

## Heritage Statement



8-10 Southampton Row & 1 Fisher Street

On Behalf of Idé Real Estate Ltd

May 2017

Project Ref: 2983A

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**Reviewed by:** Design Team

## INTRODUCTION

1. This Heritage Statement has been prepared by Heritage Collective, on behalf of Idé Real Estate Ltd. It relates to a proposed development at 8-10 Southampton Row & 1 Fisher Street for a new hotel. Located within the London Borough of Camden (LBC) the site includes one listed building (Carlisle House, 8-10 Southampton Row) and is partly within the Kingsway Conservation Area. (**Plate 1**).
2. Located on the east side of Southampton Row, south of Fisher Street and north of Catton Street the site is currently in use by Crossrail Limited. The listed building is in use as a site office for the construction of the Fisher Street Shaft, a large shaft required for the development of the Crossrail network. Crossrail Limited are due to complete the shaft and vacate the application site by December 2017 and as such the applicant proposes a scheme developing the entire site (including the listed building) with a new hotel, incorporating the listed building and a new building to the rear, outside the conservation area.
3. Dexter Moren Associates has developed a scheme to enable the entire site to operate as a high quality hotel. It has been informed by pre-application discussions and feedback from LBC and Historic England, as well as local stakeholders, including the Design Review Panel.
4. Planning permission was granted in 2013 for oversite development to the rear of the listed building, over the Fisher Street Shaft (2013/1477/P). The permitted building was designed to be specifically set back from the rear of the listed building to accord with rights of light into the residential units on the upper floors of the listed building (converted in 1996 and now not in existence). At basement, ground and first floor the over site development scheme abutted the listed building, providing bike stores. The opportunity now exists to link the sites and create a more efficient use of the land while maintaining the importance of the listed building as the frontage building and enabling the listed building to be restored to its original hotel use.



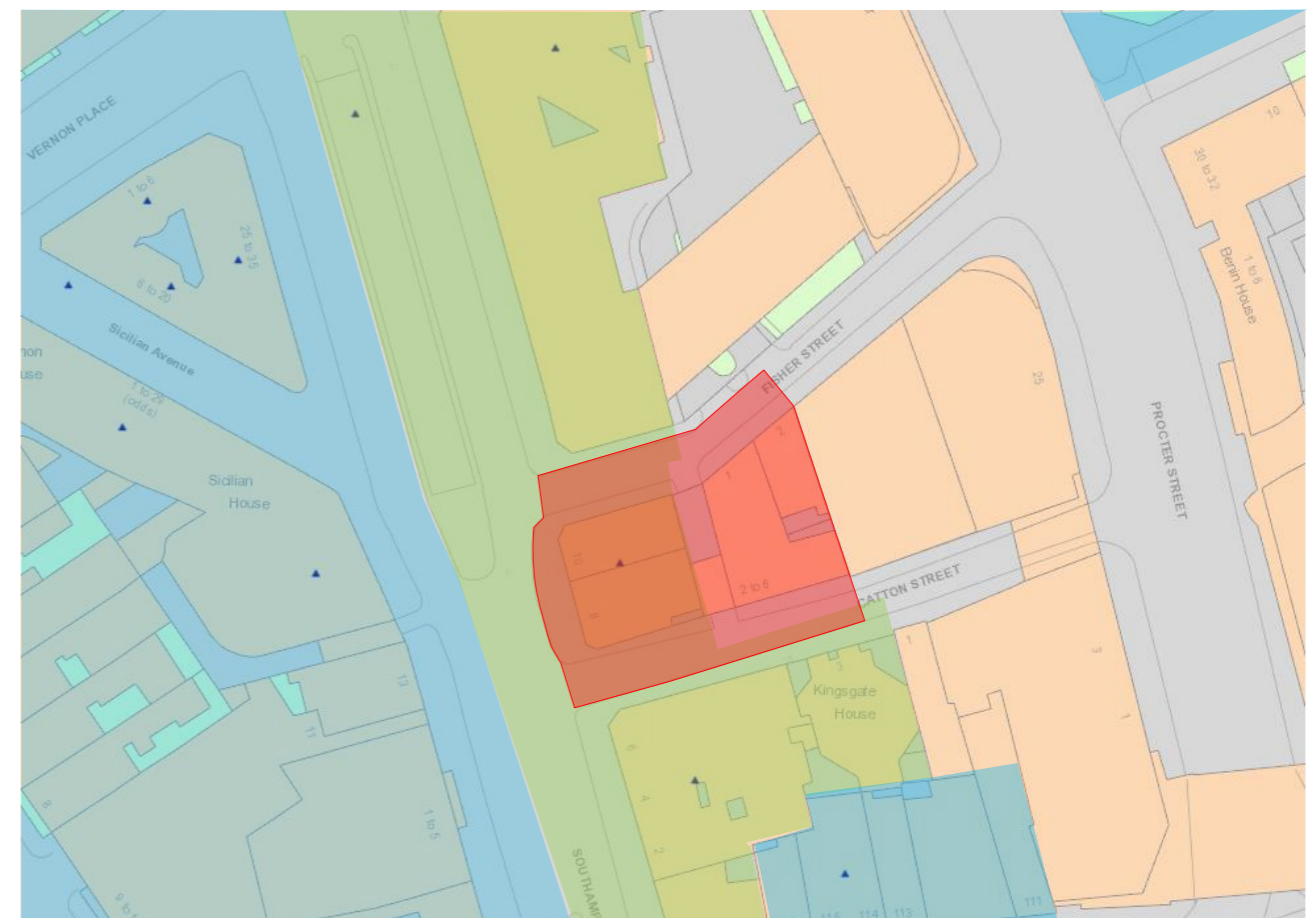
**Plate 1:** Aerial View of Application Site building looking east

### The relevant heritage assets

5. Carlisle House, 8-10 Southampton Row, is listed grade II and located within the Kingsway Conservation Area (**Figure 1**). Opposite, to the west is the grade II listed 15-23 Southampton Row, within the Bloomsbury Conservation Area and to the south is the grade II\* listed Baptist Church House. To the north is the grade II\* listed Central St Martin's College of Art and Design. The Kingsway Tram Subway is also grade II listed and forms the only underground tunnel in London specifically designed for trams. This part of the tunnel is no longer in use but the tunnel further south along Kingsway has been adapted for buses. Each asset is considered more fully as part of this assessment.

### Purpose, scope and structure of the statement

6. This statement provides information to LBC on the heritage significance of the relevant heritage assets affected by the proposed development. It sets out, in a proportionate manner, the significance of the heritage assets and assesses the effect of the proposed works on them for the purposes of both the planning application and listed building consent. This will include assessment of the direct effects resulting from intervention into the listed fabric of the building and indirect effects relating to the setting, character and appearance of the surrounding historic environment. The content of this statement also forms the baseline assessment to the Townscape, Heritage and Visual Chapter of the Environmental Statement. Viewpoints assessed within that chapter are not replicated here but are relevant to an understanding of the visual change occurring as a result of the development. This statement should be read in conjunction with the Design and Access Statement and drawn submission.
7. The author of this report has visited the site on three occasions between October and May 2016/2017 to understand the scale of the potential change to the listed building, advising on areas of most sensitivity in heritage terms.



**Figure 1:** Map showing application site in red. Listed buildings marked with blue triangles, the Kingsway Conservation Area in green and the Bloomsbury Conservation Area in blue.

## POLICY AND GUIDANCE

### Legislation

8. Legislation relating to listed buildings and conservation areas is contained in the Planning (Listed Buildings and Conservation Areas) Act 1990. Section 66 of the Act places a duty on the decision maker to have special regard to the desirability of preserving listed buildings and their settings. Section 72 of the Act places a similar duty on the decision maker to pay special attention to the desirability of preserving or enhancing the character or appearance of conservation areas. The 1990 Act is to be given considerable importance and weight in the planning process. The presumptions in the 1990 Act will plainly become less strong the smaller the effect or the lower the significance of the asset.

### National Planning Policy Framework 2012

9. The NPPF constitutes the Government's national guidance and policy regarding development in the historic environment. It is a material consideration and includes a succinct policy framework for local planning authorities and decision takers. It relates to planning law by stating that applications are to be determined in accordance with the local plan unless material considerations indicate otherwise.
10. Paragraphs 126 to 141 of the NPPF deal with conserving and enhancing the historic environment. Paragraph 128 of the NPPF places a duty on the Local Planning Authority (LPA) to require an applicant to describe the significance of any heritage assets affected by a proposal, providing a proportionate level of detail. The effects of any development on a heritage asset therefore need to be assessed against the four components of its heritage significance: its archaeological, architectural, artistic and historic interests. This report fulfils that requirement.
11. Paragraph 129 requires LPAs to identify and take into account "*the particular significance of any heritage asset*". This should be taken into account when considering the impact of proposed changes to a heritage asset, including by development affecting its setting.
12. Paragraph 131 requires local planning authorities to have regard to the desirability of sustaining and enhancing the significance of heritage assets, the positive contribution that conservation of heritage assets can make to sustainable communities, and the desirability of new development making a positive contribution to local character and distinctiveness.
13. Paragraph 132 applies specifically to designated heritage assets. It states that great weight should be given to their conservation and it requires a proportionate approach (i.e. the more important the asset, the greater the weight attached to its conservation).
14. Conservation (for heritage policy) is defined in Annex 2 of the NPPF:  
*"The process of maintaining and managing change to a heritage asset in a way that sustains and, where appropriate, enhances its significance."*
15. The importance and relevance of this definition is that it does not suggest conservation to be the same as preservation. Indeed, what sets conservation apart is the emphasis on proactively maintaining and managing change and not on a reactive approach to resisting change.
16. Setting is defined as;  
*"The surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral."*
17. Paragraphs 131 to 134 describe two levels of potential harm that can be caused to the significance of designated heritage assets, namely substantial harm and less than substantial harm. These effects are to be weighed in the planning balance according to the guidance set out within paragraphs 131 to 134, bearing in mind the statutory provisions above.

18. Paragraph 133 deals with substantial harm to, or total loss of, significance of a designated heritage asset and sets out a series of tests to be met in order for substantial harm to a designated heritage asset to be considered acceptable.
19. The Planning Practice Guidance (PPG) describes the threshold for substantial harm as a "high test" which may not arise in many cases; the total or partial destruction of heritage assets are given as examples.
20. Paragraph 134 of the NPPF deals with less than substantial harm. Harm in this category should be weighed against the public benefits of the proposal. The PPG describes public benefits as "anything that delivers economic, social or environmental progress".
21. Harm is defined by Historic England as a change which erodes the significance of a heritage asset. It is not simply change in itself.

### The London Plan (2015)

22. The London Plan (March 2015 consolidated with alterations since 2011) is the overall strategic plan for London and it forms part of the development plan for Greater London.
23. London Plan Policy 7.8 seeks to ensure that heritage assets are valued, conserved, restored and reused. All development affecting the significance of heritage assets should be sympathetic in terms of scale, form, materials and architectural detailing.

### Local Plan

24. The London Borough of Camden Local Plan is made up of the Core Strategy, Development Policies and Supplementary Planning Guidance. Core Strategy Policy CS14 'Promoting high quality places and conserving our heritage' is of relevance to this site. As is Development Policy 25, Conserving Camden's Heritage.

#### Conservation areas

*In order to maintain the character of Camden's conservation areas, the Council will:*

- a) take account of conservation area statements, appraisals and management plans when assessing applications within conservation areas;*
- b) only permit development within conservation areas that preserves and enhances the character and appearance of the area;*
- c) 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;*
- d) not permit development outside of a conservation area that causes harm to the character and appearance of that conservation area; and*
- e) preserve trees and garden spaces which contribute to the character of a conservation area and which provide a setting for Camden's architectural heritage.*

**Listed buildings**

To preserve or enhance the borough's listed buildings, the Council will:

- e) prevent the total or substantial demolition of a listed building unless exceptional circumstances are shown that outweigh the case for retention;
- f) only grant consent for a change of use or alterations and extensions to a listed building where it considers this would not cause harm to the special interest of the building; and
- g) not permit development that it considers would cause harm to the setting of a listed building.

**Archaeology**

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

**Other heritage assets**

The Council will seek to protect other heritage assets including Parks and Gardens of Special Historic Interest and London Squares.

25. The emerging Camden Local Plan includes Policy D2 (Heritage) which contains the same wording as Policy 25 above.

**Guidance Documents**

*Historic England's Historic Environment Good Practice Advice Note in Planning Note 3: The Setting of Heritage Assets*

26. This guidance notes the National Planning Policy Framework makes it clear that the setting of a heritage asset is the surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral.
27. The guidance notes:
- 'Setting is not a heritage asset, nor a heritage designation, though land within a setting may itself be designated. Its importance lies in what it contributes to the significance of the heritage asset. This depends on a wide range of physical elements within, as well as perceptual and associational attributes pertaining to, the heritage asset's surroundings.'*
28. Historic England recommend a stepped approach to understanding a heritage assets importance and an assessment of the potential effect on that significance by the proposed development. These steps are:
- Step 1:** identify which heritage assets and their settings are affected;
  - Step 2:** assess whether, how and to what degree these settings make a contribution to the significance of the heritage asset(s);
  - Step 3:** assess the effects of the proposed development, whether beneficial or harmful, on that significance;
  - Step 4:** explore the way to maximise enhancement and avoid or minimise harm;
  - Step 5:** make and document the decision and monitor outcomes.
29. This guidance has been considered when assessing the contribution of setting to the significance of the heritage assets potentially affected by the proposed new development at 8-10 Southampton Row.



**Figure 2:** Sketch of 8-10 Southampton Row dated 1907 from 'The British Architect' Page 145

## HISTORIC BACKGROUND

### Carlisle House, 8-10 Southampton Row

30. Built in 1905-6, 8-10 Southampton Row, also known as Carlisle House, replaced four three storey buildings that were formerly on the plot and owned by the London County Council.<sup>1</sup> The new building was designed by architectural firm Bradshaw, Gass & Hope in an Edwardian Baroque style. The building was listed grade II on 5th May 1988. The list description reads:

*'Hotel and offices, now office block and shop. 1905-6. By Bradshaw Gass and Hope. Stone faced with steel frame. Steeply pitched slated roof to eaves with 2 levels of dormers. Freestanding to front and sides. Edwardian Baroque manner. EXTERIOR: 6 storeys plus roof storeys at 2 levels. 5 bays with corner turrets. Rusticated ground and first floors, above ashlar faced. Main entrance on left hand corner; round-headed with rusticated keystone and voussoirs, cartouche over and broken segmental pediment. Square-headed windows except to 4th floor where round-headed with heavy keys. Segmental pediments to 1st floor centre windows and continuous cast-iron balcony. Cornices above ground and first floors; main cornice above fourth floor with subsidiary cornice to fifth floor. Giant pilaster strips rising from second, through fourth floor. Corner turrets corbelled out from first floor level rising to copper covered domes. Turrets have irregular, narrow, vertically set windows. Returns with broad segmental pediment above 4th floor and tall pedimented gable above. Tall slab chimneys. INTERIOR: retains original staircase and panelling to first floor. HISTORICAL NOTE: an early example of a substantial building of steel framed construction. (The British Architect, 1 March 1907).<sup>2</sup>*

31. In the Buildings of England series Pevsner describes the building as:

*'On the w side, Nos.8-10 Carlisle House, 1905-6 by Bradshaw, Gass & Hope, built as hotels and offices, with an exuberant roof with double mansard, copper-domed corner turrets and gabled flank walls.<sup>3</sup>*

32. In 1907 an article on the building and some of the original plans were published in The British Architect. This article suggests that the redevelopment of the site in 1905 was part of improvement works to the Kingsway and Strand area. The new building at 8-10 Southampton Row is mentioned as being 'one of the most interesting' of the new buildings being established at this time.<sup>4</sup> (Figure 2)

33. Originally built for the Royal London Friendly Society's Offices and the Tollard Royal Hotel building plans printed in The British Architect show the layout of the building from basement to second floor (Figure 3).

34. The majority of the basement area was originally used as a service area with a larder, kitchen, scullery, store and servants dining hall. Additionally on this floor there was a billiard room and 'room'. The plans show separate access to the billiard room and 'room' without the need to venture into the service area and the staircase arriving immediately outside of the Billiard Room. A secondary staircase is provided from the store to the General Office at ground floor level and a trades entrance staircase provided access to the sub-basement area (not depicted on the plans).

35. At ground floor level the floor plan shows the office of the Royal London Friendly Society. The internal decoration is recorded as having:

*'Deep ceiling-beams rest on Ionic engaged columns of Cippolini marble with bronzed caps. [...] The panels of the ceiling are broadly treated with deep moulded ribs and effective cornice. [...] Dove-grey marble linings are used to the lower parts of the walls, which are panelled [...] Above the marble is fumed oak capping cornice at the level of the window transoms [...] The floor is of black and white marble of large lozenge shape.'<sup>5</sup>*

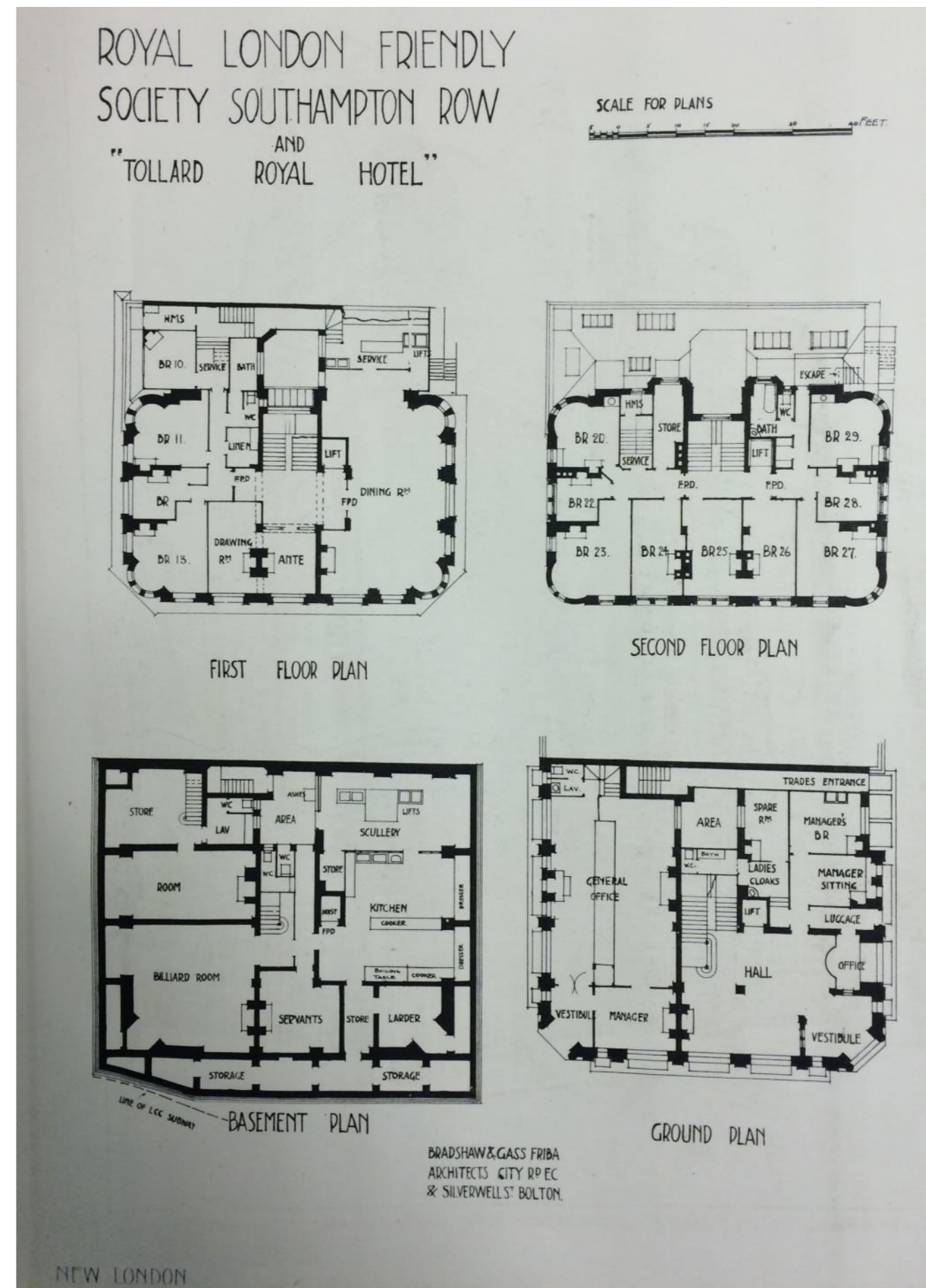


Figure 3: Floor plans of the newly constructed building

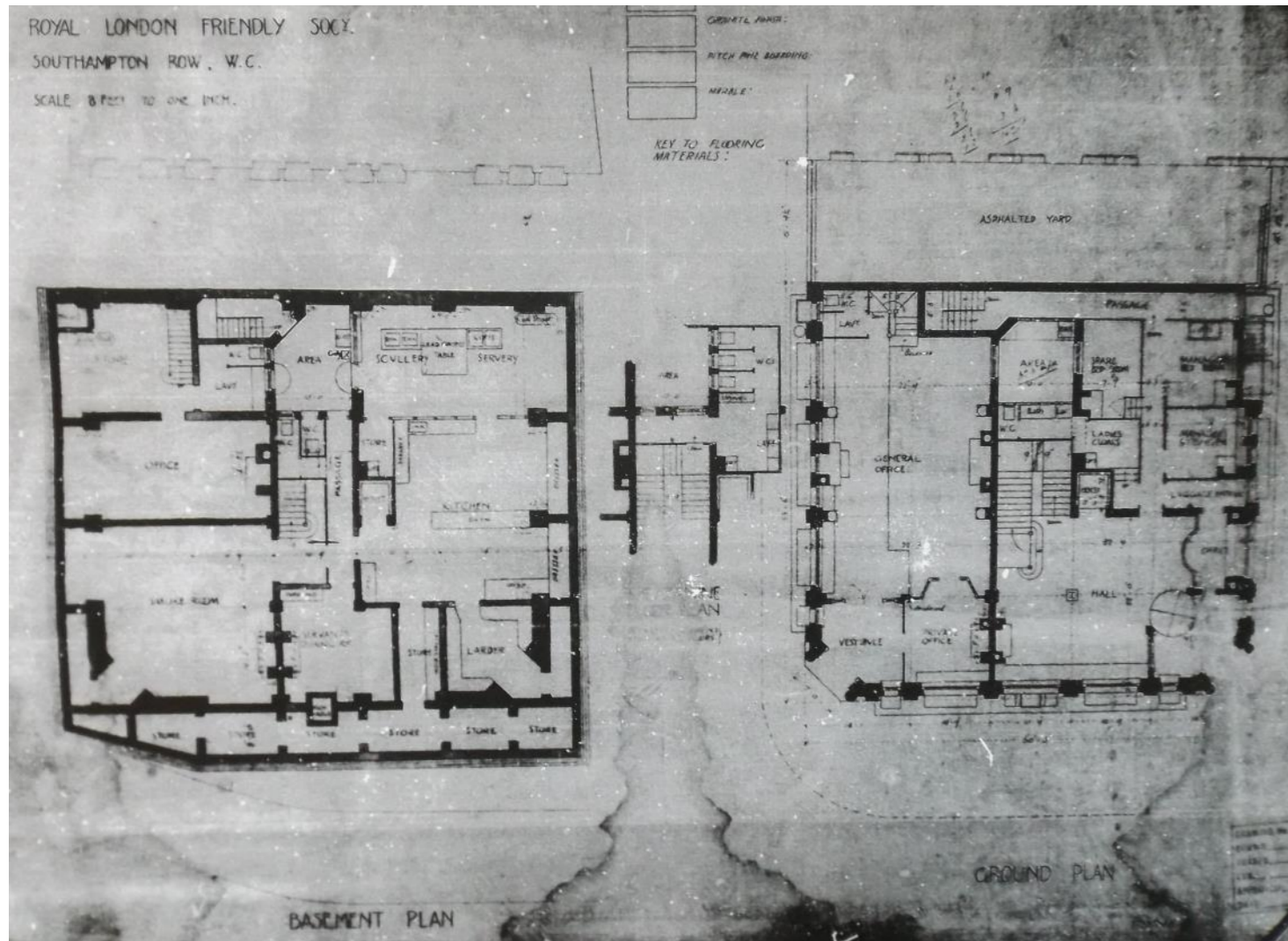


Figure 4: Basement and Ground Floor Drainage plans of the newly constructed building (1905)

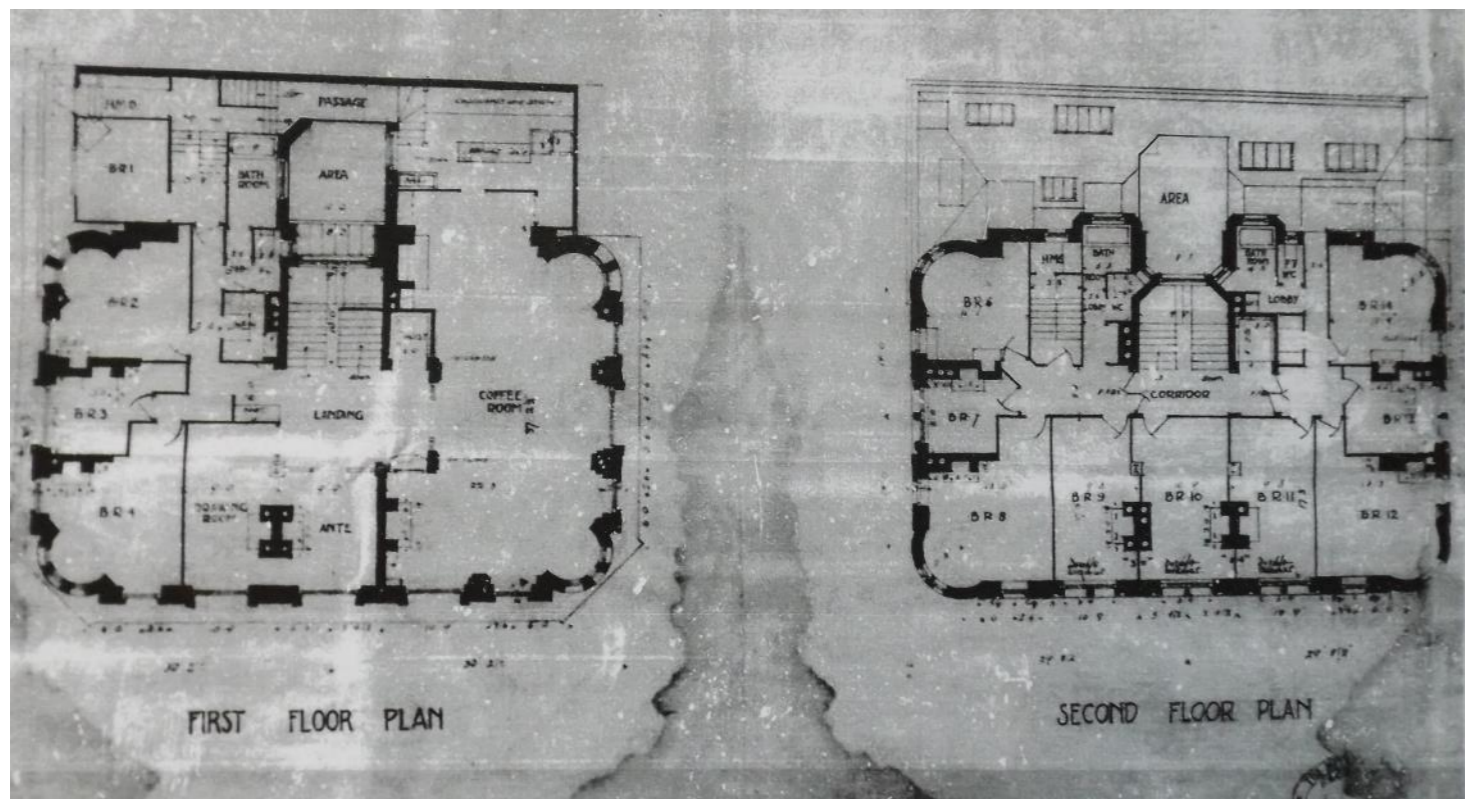


Figure 5: First and Second Floor Drainage plans of the newly constructed building (1905)

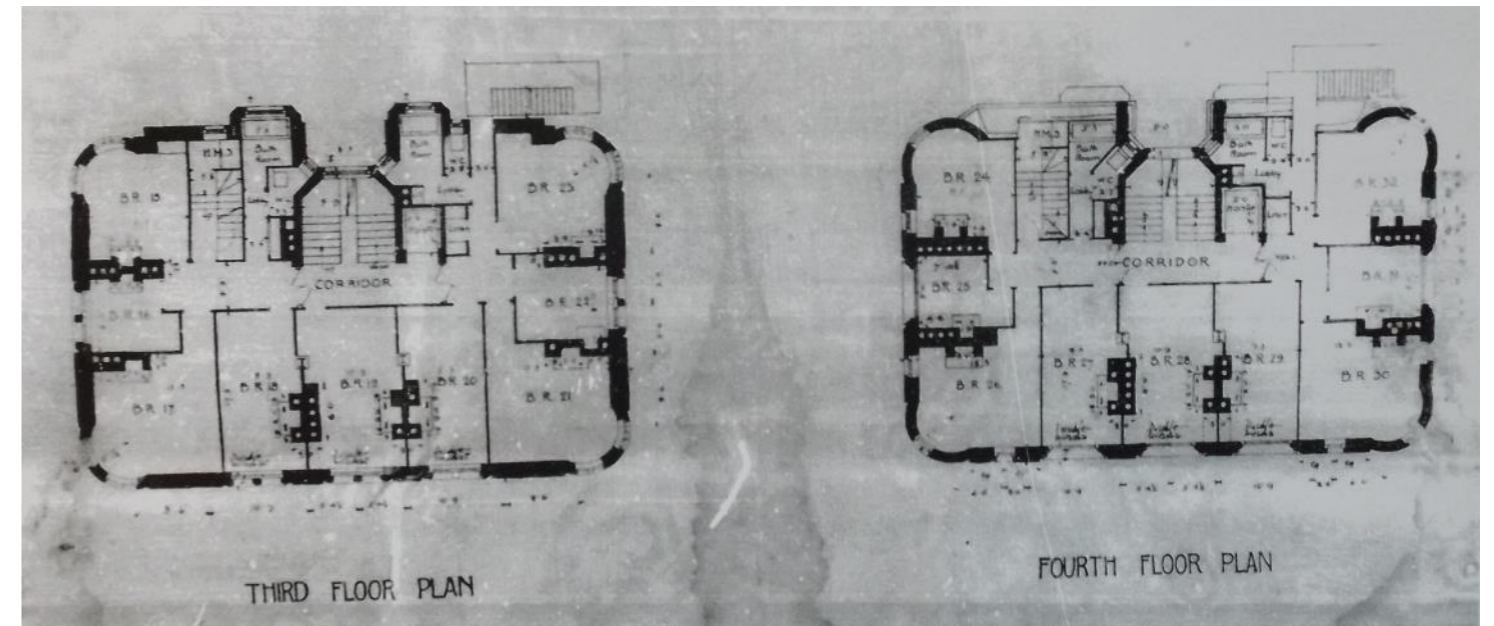


Figure 6: Third and Fourth Floor Drainage plans of the newly constructed building (1905)

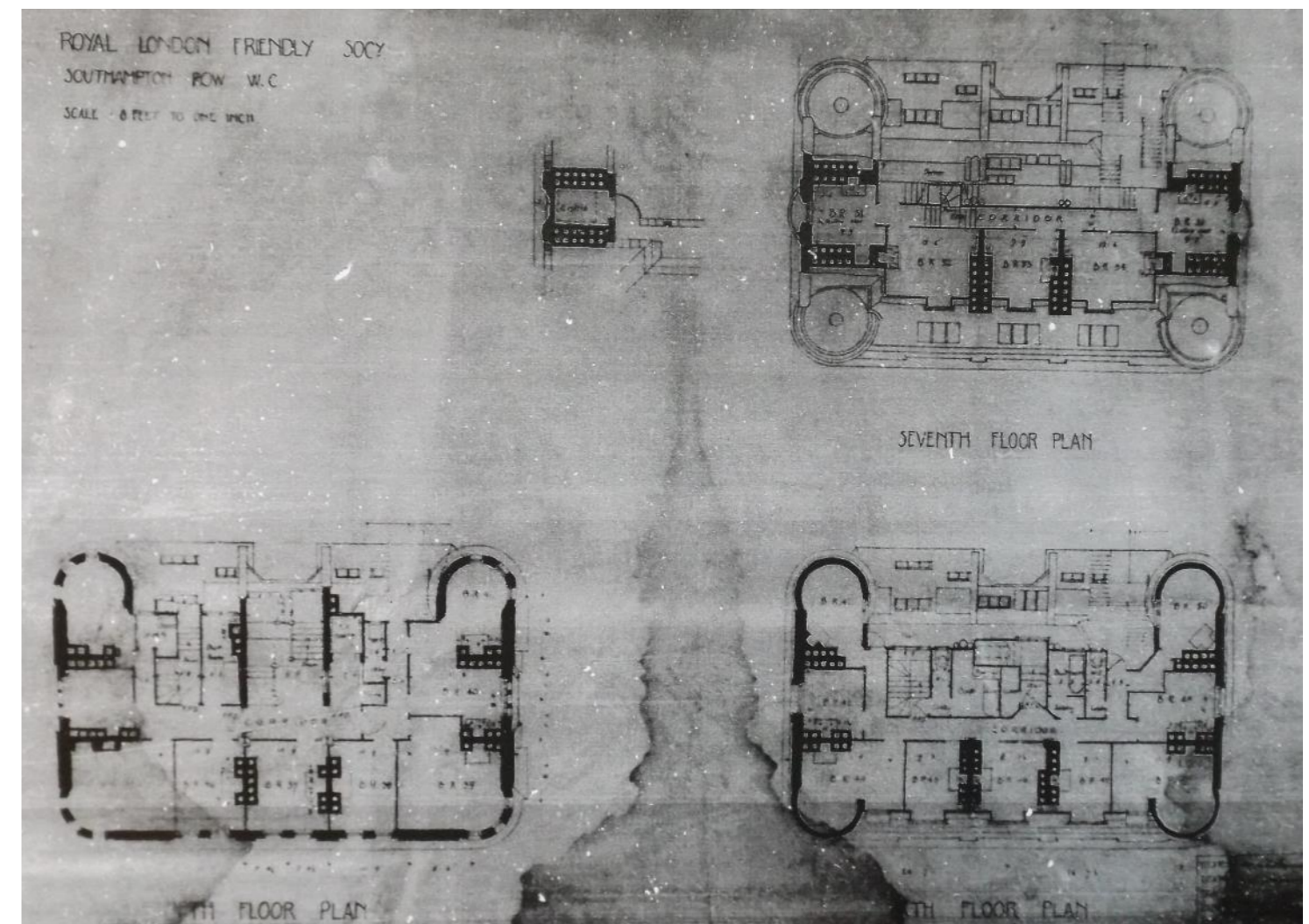


Figure 7: Top Floor Drainage plans of newly constructed building (1905)

36. A hall, office, vestibule, luggage store, managers sitting room and BR [bedroom], ladies cloak room and spare room are located within the southern portion of the building used for the Royal Tollard Hotel.
37. The interior decoration is also described in the British Architect which records the use of white marble lining in the vestibule leading into the entrance hall which has dark oak wainscoting and furniture. Crimson is used for the carpet but the frieze, cornice and ceiling are white.<sup>6</sup> At the end of the hall is a white marble staircase. The article in The British Architect goes on to state that concrete with steel cores to the steps are used throughout, having been formed in situ and the lower stairs finished with white marble.<sup>7</sup> In the original interior the floors were of concrete with steel joists embedded and floorboards nailed directly to the concrete.<sup>8</sup>
38. Plans of the first floor demonstrate the hotel use with a number of bedrooms, a dining room, drawing room and service area. The decoration of the dining room is recorded as using stained mahogany for the walls and a soft grey blue filling, the tone of which is used through the carpets.<sup>9</sup>
39. These plans also show the proposed layout of the second floor with further bedrooms, a bathroom and store. They also include the roof of the rear lean-to part of the building which occupied basement to first floor and has now been demolished as part of the Crossrail development.
40. Drainage plans from 1905 held at Camden Local Studies Library show more detailed room uses (but largely the same layout) across the basement, ground, first and second floors. **Figures 4-7** show the layout of the upper floors, including third, fourth, fifth and sixth floors which have the same layout of rooms as those at second floor level with nine bedrooms and two bathrooms on each level. On the seventh floor there is a slightly reduced floor plan which reflects the smaller footprint of this floor as it is located in the stepped mansard roof. There are only five bedrooms located on this floor but all rooms are of a reasonable size.
41. The British Architect describes the bedrooms as nearly all having their own fireplace and the 'woodwork and windows are enamelled white. Many of the bedrooms have fitted lavatories with hot and cold water service.'<sup>10</sup> Externally the appearance and orientation of the building was designed to take account of other buildings rights of light. The building was orientated to be 45 degrees to the right of the old buildings with an angle of 50 degrees at the top of the building.<sup>11</sup> It was designed to respond to the heights of adjacent buildings whilst masking the roof to the rear sloping down by four storeys. The British Architect states 'this has been effectually done by the angle towers and the treatment of chimneys and gable.'<sup>12</sup>
42. The Kelly's Post Office Directory for London 1910 shows the proprietor of the Tollard Royal Hotel as J.A. Butterworth and the building also being used by the Royal London Mutual Insurance Society Ltd.<sup>13</sup>
43. The office use continued by the Royal London Mutual Insurance Society Ltd. until at least 1915 although no reference is made to the hotel use.<sup>14</sup> By 1920 it was being used by the New Zealand War Contingent Association<sup>15</sup> and by 1930 it had again changed hands and was occupied by National Bank Ltd. This entry also shows that the building had been split into two separate uses, with two different building numbers. No.8 is referred to as Carlisle House and No.10 has a separate entry.
44. A number of businesses are recorded as being present within No.8. These include but are not limited to; Camp A and Co., dairy agte, Watkins and Barber, Refrshmnt., Balenforth T & Co. Ltd. boiler makers, Ferguson John (London) Ltd. estate office, International Building and Construction Corporation, Syndicate Training Co. Inc. American Merchants, Petford and Ponntney, brassfndre, Wheat Products Co. cake flour mfrs.<sup>16</sup> The number of occupiers listed at this address suggest that the building had been subdivided to allow for a number of occupants and the hotel use had ceased.

## Planning History and Development of the Building

45. A Building Act Case File for the Co-operative Bank Limited held by London Metropolitan Archives for Carlisle House (8-10 Southampton Row) has a number of applications and some associated plans that demonstrate the changes that have been proposed/allowed to the building.
46. In c.1930-1 alterations to No.8 Southampton Row were applied for including; changes to shop fronts, cutting down the height of bulkheads and infilling with Ferro-concrete up to the window cills.<sup>17</sup> Insertion of a new shop front for the tobacconist, new shop blind, new lettering to the window, new stall boards, new entrance door and frame and new shop front for a Shaving Saloon.<sup>18</sup>
47. However a subsequent application dated October 1931 states the changes were not carried out and the owners would now like to carry out these works with some variations.<sup>19</sup> This application requests permission for the alterations in relation to the basement internal doors, shopfront and internal floor coverings. It also included for new window beds, enclosures, side walls to windows and window soffits to be lined, plastered and painted. No decision is recorded in the file for these changes.<sup>20</sup>
48. The Kelly's directory shows that in 1936 the buildings were still given under separate addresses. No.8 continued to have multiple occupiers, including a tobacconist (possibly the same as requesting alterations in 1931), a general merchants, publisher, advertising consultants, printers and medical rubber goods.<sup>21</sup>
49. A drainage plan from 1953 shows further changes were being made to the building at this time though no associated planning history for this has been located. This plan shows the first floor in office use. (**Figure 8**)
50. There is no corresponding application in the file but an application was permitted in 1962 for alterations to the basement as evidenced by an approval letter with a number of associated conditions. The conditions suggest the application was to do with a new restaurant use in the basement which was the Plum Tree Restaurant.<sup>22/23</sup>
51. A further application was made in 1970 for the installation of a new bandit screen and décor to number 10 Southampton Row in line with its use as a bank. An accompanying plan for the location of the screen shows some variation to the original plan form in this part of the building.<sup>24</sup> The changes relate to the layout of the managers office. (**Figure 9**)
52. In October 1975 an application was submitted for alterations to the second floor. These included removal of multipole fireplaces and doors and some stud partitions.
53. The planning file shows one further application in 1979 for alterations to the finishes within Co-op Bank. These changes include removing the timber fireplace within the managers office and blocking the opening, re-facing the existing plinth with Formica plastic laminate in the entrance lobby, repairing fixtures and fittings within the ground floor and basement toilets and general repainting on basement and ground floor.<sup>26</sup>
54. In 1987 an application was made and approved for the demolition of the building behind the façade. However the proposals were not carried out and an extension of time was applied for in 1994.<sup>27</sup>
55. Planning permission was also granted on 24 August 1988 for the redevelopment of Collingham House, (which adjoins 8-10 Southampton Row to the east—the building that formally occupied the rest of the application site), to provide offices. On 10 August 1995, applications were submitted which sought to combine the permissions on this site with those at 8-10 Southampton Row. However planning permission and listed building consent were refused on 11 April 1996 on grounds of an inadequate mix of use and the excessive bulk and inappropriate design of the new build element on Collingham House.<sup>28</sup>



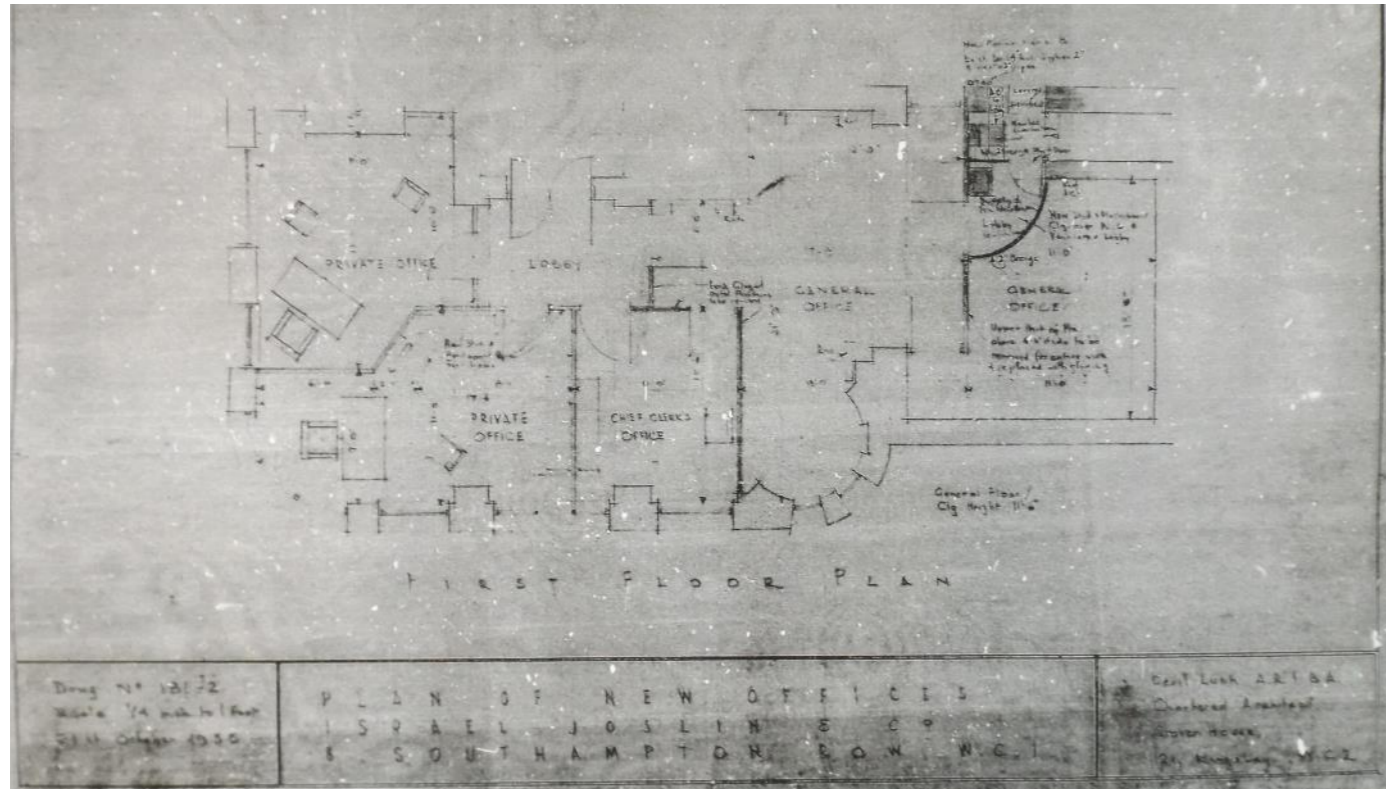


Figure 8: 1953 Drainage Plan (First Floor)

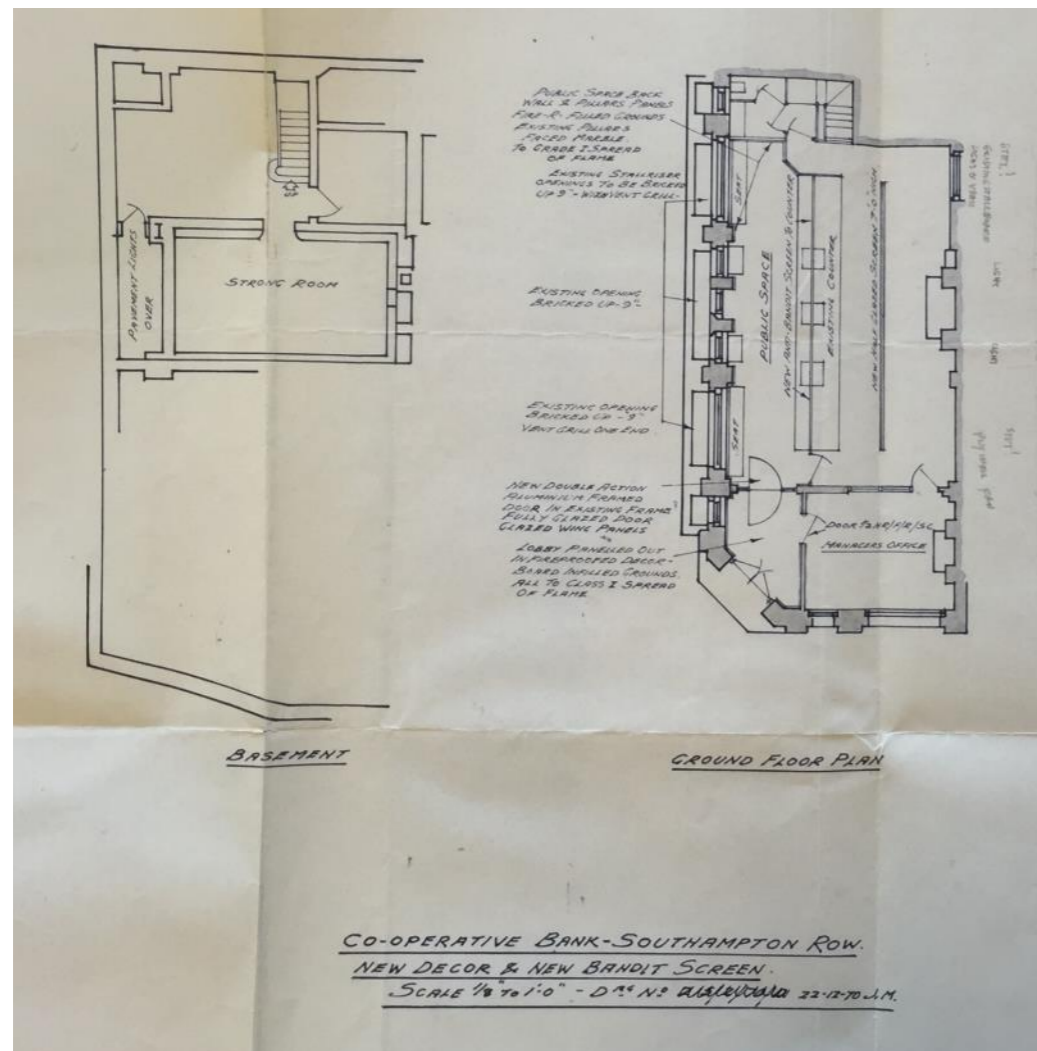


Figure 9: 1970 plan (Ground Floor and Basement)

56. In 1996 an application was made for 'External and internal works in order to provide for residential, office, retail, food and drink and financial and professional service uses including new entrances onto Catton Street and Fisher Street and the replacement of the upper floor rear roof slope.'<sup>29</sup> (see existing and proposed plans at **Figure 15 and 16**)

57. The building is currently in use at basement, ground, first and second floor for Crossrail's Offices but above is unoccupied and could not be occupied without extensive internal works.

**Bradshaw Gass and Hope**

58. Bradshaw Gass and Hope is an architectural firm that is still practicing. Jonas James Bradshaw (1855-1912) started the practice in Bolton after being articled to Joseph Marsden in 1855 for seven and a half years.<sup>30</sup> In 1871 Bradshaw was joined by his nephew John Bradshaw Gass (1855) and after a period working for other practices in London and studying abroad Gass re-joined his uncle as a partner in the firm. After 1883 Gass took time out to study in America and this probably influenced his architectural style.<sup>31</sup> After his American tour the firm stated to take on projects on a national scale and 'the Wesleyan church became a very important client commissioning large buildings in Finsbury, London, 1902, Liverpool 1904 and Wigan 1908.'<sup>32</sup> Arthur John Hope joined the practice in 1892 when he was articled and was made a partner in 1902. He was 'strong on structural engineering and quick to see imaginative solutions in the planning of buildings.'<sup>30</sup> This may have served him well in the design of 8-10 Southampton Row.

59. The practice has worked on a number of buildings and some have subsequently been listed. These include Miner's Convalescent Home, Blackpool (grade II listed), Former Leysian Mission, Islington, Plate 2 (grade II listed) and Town Hall, Burnley (grade II listed).

**Development of the surrounding area**

60. Ordnance survey maps show the application site and the surrounding area have always been heavily developed with a number of buildings. On the 1911 OS Map 8-10 Southampton Row is shown as being one building marked as a hotel. Directly behind this 1 Fisher Street forms part of a large building marked as a school. (**Figure 10**)

61. The 1938 OS Map shows little change to the surrounding area but notably 8-10 Southampton Row appears subdivided with number 8 marked as a bank and number 10 (a larger portion of the building) not showing any specific use. 8-10 Southampton Row is still in the same footprint as shown on the 1911 OS map as is 1 Fisher Street. There is no obvious change to the buildings within the wider area. (**Figure 11**)



Plate 2: Former Leysian Mission, Islington (also by Bradshaw Gass and Hope)

- 62. The London County Council Bomb Damage Map shows that a bomb caused total destruction of 14 and 16 Fisher Street, damage beyond repair to St Johns Church and serious damage to 1 Fisher Street (**Figure 12**). An OS Map of 1951 demonstrates the consequences of the bomb damage with a number of sites shown as 'ruins'. (**Figure 13**)
- 63. On the 1958 OS Map the 'ruins' sites have largely been replaced with new buildings, including at number 1 Fisher Street. A new building has been erected in seemingly the same footprint as previously but its use is no longer marked as a school. On the opposite side of Fisher Street, where St Johns Church used to stand, there is now open ground in use as a car park. (**Figure 14**)
- 64. From the 1958 OS Map onwards there appears to be a structure or void located immediately behind 8-10 Southampton Row which is visible on OS maps until 1998. No other noticeable changes have occurred to the footprint of surrounding buildings in these maps.



Figure 10: 1911 Ordnance Survey Map



Figure 11: 1938 Ordnance Survey Map



Figure 12: LCC Bomb Damage Map



Figure 13: 1951 Ordnance Survey Map

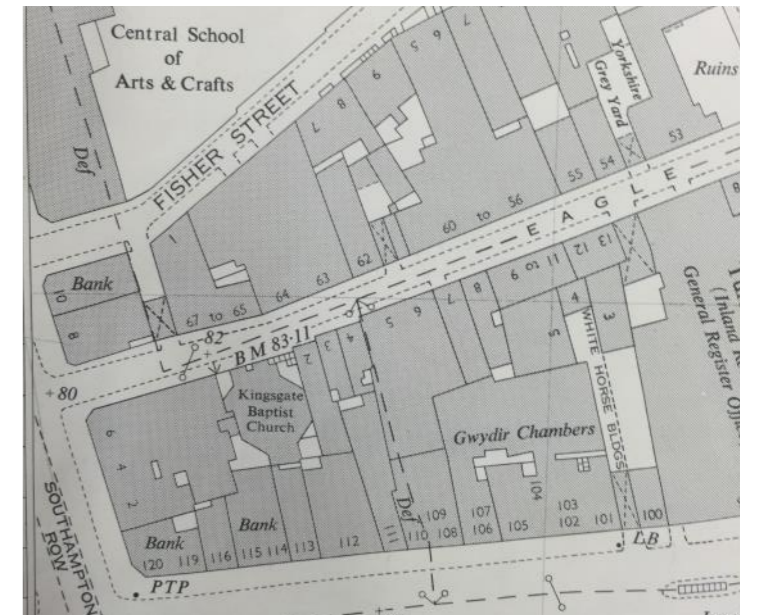
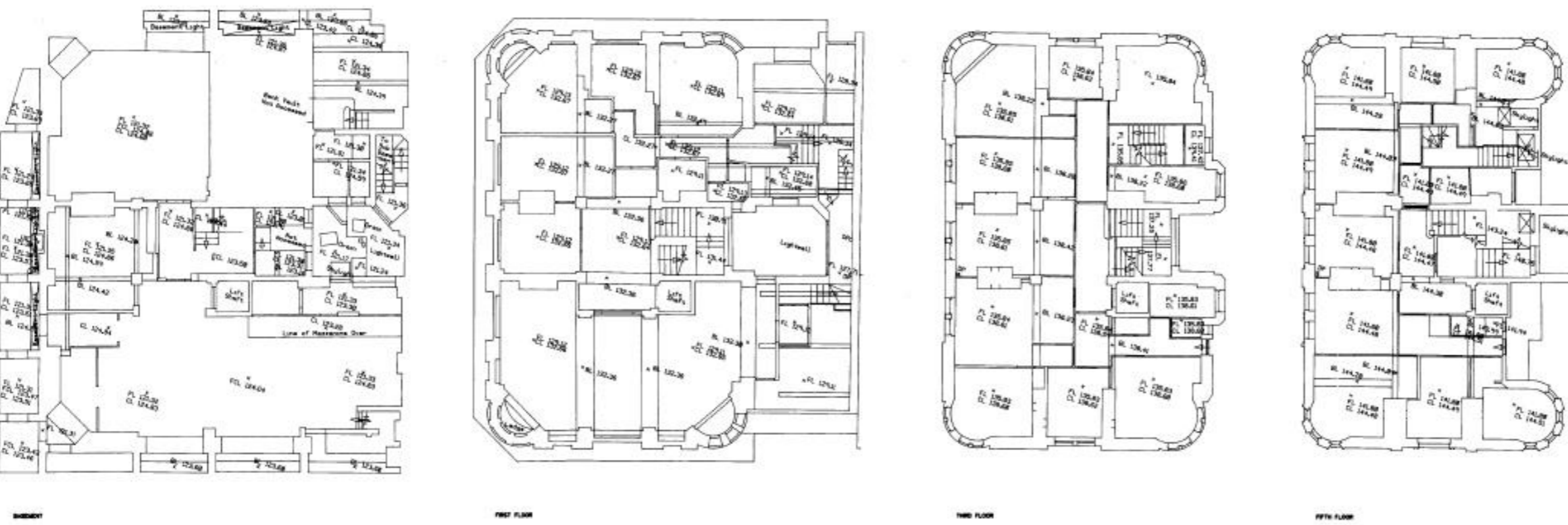
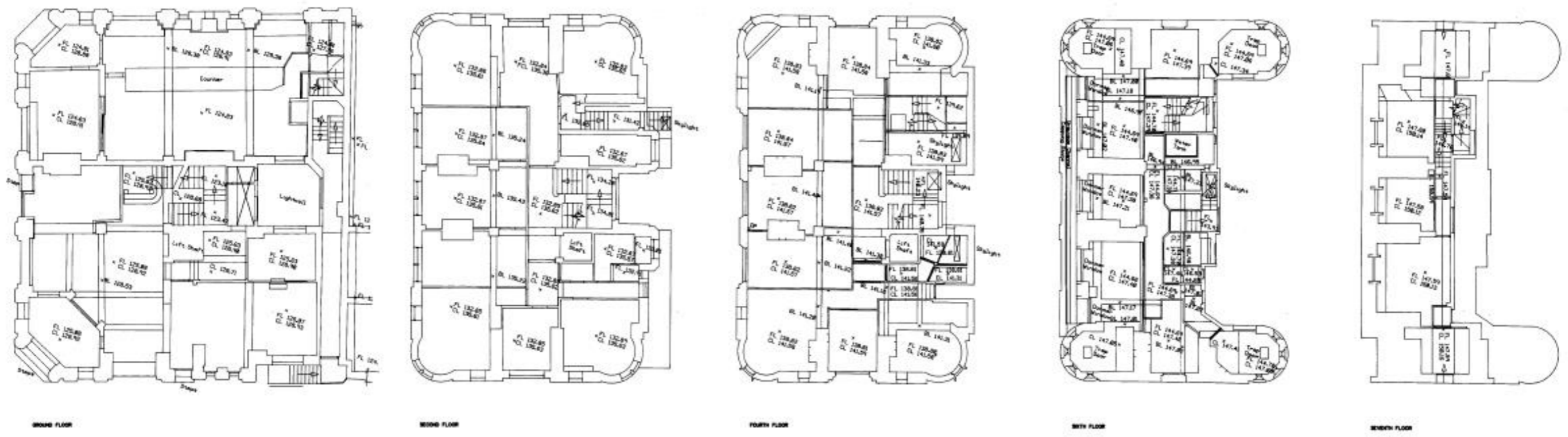


Figure 14: 1958 Ordnance Survey Map



L9000003

28 NOV 1996

APPROVED  
ON BEHALF OF THE COUNCIL

PRELIMINARY ISSUE

Rev	Date	Description
<p>WARNING: NOT TO BE USED. ALL DIMENSIONS TO BE ON THE SITE OF THE CONSTRUCTION AND SUCH DIMENSIONS TO BE TAKEN TO THE FACE OF THE WORKING AND DIMENSIONS TO BE TAKEN TO THE FACE OF THE WORKING.</p>		
<p>Job No and Title</p> <p>8-10 SOUTHAMPTON ROW</p>		
<p>Drawn by</p> <p>HAWKINS BROWN LTD</p> <p>15-16 New Street</p> <p>LONDON EC2A 3JW</p> <p>Telephone 077-261 1648</p> <p>Fax 077-261 5817</p> <p>Copyright 1996</p>		
<p>Title</p> <p>EXISTING PLANS</p>		
Scale	Date	
	SEPT 1996	
Drawn	Checked	
Drawn by	HB 214/ 1000	

Figure 15: 1996 As Existing Plans

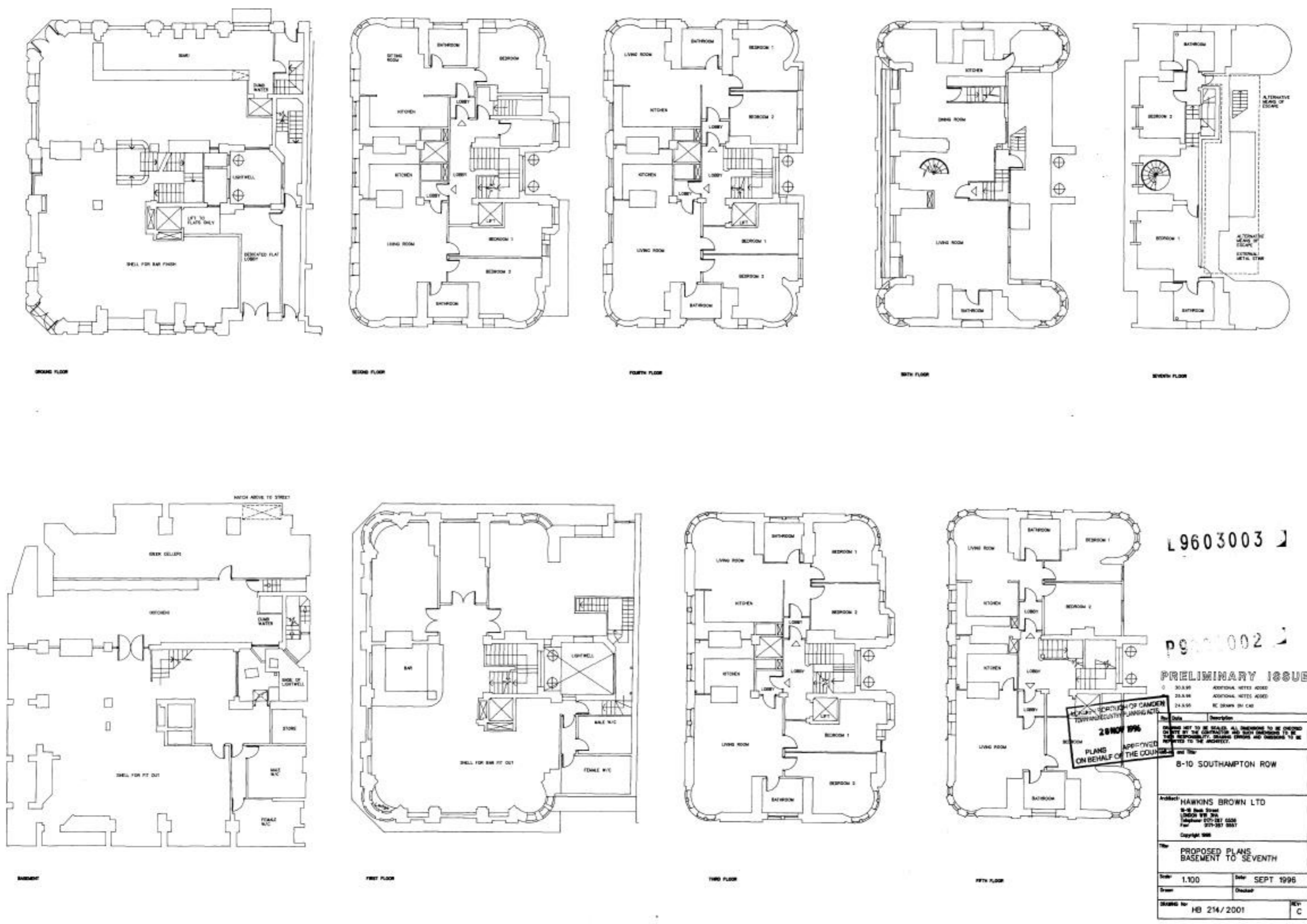


Figure 16: 1996 As Proposed Floor Plans

## HERITAGE SIGNIFICANCE AND SETTING

65. This section appraises the heritage values of the listed building and its contribution to the conservation area. It also sets out the level of surviving fabric within the listed building. In addition it appraises the significance and setting of the surrounding listed buildings and conservation areas with potential to be affected by the proposed development. The full list of relevant assets is below and the list descriptions for each asset is included within Appendix 1.

- Carlisle House (8-10 Southampton Row) grade II
- Kingsway Conservation Area
- Bloomsbury Conservation Area
- Baptist Church House Kingsgate House grade II\*
- Central St Martins College of Art and Design grade II\*
- Avenue Chambers, 6-20 Sicilian Avenue, 1-29 Sicilian Avenue, Numbers 25-35 and 35a and attached screen to Sicilian Avenue and 15-23 Southampton Row grade II
- Summit House grade II
- 14-17 Red Lion Square grade II
- Kingsway Tram Subway (northern section only) grade II
- Victoria House grade II
- Bloomsbury Square Gardens grade II

### 8-10 Southampton Row (listed grade II)

66. 8-10 Southampton Row has architectural and historical interest as an early example of steel framed architecture designed by a named architectural firm with other listed buildings to their name. The date of the steel frame adds evidential interest to the building and its front and side elevations are of appreciable architectural interest. Its front and side roofs capes are also of heritage interest, particularly the cupulas forming the four corners of the building and bookending each principal elevation. To the rear the roof scape has been altered by the 1996 alterations and is not of special interest.
67. The building has associative and illustrative historic value as an early 20th century building designed to accommodate commercial uses, including a bank and hotel on a newly established street scape. Historical interest is added to by the changing uses of the building over time and its sub-divisions, indicated in its ground floor fenestration.
68. To the rear the building is of less heritage interest, being constructed originally of plain glazed bricks, typical of the period and very much a secondary elevation. Changes to the rear roof slope in 1996 and removal of the rear two storey service wing for Crossrail has also resulted in loss of historic fabric and alteration to the original legibility of this elevation, which was never designed to be seen. In addition the insertion of louvers, vents, staircases and pipework over the lifetime of the building has compromised this elevation.

69. Internally the building has been altered to a significant degree at all levels. These alterations started to take place early on in the history of the building, as its use changed over time. This has resulted in no features on the floors above first floor, save for the principal central staircase. At ground and first floor, columns survive and remnants of chimney breasts, but the internal decoration appears not to be original, although it is in keeping with the period of the building. No historic floor plan survives on the 2nd to 7th floor save for the chimney stacks, which have been used for domestic boilers and risers.
70. There is no specific archaeological or artistic interest associated with this listed building. The building contributes to the character and appearance of the Kingsway Conservation Area and the setting of the Bloomsbury Conservation Area and has group value with its immediately surrounding buildings, forming part of the early 20th century streetscape of Southampton Row and Kingsway.
71. Photographs and significance plans are set out on the following pages as well as an assessment of the fabric of the listed building, identifying original fabric, pre-Crossrail fabric, and Crossrail fabric (temporary partitions). This has informed the assessment of effects in the next section.

### Setting of 8-10 Southampton Row

72. The listed building is experienced at relatively close quarters due to the density of the surrounding built form. It can be viewed from directly outside on Southampton Row, Catton Street and Fisher Street, where its architectural interest and detailing can be appreciated most closely. In addition it can be viewed from the west, on the opposite side of the road and from the south-west from the junction with High Holborn. From the south-west the southern elevation, fronting onto Catton Street is visible. Similarly from the north-west a view of the Fisher Street elevation is possible.
73. Surrounding this listed building are multiple other listed buildings which contribute to an appreciation and experience of the heritage values of the building. Together they form a group of buildings, across two conservation areas, which form part of the Edwardian street scape of the area.
74. Of lesser importance are those views from the eastern ends of Catton Street and Fisher Street, which allow some limited visibility of the rear elevation of the listed building. The eye is drawn to the corner towers and the existing long, steeply pitched metal standing seam roof with modern roof lights is not a particularly attractive addition. Some areas of glazed brick on the rear elevation are visible in these views also.
75. The setting of the building is defined by the urban character of this commercial district and positively contributed to by the other listed buildings in the vicinity, as well as the wide main thoroughfare and the two side streets, of secondary importance.



**Plate 4:** Windows with secondary glazing system in need of overhaul



**Plate 5:** Ground Floor ceiling with replica down stand cornices



**Plate 6:** Ground Floor ceiling with replica down stand cornices and breeze block rear wall



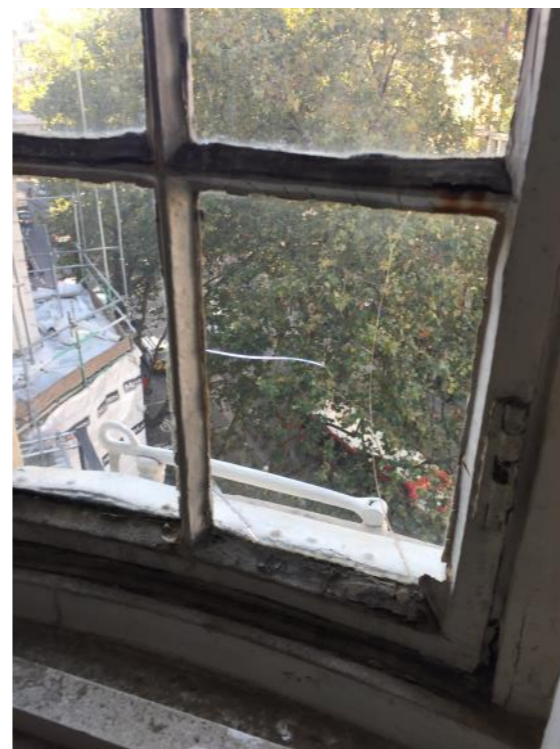
**Plate 7:** Remnant of rear elevation within lightwell at Lower ground floor level



**Plate 8:** Principal staircase in entrance foyer



**Plate 9:** Principal staircase treads change colour as one moves up the building



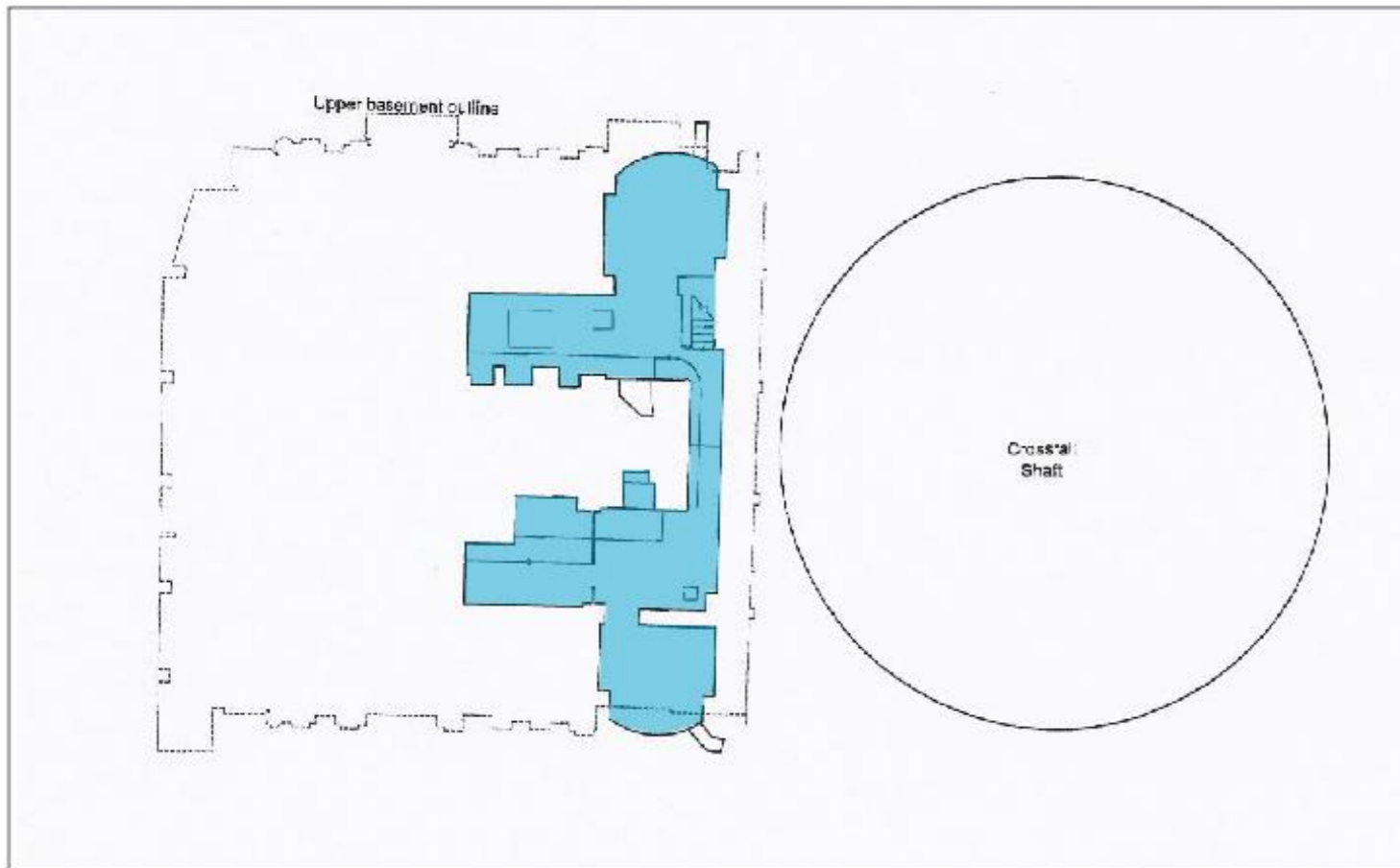
**Plate 10:** Windows in need of overhaul or replacement



**Plate 11:** Steel Frame structure above plaster board ceilings at 6th floor

Primary, Intact Historic Fabric of Interest

Secondary, Compromised Historic Fabric

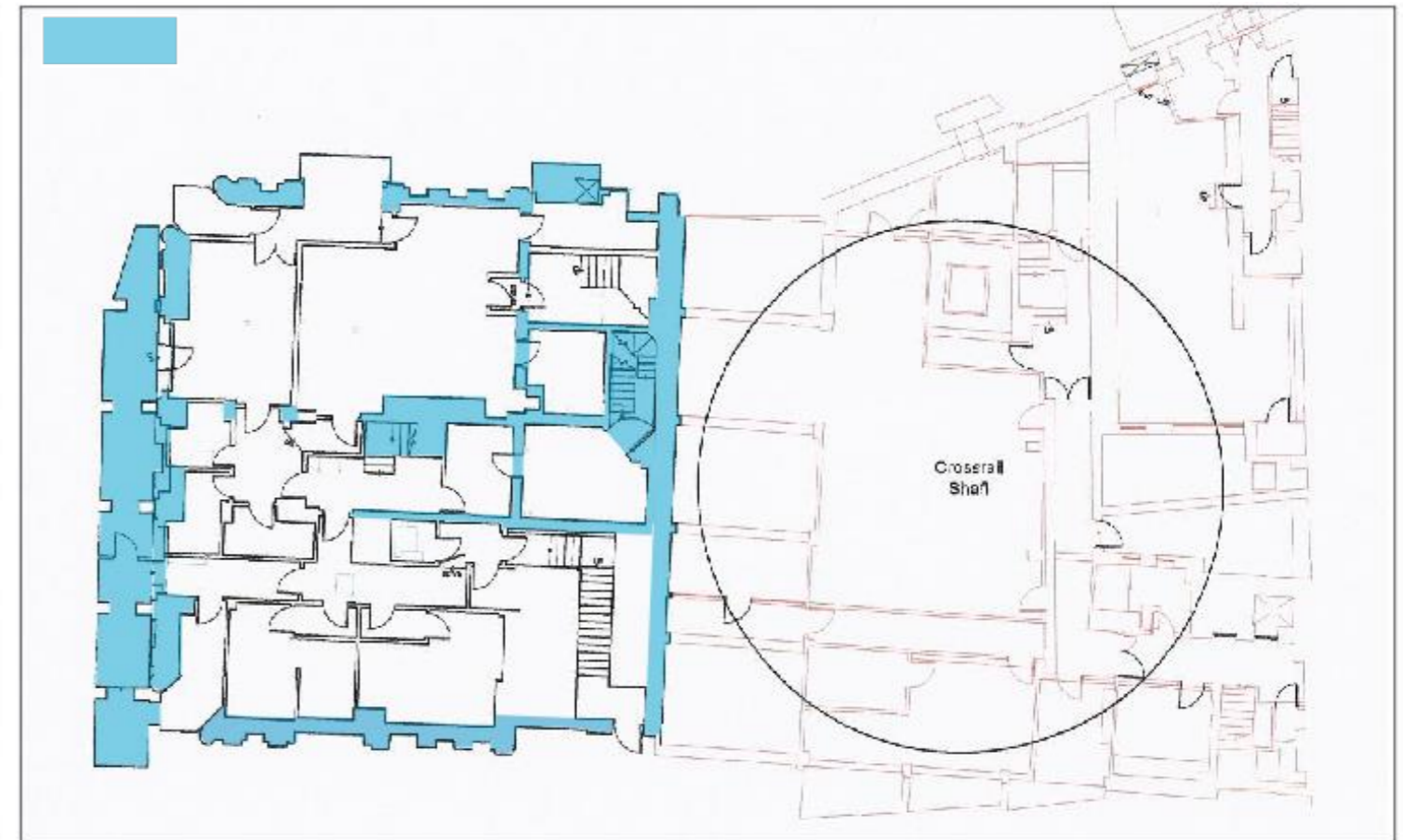
**Sub-Basement level:**

Brick walls with concrete floors supported through a steel frame under the rear part of the basement level and accessed by an original, very narrow set of stone steps.

No features

Drainage issues required the installation of a pumping system in the last ten years.

Spaces not fit for any use other than plant or storage.

**Basement level:**

Converted spaces with a single staircase and remnants of historic wall lines around the rear light well and the staircase. Stud partitions have obscured the original layout and two new staircases have been inserted.

Brick walls with some dado and skirting surviving in the staircase wall of a standard Edwardian style.

Floors are modern red tiles laid on concrete and ceilings are plasterboard ceilings throughout.

Small under pavement vaulted storage areas have no features.

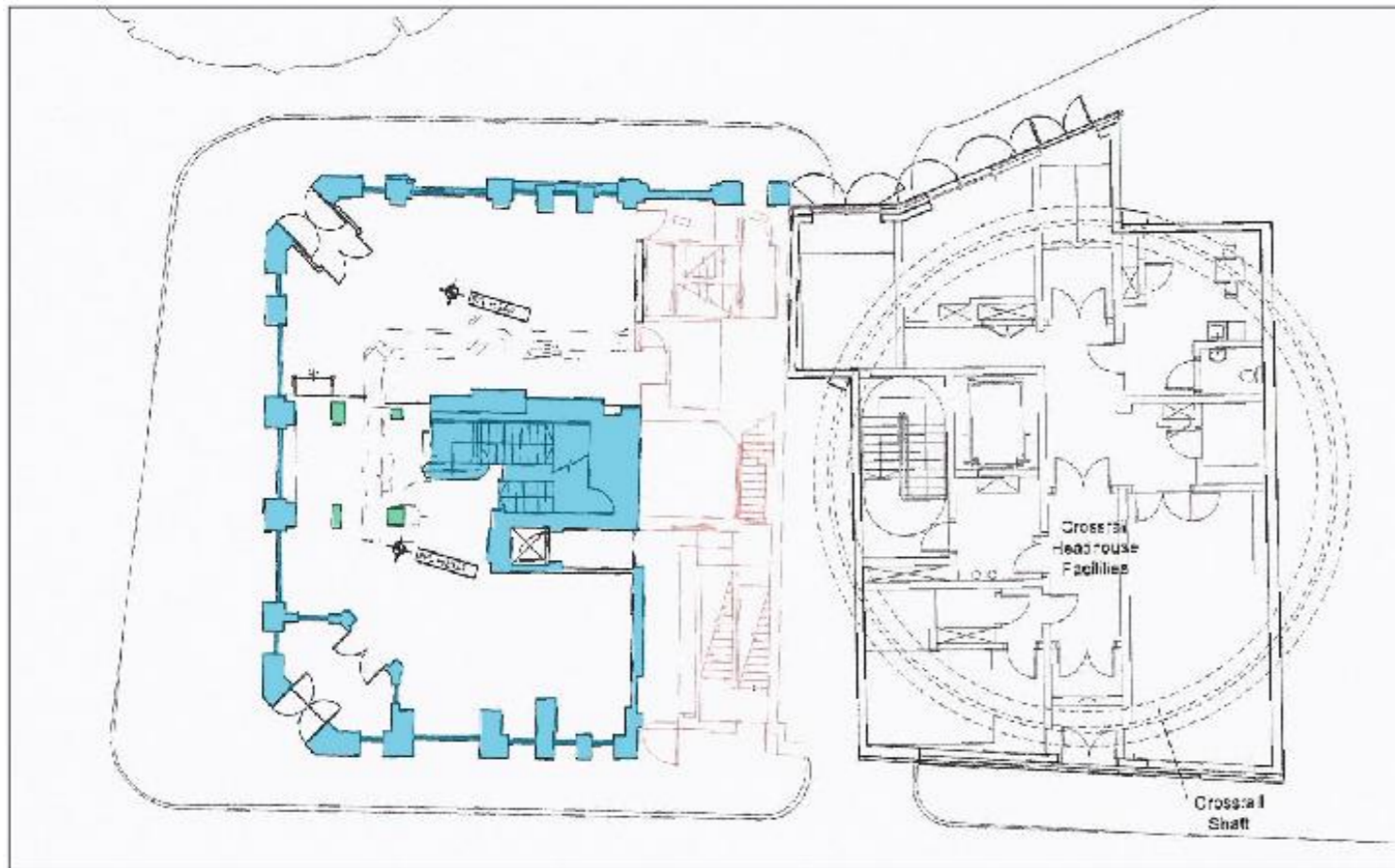
1996 alterations involved extensive removal of partitions at this level.

Cross Rail works have involved: Installation of showers/lockers/temporary stud partitions in changing areas.

Floor plan has all but been eradicated by later alterations save for the staircase and chimney breast backing onto it.

Primary, Intact Historic Fabric of Interest

Secondary, Compromised Historic Fabric



**Ground Floor:** Very little historic floor plan survives save for the principal staircase. Originally two spaces divided by a party wall into 8 and 10 Southampton Row.

Entrance lobby to Catton Street original enclosure but with modern turnstile.

Entrance lobby to Fisher Street modern enclosure but historic doors.

Staircase with timber newel post, iron scrolled balustrade and marble steps turning up to half landing areas with original timber window looking onto rear lightwell which has been removed.

Modern timber 'Edwardian' Style bar wrapping around the staircase is in keeping but not of special interest

Original or early Parquet flooring applied directly to the concrete in northern half of floor plan. Original floorboards also applied directly to concrete in southern half.

Modern lift within original lift area.

Remnant columns surviving along historic chimney line (secondary fabric). Primary fabric above indicates original walls, all other walls are removed.

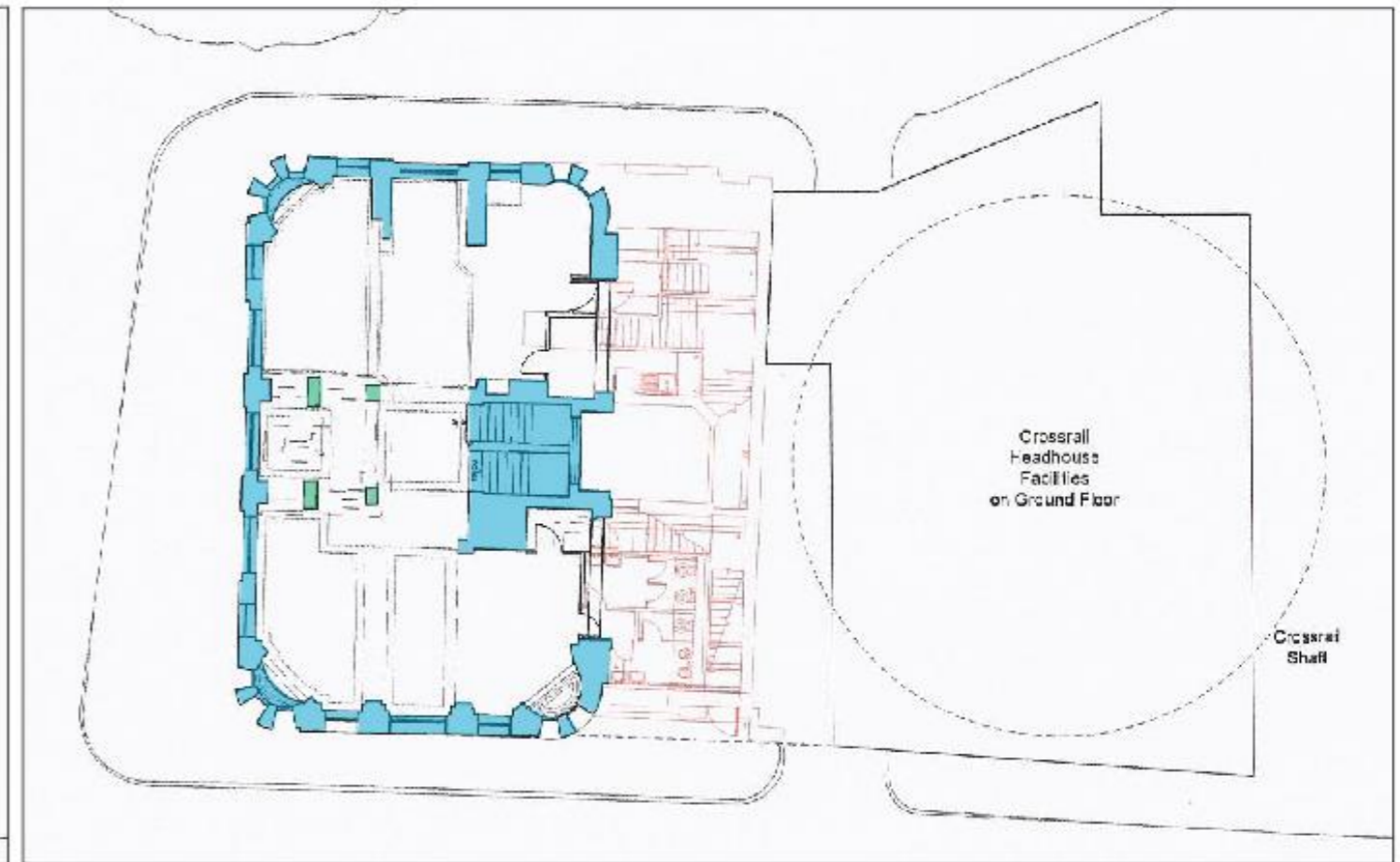
Deep down stands throughout with cornices in all areas (cornices appear original but could be restored)

Remnant wall detailing including Grecian style column and capital (behind the bar area backing onto the staircase).

Large air handling duct running at ceiling height through areas. Likely to be associated with former restaurant use.

1996 alterations included removal of original vestibule and installation of modern services and bar.

Cross rail works have involved: installation of new stud partitions cut around down-stands. Installation of kitchen for staff in south-eastern areas. Installation of protective covers for staircase. Installation of electrics, additional lighting for some areas.



**First Floor:** Very little historic floor plan survives save for staircase. Ceilings with down stands and wall panelling survive.

Staircase and lift area original with two chimney breasts (without fireplaces) surviving over and above the external envelope.

Modern timber doors into both sides of building.

Modern timber 'Edwardian' Style bar surrounding the former ante room at the centre of the building.

Surviving wall panelling two thirds of the wall height tall with dentil detailing to the top rail extending into most of southern half of the area (former restaurant).

Flooring build up unknown below lino flooring

Modern lift within original lift area.

Deep down stands throughout with cornices in all areas (cornices appear original but could be restored)

Air conditioning units at ceiling level.

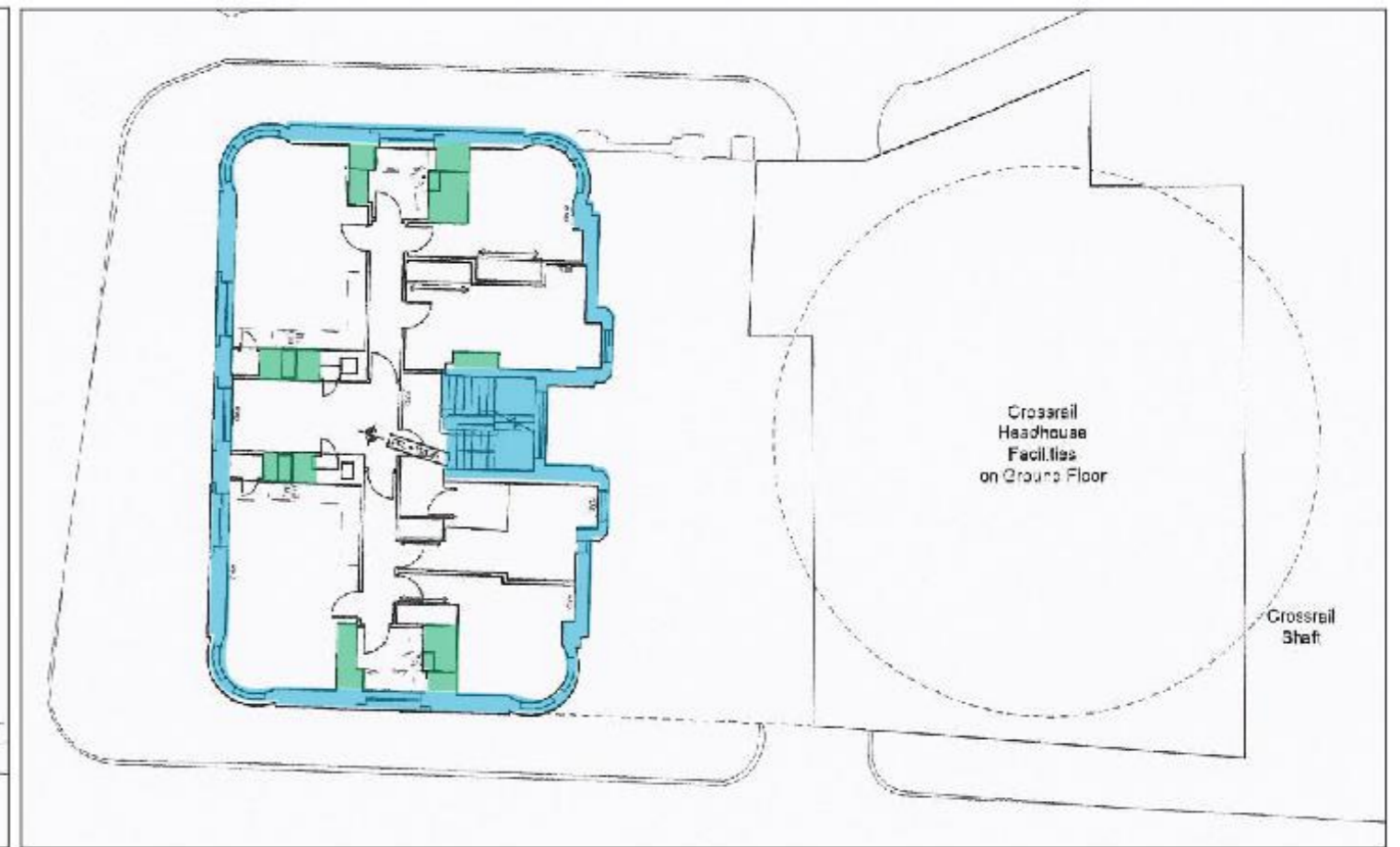
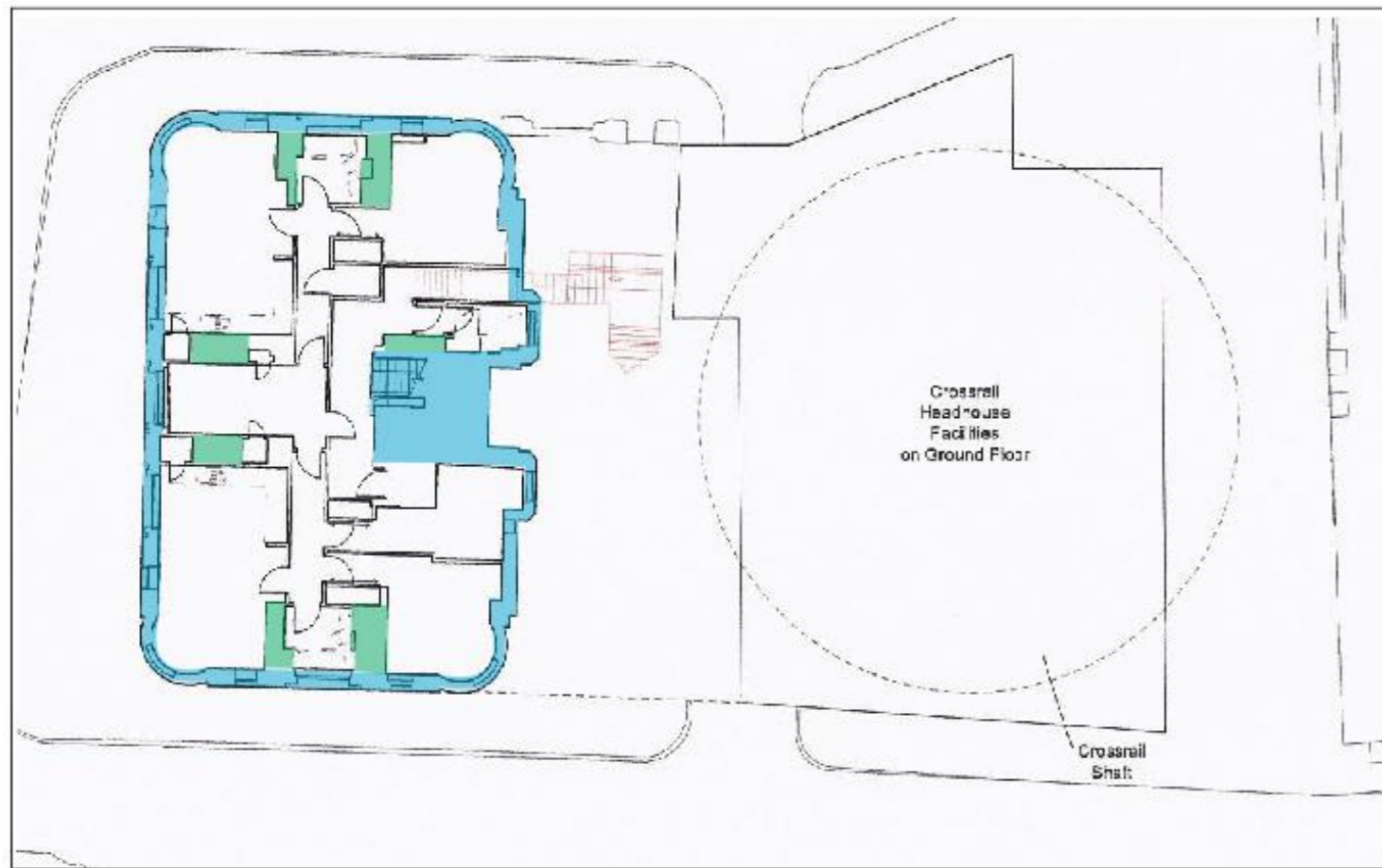
1996 alterations included insertion of bar area, and insertion of new partitions in line with chimney breasts on northern side of the floorplate (not on original lines). Installation of new risers adjacent to lift and removal of part of rear elevation for residential entrance lobby. Installation of flue up rear elevation within lightwell and behind staircase.

Cross rail works have involved: installation of new stud partitions cut around down-stands and wall panelling. Installation of kitchen for staff and two canteen areas with tables fixed to the floor. Installation of protective covers for staircase. Installation of electrics, additional lighting for some areas and locker room.



Primary, Intact Historic Fabric of Interest

Secondary, Compromised Historic Fabric



**Second Floor:** Very little historic floor plan survives save for staircase and no decorative features.

Chimney stacks protruding into floor plate are original but with no fireplaces in any locations.

1996 alterations includes sub-division of floor into two flats with risers either side of chimney breasts, modern stud partitions, flooring, fixtures and fittings.

Secondary glazing installed on all windows metal windows (original).

Cross rail alterations included: installation of offices either side of a central kitchenette with stud partitions and modern floor coverings. Lighting and electrics also enhanced with surface wires.

**Third Floor:** Very little historic floor plan survives save for staircase and no decorative features.

Chimney stacks protruding into floor plate are original but with no fireplaces in any locations.

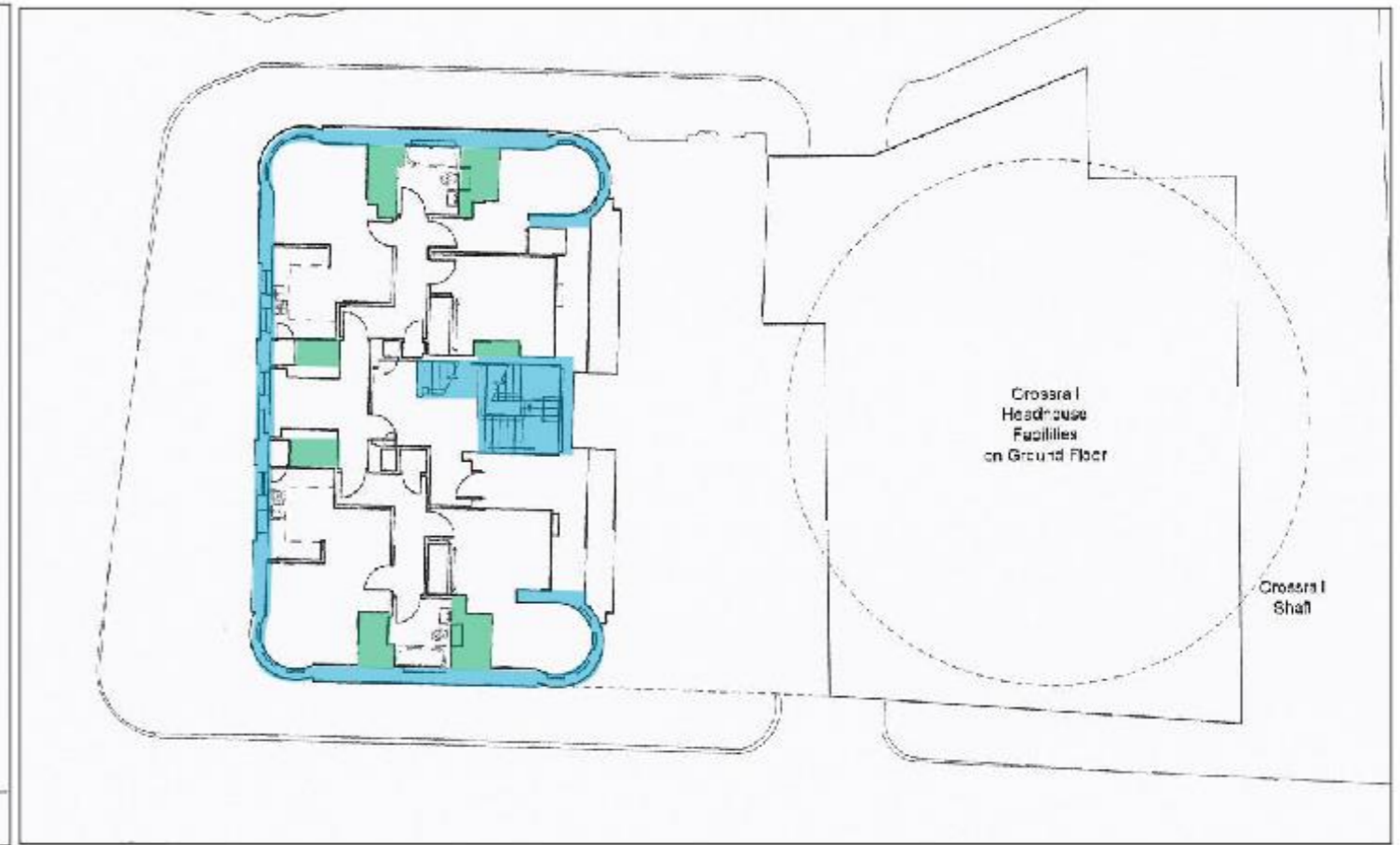
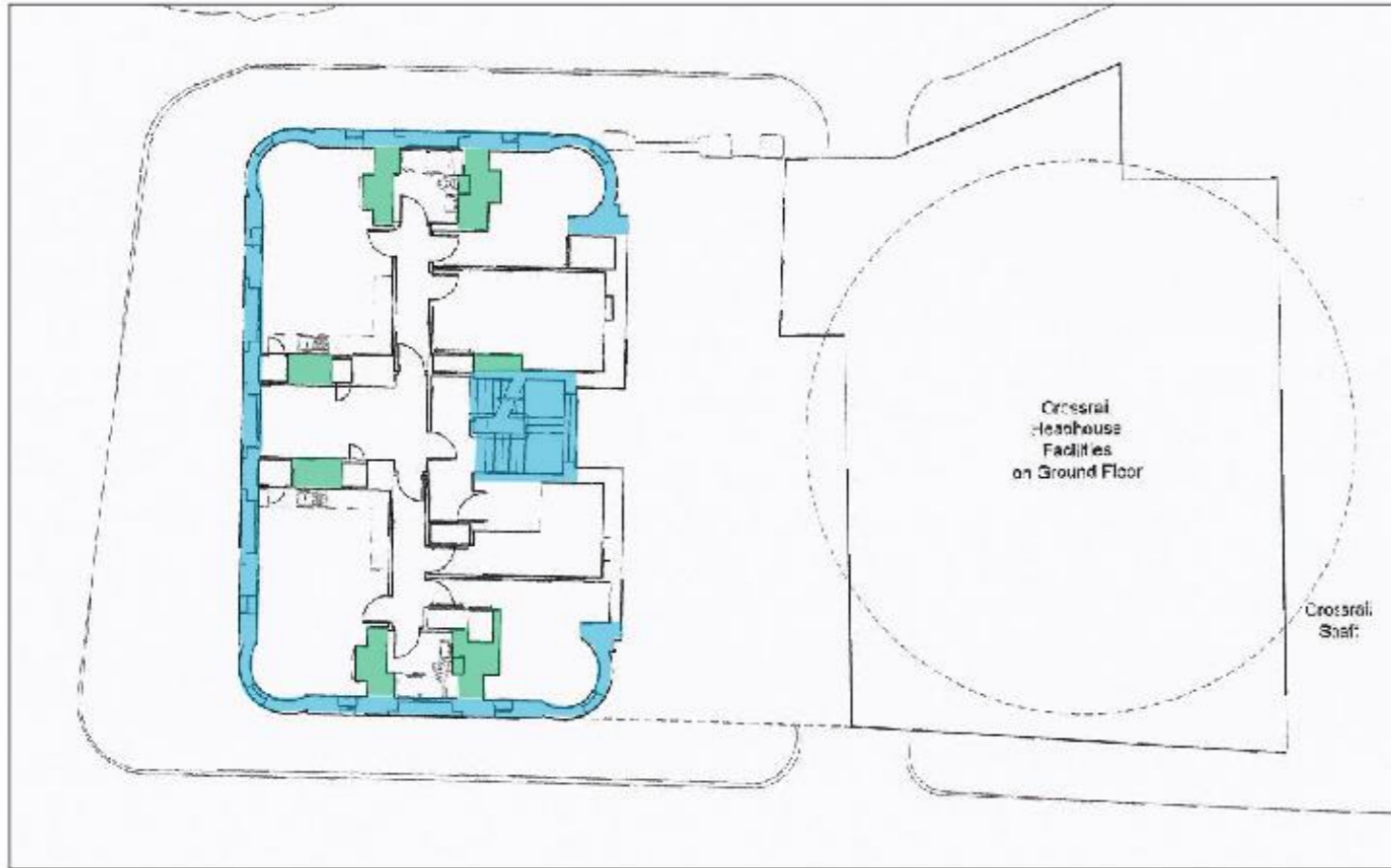
1996 alterations includes sub-division of floor into two flats with risers either side of chimney breasts, modern stud partitions, flooring, fixtures and fittings.

Secondary glazing installed on all windows metal windows (original).

Cross rail alterations included: installation of offices either side of a central kitchenette with stud partitions and modern floor coverings. Lighting and electrics also enhanced with surface wires.

Primary, Intact Historic Fabric of Interest

Secondary, Compromised Historic Fabric



**Fourth Floor:** As with 2nd and 3rd floors no historic features survive and this floor is not used currently. The staircase is the only feature.

Modern fixtures and fittings have been removed, leaving modern stud walls. Only remnants of historic fabric are the floors, timber boards below modern floor finishes, and chimney breasts.

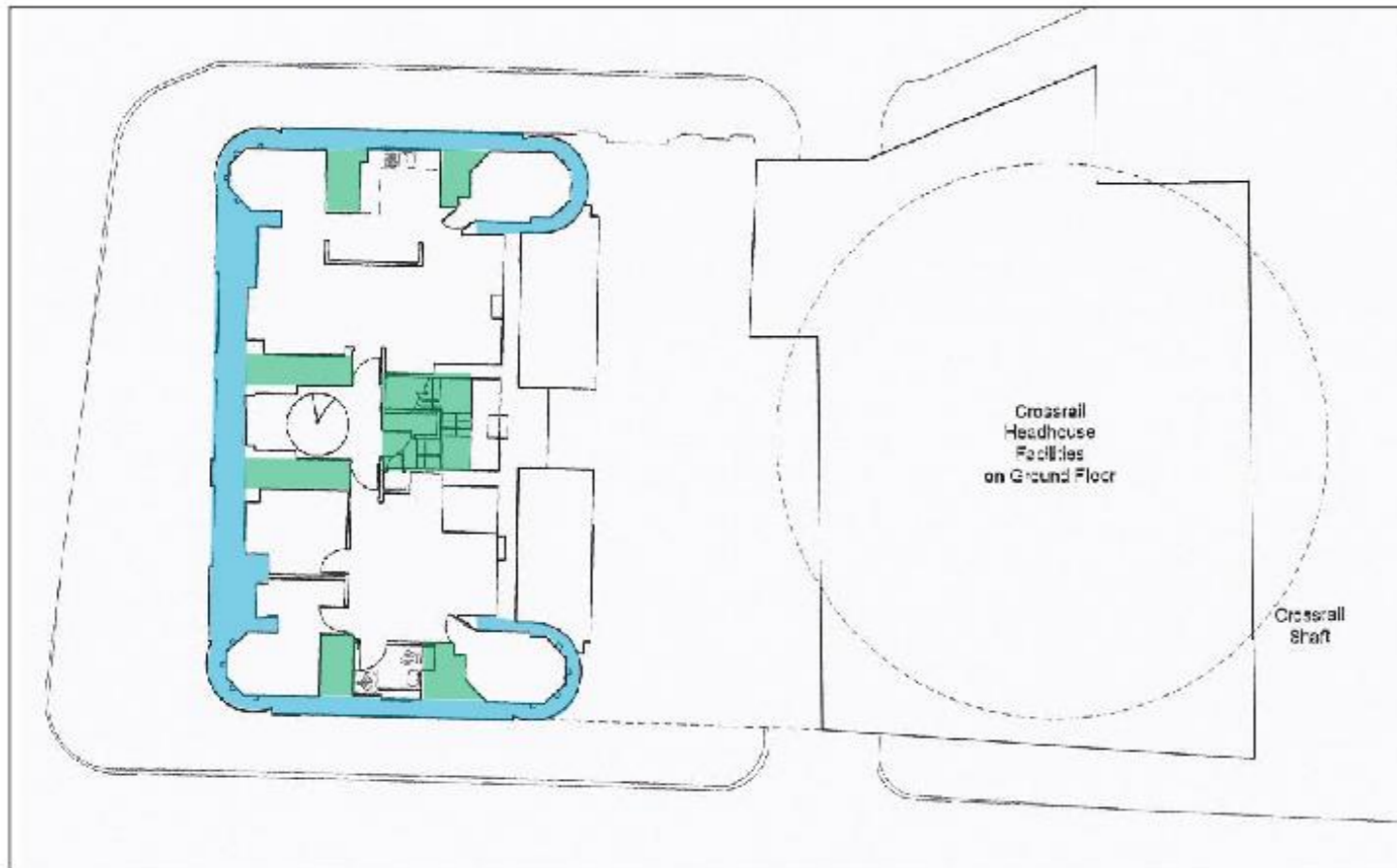
**Fifth Floor:** As with 2nd, 3rd and 4th floors no historic features survive and this floor is not used currently. The staircase is the only feature.

A secondary staircase runs from this floor up to 6th floor and sits in from the existing staircase below. It has a historic timber newel post.

Modern fixtures and fittings have been removed, leaving modern stud walls. Only remnants of historic fabric are the floors, timber boards below modern floor finishes, and chimney breasts.

Primary, Intact Historic Fabric of Interest

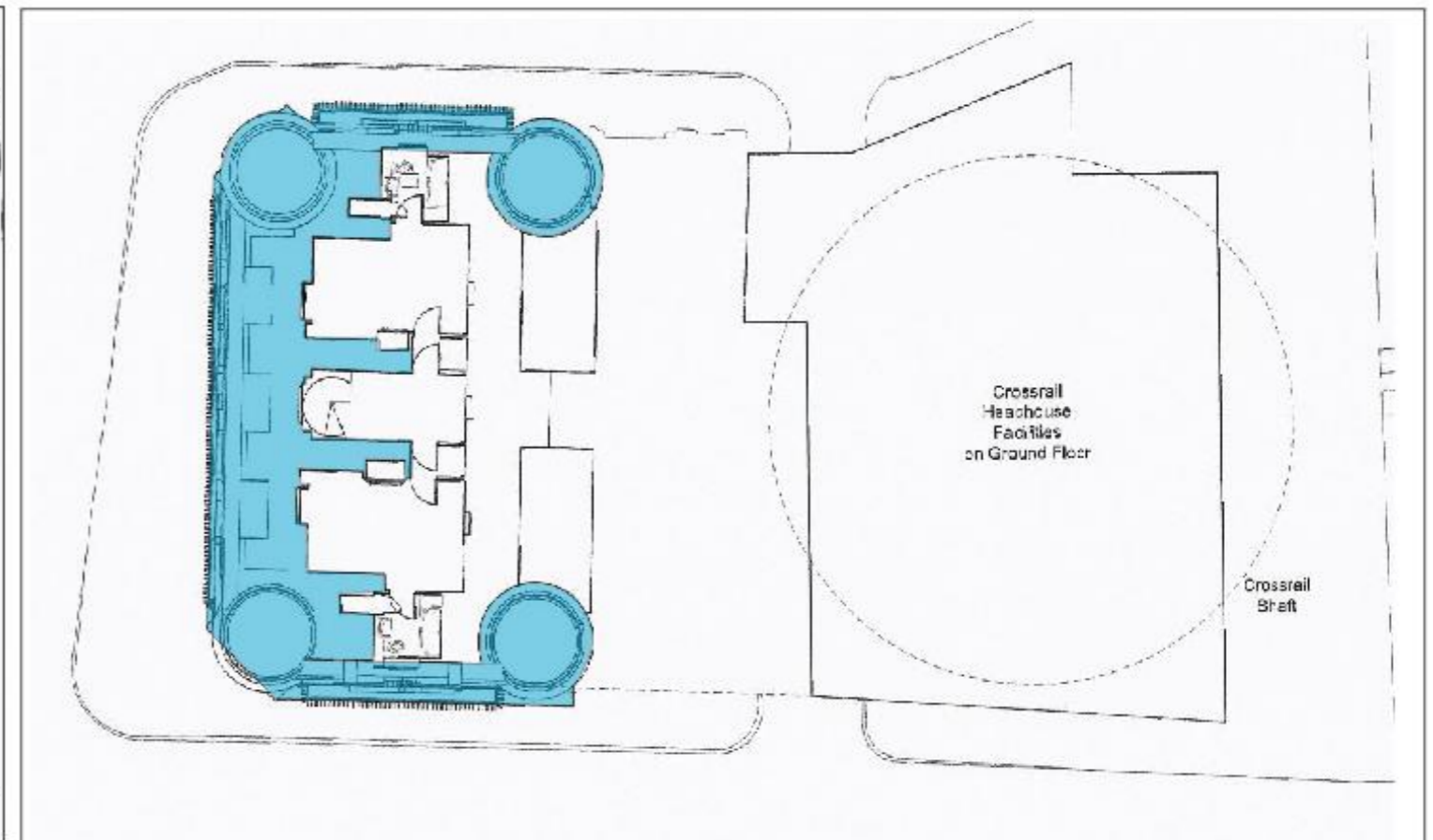
Secondary, Compromised Historic Fabric



**Sixth Floor:** As with 4th and 5th floors no historic features survive and this floor is not used currently. The secondary staircase has a cut off balustrade at this level and is boxed in on entering the 6th floor.

Modern fixtures and fittings have been removed, leaving modern stud walls. Only remnants of historic fabric are the floors, timber boards below modern floor finishes, and chimney breasts.

1996 alterations included the installation of a spiral staircase up to the 7th floor (roof) accommodation and modern fenestration to the rear roof slope.



**Seventh Floor:** As with 4th-6th floor no historic features survive and this floor is not used currently.

Modern fixtures and fittings have been removed, leaving modern stud walls. Only remnants of historic fabric are the floors, timber boards below modern floor finishes, and chimney breasts.

1996 alterations included the installation of a spiral staircase and modern Velux windows to the rear.



- Grade II\*
- Grade II

1. Carlisle House (8-10 Southampton Row)
2. Baptist Church House Kingsgate House (2, 4 & 6 Southampton Row)
3. Central St Martins College of Art & Design (12-42 Southampton Row)
4. Avenue Chambers, 6-20 Sicilian Avenue, 1-29 Sicilian Avenue, Numbers 25-35 and 35a and attached screen to Sicilian Avenue and 15-23 Southampton Row
5. 114 & 115 High Holborn
6. Summit House (11-12 Red Lion Square)
7. 14-17 Red Lion Square
8. Kingsway Tram Subway (northern section only)
9. Victoria House (Bloomsbury Square)

**Kingsway Conservation Area**

- 76. The Kingsway Conservation Area is designated around a specific early 20th century streetscape, with the majority of the buildings being constructed in the first twenty years of the century. The area is of historical interest because of this short timeframe of development and the historic uses of the buildings all generally forming commercial, especially designed shops at ground floor. Half of the application site sits outside the conservation area, which only includes the frontage building.
- 77. Architectural interest is derived from the generally uniform palette of materials and Neo-Classical style of the buildings in the area, lining the wide new thoroughfare. A consistent building line, height, bulk, scale and mass gives the area a coherent character, providing an example of a large scale Edwardian set piece. According to the conservation area appraisal the architecture often includes decorated Portland stone facades, some with Nouveau motifs, capped by a varied roofs cape containing many interesting parapet and cornice details, attic storeys, dormers, domes, turrets and pieces of sculpture. Windows are decorated both with carving and with ironwork. Entrances are given prominence with capitols and decorated pediments and make a punctuation point along the road. Stone steps sometimes provide an imposing introduction to the building.
- 78. This area has a distinctive boulevard character created at one time and that is largely intact.
- 79. Views within, out of and into the area are defined by large scale development and those views of most importance are looking north and southwards down the main thoroughfare. The existing mature trees, during the summer months especially, help to soften the monumental scale of the buildings either side of Kingsway but its width of still portrays a sense of grandeur to the area. North of High Holborn the width of the street feels more intimate due to the tramway being central to the road and breaking up the traffic lanes.



**Plate 3:** Edwardian photograph of Southampton Row looking south



**Figure 15:** Kingsway Conservation Area Boundary

**Bloomsbury Conservation Area**

- 80. The Bloomsbury Conservation Area is a large area which is characterised by fourteen sub-areas. Areas 8, 9 and 10 are closest to the application site and are described in detail within the adopted conservation area appraisal (2011). The area was designated in 1968 and encompasses large areas of commercial, institutional, cultural and residential uses and is known for its significant town planning. The buildings largely date from the late 17th to the 19th century with later 20th century expansion and change of use particularly evident in houses being converted to hotels. While the area was originally designated as an example of Georgian town planning the area has been extended to include Victorian, Edwardian and 20th century buildings reflecting the development of the area over time.
- 81. It is clear that the application site forms part of the setting of the Bloomsbury Conservation Area and contributes to an appreciation of its characteristics through its group value with buildings on the west side of Southampton Row which are all experienced as an Edwardian streetscape.

*Sub Area 8: New Oxford Street/High Holborn/Southampton Row*

- 82. Similar in character to the Kingsway Conservation Area the wide roads are lined by large scale, early 20th century commercial development. This area is described at paras 5.132- 5.135 of the appraisal. Of note are the buildings facing onto Southampton Row including Sicilian Avenue, a grade II listed parade of shops and 15-23 Southampton Row, an Edwardian red brick building directly opposite the application site. These listed buildings form a group and characterise the historical and architectural interest of the area.



**Figure 16:** Sub-Area 8 - Listed Buildings (solid) and Positive Contributors (hatched)

*Sub Area 9: Lincoln's Inn Fields/Inns of Court/High Holborn*

- 83. This sub-area is located south of the application site and has little, if not no intervisibility with the application site due to intervening built form. It includes a collection of Inns of Court, around green squares including Grays Inn and Lincolns Inn which date from the 1500s. The area is described in more detail at para 5.141-5.151 of the appraisal.

*Sub Area 11: Queen Square/Red Lion Square*

- 84. To the north-east of the application site is Red Lion Square. This square was developed by Nicholas Barbon in the 1680s with many passages leading from it, the only one to survive being Lambs Conduit. Its west side is bound by Proctor Street, a busy thoroughfare with multiple listed buildings along it. Further detail can be found at paragraphs 5.196-5.202 of the appraisal. Visibility from this area toward the application site is limited to views down Fisher Street from the edge of the conservation area.

**Baptist Church House Kingsgate House grade II\***

85. Located immediately south of the application site this is a building with high architectural and historical interest that is in the process of undergoing significant alteration and restoration to provide a new hotel use. It has special interest as an example of "Wrenaissance" style built in the early 20th century as offices with a chapel and provides a positive element to the setting of 8-10 Southampton Row. The building is of artistic and aesthetic interest also. It does not hold specific archaeological interest.
86. The setting of the building is defined by large scale Edwardian development along Southampton Row and is urban. The listed building on the frontage of the application site contributes to the setting of Baptist Church House due to its architectural interest and similar date of construction. It forms an attractive backdrop in views up and down Southampton Row where the buildings form a group. The rear of the site has a neutral to negative presence within the setting of the Baptist Church at present but the consented scheme was assessed as providing a moderate beneficial effect on the setting were it to be built out. The rear part of the site does not include built form of significance to the setting of Baptist Church House and views east and west along Catton Street are defined by a tight urban grain and a mixture of styles of architecture.

**Central St Martins College of Art and Design grade II\***

87. The College forms the immediate neighbour to the north of the application site. It is a significant 1905 building in Portland Stone designed by the London County Council Architects Department. An somewhat austere building in many respects the Southampton Row frontage lacks animation at street level and the five storey long façade rises up from the back of the street to provide a monumental building which addresses the corner of Southampton Row and the A40 with a defined corner feature and turret. The building has high architectural and historical interest. It has artistic interest through its association with those artists who have studied at the college. There is no archaeological interest to this building.
88. Like 8-10 Southampton Row and Baptist Church House this listed building is defined by the monumental Edwardian streetscape, wide roads and urban environment in which it stands. Views toward it can be gained from multiple directions. Some of the best are from the north along Southampton Row where its full elevations can be experienced. An experience of the heritage interest of the building from the south, along Fisher Street, is limited by the narrow form of the street and the development fronting Fisher Street to the east of the College. Coupled with the very plain brick rear elevation of the college the views along Fisher Street toward this listed building are not highly sensitive.
89. The application site contributes to the setting of the listed College due to its age, design and location and provides a suitable setting in which to experience the building. To the rear the current construction site does not contribute to setting and the permitted development would have resulted in an enhancement to the setting of the College.

**Avenue Chambers, 6-20 Sicilian Avenue, 1-29 Sicilian Avenue, Numbers 25-35 and 35a and attached screen to Sicilian Avenue and 15-23 Southampton Row grade II**

90. This group of listed shops form a distinctive and sensitive number of assets on the north-west side of Southampton Row. The distinct parade with terracotta clad screens across the walkway heading north-west from Southampton Row are highly decorative and of architectural and historical value, as well as artistic value. They do not have specific archaeological value.

91. The setting of this group of assets is defined by a high quality mix of Edwardian and Victorian buildings along Southampton Row and the open gardens of Bloomsbury Square to the north-west. Directly west, the building abutting Sicilian Avenue are Georgian town houses fronting the square and sit in contrast to the richly detailed and bright architecture of Sicilian Avenue. The application site forms part of the setting of this group of listed buildings as another structure of historic and architectural interest which sits directly in alignment to the Avenue running from north-west to south-east. Views toward Sicilian Avenue are defined by an urban backdrop for the most part, with Bloomsbury Square offering a longer view when looking up the avenue away from the application site. Toward 8-10 Southampton Row the listed avenue can be appreciated with the application site forming part of its backdrop.

**Summit House grade II**

92. Located on the south side of Red Lion Square, to the north-east of the application site, this building dates from 1925 and provides a monumental scale office block of clear architectural interest. It also has historical interest associated with Westwood and Emberton Architects and being designed for the well known brand Austin Reed. It has artistic interest in its elevations and potential internal detailing from the period but lacks archaeological interest.
93. The setting of this building is defined by Red Lion Square and its large scale buildings from multiple periods. It is best experienced in views from the north looking onto its principal elevation and also from the east from Dane Street. Viewing its two street facing elevations from Red Lion Square involves a backdrop of modern office buildings with the application site building forming part of a glimpsed views down Fisher Street. The application site, although strictly visible from the areas within which this building is experienced makes not contribution to the setting of the building and is a neutral presence due to the distance and orientation of the views.

**14-17 Red Lion Square grade II**

94. This set of four late 17th century terraced houses survive on the southern side of Red Lion Square, to the north-east of the application site. They have architectural and historic interest embodied in the surviving fabric and appearance of the houses. They also have archaeological interest given their age and potential for earlier fabric to survive within the brick envelope. The surviving internal features suggest successive changes of interest. Historical value is high due to the association with Rossetti and William Morris and the latter's move from architecture to furniture making, spurred by the lack of room within No.16.
95. In appreciating the heritage values of this terrace the Red Lion Square provides an important part of the experience, enabling views of the terrace from the north, north-west and north-east. The immediate setting to the east has been compromised by later flatted development and the streetscape. An experience of the assets is not dependent on the application site, which can only be glimpsed from the area around this terrace of buildings. It plays not role in the setting of these buildings with no historical or physical connection and a very limited visual one in views to the west from Red Lion Square along Fisher Street.

**Kingsway Tram Subway (northern section only) grade II**

96. This structure sits below Southampton Row and rises to street level in the middle of the carriageway. It is characterised by white glazed brick internal elevations with original cobbles and tram rails within the enclosed tramway. This is defined by granite clad walls and railings stretching north along Southampton Row. The structure has historical interest as an early LCC tramway undertaking which was designed as part of the redevelopment of Southampton Row in 1904-5 and reflects the prosperous nature of the new road. Its architectural interest is of lesser significance but nonetheless its design is important and of interest. The structure lacks specific artistic or archaeological interest.
97. With an urban and busy setting the tunnel is appreciated in views north and south along Southampton Row and the application site contributes and better reveals the historical interest of the monument, being constructed at the same time and in a similar monumental style. The other listed buildings along Southampton Row also provide a positive contribution to the setting of the listed tramway and provide an important backdrop to it in close range views.

**Victoria House grade II**

98. Victoria House is a large scale office and commercial building dating from 1926 by Charles William Long. It has architectural value embodied in its monumental external Portland Stone clad elevations and green slate mansard roof. It contains sculpture and interior detailing associated with high profile artists, lending it artistic interest and was developed as the headquarters of the Liverpool Victoria Insurance Company, providing historic interest. Its almost intact interiors are of clear significance. It does not have archaeological interest.
99. The setting of this building is defined by Bloomsbury Square to the west and Southampton Row to the east. It forms a continuation of the Edwardian development of the area and is urban in character. The listed buildings to its south along Southampton Row contribute to an experience of its historical interest as a continuation of the Edwardian expansion of the area while the listed buildings on Bloomsbury Square are older and pre-date the building. The application site is visible in views from this building but does not form a significant part of any views of the building and plays a largely neutral role in the setting.

**Bloomsbury Square Gardens grade II**

100. Bloomsbury Square was laid out at the end of the 17th century as the centre piece of development on the Bloomsbury estate. It was originally formed of town houses along the east and west sides only with Southampton House forming the northern side (the eastern side now having been replaced by Victoria House). It had a simple layout of four pathways originally before being remodelled by Humphry Repton. It now incorporates an underground car park at its southern end.
101. The garden has historical value as part of the wider town planning of the Bloomsbury Estate and offers a welcome green lung in the centre of the city. It has traditional cast iron railings surrounding it and some of its 19th century design has been retained. The garden holds artistic value as a place likely to have formed part of many images depicting London and town squares as well as potential archaeological value as largely undeveloped land. Its railings have architectural value.
102. The setting of the garden is defined on its east side by Victoria House, which sits at an entirely different scale to the town houses now occupying its other sides, they enclose views within the square but there is some visibility between the square and the application site when looking south-east along Sicilian Avenue. The contribution of the application site to the setting of the square is positive but limited.

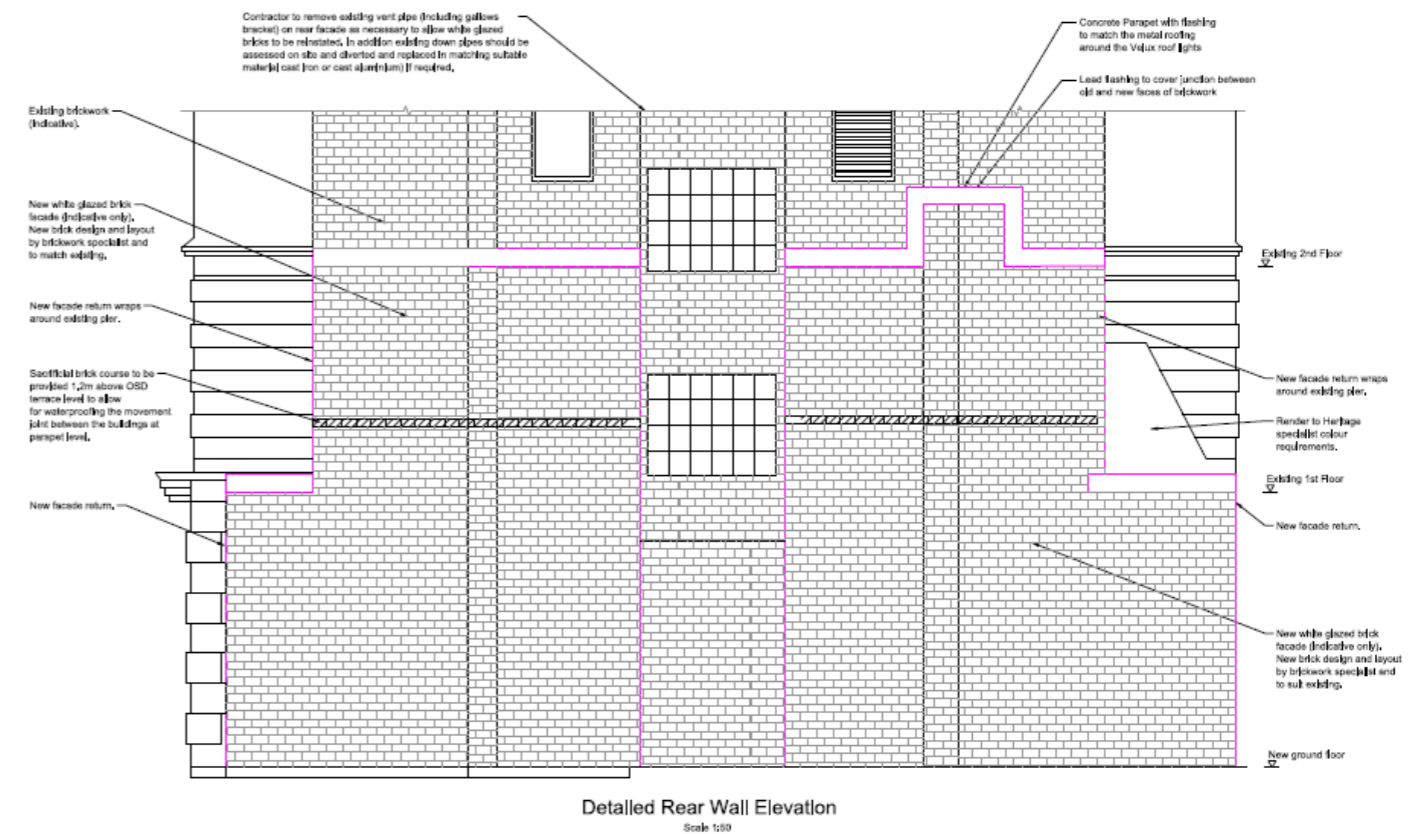
**PROPOSED DEVELOPMENT**

**Existing Condition - Carlisle House**

- 103. This assessment has been used to inform the proposed development, which has been designed to provide a new hotel offering. Heritage Collective has advised on the constraints of the existing building, where its primary interest lies and where fabric is original, compromised or modern. The design has been evolved substantially throughout pre-application discussions to ensure that the fabric and setting of the listed building and the surrounding historic environment is preserved.
- 104. During the course of pre-application discussions surveys of the building have indicated that the condition of the fabric of the listed building requires clear attention and while Crossrail are repairing the cupulas (currently being supported by structural beams), they are not under a requirement to reinstate the former residential use or condition of the building internally. As part of the works under the Heritage Deed Crossrail intend to reinstatement the rear elevation of Carlisle House at basement, ground and first floor with glazed bricks following the completion of the Crossrail works (see images and drawing adjacent).
- 105. The consented scheme for the rear of the site did not include any proposals for the listed building internally and dealt only with the rear part with a bike store being provided. As such listed building consent would be required for any works to the building at this point due to its current vacant condition.
- 106. Initial surveys of the steel frame show it is in need of considerable repair and is suffering from 'Regent Street Disease', where the metal has expanded and contracted over time, causing stress in the frame and damage to the facing stone work. In addition it is clear the windows, if they were overhauled in 1996, where not dealt with particular well. Many of them are in a very poor condition and will need to be replaced (**Plate 10**). Considerable work is required to the interior of the building to bring it back to a long term use from its temporary Crossrail use (see **Plates 4-11**).
- 107. The building is in need of full repair and restoration and alteration to ensure it can be put back into a long term new use and that its features of special architectural interest can be enhanced and emphasised.
- 108. As already stated the interiors of the building have been wholly altered, to the extent that no historic floor plan survives above first floor to any legible degree with the exception of the staircase location. Evidence of four chimney breasts on the north and south sides of the building is extant but only a single fireplace, which is not original, has been retained throughout all these floors and where walls are indicated as being on historic wall lines they have been checked on site and are not historic walls.



Photographs and Drawing included as part of Application 2015.2885.P for reinstatement of rear elevation with glazed bricks





## Proposed Works

109. The proposed works entail intervention to allow the entire site to be used effectively and efficiently. This work involves the removal of part of the rear elevation to allow it to link to the new proposed building to the rear. This removal is limited to allow access from the listed building into a new link block, housing the lift core. It has been designed to reduce the amount of fabric removal wherever possible and to ensure that the steel frame of the building, one of its key components, remains intact.
110. Proposed alterations are assessed on a floor by floor basis within this section but some interventions will affect the entire building. These include the installation of new services (electrical, plumbing and heating). The existing risers within the building, which run up beside the two central chimney breasts will provide the main routes for services. In addition there are existing service runs in other parts of the building which can be reused. Due to the low sensitivity of the interiors to alteration (because they are so highly altered already) the installation of services is not considered to represent work that will result in harm to significance and the existing fabric or character through the use of existing routes and risers.
111. The development will be made up of three parts, the listed building, a sensitive link structure and a new building occupying the rear of the site. The DAS provides full detail on the proposed design but in summary the listed building will be extended to the rear through the introduction of a linking block, glazed above ground floor with a mirrored glazing to hide the lifts and transparent glazing for the lobby areas. The areas of the rear elevation of the listed building, both external and internal will be in glazed brick, to replicate the original elevational treatment.
112. At ground floor level rusticated stone bands will be used to tie the new development back to the listed building, matching the stone on the listed building and replicated, in a contemporary manner, the ground floor treatment of Carlisle House. To animate this frontage there will be 'shop window' displaying products from the hotel, enlivening the frontage, which is largely defined by the service entrances to the Crossrail shaft. This will bring activity to the street scene.
113. Above ground floor level it is proposed to construct a building with a stone, glass and bronze effect cladding fenestration, divided in a hierarchical manner to reflect the storey heights of the listed building. The decorative stone bands running across the first floor and fifth floor provide an emphasis on the first floor and a break in fenestration between the main body of the building and the upper levels. Stone ribs with windows and some areas of bronze cladding provides a strong vertical emphasis to the elevations, counterbalanced with the strong horizontal bands defining the building into a base, middle and top. The upper floor levels (6-7) are contained in a top section of bronze cladding with an interesting and highly modulated footprint, which has been shaped to improve views toward the development and create visual interest at roof level. The 8th floor will be entirely glazed, and set in from all sides, such that it provides a penthouse set of rooms which are hidden from views from the surrounding area. Access to this top storey has been reconfigured from pre-application proposals to reduce the bulk and mass of the link block.

## Listed Building Works and Effects

### Sub-Basement

114. This floor will not be actively used due to the restrictive access and small vaulted spaces. It has water being pumped out of it at present but a long term solution will be found to keep it as a brick structure with exposed walls for storage of suitable back of house goods if necessary.

### Basement

115. This is to be used as back of house for the hotel and will provide staff changing areas and storage facilities. It will involve the removal of stud partitions and the retention of the hallway lobby area. New partitions for WC and cycle parking will not affect an appreciation of special interest. A new staircase from the ground floor to the rear replaces an existing modern concrete staircase in the rear, now demolished part of the ground floor to allow a separate access from the back of house area. This is entirely in keeping with the original circulation of the building.

### Ground Floor

116. Modern insertions will be stripped back and original detailing kept and restored to provide a bar within no.8 and a hotel entrance lobby in no.10. The original staircase will be better revealed by the removal of the 1996 Edwardian style joinery and will form the centrepiece of the open bar area. The interiors will be restored to a high standard with a simple ramp and step between the two side of the building to combat the change in level.
117. To the rear, in the area that was demolished for Crossrail a new staircase and lifts will be accommodated preserving the rear wall line of the existing building. The works will restore the building into an active use for which it was designed, revealing the fabric and grandeur of the spaces and providing an honest interpretation of an Edwardian space.

### First Floor

118. This floor is to be given over entirely to restaurant space, enabling the open plan area originally designed for this floor on its southern side to prevail. The columns representing the former chimney breast are to be retained, as are the two surviving chimney breasts. The ceiling down stands will be retained, as will the wall panelling where it survives and new panelling will be provided in the northern half of the floor plate. The public will once again be able to enjoy the principal floor of this building with views over Southampton Row.

### 2nd to 5th Floor

119. All these floors are to be converted back to hotel accommodation, as originally intended for the building. Each floor will be served by the two new lifts to the rear of the building outside the historic envelope and a service lift on the other side of the staircase. En-suite bathrooms have been planned around the riser locations and original chimney breasts, logically dividing the floor plate into six rooms per floor. On all floors it is proposed to demolish small areas of the existing chimney breasts to enable bathrooms to be fitted into the floorplate. This will involve the removal of historic fabric but this fabric is of very limited interest. It will not involve removal of the steel frame, for which this building is an important example, nor will it alter decorative features. The chimney breasts are wholly begin due to the existing risers side of the them. They have been kept as areas of solid wall wherever possible to indicate their historic location but without serving a purpose the wholesale retention of them would severely restrict the room space to the detriment of a viable scheme and getting the building back into use.
120. Thus there will be a small level of less than substantial harm as a result of the removal of the brick within the chimney breasts running up the building. Due to their illegible character this harm is very low.
121. At three half landings it is proposed to provide access from the retained staircase into the rear linking block and to the rear extension. This access is through the existing rear elevation of the listed building, thus requiring the removal of historic brickwork and two original windows. This removal of fabric is the minimum necessary to allow the hotel to operate efficiently and enable access from one part of the building to the other, without these openings there is no connection between the front and rear part of the site.

122. The openings will be single door width and appropriately detailed to retain the character of the staircase on the listed building side. Most importantly the interior will be detailed so there is a clear distinction between the historic fabric and the new fabric and so the users of the building can legibly understand the transition. This alteration, although entailing loss of fabric, has been kept to the minimum. It will result in less than substantial harm to the heritage significance of the building but at a low level due to the secondary nature of the fabric (rear elevation) and the limited intervention).
123. At fifth floor level the existing secondary staircase is to be removed and relocated further back into an extended floorplate. This will allow sufficient headroom at the top of the principal staircase on the fifth floor landing to be achieved. Historically this level likely contained the cheaper rooms with lower ceilings, but the ceiling level is not building control compliant and is a hazard for the public. The new staircase is to be traditionally detailed and set back over the top of the existing principal staircase. The removal of the original fabric will result in less than substantial harm but its reuse, wherever possible, will ensure these upper floors are still understood as original parts of the building.

#### *6th –7th Floor*

124. The existing floorplates are very restricted and the roof formation has been altered with unsightly modern Velux windows. It is proposed to convert the 6th floor into four rooms and the 7th as one large suite, served by the new staircase. Access by lift up to these two floors will be achieved by a single customer lift and a single service lift either side of a new staircase serving the upper levels of the extension. The roof form at these two levels will be greatly enhanced by the introduction of a slate roof with a mansard style configuration to match the mansard with dormers to the rear. The new roof area at level seven will not exceed the height of the existing roof and is set in from the corner turrets to ensure the additional bulk is kept to the minimum. Without this alteration the top two floors are not able to be used as guest accommodation.

#### **The Link Structure - Effects**

125. The intent with the link structure is to have lifts and corridor space between the historic building and the new building, separating new and old and ensuring the new development does not encroach on views of the listed building from Southampton Row. The design recognises the importance of keeping the link as a lightweight and unobtrusive addition to the rear of the building, set in from the frontages on Fisher Street and Catton Street and reducing the effect on the rear of the listed building. Within the design there is an emphasis on ensuring the transition between the old fabric and the new is legible from within and outside the listed building.
126. As demonstrated only a small portion of the rear elevation of the listed building is in its near original form and as such this elevation, in relative terms, is much less sensitive to change than the other elevations. It was never designed to be seen, being secondary in style and materials (as is common for the period).
127. There will be a limited effect on heritage significance as a result of the new link structure due to its effect on views of the listed building from Fisher Street and Catton Street. The link will obscure views of the glazed rear elevation. However, the surviving element of the elevation is floors 2 to 4 with those above being defined by a modern roof form and windows and those below being removed the original lean to rear part of the building. The loss of views onto this small section of the building will have a very limited effect and the views lost are of much less importance to heritage significance than those toward the principal elevations of the listed building. The effect will be low.

128. At roof level there will be a restoration of a more traditional roof form in a slated mansard, albeit with a glazed link section will extend beyond the rear wall to provide access between the 6th floor of the listed building and that of the rear extension. The connection between the rear extension and the listed building has been kept as lightweight as possible so as to preserve the elevation of the building intact behind the extension and loss of fabric is minimal.

#### **The Proposed Rear Building—Effects**

129. As with the previously consented development over the Crossrail shaft the new build element of this proposal is made up of a high quality contemporary building, which respects the hierarchy of the listed building and steps back from it at high level. Formed of seven principal floors the building has largely glazed 8th floor. As set out in the Design and Access Statement the proposal has been developed over time in discussion with officers to ensure the effect on the streetscape is positive.
130. Parameters for the height of the proposed building have been set by the existing consented scheme and the set back of the taller element of the hotel, beyond the link, has been designed so that it will not be visible over the top of the listed building. Views down Fisher Street and Catton Street, although different from the permitted scheme, would include a building that is less likely to draw the eye away from the listed building and will be visually separated from it as the link will not be visible in views from these side streets or Southampton Row while experiencing the north, west and south elevations of the building.
131. With regard to the listed buildings surrounding the application site the effects on heritage significance, taking into account the consented scheme, will not be significant and will not result in material harm to any settings. This is due to the urban and densely populated area of the application site where modern and historic buildings sit side by side in many views.
132. The table adjacent provide an indication of the effects on listed buildings as assessed within the Environmental Statement Chapter on Townscape, Heritage and Visual Effects.

#### **The Proposed Rear Building—Effects Cont...**

133. The effect in terms of the two conservation area, will be similarly minimal in comparison to the consented scheme. Although the extension to the listed building is larger, the effect on views from within the Kingsway Conservation Area looking out of it toward the application site will not be materially different to that which would exist should the consented scheme be implemented.
134. With regard to the setting of the listed building, this will change due to the new extension. This change, from the consented scheme, will be relatively minimal with reference to views from Southampton Row along Catton Street and Fisher Street (in that a modern, large scale building will be visible beyond the listed building in both the baseline and proposed scenario views). The additional bulk of the development will be visible in close range views from Fisher Street and will affect an ability to appreciate the rear elevation of the listed building from these two streets in short range views. The sensitivity of these views is not as high as those looking onto the principal elevations. In addition, the non-original roof scape to the rear, which is not of special interest will be improved and as such the change to setting is not classed as harmful in the majority of views.

Asset	Grade	Sensitivity	Magnitude of Change	Effect
Carlisle House (8-10 Southampton Row)	II	Medium	Medium	Moderate (Beneficial and Adverse) See main text
Baptist Church House Kingsgate House	II*	High	Low	Moderate: Although the proposed development is larger than that which has consent the setting of this building will not be affected by the new design, which is a high quality proposal. The rear elevation of Carlisle House, such that it would have been visible in views from Baptist Church House does not contribute significantly to the heritage significance of listed building and as such the setting of Baptist House Church would be preserved.
Central St Martins College of Art and Design	II*	High	Negligible	Negligible: The proposed development will not present a significant change to that which has consent when considering the setting of this listed building, which is defined by large scale buildings in a tight urban form. Views of the building which forms part of the backdrop to the new development would be different, but not harmed by the design of the proposed development or the increased bulk, which is set in from Fisher Street, away from this listed building.
Avenue Chambers, 6-20 Sicilian Avenue, 1-29 Sicilian Avenue, Numbers 25-35 and 35a and attached screen to Sicilian Avenue and 15-23 Southampton Row	II	Medium	Negligible	Negligible: There would be no material change between the consented scheme and the proposed development in views from this set of listed buildings and as such setting would be preserved.
Summit House	II	Medium	Neutral	Neutral: There will be no change to the setting of this listed building.
14-17 Red Lion Square	II	Medium	Neutral	Neutral: There will be no change to the setting of this listed building.
Kingsway Tram Subway (northern section only)	II	Medium	Negligible	Negligible: There will not be a material change in the setting of the tram subway as a result of the proposed development and as such the setting will be preserved.
Victoria House	II	Medium	Negligible	Negligible: Views from Victoria House are limited and there will be no material change to the setting of the building as a result of the development.

### Summary of Effects

135. In assessing the effect of the new building on the townscape of the area no significant EIA effects were identified and it was assessed that the new building could be assimilated into the existing townscape.
136. With regard to the effects of the internal interventions and works to the listed building the effects are also not significant in EIA terms but will result in less than substantial harm to the heritage significance of the building. As detailed the interventions into the fabric of the building have been kept to a minimum and will bring about both harm and benefits.
137. Overall less than substantial harm has been identified for the proposed development. This is due to the intervention into historic fabric and the effect of the rear link section on the rear elevation and roof scape of the listed building. This less than substantial harm must be weighed up against the public benefits of the proposal, which would include both heritage benefits and wider planning benefits. The scheme has been specifically developed to ensure that it has the minimal effects possible while remaining viable as a hotel and ensuring that the entire listed building can be bought back into long term use.

### Heritage Benefits

138. The proposal is designed to retain and enhance the existing listed building through the following works which will be beneficial to the heritage asset and will require significant investment into the building.
- Restoration and repair of principal elevations, (west, north and south);
  - Repair of steel frame (entire building);
  - Restoration and reconfiguration of rear roof form with traditional materials;
  - Reinstatement of features at ground and first floor levels;
  - Providing a new use for the entire building in keeping with its former function;
  - Bringing back into use both entrances off Southampton Row, to serve the reception and restaurant uses;
  - Full refurbishment and overhaul of interiors, retaining key features;
  - Enabling the ground and first floors to be open to the public allowing wider appreciation of heritage significance than at present.

## SUMMARY AND CONCLUSIONS

139. 8-10 Southampton Row is a grade II listed building with special architectural and historic interest as an early example of a steel framed, commercial building. Its three principal elevations, remain largely intact but internal surveys of the building suggest the integral steel frame requires treatment. Its rear elevation has been heavily compromised by a 1996 conversion to residential which resulted in a new rear sloping roof, and the works associated with building the Crossrail Shaft to the rear, which has involved the removal of the ground and first floor rear elevation. The remaining rear elevation is altered but retains its original building line and materials. Internally there are very few features surviving, save for the principal staircase running up through the middle of the building and remnants of masonry chimney breasts.
140. Within the Kingsway Conservation Area the listed building is a positive contributor and has group value with the commercial buildings further south along Kingsway as well as its immediate neighbours, forming a group of Edwardian buildings which survive as they were designed. The conservation area is of interest because of this collection of buildings, forming a large scale Edwardian townscape that replaced a much more intricate pattern of streets. The Kingsway Tram Tunnel (also grade II) is an important component in that historical development of the area.
141. Giving attention to the listed building and preserving as much of its original fabric as possible the proposed scheme provides for a new use, in keeping with the original use of the building, that will bring the building back into full use and preserve its long term character. The scheme will involve the restoration of the interiors of the building, which have been neglected as a result of the conversion to the Crossrail site office.
142. To the rear the proposed building is contemporary, with a top, middle and bottom configuration. Both elements are to be linked at the centre of the site by a link block, set in from the streets on either side and stepped down from both buildings. The treatment of the link is to be lightweight to ensure that it does not compete with the elevations of the listed building and there is a strong emphasis on ensuring the transition between the old fabric and the new is legible from within and outside the listed building.
143. An existing permitted scheme for the site set the development parameters for this proposal and the design team has ensured that the size, bulk and design of the proposed development respects the setting of the listed building and the surrounding historic environment. There will be a relatively limited change from the consented scheme to the proposed scheme in relation to views in the area. The additional bulk of the scheme is contained at the rear of the listed building, in the link block, which has been set in from the side streets to ensure a complimentary relationship with the listed building.
144. Overall the proposed scheme will involve some removal of historic fabric but this fabric is of the least significance and the minimum necessary to ensure a workable building. This will result in less than substantial harm to heritage significance of the listed building but this must be considered alongside the benefits to the scheme, both in heritage terms and wider public benefits, in accordance with paragraph 134 of the National Planning Policy Framework.
145. The design overall is of a high quality and makes a very restrained site work as a viable hotel proposition with the ability to restore the buildings interiors to a suitable character in keeping with its original function while restoring its fabric and enlivening its street scene presence through the public use of a hotel with restaurant and bar areas.

## Appendix 1: List Descriptions

### Baptist Church House Kingsgate House grade II\*

Includes: Kingsgate House CATTON STREET. Office block and shops with former chapel; Kingsgate House, Catton Street forms the return and rear of this building. 1901-1903. By Arthur Keen, architect for the Baptist Union of Great Britain and Ireland. Restored in 1946 by RM Piggott. Exterior sculpture by Richard Garbe and internal plasterwork by Lawrence Turner. Portland stone ashlar with tiled roofs. STYLE: "Wrenaissance" style with Flemish inspired shaped gables, eclectic Baroque and Arts and Crafts details. EXTERIOR: 4 storeys with attic gables and 4 stage attic tower. 5 bays to Southampton Row, 3-bay return and 6-bay wing to Catton Street. North west corner splayed. Ground floor has 3 wide segmental-arched shopfronts, at south the surviving original shop window. Off-centre centre doors and fanlight. First floor has segmental-arched tripartite windows, over entrance with attached Corinthian columns, at south end bay flanked with 2 additional openings. Second and third floors have alternate flush rusticated bays with recessed bays having giant Ionic columns through both storeys. Third floor with 4 arch headed windows with Ionic half columns and pediments; 4th floor with 4 straight headed windows; additional flanking openings to south end bay on both floors. First and second floor bands, rusticated angle quoins, and attic cornice. Sashes with glazing bars throughout. Attic pediment over entrance bay with attic tower above, Wrennian inspiration angle pilasters, urns, dentil cornice, octagonal bell stage with arched louvred openings. Concave octagonal arched windows with lunettes over, shaped verges and apex aedicules. Much metalwork decoration to balconies and sills. Splayed north-west angle has foundation tablet dated 1901 and, above, a statue of John Bunyan by Richard Garbe, sculptor. Return to Catton Street has 3 stone ashlar and 6 red brick and stone dressed bays. Arched ground floor openings. Gabled 1st floor and arch-headed second floor sashes with glazing bars. Attached at north-east, former Kingsgate Chapel. 2 storeys with attic; polygonal on plan. Tripartite lunettes, angle pilasters, polygonal tiled cupola with clerestory and conical roof. 2 storey advanced porch. 3 stage tower with angle quoins, gabled windows, swept lead roof with cupola.

INTERIORS: Baptist Church House retains tiled and vaulted ground and first floor corridors. The statue of Charles Haddon Spurgeon by Derwent Wood which formerly stood on an inscribed plinth under a niche in the entrance hall is now missing; the entrance hall is pilastered and has a barrel vault, a ceiling treatment which recurs throughout the ground and first floors. Dog-leg stone tread stair in C17 manner with fat balusters and handrail in wood to first floor; metal-work balustrade to stair on upper floors. Four interiors of very good quality inspected in September 1994: The original 2-storey Kingsgate Chapel to the rear of the site was divided at gallery level in 1939. It is octagonal in plan with a dome finishing in a columned light monitor. Fine plaster ornament augmented by low relief panels depicting varieties of British trees in an Arts and Crafts manner by Lawrence Turner; the inside has recently been sealed to the weather and fumigated. After it was divided in two the top half of the Chapel became the Union's Council Chamber. In 1939 the former Council Chamber became the 'Shakespeare Room', named after the Union Secretary at the time the complex was built. This is a barrel-vaulted room of 3 bays on the first floor (now No.108) with splendid Arts and Crafts plaster work by Lawrence Turner; the chimney piece is made from polished alabaster and features a low relief terracotta plaque depicting Baptist missionaries liberating aboriginals; this is signed Doulton of Lambeth and is said to be by George Tinworth; wood panelling to lower walls; tympanum of barrel vault opposite entrance bears low relief portrait bust of Robert Hall in stone; Diocletian windows with original leaded glazing. The former Committee Room is also on the first floor (now No.107, it is found in the north-west corner): this is entered via a short barrel-vaulted corridor which is top glazed; in the side wall of this corridor is a plaque erected at the time the building was completed recording those associated with the project; ceiling divided into nine compartments, the principal divisions ornamented by rich plasterwork; a second terracotta low relief plaque, also said to be the work of Tinworth is set above the fireplace. Finally, there is the former Library on the second floor, now room No.208, with wood panelling and an exceptionally fine chimney surround with inlaid wood and roundels in an Arts and Crafts manner; the original book cases fixed to the walls survive; ceiling divided into 12 compartments, across 4 bays; 4 segmental-arched clerestory windows to east wall above library cases and two to the west wall; all windows with lead glazing of an original design. The General Secretary's room, said to have a plaster cornice with central pendant could not be located, nor could the Visitor's Room with panelled ceiling and cornice, although the rooms have been renamed and may be those inspected. Many original doors survive, and several features from the 1939 refurbishment, including stair rails and floors. HISTORICAL NOTE: The British Council of Churches was inaugurated here in 1942.

### Central St Martins College of Art and Design grade II\*

Includes: Central St Martin's College of Art and Design THEOBALDS ROW. College of art and design. 1905-8. By London County Council Architects' Department, General Section, job architect AH Verstage, influenced by WR Lethaby. Base of Cornish granite, upper storeys of Portland stone, lead roof. EXTERIOR: 5 storeys and corner attic. Long front of 14 windows to Southampton Row, canted corner and short return of 6 windows to Theobalds Road and three to High Holborn. Ground storey has round-headed windows and impost bands with rectangular slabs of granite above, originally intended for relief carvings. First and second storeys have windows of irregular width, slightly recessed and united under a round-headed arch. Third storey with similar windows between string courses. Fourth storey with small, square windows alternating with decorative stone grilles in the form of lozenges with inset circles. Heavy bracketed cornice. Canted corner has enriched treatment with various styles of window to staircase, high ogee double dome in lead over cornice, and small sculpture on ground storey showing woman with a sword supporting coats of arms of St George and City of London, dated 1908 and with the inscription 'Labor omnia vincit'. Former entrance to London Day Training College on Southampton Row, right of centre, now blocked, with slightly projecting bay above it and main cornice raised into a curve. Entrance to art college towards Theobalds Road in similar style, its sliding wooden doors with enriched panelling. Above the door "LCC Central School of Arts & Crafts" in bronze. INTERIOR is interesting spatially. Vaulted entrance hall faced in Hopton Wood stone. Generous main staircase similarly lined. Exhibition hall rectangular with canted ends, partly vaulted, springing from a single central column and partly covered by a glazed dome. HISTORICAL NOTE: built as the Central School of Arts and Crafts (N section) and London Day Training College (S section). WR Lethaby was Principal of the Central School at the time of building and is commemorated on the Southampton Row elevation by a blue plaque.

### Avenue Chambers, 6-20 Sicilian Avenue, 1-29 Sicilian Avenue, Numbers 25-35 and 35a and attached screen to Sicilian Avenue and 15-23 Southampton Row grade II

Shopping parade with offices, formerly flats, over. 1906-10. By RJ Worley. For the Bedford Estate. Red brick with white terracotta dressings and 1st floor. 5 storeys 11 window bays. Ground floor with later C20 shopfronts separated by Corinthian columns on plinths carrying an entablature with plain terracotta frieze at 2nd floor level. Pilasters at either end. 1st floor with 4 and 2-light square-headed casement windows with mullions. 2nd, 3rd and 4th floors with canted transom and mullion bay windows, flanked by 2-light transom and mullion windows and bowed oriel windows rising from the 2nd floor. End bays with 2-light windows. All windows with small leaded panes, some with shields. Projecting modillion cornice surmounted by a balustrade. Tall slab chimneys. INTERIORS: not inspected. Nos 6-20 (even) Sicilian Avenue form a homogeneous development with Nos 1-29 (odd) Sicilian Avenue (qv), 15-23 (odd) Southampton Row (qv), 25-35 (odd) & 35A Southampton Row (qv) and 1-6 Vernon Place (qv). (Harwood E & Saint A: Exploring England's Heritage, London: -1991).

Shopping parade with offices (formerly flats) over. 1906-10. By RJ Worley. For the Bedford Estate. Red brick with white terracotta dressings and 1st floor. EXTERIOR: 5 storeys 14 1/2 window bays plus a projecting oriel on return to Bloomsbury Square with 2 bays. Ground floor with later C20 shopfronts separated by Corinthian columns on plinths carrying an entablature with plain terracotta frieze at 2nd floor level. Pilasters at either end. 1st floor with 4 and 2-light square-headed casement windows with mullions plus an oriel window on the 4th bay in from Southampton Row. 2nd, 3rd and 4th floors with canted transom and mullion bay windows, flanked by 2-light transom and mullion windows and bowed oriel windows rising from the 2nd floor. End bays with 2-light windows. All windows with small leaded panes, some with shields. Projecting oriel of 7 lights, with transoms and mullions, from 2nd to 4th floor. Beneath, an arched entrance with 4 large brackets supporting a cornice over. Projecting modillion cornice surmounted by a balustrade. Tall slab chimneys. INTERIORS: not inspected. Attached to No.29 is a screen across the Avenue. 2 Ionic columns on plinths carrying an entablature with the words "Sicilian Avenue" on the frieze, surmounted by a balustrade with urns on the 2 central piers. Nos 1-29 (odd) Sicilian Avenue form a homogeneous development with Nos 6-20 (even) Sicilian Avenue (qv), Nos 15-23 (odd) Southampton Row (qv), Nos 25-35 (odd) and 35A Southampton Row (qv) and Nos 1-6 Vernon Place (qv). (Harwood E & Saint A: Exploring England's Heritage, London: -1991: 211-12).

Shopping parade with offices, formerly flats, over, forming the south-east return to Sicilian Avenue (qv). 1906-10. By RJ Worley. For the Bedford Estate, altered C20. Red brick with white terracotta dressings and slate roof. EXTERIOR: 4 storeys 4 1/2 window bays, plus a 4-storey tourelle, with 2-light transom and mullion windows, from 1st floor level on the right hand return to Sicilian Avenue. Ground floor with C20 plate glass windows now includes original 1st floor (see Nos 25-35 Southampton Row (qv) for original design). Corinthian columns on plinths support entablature with plain terracotta frieze at new 1st floor level. Goods entrance at left. 1st, 2nd and 3rd floors with, to left 3-light windows, then three 5-light canted bay windows, to the right single-light recessed windows. All windows with terracotta transoms and mullions. Terracotta modillion cornice. Above the penultimate bays, pedimented gables with small Venetian windows. The 4th floor of the tourelle is above the cornice and topped with a conical roof. INTERIORS: not inspected. Nos 15-23 (odd) Southampton Row form a homogeneous development with Nos 1-29 (odd) and 6-20 (even) Sicilian Avenue (qqv), Nos 25-35 (odd) and 35A Southampton Row (qv) and Nos 1-6 (consec) Vernon Place (qv). (Harwood E and Saint A: Exploring England's Heritage, London: -1991: 121-22).

### **Summit House grade II**

Office block. 1925. By Westwood and Emberton. For Austin Reed. Steel frame faced with deep yellow faience emphasising the grid-like construction. 6 storeys with 3 storey stair bay to left. 8 window bays plus stair bay. Return to Dane Street of 4 storeys 10 windows. Bays articulated by plain faience cladding strips rising to a plain blocking course. Recessed entrance with wood doors incorporating 2 carved panels from the original doors, which illustrated Austin Reed products - ties, collars, socks, waistcoats etc, by Percy Metcalfe. One incorporates the letter box with carved envelopes, the word "letters" and a lion, the other a date panel carved with a lion. Metal-framed windows with spandrel panels having geometric faience relief decoration. The 3-storey bay with slightly protruding black painted metal bay rising through the storeys with narrow vertically set windows. INTERIOR not inspected. SUBSIDIARY FEATURES: attached decorative iron railing of curved spikes on a stone wall surrounding the area.

### **14-17 Red Lion Square grade II**

4 terraced houses. c1686. By Nicholas Barbon, altered. Refronted early C19. Yellow stock brick with stucco ground floors. Nos 14 & 15: tiled mansard roofs with dormers (renewed). 3 storeys, attics and basements. 2 windows each. Arched doorways with pilaster-jamb carrying cornice heads, patterned fanlights and panelled doors. Recessed sashes, those on upper floors with gauged brick flat arches. Stucco band at 1st floor level. 1st floor windows in shallow, round-arched recesses with cast-iron balconies. No.15 2nd floor stucco sill band. Parapets. No.15 rear elevation with flush frame windows. INTERIORS: not inspected but No.14 noted to have a mid C18 staircase with twisted balusters, fluted column newels and carved brackets; panelled hall and staircase. No.15 with early C19 staircase with square balusters, fluted column newels and pilasters; panelled ground floor rooms. Nos 16 & 17: stucco sill bands at 1st floor level. 4 storeys and basements. 3 windows each. Entrances with pilasters carrying entablatures, doorways with fanlights and panelled doors. Recessed sashes, those on 1st floor with architraves (No.16 with balconies and cornice to the centre window), 2nd and 3rd floors with gauged brick flat arches. Stucco cornice band at 3rd floor level. Parapet with plain stucco band. INTERIORS: not inspected but No.16 noted to have mid C18 staircase with twisted balusters and carved brackets; panelled rooms and other features. No.17 with mid C18 staircase with twisted balusters and shaped ends. Some panelling. SUBSIDIARY FEATURES: attached cast-iron railings with urn finials to areas of Nos 14, 15 and 16. HISTORICAL NOTE: No.17 was the residence of Rossetti, and subsequently Morris and Burne-Jones (GLC tablet). It was the problem of providing furniture for these rooms that first led Morris to try his hand at furniture design; this was a spur to his decision to abandon architecture and concentrate on the applied arts.

### **Kingsway Tram Subway (northern section only) grade II**

Tram subway. 1904-6. By the London County Council for their tramways undertaking. Tunnel lined with white glazed brick and retains its original cobbles and tram rails; with granite-clad portal and surrounds, the latter surmounted by cast-iron railings. Tunnel entrance is square in section, heightened in 1929-31 to take double-deckers. Cast and wrought-iron gas lamp stand at south end of surviving section with monogram 'LCC' incorporated at base. HISTORICAL NOTE: the subway originally ran from the Embankment to Holborn, and was constructed as part of the original layout of Kingsway by the LCC; it closed in 1932. The southern end was adapted as a traffic underpass in 1964 and is not included. The separate northern section has considerable streetscape value for the quality of its granite massing and ironwork decoration as well as having particular historical interest as the only underpass specifically for trams.

### **Victoria House grade II**

Commercial building with ground floor shops on east side. c1926-32. By Charles William Long. For the Liverpool Victoria Insurance Company as their headquarters. Sculpture by Herbert William Palliser. Ornamental brasswork by the Bromsgrove Guild. Steel frame clad with Portland stone, bronze infill panels and copperlite glazing surrounds. Green slate mansard roof with dormers. EXTERIOR: 8 storeys, sub-basement and basement on a rectangular island site with facades to Bloomsbury Square, Bloomsbury Place, Vernon Place and Southampton Row. Long sides, 15-window bays; returns 5-window bays. West facade to Bloomsbury Square with tall channelled ground floor, central distyle-in-antis Ionic (Erechtheion) portico through 1st to 4th (attic) floors. Attached columns as far as projecting end bays with paired pilasters. Ground floor to 3rd floor windows tripartite with small panes; 2nd floor with relief pediments. Attic windows, with small panes in plain rectangular recesses, grouped in trios in the frieze (corresponding to window beneath). Tympanum with sculpture of central robed figure with arms outstretched flanked by other figures expressing the bounty of the natural world. To either side, cornice surmounted by parapet with panels of open ornamental brasswork behind which a further attic storey with trios of windows slightly offset from parapet openings. Mansard dormers slightly offset again; all echoing shape of triangular pediment. Central 2 storey feature above mansard. East facade similar but with shops at ground floor level (originally recessed but now with projecting C20 shopfronts) and tympanum sculpture on the theme of navigation and new forms of industry. Returns similar in style with distyle-in-antis centres, paired pilasters and no tympana. Entrance doors on all sides of panelled bronze. INTERIORS: virtually unaltered. Entrance lobbies on all 4 sides faced in Subiaco marble with Greek style decoration and much decorative brasswork. Central ground floor public area, open through 3 floors to elaborate coffered suspended ceiling. Basement meeting/dance hall with coloured glass light fittings, door furniture and surrounds in polished steel and radiator grilles embossed with VH monogram. Extensive mahogany panelling to 3rd floor offices. Some rooms with C18 fireplaces from houses previously on the site.

### **Bloomsbury Square Gardens grade II**

By the end of the C17 the Russell family owned extensive estates in London, including that of Bloomsbury, an extensive site encompassing the area now bounded by Tottenham Court Road to the west, New Oxford Street to the south, Euston Road to the north, and Woburn Place and Southampton Row to the east. The Bloomsbury Estate was developed in several phases, starting in the 1660s and continuing until the 1850s. The first phase involved the development of Bloomsbury Square and Great Russell Street. In 1723 the Bloomsbury Estate became part of the Bedford Estate. By Rocque's survey of 1762 the 'New Road' (Euston Road) had been laid out, enclosing the Estate to the north but the land to the south remained largely undeveloped as the Lamb's Conduit Fields and Southampton or Long Fields. In 1776 building agreements were granted for Bedford Square (qv) and a second phase in the development of the Bloomsbury Estate started, transforming the pasture fields into a planned estate. Although the estate was planned, the underlying pattern, with the diverse sizes and shapes of the squares, was due to the fields and closes from which it was developed. A third phase of development in the mid C19 involved a further series of garden squares, including Gordon, Tavistock, Woburn and Torrington Squares, with their associated streets and mews.

Bloomsbury Square was laid out in the early 1660s for Thomas Wriothesley, fourth Earl of Southampton, to the south of his house (Southampton House built c 1657, known as Bedford House after 1734). The original layout was cruciform, with four railed and grassed quarters divided by paths. Rocque's plan of 1746 shows the square with a simple design of four paths crossing vertically, horizontally and diagonally through the centre, dividing the square into eight.

In 1800 Francis, fifth Duke of Bedford obtained two Acts of Parliament for the development of his estate and his first move was to demolish Bedford House (1800). Between 1800 and 1814, James Burton built the houses on the north side of Bloomsbury Square on the site. Bedford Place was built to run north from Bloomsbury Square to the newly built Russell Square (qv), through the site and across the garden of Bedford House. The Square was redesigned at the same time by Humphry Repton (1752-1818) (c 1807) and consisted of walks, including a formal lime tree walk and shrubberies. Hewitt's plan of c 1820s shows the gardens with a perimeter shrubbery and walk and a large lawn occupying the centre of the gardens. An oval shrubbery was shown in each corner, and an oval line of trees in the centre of the lawn.

The first three editions of the OS 25" map (1873, 1894-6, 1914) show a slightly different layout (unaltered 1873-1914) consisting of a perimeter shrubbery and walk (which curved around Fox's statue on the north side), a large lawn with scattered trees, and five large, oval-shaped shrubberies; one in each corner of the lawn and one in the centre. A curving path crossed through the central shrubbery, slightly angled from north-west to south-east.

The southern end of the Square was redesigned in the mid C20 to a geometric pattern. Further alterations took place in 1971-3, when an underground car park was constructed beneath the square and the gardens were redesigned by David Lee to their present layout.

#### DESCRIPTION

**LOCATION, AREA, BOUNDARIES, LANDFORM, SETTING** Bloomsbury Square, c 0.5ha, is located to the east of Tottenham Court Road and south-east of the British Museum, in Bloomsbury. The gardens, which are on level ground, are enclosed by cast-iron railings. The gardens are surrounded by the buildings of the Square, which are on a rectangular plan. Great Russell Street, Bedford Place, Bloomsbury Place, Vernon Place, Southampton Street and Bloomsbury Way enter the Square from the north-west, north, north-east, south-east, south and south-west respectively.

**ENTRANCES AND APPROACHES** There are nine entrances to the gardens, one in each corner, one in the centre of the western, northern and eastern sides, and two in the southern side. These are through gates set within the railings.

**GARDENS AND PLEASURE GROUNDS** A perimeter walk circuits the gardens and is divided from the perimeter railings by a shrubbery. At the centre of the north side of the square, set back in the shrubbery is the bronze statue of Charles James Fox by Sir Richard Westmacott (1816, listed grade II), on a granite pedestal and Portland stone base. The statue is directly aligned (through Bedford Place) on the statue of the fifth Duke of Bedford (also by Westmacott) at the southern end of Russell Square.

Within the perimeter walk the northern and southern halves of the gardens are landscaped differently. The C19 layout is partially retained in the northern portion, where there is a lawn with scattered trees and remnants of the oval shrubberies in the north-west and north-east corners. The southern portion, designed by David Lee in the early 1970s, consists of an extensive paved area, with three large, slightly raised islands of grass with trees, flowering shrubs and some perennials and bedding. The square was replanted in the 1970s and many of these trees survive, as well as the mature planes.

James Burton's terraced houses survive on the north side and the houses on the west side are C17 (altered C18 and C19) and C18. Those on the south side are C18 and C19. On the east side is Victoria House.