

# Heritage Statement

50 Doughty Street

London

WC1N 2JS



To make internal and rear minor alterations to this grade II listed terrace house

This Heritage Statement is to support the Listed Building Consent Application for the internal and minor external rear alteration works to existing residence at 50 Doughty Street, in the Conservation Area of Bloomsbury. It is to be read in conjunction with drawings and Design and Access Statement provided. This application is further to the Listed building consent (Ref: 2013/4163/L) which was granted for minor internal alterations to the ground floor rooms.

The owners of the property are extremely respectful of the Georgian property that they have purchased and in the small internal alterations they propose they want to mainly remove 20<sup>th</sup> Century incursions into the house and make the small alterations necessary to allow the house in all its original elegance work for 21<sup>st</sup> Century living.

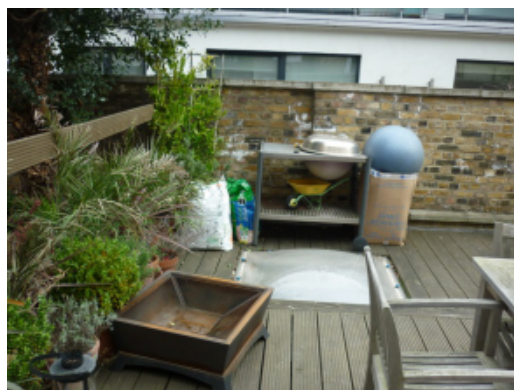
There are five points of internal alteration. Please refer to drawing -  
**50.002.PROPOSED FLOOR PLANS, ELEVATIONS,  
SECTIONS (v3):-**

Which gives the location in the house of the following correspondingly number proposals:-

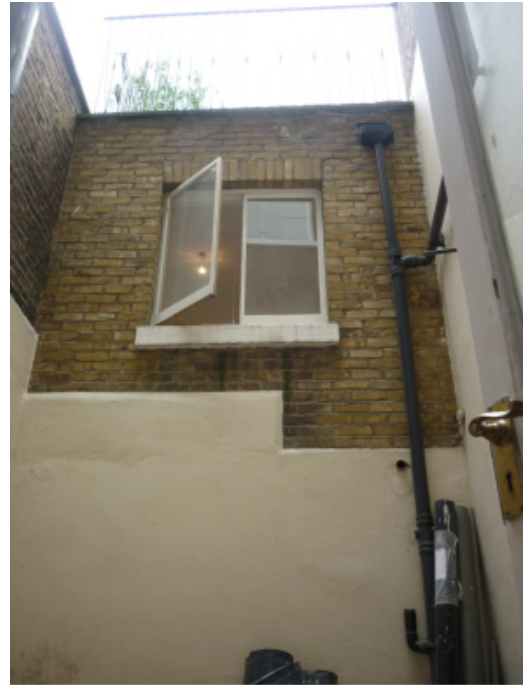
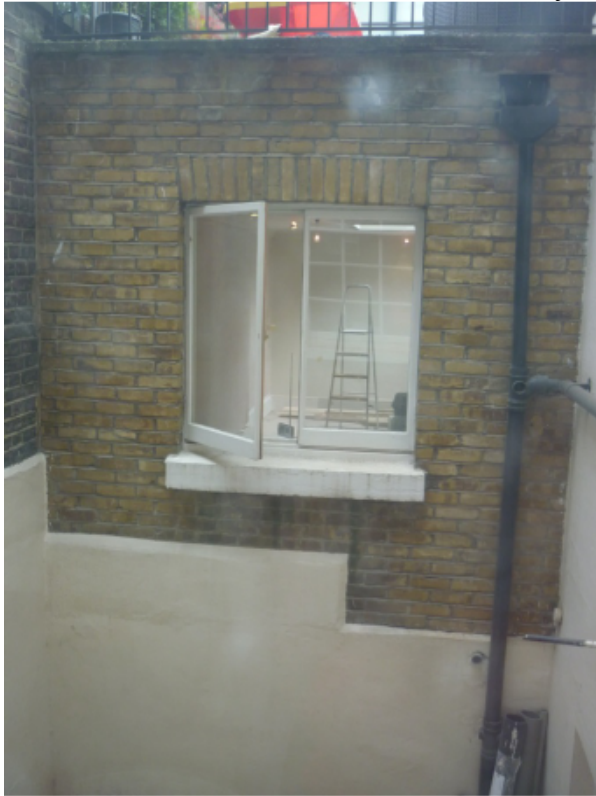
1. Installing an exterior wall in the play room and removing half of the roof above so that the playroom will be have an accessible Garden. Create glass balcony on existing terrace to ensure safety.



This terrace to be reduced in size as rear part has roof removed and becomes garden for the room below



2. The installation of a door with a Juliet balcony to replace the window in the playroom.



3. The opening up of the wall beneath the window in the new kitchen and installation of a tiny balcony,



To look like the one next door.





The window sill is dropped to kitchen floor level and brick is replace by a timber door. All else remains the same.

4. Addition of plant shelves to the exterior of the windows to the snug and third floor bathroom



This is the planter on the next door neighbours house that we would like to emulate on the same rear windows on this property



The windows to have planter shelves attached.

5. The removal of the wooden fence to be replaced with iron railings that match existing



The wooden fence in foreground to be removed and replaced with iron railing matching the ones in the rear right of the photograph.

Thorough research of the historical and planning elements of the area – as recommended by the council - has taken place in order to create a design which respects the original, returns it where possible and enhances the design for current living patterns. All the elements of listing and conservation have been adhered to in the design.

## Planning and Historical Environment

The house was completed in 1820 and grade II listed along with its neighbours in 1974. In 2007, planning and listed building consent was granted for its change of use and alterations from office to residential. In 2013 Listed building consent (Ref: 2013/4163/L) was granted for very minor internal alterations to the ground floor rooms.

Doughty Street is a broad tree lined street in the Holborn district of the London Borough of Camden.

The street contains mainly grade II listed Georgian houses built between 1790 and the 1840s. Many of the houses have been converted into offices and are popular with companies in the legal profession and the media. In the last few years, many of these have been converted back to family homes.

In the nineteenth century, it was an exclusive residential street and had gates at either end to restrict entry and these were manned by porters.<sup>[2]</sup>

"It was a broad, airy, wholesome street - none of your common thoroughfares, to be rattled through by vulgar cabs and earth-shaking Pickford's vans; but a self-included property, with a gate at each end, and a lodge with a porter in a gold-laced hat and the Doughty arms on the buttons of his mulberry coat, to prevent any one, except with a mission to one of the houses, from, intruding on the exclusive territory."<sup>[3]</sup>

The London Post Office Railway passes underneath the street, but is now disused.

A notable resident of Doughty Street was Charles Dickens. On March 25, 1837, Dickens moved with his family into No. 48 (on which he had a three year lease at £80 a year) where he would remain until December 1839. He wrote *Oliver Twist* in the house. His sister-in-law, Mary Hogarth died here. This address is now a grade I listed building and has housed the Charles Dickens Museum since 1925.<sup>[2]</sup>



## **Planning Policies used to influence and inform this application.**

### **National Planning Policy Framework**

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Department for Communities and Local Government

Eland House

Bressenden Place

London

SW1E 5DU

Telephone: 030 3444 0000

#### **7. Requiring good design**

56. The Government attaches great importance to the design of the built environment. Good design is a key aspect of sustainable development, is indivisible from good planning, and should contribute positively to making places better for people.

#### **12. Conserving and enhancing the historic environment**

126. Local planning authorities should set out in their Local Plan a positive strategy for the conservation and enjoyment of the historic environment,<sup>29</sup> including heritage assets most at risk through neglect, decay or other threats. In doing so, they should recognise that heritage assets are an irreplaceable resource and conserve them in a manner appropriate to their significance. In developing this strategy, local planning authorities should take into account:

- the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation;
- the wider social, cultural, economic and environmental benefits that conservation of the historic environment can bring;
- the desirability of new development making a positive contribution to local character and distinctiveness; and
- opportunities to draw on the contribution made by the historic environment to the character of a place.

127. When considering the designation of conservation areas, local planning authorities should ensure that an area justifies such status because of its special architectural or historic interest, and that the concept of conservation is not devalued through the designation of areas that lack special interest.

128. 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. The level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance. As a minimum the relevant historic environment record should have been consulted and the heritage assets assessed using appropriate expertise where necessary. Where a site on which development is proposed includes or has the potential to include heritage assets with archaeological interest, local planning authorities should require developers to submit an appropriate desk-based assessment and, where necessary, a field evaluation.

129. Local planning authorities should identify and assess the particular significance of any heritage asset that may be affected by a proposal (including by development affecting the setting of a heritage asset) taking account of the available evidence and any necessary expertise. They should take this assessment into account when considering the impact of a proposal on a heritage asset, to avoid or minimise conflict between the heritage asset's conservation and any aspect of the proposal.

130. Where there is evidence of deliberate neglect of or damage to a heritage asset the deteriorated state of the heritage asset should not be taken into account in any decision.

131. In determining planning applications, local planning authorities should take account of:

- the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation;
- the positive contribution that conservation of heritage assets can make to sustainable communities including their economic vitality; and
- the desirability of new development making a positive contribution to local character and distinctiveness.

132. When considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset's conservation. The more important the asset, the greater the weight should be. Significance can be harmed or lost through alteration or destruction of the heritage asset or development within its setting. As heritage assets are irreplaceable, any harm or loss should require clear and convincing justification. Substantial harm to or loss of a grade II listed building, park or garden should be exceptional. Substantial harm to or loss of designated heritage assets of the highest significance, notably scheduled monuments, protected wreck sites, battlefields, grade I and II\* listed buildings, grade I and II\* registered parks and gardens, and World Heritage Sites, should be wholly exceptional.

# Bloomsbury Conservation Area

## Appraisal and Management Strategy

### Adopted 18 April 2011

#### **Purpose of the Appraisal**

1.4 This appraisal has been prepared to define the special interest of the Conservation Area in order that its key attributes are understood and can be protected, and that measures are put in place to ensure appropriate enhancement. It replaces a Conservation Area Statement adopted in 1998.

#### **2.0 PLANNING POLICY CONTEXT**

2.1 Camden has a duty under the Planning (Listed Building and Conservation Areas) Act 1990 (section 69 and 72) to designate as conservation areas any "*areas of special architectural or historic interest, the character or historic interest of which it is desirable to preserve or enhance*" and pay special attention to the preserving or enhancing the character or appearance of those areas. Designation provides the basis for policies designed to preserve or enhance the special interest of such an area. Designation also, importantly, introduces greater control over the removal of trees and more stringent requirements when judging the acceptability of proposals to demolish unlisted buildings that contribute to the character of the area.

#### **Spatial Character and Plan Form**

3.8 Bloomsbury is noted for its formally planned arrangement of streets and the contrasting leafy squares. The urban morphology comprises a grid pattern of streets generally aligned running north-west to south-east and south-west to north-east, with subtle variations in the orientation of the grid pattern. The quintessential character of the Conservation Area derives from the grid of streets enclosed by mainly three and fourstorey development which has a distinctly urban character of broad streets interspersed by formal squares which provide landscape dominated focal points.

#### **Building Typology and Form**

3.17 A range of building types is evident across the Conservation Area although the predominant type is the terraced townhouse. These are generally three or four storeys  
i)



in height although there are a number of examples of more modest two-storey townhouses built for workers. In addition, the townhouses generally have basements and attic storeys. Roofs are commonly defined by parapets, giving strong and consistent roof lines. The most widespread roof forms are butterfly roofs behind parapets or mansards where there is habitable attic space.

#### **Characteristic Details**

3.28 The predominant architectural styles of the Conservation Area are classically derived, regardless of period or building type.

3.29 The terraced townhouses have a number of characteristic details in their design including the repeated pattern of windows, reducing in height from the first floor upwards signifying their reducing significance, with properties generally being three windows across. In key locations the elevations were designed as unified compositions to give a grander, palatial scale, such as the terrace on the east side of Mecklenburgh Square. Windows are mainly sliding sashes, which range from the earliest examples set i)

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close to the face of the building and with thicker glazing bars, as are found in houses in Great James Street, to the more delicate division and recessed sashes of the late Georgian and Regency periods of which there are numerous examples. Doorways may have arched openings, flat roof timber porches on brackets, pediments and occasionally porticos. Other common elevation details include segmented heads, rubbed brick arches, the use of stone banding, delicate cast iron balconies and intricate fanlights. At roof level the individual townhouses are terminated with chimney stacks and pots, and in some terraces the party wall is expressed. Roofs are mainly covered in natural slate, but clay tiles can be found on earlier townhouses.

#### **Sub Area 10: Great James Street/Bedford Row**

5.174 The Great James Street and Bedford Row sub area was developed during the Georgian and Regency periods under various ownerships, although part of the street pattern was laid out earlier by Nicholas Barbon. The area has a clear street hierarchy structured on a grid layout. Bedford Row, Doughty Street and John Street are wide thoroughfares characterised by larger properties. There is a progression in scale (and grandeur) from Millman Street, through Great James Street to Bedford Row. There is no planned open space in the sub area, although the more formal streets are characterised by regularly spaced street trees, planted at regular intervals in the pavement.

5.178 Although once primarily residential, the area now has a mixture of uses. The main and secondary thoroughfares (John Street, Doughty Street, Bedford Row, Rugby Street and Great James Street) are dominated by office uses but retain some residential uses (in particular in Millman Street). Throughout the sub area, there is an increasing trend to return townhouses to their original use as single family dwellings. The larger properties in Bedford Row are largely occupied by legal firms, due to their proximity to Gray's Inn and Lincoln's Inn. The mews tend to have a mixture of residential uses and small i)

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workshops including garages, printers and refuse collectors. Towards the eastern and western edges of the sub area, more retail uses can be found in streets closest to Gray's Inn Road and *Lamb's Conduit Street*, such as in Rugby Street and Guilford Street.

5.182 The townhouses along John Street, Doughty Street and Guilford Street are of significance as they are almost complete Georgian streets, lined with terraces. John Street dates from the mid 18<sup>th</sup> century, whilst Doughty Street and Guilford Street span the late 18<sup>th</sup> century to the early 19<sup>th</sup> century. Although later in date, the townhouses are similar in plan form to those in Bedford Row, but are of a smaller scale and footprint.

They are constructed from yellow stock brick, the earlier examples with red brick trim and the later examples with stucco detail. Various designs of doorcases, fanlights and balconies are evident. Doughty Street comprises a mixture of four-storey terraces with basements and three-storey terraces with basements and mansard roofs. All the buildings within the street are grade II listed, with the exception of Dickens' House Museum at No 48, which although architecturally almost identical is listed grade I for historical reasons. Buildings on John Street are generally of four storeys with basements, some are stuccoed at ground floor and some have mansard roofs with dormer windows. A number of townhouses are of particular architectural significance and are thus listed grade II\*. The

postwar buildings at No 1 and Nos 37-38 are of consistent scale and proportions and have classically influenced detailing. The later 19<sup>th</sup> century public house (No 11a) is more decorative and retains its traditional wooden ground-floor front. Whilst the office building at No 21a is significantly larger than its neighbours, rising to eight storeys. It has fine Art Deco influenced 1930s detailing, particularly around the main entrance and at roof level. It was listed grade II in

September 2010 because it is "a stylish design characteristic of the 1930s, which responds in scale and materials to the streetscape of Georgian Bloomsbury, the quality of its sculptural embellishment and brickwork and its planning interest as an early mixed use development of commercial offices, flats and a public house which was particularly forward-looking for its time."

Heritage Gateway – consulted but no relevant additional information retrieved

London Metropolitan Archives - consulted but no relevant additional information retrieved

National Archives, Kew, London - consulted but no relevant additional information retrieved

## **Conclusion**

In the design of the proposed alterations to this listed building every effort has been made to follow the rules and the reason for the rules of the listing. Additional expense is being undertaken to return to the elegance of the original building and only the lightest of alteration to original is proposed where it is the least impact.

The main area for the proposal is at the rear which is not original to the house and has no listed building features as is documented. The one alteration to the main house involves installing a traditional feature used at the time