

Heritage Statement

1 Steele's Studios, Haverstock Hill, NW3 4RN

February 2019

Contents

1.	Introduction	1
2.	The Heritage Asset: Eton Conservation Area	4
3.	The Significance of Eton Conservation Area	5
4.	Design Development: Pre-Application Engagement and Scheme Response	31
5.	Application Proposals and Heritage Impact Assessment	35
6.	Summary and Conclusions	47
Appendix 1: Conservation Area Boundary Map		49
Appendix 2: Relevant Heritage Legislation, Policy and Guidance		51

1. Introduction

Purpose of this Report

- 1.1 This Heritage Statement has been prepared by Turley Heritage, to provide relevant and proportionate information to the local planning authority (London Borough of Camden), with regard to the heritage impacts related to proposed works of targeted demolition and redevelopment at No.1 Steele's Studios (the "Site", Figure 1.1). This report accompanies the design and planning information provided by the wider project team in relation to the proposals.
- 1.2 The Site is located within the Eton Conservation Area; and has been identified by the local planning authority in the adopted Character Statement as making a positive contribution to the character and appearance of the area.

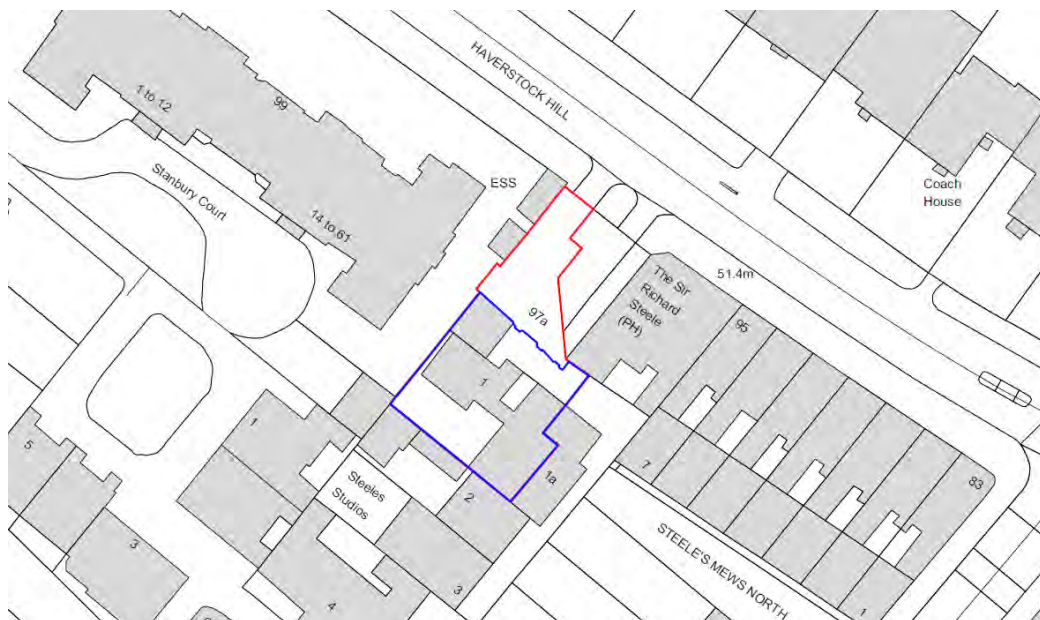


Figure 1.1 – Site location plan

Relevant Background: Pre-Application 2018/2608/PRE

- 1.3 This application submission has been closely guided by a preceding stage of pre-application engagement and constructive discussion with the local authority (reference 2018/2608/PRE). The Council's feedback, and the outcomes for the scheme design, is set out in greater detail later at **Section 4** of this report, to provide context for the final application proposals.

Legislative and Policy Context

- 1.4 The requirement for this report derives first from the Planning (Listed Buildings and Conservation Areas) Act 1990, which places a duty upon the local planning authority in determining applications for development affecting conservation areas to pay special attention to the desirability of preserving or enhancing the character or appearance of such an area.

- 1.5 The National Planning Policy Framework (NPPF) 2019 then provides the Government’s national planning policy of the conservation of the historic environment. In respect of information requirements it sets out that:

“In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets’ importance and no more than is sufficient to understand the potential impact of the proposal on their significance.”¹

- 1.6 Paragraph 190 then sets out that local planning authorities should also identify and assess the particular significance of heritage assets that may be affected by proposals. They should take this assessment into account when considering the impact of proposals in order to avoid or minimise conflict between the heritage asset’s conservation and any aspect of the proposal.

Structure of this Report

- 1.7 **Section 2** of this Heritage Statement identifies the relevant heritage assets within the Site and its vicinity that have the potential to be affected by the impact of the application proposals.
- 1.8 **Section 3** of this report then provides a proportionate statement of significance for Eton Conservation Area, in terms of its historical development, and its character and appearance. This is set out with specific reference to the Site at Steele’s Studios, and provides an objective appraisal of its contribution to the overall significance of the surrounding conservation area. The assessment work described above is undertaken on the basis of study of existing published information, focussed archival research and also on-site visual survey.
- 1.9 **Section 4** describes the process of pre-application engagement that has been undertaken in preparation for this final application submission. It describes the constructive and positive discussions with the local authority, and the subsequent outcomes for the scheme design, as context for the final application proposals.
- 1.10 **Section 5** then undertakes a review of the application proposals for the property and Site, and assesses the impact of these changes on the significance of the Eton Conservation Area in overall terms. This is undertaken with reference to the outcomes of the pre-application engagement undertaken with the local authority; and in light of the relevant heritage legislative, policy and guidance context.
- 1.11 Finally, **Section 6** sets out a summary of the findings of this report and its conclusions, with regard to heritage impact assessment.
- 1.12 **Appendix 1** includes a map of the Eton Conservation Area, for ease of reference.
- 1.13 **Appendix 2** sets out in full the relevant legislative and policy context for development affecting heritage assets and this local authority area; including the statutory duty of the Planning (Listed Buildings and Conservation Areas) Act 1990, national policy in the

¹ MHCLG, National Planning Policy Framework (NPPF) 2019 – Paragraph 189

NPPF 2019 and supported by the NPPG (2014), and other regional and local planning policy and guidance (Greater London and London Borough of Camden).

2. The Heritage Asset: Eton Conservation Area

Introduction

- 2.1 The NPPF 2019 defines a heritage asset as:

“A building, monument, site, place, area, or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest”².

Designated Heritage Assets

- 2.2 Designated heritage assets are those which possess a level of heritage interest that justifies designation under relevant legislation and are then subject to particular procedures in planning decisions that involve them.

Eton Conservation Area

- 2.3 The Site at No.1 Steele’s Studios is located within the designated heritage asset of the Eton Conservation Area, in the London Borough of Camden. The conservation area was designated originally in December 1973, and has undergone a number of extensions; in 1978, 1979 (to include Wychcombe Studios and Steele’s Studios), 1984, 1988, 1991 and 2002.
- 2.4 A map of the conservation area boundary is included at **Appendix 1** for ease of reference. The Eton Conservation Area Statement was published by the London Borough of Camden in November 2002. This provides a description of the historical development and character and appearance of the area, as well as some guidance on managing future development within this area. Reference is made to this published document, as relevant, in this report.

Non-Designated Heritage Assets

- 2.5 The NPPF 2019³ identifies that heritage assets include both designated heritage assets and assets identified by the local planning authority (including local listing).
- 2.6 The London Borough of Camden maintains a local list of buildings which are of local heritage significance. The Site is not currently included on the Council’s ‘Local List’ and has not, therefore, been formally identified as a non-designated heritage asset for the purposes of the National Planning Policy Framework (NPPF).

² MHCLG, National Planning Policy Framework (Framework) 2019 – Annex 2: Glossary

³ MHCLG, National Planning Policy Framework (NPPF) 2019 - Annex 2: Glossary

3. The Significance of Eton Conservation Area

Significance and Special Interest

- 3.1 The NPPF 2019 defines the significance of a heritage asset as:

“The value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset’s physical presence, but also from its setting.”⁴

Conservation Areas

- 3.2 Conservation areas are designated on the basis of their special architectural or historic interest, the character and appearance of which it is desirable to preserve or enhance.
- 3.3 Historic England has published its guidance in respect of conservation areas⁵ and this provides a framework for the appraisal and assessment of the special interest and significance of a conservation area.

Assessment

- 3.4 The following assessment of heritage significance for Eton Conservation Area is proportionate to the importance of this designated heritage asset, and provides a sufficient level of description to understand the impact of the application proposals on Site. Assessment is based on review of existing published information, focussed archival research and on-site visual survey and analysis.

Eton Conservation Area

Historical Development

- 3.5 Eton Conservation Area is located to the north of Primrose Hill, in a suburban townscape of largely-Victorian and Edwardian villas and terraces, between the similarly-suburban areas of South Hampstead and Belsize Park.
- 3.6 Until the mid-19th century, the land now comprising Eton Conservation Area consisted of rural farmland and open countryside, which was known as the Chalcot Estate. The estate had been granted to the ownership of Eton College by Henry VI (the founder of the College), in the 1440s.⁶ It is from this association with Eton College that the conservation area and the wider townscape derive street names such as ‘Eton Road’, ‘Provost Road’, ‘King Henry’s Road’, and ‘Oppidan Road’.
- 3.7 Fairburn’s Map of the Countryside Twelve Miles round London, dated 1800, shows the rural character of the land to the north of London at the turn of the century. The principal route of Haverstock Hill is depicted, running between London in the south, and Hampstead in the north (Figure 3.1). Between this road and Edgware Road, the open countryside was criss-crossed by various more informal lanes, punctuated by a

⁴ MHCLG, National Planning Policy Framework (Framework) 2019 – Annex 2: Glossary

⁵ Historic England, Advice Note 1 (second edition): Conservation Area Designation, Appraisal and Management, 2019

⁶ Walford, E. ‘Primrose Hill and Chalk Farm’, in *Old and New London: Volume 5*. 1978.

scattering of hamlets and farmsteads. Primrose Hill is identified, and to the north of this is Chalk Farm (Figure 3.2). In *Old and New London*, Edward Walford describes:

“The etymology of Chalk Farm is evidently a contraction or vulgar abridgement of Chalcot Farm, and has nothing whatever to do with the nature of the soil, as may perhaps by some people be supposed; there being no chalk in the neighbourhood, the whole district resting on London clay.”



Figure 3.1 - Fairburn's Map of the Countryside Twelve Miles round London, dated 1800



Figure 3.2 - Engravings of Primrose Hill and Chalk Farm in 1780 and 1730, respectively⁷

- 3.8 On the Haverstock Hill frontage, and in the same area as Chalk Farm, there was also a small 18th century cottage which was occupied as a country retreat by Sir Richard Steele; an Irish writer and politician, who is principally known as the co-founder of the magazine *The Tatler*.⁸ Writing in *Old and New London* in 1978, Edward Walford notes

⁷ From 'Primrose Hill and Chalk Farm', in *Old and New London: Volume 5*. 1978.

⁸ Encyclopaedia Britannica, <https://www.britannica.com/biography/Richard-Steele>

that the cottage existed ‘till recently’, indicating that it survived the suburban development of the area in the 19th century and is a relatively recent loss from the area (Figure 3.3). Like Eton College, Steele’s name has survived in the area, for example at Steele’s Road, Steele’s Studios, and the Richard Steele Public House on Haverstock Hill.



Figure 3.3 – Illustration of Richard Steele’s House on Haverstock Hill, dated 1800⁹

- 3.9 The rural character of the conservation area and wider locality was not to last as, in 1827, the Provost and Fellows of Eton recognised the potential value of their Chalcots land holding, and obtained an Act of Parliament, which enabled parcels of land to be leased for development in the area.¹⁰ The College appears to have been slow to press its advantage, however; as Cary’s New Plan of London and its Vicinity, dated 1837, shows only a scattered ribbon of sporadic development along Haverstock Hill at this time (Figure 3.4).
- 3.10 The land comprising Eton Conservation Area remained largely undeveloped in the early-19th century. That said, Cary’s map does show some notable developments in the local area, including the route of England’s Lane (now the northern boundary of Eton Conservation Area), leading from Haverstock Hill to Chalcots Farm. The route of the London and Birmingham Railway (later the London and North-Western Railway, and now part of the West Coast Mainline) is also shown, running in an east-west direction through a tunnel beneath Primrose Hill. *Old and New London* describes:

“This tunnel, which runs in a parallel direction with a portion of the Adelaide Road, is nearly 3,500 feet in length, and was made in 1834. It was for many years considered one of the greatest triumphs of engineering skill in the neighbourhood of the metropolis; in fact, it was the largest work of the kind carried out by any engineers p to that time.”¹¹

⁹ London Metropolitan Archives, collection record no. 23791.

¹⁰ Cherry, B. and Pevsner, N. *The Buildings of England, London 4: North*. Yale University Press 2002.

¹¹ Walford, E. ‘Primrose Hill and Chalk Farm’, in *Old and New London: Volume 5*. 1978.

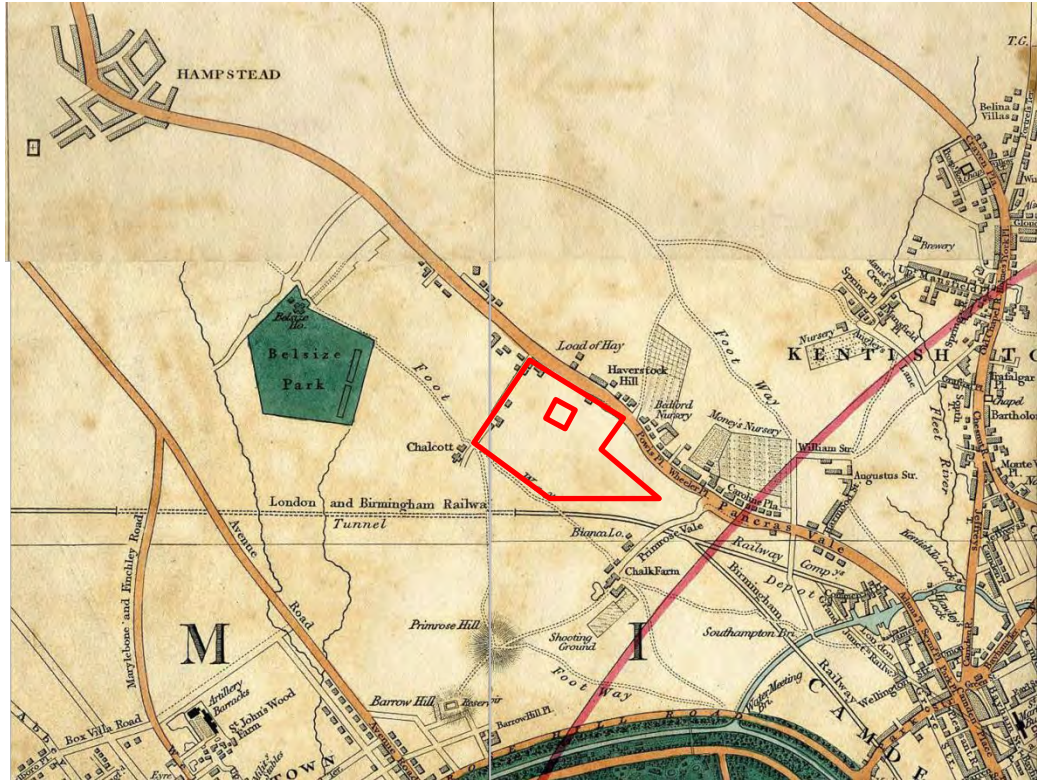


Figure 3.4 - Cary's New Plan of London and its Vicinity, dated 1837 (broad location of the conservation area and Site highlighted in red)

- 3.11 By 1864, Stanford's Library Map of London and its Suburbs shows that development had advanced apace through the middle decades of the 19th century (Figure 3.5). To the south of the conservation area, Adelaide Road had been built up with a large number of individual villas, set within generous garden plots. A variety of villas and terraces also spread along Haverstock Hill, where there was likely a mixture of residential and commercial uses, given the role of this route as a main thoroughfare between London and the north.
- 3.12 Eton Conservation Area occupies a triangle of land between Adelaide Road and Haverstock Hill. Stanford's 1864 map shows that Provost Road, Eton Road (then labelled Church Road) and Eton Villas had been laid out with St Saviour's Church as their focus; and *The Buildings of England* volume for north London identifies that the small, middle-class villas along these roads were built in the 1840s and 50s by the architect John Shaw Jnr.¹²
- 3.13 Aside from this triangle of residential built form, much of the land now comprising Eton Conservation Area remained largely undeveloped; save for a scattering of individual buildings fronting Haverstock Hill and England's Lane. Sir Richard Steele's cottage is labelled overlooking this principal road whilst a substantial property on the corner of England's Lane is also identified as Wychcombe House - the namesake for the Wychcombe Studios which came later to this site.

¹² Cherry, B. and Pevsner, N. *The Buildings of England, London 4: North*. Yale University Press 2002.

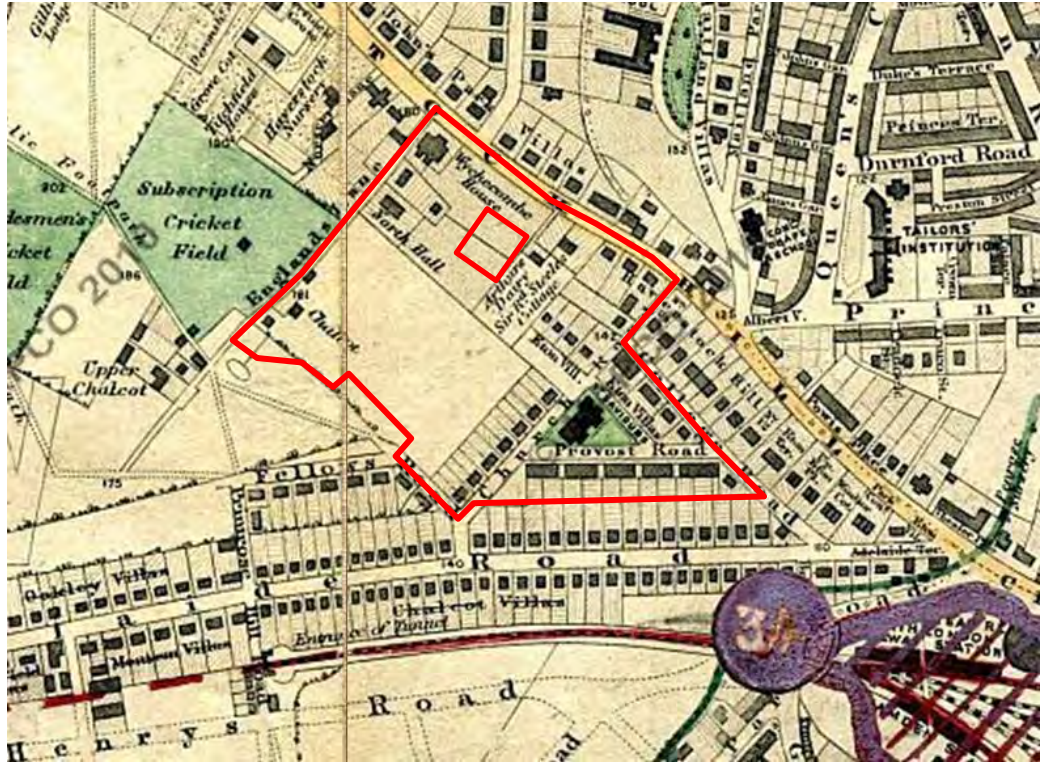


Figure 3.5 - Stanford's Library Map of London and its Suburbs, dated 1864 (conservation area and Site highlighted in red)

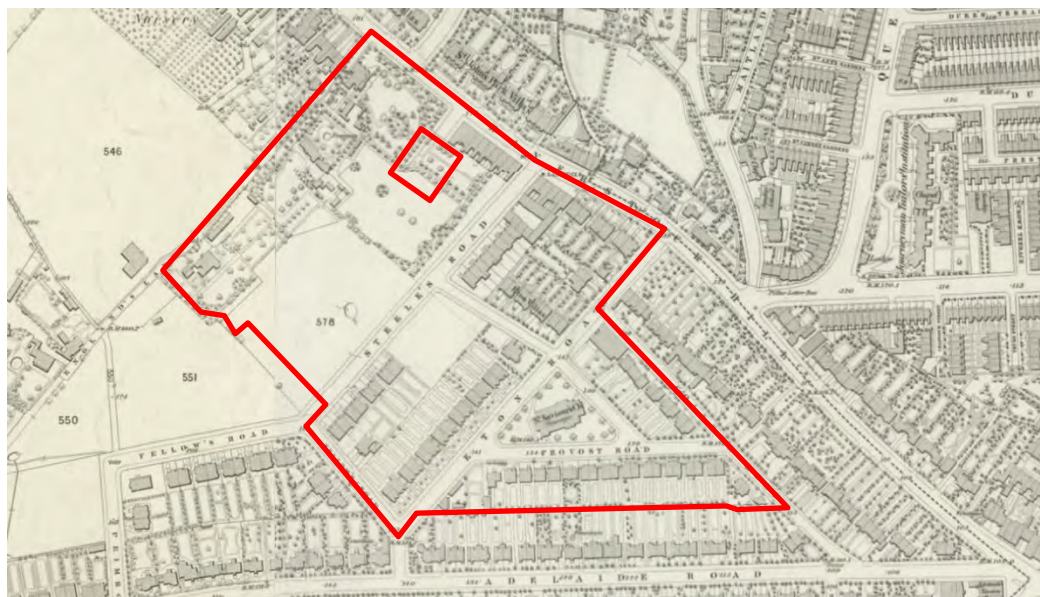


Figure 3.6 – 1871-3 Ordnance Survey (OS) map (conservation area and Site highlighted in red)

3.14 Steele's Road was laid out in the following decade, as shown by the Ordnance Survey (OS) map dated 1871-3 (Figure 3.6) Only the south side of the road was developed at this time, with a number of detached and paired villas, set back from the street frontage within large gardens. The houses on the north side of the road were built soon after those on the south side, between 1872 and 1873, and like many other groups in the local area, are attributed to the architects Thomas Batterbury and WF

Huxley. By the late-19th century, this area to the north of London was becoming a favourite district for artists and the artistically-minded; and as part of this trend, the firm of Batterbury and Huxley designed some groups of artists' studios in the area, as well as a number of houses incorporating studios.

- 3.15 The OS map dated 1893-95 shows the street pattern and building stock of Eton Conservation Area, largely as it is found today (Figure 3.7). The final substantial phase in the historical development of the conservation area occurred in closing decades of the 19th century. Chalcot Gardens, off England's Lane, comprises a group of paired artist's houses which were built up in the early-1880s; whilst England's Lane itself was transformed from an historic, rural route to a small shopping street with tightly-knit terraces on its northern side. The 18993-5 OS map also shows the modest, infill development of Steele's Mews leading at a tangent from the north-eastern end of Steele's Road.

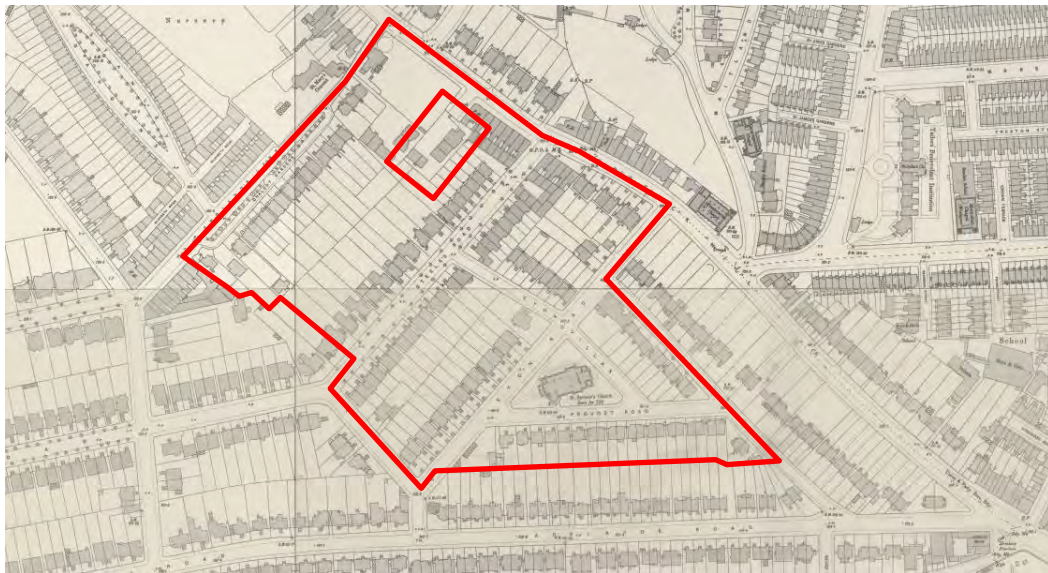


Figure 3.7 – 1893-5 OS map (Steele's Studios outlined)

- 3.16 Importantly, the 1893-5 OS map shows that both Wychcombe Studios and Steele's Studios had also been developed by this date, on backland sites between England's Lane, Haverstock Hill and Steele's Road (Figure 3.8). Steele's Studios comprised five small cottages located to the rear of the Richard Steele Public House, and accessed via a small side road off Haverstock Hill.
- 3.17 Though Steele's Studios is not referenced here, it is thought probably that this enclave of artists' studios is contemporaneous with the neighbouring studio group; and may also be the design of the architect Thomas Battersbury. Indeed, Gwen Barnard states emphatically that Steele's Studios were built by Batterbury in 1876; however, no primary source is referenced for this information, and this is therefore difficult to confirm.¹³

¹³ Barnard, G. 'A Nest of Gentle Artists', in *Camden History Review* No.8

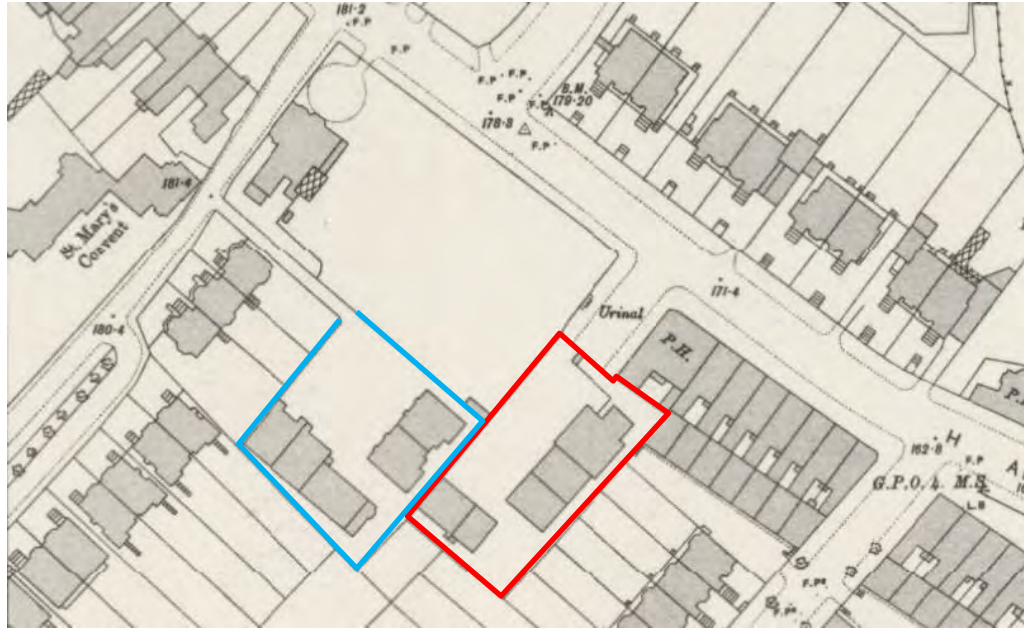


Figure 3.8 - 1893-5 OS map, showing Wychcombe Studios (outlined in blue), and Steele's Studios (outlined in red)

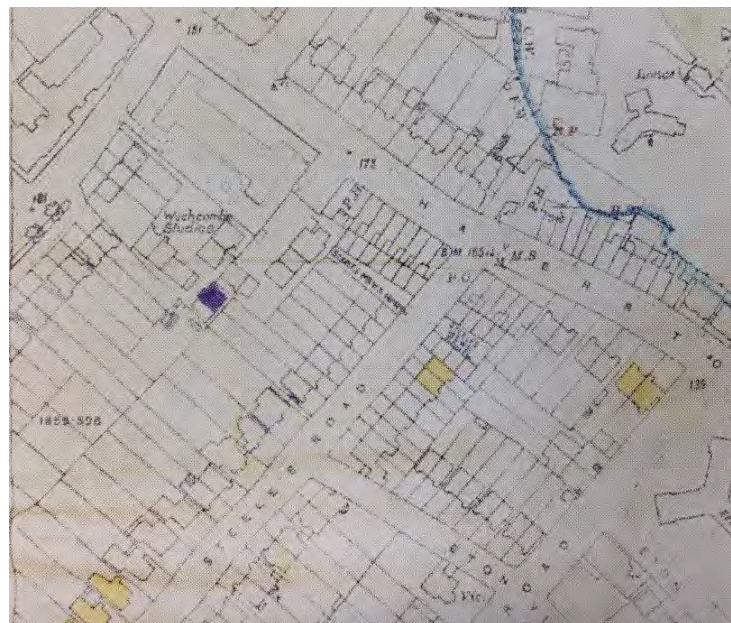


Figure 3.9 – There was only one instance of serious bomb damage in the conservation area during the Second World War, in Wychcombe Studios

- 3.18 Little changed with regard to the street pattern or building stock of the conservation area in the 20th century. Houses received only minor blast damage during the bomb damage of the Second World War; with only a single house - an early-20th century infill in Wychcombe Studios - damaged beyond repair (Figure 3.9). This site was redeveloped in the 1980s by the firm Paskin Kyriades Sands, “brimming with fashionable details of its time; double gable with circular window, curved balcony, glass bricks”.¹⁴ Otherwise, development in the conservation area during the 20th century

¹⁴ Cherry, B. and Pevsner, N. *The Buildings of England, London 4: North*. Yale University Press 2002.

comprised only localised infill and redevelopment. Key instances of this include Stanbury Court on England's Lane (a prominent, five-storey apartment block dating to the 1930s, and designed in the Moderne style); and Provost Court, Wellington House and the South Hampstead Synagogue on Eton Road (all late-20th century developments).

Character and Appearance

3.19 Overall, Eton Conservation Area is comparatively small, and is characterised by streets of large detached and semi-detached residential villas dating from the mid- and late-19th century. The Council's published Conservation Area Statement (2002) describes the character of the area, and identifies four different sub-areas which have their own particular characteristics within the whole (Figure 3.10):

- Sub-area 1 – Eton Villas; Eton Road; Eton College Road; Provost Road; Steele's Road (west side); Fellows Road (part of east side only).
- Sub-area 2 – England's Lane (part of south side); and Chalcot Gardens.
- Sub-area 3 – Wychcombe Villas and Steele's Studios (in which the Site is located).
- Sub-area 4 – Haverstock Hill (west), Steele's Mews North, Steele's Mews South.

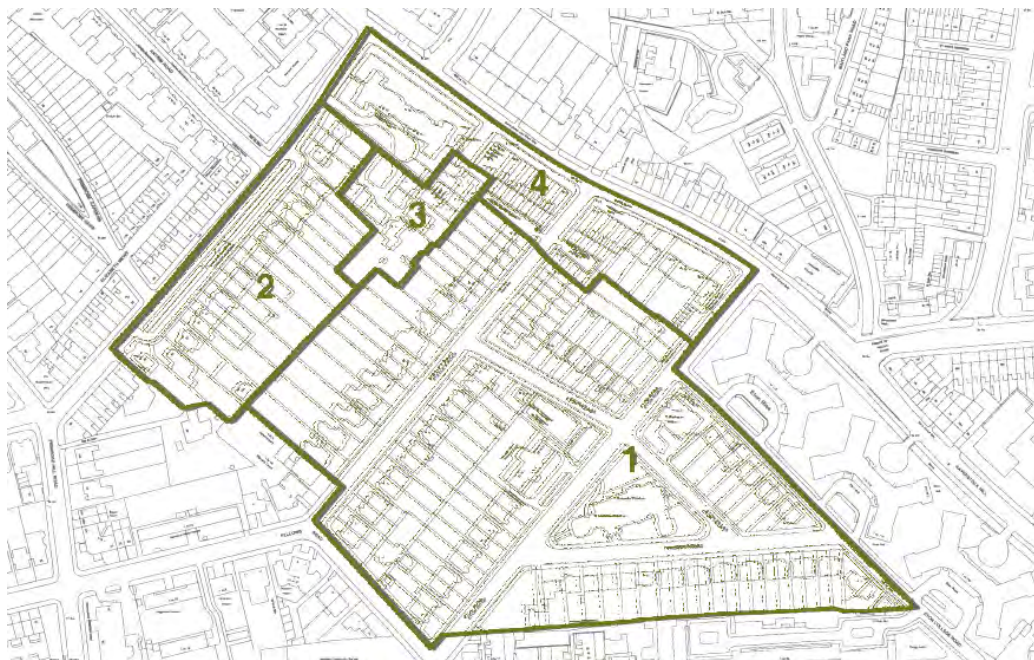


Figure 3.10 – Map of the conservation area sub-areas

Sub-Area 1: Eton Villas; Eton Road; Eton College Road; Provost Road; Steele's Road (west side); Fellows Road (part of east side only)

3.20 The largest of the four sub-areas has as its centrepiece the landmark building of St Saviour's Church; which is surrounded on all sides by paired villas of the mid-19th century (Figure 3.11). The houses immediately around the church do not yet display the architectural characteristics of the Domestic Revival style that predominates in the later streets of the conservation area, and instead a competent, if relatively simple and plain, Georgian Neo-Classical influence remains prevalent. This is characterised by

architectural features such as modillion cornices at eaves level; regularly-proportioned and positioned windows; tripartite window openings; and porches with plain pilasters.



Figure 3.11 - Eton Villas and St Saviour's Church

- 3.21 On Steele's Road, the later houses of the 1880s display greater warmth and visual richness than the early-Victorian houses further south, and *The Buildings of England* volume for north London describes:

*"The area immediately N of Eton Road, where Richard Steele's cottage retreat stood in the C18, was not built up until the 1870s, and then attracted artists' houses similar in spirit to those built elsewhere at this time. The detached, highly individual examples in Steele's Road are mostly by Batterbury and Huxley, and are very much in the vanguard of the new taste: of red brick, with brick decoration, floral tiles and Dutch and Queen Anne motifs just beginning to appear."*¹⁵

- 3.22 Built form tends to range between two and three storeys; whilst several groups of buildings are elevated higher over half-basement levels, with the ground floors accessed via a flight of entrance steps. The prevailing material palette is tightly-defined to the use of brick and stucco, with slate or tile to clad the hipped roof forms.
- 3.23 The sub-area is overwhelmingly residential in use, and has a quiet, calm atmosphere that is removed from the more active bustle of Haverstock Hill to the north-east. Individual houses and pairs are set back from the roads, whilst front gardens are generally well preserved, and have not been sacrificed to off-street parking. The garden plots, paired with the generous amount of street planting, gives this sub area a verdant, suburban character that is echoed in the rest of the conservation area.

Sub-Area 2: England's Lane (part of south side); and Chalcot Gardens

- 3.24 This sub-area is tightly defined, and encompasses the row of paired villas with artists' studios on Chalcot Gardens. These substantial houses are set back from England's Lane on their own, private shared access road, and are shielded by a mature row of trees from the row of commercial premises opposite (Figure 3.12). Individual plots vary in architectural design, despite the relatively rapid phase of their development in the 1880s. There is, however, a consistency in the red brick materiality (with some

¹⁵ Cherry, B. and Pevsner, N. *The Buildings of England, London 4: North*. Yale University Press 2002.

localised stone and buff brick detailing), and the grand scale of the buildings; which is made more prominent by the assertive gables and balconies overlooking the street. The generous size of the windows at the upper levels also reflects the original incorporation of artists' studios within these houses.



Figure 3.12 – View along England's Lane, with the private road of Chalcot Gardens separated by a line of mature trees

- 3.25 As well as the trees set along England's Lane, each house on Chalcot Gardens also enjoys a large garden plot; the greenery of which plays an important role in defining and softening the domestic realm and built form. The gardens of Chalcot Gardens also back on to those of the houses in Steele's Road, creating a significant area of private green space within the conservation area. Though not appreciable from the public realm, the low density of built form is also characteristic of the area, which was developed as suburban housing for the ambitious middle-classes, seeking homes that complemented their social and domestic ambitions.

Sub-area 3: Wychcombe Villas and Steele's Studios

- 3.26 Sub-area 3 comprises the two localised, backland developments of Wychcombe Studios and Steele's Studios. These are not connected to each other, but are accessed separately from England's Lane and Haverstock Hill respectively. Although not connected, they form a distinct sub-area because *"they have more in common with each other than the surrounding sub-areas"*¹⁶, in their similar age, building typology, and origins in the historical development of the conservation area (Figure 3.13).
- 3.27 It was not possible to gain access to the private group of Wychcombe Studios as part of the site inspection due to private access arrangements; however, the adopted Conservation Area Statement describes:

"Wychcombe Studios, reached via a small lane from England's Lane were built by Batterbury. Nos.1&2 in 1879 & Nos.4&5 in 1880. The studios are faced in yellow stock brick with red brick detailing and each semi has a double storey height studio window. They are built around a small garden with ornamental planting. Adjoining Nos.4&5 is a three storey studio building with a glazed third floor and clerestorey. To the rear of Wychcombe Studios is a modern detached dwelling."

¹⁶ London Borough of Camden, Eton Conservation Area Statement, 2002.

- 3.28 Meanwhile, Wychcombe Studios is described in the Buildings of England volume as, “A curious oasis by Batterbury, 1879-80, with three studio blocks around a little garden”¹⁷ (Figure 3.14).



Figure 3.13 – Aerial view from the north of Wychcombe Villas and Steele's Studios¹⁸



Figure 3.14 – View from England's Lane towards Wychcombe Studios; where the modest studios can be glimpsed within the urban block, at the end of a small lane.

- 3.29 Steele's Studios has no frontage to a main street, being set back from Haverstock Hill behind the Richard Steele Public House, and accessed via a gated entrance and tarmac driveway. The studios and later extensions can be glimpsed from the street, where

¹⁷ Cherry, B. and Pevsner, N. *The Buildings of England, London 4: North*. Yale University Press 2002.

¹⁸ Bing Maps Birdseye View.

they appear as a modest and secluded domestic enclave (Figure 3.15). The sense of seclusion is greatest within the sub-area, which is characterised by the modest size of the buildings, the tightly-knit arrangement of individual plots, and the walled enclosure of each plot, accessed via narrow pathways. Despite proximity to the principal route of Haverstock Hill, the backland location, behind interposing built form on the street frontage, also means that sounds from the surrounding urban area are lessened. The group of studios is experienced in the context of mature trees located in and around the sub-area; and these reflect the historic pattern of their development in a backland location, amid the suburban gardens of surrounding properties.



Figure 3.15 – Gated entrance and driveway to Steele's Studios

- 3.30 The group has been altered and extended in a piecemeal manner over time, so that this part of the sub-area now comprises a complex cluster of original artists' studios and extensions, together with common place wall dividing up the formerly-communal garden into individual plots (Figure 3.16). The original studios stand at 1 ½ storeys in height; whilst the later extensions are predominantly single or 1 ½ storeys, with a mixture of flat, pitched and hipped roof forms and chimneys that add to the varied, informal and compound character of built form in the sub-area. The prevailing materiality consists of a palette of red and stock brick, tiled roof forms and a mixture of timber window patterns.
- 3.31 The original studios are of a distinctive building typology: residential in some regard, but also displaying commercial / industrial qualities that reflect their use as working artists' studios. They display some simple but good-quality detailing, including gauged brick window lintels and moulded brick string courses beneath the eaves; whilst the generous windows and numerous roof lights reveal their original function as studios. The later extensions are non-descript in quality, whilst the landscaping around the buildings is also of limited interest.



Figure 3.16 – Steele's Studios is a complex cluster of artists' studios and later, mediocre extensions and garden walls.

Sub-area 4: Haverstock Hill (west), Steele's Mews North, Steele's Mews South

- 3.32 This is the most varied of the four sub-areas, in terms of building typology and scale. On the Haverstock Hill frontage, two groups of mid-19th century, Classically-influenced terraces sit on either side of the junction to Steele's Road, with retail and commercial uses at ground floor and, historically, residential accommodation above. The shopfronts at street level form part of the prevalence of commercial uses along this principal thoroughfare into London.
- 3.33 The Richard Steele Public House at the end of the northern-most terrace is highly-recognisable as a 19th century public house, and displays hallmarks of this typology; including the painted street frontage, generous windows, substantial parapet signage, decorative Classical detailing ornate lanterns, hanging baskets, and its prominent position at the end of a terrace and on a corner plot. This historic building contrasts markedly with the Moderne architectural style, scale and mass of the neighbouring, five-storey apartment block, Stanbury Court, on the corner of Haverstock Hill and England's Lane (Figure 3.17).



Figure 3.17 – The Richard Steele Public House (L) and Stanbury Court (R).



Figure 3.18 – Steele's Mews North.

- 3.34 At the eastern end of Steele's Road, the two mews enclaves of Steele's Mews North and South represent the most modest buildings in the sub-area, which were probably built as servants accommodation or ancillary storage / service buildings in connection with the higher-status middle-class residences along Steele's Road (Figure 3.18). The tightly-knit terraced groups are set behind white-painted brick walls, with simple Italianate access arches that shield them from open views, and give them an enclosed and secluded character that is distinct from the wider street pattern.

Summary of Significance

- 3.35 Eton Conservation Area is significant as an example of a mid- to late-19th century suburban estate, which was developed in reaction to the suburban expansion of London northwards (for example, Nash's developments around Regent's Park), when landholders realised the lucrative prospects of suburban development outside of the city.
- 3.36 The network of residential streets and terraces illustrates the ambition of Eton College, and the speculative builders and designers which leased parcels of land from the College, in creating the new residential area for the middle or professional classes. The conservation area also reflects the expansion and prosperity of mid-19th century London; whilst the Domestic Revival style used for many of the houses in the locality also illustrates changing tastes in domestic architectural styles and use of materials in this period. Significance is derived from the legibility of the original street pattern, as well as the preservation of the built fabric of this mid- to late-19th century suburban domestic development.

Contribution of No.1 Steele's Studios to Significance

Historical Development

- 3.37 As identified in the assessment of Eton Conservation Area earlier in this section, OS maps show that Steele's Studios was developed between 1873 and 1895, on a backland site between England's Lane, Haverstock Hill and Steele's Road. It is thought likely that this enclave of artists' studios shares its origins with the neighbouring studio group, Wychcombe Studios; and that both were designed by the architect Thomas Battersbury. Indeed, Gwen Barnard states emphatically that Steele's Studios were built by Battersbury in 1876; however, no primary source is referenced for this information, and so this is difficult to confirm.¹⁹
- 3.38 Figures 3.19 and 3.20 on the following page include plan drawings of the ground and first floors of the existing building at No.1 Steele's Studios, which has been coloured to identify the key phases in its development, following its original construction in the late-19th century. The evidence for this evolution is then set out in more detail below. In summary, the Site now comprises:
- (i) Red: the original artists' studio, 1873-1895.
 - (ii) Blue: a small extension dating from 1961, at the north-east side of the original studio.
 - (iii) Yellow: a larger extension dating from 1969, which occupies the north-east side of the Site.
 - (iv) Green: a first floor extension dating from 1995, located above the flat-roofed 1969 addition.

¹⁹ Barnard, G. 'A Nest of Gentle Artists', in *Camden History Review* No.8

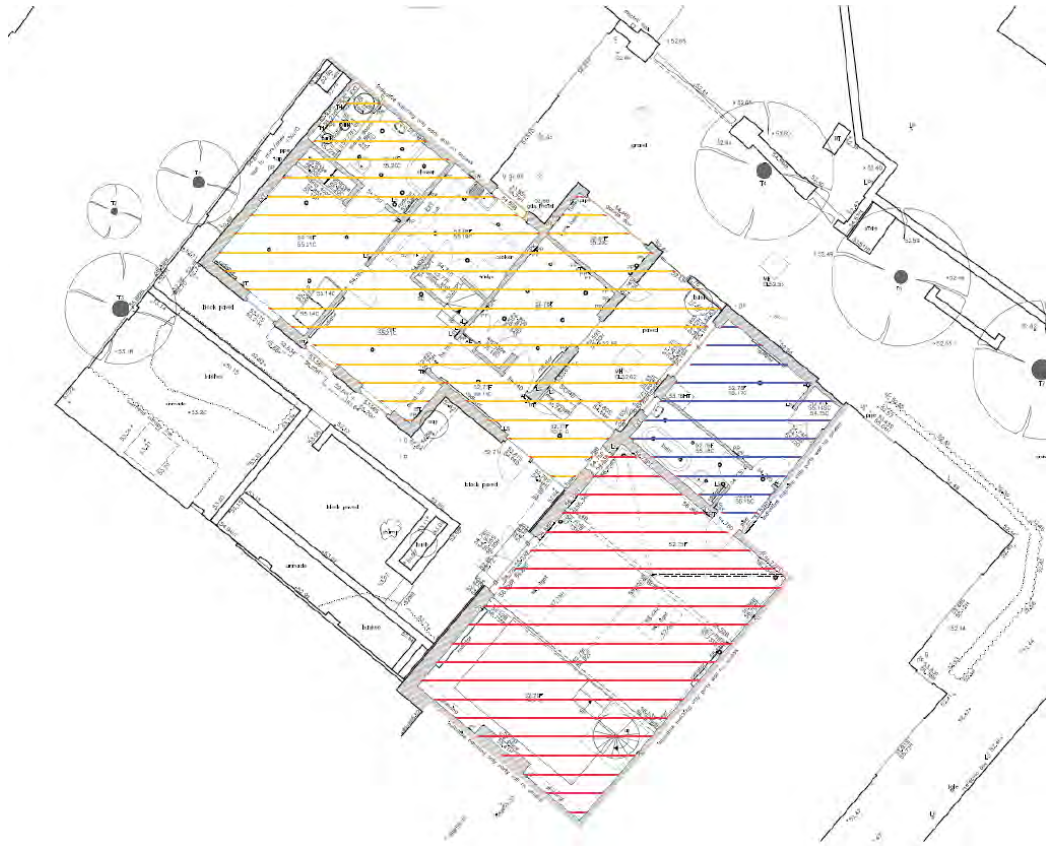


Figure 3.19 – Existing ground floor plan

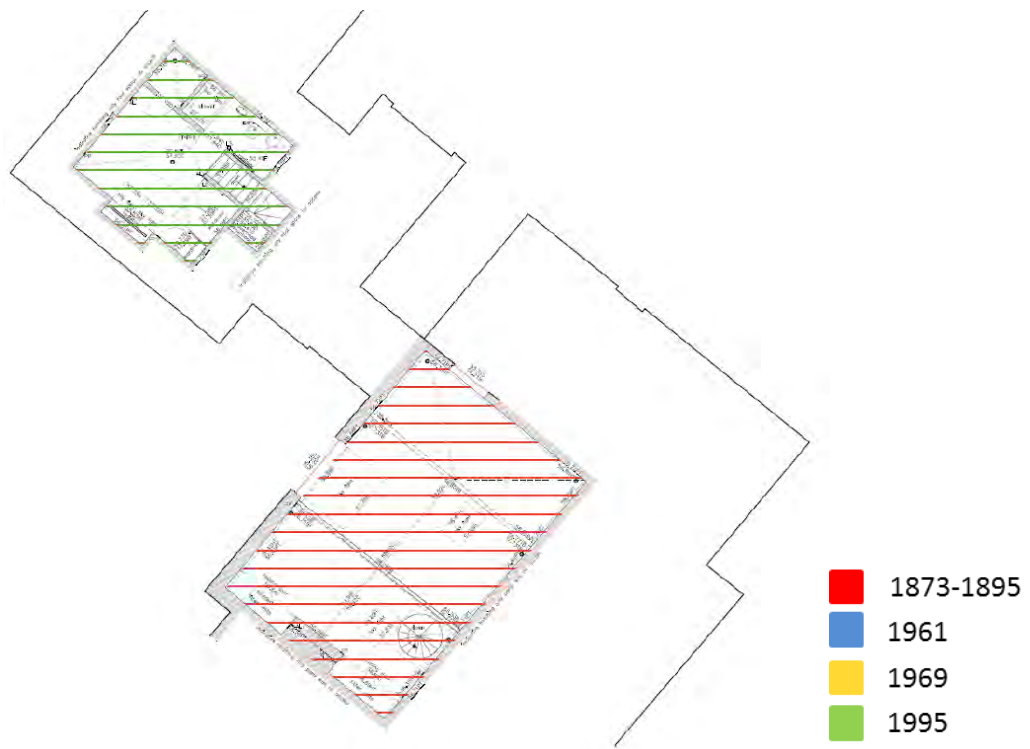


Figure 3.20 – Existing first floor plan

- 3.39 The earliest map to depict Steele's Studios is the 1893-5 OS map. This shows five small studios located to the rear of the Richard Steele Public House, and accessed via a small side road off Haverstock Hill. The studios were arranged in two groups (one of three, and one of two), and all were set around a communal area of open space. A passage around the edge of the site led to the studios furthest from the entrance (Figure 3.21). No.1 Steele's Studios is the largest of the five studios, closest to Haverstock Hill.



Figure 3.21 – 1893-95 OS map, showing Steele's Studios. No.1 is the largest, closest to Haverstock Hill (Site identified in red).

- 3.40 A drawing dated 1921 shows the early plan form of the studio group (Figure 3.22). This reveals that by the early-20th century, the largest studio had been subdivided to form No.1 and No.1a. No.1a had the use of the small projection on the north-east side of the plot, which contained a small kitchen and bedroom; whilst a slim lean-to at the side of No.1 contained a small W.C. Both Nos.1 and 1a are identified as being occupied by a Mr H. R. Robertson. The 1921 plan shows that Nos. 2 and 3 remained as individual properties; however, the pair of studios furthest from the entrance had been amalgamated to form a single property, No.4.
- 3.41 Archival research has also revealed a drawing of the north-west elevation of the studio group, dating from 1921 (Figure 3.23). The original extent of No.1 is clear, with the slim lean-to bathroom on the north-eastern end, and the small projection to No.1a set behind, containing a kitchen and bedroom. The north-west elevation of No.1 comprised a large window which extended to eaves height, together with a generous sky light in the hipped roof. The large window and sky light reflect the building's original function as an artists' studio, where these openings maximised the day light penetration into the depth of the plan. An entrance door with a gauged brick relieving arch was located to the left-hand side of the elevation, whilst the W.C. had a small window.

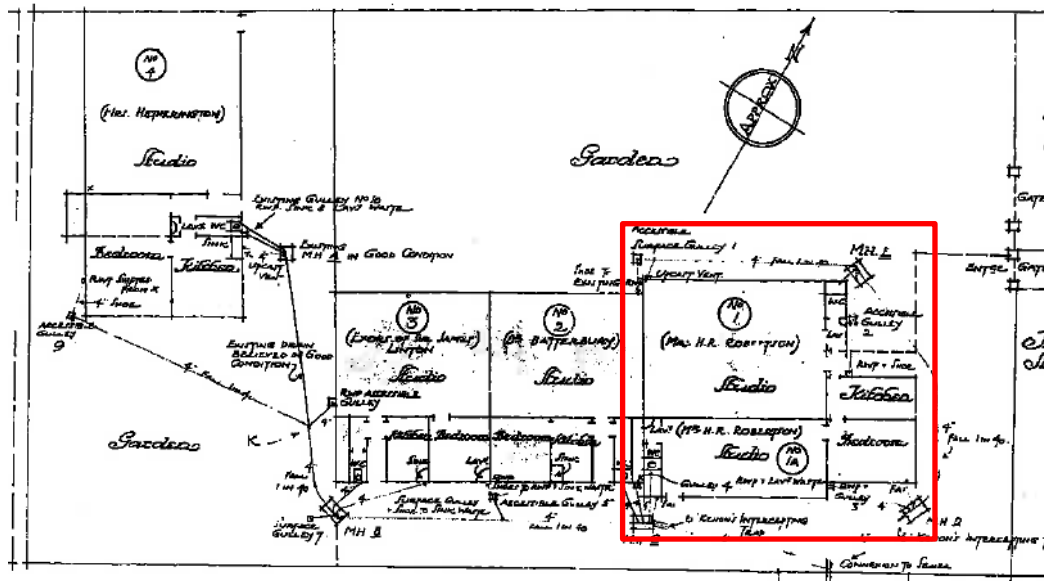


Figure 3.22 – 1921 plan drawing of Steele's Studios, showing subdivision into No.1 and No.1a.

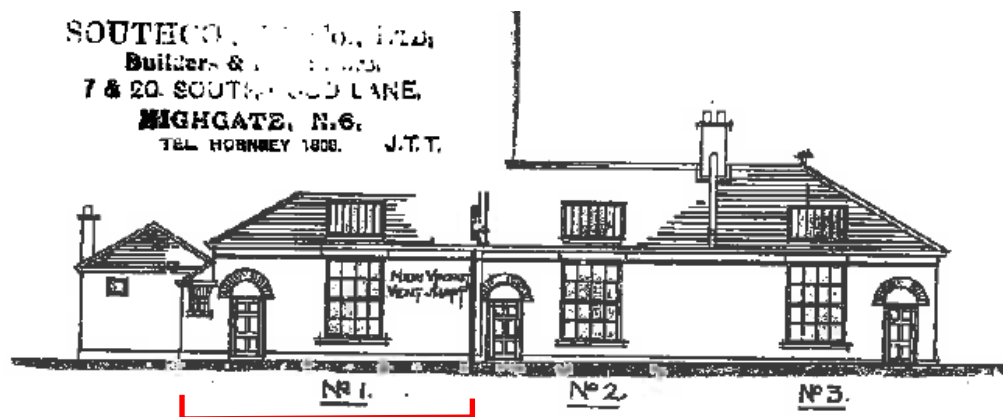


Figure 3.23 – 1921 drawing of the north-west elevation, showing the early appearance of No.1 Steele's Studios (bracketed in red)

- 3.42 Drawings dating from 1961 reveal the first phase of extension to No.1 Steele's Studios (Figures 3.24 and 3.25). These show a single-storey, flat-roofed brick addition to the north-eastern end of the main studio, which contained a small kitchen and bathroom, and replaced the previous slim W.C in this location. With regard to the wider site, the 1961 plan drawing indicates that by this time, the original communal garden had been divided up amongst the individual studios. Comparison of the OS maps dated 1954 and 1963 show the addition of this small extension; albeit the map does not differentiate between the footprints of No.1 and No.1A (Figure 3.26).

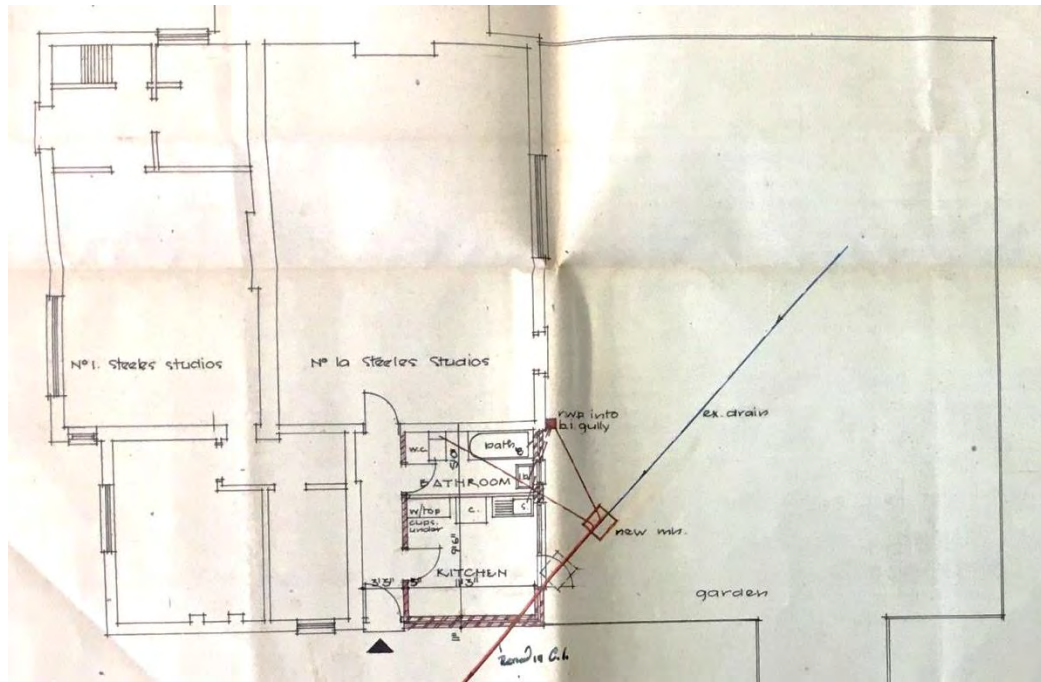


Figure 3.24 – 1961 plan drawing showing a small addition to the north-east side of the original studio



Figure 3.25 – 1961 drawings showing the north-east (L) and north-west (R) elevations of the new kitchen / bathroom extension.



Figure 3.26 – OS maps dated 1954 (L) and 1963 (R) showing the first small extension to No. 1 Steele's Studios (outlined in red).

- 3.43 In 1969, archive drawings reveal a substantial phase of expansion to the 19th century studio (Figure 3.27). A significant amount of new floor space was added by a single-storey extension, which extended along the north-eastern boundary of the Site towards a neighbouring garage structure. This is reflected in a comparison of the OS maps for 1963 and 1973 (Figure 3.28).

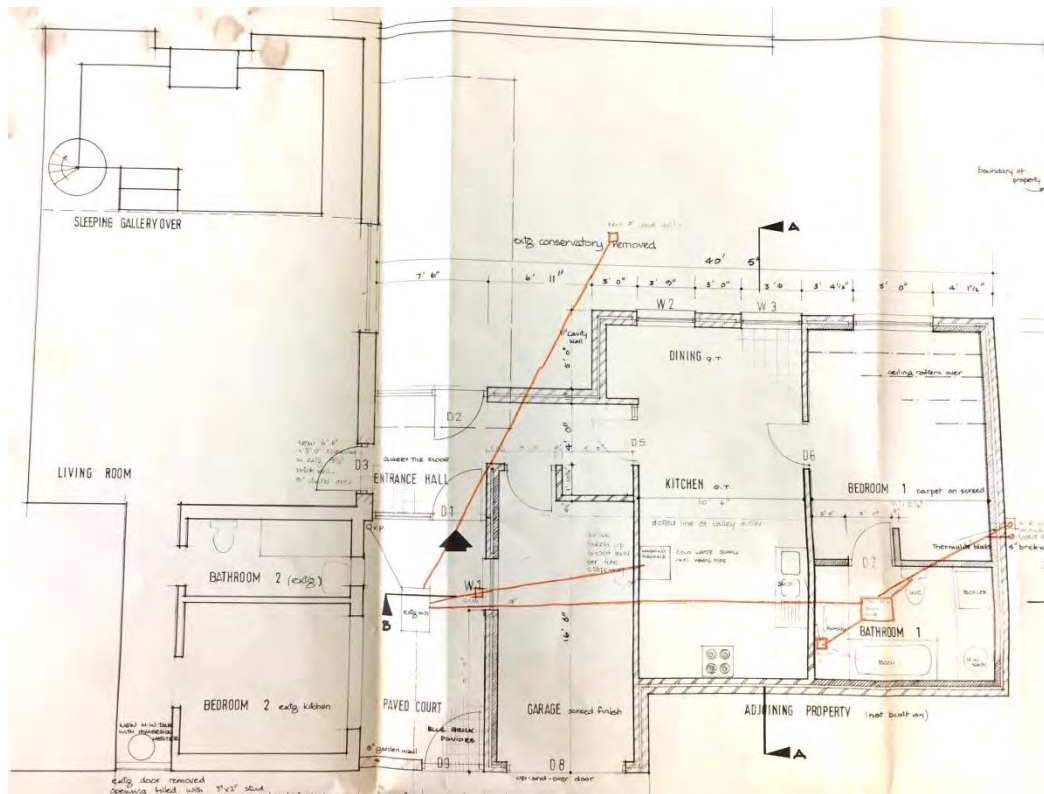


Figure 3.27 – 1969 drawing showing a second, and more substantial single-storey extension to the original studio.



Figure 3.28 – OS maps for 1963 (L) and 1973 (R), showing the addition of a substantial extension in 1969, along the north-east side of the Site.

- 3.44 The online planning history for No.1 Steele's Studios highlights that planning permission was granted in 1989 for the construction of a first floor extension over the existing, flat-roofed area.²⁰ This is the origin of the existing first floor level, positioned over the earlier 1969 extension. Finally, between 1980 and 1995, the access road to

²⁰ Application number 9500129

the Studios was enclosed from Haverstock Hill as a gated driveway; and was divided between Steele's Studios, and the adjacent Sir Richard Steele Public House (Figure 3.29).



Figure 3.29 – OS maps of 1980 (L) and 1995 (R) showing the enclosure of the entrance road, and its division between the Richard Steele PH, and Steele's Studios.

Assessment of Contribution to Eton Conservation Area

- 3.45 The following assessment represents an objective assessment of the site and its component buildings, and its contribution to the significance of the conservation area as a whole. This assessment is based on the guidance document for conservation areas published by Historic England²¹, which identifies a number of elements which may contribute to the special interest of a conservation area.
- 3.46 The London Borough of Camden identifies Steele's Studios as making a positive contribution to the character and appearance of the conservation area; however, it is noted that as the Studios are privately owned, full access was not obtained by the Council as part of their assessment of the Site. Its contribution to the character and appearance of the conservation area therefore represents a high-level appraisal only. On the basis of our site access and subsequent research, there now exists an opportunity to provide a more detailed assessment of the site, and the relative contribution of its different elements to the significance of the conservation area.

Original Studio

- 3.47 The positive contribution of No.1 Steele's Studios to Eton Conservation Area is derived from the potential association of the original artists' studio (and the other studios in the group) with the architect Thomas Battersbury, of the firm Battersbury and Huxley. Battersbury is an architect of local note, who contributed a number of houses and studios to the historic, suburban building stock of the conservation area; including the neighbouring Wychcombe Studios.²² *The Buildings of England* volume for north London describes also the Battersbury and Huxley as having been "especially busy around Well Walk and England's Lane"; although archival research has revealed no

²¹ Historic England, Advice Note 1: Conservation Area Designation, Appraisal and Management, 2016.

²² Cherry, B. and Pevsner, N. *The Buildings of England, London 4: North*. Yale University Press 2002.

primary sources to confirm his association with Steele's Studios, and this limits the value that can be placed on this association.

- 3.48 The original 19th century studio building on Site is also of value where it forms part of the 19th century phase of residential development in the area. Its typology as an artists' studio is in keeping with the development of other studio groups, and houses incorporating studios, in the wider area; which were built in the mid- and late-19th century to cater for the artistic demographic that were drawn to Hampstead in the period. In tandem, its function as a domestic dwelling, which has come to the fore over time, is also consistent with the overwhelmingly-residential character of Sub-Area 3, and the wider conservation area.
- 3.49 As well as its use, the original 19th century studio positively reflects some of the wider characteristics of the conservation area in terms of its materiality and detailing, and intimate form and scale (Figure 3.30). Its red brick construction is in keeping with the characteristic material palette of the conservation area and Sub-Area 3, which is dominated by traditional brick and stucco render. The original studio also displays some simple but good-quality detailing, including English bond brickwork, gauged brick window lintels and moulded brick string courses beneath the eaves; whilst the generous windows and roof light reveal its original function as an artists' studio. That said, later alterations to extend the large window to form a door opening, and to replace the roof light with a poor quality frame, have compromised the character of the original studio to some extent; whilst the late-20th century extensions have also diminished legibility of the studio's original form.



Figure 330 – View of the north-west elevation of the original studio.

- 3.50 The modest stature of the original studio is also in keeping with the scale of built form in Sub-Area 3, with the complex roof forms comprising the most visible aspects of the

Site. Like the rest of the artists' studios, No.1 is located on a backland site with no street frontage. This secluded position means that it can only be glimpsed from the public realm, where the impression is of an informal roofscape, including the large, hipped roof of the late-20th century first floor extension (Figure 3.31).



Figure 3.31 – No.1 Steele's Studios has a recessive character, set well back from the street frontage.

Later Extensions

- 3.51 Notwithstanding the positive contribution of the surviving artists' studio on Site, the historic building has experienced a significant level of change, through three phases of late-20th century alteration and extension. These later additions show superficial consistencies with the sub-area and wider conservation area in terms of their materiality and use; however, they lack refinement, for example in the plain, stretcher-bond brick work, the mixture of pointing finishes, the non-descript weather boarding and roof tiles, and the clumsy metal flashings (Figure 3.31 and 3.32).
- 3.52 The large expanse of flat roof over the 1969 extension is also not in keeping with the otherwise complex roof forms in the local area. Overall, the late-20th century extensions are of a non-descript quality; such that their contribution to the character and appearance of Sub-Area 3, and the conservation area more widely, is negligible.



Figure 3.31 – Views of the lesser-quality later extensions.



Figure 3.32 – Views of the lesser-quality later extensions.

Access and Amenity Areas

3.53 The original 19th century studio is one of a small and discrete complex of artists' studios, which were built as a group, and historically shared an access route and were arranged around a communal garden. Today, all of the historic studios survive, however an understanding of their relationship as a group is compromised by the numerous piecemeal extensions which have occurred, and the division of the shared garden into individual plots (Figure 3.33).



Figure 3.32 – Comparison of the 1893-5 OS and existing site layout, showing the originally-communal garden parcelled into separate plots.

3.54 Today, the historic division between the entrance drive and the studio plots remains delineated by fragments of the 19th century wall, and this remains of some limited

interest, albeit the wall has largely been rebuilt (Figure 3.33). The boundary walls around the entrance drive form an incoherent mixture of brick colours and textures, whilst the modern tarmac of the entrance drive is not consistent with the high-quality of front boundary treatments found elsewhere in the conservation area. Meanwhile, the shared access route from the entrance driveway to the other studios on the Site is also of a non-descript quality, with a confused arrangement of boundary treatments. Finally, the garden space within No.1 Steele's Studios is a modern arrangement of brick paving with a raised gravel bed, and an incoherent mixture of 20th century brick walls and mediocre fencing (Figure 3.34).

- 3.55 Overall, the access and amenity areas of No.1 Steele's Studios and the wider, shared site, are of little quality or character, and currently make a neutral contribution to the character and appearance of the conservation area.



Figure 3.33 – Entrance driveway and access to the studios



Figure 3.34 – Garden space at No.1 Steele's Studios (L) with

Summary of Contribution

3.56 The assessment set out above provides a well-informed and considered assessment of the Site, on the basis of on-site survey and visual inspection; and desk-based and archival research.

3.57 In summary, the positive contribution of No.1 Steele's Studios is derived from the origins and character of the original artists' studio on Site. Meanwhile, the three phases of late-20th century alteration and extension to the earlier building; and the wider condition and character of the access and amenity spaces, are of a non-descript and incoherent quality; such that their contribution to the character and appearance of Sub-Area 3, and the conservation area more widely, is limited, or neutral. This assessment is illustrated in the site drawing below (Figure 3.35), which is marked to identify:

- (i) Red: the original artists' studio makes a positive contribution to the significance of Eton Conservation Area.
- (ii) Orange: the historic delineation between the entrance drive and the studio plots is of some interest, albeit the wall itself has largely been rebuilt.
- (iii) Green: the late-20th century extensions make a neutral contribution to the significance of Eton Conservation Area.
- (iv) Yellow: the wider access / amenity spaces make a neutral contribution to the significance of Eton Conservation Area.



Figure 3.35 – Relative contribution of the different elements of the Site to the significance of Eton Conservation Area

4. Design Development: Pre-Application Engagement and Scheme Response

Introduction

- 4.1 This section describes the process of pre-application engagement that has been undertaken in preparation for this final application submission. It describes the constructive and positive discussions with the local authority, and the subsequent outcomes for the scheme design, as context for the final application proposals.

Pre-Application Engagement 2018/2608/PRE, and Scheme Response

Initial Submission and Feedback

- 4.2 In June 2018, pre-application advice was sought from the local authority regarding proposals for the partial demolition of the existing dwelling on Site, and the construction of a new dwelling, with associated alterations to the front boundary and forecourt area (Figure 4.1).



Figure 4.1 – Initial pre-application scheme, proposed east elevation (James Gorst Architects)

- 4.3 Following a site visit with officers, informal written feedback advised that the Site's most significant contribution to the character and appearance of Eton Conservation Area is in views from Haverstock Hill; in which the deep roofscape, in a secluded and verdant setting, is the main element of character and architectural interest.²³ With regard to the design of the proposals and built heritage matters, the informal feedback highlighted:

- Support for the principle of demolition for the non-contributing, late-20th century extensions, which will improve legibility of the original artists' studio;

²³ Email from Nora-Andreea Constantinescu (LBC) to Fiona Flaherty (Turley) dated 29th June 2018.

- Support for the 'distinct and interesting' design of the new built form, and the 'subtly distinctive but complementary finish' that will be achieved through the choice of materials and detailing;
- Requirement for the overall height and bulk of the new built form to correspond more closely to the character of Sub-Area 3 in the conservation area, taking into account the Site's position in the enclave, closest to Haverstock Hill and foremost in views from that road; and,
- Requirement for further refinement to the detailed design of the new built form, to ensure that it complements the small-scale, modest and secluded character of Sub-Area 3.

First Stage of Design Revision, and Follow-Up Meeting

4.4 Following this initial feedback, James Gorst Architects undertook further design work, with professional input from Turley Heritage regarding built heritage matters, to refine the scheme design. In particular, the overall height of the scheme was reduced (**Figure 4.2**). An additional meeting was held with officers on 8th August to discuss the design revisions, at which time, officers advised that further refinements to the positioning of height and mass within the Site would assist the scheme's positive response to the character and appearance of the conservation area.



Figure 4.2 – Revised pre-application scheme, presented to officers at meeting on 8th August. Proposed east elevation (James Gorst Architects)

Second Stage of Design Revision, and Final Pre-Application Advice

4.5 A second stage of revision and refinement was undertaken subsequently, in order to address the matters raised by officers, and this included a substantial reduction in the overall height of new built form (**Figure 4.3**). The final iteration of pre-application proposals was then submitted to the local authority and formal, written advice was returned on 7th September 2018. This summarised:

"In summary from previous discussions and further to previous revisions which explored reducing the height of the three-storey element, officers concluded that the application site, due to the existing context of the other Studios and extensions, the topography and orientation of Haverstock Hill and the significance of this group of buildings in sub-

area 3 of Eton Conservation Area, could not accommodate a 3 storey element among the proposed extensions. The latest revised set of drawings reflect this advice and the development currently proposed would have a maximum height of maximum of 2 storeys, with the highest point being the proposed chimneystack, which would match the existing highest point given by the weather vane at the neighbouring studios. The revised scheme retains the concept design of asymmetrical gables with pitched roofs and a picturesque, stacked arrangement which lends depth and suggests sub-ordinance to the main run of Victorian hipped roofs, which is welcomed.

Officers continue to welcome the removal of the twentieth-century bedroom extension to the easternmost corner of the Victorian studio building, conceding more space adjacent to the shared 'grove' of the studio complex, and helping the run of original studio roofs, which make the principal contribution among the group to the CA, to read more clearly from within the complex and in longer public views. This bedroom looks to be comfortably accommodated in the revised group of buildings to the rear, at the expense of the double-height hallway and stairwell that was initially proposed.

...

Overall, officers support the arrangement, concept design, fenestration and materiality of proposals, as advised and detailed in the email dated 29/06/2018 and meetings discussions. . There is evidence within the current pre-application drawings of significant coherence and richness intended for the detailing of the application proposals which reassures officers of its potential high quality and interest."



Figure 4.3 – Further-revised pre-application scheme, presented to officers via email on 16th August. Proposed east elevation (James Gorst Architects). The green overlay depicts the initial pre-application submission.

- 4.6 In summary, the constructive process of pre-application and design evolution preceding this application submission has resulted in a scheme that will deliver change

in a positive manner, which will enhance the character and appearance of the Eton Conservation Area.

5. Application Proposals and Heritage Impact Assessment

Introduction

- 5.1 The designated heritage asset of Eton Conservation Area, which would be affected by these application proposals, has been identified and its significance described in a proportionate manner as part of this report, in **Sections 2 and 3**.
- 5.2 The relevant heritage legislative, policy and guidance is also set out in full at **Appendix 2** of this report. This includes the statutory duty of the Planning (Listed Building and Conservation Areas) Act 1990, national policy set out in the NPPF 2019 and supported by the NPPG 2014, and local policy and guidance for the historic environment.
- 5.3 Together, the statement of significance and the review of relevant legislation and policy provide the appropriate context for consideration of the application proposals and heritage impacts by the local planning authority.

Heritage Context for the Proposed Change

- 5.4 As established in **Section 3**, Eton Conservation Area is significant as an example of a mid- to late-19th century suburban residential development, which was developed following the suburban expansion of London northwards (for example, Nash's developments around Regent's Park), when landholders realised the lucrative prospects of suburban development outside of the city. The network of residential streets and terraces illustrates the ambition of Eton College, and the speculative builders and designers which leased parcels of land from the College, in creating the new residential area for the middle or professional classes.
- 5.5 Steele's Studios comprises a late-19th century enclave of artists' studios, which are tentatively attributed to the architect Thomas Battersbury. No.1 Steele's Studios is of architectural value and contributes positively to the conservation area, as the surviving original studio building on Site, which forms part of a distinctive studio group, and the 19th century phase of residential development in the area. No.1 also reflects some of the wider characteristics of the conservation area in terms of its historic use (both artistic and residential); materiality and detailing, and intimate form and scale.
- 5.6 Notwithstanding the positive contribution of the surviving artists' studio on Site, the assessment in **Section 3** recognises that the historic building has experienced a significant level of change, through three phases of late-20th century alteration and extension. These later additions lack refinement, and are of a non-descript and incoherent quality; they do not contribute positively to the character and appearance of Sub-Area 3, or the conservation area more widely.

The Application Proposals

- 5.7 These application proposals seek the demolition of the non-contributing, late-20th century extensions to the original artists' studio at No.1 Steele's Studios; and the construction of a new extension of the highest architectural quality, that will enhance

the significance of Eton Conservation Area, and deliver improved residential accommodation within the property. The proposals also include improvements to the shared access around the property, and to the existing garden space.

- 5.8 Full details with regard to the design of the proposals and their evolution are set out in the package of drawings and Design & Access Statement prepared by James Gorst Architects, as part of this submission. This Heritage Statement should also be read in conjunction with the design material, as well as the Planning Statement prepared by Turley, and other supporting information included within the submission.

Heritage Impact Assessment

- 5.9 The application proposals will have a direct impact on the significance of the designated heritage asset of Eton Conservation Area (Sub-Area 3) through demolition and replacement of the existing, non-contributing extensions to the late-19th century artists' studio, and redevelopment of the Site with new residential accommodation.
- 5.10 This assessment of heritage impacts reflects national advice provided by Historic England²⁴ as an appropriate framework for analysis, which sets out the importance of good design and response to local distinctiveness for new development in the historic environment. Historic England's advice provides a checklist of factors that may influence what will make the scale, height, massing, alignment, materials and proposed use of new development successful in its context.

Principle of Demolition

- 5.11 The assessment contained within **Section 3** of this report demonstrates that the existing extensions to the original artists' studio at No.1 Steele's Studio are of nondescript design and character, and detract from the Site's contribution to the significance of the conservation area. They make, at best, a neutral contribution to the character or appearance of the conservation area overall.
- 5.12 Accordingly, there is no presumption in policy or guidance in favour of the retention of the 20th century extensions. In this instance, there exists an opportunity to sustain those qualities of the Site that are consistent with the character or appearance of the conservation area (i.e. the existing role as a piece of recessive architecture, of modest scale with traditional materiality, complex massing and residential use), whilst also delivering enhancement through high-quality design, materiality, landscaping and detail, which the existing extensions lack.
- 5.13 As such, as a matter of principle, the proposed demolition of the existing late-20th century extensions at No.1 Steele's Studios would not result in harm to the character or appearance of the conservation area. Indeed, the removal of the 1961 addition in particular, will help to reveal the original form and extent of the 19th century artists' studio. Instead, the principal consideration for these development proposals is, therefore, the impact of the proposed replacement built form.

²⁴ Historic Environment Good Practice Advice (GPA) in Planning Note 1: Conservation Area Designation, Appraisal and Management, 2016; Historic Environment Good Practice Advice (GPA) in Planning Note 2: Managing Significance in Decision Taking in the Historic Environment, 2015; and, Historic England Advice Note 2: Making Changes to Heritage Assets, 2016.

Proposed Replacement Built Form

New Basement

- 5.14 The proposed new extension is arranged over three storeys; including a basement level. The basement and its light wells are designed in a manner that proportionate to the scale of the building as a whole; whilst the light wells would only be visible in very limited, private views within the Site. They would appear as minor elements in this context, integrated within the building and its landscaping. Overall, the design of the basement and the light wells would maintain the character and appearance, and overall significance of the conservation area.

Scale, Form and Massing

- 5.15 As described in **Section 4** of this report, the overall height of the proposed redevelopment was reduced significantly in response to constructive pre-application discussions with the local authority. The resultant scheme is arranged over three storeys (including the basement), unlike the previous, four-storey design initially presented to officers at pre-application stage.

- 5.16 The meaningful and decisive revisions to the height of the new dwelling mean that, together with the judicious placement of built form within the Site (described below), the completed house will integrate with the modest scale of built form within the sub-area. Indeed, as part of the Council's pre-application feedback, Officers' letter advised:

*"In summary from previous discussions and further to previous revisions which explored reducing the height of the three-storey element, officers concluded that the application site, due to the existing context of the other Studios and extensions, the topography and orientation of Haverstock Hill and the significance of this group of buildings in sub-area 3 of Eton Conservation Area, could not accommodate a 3 storey element among the proposed extensions. The latest revised set of drawings reflect this advice and the development currently proposed would have a maximum height of maximum of 2 storeys, with the highest point being the proposed chimneystack, which would match the existing highest point given by the weather vane at the neighbouring studios."*²⁵

- 5.17 The visualisation of the proposals at Figure 5.1 (over page) demonstrates this successful assimilation with the studio group; and how the pitched roof forms and asymmetrical gables of the redevelopment will complement the cluster of 19th century pitched and hipped roofs in the studio group. In those terms, the scale of the proposed redevelopment will preserve the character and appearance of the conservation area.
- 5.18 The form and massing of the replacement built form will also integrate successfully with the varied, compound nature of built form within the sub-area, and the complex cluster of original artists' studios and later extensions. For clarity, a massing model of the replacement dwelling is included at Figure 5.2 (over page).

²⁵ Pre-application reference 2018/2608/PRE, letter dated 7th September 2018.



Figure 5.1 – Visualisation of the scheme from Haverstock Hill, showing how the scale of the new development will blend with the prevailing scale of the Sub-Area, and appear subservient to the historic group of artists’ studios.

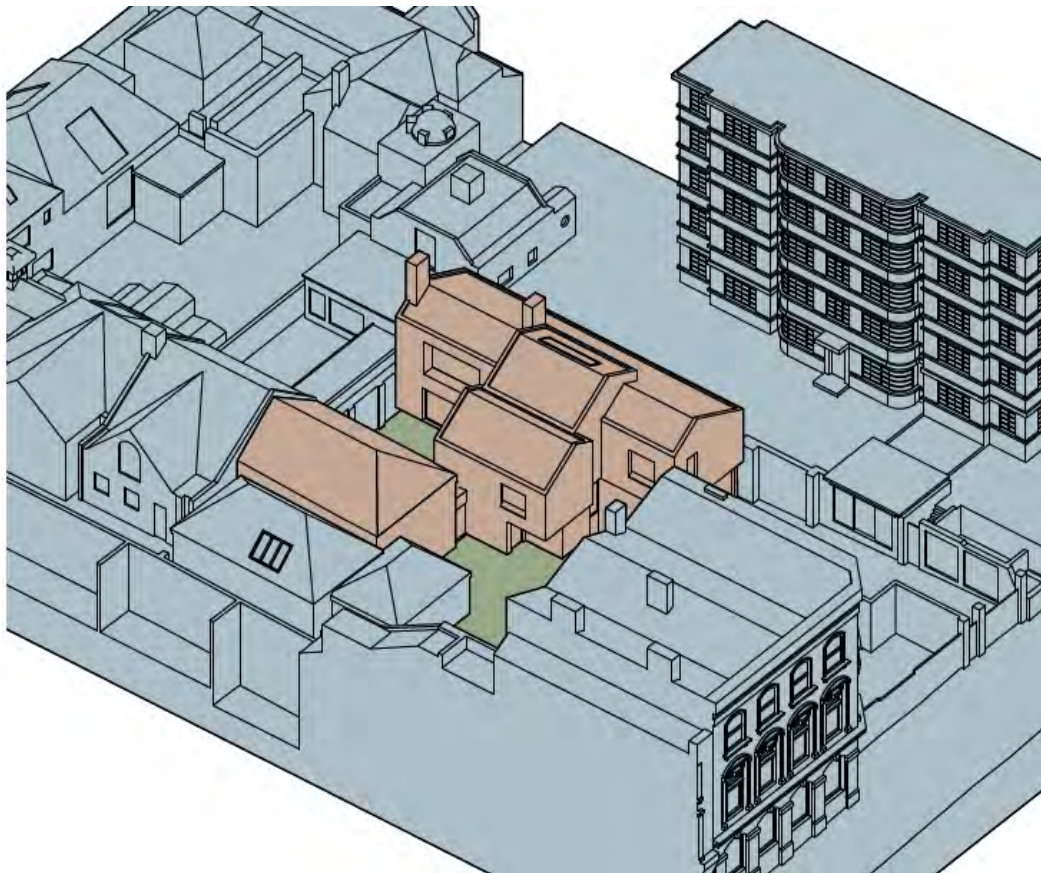


Figure 5.2 – Massing model of the replacement dwelling

- 5.19 At ground floor, the late-20th century bedroom extension at the easternmost corner of the studio building will be removed; and a glazed link will connect the studio to the new extension. These works will improve the visibility and legibility of the 19th century host building as a discrete component of the Site; and will therefore improve an understanding of the origins of Steele's Studios as part of a group of historic artists' studios. This is a 'heritage benefit', and an outcome that was consistently welcomed by Officers at pre-application stage.
- 5.20 The remainder of the new dwelling is broken up into distinct elements, in order that the extensions read as a series of individual but cohesive sections, rather than a single mass. This careful massing is particularly prevalent in the horizontal stepped arrangement of the garage, front light well, main entrance and historic studio; and also in the way that the front (north-east) elevation steps back gradually from the ground floor garages to the bedrooms at first floor level, and the uppermost projection over the first floor landing.
- 5.21 The modest uppermost portion and its chimney are set back from the building elevations and site boundary; and this deliberate positioning means that these elements will be comfortably accommodated within the depth of the building footprint, both in private views from in Sub-Area 3, and also from Haverstock Hill (see again Figure 5.1).



Figure 5.3 – Proposed east elevation (James Gorst Architects)

- 5.22 The disposition of mass in the new building creates a pattern of depth and relief, which modulates the extensions and responds to the informal, complex nature of built form within the sub-area, and also its secluded, backland location. The composite, recessive forms of the new extension also reflect the distinctive layered and informal character of the studio group; whilst the pitched roof forms and gabled ends help articulate the form of the building, and integrate with the numerous instances of pitched and gabled roof forms seen within Sub-Area 3 of Eton Conservation Area (Figure 5.3 and 5.4). Importantly, at pre-application stage Officers also welcomed the concept design of asymmetrical gables with pitched roofs, which were considered to lend a “picturesque,

*stacked arrangement which lends depth and suggests sub-ordinance to the main run of Victorian hipped roofs”.*²⁶



Figure 5.4 - Proposed west elevation (James Gorst Architects)

- 5.23 The form and massing of the replacement built form has been well-considered in light of the surrounding local townscape, and the significance of the conservation area. The proposed design has also been revised and refined, over the course of detailed discussions with Council Officers. The result is strongly contextual, drawing clear reference from the scale of the existing artists' studios and their composite extensions within the wider sub-area; and integrating successfully with the varied, iterative character of built form within the studio group. In those terms, the new built form will enhance the character and appearance of the conservation area, through its inherent design and construction quality.
- 5.24 In views towards the Site from Haverstock Hill, the pitched roof forms and asymmetrical gables of the redevelopment will complement the cluster of 19th century pitched and hipped roofs in the studio group. In those terms, the scale of the proposed redevelopment will preserve the character and appearance of the conservation area.

Materiality and Detailed Design

- 5.25 At pre-application stage, local authority officers expressed overall support for the materiality of the proposals, and acknowledged the *“significant coherence and richness intended for the detailing of the application proposals which reassures officers of its potential high-quality and interest”*.²⁷
- 5.26 The principal building material for the new extension to the artists' studio will be a traditional red or stock brick, using an English Bond pattern set with lime mortar. This is a strongly-contextual choice of materials, which closely references the original

²⁶ Pre-application reference 2018/2608/PRE, letter dated 7th September 2018.

²⁷ Pre-application reference 2018/2608/PRE, letter dated 7th September 2018.

artists' studio, including its brick quoin detailing and window lintels. This choice also reflects the extensions' character as ancillary structures within an urban block; using details which are typical of traditional garden and utilitarian structures in the local area.

- 5.27 The brick specification and other details regarding the particular colour, texture and pointing have yet to be confirmed; however, the use of this traditional material will give a richness and depth to the elevations, and will integrate effectively with the host building and existing local context.
- 5.28 In conjunction with the prevailing brick materiality and subtle detailing, the proposed use of metal cladding to the simple, pitched roof forms incorporates a contemporary (but contextual) design approach that will reinforce the distinction between the original 19th century artists' studio, and the new built form. Photo-voltaic panels - located on the southern side of the uppermost pitched roof - will blend as part of this contemporary aesthetic, and contribute to the sustainable qualities of the proposals.
- 5.29 The use of bronze metal finishes for the garage and entrance doors, and window frames, complements the subtle commercial / industrial qualities of the 19th century building, as a reflection of its former role as a working artists' studio, as well as a residential dwelling. Similarly, the generous amount of glazing (both windows and roof lights) contributes a clearly contemporary character to the new building; and also reflects the substantial windows and roof lights that were incorporated into the original design of the artists' studios in Sub-Area 3 of the conservation area.
- 5.30 In summary, the materials chosen for the replacement dwelling will complement the palette of the wider conservation area, and also of the studio group in Sub-Area 3 in a strongly-contextual, but also contemporary, way. The high standard of the materials proposed for the replacement dwelling will, together with the quality of its form and detailed design, substantially improve on the existing situation of non-descript and poorly-resolved extensions to the artists' studio. As a result, the contribution of the Site as a whole, to the character and appearance of the conservation area, will be enhanced. This is a 'heritage benefit'.

Works to the Original Studio Building

- 5.31 Works to the original artists' studio on Site include the creation of a full-height window to the north-east end of the building, overlooking a newly-created private front garden. The generous proportions of this window reflect the characteristically large size of window openings in this building and others in the wider group historically; which facilitated the buildings' original function as artists' studios, where these openings maximised the day light penetration into the depth of the plan. In those terms, the character of the studio, and its contribution to the character and appearance of the surrounding conservation area, would be preserved.
- 5.32 To the north-west elevation of the 19th century studio, the non-descript French doors and concrete lintel will be replaced with a new stone lintel and set of French doors, which will have bronze metal frames to match those in the remainder of the Site. Above, at roof level, the existing poor-quality roof light will be replaced with new, using a bronze-coloured metal frame that will sit flush with the profile of the roof, instead of projecting above the slope. These works will preserve the original openings within the 19th century building, whilst remedying unsympathetic alterations to the frame design,

and introducing a consistent approach to the material finishes throughout the dwelling. The architectural quality of the building would be improved, and as a result, character and appearance of the conservation area will be enhanced. This represents a public 'heritage' benefit.

Upgraded Entrance and Landscaping

5.33 At the front (east) of the Site, these application proposals will reconfigure the shared Site entrance, to swap the position of the pedestrian and vehicular gateways. This will require slight amendments to the external pavements and kerb line. New brick piers will be constructed, with bronze-coloured metal gates that match the materiality of the proposed redevelopment at No.1 (Figure 5.5).

5.34 This element of the proposals will introduce a high-quality, contemporary character to the Site entrance within the local street scene, which will be in keeping with the quality and variety of boundary treatments found within the conservation area. In those terms, the upgraded entrance and landscaping will preserve the character and appearance of the conservation area.

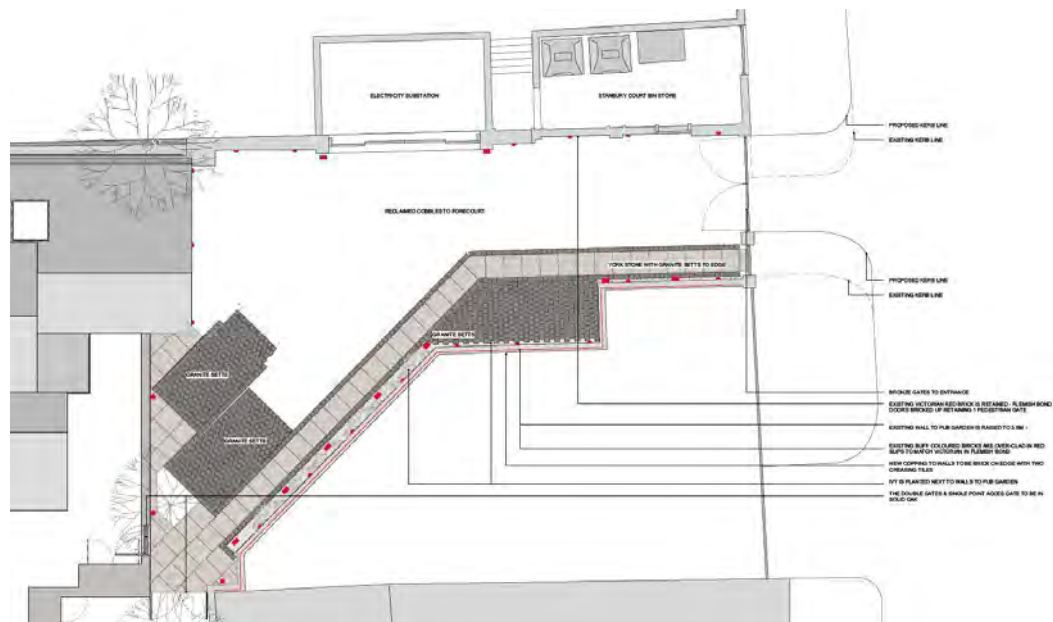


Figure 5.5 – Proposed forecourt plan (James Gorst Architects)

5.35 Within the Site, the shared entrance forecourt will be reconfigured using high-quality York stone paving (pedestrian walkway); reclaimed cobbles (forecourt) and granite setts (parking bays). Works will also be undertaken to the walls surrounding the forecourt (see proposed landscaping plan):

- Existing north-west wall: retain red brickwork in Flemish bond, with all but 1 pedestrian door opening blocked using like-for-like materials and finish;
- Existing north-east wall: Retained and raised to 3.5m; over-clad in red slips to match the opposite wall; planted with ivy
- New wall: a new wall will be constructed to separate the private plot of No.1 from the shared entrance forecourt, and the shared access path to the remaining studios. This will re-use the materials from the existing dividing wall (as far as

detailing, and intimate form and scale. Notwithstanding the positive contribution of the surviving artists' studio on Site, the later additions to the original building are of a non-descript and incoherent quality; and they do not contribute positively to the character or appearance of Sub-Area 3, or the conservation area more widely.

- 5.40 The application proposals will remedy the poor quality and inappropriate appearance of the existing extensions at No.1 Steele's Studios, and will deliver new built form of excellent design quality. The new architectural elements will deliver contemporary design of the highest standard, with an identity that is rooted in the prevailing character and appearance of the conservation area; referencing the prevailing characteristics of the existing historic building stock through appropriate scale, height and massing, materiality and detailed design. In this way the proposed change would add a further layer from our own time to enrich the architectural legacy in the conservation area. The scheme will also deliver sensitive repairs and alterations to the original artists' studio.
- 5.41 The scheme as a whole, will make a new and positive contribution to the local character and distinctiveness of the Eton Conservation Area, which is an important public and heritage benefit.
- 5.42 As well as the high-quality of the new built form, improvements to the shared Site access and forecourt also represent a heritage benefit, where these proposals will enhance the appearance of the Site within the conservation area; and cohere with the quality and character of the wider proposed development.

Compliance with Heritage Legislation, Policy and Guidance

Statutory Duties

The Planning (Listed Buildings and Conservation Areas) Act 1990

- 5.43 The Planning Act 1990 requires special attention to be paid to the desirability of preserving or enhancing the character or appearance of conservation areas in determining proposals in the area. Accordingly, considerable weight and importance has been given to this statutory duty as part the design development process, including pre-application discussions, and leading to this final application submission.
- 5.44 Case law has established that preservation in this context is taken to mean the avoidance of harm. The proposals would preserve and, in a number of ways, enhance the character and appearance of the Eton Conservation Area.

National Policy and Guidance

NPPF 2019 and NPPG

- 5.45 In accordance with the requirements of paragraph 189 of the NPPF, the significance of the affected designated heritage asset (the Eton Conservation Area) has been appropriately described in this report (**Section 3**). This provides an appropriate baseline for the consideration of the heritage impacts of these proposals, and has also fed into the design process from an early stage.
- 5.46 It is demonstrated in this report, and the supporting Design & Access Statement prepared by James Gorst Architects, that the proposed redevelopment would deliver

new built form of a high quality design and materials, which would respond positively to the key features of the Site and its historic context. This takes account of the principles of paragraph 192, which encourages the desirability of sustaining and enhancing the significance of all heritage assets; the positive contribution that the conservation of heritage assets can make to sustainable communities, including their economic vitality; and, the desirability of new development making a positive contribution to local character and distinctiveness.

5.47 In accordance with paragraph 193, great weight has been given to the conservation of the affected designated heritage asset of the Eton Conservation Area. Importantly, Annex 2 of the NPPF defines the term “conservation” as the process of maintaining and managing change to a heritage asset in a way that sustains and, where appropriate, enhances its significance. This scheme has been well-considered and designed in response to its context, and also in response to pre-application engagement with the local authority, to ensure that it will enhance the character and appearance of the Eton Conservation Area, and also deliver heritage benefits. These benefits include:

- Replacement of existing, non-descript architecture with new design of the highest contemporary standard, which respond positively to the characteristics of the immediate sub-area, and wider surrounding conservation area.
- Reconfiguration of the existing shared forecourt, to enhance the quality and appearance of this space within the conservation area.
- Improved visibility and legibility of the 19th century artist’s studio as a discrete component of the Site; thereby enhancing an understanding of the origins of Steele’s Studios as part of the conservation area.
- Repair and refurbishment of the historic artist’s studio at No.1 Steele’s Studios, to improve its appearance as a positive element of the conservation area.
- Creation of an enhanced hard and soft landscaping scheme around No.1 Steele’s Studios, and to the shared access to neighbouring properties; to improve the garden setting of the historic group, and reinforce the sense of enclosure and privacy within this secluded enclave.

5.48 The NPPF also sets out that any harm to, or loss, of significance of a designated heritage asset should require clear and convincing justification (paragraph 194). The principle of demolition and redevelopment on the Site has been supported by officers at pre-application stage; and a constructive period of advice and design refinement has resulted in a scheme which will, overall, enhance the character and appearance of the conservation area. As such, this paragraph, and the subsequent paragraphs 195 and 196 (regarding harm to heritage assets) would not be engaged in this case.

5.49 Paragraph 200 encourages local planning authorities to look for opportunities for new development within conservation areas and within the setting of heritage assets, such as the nearby listed buildings, to enhance or better reveal their significance. Proposals that preserve those elements of the setting that make a positive contribution to or better reveal the significance of a heritage asset should be treated favourably. This report identifies how the proposed development will realise these opportunities, or heritage benefits, as listed above.

Local Policy and Guidance

Minor Alterations to the London Plan 2016

- 5.50 In accordance with Policy 7.8 of the London Plan, the proposed redevelopment seeks to appropriately value and conserve the significance of the affected designated heritage asset (the Eton Conservation Area), and will also be sympathetic to the form, scale, materials and architectural detail of its local context.

London Borough of Camden Local Plan, 2017

- 5.51 The application proposals have been designed using a thorough understanding of the Site and its contribution to the significance of the conservation area, and also through a process of positive, constructive engagement with the local authority, to achieve a design which responds sensitively to the character of the local context. The redevelopment will integrate successfully with the historic built form within the residential enclave of Steele's Studios in terms of its scale, form, massing, materiality and detailing. As a result, the proposed redevelopment will enhance the character of the Site and surrounding conservation area, in accordance with policies D1 (Design), and D2 (Heritage).

6. Summary and Conclusions

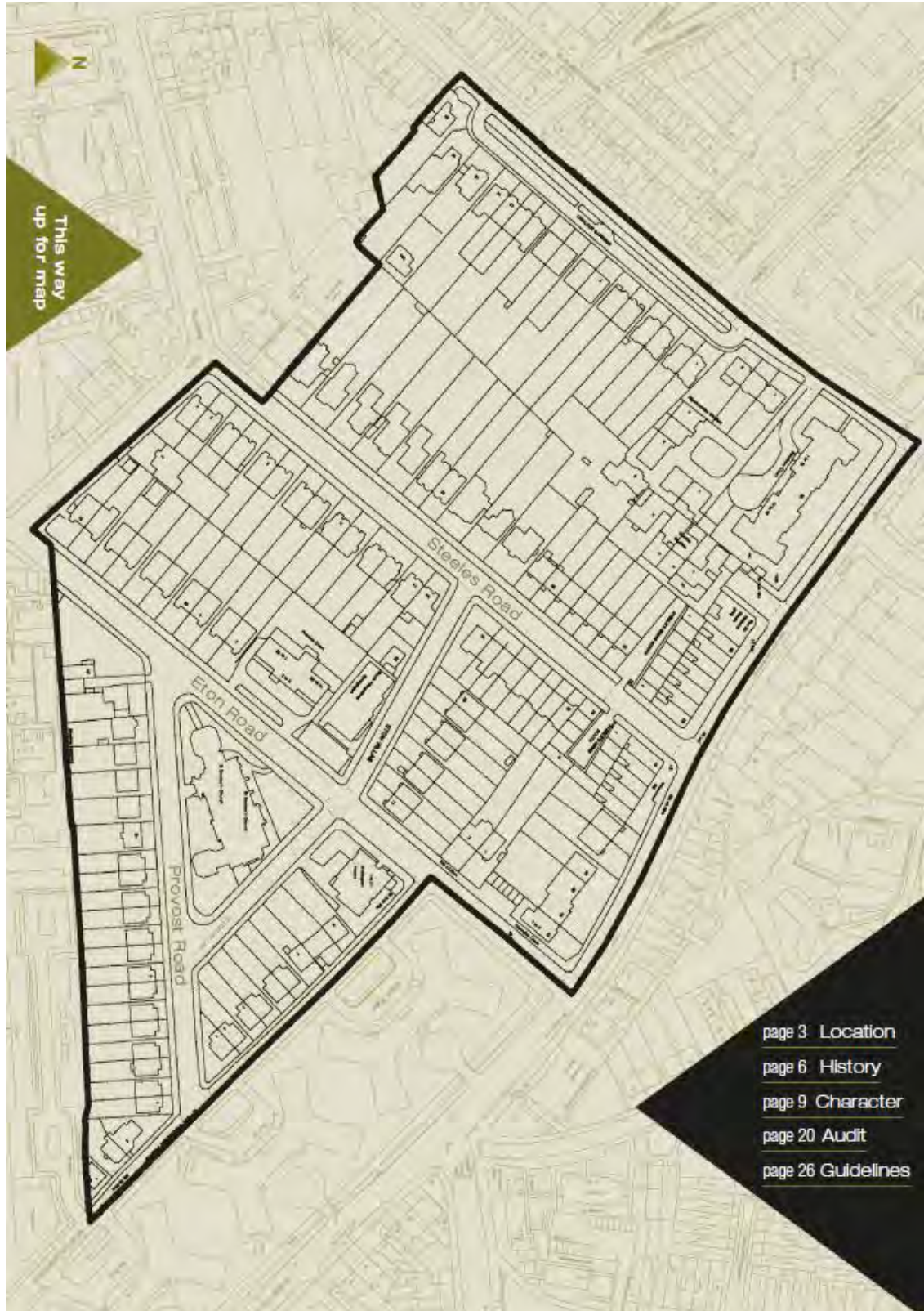
- 6.1 This Heritage Statement has been prepared by Turley Heritage, to provide relevant and proportionate information to the local planning authority (London Borough of Camden), with regard to the heritage impacts related to proposed works of targeted demolition and redevelopment at No.1 Steele's Studios (the "Site"). This report accompanies the design and planning information provided by the wider project team in relation to the proposals.
- 6.2 The Site is located within the Eton Conservation Area; and has been identified by the local planning authority in the adopted Character Statement as making a positive contribution to the character and appearance of the area.
- 6.3 This application submission has been closely guided by a preceding stage of pre-application engagement and constructive discussion with the local authority (reference 2018/2608/PRE). The Council's feedback, and the outcomes for the scheme design, is set out in greater detail at **Section 4** of this report, to provide context for the final application proposals.
- 6.4 The designated heritage asset which would be affected by the final application proposals has been properly identified and its heritage significance described as part of this report, in **Sections 2 and 3**; and **Appendix 1**. The relevant heritage legislation, policy and guidance is also set out in full in **Appendix 2**. Together, these sections and appendices provide the appropriate context for the consideration of the development proposals.
- 6.5 As established in **Section 3**, Eton Conservation Area is significant as an example of a mid- to late-19th century suburban development, which was developed in response to the expansion of London northwards, as landholders realised the lucrative prospects of suburban development outside of the city. Steele's Studios comprises a late-19th century enclave of artists' studios, which contribute positively to the conservation area, via the surviving original studio building on Site and its historic use (both artistic and residential); materiality and detailing, and intimate form and scale.
- 6.6 Notwithstanding the positive contribution of the surviving artists' studio on Site, the assessment in **Section 3** confirms that the later additions to the original building are of a non-descript and incoherent quality; and they do not contribute positively to the character or appearance of Sub-Area 3, or the conservation area more widely.
- 6.7 As additional context to the application proposals, **Section 4** of this report describes the process of pre-application engagement that has been undertaken in preparation for this final application submission. It describes the constructive and positive discussions with the local authority, and the subsequent outcomes for the scheme design, as context for the final application proposals.
- 6.8 **Section 5** of this report sets out an overview of the application proposals and the design rationale for the Site, including reference to the outcomes of a positive, constructive stage of pre-application engagement with the local authority. In conclusion, the high quality of the contemporary design and materials of the proposed replacement built form, will respond appropriately to the local townscape context, and

will significantly improve on the existing situation of non-descript and poorly-resolved, piecemeal extensions on the Site. The new extension will enrich this townscape with carefully considered design that is consistent with the character of Sub-Area 3, and which will enhance the contribution of the Site to the significance of the Eton Conservation Area. This is a public (heritage) benefit.

- 6.9 The proposals therefore accord with the relevant statutory duty of the Planning (Listed Buildings and Conservation Areas) Act 1990; national policy set out in the Framework and supported by the NPPG (including paragraphs 189, 192, 193, 200, 201); Minor Alterations to the London Plan (policy 7.8); local policy set out in the London Borough of Camden's Local Plan 2017 (Policies D1 and D2); and other material considerations.

Appendix 1: Conservation Area Boundary Map

Eton Conservation Area



Appendix 2: Relevant Heritage Legislation, Policy and Guidance

Statutory Duties

The Planning (Listed Buildings and Conservation Areas) Act 1990

With regard to applications for planning permission within conservation areas, the Planning (Listed Buildings & Conservation Areas) Act 1990 outlines in Section 72 that:

“s.72(1) In the exercise, with respect to any buildings or other land in a conservation area, of any powers under any of the provisions mentioned in subsection (2), special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area.”

Recent case law²⁸ has confirmed that Parliament’s intention in enacting section 66(1) was that decision-makers should give “considerable importance and weight” to the desirability of preserving the setting of listed buildings, where “preserve” means to “to do no harm” (after South Lakeland). Case law has confirmed that this weight can also be applied to the statutory tests in respect of conservation areas²⁹. These duties, and the appropriate weight to be afforded to them, must be at the forefront of the decision makers mind when considering any harm that may accrue and the balancing of such harm against public benefits as required by national planning policy. The Secretary of State has confirmed³⁰ that ‘considerable importance and weight’ is not synonymous with ‘overriding importance and weight’.

National Policy

National Planning Policy Framework, 2018

The Framework was introduced in March 2012 as the full statement of Government planning policies covering all aspects of the planning process. The Ministry for Housing, Communities and Local Government published a revised document in February 2019. Chapter 16 outlines the Government’s guidance regarding conserving and enhancing the historic environment.

Paragraph 189 outlines the information required to support planning applications affecting heritage assets. It states that applicants should provide a description of the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the asset’s importance and no more than is sufficient to understand the potential impact of the proposal on their significance.

Paragraph 192 states that local planning authorities should take account of the desirability of sustaining and enhancing the significance of heritage assets, and putting them into viable uses consistent with their conservation, as well as the desirability of new development making a positive contribution to local character and distinctiveness.

Paragraph 193 applies to the consideration of the effect of proposed development on the significance of a designated heritage asset, noting that great weight should be given the asset’s conservation - the more important the asset, the greater the weight should be. This includes the setting of a heritage asset. It is noted that significance can be harmed or lost through alteration or destruction of the asset itself or, by development within its setting.

Paragraph 194 establishes that any harm to, or loss, of significance of a designated heritage asset should require clear and convincing justification.

²⁸ Barnwell Manor Wind Energy Limited and (1) East Northamptonshire District Council (2) English Heritage (3) National Trust (4) The Secretary of State for Communities and Local Governments, Case No: C1/2013/0843, 18th February 2014

²⁹ The Forge Field Society v Sevenoaks District Council [2014] EWHC 1895 (Admin); North Norfolk District Council v Secretary of State for Communities and Local Government [2014] EWHC 279 (Admin)

³⁰ APP/H1705/A/13/2205929

Paragraph 195 outlines that local planning authorities should refuse consent where a proposal will lead to substantial harm or total loss of significance, unless it can be demonstrated that this is necessary to deliver substantial public benefits that outweigh such harm or loss, or a number of other tests can be satisfied.

Paragraph 196 concerns proposals which will lead to less than substantial harm to the significance of a designated heritage asset. Here harm should be weighed against the public benefits, including securing the optimum viable use.

Paragraph 200 states that local planning authorities should look for opportunities for new development within conservation areas and within the setting of heritage assets to enhance or better reveal their significance. Proposals that preserve those elements of the setting that make a positive contribution to or better reveal the significance of a heritage asset should be treated favourably.

Paragraph 201 notes that not all elements of a conservation area or World Heritage Site will necessarily contribute to its significance. Loss of a building (or other element) which makes a positive contribution to the significance of these assets should be treated either as substantial harm under paragraph 195 or less than substantial harm under paragraph 196, as appropriate, taking into account the relative significance of the element affected and its contribution to the significance of the asset as a whole.

The Development Plan

The Development Plan for the London Borough of Camden comprises the Further Alterations to the London Plan 2016, and the London Borough of Camden Local Plan 2017.

The London Plan (Minor Alterations to the London Plan) March 2016

The London Plan was adopted by the Greater London Authority in July 2011 and sets out the Spatial Development Strategy for all Boroughs within Greater London. It replaces the London Plan (consolidated with alterations since 2004), which was published in February 2008. The Plan has been subsequently revised to ensure consistency with the Framework and other changes since 2011. The plan has been amended through the publication of Revised Early Minor Alterations (October 2013) and Further Alterations to the London Plan (FALP) (January 2014 and March 2015).

In May 2015 two sets of Minor Alterations to the London Plan (MALPs) – Housing Standards and Parking Standards – were published for public consultation. These were prepared to bring the London Plan in line with new national housing standards and the Government's approach to car parking policy. An Examination in Public considered the MALPs in October 2015, and they were formally published as alterations to the London Plan in March 2016.

The London Plan sets out strategic policies regarding the historic environment in London, including Policy 7.8 (Heritage assets and archaeology), which states that:

“Strategic

A London's heritage assets and historic environment, including listed buildings, registered historic parks and gardens and other natural and historic landscapes, conservation areas, World Heritage Sites, registered battlefields, scheduled monuments, archaeological remains

and memorials should be identified, so that the desirability of sustaining and enhancing their significance and of utilising their positive role in place shaping can be taken into account.

B Development should incorporate measures that identify, record, interpret, protect and, where appropriate, present the site's archaeology.

Planning decisions

C Development should identify, value, conserve, restore, re-use and incorporate heritage assets, where appropriate.

D Development affecting heritage assets and their settings should conserve their significance, by being sympathetic to their form, scale, materials and architectural detail.

E New development should make provision for the protection of archaeological resources, landscapes and significant memorials. The physical assets should, where possible, be made available to the public on-site. Where the archaeological asset or memorial cannot be preserved or managed on-site, provision must be made for the investigation, understanding, recording, dissemination and archiving of that asset"

London Borough of Camden Local Plan, 2017

The Local Plan was adopted by Council on 3rd July 2017 and has replaced the Core Strategy and Camden Development Policies documents as the basis for planning decisions and future development in the borough. The relevant policies are summarised below in the following paragraphs.

Design quality and Townscape character

Under policy D1 (Design), the Council will seek to secure high quality design in development. The Council will require that development:

- (a) "respects local context and character;*
- (b) preserves or enhances the historic environment and heritage assets in accordance with Policy D2 - Heritage;*
- (c) is sustainable in design and construction, incorporating best practice in resource management and climate change mitigation and adaptation;*
- (d) is of sustainable and durable construction and adaptable to different activities and land uses;*
- (e) comprises details and materials that are of high quality and complement the local character;*
- (f) integrates well with the surrounding streets and open spaces, improving movement through the site and wider area with direct, accessible and easily recognisable routes and contributes positively to the street frontage;*
- (g) is inclusive and accessible for all;*
- (h) promotes health;*

- (i) *is secure and designed to minimise crime and antisocial behaviour;*
- (j) *responds to natural features and preserves gardens and other open space;*
- (k) *incorporates high quality landscape design (including public art, where appropriate) and maximises opportunities for greening for example through planting of trees and other soft landscaping,*
- (l) *incorporates outdoor amenity space;*
- (m) *preserves significant and protected views;*
- (n) *for housing, provides a high standard of accommodation; and*
- (o) *carefully integrates building services equipment.*

The Council will resist development of poor design that fails to take the opportunities available for improving the character and quality of an area and the way it functions."

Development is expected to be of the highest standard of design and respond to its context. The following should be considered in all proposals:

- *character, setting, context and the form and scale of neighbouring buildings;*
- *the character and proportions of the existing building, where alterations and extensions are proposed;*
- *the prevailing pattern, density and scale of surrounding development;*
- *the impact on existing rhythms, symmetries and uniformities in the townscape;*
- *the composition of elevations;*
- *the suitability of the proposed design to its intended use;*
- *inclusive design and accessibility;*
- *its contribution to public realm and its impact on views and vistas; and*
- *the wider historic environment and buildings, spaces and features of local historic value.*

Policy D2 (Heritage) regards the conservation of Camden's heritage. It outlines the objective of preserving and enhancing Camden's rich and diverse heritage assets and their settings:

"The Council will preserve and, where appropriate, enhance 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 and locally listed heritage assets".

Designated heritage assets

Designated heritage assets include conservation areas and listed buildings. The Council will not permit the loss of or substantial harm to a designated heritage asset, including conservation areas and Listed Buildings, unless it can be demonstrated that the substantial harm or loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply:

- a. the nature of the heritage asset prevents all reasonable uses of the site;*

- b. no viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation;*
- c. conservation by grant-funding or some form of charitable or public ownership is demonstrably not possible; and*
- d. the harm or loss is outweighed by the benefit of bringing the site back into use.*

The Council will not permit development that results in harm that is less than substantial to the significance of a designated heritage asset unless the public benefits of the proposal convincingly outweigh that harm.

Conservation areas

Conservation areas are designated heritage assets and this section should be read in conjunction with the section above headed 'designated heritage assets'. In order to maintain the character of Camden's conservation areas, the Council will take account of conservation area statements, appraisals and management strategies when assessing applications within conservation areas.

The Council will:

- e. require that development within conservation areas preserves or, where possible, enhances the character or appearance of the area;*
- f. resist the total or substantial demolition of an unlisted building that makes a positive contribution to the character or appearance of a conservation area;*
- g. resist development outside of a conservation area that causes harm to the character or appearance of that conservation area; and*
- h. preserve trees and garden spaces which contribute to the character and appearance of a conservation area or which provide a setting for Camden's architectural heritage.*

Listed Buildings

Listed buildings are designated heritage assets and this section should be read in conjunction with the section above headed 'designated heritage assets'. To preserve or enhance the borough's listed buildings, the Council will:

- i. resist the total or substantial demolition of a listed building*
- j. resist proposals for a change of use or alterations or extensions to a listed building where this would cause harm to the special architectural and historic interest of the building; and*
- k. resist development that would cause harm to significance of a listed building through an effect on its setting.*

Archaeology

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

Other heritage assets and non-designated heritage assets

The Council will seek to protect other heritage assets including non-designated heritage assets (including those on and off the local list), Registered Parks and Gardens and London Squares.

The effect of a proposal on the significance of a non-designated heritage asset will be weight against the public benefits of the proposal, balancing the scale of any harm or loss and the significance of the heritage asset."

Other Material Considerations

NPPG: National Planning Policy Practice Guidance, 2014

National Planning Practice Guidance 2014 has been issued by the Government as a web resource and living document, including a category on conserving and enhancing the historic environment. This is intended to provide more detailed guidance and information with regard to the implementation of national policy set out in the Framework.

The NPPG helps to define some of the key heritage terms used in the Framework. With regard to substantial harm, it is outlined that in general terms this is a high test, so it may not arise in many cases. For example, in determining whether works to a designated heritage asset constitute substantial harm, an important consideration would be whether the adverse impact seriously affects a key element of its special interest. Optimum viable use is defined in the NPPG as the viable use likely to cause the least harm to the significance of the heritage asset, not just through necessary initial changes, but also as a result of subsequent wear and tear and likely future changes.

Public benefits are also defined in the NPPG, as anything that delivers economic, social and environmental progress as described in the Framework. Public benefits should flow from the proposed development, and they may include heritage benefits.

In paragraph 003 the design guidance category supports the need to evaluate and understand the defining characteristics of an area in order to identify appropriate design opportunities and policies. Paragraph 007 goes on to state that views into and out of larger sites should be carefully considered from the start of the design process.

DRAFT London Plan (Consultation)

A new London Plan has been issued in draft by the GLA for consultation (1 December 2017 - 2 March 2018). Draft Policy HC1 of the new London Plan relates to reconciling heritage conservation and growth. However, this emerging planning policy is in its very earliest stages and should be afforded little or no weight at this time.

Historic England: Advice Note 1 (Second Edition): Conservation Area Designation, Appraisal and Management 2019

This advice document sets out a series of conservation principles and guidance regarding the management of conservation areas. It outlines the fundamentals of designation, and, importantly, puts in place processes for character appraisals which may be used to manage development in the area moving forward. It sets an over-arching objective for character

appraisals as documents which understand and articulate why the area is special and what elements within the area contribute to this special quality and which don't. Having done this, it outlines an approach to assessments of special interest which uses desk and field-based inquiry.

Historic England, Historic Environment Good Practice Advice in Planning Note 2: Managing Significance in Decision-Taking in the Historic Environment, 2015

This document provides advice on the implementation of historic environment policy in the Framework and the related guidance given in the NPPG. For the purposes of this report, the advice includes: assessing the significance of heritage assets; using appropriate expertise; historic environment records; and design and distinctiveness.

It provides a suggested staged approach to decision-making where there may be a potential impact on the historic environment:

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 Framework;
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;
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.

Historic England Advice Note 2: Making Changes to Heritage Assets, 2016

This advice note illustrates the application of the policies set out in the Framework in determining applications for planning permission and listed building consent, as well as other non-planning heritage consents, including scheduled monument consent. It provides general advice according to different categories of intervention in heritage assets, including repair, restoration, addition and alteration, as well as on works for research alone, based on the following types of heritage asset: buildings and other structures; standing remains including earthworks; buried remains and marine sites; and larger heritage assets, including conservation areas, landscapes, including parks and gardens, and World Heritage Sites. The contents of this advice note were first published as part of the Planning Policy Statement 5 Practice Guide in 2010. This edition has been revised following consultation in 2015.

Historic England, Conservation Principles: Policies and Guidance, 2008

This guidance document sets out Historic England's approach to making decisions and offering guidance about all aspects of England's historic environment. The contribution of elements of a heritage asset or within its setting to its significance may be assessed in terms of its "heritage values":

"Evidential Value: the potential of a place to yield evidence about past human activity.

Historical Value: the ways in which past people, events and aspects of life can be connected through a place to the present.

Aesthetic Value: the ways in which people draw sensory and intellectual stimulation from a place.

Communal Value: the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory.’ (Paras. 30-60)”

Camden Planning Guidance 1: Design, 2015

This is an adopted supplementary planning document which supports the policies of Camden’s Core Strategy and Development Policies documents (now replaced by Camden’s Local Plan). It provides further guidance on topics within the borough including design excellence, heritage and extensions and alterations:

“2. Design Excellence

Key Messages:

Camden is committed to excellence in design and schemes should consider:

- *The context of a development and its surrounding area;*
- *The design of the building itself;*
- *The use of the building;*
- *The materials used; and*
- *Public spaces.*

3. Heritage

Key Messages:

- *We will only permit development within conservation areas that preserves and enhances the character and appearance of the area*
- *Our conservation area statements, appraisals and management plans contain more information on all the conservation areas*
- *Most works to alter a listed building are likely to require listed building consent*
- *The significance of ‘Non-Designated Heritage Assets’ (NDHAs) will be taken into account in decision-making.*
- *Historic buildings can and should address sustainability*

4. Extensions, Alterations and Conservatories

Key Messages:

Alterations should always take into account the character and design of the property and its surroundings.

- *Windows, doors and materials should complement the existing building.*
- *Rear extensions should be secondary to the building being extended.*
- *You can make certain types of minor alterations without planning permission (see below) external alterations.”*

London Borough of Camden: Eton Conservation Area Statement, 2002

This provides a description of the historical development and character and appearance of the area, as well as some guidance on managing future development within this area.

Turley Office
8th Floor
Lacon House
84 Theobald's Road
London
WC1X 8NL

T 020 7851 4010