

**Imperial Hotel, Russell Square,  
London WC1B 5BB**

**Heritage Statement**

**For**

**The Imperial London Hotels Limited**

**May 2019**

# **Imperial Hotel, Russell Square, London WC1B 5BB**

## **Heritage Statement**

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## Executive summary

This Heritage Statement has been written by Spurstone Heritage Ltd to support a planning application for the refurbishment and extension of the Imperial Hotel, Russell Square, an unlisted building in the Bloomsbury Conservation Area in the London Borough of Camden.

The Imperial Hotel was built in 1966 to designs by C Lovett Gill & Partners. It is a conventional steel and concrete frame structure clad in cast concrete panels mimicking the brutalist architecture that was in vogue at the time, relieved with decorative slips of gold mosaic. The main entrance is within a courtyard entered from the south-east corner of Russell Square. This has a central water feature and its east and south walls incorporate a weathervane, a set of five bells and some statues retained from the Edwardian hotel building that formerly occupied the site.

The building is not listed and not eligible for listing according to current criteria (HE, 2011). However, it stands within a sensitive historic context. To the north of the site is the Grade II\*-listed Russell Hotel (currently the Kimpton Fitzroy London Hotel, but referred to in this report by its historic name). Other listed buildings in the neighbourhood include several in Russell Square and in Queen Square, immediately east of the site. Russell Square Gardens is listed at Grade II on the Register of Historic Parks and Gardens. The listed buildings, conservation area and registered garden are designated heritage assets. Most of the buildings on the east side of Southampton Row, immediately south of the site, are locally designated as positive contributors to the conservation area (LBC, 2011).

The wider historic context can be appreciated in views within, through and without the conservation area. The site is also within the Wider Setting Consultation Area of London View Management Framework view 5A (Panorama: Greenwich Park to Central London; Protected Vista from Assessment Point 5A.2 to St Paul's Cathedral).

A previous Assessment of Significance concluded that the Imperial Hotel 'detracts from the setting of the nearby heritage assets ... due to its unsympathetic design and materials. The massing is unimaginative and monolithic in relation to its architectural context' (Alan Baxter, 2017). It has equivocal status as a work of architecture: its architectural style, having been out of fashion and regarded with indifference or dislike at the end of the twentieth century, is now more appreciated. The Bloomsbury Conservation Area Appraisal identifies the hotel as a neutral contributor to the character and appearance of the conservation area, and states that it is one of a group of buildings that over time 'have mellowed to the eye and arguably have become an established part of the townscape' (LBC, 2011). Therefore, the Imperial Hotel is assessed as having **neutral significance** as a building in its own right, and as making a **neutral contribution** to the conservation area, while it **detracts from the setting** of the other designated heritage assets.

Decorative elements from the earlier hotel on this site have been retained and reused in the entrance courtyard. A plaque on the front elevation commemorates the former home of Sir Thomas Lawrence on the site. These have historical value, and **moderate significance**.

Other individual elements — the ground-floor projection of the front wing, rooftop plant room, flues, aerials and railings, and the dirty condition of the external elevations — **detract from** the character and appearance of the conservation area and the setting of the listed buildings and garden.

The design of the proposals takes into account advice received from the council's planning and conservation officers during an extensive pre-application consultation process.

Removing the ground-floor projection from the front elevation and providing a new retail frontage will improve the appearance of the building at street level, return the full width of the pavement to public use and reanimate this stretch of the east side of Russell Square. Pedestrians will have more space to pause and better appreciate the significance of the heritage assets, particularly Russell Square Gardens and the Lawrence plaque.

Improvements to the courtyard will make a more inviting entrance, enhancing public access to and appreciation of the significant weathervane, bells and statues. Cleaning and repairing the exterior elevations will brighten and improve the backdrop to Russell Square Garden. These works will enhance the character and appearance of the Bloomsbury Conservation Area and the setting of neighbouring heritage assets. All the street-level changes will provide substantial heritage benefits.

The existing roof has a plant room, flues, aerials and railings that clutter the roofline and detract from the appearance of the conservation area. When the trees are bare, this fragmented and degraded roofline is the only part of the eastern backdrop to the registered garden visible from within Russell Square. The proposed new top storey and roof extension will provide a double-height restaurant on the rear wing and a bar on the front wing, in an elegant, lightweight design that will improve the appearance of the roof and be a harmonious addition to the existing building.

The top storey of the rear wing, with existing rooftop clutter and a prominent flue projecting above the roofline, can be seen from the north-east corner of Queen Square. It is an unattractive backdrop to the mansard roof of no. 17-19 Queen Square. The clutter and the flue will be removed; the proposed restaurant extension will finish at 2.3m higher than the existing rooftop plant room, and will be a more attractive backdrop for no. 17–19 Queen Square. The flue will be replaced by a new external lift shaft. For visual consistency this will be clad in brick to match the host building, and the new cast concrete frieze with gold mosaic insets will be carried round the top of the shaft at level 10, to enclose the lift overrun. By improving the appearance of the Imperial Hotel, these changes will enhance the appearance of the conservation area and the setting of neighbouring heritage assets. The changes to the elevations are sympathetic to the existing architecture in scale, articulation, rhythm, materials and finishes.

The new dining room, bar and terrace will be open to the public as well as to the hotel's guests, and will provide new vantage points from which to view and appreciate the Bloomsbury Conservation Area and the wider historic environment.

The scheme will refurbish the hotel interiors and modernise the services to improve public access and accommodation, and meet current standards of amenity, energy efficiency and sustainability. The street-level improvements will greatly enhance the character and appearance of the conservation area. By improving the appearance of the Imperial Hotel and decluttering its roofline, the proposed high-level alterations will improve the appearance of the building and, consequently, the setting of the neighbouring heritage assets. They will have a minimal impact on views within the conservation area, including the complex and dramatic roofline of the Grade II\*-listed Russell Hotel.

By improving public access to and appreciation of the conservation area and other designated heritage assets nearby, the proposals will better reveal the significance of these assets.

The impact of the proposals on the significance of the heritage assets is assessed in Section 4 and summarised in the table on page 26. All but one have a beneficial or neutral impact on significance. One will cause less than substantial harm to one view of the Russell Hotel; on balance, this is justified by the public benefits provided by the scheme. The proposals satisfy the requirements of national and local policies for the protection of the historic environment, and should be permitted.

# 1. Introduction

## Purpose of this Heritage Statement

- 1.1 This Statement supports a planning application for refurbishment and extension of the Imperial Hotel, Russell Square, an unlisted building in the Bloomsbury Conservation Area in the London Borough of Camden (LBC). It should be read alongside the drawings by Cube Design Ltd.
- 1.2 The application is for: *Removal of roof level plant on front wing; raising of roof of front wing with associated 9th floor elevation alterations; Construction of roof level hotel lounge & bar extension on front wing; Demolition of 10th floor plant room, and construction of 10th floor extension to rear wing to form double-height hotel restaurant on 9th & 10th floors; Construction of lift extension to north elevation of rear wing; Demolition of ground floor projection on front elevation, and installation of new shopfronts & pavement treatment to Russell Square frontage; Revised treatment to internal courtyard elevations & replacement hard landscaping; Replacement illuminated hotel signage to front & flank elevations*
- 1.3 Three further applications are submitted simultaneously. The first is for the removal and replacement of the existing windows at the Imperial Hotel, from Level 02 to Level 08. The second is for minor alterations to elevations to deal with the installation of plant, extract and flues; and the removal of the external raised structure to the front of the hotel, to enable the installation of a UKPN substation at basement level. The third is for demolition of the existing workshop / plant area and the construction of a single-storey plant room.
- 1.4 The Russell Hotel, 100m north of the site, is listed at Grade II\*. Other listed buildings in the neighbourhood include several in Russell Square and Queen Square, immediately west and east of the site. Russell Square Garden is listed at Grade II on the Register of Historic Parks and Gardens. The listed buildings, conservation area and registered garden are designated heritage assets as defined in Annex 2 of the National Planning Policy Framework 2019 (the NPPF).
- 1.5 This Statement describes the history and significance of the site, assesses the impact of the proposals on that significance, and provides a reasoned justification for them in light of the NPPF, the online National Planning Practice Guidance (NPPG), other national guidance and local policies for the protection of the historic environment.

## Methodology and structure of the report

- 1.6 The information in this report was acquired through site visits, desk-based, library and archive research, discussion with the project team, and pre-application consultation with LBC. Original construction drawings for the hotel have been obtained from the Imperial Hotel archive. Research carried out by the author and others in 2017 was also used; however, this Statement expresses the author's own understanding of the site, its significance, the proposals and their impact.
- 1.7 This introduction is followed by the history and significance of the site in Sections 2 and 3. The significance assessment is the basis for the impact assessment in Section 4, which takes into account the NPPG and Historic England (HE) advice on the setting of heritage assets in justifying the proposals, testing them against the NPPF and local policies. Section 5 lists sources consulted. Appendices contain the Historic Environment Record (HER) map, statutory list descriptions of the neighbouring listed buildings and the planning policy context.
- 1.8 This Statement does not deal with below-ground archaeology. The information it contains is based on the research described above, understanding of the site acquired on visits, and drawings supplied by the architect. Further research or site investigations may bring to light new information or evidence that may require the assessments or conclusions in this Statement to be revised or amended.

## 2. The site: its history and significance



Fig 1. The Imperial Hotel, Russell Square: front elevation viewed from the west



Fig 2 site plan (not to scale)

### The site

- 2.1 The hotel sits at the south-east corner of Russell Square (Fig 1). It is not aligned with true north but to simplify matters it is described in this Statement as though its front elevation faced true west, with all other orientations described accordingly. It is bounded to the west by the east side of Russell Square heading south into Southampton Row, to the north by the President Hotel, to the south by St Giles College (no. 154 Southampton Row), and to the rear by nos. 12–19 Queen Square (Fig 2).



Fig 3. Designated heritage assets: ▲ Grade II\* listed building; ▲ Grade II listed building ▲ Grade II registered garden; ▲ non-designated positive contributor to the conservation area. The area shown on this plan is entirely within the Bloomsbury Conservation Area

- 2.2 The building was designed by C Lovett Gill & Partners in 1966. It is not listed but forms part of the setting of several neighbouring buildings that are listed (Fig 3). These include the Grade II\* listed Russell Hotel (1892–98 by Charles Fitzroy Doll) on the corner of Russell Square and Guilford Street. Approximately two-thirds of the remaining Russell Square frontage is lined with Grade II listed terraced houses. Around half the frontages overlooking Queen Square, behind the hotel to the east, are occupied by Grade II and Grade II\* listed buildings. Several smaller structures within Russell Square, including telephone kiosks and a statue of the fifth Duke of Bedford (1809 by Sir Richard Westmacott), are also listed.
- 2.3 The Bloomsbury Conservation Area Appraisal identifies the hotel as a neutral contributor to the character and appearance of the conservation area (LBC, 2011). It occupies a prominent stretch of the street frontage in the heart of the conservation area, at the south-east corner of Russell Square. This is within in Character Sub Area 11: Queen Square/Red Lion Square, on the boundary with and overlooking Sub Area 6: Bloomsbury Square/Russell Square/Tavistock Square.
- 2.4 Russell Square Garden is listed at Grade II on the Register of Historic Parks and Gardens.
- 2.5 The listed buildings, conservation area and registered garden are designated heritage assets as defined in the NPPF Annex 2.



Fig 4. Rocque's map, 1774, with approximate site location circled

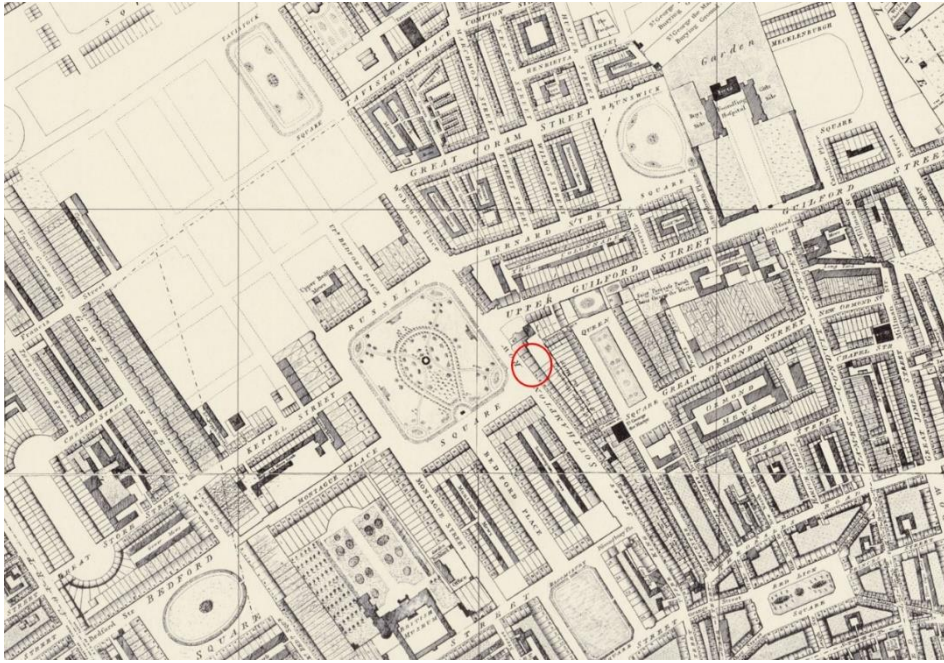


Fig 5. Detail of Cary's map, 1796, with site location, annotated 'D. of Bolton', circled (BL)

### Early development

- 2.6 Until the eighteenth century the site where the Imperial Hotel now stands was undeveloped agricultural land, largely given over to pasture for the cattle that provided London with milk and meat. Bloomsbury was granted to the 1st Earl of Southampton in 1550 as a reward for services to the Crown and began to be developed by his descendant, the 4th Earl, who laid out Bloomsbury Square and Great Russell Street in the 1660s. In 1669 the 4th Earl's daughter, Rachel, married Lord William Russell, whose father later became the 1st Duke of Bedford. On Rachel's death in 1723 Bloomsbury — the area enclosed by the modern roads Euston Road to the north, Woburn Place / Southampton Row to the east, New Oxford Street to the south and Tottenham Court Road to the west — became part of the Bedford Estates.





*Fig 6. Detail of Horwood's survey, 1792–9, revised by Faden, 1813, with site location circled*

- 2.7 The site of Russell Square was in an area known as Lamb's Conduit Fields, named for one of the early watercourses that supplied fresh drinking water to London. John Rocque's map of 1774 (Fig 4) shows London built-up south of the site, with the late seventeenth-century aristocratic residences Montagu House and Bedford House still standing and enjoying uninterrupted views to the north. The Foundling Hospital was built on open ground north-east of the site because of the availability here of cheap land for large-scale institutional building.
- 2.8 The site of the Imperial Hotel was developed before Russell Square was laid out. In 1759–63 Lord Baltimore had a 'conventional Palladian' house built at no. 26 Southampton Row, probably to the designs of John Vardy (1718–65). By 1770 it had been taken over by the 6th Duke of Bolton, who embarked on a seven-year project to extend and redecorate the house, employing Robert Adam to design its fashionable transformation (Fig 5). Many of Adam's drawings for the interiors survive in the collection of Sir John Soane's Museum.

### Russell Square

- 2.9 The outward expansion of London throughout the eighteenth century drove the development of the Bedford Estate in Bloomsbury from the mid-1760s to the 1840s. Existing roads and field boundaries were incorporated into the development of the area, which accounts for the varied size and orientation of some of the streets and squares within the overall grid. The high standard of Bedford Estate development was signalled from the start by the palace-fronted terraces of first-rate housing built in Bedford Square between 1765 and 1780.
- 2.10 Russell Square was laid out in 1800 on the gardens of Bedford House by James Burton (1761–1837), 'the most successful developer in late Georgian London, responsible for some of its most characteristic architecture' (Bowdler, 2004). With characteristic drive and ambition, Burton made it the largest and 'most handsome' square in London (Hobhouse, 1971), gave it the family name of the Dukes of Bedford, and completed all the surrounding housing within four years—a speed that may account for a later observation that the frontages lacked architectural distinction, and the houses were 'better inside than out' (Walford, 1878). Horwood's map published in 1813 shows Russell Square enclosed by terraced housing, and the streets to the north and north-west laid out but not yet built up (Fig 6).



Fig 7. T Mottram after T H Shepherd, Russell Square, and Statue of the Duke of Bedford, 1830. The houses to the right in the background are on the site of the Imperial Hotel (V&A)

- 2.11 The landscape design was by Humphrey Repton (1752–1818). A large lawn in four compartments was surrounded by a broad gravel path, with a horseshoe-shaped walk lined with lime trees leading to a statue of the fifth Duke of Bedford by Sir Richard Westmacott (1775–1856), which was erected in 1809. The whole was enclosed by a 6ft hedge to screen the garden from the street. Repton's layout survived until at least 1914. In 1959–60 the Borough of Holborn introduced a large paved area and the 'tea house' in the north-east quarter. Its successor, LBC, partly reinstated Repton's scheme in 2000–1 and built a new café.
- 2.12 Thomas Hosmer Shepherd's view of Russell Square (Fig 7) shows a genteel, well-dressed audience enjoying a Punch-and-Judy show under the benevolent gaze of the Duke of Bedford's statue. The new houses had been quickly occupied by successful professional men and their families. Proximity to several hospitals and the Inns of Court made Russell Square particularly attractive to doctors and lawyers. An account of the area published in 1878 described how:

*many of the houses in the immediate neighbourhood were very extensively inhabited by judges and successful lawyers; ... the houses were so largely taken up by members of the legal profession, on account of their nearness to Lincoln's Inn, that in course of time the epithet of 'Judge-land' came to be applied to this particular part of Bloomsbury. (Walford, 1878)*



Fig 8 (left). Sir Thomas Lawrence's house, no. 65 Russell Square, illustrated in *Old and New London*, 1878. Fig 9 (right). Detail of Charles Booth's *Map Descriptive of London Poverty*, 1888–9, with site location circled

- 2.13 Distinguished residents of Russell Square included the painter Sir Thomas Lawrence (1769–1830), who lived at no. 65 from 1814 until his death (Fig 8; this was the site of the second phase of the first Imperial Hotel: see 2.18). The area retained its social *cachet*: on Charles Booth's *Map Descriptive of London Poverty* published in 1888–9, the houses of Russell Square are coloured orange, denoting 'Upper-middle and upper classes. Wealthy' residents (Fig 9).

### Charles Fitzroy Doll and the first Imperial Hotel

- 2.14 Throughout the nineteenth century, Bloomsbury witnessed the arrival of large educational and medical institutions. The British Museum was built on the site of Montagu House from 1823, the 'godless' University College London appeared at the north end of Gower Street from 1827, and the University College Hospital main building, 1897–1906 by Alfred and Paul Waterhouse, occupied the entire block west of UCL. At the same time there was huge growth in railway travel for business and pleasure. This created demand for more, and more varied accommodation, and particularly for hotels near the railway termini. Between 1894 and 1911 the buildings on the east side of Russell Square were successively demolished and replaced by large hotels. The first was the Russell Hotel, built in 1898. The first Imperial Hotel followed in 1905–7.
- 2.15 The architect of both hotels was Charles Fitzroy Doll FRIBA (1850–1929), who had been appointed Surveyor to the Bedford Estates in Bloomsbury and Covent Garden in 1885. Doll was English but received his initial architectural training in Germany. He joined the office of Sir Matthew Digby Wyatt as an assistant just when Wyatt was working with George Gilbert Scott on the new Foreign Office complex in Whitehall. Between 1866 and 1868 Doll worked on designs for the richly decorated India Office, which centred on the magnificent, marble-lined Durbar Court. This might account for the theatrical grandeur and confident use of richly decorative materials in his later work.



*Fig 10 (left). The first Imperial Hotel viewed from the north in 1965 (LMA). Fig 11 (right). The same building seen from the west (LMA)*

- 2.16 In 1871 Doll set up his own office. His eclectic style, marked by flamboyant details and rich materials including mosaic and terracotta, is recognisable in the Russell Hotel and the ‘exquisitely detailed Flemish Franco-Gothic’ terrace of shops and apartments in Torrington Place, completed in 1907 (now Waterstone’s bookshop; Curl, 2006). Seven of Doll’s buildings are listed: all are in the Bedford Estates, and six are in Bloomsbury.
- 2.17 As designed, Doll’s Imperial Hotel would have filled entirely the east side of Russell Square between Southampton Row and Guilford Street. In the event only two-thirds of this enormous building were completed, in two stages. The first phase was the southern end: the Georgian houses at nos. 61–64 Russell Square were demolished in 1904 and replaced by the 300-bedroom Imperial Family Hotel, which opened in 1907. The exterior architecture has been described as ‘a vicious mixture of Art Nouveau Gothic and Art Nouveau Tudor’ (Cherry and Pevsner, 2002; Figs 10 and 11). The interiors were sumptuously decorated (Doll would go on to design the first-class dining room of the RMS *Titanic*, in 1909–11).
- 2.18 In 1910 the plots immediately adjoining to the north (no. 65, Sir Thomas Lawrence’s former home, and no. 66, part of Bolton House) were earmarked for incorporation into the hotel site (Fig 12). In the same year, Charles Tyler Doll joined his father’s practice, and presumably assisted with this second phase of the Imperial. The extension brought the number of rooms up to 380 and added amenities such as a Winter Garden and luxurious Turkish Baths. Some of the Robert Adam-designed interiors of Bolton House were sold to an American millionaire, to be incorporated into his mansion in Park Avenue, New York.
- 2.19 The final phase of Doll’s design was never built, which left the first Imperial Hotel with a lopsided frontage, its enormous clock tower and projecting entrance bay on the left rather than—as Doll had envisaged—in the centre of the facade.



Fig 12 (left). Part of Bolton House and Sir Thomas Lawrence’s House earmarked for demolition in 1910, the first phase of the first Imperial Hotel just visible on the right of the image (LMA).

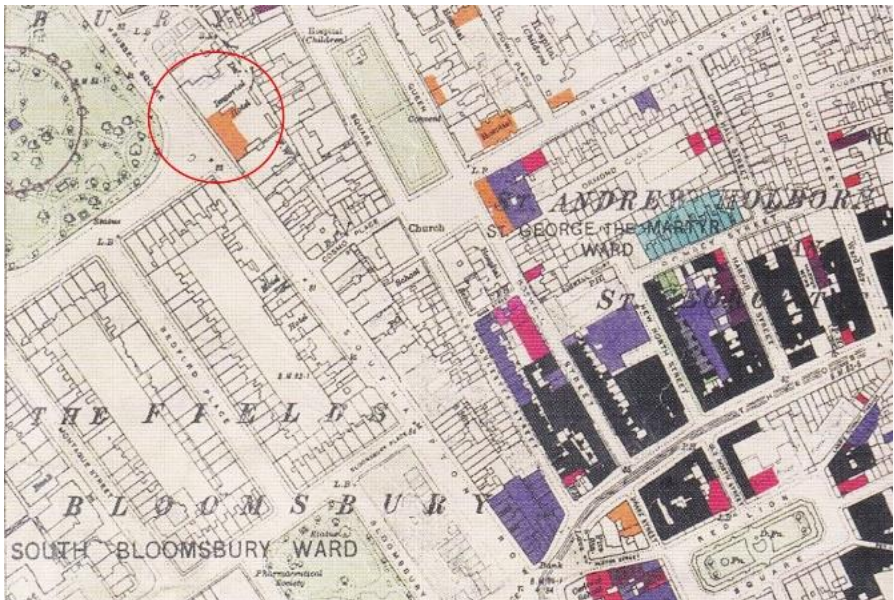


Fig 13 (right). Detail of the LCC Bomb Damage Map, 1939–45, with site circled in red

2.20 During the Blitz on London between 1940 and 1941, a bomb fell on Guilford Street, to the rear of the Imperial Hotel, causing ‘general blast damage — not structural’, as shown on the LCC Bomb Damage map (Fig 13). The Imperial Hotel was repaired, and survived until the 1960s.

## Charles Lovett Gill and the second Imperial Hotel

- 2.21 The post-war period was marked by a desire to rebuild Britain after the ravages of the Second World War, and to embrace all that was new in town planning and architecture. The highly decorative, eclectic revivalist buildings of the Victorian and Edwardian periods were excoriated, and had few defenders: the Victorian Society would not be founded until 1958, and initially struggled to make its mark. The Imperial Hotel was vulnerable because of threatened changes in planning legislation, the possibility that it might be listed, and above all the expense and difficulty of adapting the rooms to meet changing expectations: Edwardian patrons might have been content to share bathrooms—Doll had provided one bathroom to every seven rooms—but their grandchildren were not. The first Imperial Hotel was demolished in 1966, and was replaced by a new building designed by C Lovett Gill & Partners.
- 2.22 Charles Lovett Gill (1880–1960) was a Scottish architect who worked in partnership with Sir Albert Richardson (1880–1964) from 1906 to 1939, specialising in mid-to-large-scale urban schemes in neoclassical style. Their work included the facade of Regent Street Polytechnic, flats at nos. 10 and 19 Berkeley Street (1910–16), the New Theatre, Manchester (now Manchester Opera House; 1911–13), Moorgate Hall, Finsbury Pavement (1913–17) and many similar commissions. The two architects collaborated on a book celebrating Georgian domestic architecture, *London Houses from 1660–1820* (1911).
- 2.23 From 1924 the practice moved away from designing in an overtly classical style. It would appear that Gill was readier than Richardson to embrace new tendencies in architecture. After three decades in partnership the two parted company and Gill founded a new practice under his own name. The firm appears to have been busy but undistinguished: no buildings by C Lovett Gill & Partners are listed, and at his death in 1960, Gill's obituary in the *RIBA Journal* mentioned only two of their buildings: the County Hotel, Woburn Place and the Tavistock Hotel, Tavistock Square (*RIBA J*, 1960).
- 2.24 Research carried out in 2017 identified three more hotel buildings by the practice:  
*an office block on Woburn Place (just off Russell Square), and two other 1960s hotels for the Walduck family: the Bedford and President. Both of these demonstrate the sawtooth windows featured in the Imperial; the President occupies the neighbouring site.* (Alan Baxter, 2017)
- 2.25 The new Imperial Hotel was designed by C Lovett Gill & Partners after their founder's death. They made full and practical use of the site. The long Russell Square frontage had an entrance into the courtyard, which gave direct access to the main entrance and a reasonably direct route to the ballroom, a space evidently preserved from the earlier building as it is labelled 'existing ballroom' on the 1966 floor plan (Fig 14). This is now a casino, operated separately from the rest of the hotel. The rear wing that connects the front wing and casino block is slightly skewed on plan, preserving part of the historic footprint of a service yard between the Imperial and President Hotels.
- 2.26 The steel and concrete frame structure made possible the most efficient use of space: the new Imperial Hotel had more bedrooms than its predecessor, despite including a bathroom to every bedroom. Two storeys of basement contain service areas, plant and car parking (Fig 15).

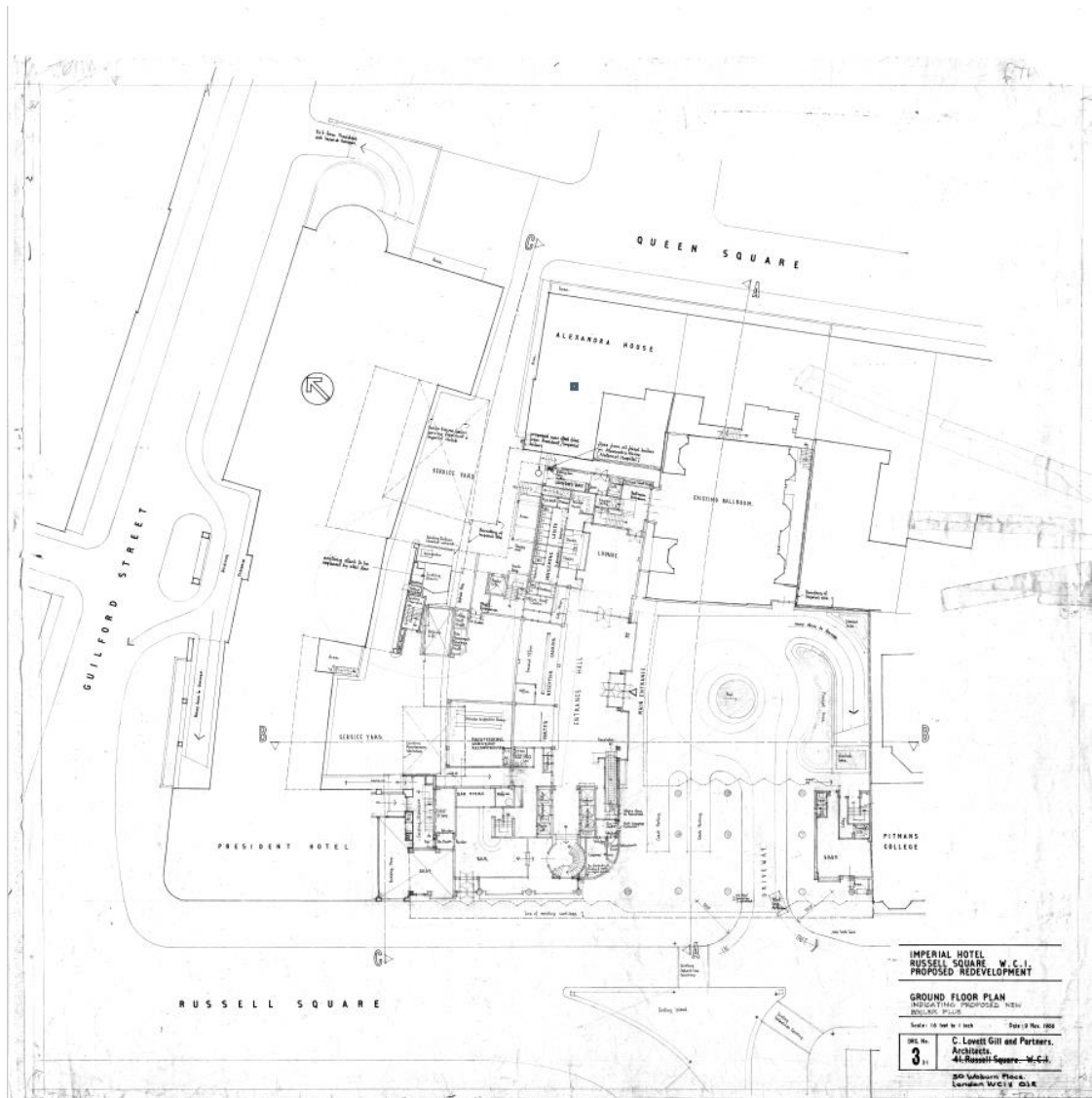


Fig 14. C Lovett Gill & Partners, Imperial Hotel ground floor, 1966, not to scale (ILH archive)

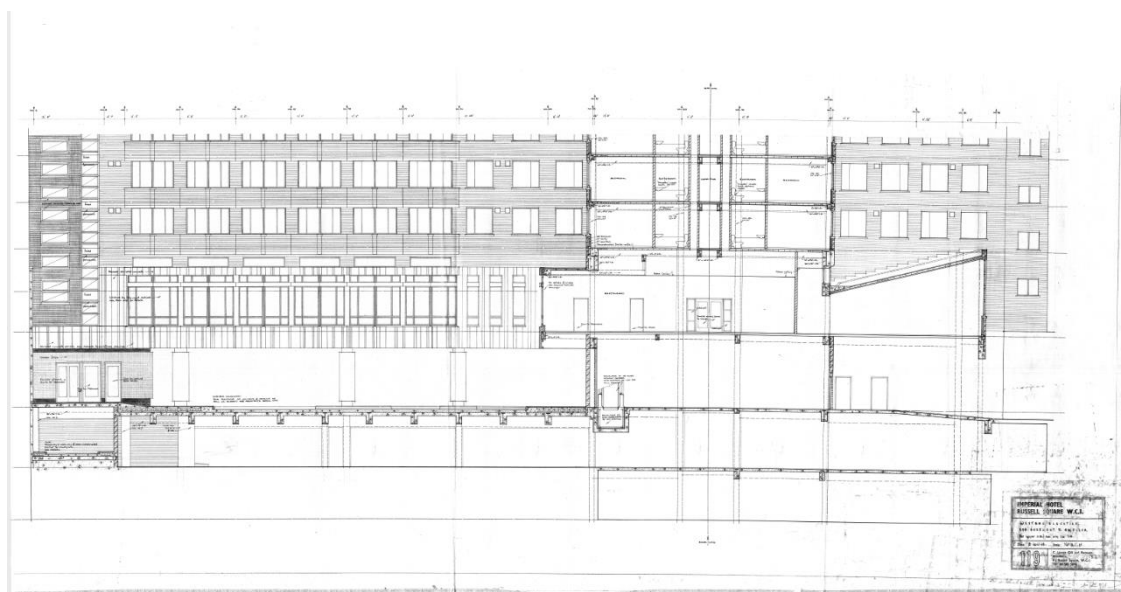


Fig 15. C Lovett Gill & Partners, Imperial Hotel west elevation, 1966, not to scale (ILH archive)



Fig 16. The front elevation of the Imperial Hotel viewed from the south side of Russell Square

- 2.27 The loss of the first Imperial Hotel was not much resisted at the time except by the recently-established Victorian Society (John Betjeman, a founder member, held a farewell party in the Winter Garden on the eve of demolition), but critical assessment of the replacement building since its construction has been cool, to say the least. It does not seem to have been featured in the architectural press at the time of construction, and subsequent commentary has been largely negative: James Stevens Curl judged it 'banal' (Curl 2006), Gavin Stamp called it 'wretched and mean' (Stamp, 2010), and the *Buildings of England* lumps it together with the President Hotel next door: 'two tawdry affairs with sawtooth fronts, entirely unworthy of their position' (Cherry and Pevsner, 2002). The recent Heritage Assessment stated, 'The massing and form is bulky and uncompromising, especially in its historical context on Russell Square' (Alan Baxter, 2017).
- 2.28 The scale and form of the building do indeed dominate the south-east corner of the square (Fig 16). However, the organisation of the principal elevation rewards close examination. Corner piers in brick and a textured concrete 'frieze' frame and control the elevation, which is clad in ribbed and textured concrete panels relieved with slips of gold mosaic. On two-thirds of the elevation the concrete panels are canted to accommodate the window splays. This admits more light into the rooms, and provides interesting zigzag rhythms across the frontage. The remaining one-third has flat panels emphasising the signage, the entrance and the public space on the first floor — the Barbarella Lounge, now something of a 1960s time capsule. Similarly characteristic of the period is the blocky lettering of the backlit signage on the front and north elevations (Fig 17).





Fig 17 (left). Detail of textured concrete cladding with gold mosaic and original 1960s signage  
 Fig 18 (right). The ground-floor projection on the front wing



Fig 19 (left). Statuary from the Edwardian Imperial Hotel retained as features in the courtyard.  
 Fig 20 (right) pavement sign for the former Turkish Baths at the corner with Guildford Street

- 2.29 Although sometimes cited as an example of brutalist architecture, the Imperial Hotel is really a conventional modernist building in brutalist dress. Its textured concrete cladding nods to the contemporary architectural fashion for mass reinforced concrete buildings, but the frame construction of the hotel is quite different in technique and character from the designs of true brutalists such as Sir Denys Ladson, whose National Theatre on the South Bank (1969–76) and Institute of Education on Bedford Way (1970–76) are both listed at Grade II\*.
- 2.30 Some elements of the first Imperial Hotel were retained and reused in the entrance courtyard. The gilded clock dial, five bells and seven allegorical figures of women in classical dress rescued from Doll’s clock tower were given a new architectural setting. The smaller figures in historical dress came from the dining room and Turkish Baths of the first hotel (Fig 19). Another reminder of the Edwardian hotel is the pavement sign for the Turkish Baths, at the corner of Russell Square and Guilford Street (Fig 20).
- 2.31 Since the Imperial Hotel opened in 1966 it has undergone piecemeal improvements, including internal refurbishment, infilling of the ground floor with retail units, and the ground-floor r projection of the front wing (Fig 18). Although well cared for, it is now in need of a substantial whole-building refurbishment to bring the accommodation up to modern expectations, to meet current environmental standards, and to support its continued operation as the flagship hotel of the Imperial London Hotels Ltd.

### 3. Significance

- 3.1 This section describes the significance of the Imperial Hotel as part of the setting of neighbouring heritage assets and in the context of the Bloomsbury Conservation Area.

#### Assessing significance

- 3.2 The assessment of significance in this section follows the advice on assessing significance contained in the NPPF. Significance underpins the definition of a ‘heritage asset’ in Annex 2 of the NPPF:

*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. Heritage assets include designated heritage assets and assets identified by the local planning authority (including local listing).*

- 3.3 Annex 2 of the NPPF contains the following definition of significance:

**Significance (for heritage policy):** *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.*

- 3.4 Significance is usually derived from a mix of the types of interest mentioned in the NPPF, and it is a relative value; some sites may be more or less significant than others and within one site, some parts may have more significance than others.

- 3.5 The Imperial Hotel is not a heritage asset in its own right but forms part of one (the Bloomsbury Conservation Area) and part of the setting of several others (the neighbouring listed buildings and the registered garden of Russell Square). Understanding the contribution that it makes to the heritage assets and identifying parts that can sustain a greater or lesser degree of intervention—those that can be changed without harm to significance, and those that are more sensitive and should not be changed— has helped the design team to arrive at the most appropriate proposals for the refurbishment and extension of the hotel.

#### Levels of significance

- 3.6 In the case of the Imperial Hotel the different levels of significance are defined as follows:

**High significance:** makes an important specific contribution to the character or appearance of the conservation area and the setting of the other heritage assets

**Moderate significance:** makes a specific contribution

**Low significance:** makes a general contribution

**Neutral:** makes no contribution, but does not detract

**Detracts:** obscures or harms significance the character or appearance of the conservation area and the setting of the other heritage assets.

#### Designations

##### Designated heritage asset: the Bloomsbury Conservation Area

- 3.7 The Imperial Hotel is not a designated heritage asset in its own right but forms part of the Bloomsbury Conservation Area, a designation which confirms that it is within an area of special interest the character or appearance of which is desirable to preserve or enhance.
- 3.8 The Bloomsbury Conservation Area Appraisal describes the character of Sub Area 11 Queen Square/Red lion Square as follows:

*The east side of Southampton Row [...] is a busy arterial route which contrasts with the character of the rest of the sub area. The townscape is of a larger urban grain and is essentially commercial in nature, with a selection of later 19th and 20th century buildings (LBC 2011; 5.193).*

*Southampton Row is well known for its hotel buildings, an important function in Bloomsbury. [...] A number of buildings are deemed to make a neutral contribution to the area, but occupy significant sites, for instance the postwar Hotel President and the Imperial Hotel on the east side of Russell Square (which have strong architectural parallels with the Bedford Hotel on the west side of Southampton Row). Over time these hotel buildings have mellowed to the eye and arguably have become an established part of the townscape. [...] For historic reasons, the western side of the Southampton Row falls within Sub Area 6, since this block of land was originally laid out as the grounds of the demolished Bedford House. However, there is a strong relationship between the built form on both sides of the street (5.204).*

- 3.9 The character of the adjoining Sub Area 6: Bloomsbury Square/Russell Square/Tavistock Square' is also relevant. The Appraisal notes:

*This sub area is largely made up of three- and four-storey late 18th and 19th century terraces surrounding a sequence of linked formal spaces, namely Bloomsbury Square, Russell Square and Tavistock Square. A series of north-south vistas visually connect the three squares. Moving through the area, there is a transition between the enclosed, urban nature of the streets and the more open squares which are softened by trees and green landscape. In places, the original terraces have been replaced with 20th century development, mostly of a larger scale and urban grain (5.79).*

*On the east side, facing the square but forming the northern section of Southampton Row, are two hotels, which were built in the 1960s (they are situated in Sub Area 11 and are considered to be neutral in terms of the character and appearance of the square). They are Hotel President, situated on the southern corner of Guilford Street, and the Imperial Hotel, which features highly modelled faceted concrete panels on its frontage and mosaic decoration in its courtyard (LBC 2011; 5.93).*

- 3.10 Although the building as a whole is a **neutral contributor** to the conservation area, some of its details are harmful. The plant room, flues, aerials and railings that clutter the rooftop, the ground-floor projections of the Night and Day Bar, and the generally grubby appearance of the building **deduct from** the character and appearance of the conservation area.

#### Setting of designated heritage assets

- 3.11 The NPPF defines setting as:

*The surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral. (NPPF Annex 2)*

The NPPG advises:

*Setting is the surroundings in which an asset is experienced, and may therefore be more extensive than its curtilage. All heritage assets have a setting, irrespective of the form in which they survive and whether they are designated or not.*

*The extent and importance of setting is often expressed by reference to visual considerations [i.e. views] (NPPG paragraph: 013, reference ID: 18a-013-20140306).*

3.12 The Imperial Hotel forms part of the setting of several listed buildings and the listed Russell Square Garden, which are designated heritage assets (Fig 12; Appendix B):

- The Russell Hotel (Grade II\*)
- The Institute of Chemistry (Grade II)
- Five K6 Telephone Kiosks (Grade II)
- Statue of the Duke of Bedford (Grade II)
- Terraced houses on Queen Square to the rear (2no. Grade II; 1no. Grade II\*).

The Grade II\* listing of the Russell Hotel and no. 6 Queen Square (the Art Workers Guild) confirms that these are particularly important buildings of more than special interest. The Grade II listing of other buildings and structures in and around Russell Square confirms that these are of special interest, warranting every effort to preserve them. The Grade II listing of the garden denotes its special historic interest, along the same lines as a listed building.

3.13 By virtue of its scale, massing, materials and prominent location, the Imperial Hotel plays a significant part in the setting of the heritage assets noted above. It matches the scale and prominence of the Russell Hotel, but contrasts strongly with it in detailed design, materials and finishes. It has nothing in common with the smaller listed buildings in Russell Square and Queen Square. It is prominent in views from the south side of the square, where it gives a harsh, grey backdrop to the listed garden, which is otherwise framed largely by brick, terracotta and rendered frontages. It is an unsympathetic, looming presence in views from the south pavement in front of the Duke of Bedford Statue, and as a backdrop to views from within the garden. However, its impact is greatly mitigated by the presence of mature trees, which conceal most of the building from most viewpoints within and around the garden, even in winter. When the trees are in leaf, the Imperial Hotel is all but invisible in most views.

3.14 The hotel respects the historic building line, so is not so prominent in street-level views from the north along Woburn Place and from the south along Southampton Row, although the ground-floor extension is a negative feature.

3.15 Its height means that it plays a larger part in defining the skyline in views within the conservation area, and especially in relation to the complex and dramatic roofline of the Russell Hotel. The roofline of the hotel appears cluttered and degraded, with an off-centre plant room, flues, aerials, and railings

3.16 Overall, the Imperial Hotel **detracts from the setting** of the designated heritage assets.

#### Significance of the Imperial Hotel

3.17 The Imperial Hotel is undergoing almost continuous reappraisal as appreciation grows of post-war architectural design. It received sympathetic comment from the conservation officer and members of the public during pre-application consultation. It is therefore worth briefly considering the significance of the building as a work of architecture in its own right, and its eligibility for listing.

3.18 Some historic interest resides in the long history of hotel use on this site. Several items from Charles Fitzroy Doll's Imperial Hotel, which now decorate the courtyard and casino elevation, also have historic interest. The demolition of the first Imperial Hotel also played a minor role in galvanising the nascent movement for the conservation of Victorian and Edwardian architecture in the 1960s.

3.19 There are tenuous associations with two notable historical figures. Sir Thomas Lawrence lived in one of the Georgian houses demolished in 1910 to make way for the extension to the first Imperial Hotel. His former residence is commemorated in a metal plaque at the entrance

(some 50m south of the actual site of Lawrence's house). The architect Charles Lovett Gill contributed to mid-twentieth century British architecture through his long partnership with Sir Albert Richardson. However, the work produced by the firm he founded towards the end of his career is not remarkable, and the design for the Imperial Hotel was produced by C Lovett Gill & Partners in 1966, six years after Gill's death.

- 3.20 The existing hotel building has no historic interest and little architectural value. The architectural interest of the building is minimal, and based upon its superficial expression of 1960s architectural fashions. It is a conventional commercial modernist building designed to maximise usable space on a tightly-defined urban site. It is significantly larger than its neighbours, and has a very different architectural character: its scale is overbearing, and its concrete cladding is at odds with its historic surroundings.
- 3.21 Academic architectural history does not recognise the Imperial Hotel or its designers. The building is not noted as a significant work in recent academic assessments of post-war architecture, brutalism, or of the Bloomsbury area (Harwood, 2015; Sold, 2017). No mention is made of it in Barnabas Calder's *Raw Concrete: the Beauty of Brutalism* (2016) or Simon Phipps's *Brutal London* (2016), which includes a gazetteer of brutalist buildings in Camden. There has been no monograph on C Lovett Gill & Partners.

#### Wider historic context

- 3.22 The wider historic context can be appreciated in views within, through and without the conservation area. The site is also within the Wider Setting Consultation Area of London View Management Framework view 5A (Panorama: Greenwich Park to Central London; Protected Vista from Assessment Point 5A.2 to St Paul's Cathedral).
- 3.23 In conclusion, the Imperial Hotel does not meet the criteria for listing as set out in the *Listing Selection Guide: Commerce and Exchange Buildings* (HE, 2011), nor does it have sufficient interest to be a non-designated heritage asset (locally listed building). It does not contribute positively to the character and appearance of the Bloomsbury Conservation Area, and it detracts from the setting of nearby heritage assets due to its unsympathetic, monolithic design and materials and poor-quality rooftop and ground-level additions.

## 4. The proposals and their impact

### Background

- 4.1 The Imperial Hotel was built in 1966. Apart from regular repair and maintenance, and occasional more substantial interventions, it has not changed since it was built. It is now proposed to improve the access, accommodation and facilities in association with a major renovation of the building. The present application is for: *Removal of roof level plant on front wing; raising of roof of front wing with associated 9th floor elevation alterations; Construction of roof level hotel lounge & bar extension on front wing; Demolition of 10th floor plant room, and construction of 10th floor extension to rear wing to form double-height hotel restaurant on 9th & 10th floors; Construction of lift extension to north elevation of rear wing; Demolition of ground floor projection on front elevation, and installation of new shopfronts & pavement treatment to Russell Square frontage; Revised treatment to internal courtyard elevations & replacement hard landscaping; Replacement illuminated hotel signage to front & flank elevations*
- 4.2 There has been extensive pre-application engagement with LBC since 2017, including recently under a Planning Performance Agreement. Advice received during pre-application consultation meetings and in letters from officers (dated 7 January 2019 and 22 February 2019) has informed the development of the designs for the new work.

### The proposals and their impact

- 4.3 The Imperial Hotel is not listed and makes no contribution to the character or appearance of the Bloomsbury Conservation Area. However, it stands within a sensitive historic context, amid several designated heritage assets as described in Sections 2 and 3 above. The wider historic context is appreciated in views from within, through and without the conservation area. In this section the impact of the proposals on the significance of the heritage assets and the wider historic context is assessed, and justified in relation to the relevant policies for the protection of the historic environment.

### Roof

- 4.4 It is proposed to remove the existing roof and raise the height of the existing ninth floor. The existing plant room and rooftop clutter, including the unsightly perimeter railing, will consequently also disappear. The reconfigured roof (levels 9 and 10) will provide a double-height restaurant on the rear wing and a new hotel lounge and bar extension, with a roof terrace, on the front wing. The new elements are coherent, elegant architectural designs that relate to the existing building without pastiche. The glazed structures have lightweight concrete roofs, the folded plate form of which echoes the zigzag window bays below.
- 4.5 The large scale of buildings on the north-east side of Russell Square was established by the construction of the Russell Hotel in 1898. Since its construction in 1966 the Imperial Hotel has been the tallest building on Russell Square. At 37.09m, its existing rooftop plant is 0.5m taller than the highest part of the Russell Hotel's roof (36.60m). The proposal will add 1.5m to the overall height of the Imperial.
- 4.6 By increasing the height of an already tall building, the proposal will have an impact on the setting of the neighbouring listed buildings and garden. The impact of the additional height is mitigated by setting back the extension on the front wing to the line of the existing plant room. This means that it will not be visible from most ground-level viewpoints in the eastern half of Russell Square. The visually lightweight design and materials, including a frameless glass balustrade to the terrace, will ensure that in longer views the Russell Hotel retains its dominant architectural presence in the sequence of buildings along this edge of the square.

- 4.7 Russell Square is the largest single open space in the conservation area and, as noted in the Appraisal, the openness of the square, and experiencing the contrast between this and the surrounding streets is an important part of the character of the conservation area. The proposed increase in height and width at roof level will not increase the sense of enclosure along the east side of Russell Square, because the roof cannot be seen from street level; the relationship of open space to the buildings that enclose it will not change.
- 4.8 The rooftop lounge, bar and terrace will be open to the public, providing spectacular, far-reaching views to the west and better revealing the significance of the listed buildings and garden, the Bloomsbury Conservation Area and the wider historic environment of London. They will make an important contribution to the long-term success of the Imperial Hotel business and contribute to the economic vitality of Bloomsbury.
- 4.9 The proposals will improve the roofline of the Imperial Hotel, and will provide new public access to remarkable views across Bloomsbury and London. Their impact will be **beneficial**.

**Front elevation: ninth floor**

- 4.10 The alterations to the elevations have been designed with the benefit of advice from LBC officers in extensive pre-application consultation. The design is a sympathetic response to the existing architecture. The ninth floor will have a deeper textured concrete 'frieze' framing the top of the building with a robust edge that answers the horizontal emphasis of the first floor. The frame created by the corner brick piers will be extended upwards, and the fenestration echoes the rhythm and splayed arrangement of the windows below.
- 4.11 The height of the 'frieze' that defines the top edge of the elevation, and the general character of the architecture, will be maintained. The impact on the setting of the listed buildings and garden, and on the character and appearance of the conservation area, will be **neutral**.

**Front elevation: ground floor**

- 4.12 The existing ground-floor projection on the front elevation disrupts the building line and reduces the space available to pedestrians. Its temporary character, utilitarian design and poor-quality materials are alien to the host building and have no relationship to the historic context. The projection detracts from the setting of the listed buildings and garden, and detract from the character and appearance of the conservation area.
- 4.13 It is proposed to remove the projection and reinstate a glazed street frontage with a new guest entrance to the hotel that will open directly onto the street, in keeping with the earlier pattern of development. The retail units at the front of the hotel will be retained and refurbished, with new shopfronts of elegant design in angled metal frames that echo the splayed arrangement of the windows above. Pedestrians will have more space to pause and better appreciate the significance of the heritage assets, particularly the listed Russell Square Garden and the plaque commemorating Sir Thomas Lawrence's connection with the site.
- 4.14 The proposals will remove a detracting element, activate the street frontage and open up the hotel to the square to create a more positive, generous and welcoming relationship with the public realm. They will enhance the appearance of the Bloomsbury Conservation Area, improve the setting of the listed buildings and garden, and better reveal the historic significance of the site. The impact of the proposals will be **beneficial**.



*Fig 20 (left). Detail of stained concrete and mosaic before cleaning. Fig 21. The same area after trial cleaning*

#### Front elevation: cleaning

- 4.15 The Imperial Hotel's overbearing presence is exacerbated by its current dingy appearance: airborne pollution has dirtied the concrete cladding and dimmed the gold mosaic detail. It is proposed to clean all the exterior elevations, and to restore missing tesserae in the mosaic. Trial cleaning of sample areas has shown that cleaning will lighten the concrete and make the gold mosaic gleam again (Figs 20 and 21). The overall effect will be a brightening of the elevation, avoiding the scrubbed and characterless look of an over-cleaned surface.
- 4.16 The proposal will improve the appearance of the large front elevation, which is a dominating presence on Russell Square. It will brighten and improve the backdrop to Russell Square Gardens in views from the south side of the square. Its impact on the setting of the listed buildings and garden, and on the appearance of the conservation area, will be **beneficial**.

#### Internal courtyard

- 4.17 The internal courtyard is an underappreciated area because the entrance off Russell Square is unwelcoming, the hotel elevations are dingy, the existing landscape is degraded, and the surface visible from Russell Square is a large expanse of unattractive tarmac. The courtyard elevations and central feature will be cleaned and partly redesigned. The landscaping will be renovated and the surfaces will be repaved in more sympathetic materials.
- 4.18 These changes will make the courtyard more welcoming, improve the glimpsed views from Russell Square and provide a moment of peaceful respite from the bustle of the square. They will have a positive impact on the character and appearance of the conservation area. They will afford an opportunity to better appreciate the significant clock, bells, weathervane and statuary from the Edwardian Imperial Hotel—a **substantial heritage benefit**.





Fig 22. The Lawrence plaque

#### North-west elevation

- 4.19 It is proposed to remove an external flue that runs up the north-west corner of the rear wing and projects above the existing roofline. This will remove an unattractive feature from the exterior of the hotel, and help to declutter the roofline, particularly in the view from the north-east corner of Queen Square, in which the flue currently projects above the pretty mansard roof of no. 17–19 Queen Square. An external lift shaft will be added to the north-west elevation close to the location of the flue to carry passengers between the ground and ninth floors. It will be clad in stock brick to blend visually with the host building. The lift overrun at level 10 will be enclosed within the same textured concrete with gold mosaic insets that runs around the rest of the building. These changes will improve views of and from Queen’s Square, which will compensate for the increase in height of 2.3m on the rear wing.

#### Signage and commemorative plaque

- 4.20 The internally illuminated lettering that spells out ‘Imperial Hotel’ on the front and flank elevations is characteristic of the 1960s in its blocky shapes and bright orange colour. The signs will be retained and refurbished as a familiar feature of the hotel, and one that is increasingly admired as appreciation for post-war design grows.
- 4.21 The metal plaque commemorating the former residence of Sir Thomas Lawrence will be removed and reinstated some 50m north of its present position, more accurately to indicate the precise location of no. 65 Russell Square, the house that Lawrence occupied for the last 16 years of his life. This will better reveal the significance of the site, and enhance the character of the conservation area. The impact of these proposals will be **beneficial**.

#### Views

- 4.22 The Imperial Hotel appears in local views identified in the Conservation Area Appraisal. The site is located in Sub Area 11, Queen Square/Red Lion Square, and Russell Square forms part of Sub Area 6. The Appraisal states: ‘Where buildings adjoin different sub areas and there are longer views, the contribution to both areas is important’ (LBC 2011; 5.4). Bloomsbury was not planned to create distinctive formal vistas to architectural set pieces. The Appraisal identifies as important the experience of moving between streets and squares, and the contrast between enclosure and open spaces, and notes that the large number of trees in the conservation area makes a notable difference between its appearance in summer and in winter.

- 4.23 Five local Key Views were identified in the pre-application consultation. The site is also within the Wider Setting Consultation Area of London View Management Framework view 5A (Panorama: Greenwich Park to Central London; Protected Vista from Assessment Point 5A.2 to St Paul’s Cathedral). The impact of the proposals on the Key Views and the designated LVMF view is analysed in detail in the Design and Access Statement. In summary, the impact on the designated LVMF view and four of the five local Key Views is **neutral**.
- 4.24 The only view that will be negatively affected is View E: from Russell Square North pavement, at corner with Woburn Place. Key elements in this view are the elevations of the large hotels overlooking the roadway, trees at the edge of the garden square, open sky above Russell Square and the drop in the roofline from the gabled and pinnacled Hotel Russell to the President and Imperial Hotels.

The north elevation of the Imperial Hotel above the roofline of the President Hotel will be improved by cleaning, repair and the removal of obtrusive external pipework. The proposed rooftop addition will increase the height of the Imperial Hotel and block a narrow strip of sky. The drop in the roofline between the Imperial and Russell Hotels will be reduced and the silhouette of the Russell’s cornice will read against the new addition rather than the sky. This will cause **less than substantial harm** to the setting of the listed building, and to the character and appearance of the conservation area. The harm will be mitigated by the visually lightweight appearance of the proposed addition, which ensures that the Russell Hotel remains the dominant architectural presence in the view. The gap is maintained between the proposed addition and the tree canopy—a strong outline even when leafless in winter—so that the impact on the setting of the other listed buildings and the listed garden is **neutral**.

### Impact assessment table

- 4.25 The impact of each proposal on the significance of the heritage assets and the wider historic environment is summarised in the table below.

| Proposal   | Impact on significance | Comment   |
|--|------------------------|---|
| Remove roof level plant on front wing  | Beneficial             | Existing plant room and rooftop clutter detract from the setting of the listed buildings and garden, and the appearance of the conservation area. |
| Raise roof of front wing; associated 9th floor elevation alterations                 | Neutral                | The design is a sympathetic response to the existing architecture.  |
| Construct roof level hotel lounge & bar extension on front wing                      | Beneficial             | Bar and terrace will be open to the public, providing new views over the conservation area and wider historic environment.                        |
| Demolish 10th floor plant room   | Beneficial             | Existing plant room and rooftop clutter detract from the setting of the listed buildings and garden, and the appearance of the conservation area. |
| Construct double-height hotel restaurant extension at 9th & 10th floors on rear wing | Beneficial             | Improves appearance of north elevation and courtyard elevation, and enhances appearance of the conservation area.                                 |

| Proposal  | Impact on significance     | Comment   |
|---|----------------------------|---|
| Demolish ground floor projection on front elevation   | Beneficial                 | Existing projection detracts from the setting of the listed building and garden, and the character and appearance of the conservation area. Its removal restores the historic building line.    |
| Install new shopfronts, pedestrian entrance & pavement treatment to Russell Square frontage | Beneficial                 | Proposal improve the appearance of the hotel at street level, return the full width of the pavement to public use and reanimate the street; more space to pause and appreciate heritage assets. |
| Revise treatment to internal courtyard elevations & replace hard landscaping                | Beneficial                 | Better reveals the significant retained items from the Edwardian hotel. Enhances appearance of the conservation area.   |
| Replace illuminated hotel signage to front and flank elevations                             | Beneficial                 | Existing to be retained and refurbished as feature characteristic of the hotels 1960s design.   |
| Provide new external lift shaft on north-west elevation                                     | Neutral                    | The new lift shaft replaces an unsightly external flue. It does not extend above the new 10th floor frieze, and is visually linked to the host building by the use of matching materials.       |
| Clean concrete and mosaic on external elevations  | Beneficial                 | Cleaning of sample areas indicates improvement.   |
| Impact on designated LVMF view and Key Views A–D  | Neutral                    | No impact from most viewpoints; loss of narrow strip of sky in some views; balanced by removal of detracting elements and improved roofline.  |
| Impact on Key View E  | Less than substantial harm | Slight impingement on acute view of Russell Hotel roofline from north.  |

### Justification

- 4.26 consultation with LBC officers, and the proposed designs will make major improvements to the ground floor, roof and exterior elevations of the building. Their high quality satisfies the design principles in chapter 7 of the London Plan and chapter 3 of the draft London Plan, which place expectations on all developments to achieve a high standard of design which responds to local character, enhances the public realm and provides architecture of the highest quality. They are in accordance with the HE guidance on managing change within the setting of heritage assets and with LBC policy D1.
- 4.27 Although the Imperial Hotel is not listed, careful attention has been paid to its intrinsic design quality, characteristic of the 1960s, and to the preservation and enhancement of surviving elements of historic value — the decorative items salvaged from the first, Edwardian, hotel and the Lawrence plaque. This is in accordance with NPPF 200 and LBC policy D2.
- 4.28 The new rooftop lounge, bar and terrace that will be open to the public offer a vantage point from which to enjoy remarkable views across London, better revealing the significance of the Bloomsbury Conservation Area and the wider historic environment, in accordance with NPPF 200 and NPPG on ‘public benefits’ (Paragraph: 015 Reference ID: 18a-015-20140306).

- 4.29 One aspect of the proposals will do less than substantial harm to significance: the rooftop development will impinge slightly on the acute view of the Grade II\*-listed Russell Hotel from the north. The harm is outweighed by the public benefits of the proposals, as set out above. This is in accordance with NPPF para 196 and LBC D2. Otherwise the proposals will have a neutral impact on other views within, through and without the conservation area.
- 4.30 The removal of the ground-floor projection and other street-level improvements to the front elevation will enhance the setting of the listed buildings and garden, and will greatly enhance the character and appearance of the conservation area. They are in accordance with NPPF 192, LBC D1, D2 and D3, and with HE guidance on the setting of heritage assets.
- 4.31 Although not universally admired as a work of architecture in its own right, the Imperial Hotel—as this report has sought to demonstrate—seeks to be a considerate neighbour in its sensitive historic context. The proposals support that aim, and contribute to responsible custodianship of the historic environment. Taken as a whole, the combined effect of the proposals will be to improve the setting of the designated heritage assets and enhance the character and appearance of the Bloomsbury Conservation Area. They are in accordance with national and local policies for the protection of the historic environment, and should therefore be permitted.

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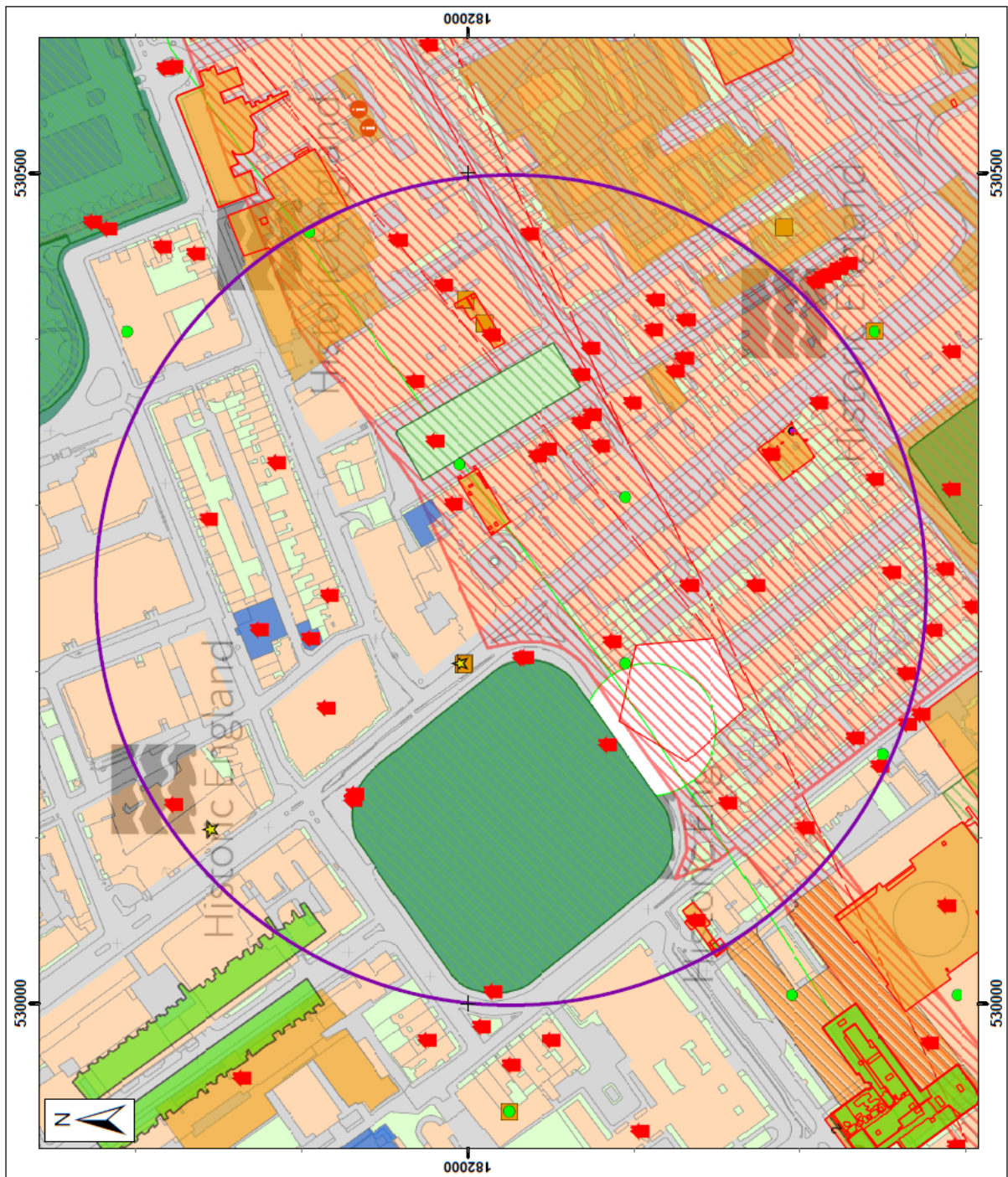
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# Appendix A. HER search map

|   |                     |   |  |   |
|---|---------------------|---|--|---|
| <p>GLHER Report 14797<br/>Imperial Hotel London<br/>TQ 30249 81974<br/>500m radius search</p> | <p>1 April 2019</p> | <ul style="list-style-type: none"> <li> Archaeology</li> <li> Archaeological Find Spot</li> <li> Building</li> <li> Listed Building</li> <li> TDP &amp; TAS</li> <li> Maritime Archaeology</li> <li> Registered Parks &amp; Gardens</li> <li> Scheduled Ancient Monuments</li> <li> World Heritage Sites</li> <li> Archaeological Priority Area</li> <li> Event Location</li> <li> Event Location (Not fully recorded on the GLHER database)</li> <li> Requested Search Area</li> </ul> | <p><b>Scale (at A4): 1:3,000</b></p> <p><small>This map is based upon Ordnance Survey material with the permission of Ordnance Survey on behalf of the Controller of Her Majesty's Stationery Office. It is reproduced by Historic England under a Creative Commons Attribution-NonCommercial-ShareAlike license. It may be subject to copyright in the United Kingdom and other countries. It is reproduced by Historic England under a Creative Commons Attribution-NonCommercial-ShareAlike license. It may be subject to copyright in the United Kingdom and other countries. It is reproduced by Historic England under a Creative Commons Attribution-NonCommercial-ShareAlike license. It may be subject to copyright in the United Kingdom and other countries.</small></p> <p><small>Note: Any Listed Building information shown on this map extract is provided solely to indicate the location of the listed building and does not attempt to indicate the curtilage or the full extent of the listing. Any other information shown on this map extract is provided solely to indicate the location of the relevant information and does not attempt to indicate the full extent of the listing. Any other information shown on this map extract is provided solely to indicate the location of the relevant information and does not attempt to indicate the full extent of the listing.</small></p> | <p>Cannon Bridge House, 25 Dowgate Hill,<br/>London EC4R 2YA<br/>Tel: 020 7973 3000 Fax: 020 7973 3001<br/>www.HistoricEngland.org.uk</p> |
|---|---------------------|---|--|---|



## Appendix B. Designated Heritage Assets next to the site

### RUSSELL SQUARE

#### Overview

Heritage Category: Park and Garden

Grade: II

List Entry Number: 1000213

Date first listed: 01-Oct-1987

#### Map



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This copy shows the entry on 26-Mar-2019 at 15:14:25.

#### Location

The building or site itself may lie within the boundary of more than one authority.

County: Greater London Authority

District: Camden (London Borough)

Parish: Non Civil Parish

National Grid Reference: TQ3008682021

#### Details

Early C19 public square, forming part of the Bedford Estate, the garden designed by Humphry Repton by 1806.



## HISTORIC DEVELOPMENT

By the end of the C17 the Russell family owned extensive estates in London, including that of Bloomsbury, a large area now bounded by Tottenham Court Road to the west, New Oxford Street to the south, Euston Road to the north, and Woburn Place and Southampton Row to the east. The Bloomsbury Estate was developed from the 1660s to the 1850s. In the first phase Bloomsbury Square and Great Russell Street were laid out. In 1723 the Bloomsbury Estate became part of the Bedford Estate. By Rocque's survey of 1762 the 'New Road' (Euston Road) had been laid out, enclosing the Estate to the north, but the land to the south remained largely undeveloped as Lamb's Conduit Fields. In 1776 building agreements were granted for Bedford Square (qv) and a second phase in the development of the Bloomsbury Estate started, transforming the pasture fields into a planned estate. The Square became the focal point of a new grid of streets to the west, north and south and although this was to take eighty years to complete, the design was harmonious and ensured the unity of the whole. The overall plan of the estate was based on the existing pattern of closes and field boundaries, hence the variations in the size and shapes of the squares. Building agreements for Russell Square were granted in 1801 and the building work was largely completed by 1804. Russell Square was designed by James Burton and was larger than any square already laid out, including Grosvenor Square (qv).

Humphry Repton (1752-1818) was commissioned by the fifth Duke of Bedford to design the gardens in Russell Square. The design consisted of a broad gravel perimeter walk, with a privet and hornbeam hedge clipped to 6ft to screen the walk from the street. Within the perimeter walk was a large area of lawn, intersected by a broad walk in a bulb-shape and under two rows of limes. This started and terminated at Westmacott's statue of the fifth Duke of Bedford. Repton intended that the limes should be clipped to form an enclosed 'cloister-like walk'. Two narrower walks intersected the gardens. These were bow shaped and led from the north-east to south-east corner and north-west to south-west corner, almost meeting in the centre of the Square. Together the paths divided the centre of the gardens into four compartments, which Repton treated in different ways: a grove of trees in the southern section, near to the statue; flowers and shrubs arranged in different ways in the other three sections. A shelter, or reposoir, was set in the very centre of the gardens. This consisted of four low, covered seats and four open seats, the whole covered with trellis with climbing plants. The seats concealed a courtyard with a gardener's shed. The area outside the centre of the gardens was laid out as lawns, kept relatively free from plantation so that 'children may be kept always in sight from the windows of the houses immediately opposite' (Humphry Repton quoted in Loudon 1840).

Repton's layout was shown in Hewitt's early C19 plan of Russell Square (private collection) and in Horwood's plan of 1819. The first three editions of the OS map (1870, 1894, 1914) show that the path layout and pattern of the planting were retained throughout this period.

Major changes were made to the square in 1959-60 by the Borough of Holborn (later London Borough of Camden). These included extensive replanting; the installation of a large paved area, with three large fountains, in the centre of the Square; and a 'Tea House' in the north-east quarter. The Square is being re-landscaped in 2000-1 by the London Borough of Camden, loosely based on the original scheme by Repton.

## DESCRIPTION

LOCATION, AREA, BOUNDARIES, LANDFORM, SETTING Russell Square, c 2.5ha, is located to the east of Tottenham Court Road and the British Museum, in Bloomsbury. The garden, which is on level ground, is enclosed by cast-iron railings. The gardens are surrounded by the buildings of the Square,

which are on a square plan. Woburn Place and Southampton Row run down the east side and Montague Street runs down the west side. Upper Bedford Street and Bedford Place run north/south off the centre of the north and south sides respectively. Four streets run east/west from the Square: Keppel Street and Montague Place on the west side and Bernard Street and Upper Guilford Street on the east side.

**ENTRANCES AND APPROACHES** There are eight entrances to the gardens, two in each of the four corners. These are through gates set within the railings.

**GARDENS AND PLEASURE GROUNDS** A broad perimeter walk encircles the gardens and is divided from the perimeter railings by a shrubbery. Repton's original path layout survives, with two curving bow-shaped paths crossing the garden from the corners and meeting at the centre. A further path leads from, and returns to, the centre of the south side, by Sir Richard Westmacott's bronze statue of Francis Russell, fifth Duke of Bedford (unveiled 1809, listed grade II), on a granite pedestal with reliefs, and putti at the foot of the statue. This path is straight at its beginning and end and directly aligned on the statue but then circles around the centre of the garden to make its return. The statue is directly aligned (through Bedford Place) on the statue of the Charles James Fox (also by Westmacott) at the northern end of Bloomsbury Square (qv).

In the centre of the gardens there is an extensive paved area, with three large, circular fountains (installed 1959-60), formed of concrete and of low, shallow-dome shape; in 1998 not working and topped by large concrete planters. The fountains are surrounded by further planters and areas of bedding and roses set in and around the paved area.

Surrounding the centre of the gardens are areas of lawn, with scattered trees (mostly planes) and shrubberies in the corners. There are low serpentine hedges set in the lawn but not now associated with other features. A tea pavilion, surrounded by an area of hexagonal paving slabs and areas of bedding, stands in north-east quarter of the garden. An air-monitoring site with fencing around it stands in the south-west quarter.

The gardens were extensively replanted in 1959 and many of these trees survive, as well as mature planes, lime, thorn, acacia and ailianthus.

On the west side some of the original Burton houses survive; those on the north and south sides were altered in the C19. The Burton houses on the east side were demolished to make way for the Russell Hotel (1898-1900) and the Imperial Hotel (1905-11), both by Charles Fitzroy Doll.

## REFERENCES

J C Loudon, *Landscape Gardening and Landscape Architecture of ... Repton, being his Entire Works on these Subjects* (1840)

E B Chancellor, *The History of the Squares of London* (1907), pp 212–26

G Carter *et al*, *Humphry Repton* (1982), p 157

D J Olsen, *Town Planning in London* (1984 edn) B Cherry and N Pevsner, *The Buildings of England: London 4: North* (1998), pp 325–6

## Maps

John Rocque, *Plan of London on the same Scale as that of Paris ...1762 with new improvements 1766*  
Cary, *Plan of London*, 1787

Richard Horwood, *Plan of the Cities of London and Westminster*, 2nd edn 1813

N R Hewitt, *Plan of the Bloomsbury Estate*, c 1820s (private collection)

Wallis, *Guide for Strangers*, 1828

Stanford's Library Map of London and its Suburbs, 1862

Stanford's Library Map of London and its Suburbs, 1877

OS 25" to 1 mile: 1st edition surveyed 1870/1873 2nd edition published 1894 3rd edition published 1914

Description written: August 1998 Amended: March 2000 Register Inspector: CB Edited: May 2000

#### Legacy

The contents of this record have been generated from a legacy data system.

Legacy System number: 1121

Legacy System: Parks and Gardens

#### Legal

This garden or other land is registered under the Historic Buildings and Ancient Monuments Act 1953 within the Register of Historic Parks and Gardens by Historic England for its special historic interest.

End of official listing

## RUSSELL HOTEL AND ATTACHED RAILINGS WITH PIERS AND LAMPS

### Overview

Heritage Category: Listed Building

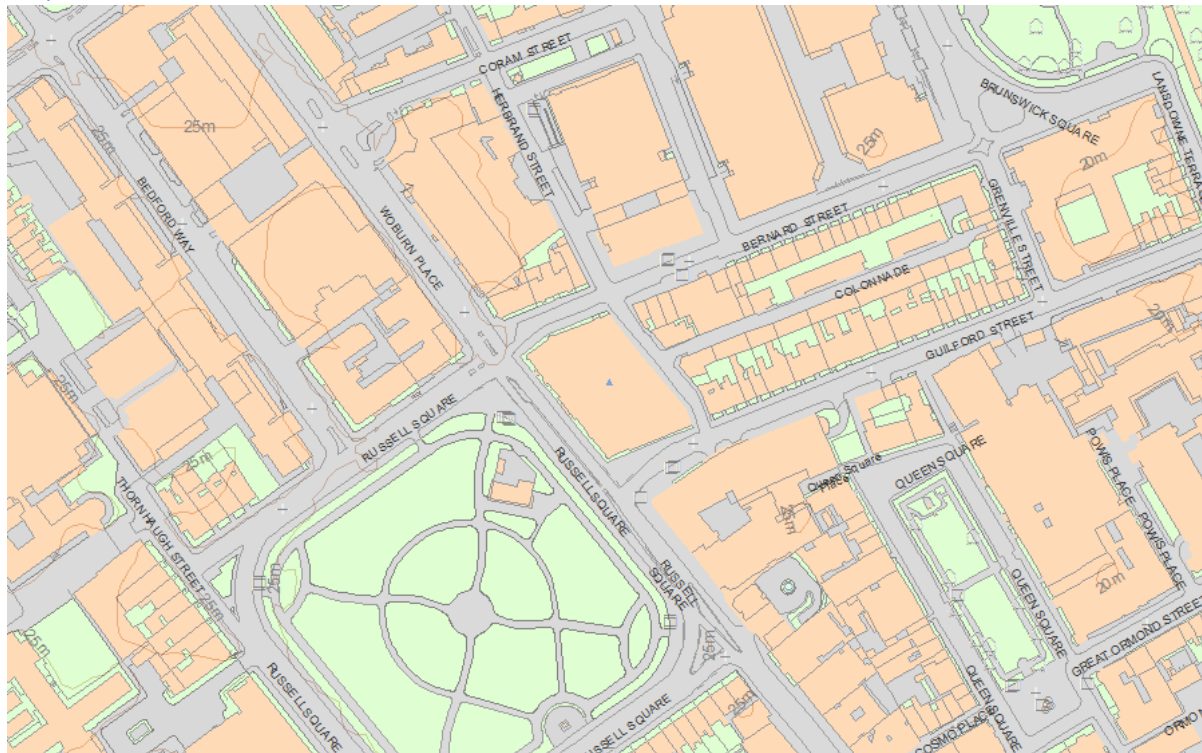
Grade: II\*

List Entry Number: 1246152

Date first listed: 03-Dec-1970

Statutory Address: RUSSELL HOTEL AND ATTACHED RAILINGS WITH PIERS AND LAMPS, RUSSELL SQUARE

### Map



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### Location

Statutory Address: RUSSELL HOTEL AND ATTACHED RAILINGS WITH PIERS AND LAMPS, RUSSELL SQUARE

The building or site itself may lie within the boundary of more than one authority.

County: Greater London Authority

District: Camden (London Borough)

National Grid Reference: TQ 30178 82085

### Details

CAMDEN

TQ3082SW RUSSELL SQUARE 798-1/95/1423 (East side) 03/12/70 Russell Hotel and attached railings with piers and lamps

GV II\*

Hotel. 1892-98. By Charles Fitzroy Doll, surveyor of the Bedford Estate. Red brick with terracotta dressings. Roofs and turrets with green fishscale tiles. Tall slab chimney-stacks with horizontal brick and terracotta bands. Originally with central copper dome and lantern, now with tile mansard roof. STYLE: flamboyant French Renaissance style derived from engravings of the Chateau de Madrid, with elaborate decorations. EXTERIOR: 8 storeys, attics and basements. Symmetrical facade of 7 gabled bays with octagonal corner turrets. Return to Bernard Street, 12 windows; return to Guilford Street, 8 windows and attached rectangular tower at the right-hand angle. Facade articulated vertically by octagonal turrets with ogee roofs at angles, penultimate gabled bays with canted bay windows rising from ground to 6th floor terminating in half ogee roofs with 2-light windows, and a 3-bay central, projecting porch with round-arched entrance flanked by single window bays rising to 4th floor level with recessed bay windows forming the central bay above the entrance. Projecting modillion cornice at 5th floor level above which flanking bays become 3 storey semicircular turrets surmounted by conical tile roofs with gablets and linked across the now flat, recessed central bay by a wide arch surmounted by a scrolled pediment with 2 round-arched, paired windows, an entablature with the date 1894, above which a rectangular gabled dormer. All with elaborate terracotta decoration. Round-arched ground floor windows in shallow, arcading with attached Ionic columns. Other windows square-headed, mostly mullion and transom casements. 1st floor with continuous projecting arcaded terracotta balconies with round-arched balustrade and coats of arms in the spandrels. At 1st floor level flanking the balcony over the entrance, figures wearing historical costume in corbelled niches. 2nd floor continuous balconies with terracotta round-arched balustrades. 3rd and 4th floor windows with cast-iron continuous balconies. Projecting modillion cornice at 5th floor level above an enriched frieze, following the contours of the bays. Shaped gables with horizontal brick and terracotta bands and small windows. Returns in similar style.

INTERIOR: entrance hall lined in pink and red marble divided into 3 by grey marble round-arched arcades on grey marble columns with gilding. Frieze and spandrels with sumptuous plaster moulded females of proto art-nouveau character. Marble staircase rises to right. Ceiling in Jacobean style. Chandeliers, and some stained glass. Woburn Suite beyond a large hall now with low partitions, with black and white marbled pilasters, heavy modillion cornice and coved ceiling with lavish swags under false ceiling. 'Victorian Carvery' with grey marble panelling to frieze height and grey marble clad hexagonal columns which culminate in alternating little Ionic columns and sculpted figures. Similar columns in frieze around walls. Projecting fireplace in matching marble. Chandeliers. King's Bar panelled to frieze height with some organic capitals to pilasters, doorcases (one now a bookcase) with giant Jacobean keystones under plaster friezes of chubby putti. Marble fireplace. Trabeated ceiling with a variety of mouldings. Virginia Woolf room with art nouveau plaster spandrels and plaster ceiling cornices. Bedford Suite with pilasters and plaster ceilings. SUBSIDIARY FEATURES: attached wrought-iron railings with terracotta piers and cast-iron lamp standards with figures at the bases on piers. HISTORICAL NOTE: Doll's flamboyant use of terracotta is a distinctive feature of the Bedford Estate; this is his finest remaining building and the survivor of two extravagant 1890's hotels that imposed a fin-de-siecle character on Russell Square.

Listing NGR: TQ3017882085

### [Legacy](#)

The contents of this record have been generated from a legacy data system.

Legacy System number: 477923

Legacy System: LBS

#### Legal

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

End of official listing

## 13, 14 AND 15 QUEEN SQUARE AND ATTACHED RAILINGS

### Overview

Heritage Category: Listed Building

Grade: II

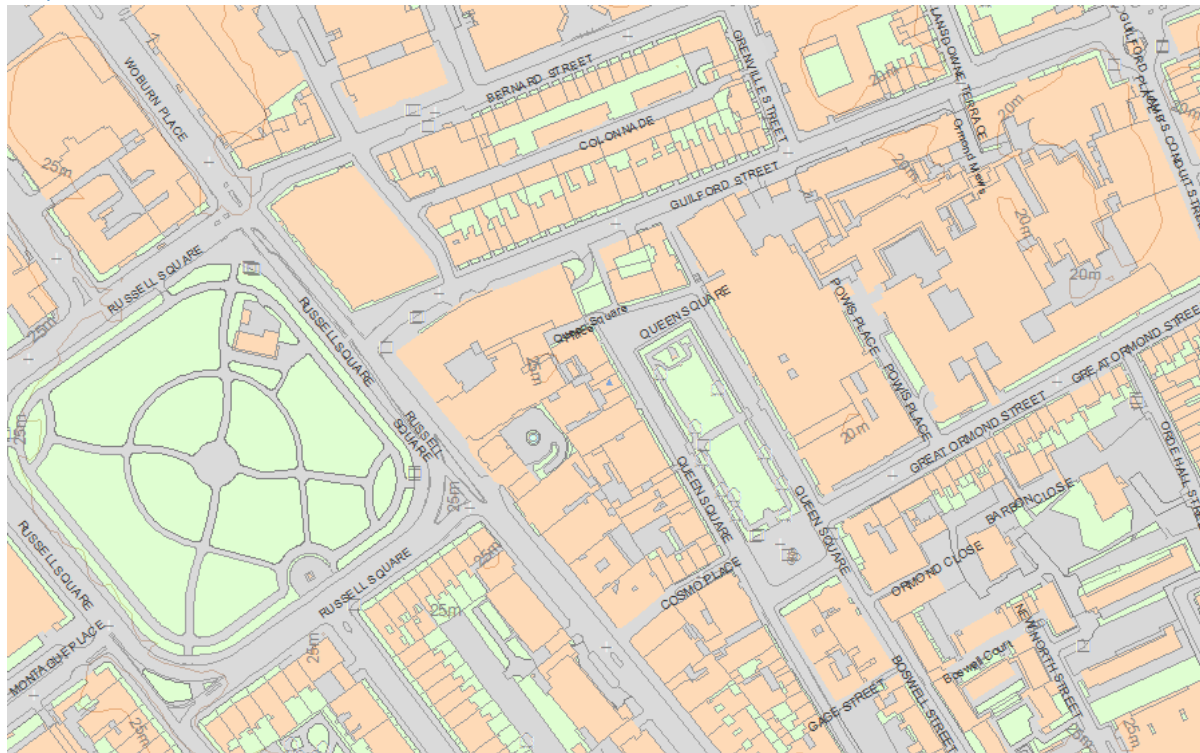
List Entry Number: 1113278

Date first listed: 11-Jan-1999

Date of most recent amendment: 24-Aug-1999

Statutory Address: 13, 14 AND 15 AND ATTACHED RAILINGS, 13, 14 AND 15, QUEEN SQUARE

### Map



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### Location

Statutory Address: 13, 14 AND 15 AND ATTACHED RAILINGS, 13, 14 AND 15, QUEEN SQUARE

The building or site itself may lie within the boundary of more than one authority.

County: Greater London Authority

District: Camden (London Borough)

National Grid Reference: TQ 30304 82011

### Details

TQ 3082 SW QUEEN SQUARE (West side) 798-1/95/1362 Nos.13, 14 and 15 and 11.01.1999 Attached railings

II

3 terraced houses. Early C19 with later alterations and additions. Yellow stock brick with stucco ground floors. Slate mansard roof with dormers. 2 storeys, attics and basements. 2 windows to no13, 3 windows to nos 14 and 15. Round-arched entrances with panelled doors and fanlights, no 14 converted to a window. Gauged brick flat arches to recessed sashes. Nos 13 and 15 with cast iron balconies to 1st floor. Parapet. INTERIORS: not inspected. SUBSIDIARY FEATURES: attached cast-iron railings with torch flambé finials to areas.

Listing NGR: TQ3030182009

#### Legacy

The contents of this record have been generated from a legacy data system.

Legacy System number: 473494

Legacy System: LBS

#### Legal

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

End of official listing



## NUMBER 7 QUEEN SQUARE AND ATTACHED RAILINGS

### Overview

Heritage Category: Listed Building

Grade: II

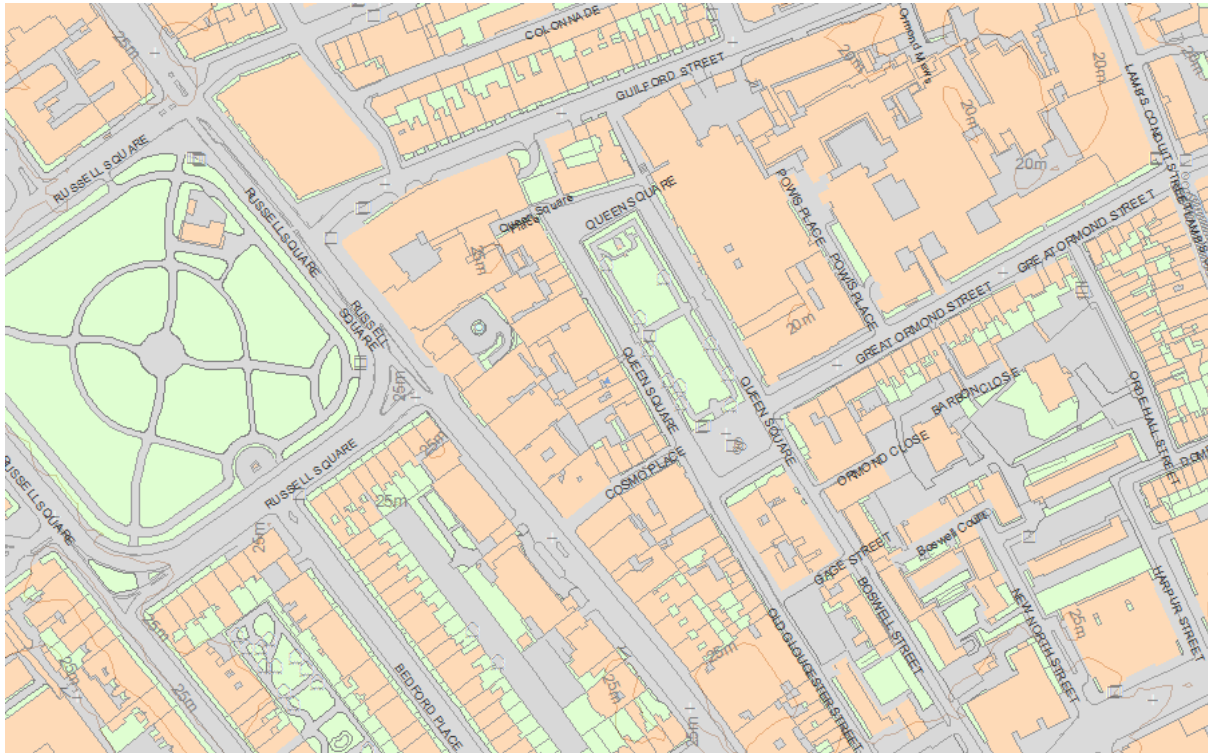
List Entry Number: 1139092

Date first listed: 24-Oct-1951

Date of most recent amendment: 11-Jan-1999

Statutory Address: NUMBER 7 AND ATTACHED RAILINGS, 7, QUEEN SQUARE

### Map



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### Location

Statutory Address: NUMBER 7 AND ATTACHED RAILINGS, 7, QUEEN SQUARE

The building or site itself may lie within the boundary of more than one authority.

County: Greater London Authority

District: Camden (London Borough)

National Grid Reference: TQ 30330 81958

### Details

CAMDEN

TQ3081NW QUEEN SQUARE 798-1/100/1361 (West side) 24/10/51 No.7 and attached railings  
(Formerly Listed as: QUEEN SQUARE Nos.6 AND 7)

GV II

Terraced house. Late C18, altered early C19. Yellow stock brick with evidence of tuck pointing. Slated mansard roof with dormers. 4 storeys, attic and basement. 3 windows. Round-arched ground floor openings in shallow recesses with stucco architraves and impost bands. Doorway with radial fanlight and panelled door. Windows with margin glazing. Upper floor windows, gauged brick flat arches to recessed sashes; 1st floor with cast-iron balconies. Stucco bands at floor levels and 3rd floor sill level. Stucco cornice and blocking course. INTERIOR: not inspected. SUBSIDIARY FEATURES: attached cast-iron railings with urn finials to area. HISTORICAL NOTE: Martin Folkes, President of the Royal Society and of the Society of Antiquaries lived at No.6 until 1763 and at No.7 until 1765.

Listing NGR: TQ3033081958

#### [Legacy](#)

The contents of this record have been generated from a legacy data system.

Legacy System number: 477822

Legacy System: LBS

#### [Legal](#)

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

End of official listing

## NUMBER 6 QUEEN SQUARE AND ATTACHED RAILINGS

### Overview

Heritage Category: Listed Building

Grade: II\*

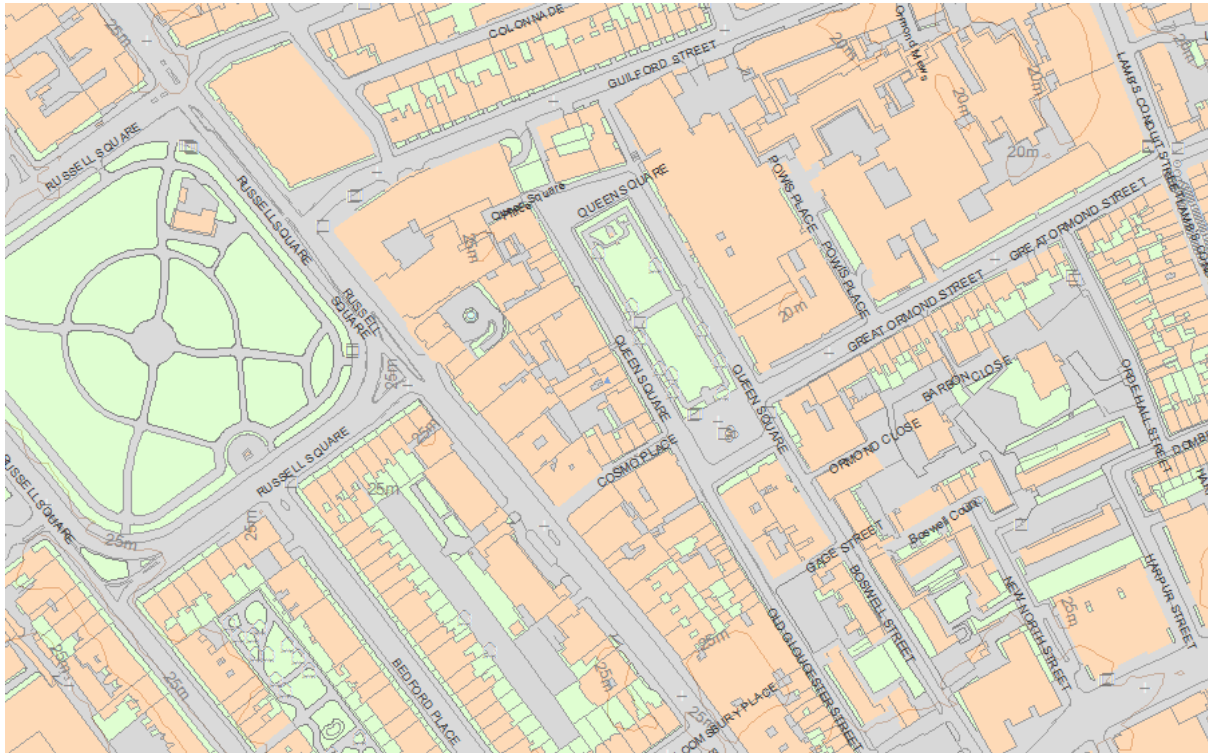
List Entry Number: 1139091

Date first listed: 24-Oct-1951

Date of most recent amendment: 11-Jan-1999

Statutory Address: NUMBER 6 AND ATTACHED RAILINGS, 6, QUEEN SQUARE

### Map



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### Location

Statutory Address: NUMBER 6 AND ATTACHED RAILINGS, 6, QUEEN SQUARE

The building or site itself may lie within the boundary of more than one authority.

County: Greater London Authority

District: Camden (London Borough)

National Grid Reference: TQ 30334 81952

### Details

CAMDEN

TQ3081NW QUEEN SQUARE 798-1/100/1360 (West side) 24/10/51 No.6 and attached railings  
(Formerly Listed as: QUEEN SQUARE Nos.6 AND 7)

GV II\*

Terraced house with purpose-built meeting hall, in use as the headquarters of the Art-Workers' Guild. c1713, refronted later C18. c1914 alterations and additions by FW Troup for the Art-Workers' Guild. Darkened multi-coloured stock brick with evidence of tuck pointing. Slated mansard roof with dormer. EXTERIOR: 4 storeys, attic and basement. 3 windows. Wooden doorcase with sunk panels to pilasters carrying entablature with dentil cornice, rectangular patterned fanlight and panelled door; threshold with the monogram of the Art-Workers' Guild executed in white marble. Gauged red brick flat arches to recessed sashes. Plain stucco band at 1st floor level; stone cornice at 3rd floor level. Stone capped parapet. Original lead rainwater head and pipe. Rear elevation original with elongated windows. INTERIOR: retains its original plan form throughout with fielded panelling, 6-panel doors, moulded cornices and dado rails, fireplaces and good stairs with twisted balusters and column newels. Entrance hall with 2 arch-headed niches and cornice of thick mouldings. Rear projecting wing, probably originally withdrawing rooms, has elegant decorative woodwork. 1st floor front room with Regency plasterwork. Top storey flat by FW Troup, with fireplace and kitchen cabinets; Troup also designed the meeting hall to the rear. Meeting hall: single storey with red brick entrance; above the doorway, a segmental-arched stone aedicule, containing a decorative lead plaque with the gilded initials AWG set within gilded oak leaf sprays above the date 1914. INTERIOR: panelled walls with a low picture rail below a broad frieze. Above the frieze, oval architraved niches containing busts of the Guild masters by Frampton, Bayes and WS Frith. The hall is lit by a large hipped roof light, with dormers, supported on deep ceiling beams around which the deep dentil cornice extends. Bolection-moulded oak chimney-piece. SUBSIDIARY FEATURES: attached cast-iron railings with torch flambé finials to area. HISTORICAL NOTE: Martin Folkes, President of the Royal Society

and of the Society of Antiquaries lived at No.6 until 1763 and at No.7 until 1765. Later in the C19 the building partly entered into commercial use with Robert Ackermann's lithograph and colour-printing business located in premises at the rear until 1913 when they were demolished. In this year the lease was purchased by the Art-Workers' Guild, a society of painters, sculptors and architects which had been set up in 1884 by pupils of Norman Shaw, prominent amongst whom were Gerald Horsley and Mervyn Macartney. (Jackson N: F W Troup Architect 1859-1941: London: -1985: 108; The Builder: 15 February 1918: London: 110).

Listing NGR: TQ3033481952

#### Legacy

The contents of this record have been generated from a legacy data system.

Legacy System number: 477821

Legacy System: LBS

#### Legal

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

End of official listing

## NUMBERS 44-49 RUSSELL SQUARE AND ATTACHED RAILINGS

### Overview

Heritage Category: Listed Building

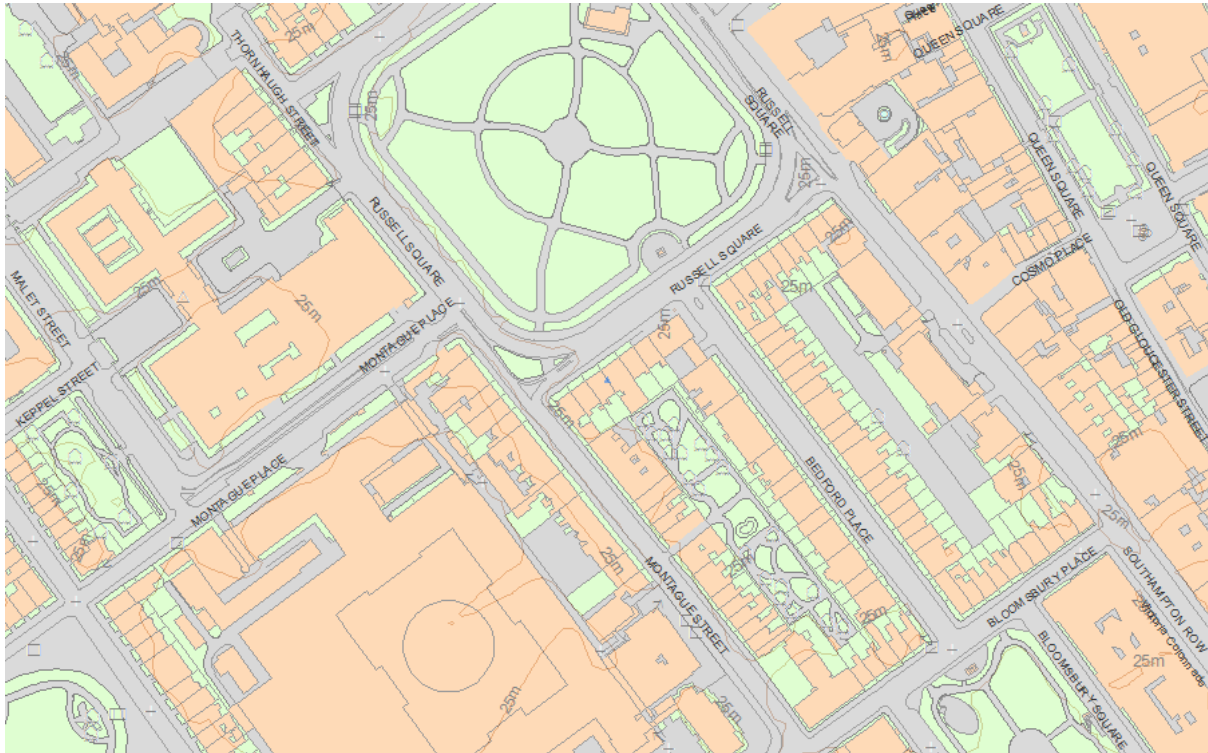
Grade: II

List Entry Number: 1246149

Date first listed: 28-Mar-1969

Statutory Address: NUMBERS 44-49 AND ATTACHED RAILINGS, 44-49, RUSSELL SQUARE

### Map



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### Location

Statutory Address: NUMBERS 44-49 AND ATTACHED RAILINGS, 44-49, RUSSELL SQUARE

The building or site itself may lie within the boundary of more than one authority.

County: Greater London Authority

District: Camden (London Borough)

National Grid Reference: TQ 30130 81853

### Details

CAMDEN

TQ3081NW RUSSELL SQUARE 798-1/100/1420 (South side) 28/03/69 Nos.44-49 (Consecutive) and attached railings

## GV II

Terrace of 6 houses, formerly a symmetrical terrace similar to Nos 52-60 (qv); with one surviving, projecting end bay (No.44) and central bays (Nos 47-49). c1800-03. By James Burton, altered c1898 by PE Pilditch. Multi-coloured stock brick with rusticated stucco ground floors and slated mansard roofs with dormers. Later terracotta dressings. EXTERIOR: 3 storeys, attics and dormers. Projecting bays 4 storeys. 3 windows each, No.44 with return of 4 blind windows to Montague Street. Round-arched doorways with pilaster-jambs, cornice-heads, fanlights, sidelights and double panelled doors; Nos 44, 47 and 48 with square-headed terracotta surrounds. Recessed, architraved casement and sash windows. 1st floor with cornices and central windows with pediments; Nos 47-49 central windows 3-light canted bays. Continuous cast-iron balconies to 1st floor windows. Projecting bays with 3rd floor cornice and enriched frieze below. Parapets. Dormers with terracotta cornices; projecting bays with alternating triangular and semicircular pediments, Nos 45 and 46 with semicircular pediments to centre dormers only. INTERIORS: not inspected. SUBSIDIARY FEATURES: attached mid C19 cast-iron railings to areas. HISTORICAL NOTE: the Duke of Bedford was inspired to add terracotta dressings to these houses following the building of The Russell Hotel (qv).

Listing NGR: TQ3012181843

### Legacy

The contents of this record have been generated from a legacy data system.

Legacy System number: 477920

Legacy System: LBS

### Legal

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

End of official listing

## STATUE OF FRANCIS RUSSELL 5TH DUKE OF BEDFORD

### Overview

Heritage Category: Listed Building

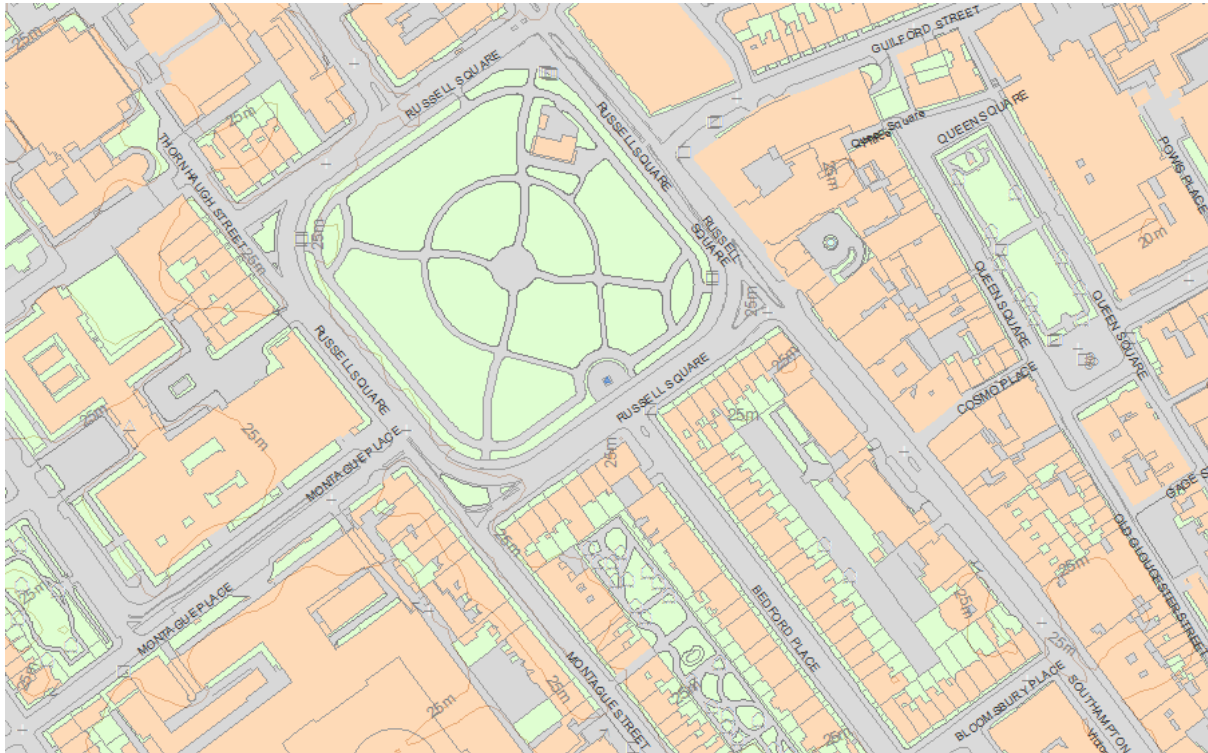
Grade: II

List Entry Number: 1246153

Date first listed: 24-Oct-1951

Statutory Address: STATUE OF FRANCIS RUSSELL 5TH DUKE OF BEDFORD, RUSSELL SQUARE

### Map



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### Location

Statutory Address: STATUE OF FRANCIS RUSSELL 5TH DUKE OF BEDFORD, RUSSELL SQUARE

The building or site itself may lie within the boundary of more than one authority.

County: Greater London Authority

District: Camden (London Borough)

National Grid Reference: TQ 30156 81916

### Details

CAMDEN

TQ3081NW RUSSELL SQUARE 798-1/100/1424 (South side) 24/10/51 Statue of Francis Russell 5th Duke of Bedford

GV II

Statue of Francis Russell, 5th Duke of Bedford. 1809. By Sir Richard Westmacott. Bronze figure of the Duke in Roman attire, surrounded by groups of allegorical figures connected with agriculture, on granite a pedestal with stepped base.

Listing NGR: TQ3015681916

#### Legacy

The contents of this record have been generated from a legacy data system.

Legacy System number: 477924

Legacy System: LBS

#### Legal

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

End of official listing



## Appendix C. Relevant heritage planning policy: a summary

- C.1 Works that affect the significance and setting of designated heritage assets will be assessed against Government guidance contained in the NPPF (MHGLC, 2019) and the online NPPG (MHGLC, as updated). In regional policy, the London Plan (GLA, 2016) contains policies for the historic environment. Local policies in the Camden Local Plan (LBC, 2017) are also relevant.

### National: Planning (Listed Buildings and Conservation Areas) Act 1990

- C.2 Sections 16(2) and 66(1) of the Planning (Listed Buildings and Conservation Areas) Act 1990 require local planning authorities, in considering whether to grant listed building consent, to have special regard to the desirability of preserving a listed building or its setting or any features of special architectural or historic interest which it possesses.
- C.3 Section 72 of the Act requires local planning authorities, in considering whether to grant planning permission with respect to any buildings or other land in a conservation area, to pay special attention to the desirability of preserving or enhancing the character or appearance of that area.

### National: NPPF 2019

- C.4 The NPPF sets out the Government's planning policies for England. Section 16 Conserving and Enhancing the Historic Environment contains guidance on how local planning authorities should assess proposals to alter listed buildings. Paragraphs 189, 190, 192, 193 and 200 are relevant to the present application.

*In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance. As a minimum the relevant historic environment record should have been consulted and the heritage assets assessed using appropriate expertise where necessary [...] (189).*

*Local planning authorities should identify and assess the particular significance of any heritage asset that may be affected by a proposal (including by development affecting the setting of a heritage asset) taking account of the available evidence and any necessary expertise. They should take this assessment into account when considering the impact of a proposal on a heritage asset, to avoid or minimise conflict between the heritage asset's conservation and any aspect of the proposal (190).*

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

- *the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation;*
- *the positive contribution that conservation of heritage assets can make to sustainable communities including their economic vitality; and*
- *the desirability of new development making a positive contribution to local character and distinctiveness. (191)*

*When considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset's conservation. [...] (192).*

NPPF Paragraph 200 states: *Local planning authorities should look for opportunities for new development within Conservation Areas and World Heritage Sites, and within the setting of heritage assets, to enhance or better reveal their significance.*

## National: Planning Practice Guidance

- C.5 Additional guidance for local planning authorities determining planning and listed building consent applications is available online. In the section on 'Decision-Taking: Historic Environment' it contains the following advice on the setting of heritage assets:

*A thorough assessment of the impact on setting needs to take into account, and be proportionate to, the significance of the heritage asset under consideration and the degree to which proposed changes enhance or detract from that significance and the ability to appreciate it. (NPPG paragraph: 013, reference ID: 18a-013-20140306).*

- C.6 The guidance states that *sustaining heritage assets in the long term often requires an incentive for their active conservation. Putting heritage assets to a viable use is likely to lead to the investment in their maintenance necessary for their long-term conservation* (MHCLG, 2014. Paragraph: 015 Reference ID: 18a-015-20140306).

The guidance then discusses the term 'public benefits' as follows:

*Public benefits should flow from the proposed development. They should be of a nature or scale to be of benefit to the public at large and should not just be a private benefit. However, benefits do not always have to be visible or accessible to the public in order to be genuine public benefits. Public benefits may include heritage benefits, such as:*

- *sustaining or enhancing the significance of a heritage asset and the contribution of its setting*
- *reducing or removing risks to a heritage asset*
- *securing the optimum viable use of a heritage asset in support of its long term conservation* (MHCLG, 2014. Paragraph: 020 Reference ID: 18a-020-20140306).

## National: Historic England advice on setting

- C.7 Historic England have produced guidance on The Setting of Heritage Assets, which includes the following advice: Conserving or enhancing heritage assets by taking their settings into account need not prevent change; indeed change may be positive, for instance where the setting has been compromised by poor development (HE 2017; 18), and suggests a staged approach to proportionate decision-taking.

## Regional: The London Plan 2016 (consolidated with alterations since 2011)

- C.8 The London Plan is the overall strategic plan for London. It sets out an integrated economic, environmental, transport and social framework for the development of London until 2036.

Chapter 7 of the Plan, 'London's Living Places and Spaces', contains policies for the historic environment and landscapes. Policy 7.8 Heritage Assets and Archaeology includes the following advice on planning decisions:

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

*The New London Plan, due to be adopted in Autumn 2019, is a material consideration in planning decisions. Policy HC1 of the draft, 'Heritage conservation and growth', includes:*

*(D) Development proposals affecting heritage assets, and their settings, should conserve their significance, by being sympathetic to the assets' significance and appreciation within their surroundings [...]*

- C.9 Policy 7.12 Implementing the London View Management Framework contains the following:

*(C) Development proposals in the background of a view should give context to landmarks and not harm the composition of the view as a whole.*

*(D) In addition to the above, new development in designated views should comply with the following:*

*a. London Panoramas should be managed so that development fits within the prevailing pattern of buildings and spaces and should not detract from the panorama as a whole [...].*

*(F) b. development in the Wider Setting Consultation Area should form an attractive element in its own right and preserve or enhance the viewer's ability to recognise and to appreciate the Strategically Important Landmark. It should not cause a canyon effect around the Landmark Viewing Corridor.*

C.10 The LVMF is supplementary planning guidance (SPG) that explains in detail the application of policies 7.11 and 7.12 (GLA, March 2012).

#### [Local: Camden Local Plan](#)

C.11 The Local Plan was adopted on 3 July 2017 and is the basis for planning decisions and future development in the borough. Chapter 7, 'Design and Heritage' contains the following policies that are relevant to the proposal.

C.12 Policy D1 Design states:

*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. [...]
- 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. [...]
- L. [...]
- M. preserves strategic and local views;
- N. for housing, provides a high standard of accommodation; and
- O. carefully integrates building services equipment.

The policy detail on local context and character is contained in paragraph 7.2:

*The Council will require all developments, including alterations and extensions to existing buildings, to be of the highest standard of design and will expect developments to consider:*

- *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.*

Paragraph 7.3 states that the Council will welcome high quality contemporary design which responds to its context, however there are some places of homogenous architectural style (for example Georgian Squares) where it is important to retain it.

- C.13 Policy D2 Heritage states that 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. It repeats the NPPF guidance on proposals that would harm significance.

The Council’s policy on conservation areas should be read in conjunction with the policy on designated heritage assets. It states: *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:*

- P. *require that development within conservation areas preserves or, where possible, enhances the character or appearance of the area;*
- Q. [...]
- R. [...]
- S. *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.*
- T. [...]

The Council’s policy on Listed Buildings states: *To preserve or enhance the borough’s listed buildings, the Council will:*

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

- C.14 Policy D3 Shopfronts states that:

*The Council will expect a high standard of design in new and altered shopfronts, canopies, blinds, security measures and other features.*

*When determining proposals for shopfront development the Council will consider:*

- a. *the design of the shopfront or feature, including its details and materials;*
- b. *the existing character, architectural and historic merit and design of the building and its shopfront;*
- c. *the relationship between the shopfront and the upper floors of the building and surrounding properties, including the relationship between the shopfront and any forecourt or lightwell;*
- d. *the general characteristics of shopfronts in the area;*

- e. community safety and the contribution made by shopfronts to natural surveillance; and
- f. the degree of accessibility.

### Local: Camden Planning Guidance

- C.15 The Council has issued planning guidance documents. CPG1 Design (July 2015 updated March 2018). Section 3, 'Heritage' sets out the following Key Messages:

*Camden has a rich architectural heritage and we have a responsibility to preserve, and where possible, enhance these areas and buildings.*

- *We will only permit development within conservation areas that preserves and enhances the character and appearance of the area.*

### Local: Conservation Area Appraisal and Management Strategy

- C. 16 The Bloomsbury *Conservation Area Appraisal and Management Strategy* was adopted on 18 April 2011. It is concerned with the preservation and enhancement of the character and appearance of the conservation area, and is a material consideration in the determination of planning applications.
- C. 17 In Section 3, 'Maintaining character' the Appraisal says: applications for development will be determined having regard to the special interest of the Conservation Area and the specialist advice of conservation officers (LBC 2011, 3.3).
- C. 18 In Section 5, 'Management of Change' under the heading *Alterations to Existing Buildings*, the Appraisal states that:

*Alterations and extensions can have a detrimental impact either cumulatively or individually on the character and appearance of the area. Examples within the area include:*

- *Inappropriate roof level extensions — particularly where these interrupt the consistency of a uniform terrace or the prevailing scale and character of a block, [or] are overly prominent in the street.*
- *Extensions of excessive scale, massing or height. [...]*
- *Inappropriately proportioned replacement shopfront elements that are unsympathetic to the proportions and scale of the building or street into which they have been added (LBC, 2011; 5.4).*

- C.19 Under the heading *Control over New Development* the Appraisal addresses the considerable pressure for redevelopment and new development across Bloomsbury (LBC, 2011: 5.27) and sets out the following detailed policies that are relevant to the current proposals:

*Development proposals must preserve or enhance the character or appearance of the Bloomsbury Conservation Area. [...]* (LBC, 2011; 5.28)..

*High quality design and high quality execution will be required of all new development at all scales. [...]* (5.29).

*Proposals which seek to redevelop those buildings and spaces which are considered to have a negative impact on the special character or the appearance of the Conservation Area with appropriate new development will be encouraged* (5.30).

*In preparing development proposals consideration should be given to whether the development will affect an archaeological priority area (APA) or view corridors to and from St Paul's. Significant local views will also be taken into consideration* (5.34).

*Prominent external telecommunications apparatus, including cable runs, can harm the appearance of an historic building. Efforts should be made to find [discreet] solutions appropriate to the character of the area. (5.41).*

*Inappropriate and poorly designed shopfronts detract from the character and appearance of the Conservation Area. The Council expects the quality and design of new shopfronts to respond sensitively to their historic setting and, importantly, the building frontage as a whole (5.46).*

*A pattern of larger commercial development has occurred along the main arterial routes. New commercial development should respect the scale of the street and its visual impact on the wider area (5.47).*

**Author:** Kit Wedd

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