

Built Heritage Statement

In respect of
Hotel Russell, 1-8 Russell Square
London WC1B 5BE

RPS CgMs Ref: JCG22081
September 2016

Secure & Stable
ADDING VALUE

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1.0 INTRODUCTION

This Built Heritage Statement ('report') has been prepared by RPS CgMs to assess the submitted development proposals at Hotel Russell, Russell Square ('Hotel'), which seek to improve prevailing issues with hotel operations and accessibility. The 'current proposals' are externally confined to the Hotel's plant areas and perimeter lightwell, and internally at the southern extent of the ground floor and lower ground floor areas.

The Hotel is prominently located on the north east corner of Russell Square Gardens (Figures 1-3). Designed by architect Charles Fitzroy Doll and completed in 1898 the Hotel's façades and principal interiors display an extravagant use of high-quality materials; emphasising its opulence and grandeur as an important hotel from the Late Victorian period.

It has been identified on the National Heritage List for England (NHLE) that the Hotel is a Grade II* listed building (Appendix A). The Hotel therefore constitutes a designated heritage asset under the National Planning Policy Framework (NPPF). In addition, the Hotel falls within the Bloomsbury Conservation Area, a designated heritage asset under the jurisdiction of Camden Council (Appendix B).

Presently, the Hotel is undergoing 'a once in a generation' overhaul by its owners as part of an overall masterplan for its conservation and enhancement. Accordingly, a number of 'Applications for Planning Permission and Listed Building Consent' have been submitted and subsequently approved by Camden Council. These planning applications are to better reveal the Hotel's significance and secure its long-term future as a high-end hotel establishment. These planning applications included:

- Mock Up Room (LPA Ref. no. 2014/7634/L). Approved Feb 2015 (works completed);
- Hard Refurbishment of Guestrooms (LPA Ref. no. 2015/0052/L). Approved March 2015 (works commenced on site);
- Works to Lower Ground Floor and Lifts (LPA Ref. nos. 2015/1031/P & 2015/1344/L). Approved June 2015 (works commenced on site);
- Ground Floor and External Works – (Ref 2015/1673/P subject to a S.106 agreement & 2015/2013/L). Approved April 2016; and,
- Amendments to Lifts and Reception Area – (LPA Ref Nos. 2016/2177/P & 2016/2182/L). Approved June 2016.

Also, it has been agreed between the applicant and Camden Council through an exchange of letters that immaterial works to the ground floor bar area were considered acceptable in August 2016.

While a previously approved application has already included works to the Hotel interior, the current development proposals that this report assesses have arisen after certain material changes to the design, particularly concentrated on the ground floor and lower ground floor areas. It is considered that these development proposals offer a sensitive solution to ensure that the Hotel's significance is preserved.

The NPPF requires an applicant to explain the significance of any identified heritage assets and demonstrate what impact that development proposals may have upon that significance. As such, the focus of this report will ascertain what constitutes the Hotel's significance in those areas to be affected by the current development proposals.

In preparing this report, reference has been made to the relevant legislative framework and planning policy and guidance at national and local levels. A detailed historical research of the Hotel, map regression studies, on-site visits from accessible locations, and an application of professional judgement have all been applied to inform this assessment. Given that the current development proposals are limited to the Hotel's flat roof areas that are not appreciable from the public realm, a small section of the ground floor lightwell, and internally limited to the ground floor areas, an assessment of the Bloomsbury Conservation Area and what contribution the Hotel has upon this heritage asset's significance has not been included within this report. Indeed, an assessment of the Conservation Area can be found in supplementary RPS CgMs reports that formed part of the other previously submitted and approved planning applications.



Figure 1: Aerial view of Russell Square where Hotel Russell is in a prominent location at the north east corner and facing onto Russell Square Gardens.



Figure 2: 1:2,500 OS Map with Hotel boundary indicated in red.



Figure 3: Designed by Charles Fitzroy Doll and completed in 1898, the Hotel's front façade evidently demonstrates its Late Victorian opulence and grandeur.

2.0 LEGISLATIVE & PLANNING POLICY FRAMEWORK

2.1 LEGISLATION & NATIONAL PLANNING POLICY

The current national policy system identifies, through the National Planning Policy Framework (NPPF), that planning applications should consider the potential impact of development upon 'heritage assets'. This term includes: designated heritage assets, which possess a statutory designation (for example Listed Buildings, Conservation Areas, and Registered Parks and Gardens); and non-designated heritage assets, typically compiled by Local Planning Authorities (LPAs) and incorporated into a Local List.

Legislation

Where any development may affect designated or non-designated heritage assets, there is a legislative framework to ensure proposed works are developed and considered with due regard for their impact on the historic environment. This extends from primary legislation under the Planning (Listed Buildings and Conservation Areas) Act 1990. The relevant legislation in this case extends from Section 16 of the 1990 Act which states that in considering applications for listed building consent, the LPA shall have special regard to the desirability of preserving the Listed Building or its setting, or any features of special architectural or historic interest that it possesses.

Section 66 further states that special regard must be given by the LPA to the desirability of preserving or enhancing listed buildings and their setting. A particularly appropriate example of upholding a S66 is in the case of West Coast Energy's proposal for five wind turbines to be installed within the setting of the Grade I listed Barnwell Manor, Northamptonshire. The National Trust advocated that the proposals would have an adverse impact upon the heritage asset's setting and, reinforced by local opposition, the proposal was rejected by East Northamptonshire District Council in 2010. The developers won an appeal for four turbines, however, this was overturned at the High Court. A subsequent Appeal to overturn the High Court ruling was dismissed in February 2014.

In addition, Section 72 of the 1990 Act states that in exercising all planning functions, LPAs must have special regard to the desirability of preserving or enhancing Conservation Areas.

National Planning Policy

National Planning Policy Framework (NPPF) (Department of Communities and Local Government (DCLG), March 2012)

The NPPF is the principal document that sets out the Government's planning policies for England and how these are expected to be applied. It has been purposefully created to provide a framework within which LPAs and the local populace can produce their own distinctive Local and

Neighbourhood Plans, respectively. Such Plans consequently reflect the needs and priorities of their communities.

When determining planning applications, the NPPF directs LPAs to apply the presumption in favour of sustainable development; the 'golden thread' that is expected to run through the plan-making and decision-making process. Nonetheless, NPPF Paragraph 14 states that the presumption in favour of sustainable development is only applied unless certain specific policies indicate that such development should be restricted; these include policies protecting sites identified as: designated heritage assets; Areas of Outstanding Natural Beauty (AONBs); Sites of Special Scientific Interest (SSSIs); and the Green Belt.

The NPPF defines a heritage asset as: "A building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest". The definition of a heritage asset includes 'designated' heritage assets: "A World Heritage Site, Scheduled Monument, Listed Building, Protected Wreck Site, Registered Park and Garden, Registered Battlefield or Conservation Area designated under the relevant legislation". In addition, other 'non-designated' heritage assets identified by LPAs are included in a Local List.

Section 7 *Requiring Good Design* reinforces the importance of good design in achieving sustainable development, by ensuring the creation of inclusive and high quality places. NPPF Paragraph 58 affirms the need for new design to: function well and add to the quality of the area in which it is built; establish a strong sense of place; and respond to local character and history, reflecting the built identity of the surrounding area.

Section 12 *Conserving and Enhancing the Historic Environment* contains NPPF Paragraphs 126-141, which relate to development proposals that have an affect upon the historic environment. Such policies provide the framework that LPAs need to refer to when setting out a strategy for the conservation and enjoyment of the historic environment in their Local Plans.

The NPPF advises LPAs to take into account the following points when drawing up strategies for the conservation and enjoyment of the historic environment:

- The desirability of sustaining and enhancing the significance of heritage assets and preserving them in a viable use consistent with their conservation;
- the wider social, cultural, economic and environmental benefits that the conservation of the historic environment can bring;
- the desirability of new development in 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.

These considerations should be taken into account when determining planning applications and, in addition, the positive contribution that conservation of heritage assets can make to sustainable communities, including their economic vitality.

In order to determine applications, NPPF Paragraph 128 states that LPAs should require applicants to demonstrate the significance of any heritage assets likely to be affected by development proposals, including the contribution made to their setting. The level of detail provided should be proportionate to each heritage assets' significance and sufficient to understand what impact will be caused upon their significance. This is supported by NPPF Paragraph 129, which requires LPAs to take this assessment into account when considering applications.

NPPF Paragraphs 132-136 consider the impact of development proposals upon the significance of a heritage asset. NPPF Paragraph 132 emphasises the need for proportionality in decision-making and identifies that, when a development is proposed, the weight given to the conservation of a heritage asset should be proportionate to its significance, with greater weight given to those assets of higher significance. NPPF Paragraph 134 states that, where less than substantial harm will be caused to a designated heritage asset, the harm should be weighed against the public benefits of the development proposals, which include securing the heritage asset's optimum viable use.

NPPF Paragraph 136 stipulates that LPAs should not permit loss of the whole or part of a heritage asset without taking all reasonable steps to ensure the new development will proceed after the loss has occurred.

In addition, NPPF Paragraph 137 notes that LPAs should look for opportunities for new development within Conservation Areas and World Heritage Sites and within the setting of heritage assets to enhance or better reveal their significance. Adding, proposals that preserve those elements of the setting that make a positive contribution to or better reveal the significance of the asset should be treated favourably.

In relation to Conservation Areas, it is acknowledged in NPPF Paragraph 138 that not all aspects of a Conservation Area will necessarily contribute to its significance. This allows some flexibility for sustainable development to take place in or near Conservation Areas, without causing harm to the overall heritage asset's significance.

2.2 NATIONAL PLANNING GUIDANCE

National Guidance

Planning Practice Guidance (PPG) (DCLG)

This guidance has been adopted in support of the NPPF. *Chapter 12: Conserving and enhancing the historic environment* reiterates the importance of conserving heritage assets in a manner appropriate to their significance as a core planning principle.

Last updated in April 2014, this chapter outlines that conservation is an active process of maintenance and managing change; requiring a flexible and thoughtful approach. Furthermore, it highlights that neglect and decay of heritage assets is best addressed by ensuring that they remain in an active use consistent with their conservation.

Key elements of this guidance relate to assessing harm. It states, an important consideration should be whether the proposed works adversely affect a key element of the heritage asset's special architectural or historic interest. Adding that it is the degree of harm, rather than the scale of development, that is to be assessed.

The level of 'substantial harm' is stated to be a high bar that may not arise in many cases. Essentially, whether development proposals meet this high threshold or not will be a judgment taken in the decision-making process, having regard to the circumstances of the case and the NPPF.

Critically, it is stated that harm may arise from works to the asset or from development within its setting. Setting is defined as:

'the surroundings in which an asset is experienced, and may be more extensive than the curtilage'.

A comprehensive assessment of the impact of development proposals upon a heritage asset's setting needs to take into account, and be proportionate to its significance, the degree to which proposed changes enhance or detract from that significance, and the ability to experience it.

The guidance states that if complete or partial loss of a heritage asset is justified, the aim should then be to capture and record the evidence of the asset's significance, and make the interpretation publically available.

Conservation Principles, Policies and Guidance (English Heritage, April 2008)

Historic England (formerly English Heritage) outlines the approach to sustainable management of the historic environment within this document. While primarily intended to ensure consistency in their own advice and guidance through the planning process, the document is commended to LPAs to ensure that all decisions about change affecting the historic environment are informed and sustainable.

This document was published in line with the philosophy of PPS5, yet

remains relevant with the NPPF and PPG, with emphasis placed upon the importance of understanding significance as a means to properly assess the effects of change upon heritage assets. Guidance within the document describes a range of 'heritage values' that constitute a heritage asset's significance to be established systematically. The four main heritage values include: aesthetic, evidential, communal or historical. Paragraph 25 of this document emphasises that:

'considered change offers the potential to enhance and add value to places...it is the means by which each generation aspires to enrich the historic environment'.

Seeing the History in the View (English Heritage, May 2011)

This document provides guidance relating to the assessment of heritage significance within views. It gives a method that can be applied to any view that is considered significant in terms of heritage. Historic England is currently in the process of revising this document to reflect the NPPF and recent case law.

Views provide an important role in shaping our appreciation and understanding of the historic environment. Some have been deliberately designed, such as at Greenwich Palace and Stowe Landscape Garden, whilst more often a significant view is formed of a 'historical composite', as a result of a long process of piecemeal development. Such views often contain focal buildings and landmarks which enrich daily life, attract visitors and help communities prosper.

This document states that the assessment of heritage significance within a view can be divided into two phases:

Phase A: Baseline Analysis includes the following five steps to assist in defining and analysing significance within a view:

- Step 1: Establishing reasons for identifying a particular view as important;
- Step 2: Identifying which heritage assets in a view merit considerations;
- Step 3: Assessing the significance of individual heritage assets;
- Step 4: Assessing the overall heritage significance in a view; and
- Step 5: How can heritage significance be sustained?

Phase B: Assessment explains the potential impact of a specific development proposal on significance within a view, as analysed in Phase A, through the following steps:

- Development proposals;
- establishing magnitude of impact on significance; and
- significance of effect.

This document provides further information and guidance relating to feeding the Baseline Analysis into an ES Chapter, if necessary.

Overview: Historic Environment Good Practice Advice in Planning Notes

In March 2015 Historic England (formerly English Heritage) withdrew the PPS5 Practice Guide document and replaced with *Historic Environment Good Practice Advice in Planning Notes* (GPAs).

These GPAs provide supporting guidance relating to good conservation practice. The documents particularly focus on how good practice can be achieved through the principles included within national policy and guidance. As such, GPAs provide information on good practice to assist LPAs, planning and other consultants, owners, applicants and other interested parties when implementing policy found within the NPPF and PPG relating to the historic environment.

GPA 1: The Historic Environment in Local Plans (March 2015)

This document stresses the importance of formulating Local Plans that are based on up-to-date and relevant evidence in relation to the economic, social and environmental characteristics and prospects of an area, including the historic environment, as set out by the NPPF. The document provides advice on how information in respect of the local historic environment can be gathered, emphasising the importance of not only setting out known sites, but in understanding their value (i.e. significance). This evidence should be used to define a positive strategy for the historic environment and the formulation of a plan for the maintenance and use of heritage assets and for the delivery of development, including within their setting, which will afford appropriate protection of heritage assets and make a positive contribution to local character and distinctiveness.

Furthermore, the Local Plan can assist in ensuring that site allocations avoid harming the significance of heritage assets and their settings, whilst providing the opportunity to *'inform the nature of allocations so development responds and reflects local character'*.

Further information is given relating to cumulative impact, 106 agreements, stating *'to support the delivery of the Plan's heritage strategy it may be considered appropriate to include reference to the role of Section 106 agreements in relation to heritage assets, particularly those at risk.'* It also advises on how the heritage policies within Local Plans should identify areas that are appropriate for development as well as defining specific Development Management Policies for the historic environment. It also suggests that a heritage Supplementary Planning Document (SPD) in line with NPPF Paragraph 153 can be a useful tool to amplify and elaborate on the delivery of the positive heritage strategy in the Local Plan.

2.2 NATIONAL PLANNING GUIDANCE

GPA 2: Managing Significance in Decision-Taking in the Historic Environment (March 2015)

This document provides advice on the numerous ways in which decision-taking in the historic environment can be undertaken, emphasising that the first step for all applicants is to understand the significance of any affected heritage asset and the contribution of its setting to its significance. In line with the NPPF and PPG, this document states that early engagement and expert advice in considering and assessing the significance of heritage assets is encouraged, stating that:

'development proposals that affect the historic environment are much more likely to gain the necessary permissions and create successful places if they are designed with the knowledge and understanding of the significance of the heritage assets they may affect.'

The advice suggests a structured staged approach to the assembly and analysis of relevant information, this is as follows:

1. Understand the significance of the affected assets;
2. Understand the impact of the proposal on that significance;
3. Avoid, minimise and mitigate impact in a way that meets the objectives of the NPPF;
4. Look for opportunities to better reveal or enhance significance;
5. Justify any harmful impacts in terms of the sustainable development objective of conserving significance and the need for change; and,
6. Offset negative impacts on aspects of significance by enhancing others through recording, disseminating and archiving archaeological and historical interest of the important elements of the heritage assets affected.

The advice reiterates that heritage assets may be affected by direct physical change or by change in their setting. Assessment of the nature, extent and importance of the significance of a heritage asset and the contribution of its setting at an early stage can assist the planning process resulting in informed decision-taking.

This document sets out the recommended steps for assessing significance and the impact of development proposals upon a heritage asset, including examining the asset and its setting and analysing local policies and information sources. In assessing the impact of a development proposal on the significance of a heritage asset the document emphasises that the cumulative impact of incremental small-scale changes may have as great an effect on the significance of a heritage asset as a larger scale change.

Crucially, the nature and importance of the significance that is affected will dictate the proportionate response to assessing that change, its justification, mitigation and any recording which may be necessary. This

document also provides guidance in respect of neglect and unauthorised works.

Overview: Historic England Advice Notes in Planning

In addition to the above documentation, Historic England has published Heritage Advice Notes (HEANs) that provide detailed and practical advice on how national policy and guidance is implemented.

HEAN 1: Understanding Place: Conservation Area Designation, Appraisal and Management (February 2016)

This document forms revised guidance which sets out the ways to manage change in order to ensure that historic areas are conserved. In particular information is provided relating to conservation area designation, appraisal and management. Whilst this document emphasises that *'activities to conserve or invest need to be proportionate to the significance of the heritage assets affected,'* it reiterates that the work carried out needs to provide sufficient information in order to understand the issues outlined in NPPF Paragraph 192, relating to the assessment of any heritage assets that may be affected by proposals.

There are different types of special architectural and historic interest that contribute to a Conservation Area's significance. These include:

- Areas with a high number of nationally designated heritage assets and a variety of architectural styles and historic associations;
- those linked to a particular industry or individual with a particular local interest;
- where an earlier, historically significant, layout is visible in the modern street pattern;
- where a particular style of architecture or traditional building materials predominate; and,
- areas designated on account of the quality of the public realm or a spatial element, such as a design form or settlement pattern, green spaces which are an essential component of a wider historic area, and historic parks and gardens and other designed landscapes, including those included on the Historic England Register of parks and gardens of special historic interest.

Change is inevitable, however, this document provides guidance in respect of managing change in a way that conserves and enhances areas, through identifying potential within a conservation area. This can be achieved through historic characterisation studies, production of neighbourhood plans, confirmation of special interest and setting out of recommendations. NPPF Paragraph 127 states that *'when considering the designation of conservation areas, LPAs should ensure that an area justifies such status because of its special architectural or historic interest,'* this document

reiterates that this needs to be considered throughout this process.

Section 71 of the *Planning (Listed Buildings and Conservations Area) Act 1990* places on LPAs the duty to produce proposals for the preservation and enhancement of Conservation Areas. This document provides guidance for the production of management plans, which can *'channel development pressure to conserve the special quality of the conservation area'*. These plans may provide polices on the protection of views, criteria for demolition, alterations and extensions, urban design strategy and development opportunities. Furthermore, it includes information relating to Article 4 Directions, which give the LPA the power to limit permitted development rights where it is deemed necessary to protect local amenity or the well-being of an area.

HEAN 2: Making Changes to Heritage Assets (February 2016)

The purpose of this document is to provide information in respect of the repair, restoration and alterations to heritage assets. It promotes guidance for both LPAs, consultants, owners, applicants and other interested parties in order to promote well-informed and collaborative conservation.

The best way to conserve a building is to keep it in use, or to find an appropriate new use. This document states that *'an unreasonable, inflexible approach will prevent action that could give a building new life...A reasonable proportionate approach to owners' needs is therefore essential'*. Whilst this is the case, the limits imposed by the significance of individual elements are an important consideration, especially when considering an asset's compatibility with Building Regulations and the Equality Act. As such, it is good practice for LPAs to consider imaginative ways of avoiding such conflict.

This document provides information relating to proposed change to a heritage asset, which are characterised as:

- Repair;
- restoration;
- addition and alteration, either singly or in combination; and,
- works for research alone.

2.3 STRATEGIC AND LOCAL PLANNING POLICY AND GUIDANCE

Strategic Policy

The London Plan: The Spatial Development Strategy for London Consolidated with Alterations since 2011 (Greater London Authority (GLA), March 2016)

Adopted in March 2016, policies set out in this document are operative as formal alterations to the London Plan; the Mayor of London's spatial development strategy and form part of the development plan for Greater London. In particular, this document encourages the enhancement of the historic environment and looks favourably upon development proposals that seek to maintain heritage assets and their setting.

The importance of local character outlined in Policy 7.4 *Local Character* states that:

'Development should have regard to the form, function, and structure of an area, place or street and the scale, mass and orientation of surrounding buildings.'

Policy 7.5 *Public Realm* states that:

'Development should make the public realm comprehensible at a human scale, using gateways, focal points and landmarks as appropriate to help people find their way.'

Policy 7.6 *Architecture* states that:

'Architecture should make a positive contribution to a coherent public realm, streetscape and wider cityscape. It should incorporate the highest quality materials and design appropriate to its context.'

This policy also sets out a list of requirements of new buildings and structures, the most relevant to heritage, townscape and visual assessment are listed below:

- *Be of the highest architectural quality;*
- *be of a proportion, composition, scale and orientation that enhances, activates and appropriately defines the public realm;*
- *comprise details and materials that complement, not necessarily replicate, the local architectural character; and*
- *not cause unacceptable harm to the amenity of surrounding land and buildings, particularly residential buildings, in relation to privacy, overshadowing, wind and microclimate. This is particularly important for tall buildings; and optimise the potential of sites.*

Policy 7.8 *Heritage Assets and Archaeology* provides the relevant policy with regards to development in historic environments and seeks to record, maintain and protect the city's heritage assets in order to utilise their potential within the community. It states that 'Development affecting

heritage assets and their settings should conserve their significance, by being sympathetic to their form, scale, materials and architectural detail.' Policy 7.8 also further supports Policy 7.4 by requiring LPAs to formulate policies that seek to maintain and enhance the contribution of built, landscaped and buried heritage assets to the environmental quality, cultural identity and economy, as part of managing London's ability to accommodate change and regeneration.

Local Policy

Camden Core Strategy 2010-2025 (Camden Council, 2010)

The Local Development Framework (LDF) is a group of documents setting out planning strategy and policies in the London Borough of Camden. The principle LDF document is the Core Strategy, which sets out key elements of the Council's planning vision and strategy for the borough and contains strategic policies. The following Core Strategy policies relate to development concerning the historic environment in the borough:

Policy CS14 *Promoting high quality places and conserving our heritage* seeks to ensure that places and buildings are attractive, safe and accessible by: requiring development of the highest standard of design that respects local context and character; preserving and enhancing Camden's rich and diverse heritage assets and their settings, including conservation areas, listed buildings, archaeological remains, scheduled ancient monuments and historic parks and gardens; promoting high quality landscaping and works to streets and public spaces; seeking the highest standards of access in all buildings and places and requiring schemes to be designed to be inclusive and accessible; protecting important local views.

Camden Development Policies 2010-2025 (Camden Council, November 2010)

As part of Camden Council's LDF, Development Policies 2010-2025 set out detailed planning criteria that are used to determine applications for planning permission in the borough. Policies pertinent to the historic environment include the following and are to be read in conjunction with the Core Strategy document:

DP24 *Securing high quality design* states that the Council require all developments, including alterations and extensions to existing buildings, to be of the highest standard of design and will expect proposals to consider: the local character, setting, context and the form and scale of neighbouring buildings; the quality of materials to be used; the provision of visually interesting frontages at street level; the appropriate location for building services; the provision of appropriate hard and soft landscaping including boundary treatments; the provision of appropriate amenity space; and

accessibility.

DP25 *Conserving Camden's heritage* emphasises that where development is proposed within a conservation area the Council will: take account of conservation area statements, appraisals and management plans when assessing applications; only permit development that preserves and enhances the character and appearance of the area; prevent the total or substantial demolition of an unlisted building that makes a positive contribution to the character or appearance of a conservation area where this harms the character or appearance of the conservation area, unless exceptional circumstances are shown that outweigh the case for retention; not permit development outside of a conservation area that causes harm to the character and appearance of the conservation area it is in; and preserve trees and garden spaces which contribute to the character of a conservation area and which provide a setting for Camden's architectural heritage.

With regard to the setting of Listed buildings this policy states that the Council will not permit development that it considers would cause harm to the setting of Listed buildings. Additionally, the Council will seek to protect other designated or undesignated heritage assets including: Parks and Gardens of Special Historic Interest and London Squares.

Local Guidance

CPG 1 Design (Camden Council, April 2011, amended September 2013)

To support the policies of Camden's LDF, Camden Planning Guidance (CPG) forms a Supplementary Planning Document (SPD), an additional "material consideration" in planning decisions, which is consistent with the adopted Core Strategy and the Development Policies. Following statutory consultation the Camden Planning Guidance documents (CPG1 to CPG8) replace Camden Planning Guidance 2006.

The Council formally adopted CPG1 Design on 6 April 2011, which was subsequently updated on 4 September 2013 following statutory consultation to include Section 12 on artworks, statues and memorials. This guidance applies to all applications which may affect any element of the historic environment and therefore may require planning permission, or conservation area or listed building consent.

With regard to proposed development within, or affecting the setting of, conservation areas in the Borough, Council will only grant permission that preserves and enhances the character and appearance of the area. When determining an application, guidance on such matters are set out in the Core Strategy policy CS14 and Development Policy DP24, as well as that in conservation area statements, appraisals and management plans. Totally or substantially demolishing a building or structure in a conservation area is deemed a criminal offence without first getting consent from the

2.3 STRATEGIC AND LOCAL PLANNING POLICY AND GUIDANCE

Council. Also, demolition would not normally be allowed without substantial justification, in accordance with criteria set out in the NPPF.

Bloomsbury Conservation Area Appraisal and Management Strategy (Camden Council, April 2011)

This appraisal has been prepared by Camden Council and adopted on 18 April 2011 to define the special interest of the Bloomsbury Conservation Area and ensure that its key attributes are understood and can be protected, with suitable measures put in place for appropriate enhancement.

The initial designation of Bloomsbury as a conservation area occurred in 1968 and sought to exclusively protect buildings dating to the Georgian and earlier eras from development. Subsequently there have been numerous extensions to its boundaries that have predominately reflected a growing appreciation of Bloomsbury's Victorian and Edwardian architecture, in addition to high quality twentieth century architecture.

Bloomsbury Conservation Area covers an area of approximately 160ha, extending from Euston Road in the north to High Holborn and Lincoln's Inn Fields in the south and from Tottenham Court Road in the west to King's Cross Road in the east.

3.0 ARCHITECTURAL & HISTORICAL APPRAISAL

3.1 RUSSELL SQUARE

During the first half of the seventeenth century, Covent Garden, comprising a public square with a church and surrounding arcaded residential terraces, had been designed by the influential architect Inigo Jones (1573-1652) at the behest of the Duke of Bedford. Such an architectural innovation would consequently have a profound influence in the development of London by wealthy landowners, who saw the potential for new fashionable suburbs formalised into grid patterns, which evidently contrasted with the City's medieval streets.

Much of Bloomsbury at this time consisted of agricultural fields and woodland, owned by the Russell family who had the titles of the Dukes and Earls of Bedford. Where Russell Square lies today, formerly comprised Southampton Fields and that later became known as Long Fields. In the vicinity of Long Fields was the Russell family's mansion, Bedford House, located to the south (Figure 4). Nursery grounds existed to the north and to the north-west were other grounds belonging to the Toxophilite Society. A mansion for Lord Baltimore existed to the south-east, although upon Lord Baltimore's death, the Duke of Bolton acquired the building and accordingly renamed the mansion under his own title.

It was not until the beginning of the nineteenth century when the 5th Duke of Bedford, Francis Russell (1765-1802), commenced development of central Bloomsbury following the demolition of Bedford House. The Duke commissioned James Burton (1761–1837) to develop the land into a residential area with Russell Square designed as the focal point. Humphry Repton (1752-1818) had been commissioned to landscape the Square, and whose work the Duke had previously appointed at his Woburn Estate.

Interestingly, the Square's development required the integration of Bolton House, located at its south east corner although, due to its position, this was done somewhat incongruously.

The residences of Russell and Bedford Squares were aimed at upper middle-class families and predominately owned by members of the legal profession due to the close proximity of Lincoln's Inn.

Under instruction from the 11th Duke of Bedford (1858-1940), improvement works to the Square began in 1894 and resulted in many of the buildings to be demolished, with the land lying vacant for a number of years while it was decided what to build (Figure 5). Ultimately, Burton's north and south sides were altered and adapted into private hotels and solicitors' offices. Decorative terracotta work was applied to their façades. Conversely, on the east the row of houses consisting of nos. 1-8 were demolished and subsequently replaced by the Russell and Imperial Hotels, designed by Sir Charles Fitzroy Doll, in 1898 (See Section 3.2). In addition, nos. 38-43 on the west side were sold to the trustees of the British Museum.

In 1901 a Cabmen's Shelter presented by Sir Squire Bancroft was added to the north west perimeter of the Square. This was to be restored in 1987 by the Heritage of London Trust.

The 1930s saw the biggest change to occur in Bloomsbury, with the

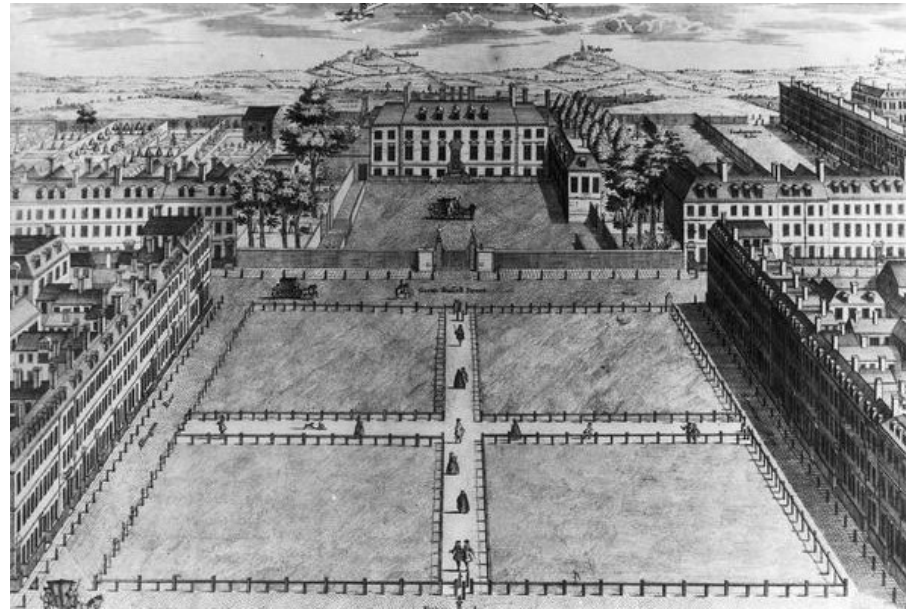


Figure 4: Image of Bloomsbury Square with Bedford House in the background c.1725. This mansion was subsequently demolished at the beginning of the nineteenth century to make way for Russell Square (Source: Nicholls, S., Southampton or Bloomsbury Square: 18th century, Museum of London).



Figure 5: Photograph of nos. 1-8 Russell Square (east side), 1894 that were demolished for the construction of Hotel Russell (Source: Principal Hayley Hotels, A Piece of London History: Hotel Russell, 16 April 2014, www.principal-hayley.com Accessed 16 March 2016).

conversion of its private residences into the University of London's campus, the most noticeable change was the construction of Senate House. In 1931, the London Squares Preservation Act was passed by Parliament. This included the protection of Russell and Bloomsbury Squares and a number of other Bloomsbury squares.

After sustaining partial bomb damage during the Second World War, an updated scheme for the Square was put in place by S A G Cook, Metropolitan Borough of Holborn's architect, in 1959-60. This new scheme included three circular fountains to provide a central focus to the Square. It was not until 2002 when the Square was re-landscaped based on the original early-nineteenth century layout by Humphry Repton. Also, the café at the centre of the Square was redeveloped and a new ornamental fountain installed. Although it is managed by the London Borough of Camden, the freehold of the square remains with the Bedford Estate.

Today, only the original houses on the west and south sides of Russell Square appear to have undergone the least alterations to their fabric. Nonetheless, their historical residential use has changed and are now predominately owned by the University of London. Furthermore, at the Square's north west corner is a blue plaque that commemorates T. S. Eliot, who worked in this corner building for many years when he was the poetry editor of Faber & Faber.

3.2 HOTEL RUSSELL

Hotel and office redevelopments began to appear in London around the turn of the twentieth century as a result of a decline in demand for residential properties, as well as the advent of the railways making it easier to travel. After the demolition of the houses of nos. 1-8, located on the east side of the Square in 1898, the 11th Duke of Bedford signed a lease agreement with Frederick Hotels Ltd and personally approved plans by the architect, Charles Fitzroy Doll, and made the decision to clad the building in distinctive thé-au-lait ("tea with milk") terracotta. Doll's overall design was heavily influenced by the early-sixteenth century Renaissance Chateau Royal de Madrid, located outside of Paris. Upon its completion, the Hotel was soon considered to underline the opulence and grandeur of Late Victorian society.

A contemporary account of the building published in the journal 'Architectural Review' illustrates the impact of Doll's European influences, with the intricacies of the turreted and complex roofline considered to be "flimsy" and inappropriate to the large scale of the overall structure. The efficiency in the design of the ground plan however garnered much respect. Particular reference to the colourful decorated scheme provided a key focus, with the use of heraldic panels again underlining the continental aesthetic to the whole. A central, two-storey arcaded hall is decorated with bright glazed brickwork and marble. An engine room was situated in the basement, powering the lifts, regulating water pressure and providing a boiler room for the whole building.

Interestingly, the Hotel's interior design was replicated by Doll with his work on the RMS Titanic's first class lounge and dining room. Similarly the use of terracotta was to go on to have significant influence within the surrounding built environment. Following the expiration of many of the leases on the adjacent buildings, several of these structures were refaced and introduced terracotta elements into their facades, resulting in a degree of aesthetic unification in views across the square as a whole. A sister hotel by the same architect, the Imperial Hotel, was also built on Russell Square but was subsequently demolished. During the Second World War, the Hotel sustained relatively minor damage, although was not able to escape incendiary bombing on 23 April 1941. Since then, several refurbishments have been carried out to its historic fabric; most noticeably in the 1970s when £1 million was invested in new works. Other remedial works were carried out most recently in 2005. Such refurbishments have safeguarded its survival into the twenty-first century and remains a prominent high-quality architectural hotel establishment within Russell Square.

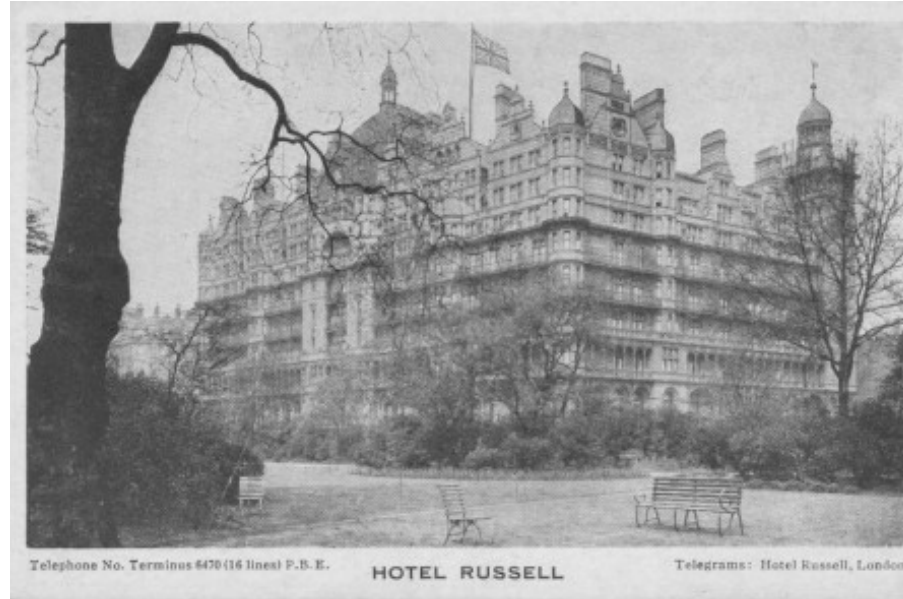


Figure 6: Historic photograph of Hotel Russell as seen from Russell Square Gardens (Source: The World thru postcards, Hotel Russell London Postcard, 21 August 2008, Blogger, <http://filipinodeltiologist.blogspot.co.uk/> Accessed 16 March 2016).



Figure 8: The original ground and first floor plans of Hotel Russell (Source RIBA archives, Charles Fitzroy Doll drawings c.1894).



Figure 7: Postcard of Hotel Russell on the north east corner of Russell Square (Source: Old Stratford upon Avon, Postcards of the Past: London Borough of Camden, www.oldstratforduponavon.com/londoncamden.html Accessed 16 March 2016).

3.3 CHARLES FITZROY DOLL

Life of the architect

Charles Fitzroy Doll, who designed Hotel Russell, was an English architect who specialised in designing grand hotels during the Victorian and Edwardian eras. Although educated in Germany, Doll's architectural training began under Sir Matthew Digby Wyatt, and was involved in designing the India Office, London (1866-68). A letter of recommendation proposing Doll as a fellow of the Royal Institute of British Architects (RIBA), states his proficiency and expertise in the language of "ancient German architecture".

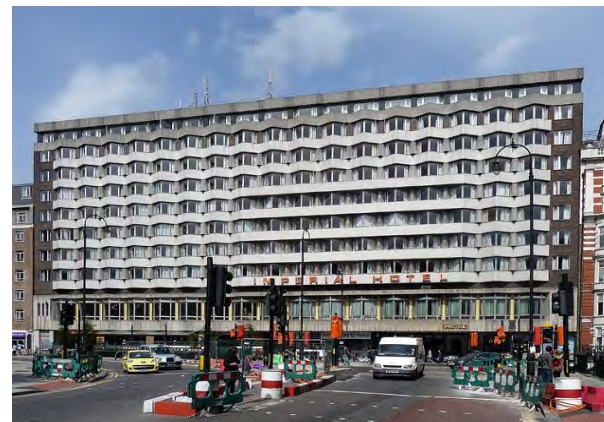
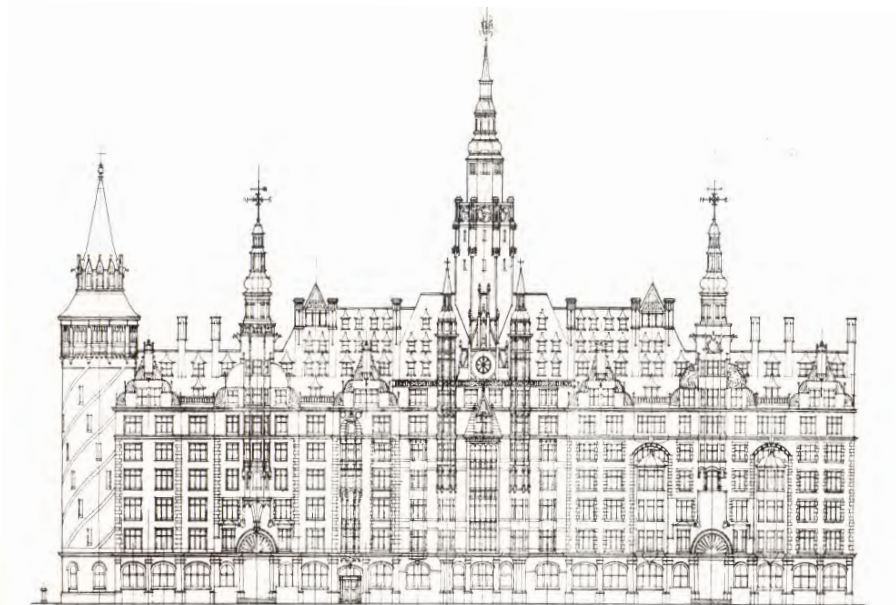
On 26 August 1879 Doll married Emily Francis Tyler and had five children together. In 1885, Doll was appointed by the Duke of Bedford as Surveyor to the Bedford Estates in Bloomsbury and Covent Garden. The first project given to Doll was the design of Hotel Russell. As part of the works, Doll engaged the sculptor Henry Charles Fehr to model four life-size statues of British Queens, which were then placed into individual corbelled niches above the main entrance. It is claimed that the principal interiors of the Hotel were almost identical to the finishes subsequently utilised by Doll for his dining room designs on the RMS Titanic.

Another prestigious project of Doll's was the Imperial Hotel, located on the site adjacent to Hotel Russell. This building was described by Pevsner as a 'vicious mixture of Art Nouveau Gothic and Art Nouveau Tudor' (Figures 9 & 10). Such an impressive and unique building was demolished in the late 1960s and rebuilt in a contemporary style (Figure 11).

Other buildings Doll designed include a terrace row of shops with apartments above at 42-56 Torrington Place, which was completed in 1907-08, and statutorily listed at Grade II on 28 March 1969. The terraces were built in an elaborate Franco-Flemish Gothic style (Figure 12).

Aside from his architectural duties, Doll was a member of Holborn Borough Council and served as Mayor of Holborn in 1904-1905 and 1912-1913. In his later years, Doll moved to Hadham Towers, a residential retreat in Much Hadham, Hertfordshire that he designed himself (Figure 13).

Doll died in 1929, aged 79. His son, Christian Charles Tyler Doll (1880-1955), would inherit his father's architectural practice and was involved in reconstruction works of the Palace of King Minos at Knossos, Crete.



Figures 9-11: Main elevation drawing of the Imperial Hotel by Charles Fitzroy Doll (top). Postcard of Doll's Imperial Hotel (bottom, left), which was built after and adjacent to Hotel Russell, was subsequently demolished in the 1960s (bottom, right) (Sources (top to bottom): RIBA archives, Charles Fitzroy Doll drawing, c.1894; Skyscraper City, Skylines and Photography: Lost London, p. 105, www.skyscrapercity.com Accessed 16 March 2016; and Peter Jackson Collection, 2016, Imperial Hotel, Russell Square, London, Look and Learn, www.lookandlearn.com/ Accessed 16 March 2016).



Figure 12: 42-56 Torrington Place, completed 1907-08 (Beautiful Bookshops, Waterstones Gower Street, 29 January 2014, WordPress, <https://beautifulbookshops.wordpress.com> Accessed 16 March 2016).



Figure 13: Photograph of Hadham Towers in Much Hadham, Hertfordshire. The residence was designed by Doll and where he ultimately retired to (Saunders, R., The Towers, Much Hadham, 18 December 2010, Flickr, www.flickr.com/ Accessed 16 March 2016).

3.4 LATE VICTORIAN AND EDWARDIAN GRAND HOTELS

Origins of the hotel in London

Prior to the establishment of railway services in the early nineteenth century, the numbers of short-term visits and business trips were uncommon. When required, affluent landowners, who spent most of their time at their country residence, would often rent available accommodation when staying in London. Such accommodation included Gentlemen's clubs, lodging houses and coaching inns. Lodging houses were private dwellings with rooms to let whereas coaching inns served those who had travelled by stage coach; the main means of long-distance passenger transport at that time.

Proliferation of grand hotel development

A crucial phase in the development and commercialisation of the hotel in London emerged with the establishment of the railways, which provided a faster and more convenient method of transportation to an expanding urban population. To accommodate the influx of short-term visitors, a series of "railway hotels" were constructed by the major railway companies at their termini. As the wealthiest businesses in the country at the time, these grand hotels were seen as status symbols to showcase the railway companies prosperity.

With exception of the railway hotels and spa town hotels, the grandest of purpose-built hotels in London included its first; The Langham Hotel, which opened in 1865 and captivated Victorian high society (Figure 14). Perhaps the capital's most famous grand hotel, however, is the Savoy Hotel, which opened in 1889 and was the first of its kind to have ensuite bathrooms to every room. Subsequent modernisation of 'The Savoy', however has ensured that much of its original Victorian character has been removed.

The advent of tourism in the Victorian period instigated grand hotels to be developed in spa towns, where wealthy holidaymakers sought to bathe in the claimed health benefits of the water. Accordingly, one of these purpose-built hotels the Grand Hotel in the spa town of Scarborough, completed in 1867. This grandiose hotel was by Hull architect Cuthbert Brodrick, with the theme of 'time' orchestrating its overall design: four towers to represent the seasons, while a calendar year was represented by its twelve floors for the months, fifty-two chimneys for the weeks and, when originally constructed, 365 bedrooms for each day (Figure 15).

Edwardian Enterprises

In Edwardian London, much of the construction in the first years of the twentieth century saw the establishment of several grand hotels. Typically, these hotels had a large footprint and consisted of the latest steel-framed and concrete construction methods brought in from the United States, specifically designed to a commercial nature, such as Hotel Russell. Prior to the invention of lift systems, the most expensive and luxurious bedrooms



Figure 14: Image of Bloomsbury Square with Bedford House in the background c.1725. This mansion was subsequently demolished at the beginning of the nineteenth century to make way for Russell Square (Source: Nicholls, S., *Southampton or Bloomsbury Square: 18th century*, Museum of London).



Figure 15: Early photograph of the Grand Hotel, Scarborough (Source: Stories from Scarborough, WordPress, <https://storiesfromscarborough.files.wordpress.com> Accessed 16 March 2016).

were located on the lower floors and closest to the lobby space with the cheaper rooms located above.

At this time, Claridge's was rebuilt in its current form and the Ritz Hotel, based on its even more celebrated namesake in Paris, opened in 1906.

Although the Hotel Russell is a later addition to the grand hotel development of the Late Victorian period, it was nonetheless very much in the architectural style of these earlier counterparts. It therefore has significantly more in common with the Grosvenor and Langham Hotels in London, and Scarborough's Grand Hotel, than its successors of the 1920s and 1930s, the Dorchester and the Savoy.

Notable features used throughout these hotels are; marble cladding, heavy plasterwork, timber panelling, and substantial ceiling heights. Among the grandest of interiors to be established in London include:

- Waldorf Hotel (1908);
- Piccadilly Hotel (Le Meridien Piccadilly) (1908) by Aston Webb;
- Regent Palace Hotel; and
- Connaught Hotel.

In particular, the interiors of The Ritz by the Anglo-French architectural practice of Mewès and Davis stand out for the combination of palatial sobriety and elegant Louis XVI style décor emphasised within a fluent sequence of reception spaces known as the Grand Gallery. This was planned as a wide arcade that connected the hotel's main doors on Arlington Street with the entrance from Piccadilly; at the main-axis point is the extravagantly detailed Palm Court. Originally known as the Winter Garden, this space is elevated from the main axis by three broad steps and featured an iron-framed glass rooflight with a fountain sculpted in marble and gilded metal.

4.0 ASSESSMENT OF SIGNIFICANCE

4.1 HOTEL EXTERIOR

Primary elevations

Prominently located at the north eastern corner of Russell Square, the external appearance of the Hotel displays a grand and imposing symmetrical façade of Dutch gabled bays vertically articulated by octagonal corner turrets and lavishly decorated with terracotta and other motifs. At eight-storeys high, with attic and basement, the main façades fronting Russell Square features red brick with terracotta dressings and horizontal banding; this banding detail is also evident on the tall slab chimney-stacks at roof level (Figure 16). The roofs and turrets have copper-lined fish scale tiles and, where a copper-lined dome and lantern originally occupied the central roofspace, this has since been replaced with a tiled mansard roof.

The Hotel is designed to a relatively rectangular plan form, with each of its four ranges surrounding a courtyard at its centre. The main façade has a central, projecting three-bay porch with a round-arched entrance flanked by single window bays rising to fourth floor level before terminating with a wide arch that is surmounted by a scrolled pediment and an entablature featuring a datestone of '1894'.

At ground floor level, windows are round-arched and set within shallow, arcading defined by Ionic columns and console brackets supporting the first floor balcony above. All windows above ground floor are predominately the original square-headed casements.

The first floor level features continuous projecting balconies featuring terracotta balustrades and round-arched terracotta arcading with the coats of arms in the spandrels. Also at this level are four stone figures, representing notable Queens of England, set within corbelled niches over the main entrance. The second floor also has continuous balconies with terracotta balustrades whereas the continuous balconies at third and fourth floors have cast-iron railings. There is a projecting modillion cornice at fifth floor level above an enriched frieze, which follows the contours of the octagonal turrets.

The façade returns on Bernard Street and Guildford Street are in a similar style. The principal site boundaries are defined by continuous wrought-iron railings mounted onto terracotta piers; a series of small, cast-iron lamp standards that are set on these piers feature Classical figures at their bases.

Perimeter Lightwells

The lightwells that surround the Hotel perimeter have undergone successive reconfigurations since their original construction, including an area on Guilford Street infilled for use as additional back of house space (Figure 17). As such, the installing of modern services and ductwork is appreciable. Such alterations have consequently eroded its significance.

Where these spaces are largely retained on Russell Square, they retain a quality of external decoration that reflects the elaborate appearance of the



Figure 16: View of the Hotel's exterior from Russell Square.

Hotel as a whole. While it is considered that the increased use of these areas has the potential to improve their contribution to the Hotel's overall significance, they are somewhat sensitive to change. So while the majority of the vaults under the public highways remain intact, successive reinforcement works have noticeably occurred and have been rigorously adapted for use as plant space. Also, the main finish of white glazed brick tiling corresponds to the courtyard lightwell finish.



Figure 17: Infilled area in the Perimeter Lightwell on Guildford Street.

4.2 HOTEL INTERIOR

Overview

While a full assessment of the Hotel's architectural and historical development has been provided within the submitted RPS CgMs reports accompanying previously approved planning applications, for the purposes of the current development proposals, it is important to summarise the significance of the Hotel's ground floor areas at its southern extent, including the Bar & Restaurant, the Palm Court and F&B Kitchens, the Greeter Area, and the back of house areas on the lower ground floor.

Ground Floor

Predictably, the ground floor of the Hotel represents the most decorative part of the building, containing the primary front of house areas. It has a similar plan form configuration to many hotels of the period; focused around a central courtyard occupied by a 'Palm Court'.

The interior of the Hotel is very much dictated by the very oddly-shaped and confined floor plan layout. At the time of its construction, space was at a premium, and so the building's planning was consequently arranged to achieve the maximum possible provision of public and private rooms within as little space as possible.

Existing Library and Guildford Room & Dining Room (Approved Greeter Area and Bar & Restaurant)

The southern portion of the Hotel includes the Dining Room, one of the Hotel's more elaborate spaces, and reflecting the use of plaster and marble found elsewhere at ground floor. This Dining Room comprises a large rectangular space, with a trabeated ceiling supported by heavy, square pink marble columns with plaster capitals and friezes; reflective of the emphatic Renaissance interior design found across the Hotel's public ground floor rooms. While the high quality form and significance nonetheless remains appreciable and, supposedly, one of the inspirations for Doll's later interior design work for the White Star Company, in particular on the RMS Titanic, this interior space has been somewhat shortened at its eastern end.

The Library and Guildford Room, located to the south of the main entrance, previously consisted of one large space, which has since been altered to form two spaces and subdivided by a curved partition wall. Both of these rooms feature timber panelling to picture rail height, with a set of plaster pilasters that emerge above. These pilasters support a rather heavy trabeated ceiling with a variety of different plaster mouldings. Beyond these details, the room's doorcases (one now a bookcase) possess giant Jacobean keystones under plaster friezes of thick-coating of putti. The southern section has a marble fireplace set within the surrounding panelling, with a stained glass window above. While the level of decoration



Figure 18: View of the existing Dining Room.

in these spaces is substantial, it is considered that the timber panelling, being consistent throughout these spaces, is a later addition, as this fabric runs seamlessly across areas of wall that are clearly later additions, including the curved partition wall. On this partition wall's north side is a later applied painting of Tudor-period ships. It is considered that this painting is not in keeping with the general aesthetic of Doll's original plan form configuration and internal detailing and, as such, is not of significant interest. Additionally, as these spaces were originally open, the current setup is considered to be operationally inefficient; with no direct link between the bar and restaurant/kitchen areas. For this reason, we believe that these heavily altered spaces therefore have a more limited level of significance. It should be noted that the approved planning applications already includes the removal of the timber panelling that forms part of the curved partition wall.

Lower Ground Floor

Basement levels of grand hotels are predominately used for utilitarian purposes, where the back of house operations are obscured from clientele. Therefore, the overall fabric of a hotel's lower ground floor and basements is generally lesser architectural or historic interest.

This is indeed the case with the Hotel, where much of the existing lower ground floor is reserved as a back of house area. Accordingly, successive alterations to its fabric have occurred to certain areas as hotel operations continuously change. With areas situated at this floor level being sparse of any significant detailing, much of the Hotel's existing décor is therefore considered of lesser architectural interest than that found in the more public areas of the building.



Figure 19: View of the existing King's Bar with the later, curved partition subdividing the space into two. later-applied timber panelling and heavy plaster moulding are present within these rooms. On the north side of the curved partition is a later painting of Tudor-period ships, which bears no resemblance to Doll's original interior.

5.0 PROPOSALS & ASSESSMENT OF IMPACT

5.1 DEVELOPMENT PROPOSALS

Summary of previously approved applications

The current development proposals have arisen after previously approved full planning applications for related works to the ground floor, lower ground floor, the guest lift system (inner courtyard lift structure and lift lobbies), and flat roof areas. The following assessment therefore clarifies what measures have been implemented under the current development proposals to provide a greater enhancement to the Hotel's significance.

Current Development Proposals

Interior — Ground Floor

An increase in the food & beverage areas on the ground floor has already been approved in previous planning applications (LPA ref. no. 2015/1673/P & 2015/2013/L). Nonetheless, a refurbishment and reconfiguration of both front of house and back of house areas is proposed at the southern extent of the Hotel to facilitate its operations and improve efficiency. The current development proposals specified in the ground floor areas include the Bar & Restaurant, Greeter Area and associated back of house C&B and Palm Court Kitchens:

Bar & Restaurant

- A raised seating area to provide a variety of seating options.

Greeter Area

- The approved opening to form an access between the Bar and Restaurant is to be increased in height, resulting in the removal of a later-installed curved partition wall, with painting above; and
- a new handrail to Stair 2 to comply with current building regulations.

Kitchens

- A new door opening to Stair 3 for direct access from the service lift into C&B Kitchen;
- reconfiguration of the Accessible WC, including an increased opening width from Corridor A1 to the Palm Court, thereby providing direct access to the Lounge Bar;
- removing a small area of concrete slab to enable a level floor in the Cold Store for trolley access to service conference banqueting; and
- a new layout of internal partitions in both Kitchens for new kitchen equipment layout.



Figure 20: Proposed areas to the Hotel's Ground Floor.



Figure 21: Proposed areas to the Hotel's Lower Ground Floor.

In order to restore some of the Hotel's original grandeur and improve functionality of these new food and beverage areas, the interior design scheme aims to be sensitive to the Hotel's significance by retaining the historic fabric in these areas. As such, the material changes have been kept to a minimum. Indeed, the existing plaster mouldings and timber panelling are to be retained. Only where necessary will redecoration with the overall theme of each area occur to this historic fabric with integrated planting and joinery to suit these mouldings and the new timber panelling. Critically, where timber panelling is proposed in the Restaurant, the existing marble cladding will be retained intact and not penetrated by any fixings.

All services throughout these areas are to be fed from above, thereby omitting the current exposed cabling as far as practically possible. Services are also proposed above the existing Palm Court area.

The existing fireplaces to be reinstated are to be operated with a gas supply.

The existing back of house stair is upgraded with front of house finishes and a new handrail reflective of the design already proposed for another front of house stair within the Hotel.

Interior — Lower Ground Floor

In order to improve the operation of the proposed food and beverage areas, a few changes are proposed for the lower ground floor back of house:

- Relocation of chef's office; and
- Reconfiguration of layout within wash-up area and kitchen.

Exterior — Perimeter Lightwell

Critically, all external works as approved in the previous planning applications will be retained and preserved. The only external changes will comprise the instalment of a new keg lift at the Hotel's north-west perimeter lightwell for deliveries to be stored in the vaults below. This will involve reconfiguring an existing modern metal stair to accommodate this new keg lift. Also, the existing window opening to one of the Russell Square vaults is to be increased in width to create a new door opening for use as a cellar. Python routes are proposed from two of the vaults, connecting to both Burr & Co and the main Bar areas.

Exterior — Roof Areas

In conjunction with the new food and beverage areas, this has necessitated a change to the mechanical services to suit the locations and specifications of the new kitchen equipment. In the roof area of the Guilford Street perimeter lightwell, located at ground floor level, two new louvres are to be installed to service new Restaurant air handling units below.

5.3 ASSESSMENT OF IMPACT

Summary of the Hotel's significance

From our findings, the Grade II* listed Hotel retains significant architectural and historic interest due to the high-quality materials used in its construction in the last decade of the nineteenth century. As expected, while the Hotel's exterior has undergone a degree of material change, its principal façades remain essentially intact; primarily constituting this heritage asset's significance. In terms of the Hotel's interior, not only do these areas differ according to their front of house or back of house use, but also where plan form configurations have had to alter due to ever-changing Hotel operations to meet modern clientele requirements. Indeed, the Hotel's front of house areas on its ground floor, which has undergone a degree of alteration to their plan form configuration and historic fabric, also form part of its primary significance. Conversely, the back of house areas on the lower ground floor are considered to be of lesser significance.

Interior — Ground Floor

The development proposals will ensure that more of the original plan form configuration is appreciable, including removing the painting on the curved partition wall in the approved Greeter Area, portraying Tudor-period ships, has been found is a later addition, and that the painting itself applied sometime after the partition was installed, does not correlate with original interior design of Charles Fitzroy Doll. It is therefore considered that its removal will have a negligible impact upon the Hotel's overall significance.

Indeed, the interior design for the approved Greeter Area and Bar & Restaurant, is considered will sensitively preserve the Hotel's significance by corresponding to the original, heavily-decorative features that formed part of Doll's original interior décor. So while there will be a visual change to the appearance of these areas, it is considered that the development proposals will have no material impact upon the significant fabric found in these front of house areas, which will be suitably preserved *in situ*.

In terms of the proposed works to the back of house Kitchen areas, the new door opening to Stair 3, to provide direct access from the service lift, will result in a minimal loss of structural wall fabric. However, it has been found in Doll's original plan configuration that a former opening was indeed present on the south wall. Furthermore, the reconfiguration of the approved Accessible WC, and an increased opening width from Corridor A1 to the Palm Court, will have no effect upon the Hotel's significance as these aspects constitute modern partition walls. To enable a level floor in the Cold Store the removal of a small area of concrete slab for trolley access will also have no effect upon the Hotel's significance.

Interior — Lower Ground Floor

It has been found that the Hotel's lower ground floor is typical of many grand hotel basements; utilitarian in nature where back of house operations

are obscured from clientele. As these areas have undergone successive phases of alteration, the existing fabric of the lower ground floor, which closely relates to its back of house use, has been identified as contributing little to the Hotel's overall significance.

As such, the development proposals in these back of house and servicing areas are more confined to changing the use of a room into a chef's office, in addition to limited internal reconfiguration to certain rooms. With no existing fabric identified of architectural or historic interest, and extensive works to the back of house areas already approved under previous applications, these development proposals will not effect the Hotel's significance and are thus considered an acceptable level of alteration.

Exterior — Ground Floor

Critically, all external works as approved in the previous planning applications will be retained and preserved. The new keg lift at the Hotel's north-west perimeter lightwell is to be installed adjacent to the existing modern external stair. Due to the minimal intervention that this new element will have to the Hotel's existing fabric its overall appearance will not be negatively impacted upon.

Also, creating a new door opening to one of the vaults under Russell Square and inserting python routes will amount to only a minimal alteration to the existing fabric that would not be appreciable in the public realm. The resultant impact upon the Hotel's significance is therefore considered negligible.

Exterior — Lower Ground Floor

The perimeter lightwell on Guilford Street already shows previous alterations and subsequent infill to this space. So while there is a proposed relocation of two new louvres to the mechanical services, this will result in slight alteration to the Hotel's external appearance and thus have a negligible impact upon the Hotel's significance.

6.0 CONCLUSIONS

Based on the architectural and historical development of the Hotel, and in accordance with relevant legislative and planning policy framework, this report has outlined an overall assessment of the effects that the current development proposals will have upon the Hotel's significance.

It has been identified that the development proposals, confined to the southern extent of the Hotel, includes a sensitive interior design that will successfully correspond to Charles Fitzroy Doll's original plan configuration of elaborate and lavishly detailed interior features. While this will result in a minimal visual change to the appearance of these spaces, changes to the significant features are limited. Indeed, there will be no material impact upon the significant fabric identified in the approved Bar & Restaurant, which is to be preserved *in situ* as approved in previous applications.

In addition, it is considered that opening up the rest of the curved partition wall between the existing Guildford Room and Library upon removal of the painting above will have no significant harm to the Hotel's significance, given that this element was installed sometime after this space was partitioned off.

Conversely, such quality and detailing to the lower ground floor, which contains the Hotel's back of house areas, is noticeably of lesser significance. These areas have undergone successive changes to the original plan configuration and lack architectural or historic interest. So the proposed relocation of the chef's office and insertion of new internal partitioning to certain rooms will cause no effect upon the Hotel's significance.

In addition, while the development proposals include areas of the Hotel exterior, these are confined to the new keg lift and the in Russell Square perimeter lightwell, as well as the relocation of two new louvres in the Guildford Street perimeter lightwell. Critically, such works are considered will have a negligible impact upon the Hotel's overall significance.

In preparing this report, the development proposals are therefore considered to be acceptable in built heritage terms to ensure that the Hotel long-term future as a high-end hotel establishment is secured.

APPENDICES

APPENDIX A: STATUTORY LIST DESCRIPTION

Russell Hotel and attached railings with piers and lamps

List entry Number: 1246152

Grade: II*

Date first listed: 03-Dec-1970

Hotel. 1892-98. By Charles Fitzroy Doll, surveyor of the Bedford Estate. Red brick with terracotta dressings. Roofs and turrets with green fishscale tiles. Tall slab chimney-stacks with horizontal brick and terracotta bands. Originally with central copper dome and lantern, now with tile mansard roof.

Style

Flamboyant French Renaissance style derived from engravings of the Chateau de Madrid, with elaborate decorations.

Exterior

8 storeys, attics and basements. Symmetrical facade of 7 gabled bays with octagonal corner turrets. Return to Bernard Street, 12 windows; return to Guilford Street, 8 windows and attached rectangular tower at the right-hand angle. Facade articulated vertically by octagonal turrets with ogee roofs at angles, penultimate gabled bays with canted bay windows rising from ground to 6th floor terminating in half ogee roofs with 2-light windows, and a 3-bay central, projecting porch with round-arched entrance flanked by single window bays rising to 4th floor level with recessed bay windows forming the central bay above the entrance. Projecting modillion cornice at 5th floor level above which flanking bays become 3-storey semi-circular turrets surmounted by conical tile roofs with gablets and linked across the now flat, recessed central bay by a wide arch surmounted by a scrolled pediment with 2 round-arched, paired windows, an entablature with the date 1894, above which a rectangular gabled dormer. All with elaborate terracotta decoration. Round-arched ground floor windows in shallow, arcading with attached Ionic columns. Other windows square-headed, mostly mullion and transom casements. 1st floor with continuous projecting arcaded terracotta balconies with round-arched balustrade and coats of arms in the spandrels. At 1st floor level flanking the balcony over the entrance, figures wearing historical costume in corbelled niches. 2nd floor continuous balconies with terracotta round-arched balustrades. 3rd and 4th floor windows with cast-iron continuous balconies. Projecting modillion cornice at 5th floor level above an enriched frieze, following the contours of the bays. Shaped gables with horizontal brick and terracotta bands and small windows. Returns in similar style.

Interior

Entrance hall lined in pink and red marble divided into 3 by grey marble round-arched arcades on grey marble columns with gilding. Frieze and spandrels with sumptuous plaster moulded females of proto art-nouveau character. Marble staircase rises to right. Ceiling in Jacobean style. Chandeliers, and some stained glass. Woburn Suite beyond a large hall

now with low partitions, with black and white marbled pilasters, heavy modillion cornice and coved ceiling with lavish swags under false ceiling. 'Victorian Carvery' with grey marble panelling to frieze height and grey marble clad hexagonal columns which culminate in alternating little Ionic columns and sculpted figures. Similar columns in frieze around walls. Projecting fireplace in matching marble. Chandeliers. King's Bar panelled to frieze height with some organic capitals to pilasters, doorcases (one now a bookcase) with giant Jacobean keystones under plaster friezes of chubby putti. Marble fireplace. Trabeated ceiling with a variety of mouldings. Virginia Woolf room with art nouveau plaster spandrels and plaster ceiling cornices. Bedford Suite with pilasters and plaster ceilings.

Subsidiary Features

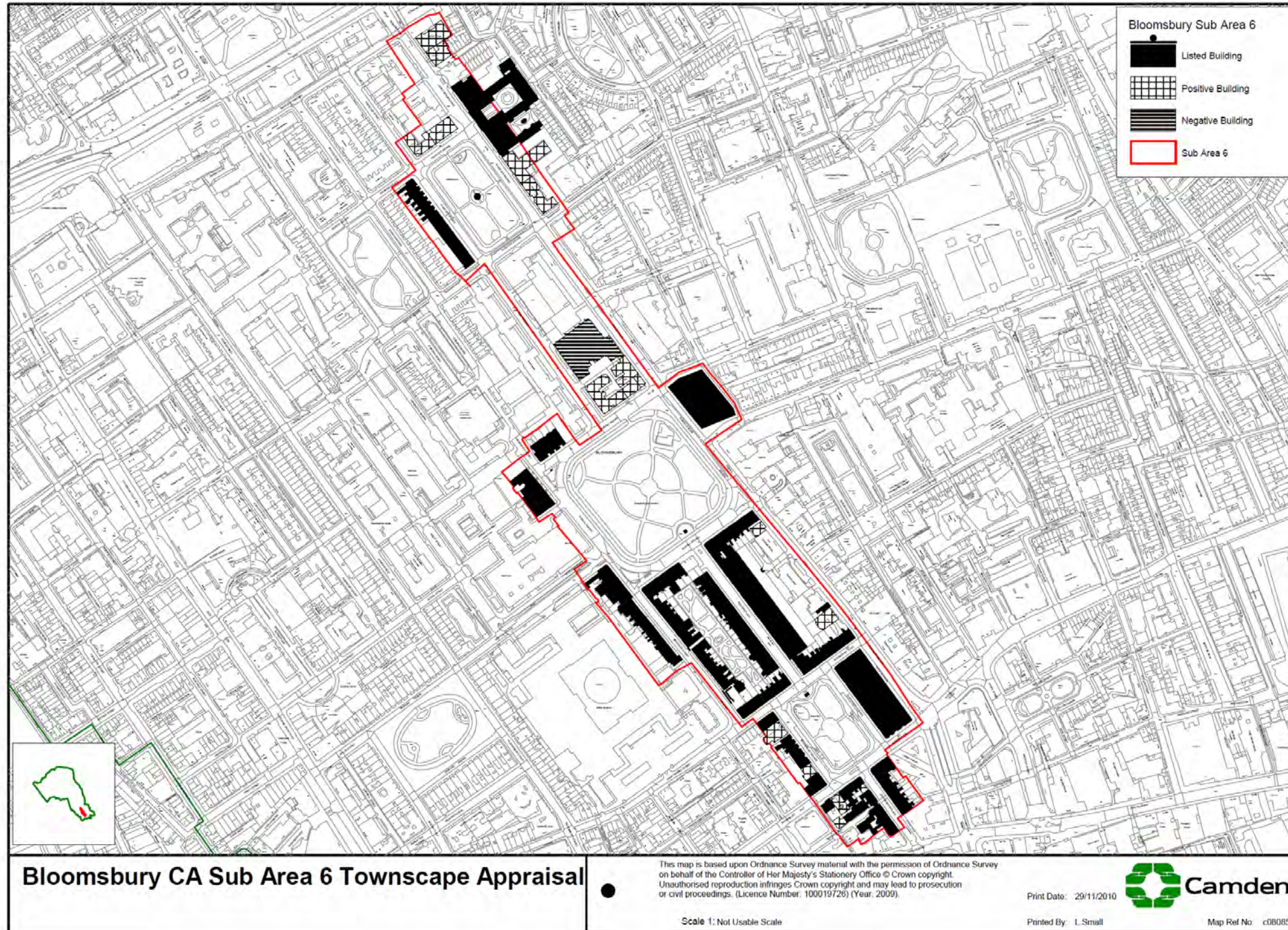
Attached wrought-iron railings with terracotta piers and cast-iron lamp standards with figures at the bases on piers.

Historical Note

Doll's flamboyant use of terracotta is a distinctive feature of the Bedford Estate; this is his finest remaining building and the survivor of two extravagant 1890s hotels that imposed a fin-de-siècle character on Russell Square.



APPENDIX B: BLOOMSBURY CONSERVATION AREA - SUB-AREAS 6 MAP (CAMDEN COUNCIL, 2010)



APPENDIX C: REFERENCES

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