'Council'). **Figure 2.1** outlines the boundary of the Site. A bird's eye aerial view of the Site from the west is provided at **Figure 2.2**.
- 1.3 No. 28 Charlotte Street is included on the statutory list at grade II, and is located in the Charlotte Street Conservation Area (CA). The list description is provided at **Appendix 1.0**.



**Figure 1.1** Photograph of the front elevation to 28 Charlotte Street and in context as part of the terrace





Figure 1.2 Birdseye Aerial View. Source: Google (base map)

- 1.4 The building is located on the east side of Charlotte Street, which was predominantly developed between 1750–1770. Similar to the other properties in the street the building is fronted in London stock brick, set in Flemish bond and comprises a shop front at ground floor level.
- 1.5 Inside the property the original plan form remains largely intact at the first floor level, with alterations to the layout more pronounced at the upper floors of the building. Some architectural features survive, which contribute to the mid C18 character and quality of the interiors.
- 1.6 The property is not only of special interest for its plan form and in its external appearance but also as a well-preserved example of a dwelling above retail premises which was a common way of converting and occupying townhouses in the C19.
- 1.7 The list entry identifies the following attributes as of significance:
- Architectural interest:*
- \* As an externally little-altered example of an C18 terraced town house with an inserted C19 shopfront;
  - \* For the legibility of its floor plan, and surviving range of interior joinery and features;
- Historic interest:*
- \* For its eloquent reflection of the common historic transition of urban residential buildings to commercial uses in the C19;
  - \* For its association with the artists Adrian Heath and Birgit Skiöld both of whom worked out of the building in the second half of the C20;
- Group value:*
- \* With the neighbouring listed property 26 Charlotte Street, which underwent a more substantial external remodelling in the early C19.
- 1.8 The proposals comprise alterations to the mid-20th Century rear addition of the property to create a mezzanine floor in the rear studio, as well as replacing a modern roof and improving the energy efficiency of the building through the installation of an air source heat pump and solar panels.



### CONTEXT FOR THIS APPLICATION

- 1.9 28 Charlotte Street is the subject of a recent resolution to grant consent for internal and external refurbishment works and the creation of a basement below the rear studio (LPA Refs: 2023/0106/L and 2022/4794/P). This application has been developed separately from, but in harmony with, that emerging consent, and the intention would be to implement both consents together.

### PRE-APPLICATION ENGAGEMENT

- 1.10 The NPPF recognises at Paragraph 39 that:  
*'Early engagement has significant potential to improve the efficiency and effectiveness of the planning application system for all parties. Good quality pre application discussion enables better coordination between public and private resources and improved outcomes for the community.'*
- 1.11 The proposals have been developed mindful of feedback provided by the Council during a round of pre-application consultation in 2019 and determination of the resolution to grant scheme. We note, however, that the pre-application feedback related to a materially different (and more substantial) package of works.

### PURPOSE AND STRUCTURE OF THIS REPORT

- 1.12 Paragraph 200 of the NPPF (2023) requires that *'In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting.'* As such this statement sets out how the relevant planning policies and other key material considerations have been considered during the design process. This heritage statement provides all of the relevant information to meet the requirements of the NPPF and development plan policies
- 1.13 **Section 2.0** of this statement describes the historic development of the site and the surrounding area, and **Section 3.0** assesses the significance of the listed building and Charlotte Street Conservation Area. **Section 4.0** summarises the planning policy relevant to the Site. **Section 5.0** describes the proposals along with an assessment of those proposals and their compliance against planning policy.

- 1.14 This Heritage Statement forms part of a suite of documents that have been prepared to accompany this planning permission and listed building consent application, including the application drawings and Design & Access Statement prepared by Studio Stassano, and should be read in conjunction with these.



**2.0**  
**HISTORIC DEVELOPMENT**  
**28 CHARLOTTE STREET**

# HISTORIC DEVELOPMENT

- 2.1 This section provides a description of the historic development of the Site and that of the surrounding area to the modern day. It has been informed by secondary sources including:
- 2.2 J.R.Howard Roberts and Walter H Godforey, 'Charlotte Street' in Survey of London: Volume 21, the Parish of St Pancras Part 3: Tottenham Court Road and Neighbourhood, (London, 1949), pp. 13–26. British History Online 'http://www.british-history.ac.uk/survey-london/vol21/pt3/pp13-26 [accessed 16 December 2021];
- 2.3 Charlotte Street Conservation Area Appraisal and Management Plan (2018); and
- 2.4 Fitzrovia News, various articles, <https://fitzrovia.com/2017/10/12/artists-home-and-studio-in-charlotte-street-is-given-protected-status/>

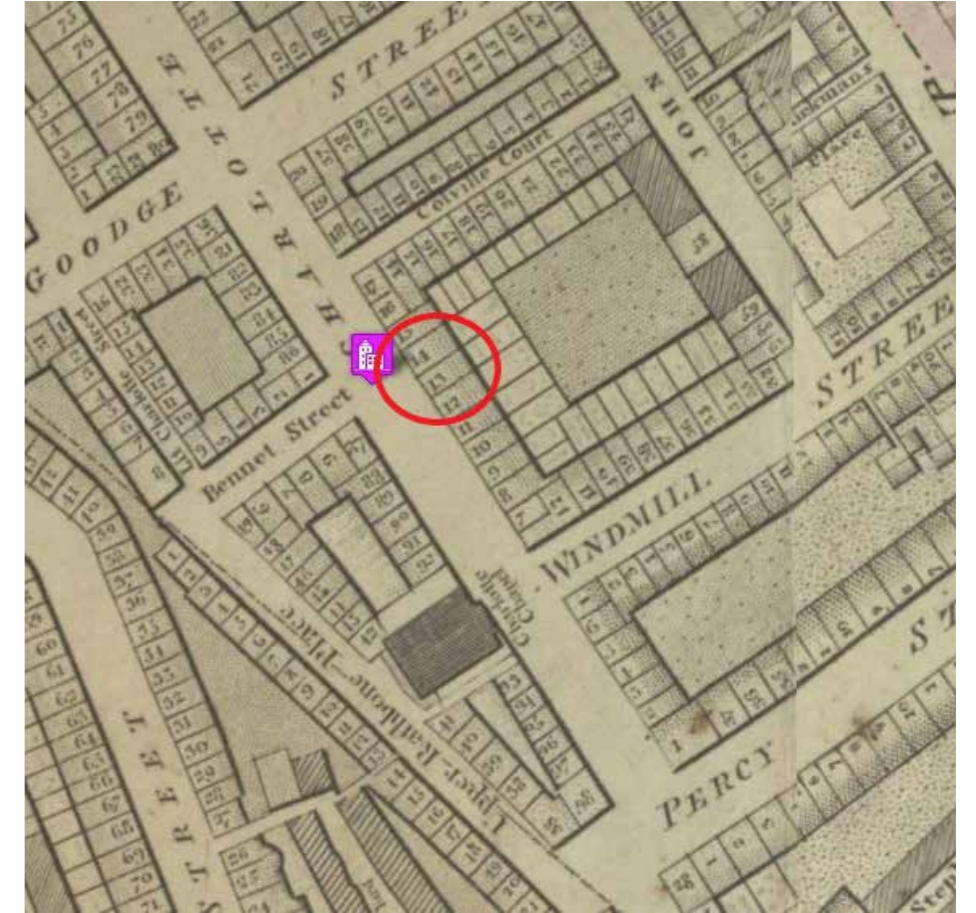
## HISTORY OF THE WIDER AREA

- 2.5 Charlotte Street is located within the London Borough of Camden and runs on a north-south axis from Percy Street to Howland Street.
- 2.6 Prior to the 1750s the area around Charlotte Street was used as arable agricultural land within the demesnes of the Manor of Tottenham (Tottenham Court).
- 2.7 Roque's map of 1746 (**Figure 2.1**) shows the evolution of the area immediately before the formation of Charlotte Street in the 1760s. Whilst Charlotte Street does not exist, the nearby thoroughfares of Great Russell Street, Tottenham Court Road and smaller roads including Rathbone Place are present by this time. Charlotte Street remains undeveloped, as agricultural fields. A large pond exists to the west side of Tottenham Court Road.



**Figure 2.1** Rocque's 1746 Map of London. Source: British Library.

- 2.8 At the north east corner of the present junction of Euston Road with Hampstead Road and Tottenham Court Road, is the Manor House of Tottenham. It dates to the Domesday Book period, later becoming the property of the Fitzroys who built Fitzroy Square on part of the manor estate towards the end of the 18th century. Until the 18th century, the manor house stood on the east side of Hampstead Road but was demolished in 1808.
- 2.9 The construction of the Euston Road in the 1750s to bypass Oxford Road marked the beginning of the expansion of the surrounding area. Housing construction progressed rapidly with the majority of development occurring between 1750 and 1770, which included Charlotte Street. Charlotte Street was named after Queen Charlotte, the wife of King George III (r.1760–1820).



**Figure 2.2** Richard Harwood's Plan of the Cities of London (1792–99). Source: Romanticlondon.org

- 2.10 28 Charlotte Street can be seen on Harwood's map of 1792–1799 (**Figure 2.2**). At this time, it was numbered '13 Charlotte Street' which suggests the numbers of the properties on the street have been changed at least once.
- 2.11 On the opposing side of the street, this map marks 'Charlotte Chapel' also known as 'Percy Chapel' which was built in 1756 and demolished in 1867, to serve the residents of Charlotte Street.
- 2.12 Charlotte Street is typical of the late 18th century development of this area, the road was predominantly built to provide housing for the affluent upper classes.
- 2.13 In other areas of Bloomsbury, where standards of construction were enforced, development occurred in formally planned grid like layouts. A notable example being the development around Weymouth Street and New Cavendish Street, to the northwest of Charlotte Street.



- 2.14 Around Charlotte Street, development occurred in a more piecemeal fashion, a reflection of the various individual landowners and ownerships. Plot layouts in the immediate area are noticeably more fragmented. Terraced townhouses are the dominant building typology of the area.
- 2.15 An 1820 map (Figure 2.3) of the southwestern district of the Saint Pancras Parish articulates this well. To the north of Goodge Street, development is formed in strict linear layouts around central squares. To the south, the plan of development becomes much more disrupted, particularly to the south of Percy Street.
- 2.16 Greenwood's map of London (Figure 2.4) shows Charlotte Street with development on both its eastern and western sides. The area surrounding Charlotte Street is considerably more developed by this time, expanding north of the New Road (Euston Road).
- 2.17 Directly behind 28 Charlotte Street is an enclosed, communal garden; presumably built for use by the residents of Charlotte Street. This area is said to date to the early 18th century when it was originally a meadow named Crab Tree Field, owned by the wife of carpenter John Goodge, after whom Goodge Street is named.
- 2.18 By the beginning of the 19th century, the socio-economic affluence of the area was declining, with many of the wealthy occupiers moving further west. Many of the larger townhouses were thus subdivided and rented to multiple occupiers. The larger, principal rooms of the townhouses were more suitable for use as studios and consequently the area attracted many artists and craftsmen.

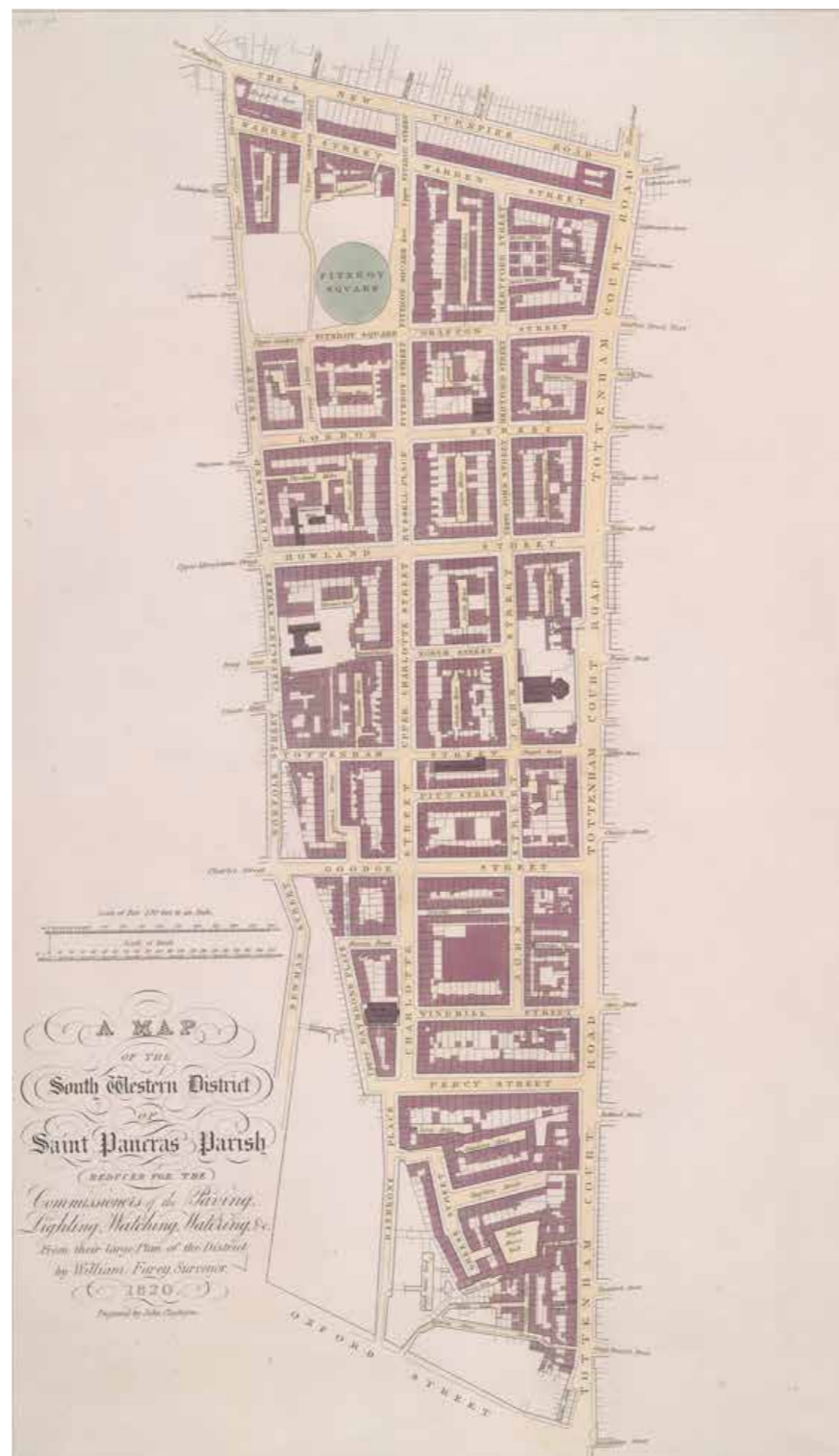


Figure 2.3 A map of the southwestern district of Saint Pancras Parish 1820. Source: British Library.



Figure 2.4 Greenwood's 1827 Map of London. Source: British Library.

- 2.19 Figure 2.4 indicates the 'Covent Garden Workhouse' which existed on Cleveland Street; a sign of the areas fragmented socio-economic conditions. The workhouse stood from 1778–1736, erected via a Local Act of 1775, "for the Purpose of erecting a Workhouse thereon for the Reception and Employment of the Poor of the said Parish."
- 2.20 The prosperity of the area continued to decline throughout the 19th century, with a range of artists, artisans and craftsmen establishing themselves in the area. Cabinet making became concentrated in the area, furniture retailing grew in line with the manufacturing industry and many grand emporia's were erected in the 1910s and 1920s; most notably, Heal's, which still exists on Tottenham Court Road today.



2.21 On the 1875–1876 OS Map of London (**Figure 2.5**), directly behind 28 Charlotte Street, the map indicates the ‘Oxford Pantechnicon’, a furniture warehouse, articulating how prominent the industry had been within this area of London. This has replaced the former communal garden seen in **Figure 2.4**.

2.22 A common trend was converting the ground floors of the residential terraces into shops during the 19th century, this also occurred at 28 Charlotte Street.

2.23 By the end of the 19th century, the area became a hub for European migrants, who established a range of shops, restaurants and businesses in the area. Pevsner reflects on the variety of the street, in his description; “Charlotte Street, the main S–N artery is still Georgian in scale, with a scatter of C18 houses of the 1760s onwards, mostly with inserted shops and restaurants.”

2.24 The 1887 Goad Map (**Figure 2.6**) shows that a number of buildings along Charlotte Street have been labelled with ‘S’ (shop), ‘REST’ (restaurant), and ‘PH’ (public house), illustrating the vitality of the street. Many remain as ‘D’, (dwellings). The map also indicates that by 1887 the ‘Oxford Pantechnicon’ had been replaced by the ‘Bedford Pantechnicon’. Neighbouring this, the map now marks the ‘Phoenix Water Works’.

2.25 The Goad Maps were a series of plans produced to aid insurance companies in assessing fire risks. The building footprints, their use, the number of floors and height of the building, as well as construction materials were documented in order to establish premiums. No.28 Charlotte Street has the letter ‘E’ marked on it, which could suggest that at this time the property was empty or disused.

2.26 The 1916 London OS Map (**Figure 2.7**) does not illustrate much change from the previous. The area remains still heavily built up, the furniture warehouse to the rear is no longer there, however, the Phoenix water works remain.

2.27 The Scala Theatre is now present on the corner of Charlotte Street and Tottenham Court Road. More institutional buildings such as schools along Howland Street and Foley Street appear on the map. The Middlesex Hospital remains on a large site to the west of Charlotte Street, on Goodge Street.



**Figure 2.5** OS Map of London 1875–1876 showing the ‘Oxford Pantechnicon’ directly behind 28 Charlotte Street. Source: Promap.



**Figure 2.7** 1916 OS Map of London. Source: Promap.



**Figure 2.6** Goad's Map of London (1887). Source: British Library



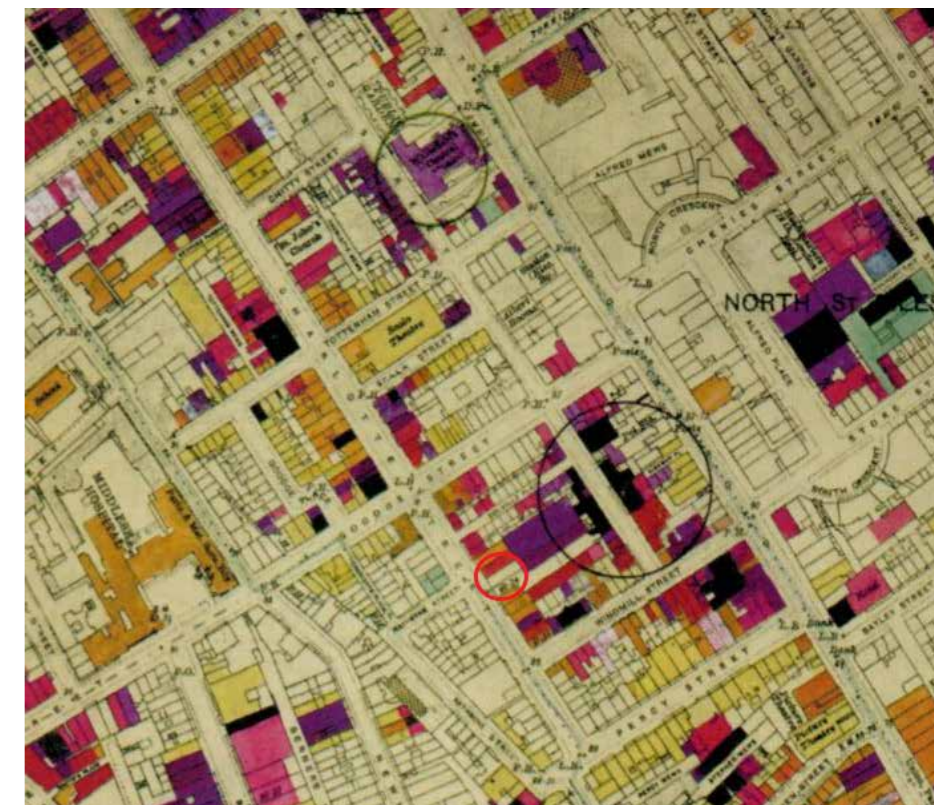
- 2.28 In the 1930s the name "Fitzrovia" was coined for the area, being used to describe it as a gathering place for writers, artists and other talented persons at the Fitzroy Tavern, 16 Charlotte Street.
- 2.29 The Scala Theatre existed at 58 Charlotte Street, originally dating to 1772, when it existed as the Regency Theatre, later becoming the Prince of Wales Theatre (**Figure 2.8**). It was demolished and rebuilt in 1904 by Frank Verity and stood as a reflection of the creative character of the area.
- 2.30 By the early 20th century, the upper end of Charlotte Street was considered to be more affluent compared with the southern end, nearest Oxford Street, which was considered less so.
- 2.31 The area suffered extensive bomb damage during the Second World War, the bomb damage map at **Figure 2.10** shows that much of Charlotte Street underwent "total destruction" and "damage beyond repair" by the bombing. Just north of Windmill Street, a V1 flying bomb caused substantial damage to many of the of properties on Charlotte Street and the wider area, deeming them unsalvageable.
- 2.32 In the post war era the area, infill development took place in the areas which had suffered significant bombing. The 1954 map shows areas on Howland Street and Goodge Street which were cleared following war damage. This led to a pattern of larger scale development in the 1950s and 60s.
- 2.33 The 1954 OS Map of London shows a cleared area directly behind 28 Charlotte Street, which was later to become Crabtree Fields, established by the G.L.C in 1985.
- 2.34 Today, the street continues to act as a creative hub for artists, the vitality of the area remains characterised by a range of shops, restaurants and creative spaces.



**Figure 2.8** Watercolour of the Regency Theatre in 1817, later the Prince of Wales Theatre and part of the site of the later Scala Theatre, Charlotte Street. Source: From a print dated 1832, courtesy of Caroline Blomfield.



**Figure 2.9** Photograph of Charlotte Street in 1932. Looking south with a church on the left and the Scala Theatre in the middle of the picture. Source: Fitzrovia News, courtesy of Sam Lomberg.



**Figure 2.10** 1945 Bomb damage Map of 1945 showing that much of Charlotte Street and the wider area underwent 'total destruction'. Source: British Library



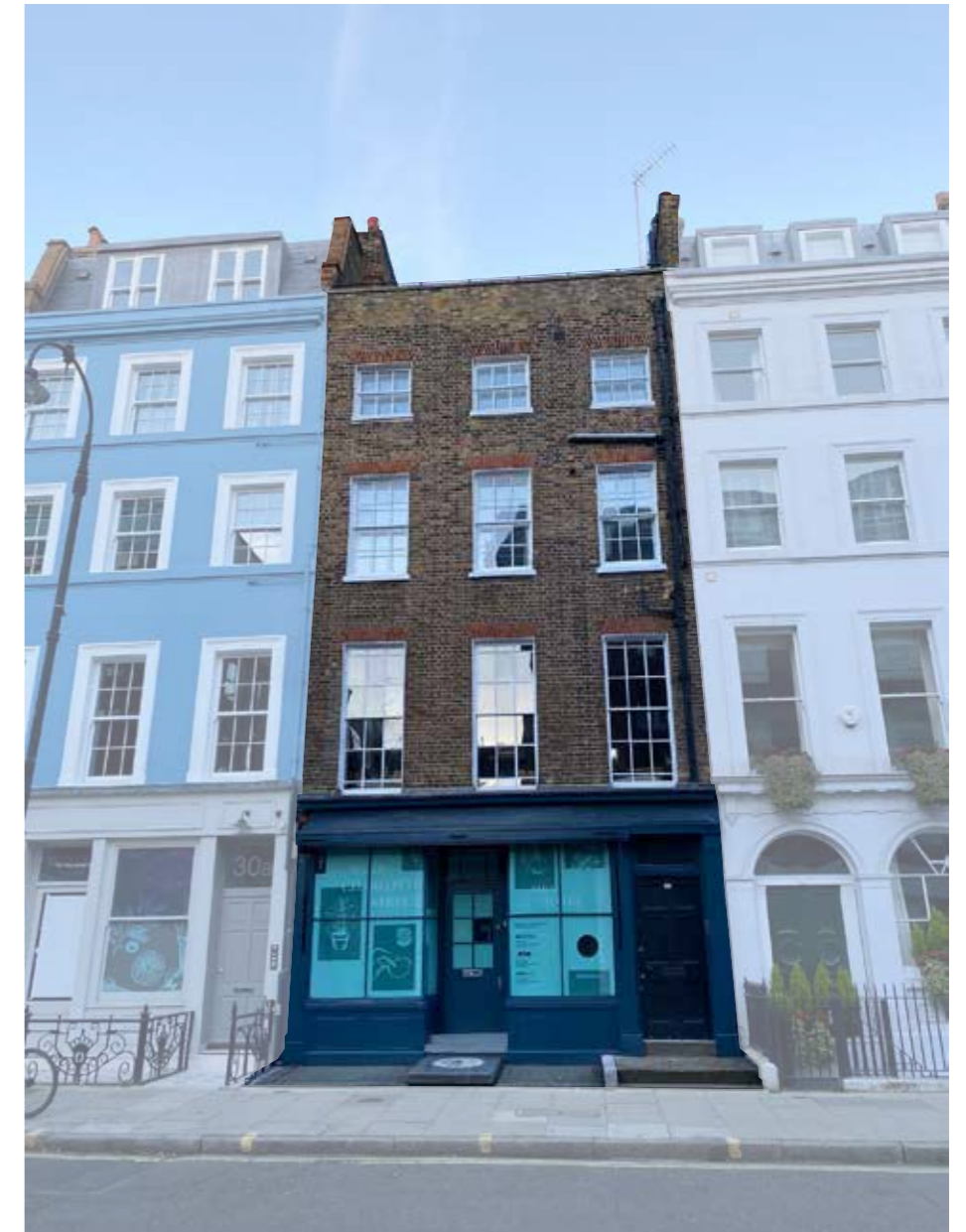
**Figure 2.11** 1954 OS Map of London. Source: Promap



## HISTORY OF NO. 28 CHARLOTTE STREET

- 2.35 No. 28 Charlotte Street is a mid-terrace townhouse, constructed in 1766 and built as part of the formal Georgian development of Charlotte Street which occurred between 1750–1770. Pevsner describes No 28 as one of the best surviving examples on Charlotte Street; *“Nos 18–36 on the E.side, c.1766 is the best group.”*
- 2.36 Following the Great Fire of London in 1666, the first of a significant series of Building Acts (1667) was passed which divided London’s terraces into three classes, defined by the number of storeys, ceiling heights, road widths and wall thickness. It also required brick or stone to be used for all external and party walls.
- 2.37 The building is of four storeys, plus roof extension and basement. It is constructed in London Stock brick and is typical of the Neo-Classical architectural style, articulated by the symmetrically placed sash windows, flat roof and restrained façade. The flat roof also coincides with the timing of the Building Act of 1707 which followed the Great Fire of London and insisted that roofs should be hidden behind an 18-inch parapet wall with a cornice of either brick or stone, reducing any potential fire hazard.
- 2.38 Charlotte Street was principally built as a residential street, but from an early date the area evolved into a creative hub for artists and craftsmen.
- 2.39 The artistic associations of 28 Charlotte Street date back to James Shaw, who lived at the property from 1776–1784. According to Bryan’s Dictionary of Printers and Engravers (1816), Shaw was a pupil of Edward Penny and a painter himself. *“He painted portraits with some reputation and towards the latter end of his life resided in Charlotte Street, Rathbone Place, where he died about the year 1784.”*
- 2.40 The Survey of London describes No.28 as including original brickwork. The top storey, however, is modern; *“the wall having been rebuilt from about 2 feet above the second-floor windows; the first floor sills are at floor level.”*
- 2.41 The photograph of the principal elevation in **Figure 2.12** shows a brickwork line that is visible, just above the third-floor windows. The modern brickwork here is a different colour. This indicates that the property was later built up and was originally three storeys.

- 2.42 In **Figure 2.13**, Tallis’ 1840 illustration of 28 Charlotte Street (at this time labelled as number 13 Charlotte Street), the property was three storeys, but its roof line appeared taller than the neighbouring terraces to the South. This would suggest evidence of an attic existing at this time but indicates this was not converted into a fourth floor until much later.
- 2.43 **Figure 2.12** also shows that the vertical sash windows at first floor level include margin lights, narrow lights defined by glazing bars around the edges of a sash window. This has somewhat disrupted the proportionality and symmetry of the windows, particularly compared to those in the adjoining terraces.
- 2.44 In the 1820s, the introduction of small margin lights around a large central pane became fashionable. This was significantly more expensive compared to the usual six over six sash windows.



**Figure 2.12** Principal elevation of 28 Charlotte Street.

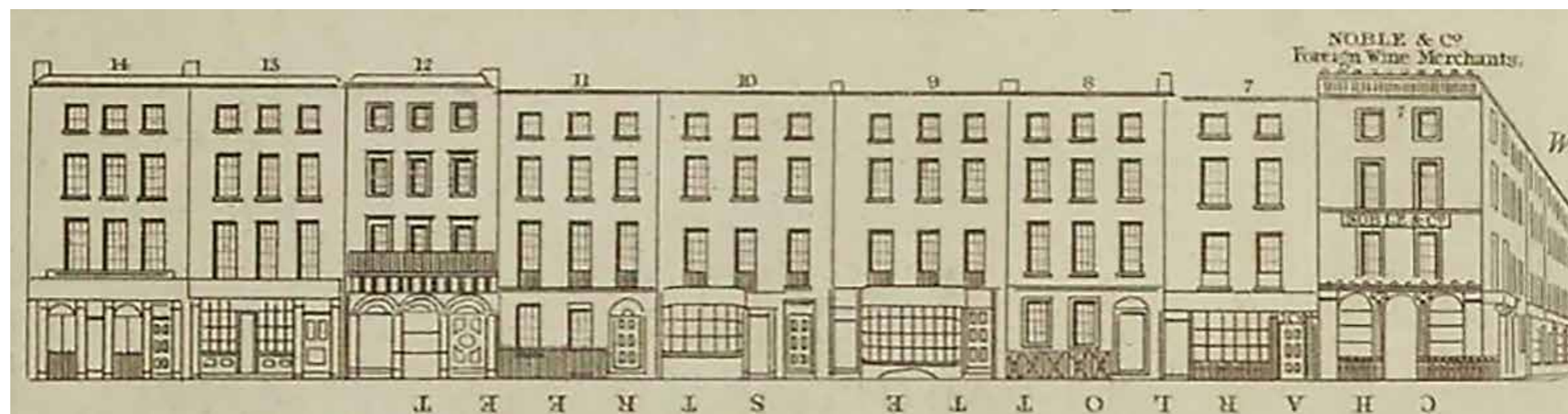
2.45 **Figure 2.13** illustrates that by this date the ground floor comprised a shop front with elongated windows present on the first floor. This suggests that the lowering of the first-floor windowsills were an early 19th century intervention, which would coincide with the timing of the rise in popularity of margin lights. Thus, it is unlikely that these are the original first floor windows.

2.46 Greenwood's map of London (**Figure 2.4**) shows the rear of 28 Charlotte Street and its neighbouring properties as sharing an external communal garden. However, the 1875-76 OS map of London shows this to have been replaced by a furniture warehouse. Later in the 20th century this was cleared following WW2 bombing (**Figure 2.10**), to be replaced by a car park and subsequently by Crabtree fields.

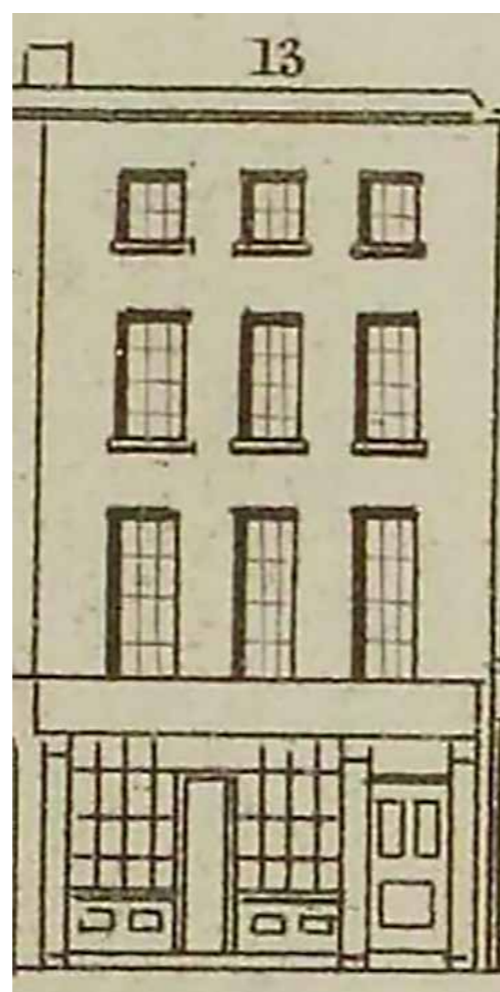
2.47 A rear extension (intended for use as a workshop) was added in the early to mid-19th century when the ground floor of the property was converted to retail use (prior to or around 1840). The original rear extension has since been demolished and largely replaced with a lightweight structure of poor quality in the mid-20th Century (see below).

2.48 The extension is constructed of a mix of London stock, red and white glazed bricks. The interior is a single volume space, with an exposed chimney breast and fireplace at ground floor. It appears that a mezzanine level originally occupied part of the double height room, indicated by a step in the masonry wall, located in the north-east corner of the room. This can be seen on the 1948 aerial photograph at **Figure 2.15**, and appears to have a double height roof to accommodate a mezzanine or split floor level.

2.49 It is not possible to conclusively determine from the photograph whether the closet wing existed at this time, though the roof level appears lower closer to the house, suggesting that the closet wing was added at some point post-1948.



**Figure 2.13** 28 Charlotte Street shown in Tallis' View of London, 1840. Source: London Picture Archives.



**Figure 2.14** Zoomed in illustration of 28 Charlotte Street, shown in Tallis' View of London, 1840. Source: London Picture Archives.





**Figure 2.15** Extract from 1948 aerial photograph showing rear structure at 28 Charlotte Street (source: Historic England picture archive)

**20TH CENTURY:**

- 2.50 In the mid-20th century 28 Charlotte Street was occupied by artist Adrian Heath (1920-1992), who was a major Figure in the development of abstract art in England during the 1940s and a key proponent of Constructivism.
- 2.51 28 Charlotte Street was Heath's home, shared with his wife, Corrine Heath, from the 1950s until his death. Owing to the property's use by Heath, it contains a space used as an artist's studio which was remodelled and re-roofed by architect Charlotte Baden Powell, replacing the earlier 19th century workshop.
- 2.52 Charlotte Baden Powell was trained at the Architectural Association in London. She practiced architecture for over 40 years which included starting her own practice, primarily for private clients. Her work consisted mainly of altering, restoring and extending properties in and around London and Bath.



**Figure 2.16** Photograph of Adrian Heath, in his studio at his home, 28 Charlotte Street, 1958.



**Figure 2.17** Photograph of Adrian Heath in his artist studio on the fourth floor of 28 Charlotte Street, 1968. Source: Fitzrovia News.

- 2.53 During Heath's time at the property, he rented the basement to the Swedish print maker Brigit Skiold (1923-1982) who ran a print workshop from the space. The bomb damage map of 1945 shows that 28 Charlotte Street remained entirely unaffected by bomb damage. Only Nos.26 and 26 suffered "general blast damage, but not structural". No.23 remained undamaged.
- 2.54 In 1964, planning consent was granted (planning ref: TP103777/20164) for the erection of an additional fourth floor for use as an artist's studio by Adrian Heath, who also occupied the residential accommodation on the first, second and third floors of the premises.
- 2.55 Towards the end of the 20th century the retail unit on the ground floor was still in use. Evidenced from the photograph at **Figure 2.17**, in 1971 the ground floor was operating as a laundry service, named Charlotte Laundry.

**RECENT ALTERATIONS**

- 2.56 In 2016 an application was submitted (planning ref:2016/1345/P) for the conversion of the existing maisonette to provide 3x self-contained flats, including the enlargement of the existing basement, erection of first and second floor rear extensions and alterations to rear wall and the roof form. This application was later withdrawn.
- 2.57 In 2020 an application was granted for the installation of internal secondary glazing to windows of the upper maisonette in the front elevation at second and third floor levels and in the rear elevation at first, second and third floor levels.
- 2.58 Most recently, planning permission was granted for the erection of a glazed canopy enclosure to the rear at ground floor level to cover the existing lightwell (planning refs: 2020/5319/P and 2021/0149/L).

**3.0**

# **STATEMENT OF SIGNIFICANCE**

**28 CHARLOTTE STREET**

# STATEMENT OF SIGNIFICANCE

3.1 The National Planning Policy Framework (2023) (the “Framework”) requires Applicants to describe the significance of any heritage assets that may be affected by a proposal. The level of detail should be proportionate to the assets’ importance and no more than is sufficient to understand the potential impact of the proposals on that significance.

3.2 The Framework defines significance as:

*‘The value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset’s physical presence, but also from its setting.’*

3.3 Accordingly, we set out a statement of significance for the property at 28 Charlotte Street in this section.

3.4 The list description for the house is included at **Appendix 1.0** to this document.

## ASSESSMENT OF SIGNIFICANCE

3.5 Below we consider the significance of 28 Charlotte Street according to the values identified in the NPPF. We also describe the Charlotte Street Conservation Area, and the contribution that the building makes to its character and appearance.

## 28 CHARLOTTE STREET

3.6 Below we set out an assessment of significance for 28 Charlotte Street.

### PRINCIPAL ELEVATION (WEST)

3.7 No. 28 Charlotte Street derives a substantial amount of architectural significance from its principal west-facing elevation. It is from here that one can best appreciate its typically Georgian, Neo-Classical architectural style.

3.8 This is articulated by the high-quality design and materials of the façade including the symmetry and classical detailing associated with houses of this type.

- 3.9 The front façade is predominantly constructed of yellow London Stock Brick with decorative red brick window arches. This sophisticated use of red brick decorative detailing and architrave sash windows with ornate pediments on the first floor reflects the status of the Neo-Classical style.
- 3.10 The particularly ornate detailing around the largest first floor sash windows indicates the status of this room as the Piano Nobile, the principle entertaining room.
- 3.11 The sash windows are recessed, a result of the 1709 Building Act which stipulated that wooden window frames should no longer be flush to the walls, but recessed.
- 3.12 Other key architectural features include the original flat roof, which is seen in Tallis’ 1840 View of London (**Figure 3.3**). The attic has a flat roof and is set back behind a parapet.
- 3.13 There has since been a 1960s conversion of the attic to create a studio, although from the front elevation this is occluded behind the parapet line and therefore the aesthetic of a flat roof remains. This is typical of the Neo-Classical architectural style.
- 3.14 The symmetrical proportions of the front elevation are a common phenomenon of the Neo-Classical architectural style. This is articulated by the proportionally placed sash windows, three at each floor.
- 3.15 It is clear; however, the front elevation has undergone a number of alterations, including the lowering of the first floor window sills which has established particularly elongated proportions with margin lights at the top and bottom of the windows. The window sashes are thus likely to be a mixture of C18, C19 and C20, as identified in the Historic England Listing Entry.
- 3.16 A visible brick line, as explained in Section 2, above the third-floor windows indicates that part of the front façade has been rebuilt. It is also identified in the Listing Entry that parts of the façade above the first and second floor windows have also been rebuilt. This adds to our understanding that the brickwork is not entirely original.
- 3.17 In the early to mid-19th century the ground floor of the property was converted to a shop front. To the right of this is the principal entrance to the house, comprised of a six-panel door with square fanlight above with two glazing bars. The modest design of the doorway and fanlight suggest this is a mid-19th century or later addition, likely added at the same time as the retail conversion to the ground floor.

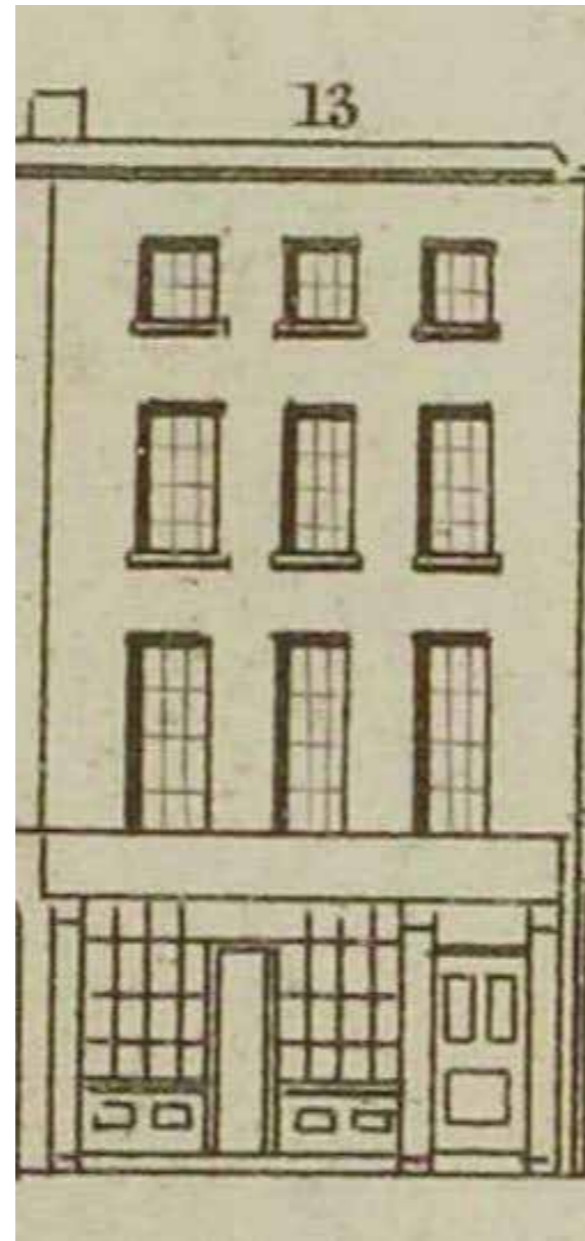


**Figure 3.1** Number 28 experienced as part of the terrace along Charlotte Street





**Figure 3.2** Principal elevation of 28 Charlotte Street



**Figure 3.3** 28 Charlotte Street in Tallis' View of London. Source: London Picture Archive.

- 3.18 **Figure 3.3** is an illustration of the principal façade of 28 Charlotte Street in 1840. By that time the shop front at ground floor features two bow fronted oriel windows on either side of the shop door, comprising smaller glass panes intersected by glazing bars.
- 3.19 **Figure 3.4** shows the principal elevation in the 1970s and by this time the shop front has been altered, featuring the same windows and doorway which remain today. Therefore, the original shopfront conversion from the early 19th century has been replaced somewhere between the late 19th and early 20th centuries.
- 3.20 28 Charlotte Street also derives architectural significance from the homogenous nature of the terrace which is reinforced by the symmetrical flat arched fenestration and shop fronts at ground floor.
- 3.21 The terrace comprises a consistent roof line and storey height, the building line remains unbroken and flush to the street which further reinforces the dominant and uniform nature of the houses along Charlotte Street (**Figure 3.1**).



**Figure 3.4** 28 Charlotte Street, 1971. Source: London Picture Archive.



**REAR ELEVATION (EAST)**

- 3.22 The eastern elevation faces onto the rear plot boundary and while of lesser architectural interest, remains significant given the traditional symmetrical fenestration and the original brickwork, albeit it is clear this has been altered in places.
- 3.23 The elevation is faced in yellow London stock brick. The principal 18th century façade at ground and first floor is obscured by the by the rear extension which stretches to the boundary wall of the property (**Figure 3.5**).
- 3.24 There are 9 rear windows in total, 6 of which match the symmetry and design of those on the front elevation. Those to on the southern end of the rear façade look to be later in date, articulated by a more modest design.
- 3.25 The rear extension has its origins in the mid-19th century, a single storey workshop unit added at the same time as the retail conversion on the ground floor. The extension is built using a mix of London stock, red and white glazed brick. It was later remodelled and re-roofed in the 20th century by Charlotte Baden-Powell, but still retains 19th century fabric.
- 3.26 The exterior roof of the extension is a later, likely mid-20th century addition. It is poor quality, felt covered flat roof and is lit by a slanted full width PVC skylight made for an artist studio. It is likely that the original 19th Century roof would have been clad in lead with glass skylights and located at a higher level allowing for a larger room volume. The profile of the historic roofline is still visible scribed into the brickwork of the party wall.
- 3.27 The rear addition is somewhat compromised for use as an artist's studio due to the absence of diffused light from a north facing window, and general overshadowing by the house and its neighbours. It is more likely (and supported by photographic evidence) that Heath's principal working area was within the roof space that he adapted and created.
- 3.28 The rear elevation has been further altered by the addition of closet WC enclosure, which is accessed at mid landing to first floor where the windowsill was lowered and the existing windows partly removed. Photographic evidence in **Section 2.0** suggests that this was added in the mid 20th Century.
- 3.29 Thus, it is clear that the rear elevation has undergone significant alteration, with its original composition having been much eroded over the years. This has resulted in a very fragmented rear façade.



**Figure 3.5** Rear extension of 28 Charlotte Street, viewed from the fourth floor of the property.

## INTERIOR

- 3.30 28 Charlotte Street is laid out in a traditional town house hierarchy and plan, with a hall and dog leg stair along the southern party wall and two rooms, one at the front and one at the rear on each floor with two chimney stacks in the opposing party wall.
- 3.31 The house largely retains the original layout of the principal room at the front and subordinate room to the rear.
- 3.32 28 Charlotte Street derives architectural significance as an example of a 'third sort' house, which was established following the Building Act of 1667 which stipulated three classes of houses according to the number of storeys, ceiling heights, road widths and wall thickness (Figure 3.6).
- 3.33 Figure 3.6 illustrates that 28 Charlotte Street, based on its number of storeys is a 'third sort' house, with principal entrance at ground or 'first' storey. The later extension to the rear of the property still allows the original floor plan to be read.
- 3.34 The interior at each floor level has undergone varying degrees of alteration, however a quantity of historic joinery survives throughout the house. This includes some architraves, original skirting, panelled door linings and some four and six panel doors to the front and back rooms as identified in the Historic England Listing Entry.

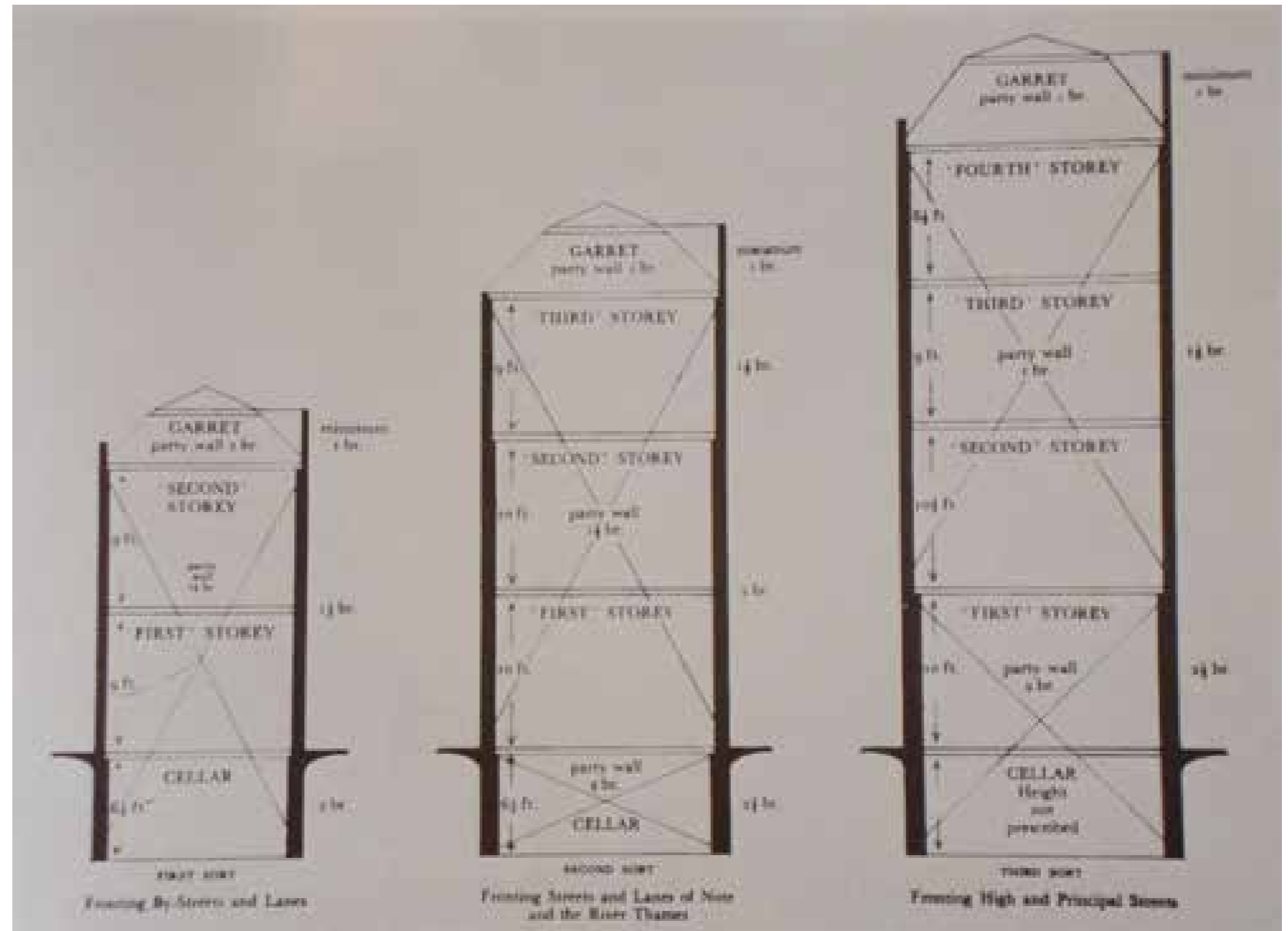


Figure 3.6 Specified dwellings of three sorts under the Rebuilding Act 1667. Source: RIBA Library.

## BASEMENT

- 3.35 A habitable basement exists below the ground floor of the townhouse, as evidenced by the cellar area in **Figure 3.6**.
- 3.36 The internal basement remains but is inaccessible from the interior of the building and the basement is now accessed from an external metal stair, reached through the commercial unit.
- 3.37 Montagu Evans has not had an opportunity to access the basement on site visits. The Historic England Listing Entry describes the interior of the basement as follows:  
*"All of the fireplaces have been blocked and their surrounds removed except for one, in the back room of the basement. Here, an opening remains with a simple timber surround, including a mantle-shelf with moulded edge and dentils. To either side are the remnants of some early panelling. Other elements of early joinery survive in the basement, including a large built-in kitchen dresser, probably of C19 date, which has had some later modification. The sash windows and door which open onto the now covered-over front area also survive."*
- 3.38 These early survivors of the property's interior add a degree of architectural significance to the basement of No.28, however, it is evident that the space has been much altered.
- 3.39 There is further evidence to suggest that a basement originally existed beneath the 19th century extension to the rear of the property. **Figure 3.6** shows a brickwork arch, partially visible from the ground floor of the rear extension. This may have surrounded an earlier entranceway which existed beneath.



**Figure 3.7** Photograph of brick arch in the rear ground floor extension of 28 Charlotte Street.

## GROUND FLOOR

- 3.40 The ground floor entrance hall comprises a semi-circular archway which features a panelled soffit and rests on decorative panelled pilasters.
- 3.41 In its current form the entrances to the ground floor rooms are closed off and are accessed through the main shopfront. These entrance ways feature architrave surrounds. The hallway also features original corning and a moulded dado rail which runs through the hall and continues to the first floor landing.
- 3.42 Although we were unable to gain access to the front ground floor room, the Historic England Listing Entry states:  
*Within the ground floor rooms, now the shop unit, the joinery is a mixture of early and later fabric, and the openings for the sash windows have been extended downwards to create two doorways. The upper sashes and the panelled reveals, or shutters, remain.*
- 3.43 The later addition door and boarding over of the stair well and balustrade are considered to disrupt the original plan form and detract from the architectural significance of the house.
- 3.44 The entrance hallway then leads to a reduced height entrance to the rear extension, constructed in the 19th century and later remodelled and re-roofed in the 20th century. This is a single volume studio space, with an exposed chimney breast rising above roof level with a fireplace at floor level.





Figure 3.8 Chimney breast in rear extension of 28 Charlotte Street.



Figure 3.10 Masonry step in wall of 28 Charlotte Street.



Figure 3.9 Fireplace in rear extension of 28 Charlotte Street.

- 3.45 There is evidence that historically a mezzanine level existed, located in the northeast corner and supported by a step in the masonry wall (Figure 3.10). The date at which this was added is unclear, but given the position of the roof and the fireplace, it seems reasonable to assume that it was added at some point in the 19th century, or earlier, probably as part of a rear warehouse or workshop structure that has since been lost (though scarring indicating the position of a previous pitched roof structure remains).
- 3.46 Detracting features include the poor quality felt roof and PVC skylights which were added in the 20th century. Most of the 20th century alterations were made with modest and low quality materials and workmanship.
- 3.47 The studio space at ground floor was arranged in its present configuration, we understand, during the 20th century when the house was occupied by artist Adrian Heath.
- 3.48 The space itself has a spartan appearance, comprising whitewashed brick walls and a poor-quality roof (which is the subject of earlier discussion and now the subject of a resolution to grant consent for alteration). The space as we understand it has had two principal phases of occupation; first as part of an earlier, probably 19th century workshop or similar structure at the rear of the main house; and later potentially as studio space used by artist Adrian Heath during his occupation in the mid-20th century.

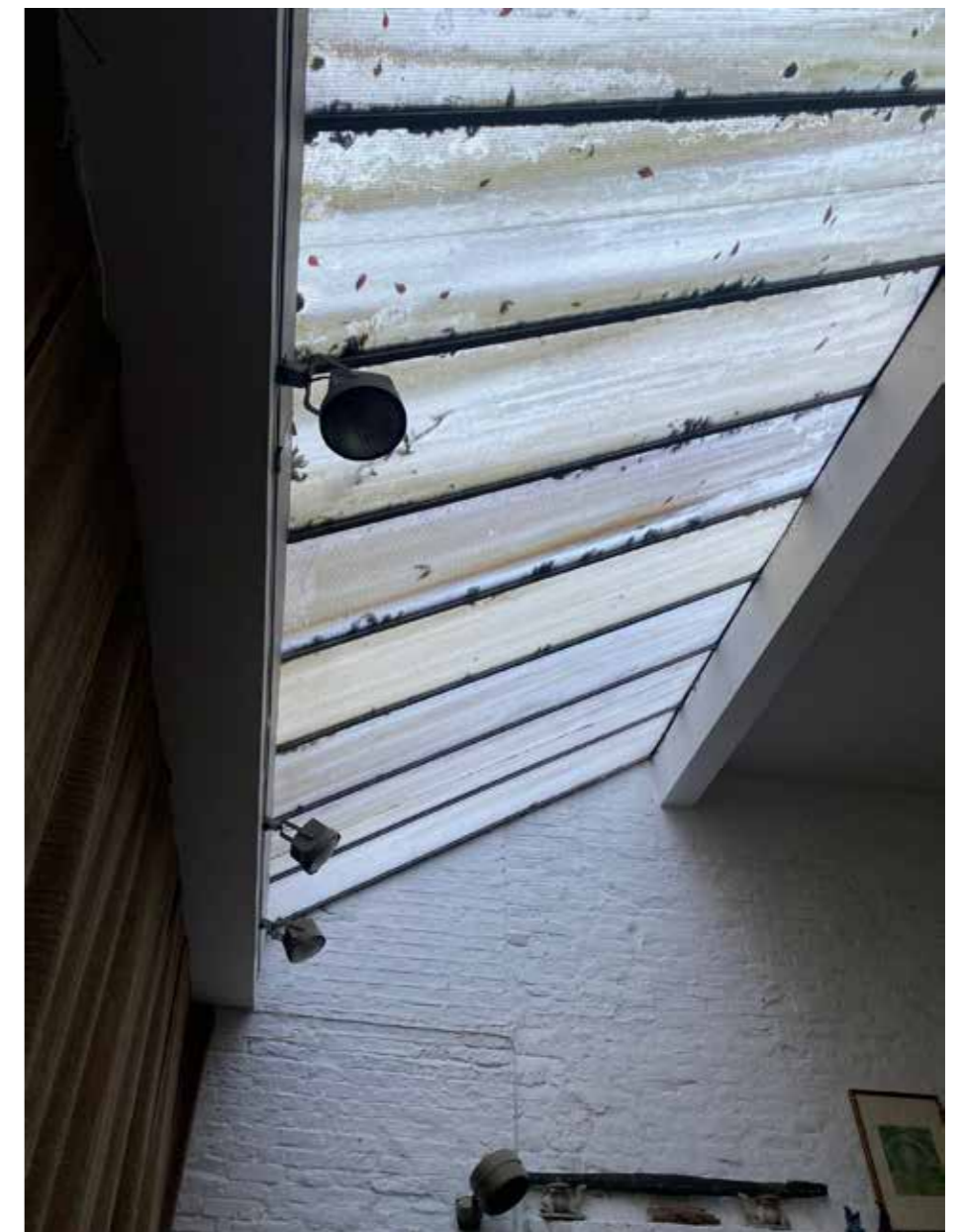


Figure 3.11 PVC skylights on rear extension of 28 Charlotte Street.

- 3.49 The present configuration of the space (including the roof form) is believed to date from Heath's phase. However, historic photographs demonstrate that Heath used both this rear space and the rooftop studio for the creation of artworks.



- 3.50 The space does not exhibit some of the characteristic adaptations of a traditional artist’s studio. Studios tend to be oriented to incorporate large north-facing windows to diffused, non-direct light that would be received through the day. The glass roof here is oriented south-west, and overshadowed by the house and neighbours.
- 3.51 There is no particular mechanism for removing or installing large canvasses, which would have to be carried through the principal entrance at the front of the property.
- 3.52 Whilst there is storage space, this is again utilitarian in character, separated by a curtain.
- 3.53 Therefore the studio does not exhibit any particular items, fixtures or layouts that are of particular interest – rather it is a utilitarian space created by the expedient adaption of a former larger rear addition at the Site.
- 3.54 As a whole, therefore, we find that the studio contributes to the significance of the listed building insofar as it was historically potentially used by Heath as a studio and is therefore an element of historic interest by association

**FIRST FLOOR**

- 3.55 The first floor has retained much of its original layout, with two principal rooms, one at the front and one at the back, with a hall and stairway to the south. The rooms at this floor level retain significantly fewer original architectural details.
- 3.56 The chimney breast in both the front and rear room survives but has lost its fire surrounds and the grates have been removed.
- 3.57 The original cornicing has also been lost in this principal room, which has eroded the architectural significance of the Piano Nobile. The principal first floor room of the neighbouring No.26 Charlotte Street can be seen in **Figure 3.12**. This level of architectural detailing would have originally existed at number 28 Charlotte Street<sup>1</sup>.
- 3.58 Evidence of the original cornicing can be seen in the first floor hallway (**Figure 3.13**). This clearly matches the cornicing in **Figure 3.12**



**Figure 3.12** Original cornicing and ceiling rose shown in the neighbouring No.26 Charlotte Street, 1974. Source: London Picture Archive.

- 3.59 The principal room on the first floor does retain its original timber sash windows has full-height window shutters, the windows also include the original architrave surrounds (**Figure 3.13**).
- 3.60 The rear principal room is currently in use as a kitchen and also retains its original timber framed sash windows. The original proportions of both rooms can still be appreciated, and the original skirting boards contribute to this character.
- 3.61 The first floor also features a WC on the half-landing which has been constructed from an original stair window. The opening of the window has been extended downwards and four panel door inserted beneath the upper sash window panes (**Figure 3.14**). The date is unclear but from the historic aerial photograph at **Section 2.0**, it is possible that this was added in the 20th century. Inside the WC there is butt and bead panelling and a small hatch window (**Figure 3.15**).

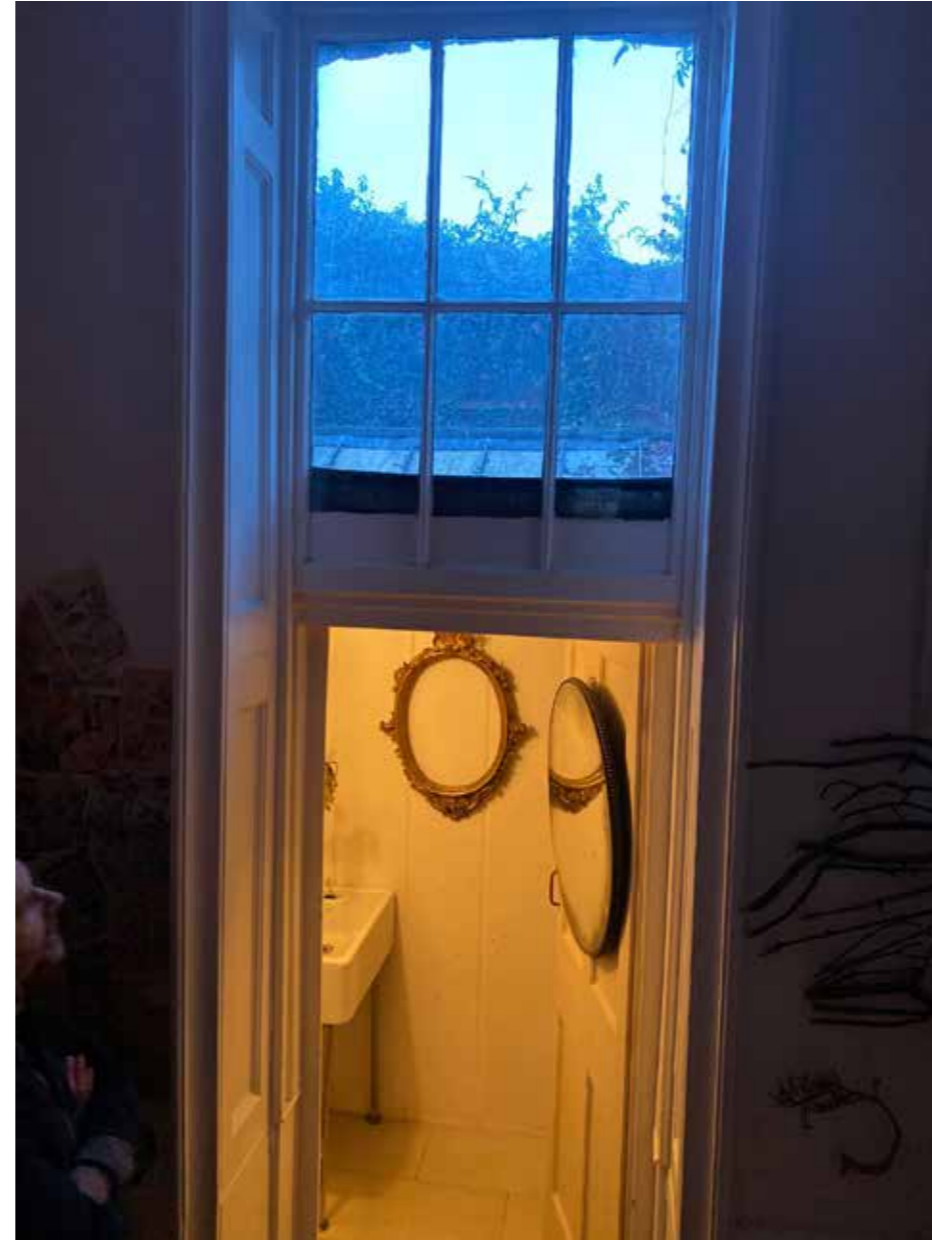


**Figure 3.13** Remnants of original cornicing in the first floor hallway of 28 Charlotte Street.

<sup>1</sup> This and other lost features are being reinstated by owner under a separate application which has resolution to grant consent, LPA Refs: zone023/0106/L and 2022/4794/P.



**Figure 3.14** Photograph showing the original timber sash windows, shutters and architrave surrounds.



**Figure 3.15** Photograph showing the entrance to the WC, constructed from the original stair window.



**Figure 3.16** Photograph of the interior of the WC, showing the butt and bead panelling and small hatch window.



**SECOND FLOOR**

- 3.62 The plan of the second floor has been altered to create two bedrooms and one bathroom, as well as a small lobby out of the larger front room. This has fragmented the plan form of this floor and thus its architectural significance has been somewhat eroded.
- 3.63 It is assumed that these works were undertaken by Adrian Heath in the mid-20th century. Plans from 1958 titled 'Conversion for Adrian Heath' show this configuration.
- 3.64 This is further evidenced by the C20 joinery on the second floor. The original doors to the front rooms have been lost but the architraves survive.
- 3.65 The subdivided bathroom comprises spotlights which are clearly a modern addition.
- 3.66 The subdivision of the principal front room is further supported by the presence of a panelled wall, suggesting it is a later addition.
- 3.67 The chimney breast survives in the second-floor front room.
- 3.68 A C19 inbuilt cupboard survives in the rear principal room (Figure 3.18). This is a fire place cupboard, several of which survive throughout the property featuring two panelled doors.
- 3.69 The original timber sash windows survive on this floor, as well as the timber shutters. There is also evidence of the original, more modest cornicing which was more appropriate for the subordinate upper floors (Figure 3.19).

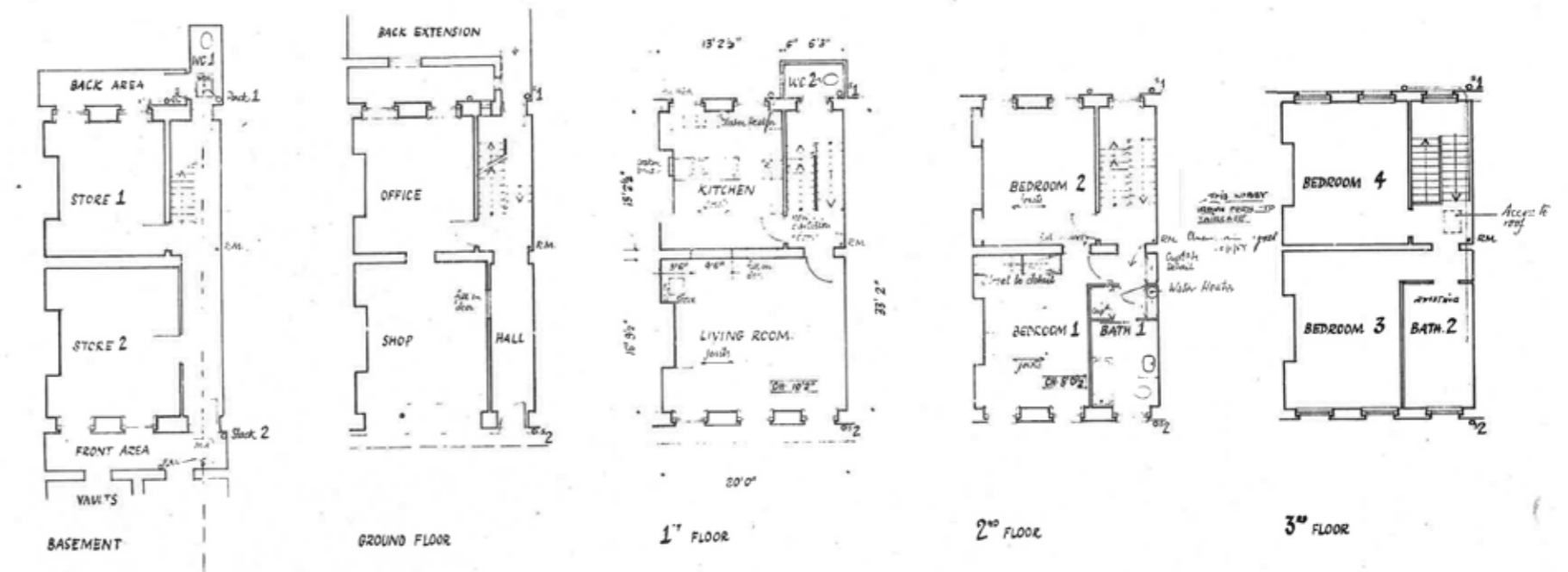


Figure 3.17 1958 proposed plans of 28 Charlotte Street, for Adrian Heath.



Figure 3.18 C19 fire place cupboard which survives in the second-floor rear room.



Figure 3.19 Original cornicing on second floor landing.

### THIRD FLOOR

- 3.70 The plan form of the third floor has been altered much the same as the second, to form two bedrooms with a bathroom and a lobby out of the principal front room. This is again, likely to have been undertaken by Heath in the mid-20th century (see **Figure 3.17**).
- 3.71 The subdivided bathroom comprises spotlights which are clearly a modern addition.
- 3.72 A historic fireplace cupboard survives, again in the rear principal room. The two panelled doors appear to be of historic fabric, likely dating to the C19.
- 3.73 A chimney breast survives in the third-floor front room.
- 3.74 All of the timber sash windows and architraves survive in both the front and rear rooms.
- 3.75 The second and third floors are of lesser architectural significance, owing to their altered plan form and lack of surviving original architectural features.

### FOURTH FLOOR

- 3.76 The original attic was built and converted in 1964 for use as an artist's studio on the fourth floor by Adrian Heath (planning ref: TP103777/20164). Therefore, this floor is of entirely modern construction, and a stair was also added during this time connecting the third and fourth floor.
- 3.77 The former attic is now a flat roofed space with glazed walls and doors to the front and back. The attic conversion is set back from the parapet line so is not visible from street level. A roof terrace exists to the front and rear of the storey.
- 3.78 One the rear side the glazed walls also feature a garage like door, constructed of steel (**Figure 3.20**).
- 3.79 Being of entirely modern construction this floor does not possess architectural significance from original architectural features. It does, however, derive interest as a well-preserved example of a mid-20th century artist studio, with a specific association with Adrian Heath.



**Figure 3.20** Steel door on fourth floor attic conversion.

### SUMMARY OF THE BUILDING'S SIGNIFICANCE

- 3.80 We summarise the particular significance of the building in the terms of the NPPF below.

#### HISTORIC INTEREST

- 3.81 28 Charlotte Street has historic interest as a well-preserved and attractive example of a mid-18th century townhouse, built in the mid Georgian period, typically Georgian in architectural design, articulated mostly by its exterior composition.
- 3.82 The property contributes to an understanding of the historical development of this area of Fitzrovia, particularly the building phase of the mid-18th century, articulating Fitzrovia's evolution into an affluent residential area.
- 3.83 It has further historic interest owing to its group value as part of the strong visual unity of the neighbouring terraces, and the planned development of Charlotte Street which took place in the 1760s.
- 3.84 Historic interest is also derived from its eloquent reflection of the common 19th century trend of transforming urban residential buildings to commercial uses. In this area of Fitzrovia, creative and commercial uses drove the conversion of many ground floors of terraces into workshops and studios. Thus 28 Charlotte Street has historic interest as an example of this trend which is specific to this creative and industrial area of Fitzrovia.
- 3.85 The house has further historic interest owing to its occupancy by the prominent 20th century abstract painter, Adrian Heath (1920-1992).
- 3.86 Further to this, Brigit Skiold (1923-1982) used the basement of the property as an artist studio for the latter half of the 20th century. Her Print Workshop ethos was innovative for its time, offering print making facilities to other artists, including David Hockney and Eduardo Paolozzi.



3.87 28 Charlotte Street thus has historic interest for fostering the growth of key 20th century art movements and its use by well-known artists including Heath and Skiold. It forms part of the wider creative community that existed within this part of Fitzrovia.

### ARCHITECTURAL INTEREST

3.88 28 Charlotte Street, together with the rest of the houses in the street, illustrate the mid-18th century building phase in Bloomsbury.

3.89 In particular, 28 Charlotte Street stands as a well-preserved example of a typical Georgian townhouse, expressed by both its largely intact plan form and exterior architectural features, with the list entry describing the building as *'an externally little-altered example of a C18 terraced town house with an inserted C19 shopfront'*.

3.90 Inside the property, some significant architectural features survive which contribute to the mid C18 character and quality of the interiors, notably its principal stair to third floor level, and joinery including architraves, panelled door linings and some four and six panelled doors.

3.91 Broadly the principal rooms remain but the layout to the upper floor has been altered.

3.92 The house derives further architectural interest from the retail conversion of its ground floor in the mid-19th century, with an unusually well-preserved shop front.

3.93 The property also includes two artists' studios, one at fourth floor level and the other to the rear at ground floor, both of which are understood to have been used by Heath. The studio spaces themselves do not display any particular physical elements of architectural or special interest.

### CHARLOTTE STREET CONSERVATION AREA

3.94 The character and appearance of the Charlotte Street Conservation Area is discussed in the Council's Conservation Area Appraisal (2008).

3.95 The Charlotte Street Conservation Area was designated in 1974 and covers an area of 8.9Ha that extends from Tottenham Court Road in the east, to Cleveland Street to the west. Chitty Street is its northern boundary with Grease Street to the south.

3.96 The urban footprint of the area consists of tight knit developments of uniform blocks of terraces, infilled by a range of 20th century and modern development, owing to the extensive bombing that the area underwent during the Second World War.

3.97 Development around Charlotte Street occurred in a piecemeal fashion, a reflection of the various individual landowners and ownerships. This has resulted in the more fragmented street pattern which exists, in comparison to the more structured, grid patterns to the north of Fitzrovia.

3.98 The Charlotte Street CA was originally developed as a residential area in 1750-1770 and as such, the dominantly building typology in many areas is the Georgian townhouse of three or four storeys. Development is predominantly set back from the street.

3.99 The terrace along Charlotte Street is a key example of this, and includes the neighbouring Grade II listed 26 Charlotte Street.

3.100 In the 18th and 19th centuries the area's character evolved to become increasingly commercial. It declined in popularity as a wealthy suburb and became more mixed, attracting artists and European immigrants who established their own businesses. As a result, a common phenomenon seen in the CA is the retail conversion of many of the townhouse's ground floors to shops.

3.101 This has also resulted in the highly mixed character of the CA today, with a range of artist studios, restaurants, pubs, and shops.

3.102 The architecture predominantly dates from the Georgian period, the townhouse in a terraced form. Yellow London stock brick is the dominant material used. Red brick is also seen throughout, usually used for decorative purposes. Many of the Georgian terraces have since been painted or stucco fronted.

3.103 There has also been subsequent alteration of building frontages during the 19th century and infill development dating from the 20th century and later.

3.104 The CA includes some notable views, primarily to the BT tower, viewed when travelling north. There are key views along Charlotte Street to the decorative frontage of the Fitzroy Tavern, signalling the junction with Windmill Street and is a local landmark.

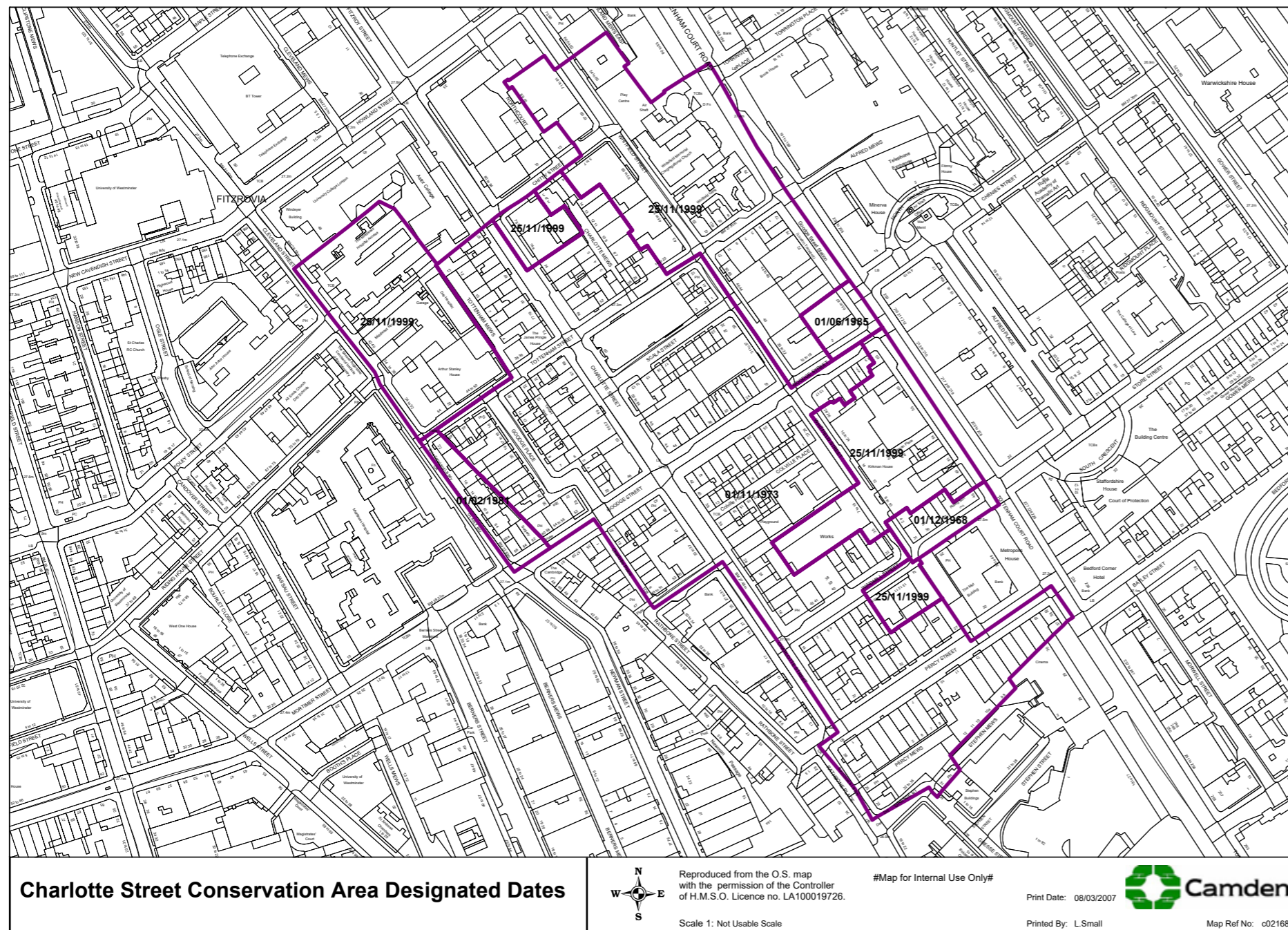


Figure 3.21 Map showing the Boundary of the Charlotte Street Conservation Area





**4.0**

# **LEGISLATION AND PLANNING POLICY**

**28 CHARLOTTE STREET**



# LEGISLATION AND PLANNING POLICY

- 4.1 This section sets out the relevant statutory provisions and planning policy context relevant to the applications.
- 4.2 The Application Site comprises a listed building that lies within the Charlotte Street Conservation Area. The salient heritage considerations are therefore whether the proposals will preserve the special interest of the listed building and, also, whether they external works will at least preserve the character and appearance of the conservation area. It follows, logically, that if the proposals meet the latter test, then they would also preserve the setting and special interest of nearby listed buildings.
- 4.3 These considerations are afforded statutory protection through sections 16(2), 66(1) and 72(1) of the Planning (Listed Buildings and Conservations Areas) Act 1990. These provisions attract considerable importance and weight, over and above normal planning considerations.
- 4.4 National Policy promotes a balanced approach to the development of heritage assets. Heritage assets can be buildings, monuments, sites, places, areas or landscapes identified as having a degree of significance meriting consideration in planning decisions. These include listed buildings and conservation areas.
- 4.5 To guide what may be acceptable, the Framework makes clear that "conservation" is a dynamic process that maintains and manages change to a heritage asset (e.g. listed building and conservation area) in a way that sustains and, where appropriate, enhances its significance.
- 4.6 We provide a summary of the relevant statutory provisions and planning policies below for completeness.

## LEGISLATIVE FRAMEWORK

- 4.7 The applicable legislative framework to this assessment includes the following:
  - The Town and Country Planning Act 1990;
  - The Planning and Compulsory Purchase Act 2004;
  - The Planning (Listed Buildings and Conservation Areas) Act 1990;

## PLANNING (LISTED BUILDINGS AND CONSERVATION AREAS ACT) 1990

- 4.8 Legislation relating to the protection of the historic environment is set out in the Planning (Listed Buildings and Conservation Areas) Act 1990. The relevant sections of the Act are:
  - Section 16(2):*  
 "In considering whether to grant listed building consent for any works the local planning authority or the Secretary of State shall have regard special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses"
  - Section 66(1):*  
 "In considering whether to grant planning permission for development which affects a listed building or its setting, the local planning authority or, as the case may be, the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features or special architectural or historic interest which it possesses."
  - Section 72(1)*  
 With respect to any buildings or other land in a conservation area, of any [functions under or by virtue of] any of the provisions mentioned in subsection (2) (which include the Planning Acts), special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area.

- 4.9 Section 16 of the Act is relevant because the host buildings is a listed building and the proposals comprise direct works to their historic fabric. Section 66 is relevant because the Site lies within the setting of other listed buildings and Section 72 is relevant because the Site lies within a Conservation Area.

- 4.10 In preparing our analysis we are mindful of the considerable weight attached to the preservation or enhancement of the heritage assets and their setting of heritage assets.

## DEVELOPMENT PLAN

- 4.11 Section 38(6) of the Planning and Compulsory Purchase Act 2004 and Section 70(2) of the Town and Country Planning Act 1990 stipulate that where determining an application for planning permission, regard is to be had to the development plan, and the determination must be made in accordance with that plan unless material considerations indicate otherwise.
- 4.12 The following documents form the statutory development plan in this case, and the policies relevant to the heritage statement are identified at **Table 4.1**.
  - London Plan (2021);
  - Camden Local Plan (2017);
  - London Borough of Camden Interactive Policies Map (2017) as amended.
- 4.13 A review of the Camden Policies Map (adopted 2017, updated August 2021) shows the Site is subject to the following planning designations:
  - Central London Area
  - Charlotte Street Conservation Area
  - Fitzrovia Area Action Plan
  - Grade II listed
  - Protected Frontages: Primary
  - Transport Safeguarding Area
- 4.14 A discussion of the planning policy considerations is provided later in this section.

DEVELOPMENT PLAN POLICY	KEY PROVISIONS
London Plan (March 2021)	<ul style="list-style-type: none"> <li>• Policy D4 (Delivering good design)</li> <li>• Policy HC1 (Heritage conservation and growth)</li> </ul>
Camden Local Plan (2017)	<ul style="list-style-type: none"> <li>• Policy A1 Managing the impact of development</li> <li>• Policy A5 Basement</li> <li>• Policy D1 Design</li> <li>• Policy D2 Heritage;</li> <li>• Policy CC1 Climate Change Mitigation</li> <li>• Policy CC2 Adapting to climate change</li> </ul>

**NATIONAL POLICY**

4.15 The National Planning Policy Framework sets out policies on design and heritage at Chapters 12 and 16 respectively. Below, we list the paragraphs which we have regard to for the purposes of this Heritage Statement.

NATIONAL POLICY	KEY PROVISIONS
National Planning Policy Framework (NPPF) 2023	<p>Chapter 12 (Achieving well-designed and beautiful places)</p> <ul style="list-style-type: none"> <li>• Paragraph 131</li> <li>• Paragraph 135</li> <li>• Paragraph 137</li> <li>• Paragraph 139</li> </ul> <p>Chapter 16 (Conserving and enhancing the historic environment)</p> <ul style="list-style-type: none"> <li>• Paragraph 194</li> <li>• Paragraph 195</li> <li>• Paragraph 197</li> <li>• Paragraphs 199–202</li> <li>• Paragraph 206</li> </ul>

**CASE LAW**

**THE WEIGHT GIVEN TO THE CONSERVATION OF LISTED BUILDINGS**

- 4.16 In preparing our analysis we are mindful of the considerable weight attached to the preservation or enhancement of the setting of heritage assets, which was clarified by the Court of Appeal judgement in Barnwell<sup>1</sup>.
- 4.17 The Court held that, in enacting Section 66(1) of the 1990 Act, Parliament intended that the desirability of preserving the settings of listed buildings should not simply be given careful consideration by the decision-maker for the purpose of deciding whether there would be some harm, but should be given “considerable importance and weight” when the decision-maker carries out the balancing exercise.
- 4.18 The Mordue<sup>2</sup> decision confirmed that a decision-maker who works through the relevant NPPF policies on heritage will generally have discharged the relevant statutory duties.

**HERITAGE BALANCE**

- 4.19 The recent Court of Appeal judgement known as Bramshill<sup>3</sup> found that the Palmer<sup>4</sup> judgment does not lead to an ‘internal heritage balance’ as a matter of course (paragraph 71). There are different ways that a decision maker can apply the balance of harm versus benefits (para. 74), and some of these are summarised in the judgment (para. 78).
- 4.20 Another, and the most recent case that considered this issue of the approach to the balancing act is the Whitechapel Bell Foundry<sup>5</sup> case in Tower Hamlets. That decision confirmed that the Palmer approach of an ‘internal heritage balance’ is a legitimate one to follow in undertaking the balancing act, confirmed by both the Inspector reporting on the case and the Secretary of State. As long as the great weight provision is applied, either approach is valid. We take that approach in our analysis and we provide that justification in the facts of this case.

**MATERIAL CONSIDERATIONS**

- 4.21 In addition to legislation and policy, the assessment will take into consideration relevant planning guidance and any material considerations, including:
- Amenity (January 2021)
  - Energy efficiency and adaption (January 2021)
  - Home improvements (January 2021)
  - National Planning Practice Guidance (online, first published 2014);
  - Historic England, Historic Environment Good Practice Advice in Planning Note 2: Managing Significance in Decision-Taking in the Historic Environment (2015)
  - Historic Environment Good Practice Advice in Planning Note 3: The Setting of Heritage Assets (2017);
  - Charlotte Street Conservation Area Appraisal and Management Plan (2008)
  - Camden’s Basements SPD (January 2021)
  - Camden’s Design SPD (January 2021)
  - Historic England Advice Note 18: Adapting Historic Buildings for Energy and Carbon Efficiency (2024)

**POLICY DISCUSSION**

- 4.22 The Proposed Development involves works to the Grade II listed building of 28 Charlotte Street.
- 4.23 The 1990 Act requires a decision maker to have special regard to the desirability of preserving the special interest of listed buildings and their settings.
- 4.24 In this context, ‘preserve’ means to ‘to do no harm’.
- 4.25 The significance of the heritage assets affected should be identified and assessed (paragraph 200 of the NPPF and LBC Local Plan Policy D2). Significance is defined as:
- “The value of a heritage asset to this and future generations because of its heritage interest. The interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset’s physical presence but also from its setting.”*
- 4.26 Setting is defined as:
- “The surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral.”*
- 4.27 LBC’s Policy D2 states that:
- “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:*
- *the nature of the heritage asset prevents all reasonable uses of the site;*
  - *no viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation;*
  - *conservation by grant-funding or some form of charitable or public ownership is demonstrably not possible; and*
  - *the harm or loss is outweighed by the benefit of bringing the site back into use.”*

<sup>2</sup> Jones v Mordue [2015] EWCA Civ 1243; [2016] 1 WLR 2682

<sup>3</sup> Bramshill v SSHCLG [2021] EWCA Civ 320

<sup>4</sup> Palmer v Herefordshire Council & ANOR [2016] EWCA Civ 1061

<sup>5</sup> PINS references APP/E5900/V/20/3245430 and APP/E5900/V/20/3245432



- 4.28 The impact of the Proposed Development on the significance of the identified heritage assets is then to be considered (paragraph 205 of the NPPF).
- 4.29 If the Proposed Development is held to cause harm to the significance of a designated heritage asset, such harm should be categorised as either less than substantial or substantial, and within each category the extent of harm should be clearly articulated (see NPPG paragraph 18).
- 4.30 The nature and extent of harm is important to ascertain because that analysis informs the balancing out of any harm under the terms of paragraph 208 of the NPPF.
- 4.31 In either case, if the Proposed Development would result in harm to the significance of a designated heritage asset, great weight should be given to the asset’s conservation (NPPF paragraph 205).
- 4.32 Conservation is defined as the process of ‘managing change’, not maintaining the status quo for its own sake (see Conservation Principles).
- 4.33 Any harm to the significance of a designated heritage asset should require ‘clear and convincing justification’, as per NPPF paragraph 206.
- 4.34 A clear and convincing justification does not create a freestanding test requiring the demonstration of less damaging alternatives. To the extent that there is a test, it is to be found in paragraph 207 (in the case of substantial harm) or 208 (in the case of less than substantial harm).
- 4.35 After Bramshill, the question of harm vs. heritage benefits can be dealt with either internally or as part of an overall balance under paragraph 208 of the NPPF.
- 4.36 In either case, and particularly looking at less than substantial harm, the clear and convincing justification the NPPF requires is countervailing public benefits, and these can include benefits to the way an area appears or functions or to heritage assets (through, for example, improvements to their townscape setting) or land use planning benefits.
- 4.37 As a matter of policy, heritage benefits also attract great weight in the planning decision making (and assessment process).
- 4.38 We understand that if the decision maker follows the above approach, then this approach is consistent with the extensive case law which has emerged in relation to designated assets since the publication of the NPPF.
- 4.39 Heritage and design policies in the Local Plan promote high quality and appropriate contextual design and support the appropriate reuse and conservation of assets.
- 4.40 LBC Policy D2 Heritage states that regarding the development of listed buildings, the Council will:
- *“resist the total or substantial demolition of a listed building;*
  - *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*
  - *resist development that would cause harm to significance of a listed building through an effect on its setting.”*
- 4.41 LBC Policy D2 also has regard to development within Conservation Areas, which will be pertinent in this case as the proposed works are located within the Charlotte Street CA. The Council will:
- *“require that development within conservation areas preserves or, where possible, enhances the character or appearance of the area;*
  - *resist the total or substantial demolition of an unlisted building that makes a positive contribution to the character or appearance of a conservation area;*
  - *resist development outside of a conservation area that causes harm to the character or appearance of that conservation area; and*
  - *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.”*
- 4.42 LBC Policy D1: Design seeks to secure high quality design in development. Considerations pertinent to the proposals at 28 Charlotte Street include development that:
- *“respects local context and character;*
  - *Preserves or enhances the historic environment and heritage assets in accordance with Policy D2 Heritage;*
  - *is sustainable in design and construction, incorporating best practice in resource management and climate change mitigation and adaptation;*
  - *is of sustainable and durable construction and adaptable to different activities and land uses;*
  - *comprises details and materials that are of high quality and complement the local character;*
  - *integrates well with the surrounding streets and open spaces, improving movement through the site and wider area with direct, accessible and easily recognisable routes and contributes positively to the street frontage;*
  - *is inclusive and accessible for all;*
  - *promotes health;*
  - *is secure and designed to minimise crime and antisocial behaviour;*
  - *responds to natural features and preserves gardens and other open space;*
  - *incorporates high quality landscape design (including public art, where appropriate) and maximises opportunities for greening for example through planting of trees and other soft landscaping,*
  - *incorporates outdoor amenity space;*
  - *preserves strategic and local views;*
  - *for housing, provides a high standard of accommodation; and*
  - *carefully integrates building services equipment.”*

**5.0**

# **DESCRIPTION OF THE PROPOSALS**

**28 CHARLOTTE STREET**



# DESCRIPTION OF THE PROPOSALS

5.1 This section sets out a brief description of the proposals. A detailed description and rationale for the proposals is set out in the Design and Access Statement prepared by Studio Sassano Architects, which should be read in conjunction with this statement.

5.2 The proposals are for planning permission and listed building consent for the following:

- The reinstatement of a mezzanine to the rear studio space, utilising existing brick support and aligning with the existing fireplace openings;
- Raising of the studio roof within the envelope of the external brick retaining walls, replicating the form of the existing roof and more closely reflecting the historic proportions of the rear warehouse space (as evidenced by scarring on the side elevation);
- The replacement of the mid-20th century bitumen roof over the rear studio with an appropriate green roof, and improving thermal performance;
- The replacement of the mid-20th century PVC rooflights to the studio with high quality double glazing;
- The introduction of appropriate insulation to the rear studio space to facilitate its continued use and improve thermal performance;
- The removal of metal cladding to the rear WC block and its replacement with appropriate repurposed stock brick;
- The retention and recladding of the WC block with a new opening through the masonry studio wall; and
- The installation of an air source heat pump (to be used in heat mode only) to improve the environmental performance of the building.

5.3 The approach to the listed building has been to identify and retain features of interest both internally and externally, providing restoration as appropriate.

5.4 The proposals have been developed mindful of the existing resolution to grant consent for refurbishment works and a new basement beneath the rear of the building, and have been informed by officers' comments during pre-application and determination of that application.

5.5 The proposals will also improve the environmental performance of the building, consistent with local and national policy objectives and in line with the approach outlined in Historic England's HEAN 18 best practice guidance (2024).

5.6 The building's frontage to Charlotte Street would not be affected, and the principal experience of the listed building within the Conservation Area would not therefore change.

**6.0**

# **ASSESSMENT OF THE PROPOSALS**

**28 CHARLOTTE STREET**



# ASSESSMENT OF THE PROPOSALS

6.1 This section sets out an assessment of the proposals' effect upon the significance of the heritage assets identified at baseline stage.

## PRINCIPLE OF DEVELOPMENT

6.2 The proposals comprise internal reconfigurations and roof-level alterations at ground and first floor to the rear of the property, and would not be perceptible from the main street frontage to Charlotte Street or Crab Tree place to the rear.

6.3 The principal considerations in this case are therefore as follows:

- The effect of the proposals on the historic and architectural interest of the grade II listed 28 Charlotte Street; and
- The effect of the proposals upon the character and appearance of the Charlotte Street Conservation Area.

6.4 The proposals comprise a programme of works which have been developed to facilitate the best use of the property's internal spaces, whilst preserving the special interest of the listed building.

6.5 We assess each of the specific aspects of the proposals in turn below.

## MEZZANINE

6.6 The proposals involve the creation of a mezzanine floor above the existing ground level of the rear studio space, including the modest raising of the existing roof level to provide an appropriate and usable ceiling height.

6.7 The purpose of this aspect of the works is to improve the offer of accommodation through the introduction of the mezzanine, whilst also reinstating the use of historic features, replacing the existing roof structure, and improving the thermal performance of the space (and by extension its usability).

6.8 First, we note that there is an existing ledge and fireplace part way up the existing wall, which we interpret as the level of a previously existing 19th century floor in this location (see the aerial photograph at **Section**

**4.0**). The proposals would re-use this level, and in so doing reinstate the fireplace. This would reflect the 19th century arrangement of the space, before the previous mezzanine floor was removed at some point during the 20th century.

6.9 These features would be retained and better revealed through the introduction of a floor level that better demonstrated their historic function, and re-integrated the fireplace in particular into the circulation of the house.

6.10 The materials proposed include traditional and lightweight elements, allowing the overall proportions of the space to remain legible. The mezzanine would have a depth of approximately half of the existing brick piers to retain the double-height character of the ground floor space.

6.11 The roof would be raised by approximately 900mm. The existing roof structure is in poor condition and requires replacement (the windows form part of the resolution to grant consent for replacement), being constructed from a utilitarian bitumen membrane and poor-quality skylights. The proposed replacement will respect the form of the roof and the proportions of the solid and glazed sections, replicating the rhythm of the skylights in a 20th century character reflective of the existing, whilst improving the appearance, use and thermal performance of the roof.

- The 2019 pre-application response considered that *'in order to enhance the biodiversity of the site, a green roof could be incorporated in a future design'*. Mindful of this, the flat portion of the new roof would have a high-quality lead finish, and would accommodate a green roof above, which would also improve the appearance of the roof in views from windows higher in the house.
- It is evident from the scarring on the side elevation that this part of the building has undergone extensive alteration through its history (with the demolition of an earlier pitched structure and the creation of the studio/warehouse space in the 20th century), and the proposals would represent the next phase in this evolution, whilst respecting and reinstating elements of the earlier phases.
- To this end, the form of the existing roof would be replicated in style and form, but elevated to provide a greater floor to ceiling height accommodating the mezzanine.

## STUDIO INTERIOR

6.12 The proposals for insulation will maintain the overall proportions of the internal space, and introduce insulation in a way which is reversible and undertaken in accordance with Historic England's HEAN18 guidance.

6.13 The studio in its current condition is poorly insulated, which both affects the thermal performance of the building and the use of the space through the colder months of the year. The rear space is part of the dwelling, and there is no other feasible use for the space other than an upgrade of its performance to enable its year-round use.

6.14 To improve the performance of the space, the proposals include the introduction of wood fibre insulation, clad in timber panelling and finished with lime wash paint. This will preserve the breathability of the building without removing any of the existing historic fabric, and would be a fully reversible change which maintains the utilitarian character of the space.

6.15 The intrinsic value of the space would not, therefore, change, and the energy performance of the building would be improved.

6.16 The provision of insulation does not affect any of the principal areas of internal interest within the building, which are contained within the main house.

## ACCESS AND THE WC BLOCK

6.17 The new mezzanine would be accessed via a new entrance through the space currently occupied by the rear WC closet wing. As discussed earlier in this report and illustrated in the aerial photograph at **Section 2.0**, this may be a 20th century addition to the property.

6.18 In considering this aspect of the proposals, the following considerations are relevant.

6.19 First, the existing WC interacts awkwardly with the host building. The architrave has been inserted beneath a window opening, which has disrupted the proportions of the fenestration, contributing to a visible overlap where the flat roof can be seen above the sill level from inside the house. In a property of this period and status, a more satisfactory resolution to this space would be expected.

6.20 Second, the interior materiality of the WC is likewise poor, with a painted wooden finish cracked in places. There is a small window which is covered by a wooden hatch, and overlaid with chicken wire.

- 6.21 The exterior of the wing is clad in metal, which has an anachronistic, unattractive finish, poor in quality and condition.
- 6.22 In consequence, we find that there is, in principle, scope to improve the contribution made by this part of the building to its overall significance through the replacement of detracting elements with a well-designed solution which utilises high quality materials.
- 6.23 The link is to provide a discreet connection to the mezzanine space in the studio. This is created in a location that has already been altered and does not involve the loss of any original fabric, or later historic fabric of any importance, being of lower quality and status.
- 6.24 To reinforce this separation, down stands and nibs are to be retained, creating a transitional space between the principal building and the new rear area. The separation between the main house and the mezzanine behind would be preserved through the transitional space, which would maintain the legibility of the main building's internal hierarchy. This is important as the building's list entry describes part of its interest as the 'familiar town house plan, with a hall and dog-leg stair along one party wall (the south in this case), and two rooms, one front, one back on each floor, with two chimney stacks in the opposing party wall.' These aspects would remain legible.
- 6.25 This would maintain the character of the host building and have an ancillary form, which would preserve the legibility of the house as a former artist's residence and as a Georgian property.
- 6.26 There would be no change to the overall function/ hierarchy of the house and the understanding of the rear void.

#### AIR SOURCE HEAT PUMP

- 6.27 Finally, the proposals include the addition of an air source heat pump to improve the building's energy and thermal efficiency for heating only. This would be installed at third floor level where it would not be visible from street level, and sited within an appropriately detailed enclosure and will facilitate the removal of the boiler from the Georgian main building.
- 6.28 A noise report prepared by dBA Acoustics accompanies the application for planning permission and demonstrates that there is no adverse effect on neighbour amenity.

#### EFFECT ON SIGNIFICANCE

- 6.29 Relating these aspects back to particular aspects of the listed building's significance, we find the following.
- 6.30 Architectural interest:  
*\* As an externally little-altered example of an C18 terraced town house with an inserted C19 shopfront;*  
*\* For the legibility of its floor plan, and surviving range of interior joinery and features;*
- 6.31 These aspects would not change as a result of the proposals, and the 18th century arrangement of the building would remain legible.
- 6.32 Historic interest:  
*\* For its eloquent reflection of the common historic transition of urban residential buildings to commercial uses in the C19;*  
*\* For its association with the artists Adrian Heath and Birgit Skiöld both of whom worked out of the building in the second half of the C20;*
- 6.33 These aspects would likewise remain legible, whilst equipping the property for modern family use.
- 6.34 Group value:  
*\* With the neighbouring listed property 26 Charlotte Street, which underwent a more substantial external remodelling in the early C19.*
- 6.35 This group value would likewise be preserved.
- 6.36 The ability of the visitor to understand the historic links with Heath would be preserved, as his association with the house is recorded, and there remain historic photographs of him working within. The proposals would modernise the interior of the rear studio space whilst preserving its proportions and legibility of its form.

#### EFFECT ON THE CHARLOTTE STREET CONSERVATION AREA

- 6.37 As discussed at **Section 3.0**, the Charlotte Street Conservation Area consists of tight knit developments of uniform blocks of terraces, infilled by a range of 20th century and modern development.
- 6.38 The terrace along Charlotte Street would remain a key example of the Georgian residential development of the area.

- 6.39 The appearance, and by extension, contribution made by the principal elevation to the character and appearance of the CA would not change.
- 6.40 Similarly, the works to raise the roof of the rear studio would be contained within the existing walls, and would not be visible from any public areas.
- 6.41 The rooftop works are set-back from the elevation, and would likewise not be visible from street level.
- 6.42 There would therefore be no change to the character of appearance of the Conservation Area.
- 6.43 Its significance would be preserved.

#### PRE-APPLICATION CONSULTATION

- 6.44 In preparing this application, the design team has been mindful of comments received on a similar, though not identical, set of proposals which were considered by officers during pre-application consultation in 2019.
- 6.45 We note that these comments were made in the context of a more extensive package of works which were then proposed – the proposals assessed as part of this submission are substantially different and reduced in scope.
- 6.46 Where there are areas of overlap between the 2019 proposals and those discussed here, we provide some commentary on how we have responded to Officers' views as then recorded.
- 6.47 The table below therefore provides a summary of comments received on particular aspects of the proposals, and the design response incorporated into this application.



COUNCIL COMMENT	DESIGN RESPONSE
<p>The existing rear extension, created by and used as an artist studio demonstrates a historic development of the site and protected by listing as detailed in the Historic England records. Proposals to make it taller or more prominent, or to attach it more intimately to the house are therefore unwelcome.</p>	<p>The rear studio is extended modestly upwards, maintaining the same roof profile. It remains subservient to the host building, still recognised as a studio addition to the building with a slight increase in volume.</p> <p>This is a significant reduction in volume from the pre-application scheme.</p> <p>The studio does not extend in footprint and remains connected to the house by the existing ground floor link, and a new linking structure at first floor created by a modest increase in roof height.</p> <p>The connections at first floor are reduced from the pre-application scheme which extended the full width of the building and across the existing lightwell. The plan form of the first floor is retained, along with the outlook from the principal rear room, which was obscured and internalised by the pre-application scheme.</p>
<p>The proposed infill of the rear lightwell would result in the rear elevation of the building becoming an internal wall and creating a large, atypical space at first floor level across the entire of the plot</p>	<p>This no longer forms part of the proposal</p>
<p>it was felt that this working space had its own historic industrial character which would be harmed by the proposal, before the importance of Adrian Heath et al being considered.</p>	<p>The previous proposal increased the relative status of the studio space by increasing its footprint, and additional storey and proposed finishes.</p> <p>The proposed finishes are necessary to insulate the space (improving its energy efficiency) and to provide a finish suitable for the space to be used as an ancillary part of the dwelling, maintaining continued use for the creative endeavours of the current occupant, but will essentially remain unadorned in character.</p> <p>The existing space is in poor repair and uninsulated. There is no feasible alternative use to this space as part of the dwelling house, so an improvement in its environmental performance is necessary.</p> <p>The proposed insulation is entirely reversible within the studio space and the physical fabric of the space would therefore be preserved.</p> <p>The proposals would improve the energy performance of the space. – this is a planning benefit which is discussed further below.</p>
<p>In order to enhance the biodiversity of the site, a green roof could be incorporated in a future design.</p>	<p>A green roof now forms part of the proposals.</p>

COUNCIL COMMENT	DESIGN RESPONSE
<p>The existing floor, if modern, could also be investigated as a target for insulation.</p>	<p>New floor to basement and GF under resolution to grant schemes LPA Refs: 2023/0106/L and 2022/4794/P will be insulated to current regs.</p>
<p>You are advised that it is possible that a lightweight mezzanine could be installed at the existing mid-floor height, subject to further details which would demonstrate no harm to the existing historic fabric.</p>	<p>Installed at height suggested by evidence of previous structure. The modest increase in roof height provides the required headroom.</p>
<p>As such, the removal of the chimney breast and chimney would not be supported by officers.</p>	<p>The chimney and chimney breast are retained and chimneys re-opened with surrounds and inserts reinstated to be in keeping with the historic character of the building.</p>
<p>is proposed that the rear of the studio would open with large picture window and other two windows in hit and miss pattern into the existing rear boundary wall. This proposal would result in harmful loss of fabric to the listed building and would be prominent from the public realm, which would adversely affect the character and appearance of the Conservation area.</p>	<p>No longer proposed</p>
<p>Whilst it is difficult to assess the age of the closet wing due to various coverings, this is nonetheless a characteristic later feature of a house of this type and its total demolition is therefore not acceptable.</p>	<p>WC extension form retained as transitional space, poor quality/condition materials reclad to exterior and interior.</p>
<p>In addition, the closet wing is entirely demolished, meaning that the existing lavatory door now opens into the same unexpected and unsuitable space</p>	<p>Nibs and down stand retained for WC to act as transitional space.</p>

**7.0**  
**CONCLUSION**  
**28 CHARLOTTE STREET**

# CONCLUSION

- 7.1 The assessment in the previous section has considered the detail of the proposals prepared by Studio Stassano in response to the Pre-Application Advice received from the London Borough of Camden on the 12th of August 2019.
- 7.2 In our judgement, the proposals have been revised to ensure that the level of harm has been reduced from that identified at the pre-application stage. The updated proposals are appropriate for a listed building and are considered to enhance the Charlotte Street Conservation Area.
- BALANCED ASSESSMENT**
- 7.3 We understand that the Council may attach some harm to the works to the rear studio space. These arise from the installation of the mezzanine (and corresponding change to the internal proportions of the floor to ceiling height), and the installation of insulation to the space.
- 7.4 As discussed previously, the insulation strategy is designed to return the space to a functional one, capable of being used through the winter months, and to meet the recommendations set out in Historic England's HEAN18.
- 7.5 The insulatspace is a proportionate one that is effective and sustainable, in order to bring the space into use and ultimately therefore secure the ongoing use and maintenance of the rear addition. The extension of the rear glass wall of the mansard.
- 7.6 The internal insulation is reversible, and would not affect the historic fabric of the building and therefore the effect of the alteration on the building is minimised. These works, along with the addition of an air source heat pump, has been designed to minimise the effect on the listed building and deliver improved thermal and energy performance facilitating the functional use of the space.
- 7.7 The environmental improvements are meaningful ones, which enable the use of a redundant part of the house.

- 7.8 There is no other way of bringing this space into use, and a reversible approach, such as that taken, is the least harmful way of achieving that outcome.
- 7.9 We note that paragraph 164 of the NPPF gives significant weight to energy efficiency, stating:  
*In determining planning applications, local planning authorities should give significant weight to the need to support energy efficiency and low carbon heating improvements to existing buildings, both domestic and non-domestic (including through installation of heat pumps and solar panels where these do not already benefit from permitted development rights).*
- 7.10 Similarly, limb (b) of paragraph 139 states that significant weight should be given to *'outstanding or innovative designs which promote high levels of sustainability, or help raise the standard of design more generally in an area, so long as they fit in with the overall form and layout of their surroundings.'*
- 7.11 The existing studio is a 20th century structure, which occupies the site of an earlier warehouse. The proposals will preserve the opportunity to appreciate the space's use as Heath's studio whilst also incorporating elements of the earlier structure on the site, and in particular the chimney breast and fireplace. Whilst the increased height of the roof would be a change, this would be contained within the existing built envelope, and this is not an original feature as evidenced by the elevational scarring from the former workshop roof.
- 7.12 The existing closet wing is likewise probably a 20th century structure, based on its materiality and interaction with the rear of the main building. If harm is attached to the creation of the opening to the mezzanine in this space, this is capable of being mitigated through the retention of nibs, in our view, which would preserve the separation of the rear studio space and the main house.
- 7.13 The hierarchy of the space would be preserved.
- 7.14 As a whole, therefore, we find that the proposals result in a net benefit to the historic building through the improvement of the building's energy performance, and the reinstatement of a lost, likely 19th century feature in an 'honest' contemporary way.

- 7.15 Notwithstanding, and mindful that the decision maker may find otherwise, we consider the proposals in accordance with paragraph 206 of the NPPF.
- 7.16 The potential changes to 28 Charlotte Street do not alter the internal hierarchy, or legibility of the house as a Georgian residence, and preserve the proportions and understanding of the rear studio space. The principal elevation of the building would remain unaltered.
- 7.17 The studio possesses significance for its association with Heath, which would remain legible.
- 7.18 If there is harm arising from the proposals, therefore, we consider that this must be at the very lower end of the spectrum.
- 7.19 Considering the acceptability of the proposals as a whole, Paragraph 208 of the NPPF allows for that very limited harm to be considered and weighed against the public benefits of the scheme, which include heritage benefits. We consider those benefits would be inclusive of the following:
- Facilitating the long-term use of the rear studio structure as a studio space through required weatherproofing and thermal conditions;
  - Improving the energy and thermal performance of the building through the introduction of PV panels, an air source heat pump and improved insulation all of which are designed to minimise the effect on the listed building;
  - Improving the way the chimneybreast and fire place to the studio space are understood through the introduction of a floor level at this height;
  - Replacement of the failing roof with a similar structure in high quality materials; and
  - The introduction of a green roof.
  - Weighed against the above public benefits (which include heritage benefits) of the scheme, we consider that the any residual harm would be demonstrably outweighed and the terms of NPPF paragraph 206 met.



## POLICY DISCUSSION - DESIGN AND HERITAGE

### DEVELOPMENT PLAN

- 7.20 The principal consideration for the proposals is the effect of the development on the significance of the identified heritage assets and the quality of the design.
- 7.21 Turning to an assessment of the proposals against policy, and first to the Development Plan, we conclude the proposals comply with the criteria of Camden's Local Plan Policy D2 (Heritage) through the following:
- The proposals do not comprise substantial, nor total demolition of the listed building;
  - The proposals do not include a change or use nor alteration and extension that would cause harm to the special architectural and historic interest of the building;
  - The proposals do not harm the significance of the listed building through an effect on its setting.
- 7.22 More specifically, the proposals comply to Policy D1 (Design) through the following mechanisms:
- Proposals are sympathetic and complementary in scale and character to local historic context;
  - Conservation led refurbishment of the listed building and preservation of its historic fabric
  - Provision of high quality, contemporary and innovative architectural features which responds to traditional architecture and heritage sensitivities.
- 7.23 In our judgement, the proposals comply with Development Management Policy D1 (Design) through the provision of a high quality and inclusive design which will contribute positively to local character and distinctiveness. The proposals are based on an understanding and appreciation of the defining characteristics of the Site and the locality.
- 7.24 In line with Policy D2 (Heritage), the proposals will conserve and enhance the relative heritage assets it affects, and will improve the Site's contribution to the CA.
- 7.25 We consider the relevant provisions of the NPPF are met.

### SUMMARY

- 7.26 Overall, our analysis has produced a finding of net enhancement to the Grade II listed building and the character and appearance of the Charlotte Street CA. That benefit derives from a comprehensive, managed solution comprising a sensitive refurbishing of the historic building and ensuring its future use.
- 7.27 If the decision maker were to disagree and find a level of harm, this would stand to be weighed against the public benefits of the proposals, which include heritage benefits.
- 7.28 Those benefits relating to enhancements to the environmental performance of the building and renewable energy generation are accorded significant weight in the planning balance by the NPPF.
- 7.29 The statutory requirements at Sections 16(2), 66(1) and 72 (1) of the 1990 Act are therefore met.



# APPENDIX 1: LIST DESCRIPTION

28 CHARLOTTE STREET



# 28 Charlotte Street

Listed on the National Heritage List for England.

Search over 400,000 listed places (<https://historicengland.org.uk/listing/the-list/>)

## Overview

Heritage Category: **Listed Building**

Grade: **II**

List Entry Number: **1448458**

Date first listed: **04-Sep-2017**

Statutory Address: **28 Charlotte Street, London, W1T 2NF**



## Official list entry

Heritage Category: **Listed Building**

Grade: **II**

List Entry Number: **1448458**

Date first listed: **04-Sep-2017**

Statutory Address 1: **28 Charlotte Street, London, W1T 2NF**

## Location

Statutory Address: **28 Charlotte Street, London, W1T 2NF**

**The building or site itself may lie within the boundary of more than one authority.**

County: **Greater London Authority**

District: **Camden (London Borough)**

Parish: **Non Civil Parish**

National Grid Reference: **TQ2950081653**

## Summary

Terraced town house, c1766.

## Reasons for Designation

28 Charlotte Street, a terraced town house of c1766, is listed at Grade II for the following principal reasons:

Architectural interest:

- \* As an externally little-altered example of an C18 terraced town house with an inserted C19 shopfront;
- \* For the legibility of its floor plan, and surviving range of interior joinery and features;

Historic interest:

- \* For its eloquent reflection of the common historic transition of urban residential buildings to commercial uses in the C19;
- \* For its association with the artists Adrian Heath and Birgit Skiöld both of whom worked out of the building in the second half of the C20;

Group value:

\* With the neighbouring listed property 26 Charlotte Street, which underwent a more substantial external remodelling in the early C19.

## History

Charlotte Street, named after Queen Charlotte (1744-1818), was laid out in the 1760s. Built principally as a residential street, from an early date the area attracted a literary and artistic community. The commercial use of ground floors became prevalent in the C19, when the area also became popular with craftsmen. Studios and workshops established in upper floors and rear yards, and European immigrants established businesses and restaurants. The area became known as Fitzrovia in the inter-war period, deriving from the Fitzroy Tavern on the corner of Charlotte Street and Windmill Street.

28 Charlotte Street is part of the original 1760s terrace of town houses on the east side of the street. As illustrated in Tallis's street view of Charlotte Street c1840, by this date the building (then 13 Charlotte Street) had its ground floor shopfront and elongated first-floor windows in situ. A two-storey C19 outbuilding attached to the rear of the house was replaced in the mid-C20 by a double-height studio, built for the artist Adrian Heath by the architect Charlotte Baden-Powell.

Adrian Heath (1920-1992) owned 28 Charlotte Street with his wife Corinne from the 1950s until his death. Heath was an abstract painter who studied under Stanhope Forbes at Newlyn, and at The Slade in the years either side of the Second World War. He served in the RAF but spent most of the war as a POW, during which time he met (Sir) Terry Frost and taught him to paint. Heath's circle of friends, and sometime co-exhibitors and visitors to 28 Charlotte Street, included Victor Pasmore, Peter Lanyon and Patrick Heron. Heath taught at several universities during his career and his work is held in the Tate collections, as well as the Hirshhorn Museum, Washington DC.

During his time at 28 Charlotte Street, Heath leased the basement to the Swedish print-maker Birgit Skiöld (1923-1982), who ran the successful Print Workshop from the space. The Print Workshop ethos was innovative for its time, offering print-making facilities to other artists, and offering a forum for sharing knowledge and ideas. Figures who used this facility included David Hockney and Eduardo Paolozzi.

## Details

Terraced town house, c1766.

**MATERIALS:** the building is of yellow stock brick construction with red brick arches. It has timber sliding sash windows and a ground floor shopfront.

**PLAN:** the house is four storeys high, plus basement and attic (the latter rebuilt in the mid-C20), and is three bays wide. The attic has a flat roof and is set back behind a parapet. The building has a familiar town house plan, with a hall and dog-leg stair along one party wall (the south in this case), and two rooms, one front, one back on each floor, with two chimney stacks in the opposing party wall. At ground floor the house extends to fill the plot, with a mid-C20 studio to the rear. On the landing between the ground and first floors a small water closet extends out from the rear of the building. The plan of the second and third floors has been altered slightly to create a bedroom, bathroom and small lobby out of the large front room which spans the width of the building.

In its present layout the principal ground-floor rooms are not accessible from the residential entrance hall; the doorways from the hall survive, but are sealed shut. The rooms are given over to a commercial use, accessed through the shopfront. The internal stair to the basement remains, but again, the access to this is closed off from the domestic parts of the building at the bottom of the stair. The basement is now accessed from an external metal stair, reached through the commercial unit, in a light-well to the rear of the original building.

**EXTERIOR:** above ground floor the building has three storeys of three, progressively squarer, sash windows, all with flat splayed brick arches in rubbed red brick. The windows are multi-paned with glazing bars (a six-over-six arrangement on the first and second floors, three-over-three on the third floor), and do not have horns; some of the glass is likely to be pre-C20. The first-floor windows have lowered sills, an early-C19 intervention, giving them particularly elongated proportions and the glazing pattern includes margin lights at the top and bottom. The parapet above the second floor windows, and some of the façade above the first floor, has been rebuilt.

To the right of the shopfront is the entrance to the house; this is a six-panel door with square fanlight above, set between pilasters which form part of the shopfront. The shopfront has a central recessed doorway (with replaced door) and panelled flush-bead stallrisers beneath a chunky sill. The shop windows have glazing bars dividing them up into large panes, and above is a later box-blind. The frontage is framed by simple pilasters carrying a narrow fascia and cornice.

**INTERIOR:** the house retains its original staircase from the basement as far as the third floor (just below the attic). This has an open string with flat scrolled brackets on the stair ends and turned balusters (two per tread) up to the second floor, where the string becomes closed. There is a hardwood handrail and turned tapering newels. Between the first floor and first-floor half-landing the balustrade has been enclosed, but it is likely that the original joinery survives within the stud-work partition.

The entrance hall has a semi-circular-headed archway, the arch having a panelled soffit and resting on panelled pilasters. A moulded dado rail runs through the hall and continues to the first-floor landing. A quantity of historic joinery survives throughout the house, including architraves, panelled door linings and some four- and six-panel doors to the front and back rooms. From the third floor down, some of the window reveals are lined and panelled, or quite possibly have shutters which are painted shut. The principal room on the first floor has full-height window shutters. Several fire-place cupboards survive with two-panel doors, one having HL hinges. Some plasterwork cornices survive, although these are limited and those in the ground floor shop unit are probably re-run. Some early skirting also survives, but not throughout. The window sashes are likely to be a mixture of C18, C19 and C20. The doorway to the half-landing WC has been fashioned from a stair window, the opening extended downwards and a four-panel door inserted beneath the upper sash. The upper sash and the panelled reveals, or shutters, remain. This is likely to be a C19 intervention. The WC is lined in butt-and-bead panelling and there is a small hatch window.

C20 joinery is evident on the upper floors, particularly where there has been subdivision within the front rooms on the second and third floors. Here, the original doors to the front rooms have been lost, but the door linings and architraves survive. Within the ground floor rooms, now the shop unit, the joinery is a mixture of early and later fabric, and the openings for the sash windows have been extended downwards to create two doorways. The upper sashes and the panelled reveals, or shutters, remain.

All of the fireplaces have been blocked and their surrounds removed except for one, in the back room of the basement. Here, an opening remains with a simple timber surround, including a mantle-shelf with moulded edge and dentils. To either side are the remnants of some early panelling. Other elements of early joinery survive in the basement, including a large built-in kitchen dresser, probably of C19 date, which has had some later modification. The sash windows and door which open onto the now covered-over front area also survive.

The attic has been entirely rebuilt in the mid C20 as a flat-roofed space with glazed walls to front and back. The studio to the rear of the building is a single, double-height, top-lit, space with painted brick walls and the remains of a brick chimney stack and fireplace openings from the previous two-storey outbuilding incorporated into the space against the back wall.

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Map

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