



Built Heritage Statement

Hotel Russell
1-8 Russell Square
London
WC1B 5BE

April 2016

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1.0 INTRODUCTION

HOTEL RUSSELL, RUSSELL SQUARE, LONDON WC1B 5BE

This Built Heritage Statement ('report') has been prepared by RPS CgMs to assess current proposals at Hotel Russell, Russell Square ('Hotel'), which seek to improve prevailing issues with hotel operations and accessibility. The 'current proposals' are externally confined to the Hotel's roof plant and inner lightwell, and internally at the ground floor reception area, lower ground floor, and lift lobbies.

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

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

Presently, the Hotel is undergoing 'a once in a generation' overhaul by the owners as part of an overall masterplan for its conservation and enhancement. Accordingly, a number of planning applications have recently been submitted to Camden Council that are to better reveal its significance and secure its long-term future as a high-end hotel establishment.

While a previous application has already included works to the Hotel's roof plant and inner lightwell, ground floor, lower ground floor, and lift lobbies, the current proposals that this report assesses offer a greater enhancement to the Hotel's significance. Indeed, the extent of works limited to the above areas will further minimise material impact upon Charles Fitzroy Doll's original plan configuration and extant historic fabric. In particular, the current proposals to the ground floor reception area involve retaining the bulk of existing structural walls, whilst adaptively reorganising the lift lobby to accommodate a new, two-car lift structure. Along with an appropriate interior design, such sensitive measures will ensure that the Hotel's significance is suitably preserved.

The NPPF requires an applicant to explain the significance of any identified heritage assets and demonstrate what impact proposals may have upon that significance. As such, the focus of this report will ascertain what

constitutes the Hotel's significance in those areas to be affected by the proposals.

In preparing this report, reference has been made to the relevant legislative framework and planning policy and guidance at national and local levels. A detailed historical research of the Hotel, map regression studies, on-site visits from accessible locations, and an application of professional judgement have all been applied to inform this assessment. Given that the proposals are externally limited to the Hotel's flat roof areas and inner courtyard lift structure, and internally limited to the ground floor reception area, the lower ground floor, and lift lobbies, an assessment of the Bloomsbury Conservation Area and what contribution the Hotel has upon this heritage asset's character and appearance has not been included within this report. An assessment of this heritage asset is nonetheless found in supplementary CgMs reports that formed part of the other previously submitted applications.



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

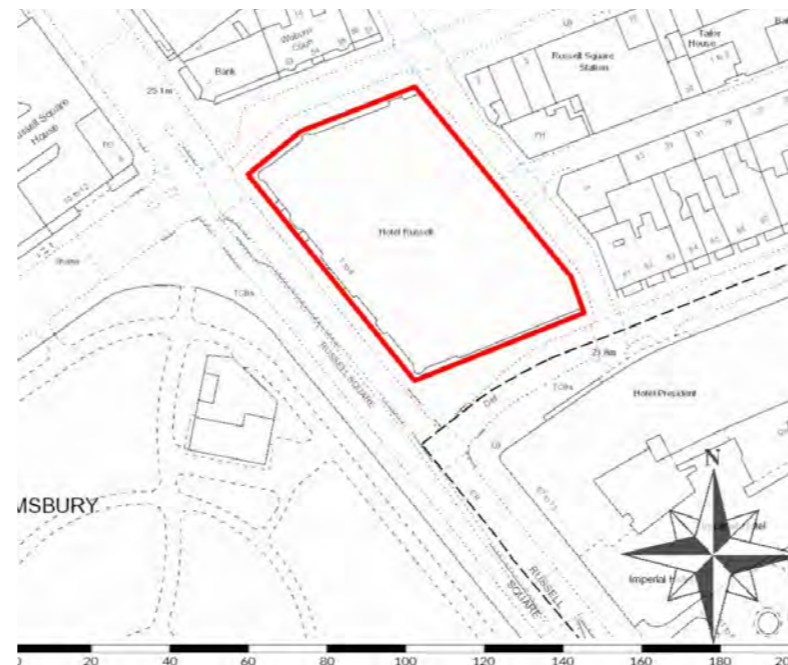


Figure 2: 1:2500 OS Map of Hotel Russell with site boundaries indicated in red.



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

2.0 LEGISLATIVE AND PLANNING POLICY FRAMEWORK

2.1 LEGISLATION AND NATIONAL PLANNING POLICY

The current policy system identifies, through the National Planning Policy Framework (NPPF), that applications should consider the potential impact of development on 'heritage assets'. This term includes: designated heritage assets, which possess a statutory designation (for example listed buildings, conservation areas, and registered parks and gardens); and non-designated heritage assets, typically compiled by Local Planning Authorities (LPAs) and incorporated into a Local List.

Legislation

Where any development may affect designated or non-designated heritage assets, there is a legislative framework to ensure proposed works are developed and considered with due regard for their impact on the historic environment. This extends from primary legislation under the Planning (Listed Buildings and Conservation Areas) Act 1990.

The relevant legislation in this case extends from Section 16 of the 1990 Act, which states that, in considering applications for listed building consent, the LPA shall have special regard to the desirability of preserving the listed building, or its setting, or any features of special architectural or historic interest that it possesses.

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

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

National Planning Policy

National Planning Policy Framework (NPPF)

Department of Communities and Local Government (DCLG), March 2012

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

When determining planning applications, the NPPF directs LPAs to apply the presumption in favour of sustainable development; the 'golden thread' that is expected to run through the plan-making and decision-making process. Nonetheless, NPPF Paragraph 14 states that the presumption in favour of sustainable development is only applied unless certain specific policies indicate that such development should be restricted.

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

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

The NPPF advises LPA to take into account the following considerations when determining planning applications and, in addition, the positive contribution that conservation of heritage assets can make to sustainable communities, including their economic vitality:

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

- opportunities to draw on the contribution made by the historic environment to the character of a place.

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

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

2.2 NATIONAL AND STRATEGIC PLANNING POLICY AND GUIDANCE

National Guidance

Planning Practice Guidance (PPG) (DCLG, March 2014)

This guidance has been adopted in support of the NPPF. It reiterates the importance of conserving heritage assets in a manner appropriate to their significance as a core planning principle.

It also states, conservation is an active process of maintenance and managing change, requiring a flexible and thoughtful approach. Furthermore, it highlights that neglect and decay of heritage assets is best addressed through ensuring they remain in an active use that is consistent with their conservation.

Key elements of the guidance relate to assessing harm. It states, an important consideration should be whether the proposed works adversely affect a key element of the heritage asset's special architectural or historic interest. Adding, *'it is the degree of harm, rather than the scale of development that is to be assessed'*. The level of 'substantial harm' is stated to be a high bar that may not arise in many cases. Essentially, whether a proposal causes substantial harm will be a judgment for the decision taker, having regard to the circumstances of the case and the NPPF.

Importantly, it is stated harm may arise from works to the asset or from development within its setting. Setting is defined as *'the surroundings in which an asset is experienced, and may be more extensive than the curtilage'*. A thorough assessment of the impact of proposals upon setting needs to take into account, and be proportionate to, the significance of the heritage asset and the degree to which proposed changes enhance or detract from that significance and the ability to appreciate it.

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

Overview: Historic Environment Good Practice Advice in Planning

In March 2015 Historic England (formerly English Heritage) withdrew the PPS5 Practice Guide document and replaced with three Good Practice Advice in Planning Notes (GPAs): 'GPA1: Local Plan Making', 'GPA2: Managing significance in Decision-Taking in

the Historic Environment', and 'GPA3: The Setting of Heritage Assets. A fourth document entitled 'GPA4: Enabling Development' has yet to be adopted.

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

Historic Environment Good Practice Advice in Planning: Note 1 (GPA1): The Historic Environment in Local Plans (March 2015)

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

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

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

Historic Environment Good Practice Advice in Planning: Note 2 (GPA2): Managing Significance in Decision-Taking in the Historic Environment (March 2015)

This document provides advice on the numerous ways in which decision-taking in the historic environment can be undertaken, emphasising that the first step for all applicants is to understand the significance of any affected heritage asset and the contribution of its setting to its significance. In line with the NPPF and PPG, this document states that early engagement and expert advice in considering and assessing the significance of heritage assets is encouraged, stating that *'development proposals that affect the historic environment are much more likely to gain the necessary permissions and create successful places if they are designed with the knowledge and understanding of the significance of the heritage assets they may affect.'*

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

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

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

This document sets out the recommended steps for assessing significance and the impact of development proposals upon a heritage asset, including examining the asset and its setting and

2.2 NATIONAL AND STRATEGIC PLANNING POLICY AND GUIDANCE

analysing local policies and information sources. In assessing the impact of a development proposal on the significance of a heritage asset the document emphasises that the cumulative impact of incremental small-scale changes may have as great an effect on the significance of a heritage asset as a larger scale change.

Crucially, the nature and importance of the significance that is affected will dictate the proportionate response to assessing that change, its justification, mitigation and any recording which may be necessary. This document also provides guidance in respect of neglect and unauthorised works.

Overview: Historic England Advice Notes in Planning

In addition to the above documentation, Historic England has published three core Heritage Advice Notes (HEAs) that provide detailed and practical advice on how national policy and guidance is implemented. These documents include: *HEA1: Understanding Place: Conservation Area Designation, Appraisal and Management* (February 2016), *HEA2: Making Changes to Heritage Assets* (February 2016), *HEA3: The Historic Environment and Site Allocations in Local Plans* (October 2015), and *HEA4: Tall Buildings* (December 2015). Previously adopted documentation by Historic England that provide further information and guidance in respect of managing change within the historic environment include *Seeing the History in the View* (May 2011), and *Managing Local Authority Heritage* (June 2003).

Historic England Advice Note 2 (HEA2): Making Changes to Heritage Assets (February 2016)

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

The best way to conserve a building is to keep it in use, or to find an appropriate new use. This document states that '*an unreasonable, inflexible approach will prevent action that could give a building new life...A reasonable proportionate approach to owners' needs is therefore essential*'. Whilst this is the case, the limits imposed by

the significance of individual elements are an important consideration, especially when considering an asset's compatibility with Building Regulations and the Equality Act. As such, it is good practice for LPAs to consider imaginative ways of avoiding such conflict.

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

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

Strategic Policy

***The London Plan: The Spatial Development Strategy for London Consolidated with Alterations since 2011* (Greater London Authority (GLA), March 2015)**

On 10 March 2015, the Mayor of London published adopted *The London Plan: The Spatial Development Strategy for London Consolidated with Alterations since 2011*. From this date, the policies set out in this document are operative as formal alterations to the London Plan the Mayor's spatial development strategy and form part of the development plan for Greater London. In particular, the document encourages the enhancement of the historic environment and looks favourably upon developments which seek to maintain the setting of heritage assets.

Policy 7.6 *Architecture* states that 'Architecture should make a positive contribution to a coherent public realm, streetscape and wider cityscape. It should incorporate the highest quality materials and design appropriate to its context.' It sets out a list of requirements of new buildings and structures, the most relevant to heritage, townscape and visual assessment are listed below, stating that buildings should:

- a) Be of the highest architectural quality;
- b) Be of a proportion, composition, scale and orientation that enhances, activates and appropriately defines the public realm;
- c) Comprise details and materials that complement, not necessarily replicate, the local architectural character;
- d) Not cause unacceptable harm to the amenity of surrounding land and buildings, particularly residential buildings, in relation to privacy,

overshadowing, wind and microclimate. This is particularly important for tall buildings; and

- i) Optimise the potential of sites.

Policy 7.8 *Heritage Assets and Archaeology* provides the relevant policy with regards to development in historic environments and seeks to record, maintain and protect the city's heritage assets in order to utilise their potential within the community. It states that 'Development affecting heritage assets and their settings should conserve their significance, by being sympathetic to their form, scale, materials and architectural detail.' Policy 7.8 also further supports Policy 7.4 in its requiring local authorities in their policies, to seek to maintain and enhance the contribution of built, landscaped and buried heritage to London's environmental quality, cultural identity and economy, as part of managing London's ability to accommodate change and regeneration.

2.3 LOCAL PLANNING POLICY AND GUIDANCE

Local Policy

Camden Core Strategy 2010-2025, adopted 2010

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

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

Camden Development Policies 2010-2025, adopted November 2010

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

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

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

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

Planning Guidance

CPG 1 Design, adopted April 2011, amended September 2013

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

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

With regard to proposed development within, or affecting the setting of, conservation areas in the Borough, Council will only grant permission that preserves and enhances the character and appearance of the area. When determining an application, guidance on such matters are set out in the

Core Strategy policy CS14 and Development Policy DP24, as well as that in conservation area statements, appraisals and management plans. Totally or substantially demolishing a building or structure in a conservation area is deemed a criminal offence without first getting consent from the Council. Also, demolition would not normally be allowed without substantial justification, in accordance with criteria set out in the NPPF.

Bloomsbury Conservation Area Appraisal and Management Strategy, adopted April 2011

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

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

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

3.0 ARCHITECTURAL AND HISTORIC APPRAISAL

3.1 HISTORIC DEVELOPMENT: RUSSELL SQUARE

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

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

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

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

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

Under instruction from the 11th Duke of Bedford, improvements works to the Square began in 1894 and resulted in many of the buildings to be demolished, with the land lying vacant for a number of years while it was decided what to build (Figure 5). Ultimately, Burton's north and south sides were altered and adapted into

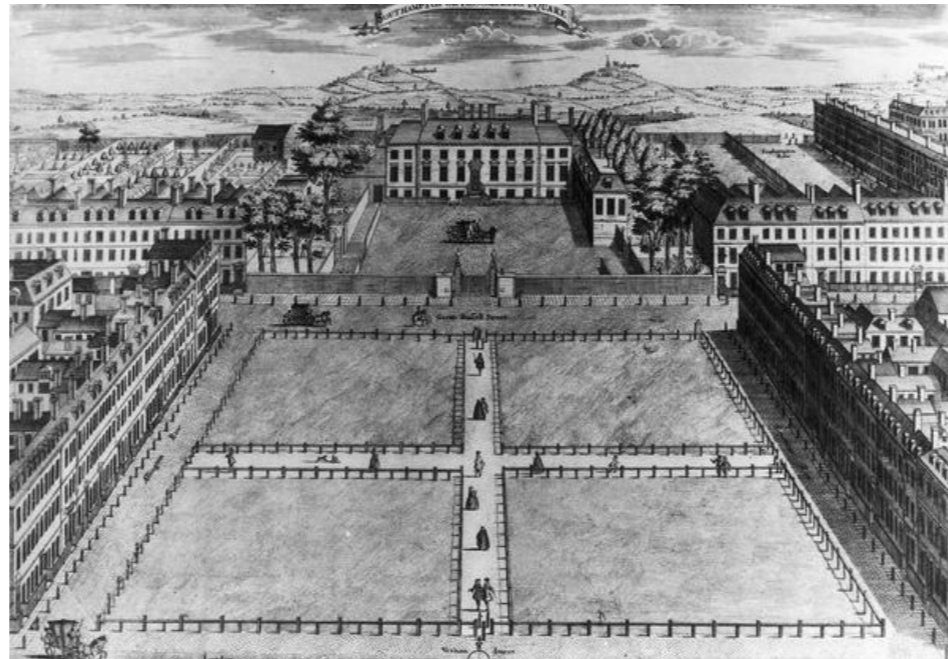


Figure 4: Image of Bloomsbury Square with Bedford House in the background c.1725. This mansion was subsequently demolished at the beginning of the nineteenth century to make way for Russell Square (Source: Nicholls, S., *Southampton or Bloomsbury Square: 18th century*, Museum of London).



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

private hotels and solicitors' offices. Decorative terracotta work was applied to their façades. Conversely, on the east the row of houses consisting of nos. 1-8 were demolished and subsequently replaced by the Russell and Imperial Hotels, designed by Sir Charles Fitzroy Doll, in 1898 (See Section 3.2). In addition, nos. 38-43 on the west side were sold to the trustees of the British Museum.

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

The 1930s saw the biggest change to occur in Bloomsbury, with the conversion of its private residences into the University of London's campus, the most noticeable change was the construction of Senate House. In 1931, the London Squares Preservation Act was passed by Parliament. This included the protection of Russell and Bloomsbury Squares and a number of other Bloomsbury squares.

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

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

3.2 HISTORIC DEVELOPMENT: HOTEL RUSSELL

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

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

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



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



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



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

3.3 HISTORIC DEVELOPMENT: CHARLES FITZROY DOLL

Life of the architect

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

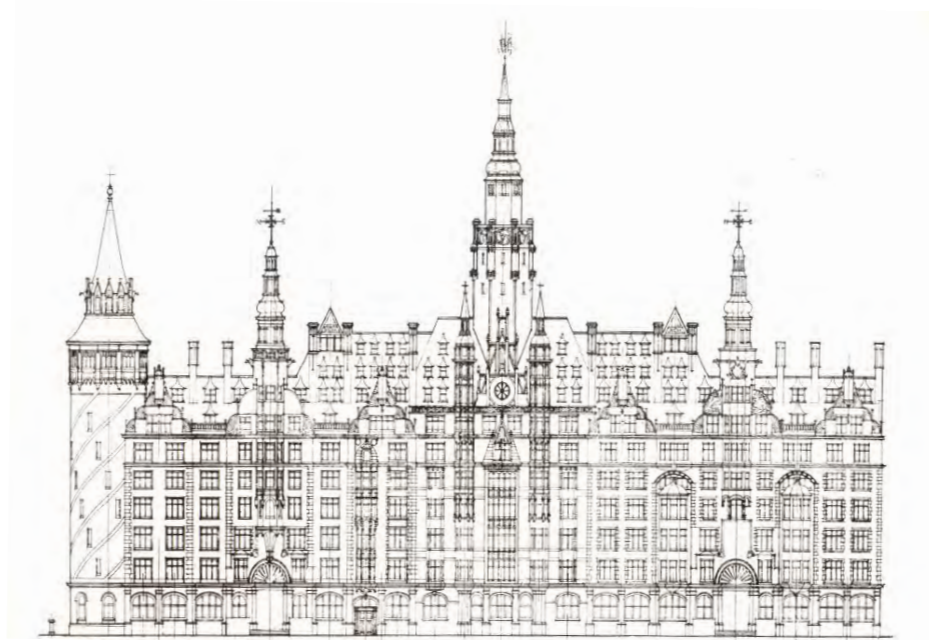
On 26 August 1879 Doll married Emily Francis Tyler and had five children together. In 1885, Doll was appointed by the Duke of Bedford as Surveyor to the Bedford Estates in Bloomsbury and Covent Garden. The first project given to Doll was the design of Hotel Russell. As part of the works, Doll engaged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

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

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

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

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



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



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



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

3.4 HISTORIC DEVELOPMENT: LATE VICTORIAN AND EDWARDIAN GRAND HOTELS

Origins of the hotel in London

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

Proliferation of grand hotel development

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

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

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



Figure 14: Depiction of the Langham Hotel upon completion in 1865 (Source: Little, W., *The Illustrated London News*, Vol. 47 July-Dec 1865, London).



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

Edwardian Enterprises

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

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

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

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

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

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

4.0 SITE ASSESSMENT

4.1 HOTEL EXTERIOR

Primary elevations

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

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

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

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

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



Figure 16: Exterior of the Hotel., prominently located on the north east corner of Russell Square.



Figure 17: View of the Hotel's inner courtyard where a network of modern mechanical plant elevated above.

Inner Courtyard

Conversely, the Hotel's inner courtyard shows off its more utilitarian function; particularly evident in the space above the courtyard where a vast network of modern mechanical plant to ventilate the building is suspended from a structural steel frame (Figure 17). Despite providing the necessary power and ventilation to the Hotel, this modern intervention is considered to be a visually and audibly intrusive element of the Hotel.

The external walls consist of painted brick and, unsurprisingly, show little decoration. Window fenestration is arranged in repetitive lines; emphasising the vertical emphasis of the building. These windows comprise the original timber framed sashes that are set back from the wall face, with their round-headed, top sash featuring mullions and transoms.

Above these unadorned brick walls are two storey mansard roofs with slate tiles; accommodating further hotel rooms on the seventh and eighth floors. Originally, a copper-lined dome existed on the western courtyard elevation although this was later removed and replaced by an additional mansard roof in the same style. The numerous dormers projecting along these mansards feature simple, timber framed sashes. The majority of downpipes and rainwater goods appear to have been replaced with modern equivalents.

A modern steel framed and glazed stairwell and single-car lift structure is visible at the inner courtyard's east elevation. These elements comprise a structural steel frame with steel cladding, and visually contrasts with the off-white, tiled brick walls and timber-framed sash windows of the inner courtyard.

Elevated above the access road into the courtyard, located at south east corner of the Hotel, are additional rooms which appear to have been recently inserted for additional room accommodation. Consequently, the bridge that formerly connected the east and south ranges has been reused to form corridors for these new rooms.

4.2 HOTEL INTERIOR

Interior overview

The interior of the Russell Hotel is very much dictated by the very oddly-shaped and confined site layout; space was at a premium, and the building's planning is thus rigorously arranged to achieve the maximum possible provision of public and private rooms within as little space as possible.

An important architectural element of any grand hotel is the entrance hall and its staircase. This space not only serves its functional purpose orchestrating the movement of clientele, but also represents where societal life can be performed in the public-access area. Furthermore, at the time of the Hotel's construction, the only lift systems installed in the building were for services rather than clientele. As such, the movement of people to the rooms above via the principal circulation space would have been an important process in the everyday operations of the Hotel.

Ground Floor

While a full assessment of the Hotel's architectural and historical development has been provided within the Built Heritage Statements accompanying previously applications, for the purposes of the current proposals, it is important to summarise the significance of the Hotel's ground floor reception area, the lower ground floor, and lift lobbies.

The majority of alterations that have previously occurred to the ground floor reception area comprise new internal structural walls and partitions, instigated by the need to separate its principal rooms, in addition to creating supplementary meeting rooms, wet areas, and storage spaces. Also, the mosaic floor that extends from the entrance hall has been carpeted over.

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

At the centre of the Hotel and perhaps its most defining feature is the Entrance Hall and its grand stair. When it first opened at the

turn of the twentieth century, the effort that went into the décor demonstrates the higher-class of clientele who visited the Hotel. The walls are clad in a mixture of pink and red Italian marble with the space divided into three by grey marble round-arched arcades on grey marble columns with gilding. Also, the frieze and spandrels feature extravagant plaster-moulded female figures of Proto-Art Nouveau character whereas the plasterwork on the ceiling is coffered in a Jacobean Revival design; stylistically contrasting with the hanging chandeliers and limited use of stained glass.

On the floor is broken mosaic tiles featuring the zodiac symbols that surround a 'winking' sun. This is considered to have been installed sometime in the early twentieth century, with much of the mosaic has been carpeted over to the west where the reception area now lies.

Prominently located at the centre of the Entrance Hall is the grand stair made entirely from marble. This architectural element is considered to be an integral part of the Hotel's circulation space.

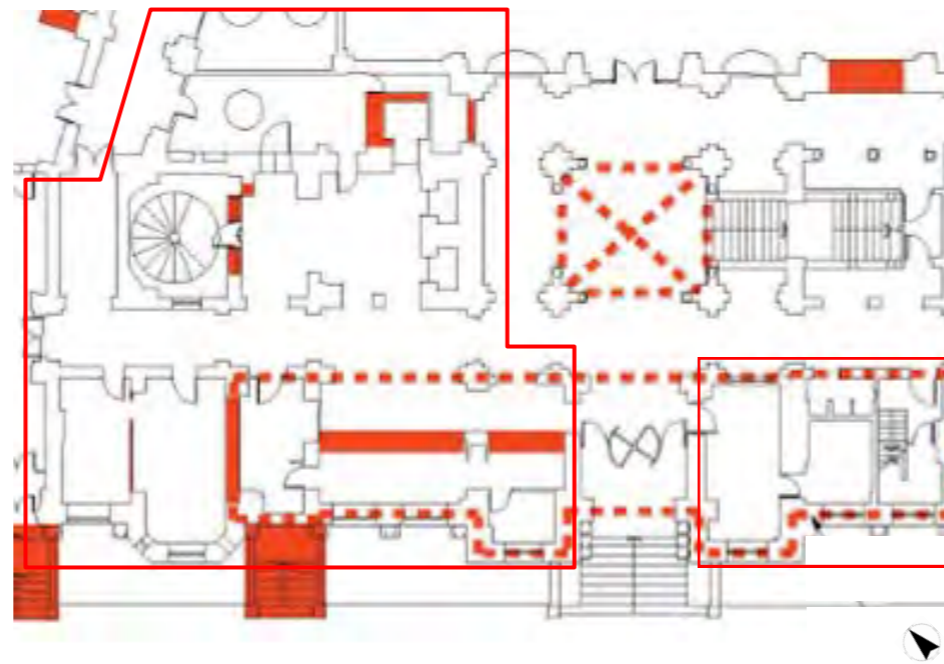


Figure 18: Charles Fitzroy Doll's original Ground Floor Plan configuration, with later additions and alterations indicated in orange. The red line boundary indicates the limit of current proposals in the reception area.

Lower Ground Floor

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

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

Lift Lobbies

The Hotel's original access provision consisted of a principal staircase, secondary staircases, and a pair of service lifts, located on the western (Russell Square) side of the building. These can be identified on Charles Fitzroy Doll's original drawings and originally used for carrying food, laundry and other goods. Nonetheless, they are extremely small, and while they have been adapted for passenger use, they remain effectively sub-standard for a hotel of this scale. As such, an additional, external lift structure in the Hotel's inner courtyard was installed in the late twentieth century to provide supplementary vertical access to the Hotel's upper floors. Comprising a structural steel frame with steel cladding, this modern element visually contrasts with the off-white, tiled brick walls and timber-framed sash windows of the inner courtyard. Also, access from the Hotel's second floor up to the eight floor would have solely been from the continuous dog-leg stair located in the west range; connecting with the top of the grand stair at first floor level.

5.0 PROPOSALS AND ASSESSMENT OF IMPACT

5.1 PROPOSALS

Summary of previous application and current proposals

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

Ground Floor – Reception Area

The previously approved application involved removal of a greater portion of historic fabric in the ground floor reception area than the current proposals. As such, the current proposals are limited to minor works to remove certain wall fabric and later partitions, in addition to taking out the modern reception desk with a more appropriate front desk area. Furthermore, the interior design will be sympathetic to the sensitive historic aspects of the original scheme by Charles Fitzroy Doll, whilst also reflecting the modern requirements of a high-end hotel establishment. These proposals will therefore ensure that the bulk of structural walls and historic fabric found in this area is suitably preserved and, critically, guarantee that the existing cellular plan configuration remains appreciable.

Lower Ground Floor

Under the previous application, the majority of the lower ground floor was to be overhauled and rationalised for front of house use, while certain areas for back of house catering and staff areas to remain. These works included ten meeting rooms, a gym along with changing areas, guest WCs, staff rooms and storage areas. A replacement stair was also included to replace the existing dog-leg stair up to ground floor with associated lift and stair lobby.

Instead, the current proposals have confined the extent of works to comprise a soft fitout for eight meeting rooms and reconfiguration of the remaining areas to incorporate a gymnasium, screening room, guest WCs and a new lobby and breakout space. In addition,

the intrusively inserted, modern spiral staircase will be omitted and replaced with a new feature staircase; extending from ground floor beneath the existing historic grand staircase. Also, the proposed replacement stair is considered necessary to provide a clearer means of access for future clientele to use the proposed facilities and operations situated at this floor level. Such an addition will also reflect the more significant grand staircase configuration above.

Guest Lift System

Inner Courtyard Lift Structure

For the inner courtyard, the previous application included the replacement of the existing modern single-car lift structure and dog-leg stair with a new three-car lift structure. Such works would have resulted in a single-bay to each floor level on the Hotel's inner courtyard east elevation to be removed in order to accommodate the new lift structure.

In order to minimise as much material impact upon the Hotel's inner courtyard east elevation as possible, the current proposals comprise replacing the existing lift structure and dog-leg stair with a new two-car equivalent. While such measures will still mean that a degree of structural wall and single-bay windows will be required to be removed from each floor level, the current proposals will nonetheless offer significant improvements to hotel operations with greater capacity to access its upper floors. In addition, the external cladding finish of this new lift structure is to match the adjacent off-white glazed brick finish of the existing elevations. The overall bulk, scale and massing will be confined within views of the inner courtyard and remain obscured from the public realm. By aesthetically assimilating with the existing elevational treatment any perceived visual impact upon the Hotel's courtyard elevations will thus be reduced and consequently preserve the Hotel's significance.

Lift Lobbies

Currently, the lift lobby areas to each floor level present a confined space for clientele to use. So corresponding with the inner courtyard lift structure, the previous application included removal of the existing dog-leg stair (accessed from first floor to eighth floor), the existing lifts (ground floor to tenth floor level), and the structural wall dividing the two. This was to create wider, more open lift lobby areas for clientele to use effectively.

This however, would have resulted in a loss of the original plan configuration at each lift lobby and their respective historic service lift cores.

The current proposals to lift lobbies on each floor level still include the removal of the non-significant dog-leg stair which forms part of the existing single-car lift structure as a modern alteration to the Hotel. Critically, the existing lifts and their lift cores will be retained under these proposals, which will ensure that their historic function continues and the original plan configuration remains largely appreciable from each lift lobby.

Roof Plant Areas

Under the current proposals, new VRF units are proposed on the existing flat roof areas at the ninth and tenth floor levels where it has been identified that no significant fabric of architectural or historic interest lies. Furthermore, as these roofs are not be visible from the public realm, there will be no visual impact upon the Hotel's significance and setting.

5.2 ASSESSMENT OF IMPACT

Summary of Hotel significance

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

Assessment of impact upon Ground Floor

It has been found that the primary front of house areas located on the ground floor possess the Hotel's highest significance. This is on account of little alteration to the original plan form configuration, as well as surviving historic fabric, comprising high-quality detailing, materials and finishes, which have remained intact since the Hotel's origins.

Whereas the previous application would have resulted in the loss of a greater amount of historic fabric in the ground floor reception area, the current proposals will ensure that more of the original plan form configuration is preserved, ensuring that the cellular plan layout in this area remains appreciable, while also improving existing circulation and accessibility issues. Such proposals are therefore considered to offer an enhancement to the Hotel's significance. The limitations of these works to certain structural walls and historic fabric will be complemented by the interior design to be applied, which will sensitively preserve the extant historic fabric, while corresponding to the original, heavily-decorative features in the adjacent lobby area.

Assessment of impact upon Lower Ground Floor

It has been found that the Hotel's lower ground floor is typical of many basements of grand hotels; utilitarian in nature where much of the hotel back of house operations are obscured from the clientele. As these areas have undergone successive phases of alterations, the current fabric of the lower ground floor, which closely relates to its back of house use, has been identified as contributing little to the Hotel's overall significance.

The aim of the current proposals is to adapt many areas in the lower ground floor to front of house use, albeit limit the extent of works to a more confined area. This includes eight new meeting rooms and reconfiguration of remaining areas to incorporate a gymnasium, screening room, guest WCs and a new meeting room lobby and breakout area. These proposals will include omitting the existing modern spiral staircase as well as replacing the existing stair that accesses the lower ground floor, located beneath the significant marble staircase in the Entrance Hall lobby, with a new feature equivalent. The overall works are considered to be an enhancement to the Hotel's significance for clientele to adaptively re-use these redundant back of house areas, without concern of materially affecting significant architectural or historic fabric. With regard to the limited internal reconfiguration of the back of house and servicing areas, the proposals are considered an acceptable level of alteration as there is no identified fabric of architectural or historic interest that will negatively impact upon the Hotel's significance.

Assessment of impact upon Inner Courtyard Lift Structure

This prominent single-car lift structure in the Hotel's inner courtyard was installed to provide supplementary vertical access to the upper floors. Comprising a structural steel frame with steel cladding, this modern element visually contrasts with the off-white, tiled brick walls and timber-framed sash windows of the inner courtyard.

The previous application involved replacing this lift structure with a three-car equivalent, which would have resulted in a single-bay window at each floor level and a section of structural wall to be removed. Whilst it is acknowledged that the current proposals will result in the same removal of fabric from each floor level, it is considered that facilitating the new, two-car lift structure, will noticeably reduce its profile; presenting a smaller

bulk, scale and massing compared to the previous application's three-car alternative. Also, with an improved finish under the current proposals that correlates with the existing finish to the glazed brick tiles in the inner courtyard elevations significantly reduces the visual impact upon the Hotel's significance.

Assessment of impact upon Lift Lobbies

Despite most of the other circulation spaces retaining a certain amount of original detail, the Hotel's existing lift lobby areas are remarkably devoid of any architectural or historic interest. Only the existing lift cores, which were historically used as service lifts for luggage, are considered to form part of Charles Fitzroy Doll's original plan configuration.

Compared to the previous application, the current proposals will ensure that the material impact upon the lift lobbies at each floor level is predominately reduced. This is to be achieved by retaining the existing lift cores, albeit replacing the modern lift cars to improve hotel operations. Such sensitive measures will ensure that the Hotel's overall significance is suitably preserved.

With regard to the existing dog-leg service stair adjacent, this element is considered of a lower-status than the Hotel's other primary front of house areas, particularly when compared to the significant grand marble staircase. As such, its removal will cause no negative impact upon the Hotel's significance.

Assessment of Impact upon Roof Areas

Proposed VRF units that are to be located on the existing flat roof areas of the Hotel's ninth and tenth floor levels, which are not visible from the public realm, will ensure visual impact upon the Hotel's significance is preserved.

6.0 CONCLUSIONS

Based on the architectural and historical development of the Hotel ascertained through archival research and map regression studies; various site inspections to appraise the Hotel's extant fabric; and an application of professional judgement, this report has outlined an overall assessment of the Hotel's significance.

Due to ever-changing hotel operations and modern clientele requirements, the significance of the interior is reflected differently depending on the Hotel's front of house and back of house areas. It has been identified that the Hotel's significance of its interior is predominantly focussed in a number of its key front of house areas that elaborate and lavishly detailed design, corresponding to Charles Fitzroy Doll's original plan configuration.

Conversely, such quality and detailing to the lower ground floor, which contains the Hotel's back of house areas, is noticeably of lesser significance. These areas have undergone successive changes to the original plan configuration and lack architectural or historic interest. Elsewhere, circulation spaces such as the modern lift structure in the Hotel's inner courtyard and its associated dog-leg stair are purely for utilitarian purposes, and are therefore of a lower status than the main front of house areas. These areas can therefore be considered as less sensitive to change without negatively impacting upon the Hotel's significance.

This report has ascertained that the impact of current proposals upon the Hotel's significance will be significantly reduced compared to the previous application. This is due to limiting material changes to certain areas in the Hotel, particularly relating to the ground floor reception area, where an acceptable retention of Charles Fitzroy Doll's original plan configuration and historic fabric will remain appreciable. In less significant areas of the Hotel, such as the lower ground floor, the current proposals will be confined to rationalising back of house areas into front of house use where it has been identified that there is no extant fabric of architectural or historic interest to be negatively impacted upon.

In addition, while the current proposals will result in the removal of a single-bay window to each floor level on the Hotel's inner courtyard east elevation, as per the previous application, this is considered necessary for hotel operations to improve accessibility issues with the replacement lift structure. Critically, this is considered will have minimal impact upon the Hotel's overall

significance. Whereas the previous application involved removing the lift lobbies' existing lift cores at each floor level to accommodate a more open space for clientele, the current proposals offer to retain these elements and integrate them into the accessibility of the Hotel's upper floors. Considering that these elements formed part of the original plan form configuration, their retention will ensure that the Hotel's significance is suitably preserved.

In preparing this report, the current proposals are therefore considered to be in accordance with the relevant national and local planning policy and guidance.

APPENDICES

APPENDIX A: STATUTORY LIST DESCRIPTION, HISTORIC ENGLAND, 2016, NHLE

Russell Hotel and attached railings with piers and lamps

List entry Number: 1246152

Grade: II*

Date first listed: 03-Dec-1970

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

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

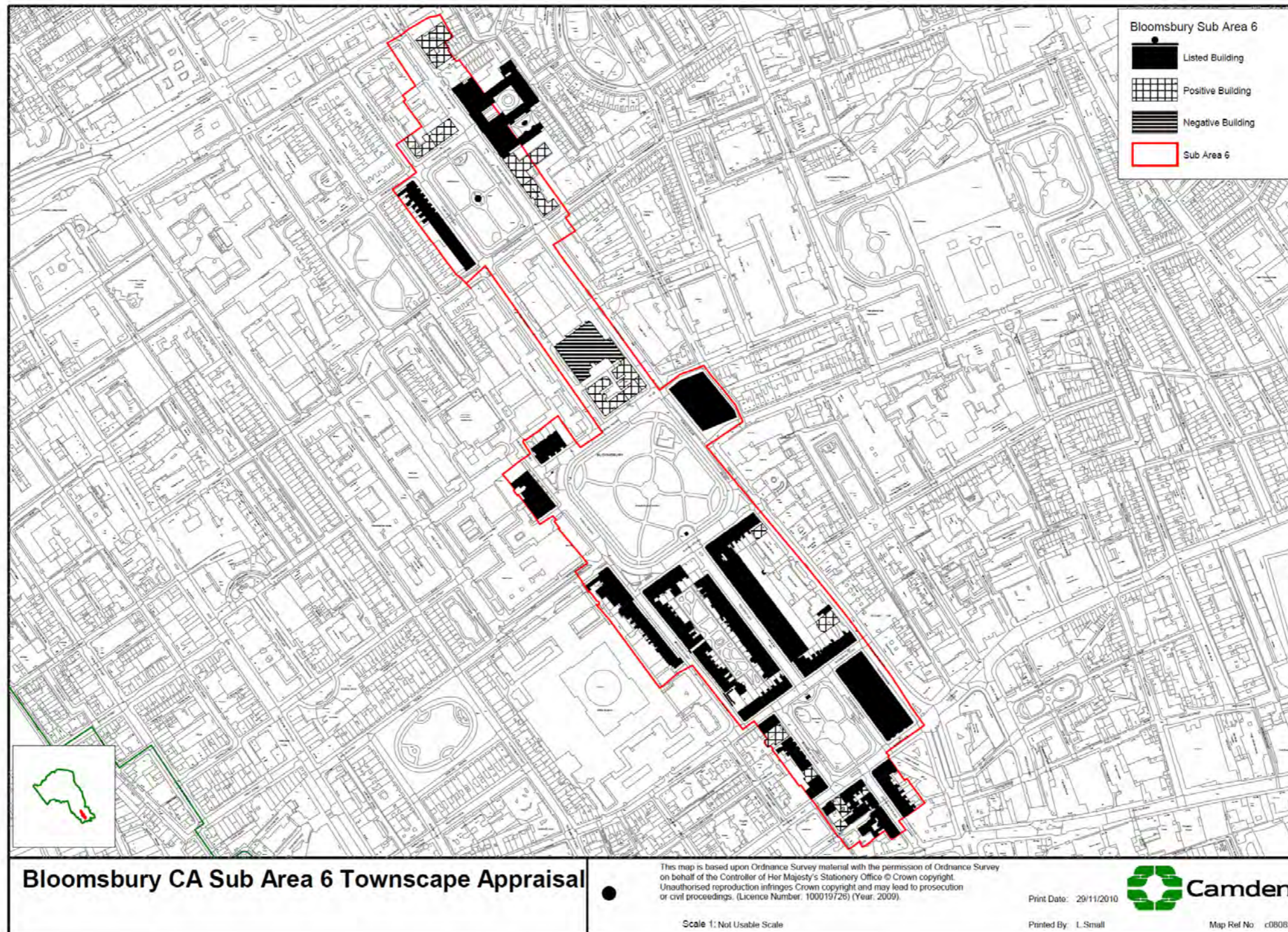
INTERIOR: entrance hall lined in pink and red marble divided into 3 by grey marble round-arched arcades on grey marble columns with gilding. Frieze and spandrels with sumptuous plaster moulded females of proto art-nouveau character. Marble staircase rises to right. Ceiling in Jacobean style. Chandeliers, and some stained glass. Woburn Suite beyond a large hall now with low partitions, with black and white marbled pilasters, heavy modillion cornice and coved ceiling with lavish swags under false ceiling. 'Victorian Carvery' with grey marble panelling to frieze height and grey marble clad hexagonal columns which culminate in alternating little Ionic columns and sculpted figures. Similar columns in frieze around walls. Projecting fireplace in matching marble. Chandeliers. King's Bar panelled to frieze height with some organic capitals to pilasters, doorcases (one now a bookcase) with giant Jacobean keystones under plaster friezes of chubby putti. Marble fireplace. Trabeated ceiling with a variety of mouldings. Virginia Woolf room with art nouveau plaster spandrels and plaster ceiling cornices. Bedford Suite with pilasters and plaster ceilings.

SUBSIDIARY FEATURES: attached wrought-iron railings with terracotta piers and cast-iron lamp standards with figures at the bases on piers.

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



APPENDIX B: BLOOMSBURY CONSERVATION AREA SUBAREAS 6 MAP, CAMDEN COUNCIL NOVEMBER 2010



APPENDIX C: REFERENCES

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Glossary of Terms

In Annex 2 of the NPPF *Heritage Assets* are defined as: a building, monument, site, place, area or landscape positively identified as having a degree of significance meriting consideration in planning decisions. They include *designated heritage assets* (as defined in the NPPF) and assets identified by the local planning authority (including local listing). Notable examples of a designated heritage asset include: a World Heritage Site, Scheduled Monument, Listed Building, Protected Wreck Site, Registered Park and Garden, Registered Battlefield or Conservation Area.

Additionally, local planning authorities may identify what are referred to as *non-designated heritage assets* by drawing up Local Lists, through their conservation area appraisals process or through other means. In planning decisions, the effects of proposals on the significance of a non-designated heritage asset should be taken into account in determining the application, weighing the scale of harm or loss against the significance of the non-designated heritage asset (NPPF Paragraph 135).

A heritage asset not only has value to the current generation but to future generations too. An aspect of this value (or significance) is therefore conveyed as *heritage interest*, which may be categorised into an aesthetic, evidential, communal and/or historic interest. It is worth noting that the significance of a heritage asset derives not only from its physical presence, but also from its setting.

Architectural interest is defined as a building considered to be important for its architectural design, decoration and/or craftsmanship.

Historic interest is defined as a building considered to illustrate important aspects of social, economic, cultural or military history have close historical associations with nationally important people normally have some quality of interest in its physical fabric.

When making a listing decision, the Secretary of State may take into account the extent to which the heritage significance is allocated to a group of buildings principally defined as having *Group Value*.

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