



Donald Insall Associates
Chartered Architects and Historic Building Consultants

1 Crestfield Street, WC1

Historic Building Report
For Priscilla Smith

June 2020



Contact information

Victoria Perry (Practice Director)

E: Victoria.Perry@insall-architects.co.uk

T: 020 7245 9888

Louisa Catt (Researcher)

E: Louisa.Catt@insall-architects.co.uk

T: 020 7245 9888

London Office

12 Devonshire Street

London, W1G 7AB

www.insall-architects.co.uk

This report and all intellectual property rights in it and arising from it are the property of or are under licence to Donald Insall Associates or the client. Neither the whole nor any part of this report, nor any drawing, plan, other document or any information contained within it may be reproduced in any form without the prior written consent of Donald Insall Associates or the client as appropriate. All material in which the intellectual property rights have been licensed to DIA or the client and such rights belong to third parties may not be published or reproduced at all in any form, and any request for consent to the use of such material for publication or reproduction should be made directly to the owner of the intellectual property rights therein.

Contents

1.0	Summary of Historic Building Report	1
2.0	Historical Background	4
3.0	Site Survey Descriptions	24
4.0	Commentary on the Proposals	30
	Appendix I - Statutory List Description	32
	Appendix II - Planning Policy and Guidance	33
	Appendix III - List of Plates	46



Ordnance Survey map reproduced under Licence 100020449

1.0 Summary of Historic Building Report

1.1 Introduction

This Historic Building Report was commissioned by Priscilla Smith in June 2019 to assist with the development of proposals for alterations to 1 Crestfield Street WC1. The proposals would principally affect the ground and lower ground floors of the building and the focus of the report is on these areas.

The investigation has comprised historical research, using both archival and secondary material, and a site inspection. A brief illustrated history of the site and building, with sources of reference and bibliography, is in Section 2; the site survey findings are in Section 3. The investigation has established the significance of the building, which is set out in Section 1.3.

Historic buildings are protected by law and in planning policy; the specific constraints for this building are summarised below. Section 4, will in due course provide a justification of the scheme according to the relevant legislation, planning policy and guidance.

1.2 The Building and its Legal Status

1 Crestfield Street is a Grade II-listed building located in the Bloomsbury Conservation Area in the London Borough of Camden. It is in the setting of a number of listed buildings including 2-5 Crestfield Street.

Alterations to a listed building generally require listed building consent. The statutory list description of the listed building is included in Appendix I and a summary of guidance on the conservation area provided by the

local planning authority is in Appendix II, along with extracts from the relevant legislation and planning policy documents.

The Planning (Listed Buildings and Conservation Areas) Act 1990 is the legislative basis for decision-making on applications that relate to the historic environment. Sections 66 and 72 of the Act impose statutory duties upon local planning authorities which, with regard to listed buildings, require the planning authority to have 'special regard to the desirability of preserving the listed building or its setting or any features of special architectural or historic interest which it possesses' and, in respect of conservation areas, that 'special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area'.

In considering applications for listed building consent, local authorities are also required to consider the policies on the historic environment set out in the National Planning Policy Framework 2019. At the heart of the Framework is 'a presumption in favour of sustainable development' and there are also specific policies relating to the historic environment. The Framework states that heritage assets are 'an irreplaceable resource, and should be conserved in a manner appropriate to their significance, so that they can be enjoyed for their contribution to the quality of life of existing and future generations'. The Glossary to the National Planning Policy Framework defines a heritage asset as:

A building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its

heritage interest. It includes designated heritage assets and assets identified by the local planning authority (including local listing).

The Framework, in paragraph 189, states that:

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

Section 1.3 of this report – the assessment of significance – meets this requirement and is based on the research and site surveys presented in sections 2 and 3, which are of a sufficient level of detail to understand the potential impact of the proposals.

The Framework also, in paragraph 193, requires that:

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 (and the more important the asset, the greater the weight should be). This is irrespective of whether any potential harm amounts to substantial harm, total loss or less than substantial harm to its significance.

The Framework goes on to state at paragraph 194 that:

Any harm to, or loss of, the significance of a designated heritage asset (from its alteration or destruction, or from development within its setting) should require clear and convincing justification.

Section 4 of this report will in due course provide this clear and convincing justification.

The Framework requires that local planning authorities categorise harm as either 'substantial' or 'less than substantial'.

Where a development proposal will lead to 'less than substantial harm' to the significance of a designated heritage asset, the Framework states, in paragraph 196, that:

...this harm should be weighed against the public benefits of the proposal including, where appropriate, securing its optimum viable use.

1.3 Assessment of Significance

1 Crestfield Street is a Grade-II listed house that forms part of a terrace constructed in c.1840 on the east side of Crestfield Street in Bloomsbury for the working classes. The special interest of the building lies principally in its remaining early 19th century fabric including its two principal elevations and original internal features and plan form.

1 Crestfield Street is situated at the corner to Crestfield Street and St Chad's Street with views onto Argyle Square Gardens. The front (west) elevation is designed as part of a group of terraces and its principal architectural

features including arched openings and stuccoed coursing has been retained and can be read in unison with the other houses and wider townscape. These features are of high significance. Both the front (west) and flank (south) elevations have undergone some alteration in the 20th/21st century, principally through the addition of a mansard roof in 2004 as well as the replacement of windows and alteration of the south entrance porch. These have had a neutral impact on the building's significance. The flank (south) elevation has also been extended to the east at ground and first floor level but this has been well articulated and does not detract from the significance of the building.

Internally, the building has undergone substantial restoration, repair and alterations including the installation of underfloor heating throughout. This has generally been done in a sensitive and historically appropriate manner; there have been alterations on all floors but where original early-mid 19th century fabric and plan form remains this is significant and contributes towards the special architectural and historic interest of the listed building. Of high significance is the (restored) principal staircase and the principal rooms on the ground and first floor which retain their original plan form, decorative plasterwork, and joinery. The basement was also substantially altered in 2004 to accommodate a kitchen, WC and cinema room, however the layout is not particularly sensitive or satisfactory.

The rear closet wing extension is a later Victorian addition and has been heavily altered throughout internally and externally. In 2004 it was extended to first floor level and

a number of windows added to each elevation. It does not contain any historic fixtures or fittings and is of neutral significance.

The special interest of the building is manifest in the fabric and plan form of the building, which has the following hierarchy of significance.

Of **high significance** and sensitive to change are ...

- The principal and flank elevations to Crestfield and St Chad's Street with attractive Regency composition and detailing;
- The original internal planform of the main house, which, at ground and first floor survives intact;
- Remaining original fixtures and fittings in the main house including original cornices, plasterwork, and floorboards.
- The original (restored) timber staircase from ground to second floor level.

Of **moderate** and therefore less sensitive to change is...

- The heavily altered rear elevation

Of **neutral significance, neither contributing to or detracting** from the significance of the whole and therefore a clear opportunity for change are ...

- The modern paving and boundary in rear yard;
- The modern fixtures and fittings including skirting, cornices, fireplaces and built-in furniture;
- The modern interiors of the rear closet wing extension at ground and first floor level.

Factors which detract from the building's significance and offer an opportunity for enhancement are ...

- The heavily altered basement which has an entirely modern fit out

The building is located within **Bloomsbury Conservation Area**, a large area significant for its surviving Georgian and Victorian townhouses which are laid out in formal squares and terraces from 1660-1840. Interspersed within the Georgian street plan are large institutional buildings which emerged as a result of the decline in popularity of the residential areas during the 19th century and the rise of Bloomsbury as an institutional and cultural centre. Lining the main arterial routes of the conservation area are 19th and 20th century developments which sprung up as the area developed into a transport hub. The character of Sub-Area 13 is derived from the large number of surviving Georgian and Victorian terraced townhouses that were laid out on a formal street pattern in the early 19th century as part of the development of Argyll Square. No. 1 Crestfield Street retains this character and contributes positively to the conservation area.

1.4 Summary of Proposals and Justification

The proposals involve the refurbishment of this single-family dwelling, including the rearrangement of the basement level and additional minor internal works; they are described in the drawings and Design & Access Statement by Donald Insall Associates, which this report accompanies.

Following pre-application comments, the earlier proposals were amended to retain more of the historic plan form at basement level: the revised proposals are analysed in detail in Section 4.0 of this report. In summary, it is considered that these works would not cause harm to the significance of the building, indeed, the improvements provide valuable heritage benefits. As such, the proposals are considered to be acceptable in heritage terms and help to ensure the long-term viability of the listed building in its optimum and original viable use as a single family house.

2.0 Historical Background

2.1 The development of 'Battle Bridge Estate'¹

Prior to the 19th century, the area of land to the south of Euston Road, bound by King's Cross Road to the east and the Skinner's Company Estate to the west, comprised a series of fields and property belonging to the Battle Bridge Estate [Plate 2.1]. By the early 19th century, the development of the New Road (the former name of Euston Road) running West to East, north of Westminster and the City stimulated the widespread development of Bloomsbury with its formal layout of streets, crescents and squares. Horwood's revised 1819 map shows a large field named 'New Road Nursery' with a limited number of buildings on it, surrounding by formalised residential streets [Plate 2.2].

In 1823, the estate was purchased by Thomas Dunston of Old Street, St Luke's, William Robinson of Charterhouse Square and William Flanders of Colebrooke Row, Islington. Together, they applied for an Act in 1824 to develop the estate. The estate was developed into a series of streets running south from Euston Street lined with terraced housing. Greenwood's 1825 map shows the planned laying out of streets [Plate 2.3]. A scheme was created by Signor Gesualdo (Gemaldo) Lanza (1779-1859), an Italian music teacher, and Stephen Geary, an architect, to provide a centre for music and drama on an island site facing Euston Road between Argyle Street and Birkenhead (formerly Liverpool) Street. The scheme included a large theatre named the 'Grand Panharmonium' and pleasure gardens to the south. Lanza went bankrupt, however and the scheme was

1 Godfrey, W. H. (ed). 'Battle Bridge Estate', in *Survey of London: Volume 24, the Parish of St Pancras Part 4: King's Cross Neighbourhood* (London, 1952), pp. 102-113

4 **Donald Insall Associates** | 1 Crestfield Street, WC1

abandoned. By 1832 what had already been constructed was demolished and a new square, Argyle Square, was constructed in its place. Messrs. Dunston, Robinson and Flanders developed the rest of the estate and it was largely complete by c.1840 [Plate 2.4]. The formerly long streets of Belgrove, Chesterfield and Birkenhead were cut in half and St Chad's Street (formerly Derby Street) was extended westwards across the entire area between Argyle Street and Gray's Inn Road. Argyle Square was developed to the south of St Chad's Street in line with these former roads.

The construction of the railway stations of St Pancras and King's Cross to the north of the New Road in the latter part of the 19th century, soon began to change the character of the area. By the early 20th century, many of the solid, middle-class houses became hotels and boarding houses – or home to raffish bohemians such as 'the Bloomsbury Set'.

The proximity to the stations resulted in bomb attacks during the Second World War and this, together with slum clearance programmes in the post war period, resulted in the construction of several blocks of innovative social housing to the southeast. In addition, the island site to the north of Argyle Square and west of Crestfield Street was demolished and a new warehouse named Belgrove House constructed in its place [Plate 2.5].

Whilst the residential streets offered an attractive enclave off the busy thoroughfare of Euston Road, by the late 20th century the area had become synonymous with crime and homelessness. This led to a wide-scale council-led regeneration programme in the later 20th century which involved restoring the historic appearance

of the area and the square, including landscaping, resurfacing, new lighting, taller railings and vagrant-proof seats.²

2.1.1 Crestfield Street (formerly Chesterfield Street)³

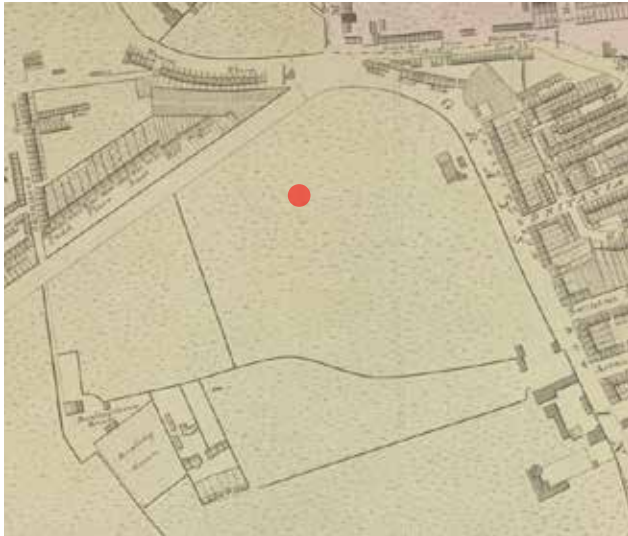
Crestfield Street (formerly Chesterfield Street) was laid out in 1825 along with Belgrove Street and Birkenhead Street. Greenwood's map shows that development on Chesterfield Street had already begun at the north and south ends (refer to plate 2.3). Messrs. Dunston, Robinson and Flanders had granted the two end plots on the east side of the street adjoining Euston Road to W. Forrester Bray, builder and auctioneer, in 1825. These houses were the only houses to appear in the rate books until 1840 when the rest of the street was completed. It is likely that these later terraces were also built by W. Forrester Bray.⁴

The 1870 Ordnance Survey map shows the street fully occupied with terraced houses at each end and a Methodist Chapel in the centre (refer to Plate 2.4). The terraced houses facing Euston Street had been amalgamated into large hotel with deep front gardens and a theatre to the rear. These front gardens were built over at the end of the 19th century.

2 London Parks and Gardens Trust (2019). London Gardens Online: Argyle Square Gardens. Online. [Accessed 15 July 2019]. Available from: <http://www.londongardensonline.org.uk/gardens-online-record.php?ID=CAM004>

3 Godfrey (1952) pp.102-113

4 Ibid.



2.1. Hood's map of London, 1792-99 (British Library)



2.2. Hood's revised map of London, 1819 (British Library)



2.3. Greenwood's map of London, 1825 (Camden Archives)



2.4. Ordnance Survey map, 1870 (NLS)



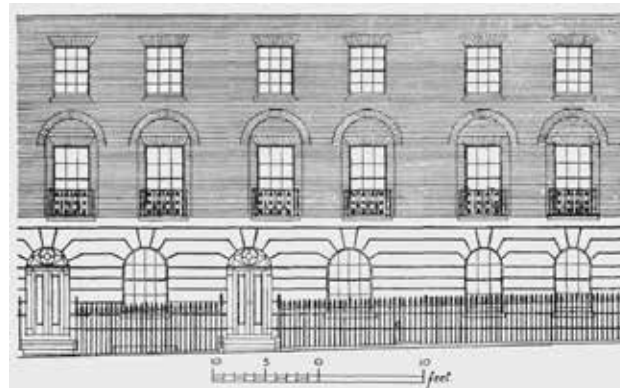
2.5. Ordnance Survey map, 1951 (NLS)

2.2 1 Crestfield Street

2.2.1 Construction and early history

1 Crestfield Street was constructed in c.1840 as part of the development of Argyle Square and the wider Battle Bridge Estate. The house was situated at the corner of Chesterfield Street and Derby Street (now St Chad's Street). The house was three storeys over a basement with an attic level [Plate 2.6]. The earliest footprint of the building is shown in the 1869 Ordnance Survey map [Plate 2.7]. The house was square with a southeast closet wing extension, enclosing a small garden to the north and outbuilding to the east. The house had a south porticoed entrance with a lightwell to the south and west of the house.

The house was occupied by various traders including Thomas Silvester, printer, in 1841 and Henry William Wilding & Co., a wholesale seedsman company, from the 1870s-1920s. Henry William Wilding & Co. owned both 1 and 2 Chesterfield Street and submitted drainage plans in 1914 for both addresses [Plate 2.8]. The plans show the internal plan of 1 and 2 Chesterfield Street at ground floor level. Interestingly, the plan shows an entrance to the west of 1 Chesterfield Street, not the south, but this is most likely an oversight as all OS maps and later plans show the entrance from the south. The ground floor comprised a front and rear room with fireplaces on the north party wall, and a staircase against the south party wall at the east end of the house. Beyond the staircase was the closet wing (pre-1869), comprising two rooms.

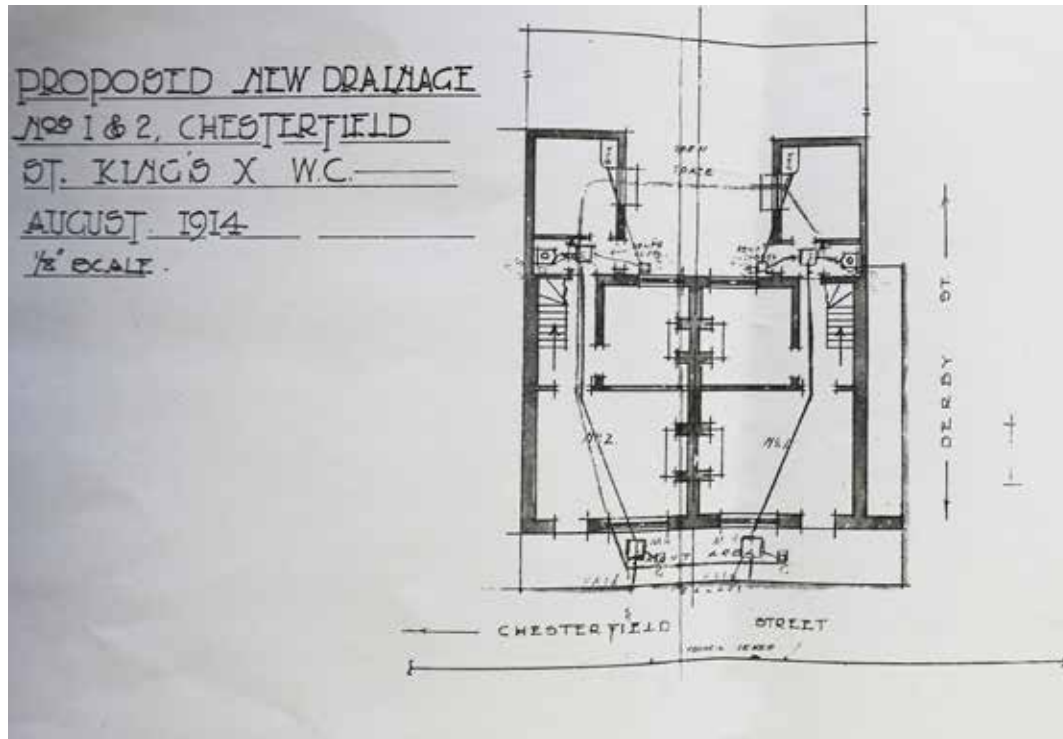


2.6. 1-3 Crestfield Street, by R. G. Absolon, 1952 (Survey of London)

2.7. Ordnance Survey map detail, 1870 (NLS)

Towards the end of the 19th century, owing to the proximity to both King's Cross and St Pancras, several houses on Chesterfield Street and the surrounding area were converted into hotels and apartments. 1 Chesterfield Street appears to have been converted into apartments by a 'Mrs Eleanor Billingham' in 1919 and later the house was used as a bed and breakfast named 'Burlington House', as shown in a photograph from 1949 [Plate 2.9].⁵ This photograph shows the house as three storeys over a basement with a stucco coursed ground floor, balconettes to the first floor windows and railings bounding the lightwell. The ground floor windows, which would have originally been sashes, had been replaced by large casement windows with multi-paned fan lights. An aerial photograph from 1947 gives a clearer image of the house, with a pitched roof with a west sky light and south window, and central portico in the south elevation onto Derby Street [Plate 2.10]. To the east of the site was the single storey closet wing extension with a lean-to roof and a gated entrance into the rear yard. The 1953 OS map shows that the structure at the far east end of the site had been removed to form an open yard [Plate 2.11].

5 Sunderland Daily Echo and Shipping Gazette, Wednesday 25 April 1951



2.8. Ground floor plan of 1 & 2 Crestfield Street, 1914 (Camden Archives)



2.9. Photograph of 1-3 Crestfield Street, 1949 (HEA)



2.10. Aerial photograph of Crestfield Street, showing No. 1 (Britain from Above)



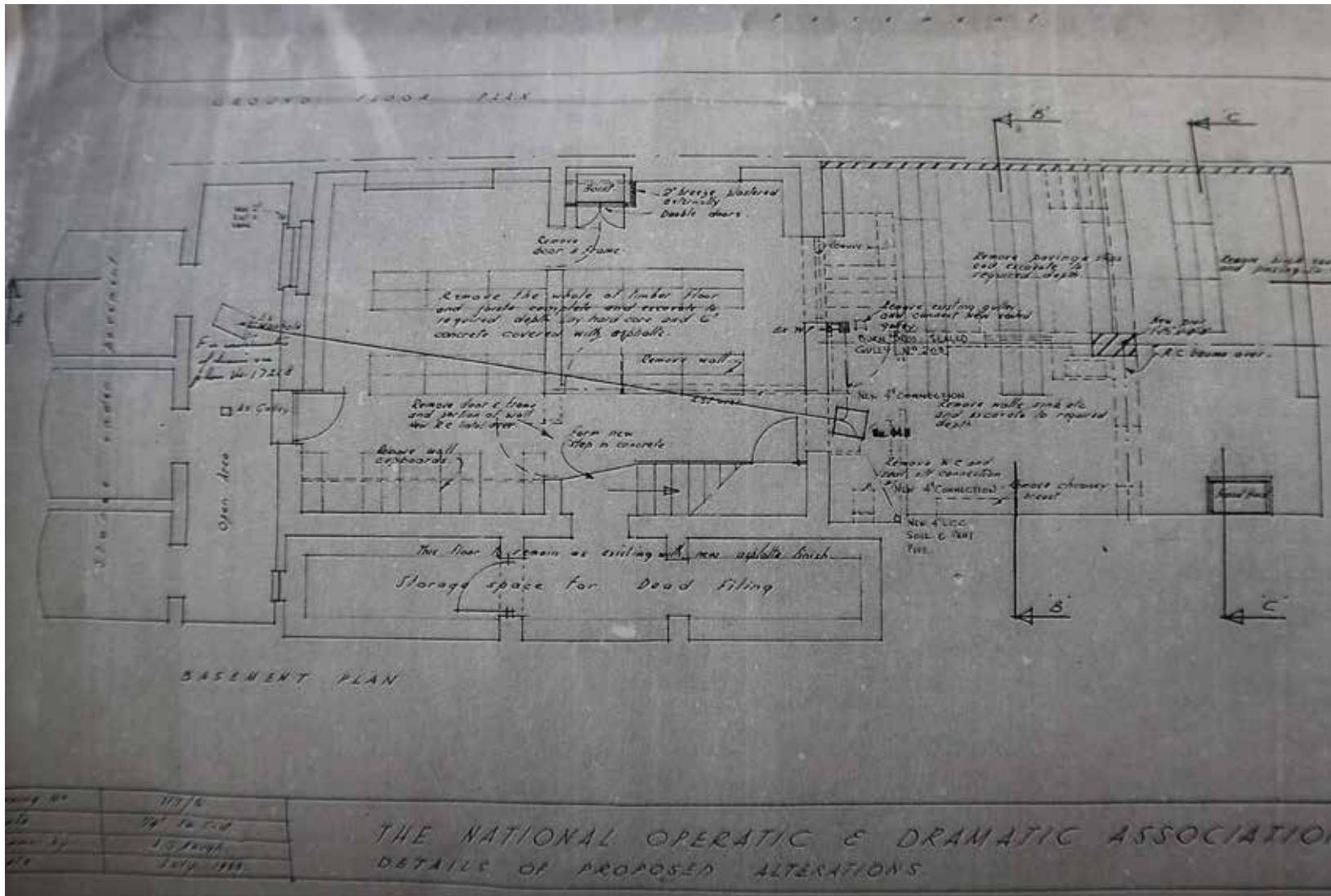
2.11. Ordnance Survey map detail, 1951 (NLS)

2.2.2 Conversion into 'NODA House'

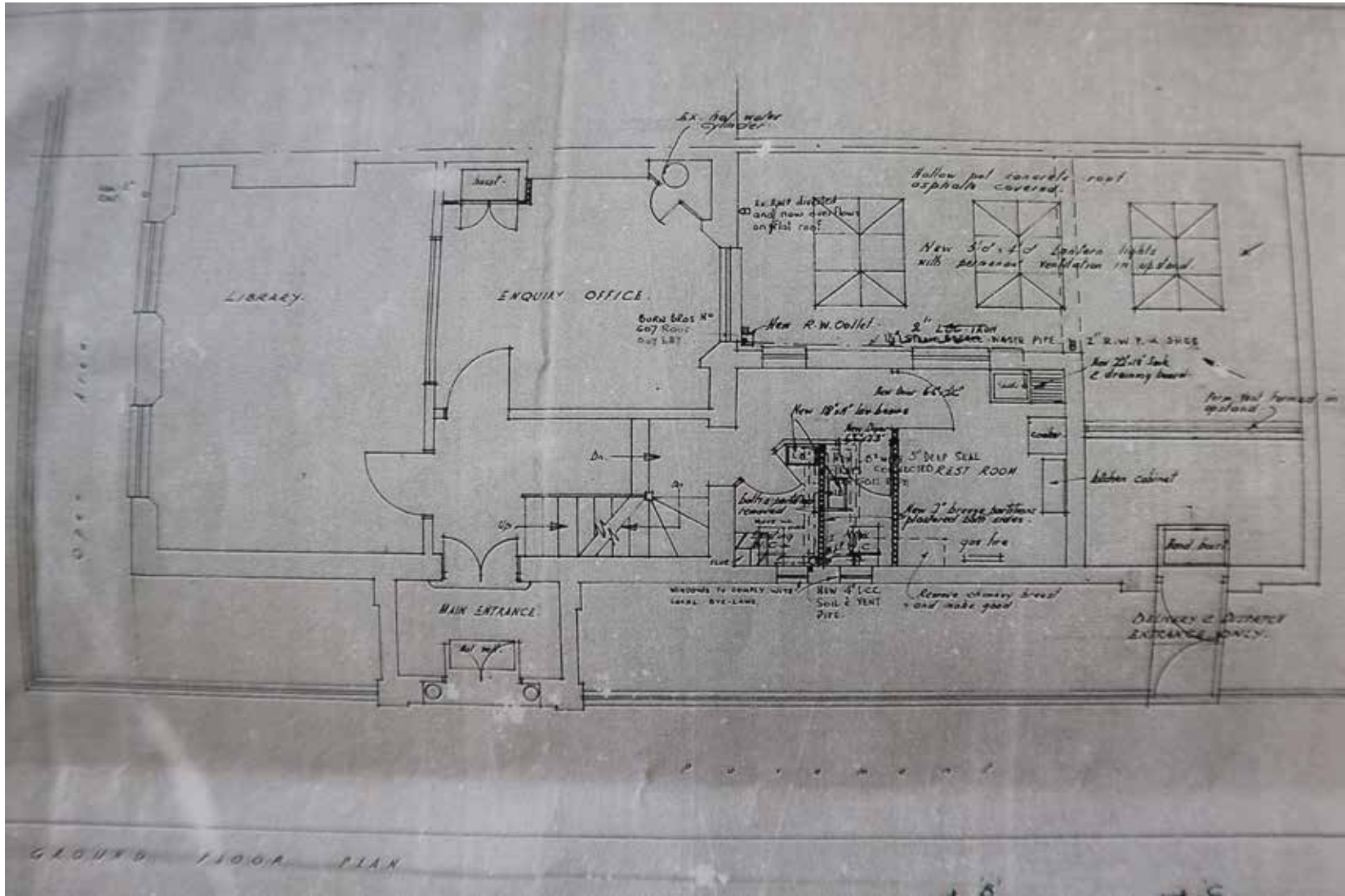
In 1954, the house was converted into offices for the National Operatic and Dramatic Association Headquarters. The proposed plans show that house had been altered previously, presumably as part of its use as apartments and hotel [Plates 2.12-2.16]. The basement had three vaults below pavement on Crestfield Street and three stores within the south lightwell. The rear lightwell comprised a paved, stepped yard. All floors comprised a front and rear room, those on the upper floors had been subdivided in the front to form two rooms with sinks, and in the rear to form one room with a sink and a corridor from the staircase.

The proposals to convert the building into office space involved significant alterations including a large basement extension and the insertion of a hoist between basement and attic level against the north party wall. All fireplaces on the north wall were retained. At **basement** level, the proposed extension required the entire level of the basement floor to be lowered. This involved removing the timber floor and overlaying it with concrete covered in asphalt and inserting a new concrete step to the existing stairs. Other works included removing all historic fixtures and fittings (such as cupboards, doors and frames) and removing the wall between the staircase and rear room. The proposed basement extension covered the entire footprint of the site with concrete roof (ground level) covered in asphalt with three sets of roof lights. As part of this extension, the existing closet wing at basement level was demolished and the paving and steps in the lightwell removed.

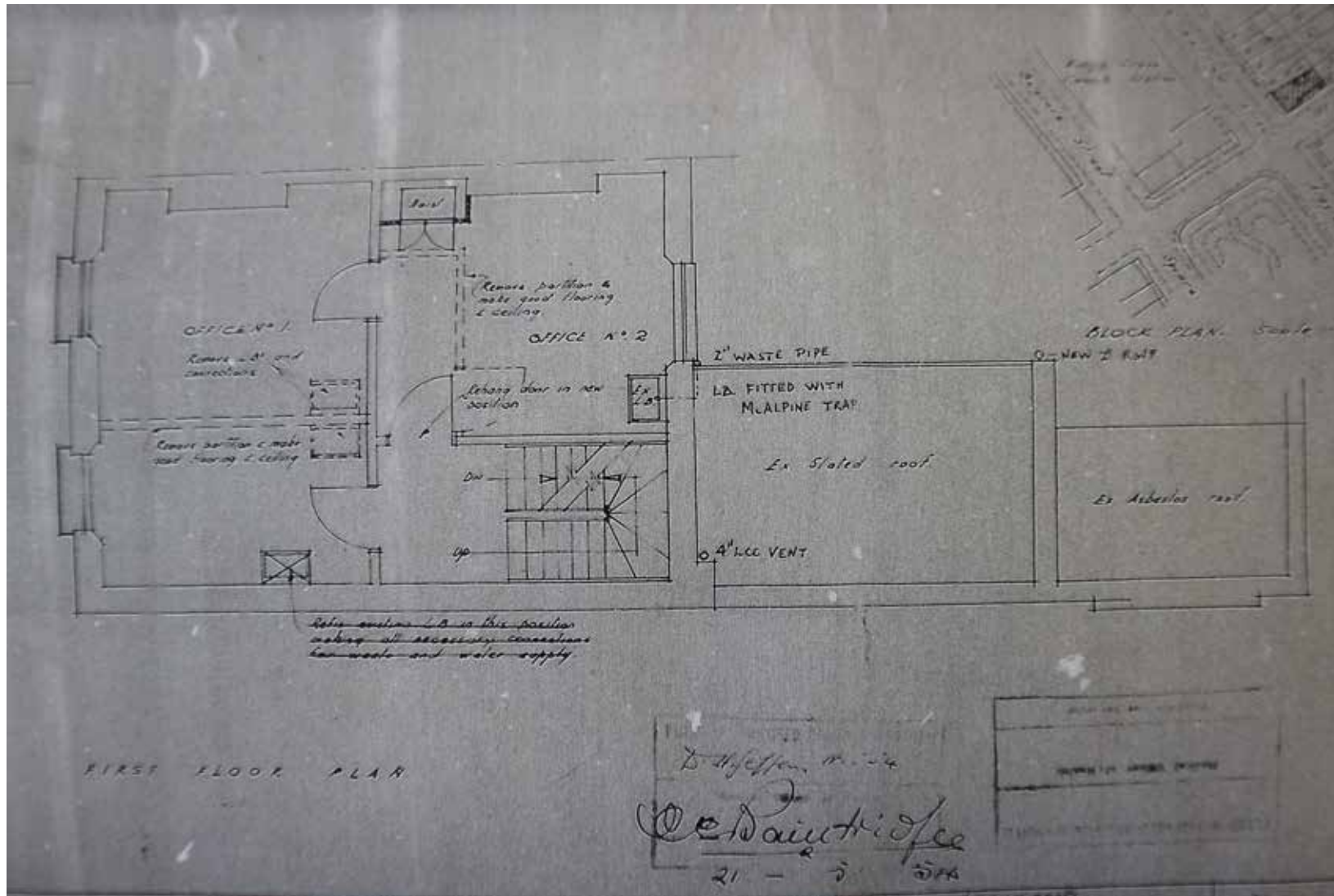
At **ground** floor level, most changes were concentrated in the closet wing where the south fireplace was removed and the room subdivided into two W.Cs with windows on the south elevation by breeze partitions. At the rear east end of the site was a separate service entrance over the south lightwell with a hoist to the basement; this had an asbestos roof. A hot water cylinder had been inserted into the northeast corner of the rear room. Internal partitions on the **upper** floors were removed to form a front and rear room with a door from the stairwell into the rear room.



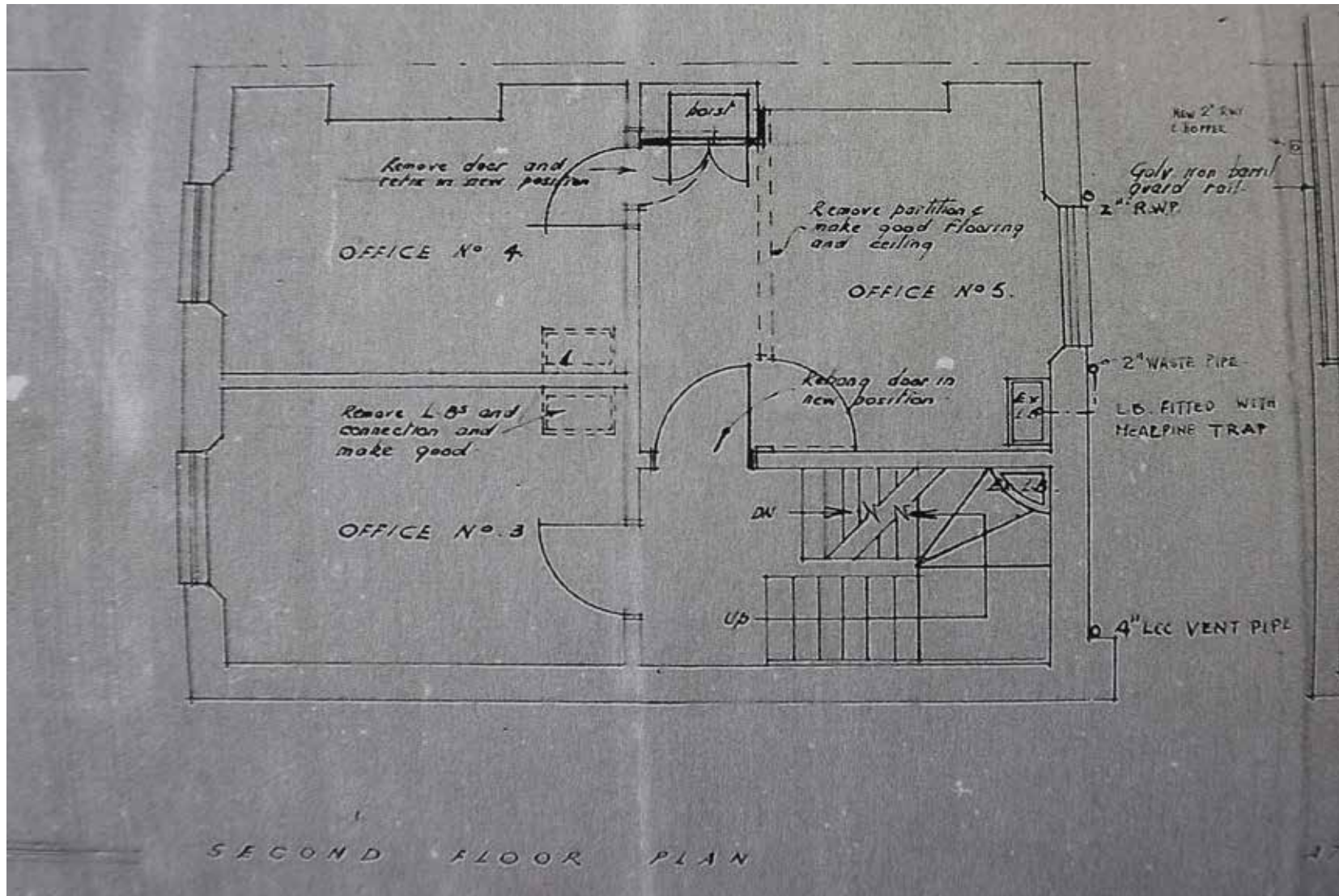
2.12. Proposed basement plan, 1954 (Camden Archives)



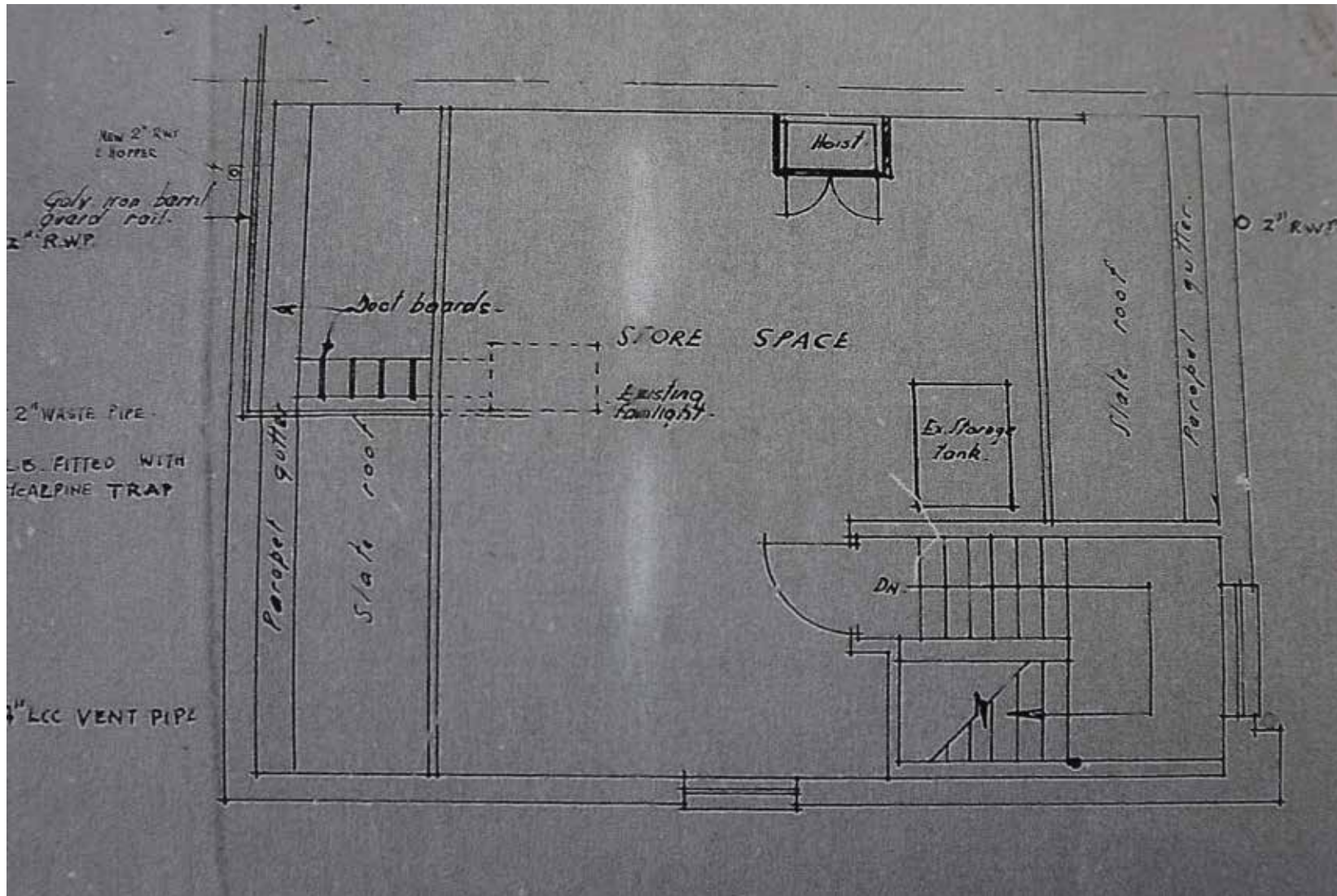
2.13. Proposed ground floor plan, 1954 (Camden Archives)



2.14. Proposed first floor plan, 1954 (Camden Archives)



2.15. Proposed second floor plan, 1954 (Camden Archives)



2.16. Proposed attic plan, 1954 (Camden Archives)

2.2.3 Later alterations

In 1995, painted timber gates were inserted to the east of the house, facing St Chad's Street, in connection with the formation of a vehicle parking area in the rear garden. The existing brick wall, railings and service hatch were demolished as part of these works.

The National Operatic and Dramatic Association moved out of the building in 2002. An application was then made to convert the premises into a hotel in 2003, which was refused, and again in 2004 by Almo wish Property Development (2004/1829/L). The proposals for the latter included the insertion of a new mansard roof and was permitted in July 2004, the proposals were not carried out. Later in 2004, a separate application was permitted for the building to be converted back into single occupancy (2004/3576/L) retaining the design of the mansard roof as permitted in the previous scheme. The internal arrangement of the house had not changed since its conversion into offices in 1954.

The proposed changes included inserting a mansard extension, extending the rear W.C by two storeys (though it was only extended by one), inserting new timber fencing and gates around the perimeter of the rear yard and several internal alterations as well as general refurbishment works [Plates 2.17-2.21]. All the new fixtures and fittings were to be in the 'Georgian style' including single glazed sash windows, fireplaces and four panelled doors. The dumbwaiter which ran from basement to third floor level was removed on the upper floors and refurbished at ground and basement level.

The remaining proposed internal alterations included:

Basement

- New stud wall partitions in the rear rooms to subdivide the area into a utility room, W.C., sauna, spa and cinema.
- Existing boiler room sand blasted clean and fitted with lighting and power points
- Sky-light replaced with glass mounted flush with decking

Ground floor

- New bi-folding doors inserted in partition between front and rear room
- Existing partitions in rear W.C extension removed and new partitions inserted to form a W.C, office and entrance to rear courtyard

First floor

- Existing doorway between front and rear room blocked
- New W.C extension with Georgian style sashes to south and east elevation and flat roof

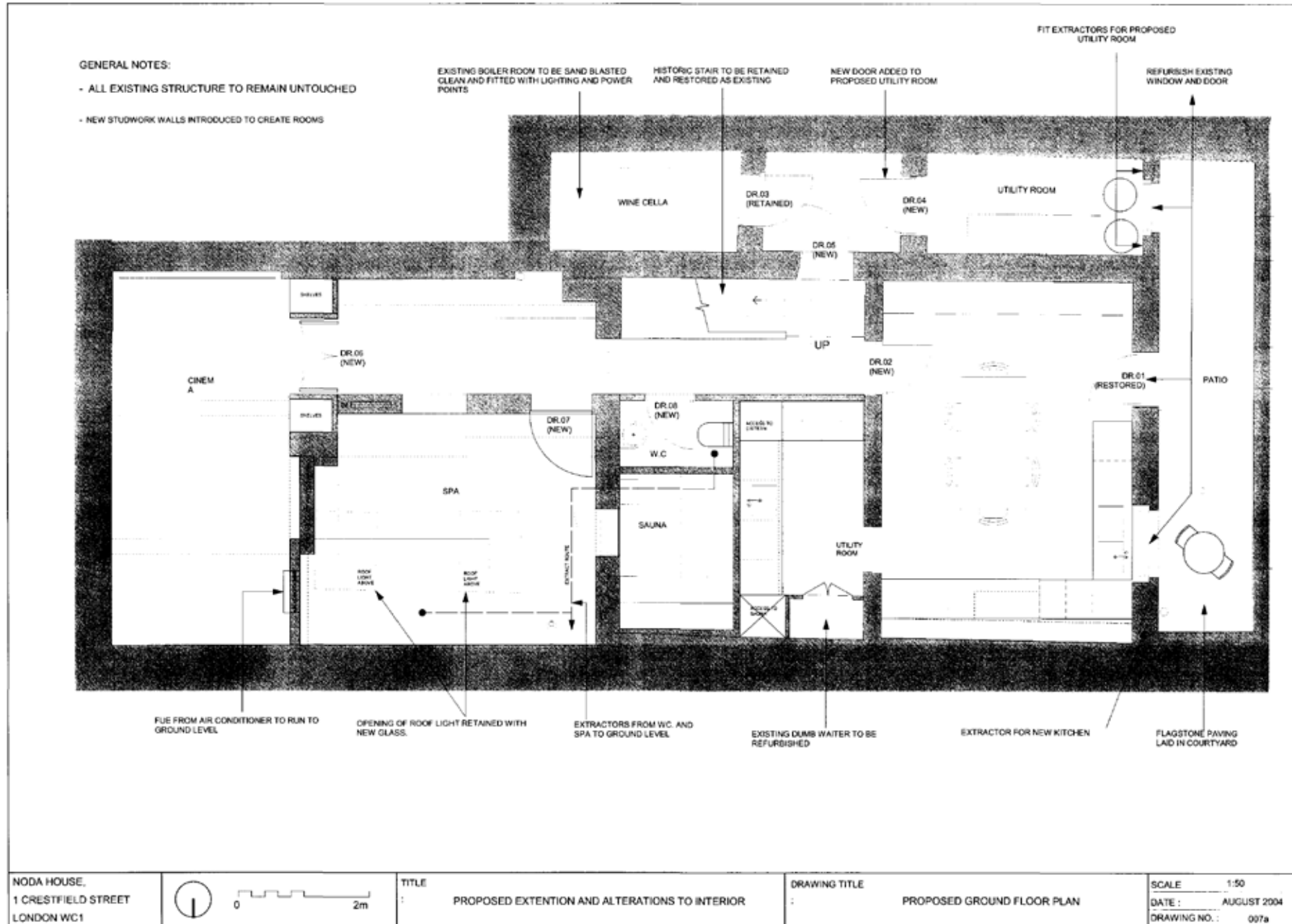
Second floor

- New internal partitions inserted in rear room to provide bathroom and dressing room with tiled floor

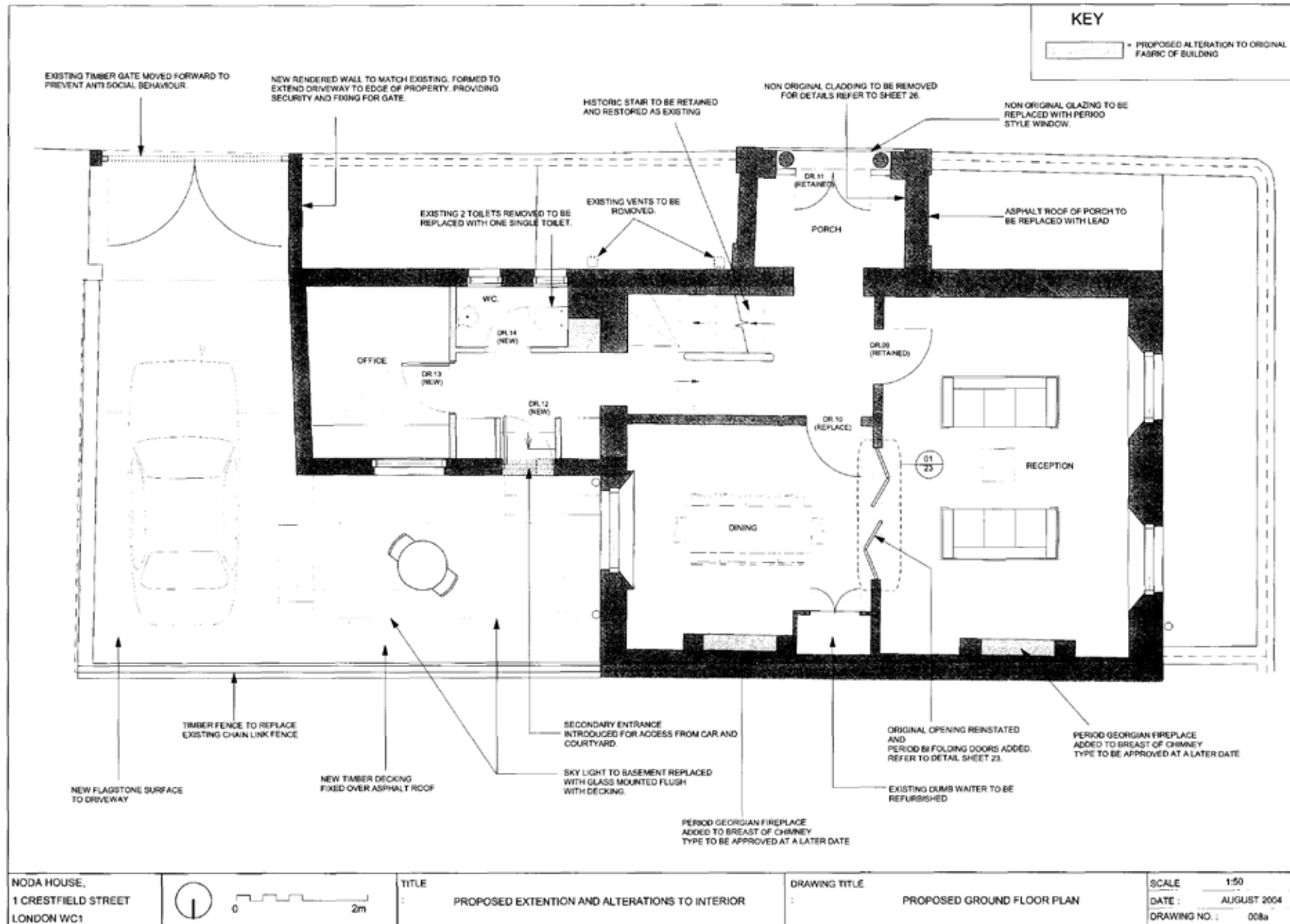
Third floor

- Internal alterations as part of mansard extension, two bays of dormers on east and west elevations
- Modern shower room and dressing room to the rear

2.17. Proposed basement plan, 2004 (Camden Archives)



2.18. Proposed ground floor plan, 2004 (Camden Archives)



NODA HOUSE,
 1 CRESTFIELD STREET
 LONDON WC1

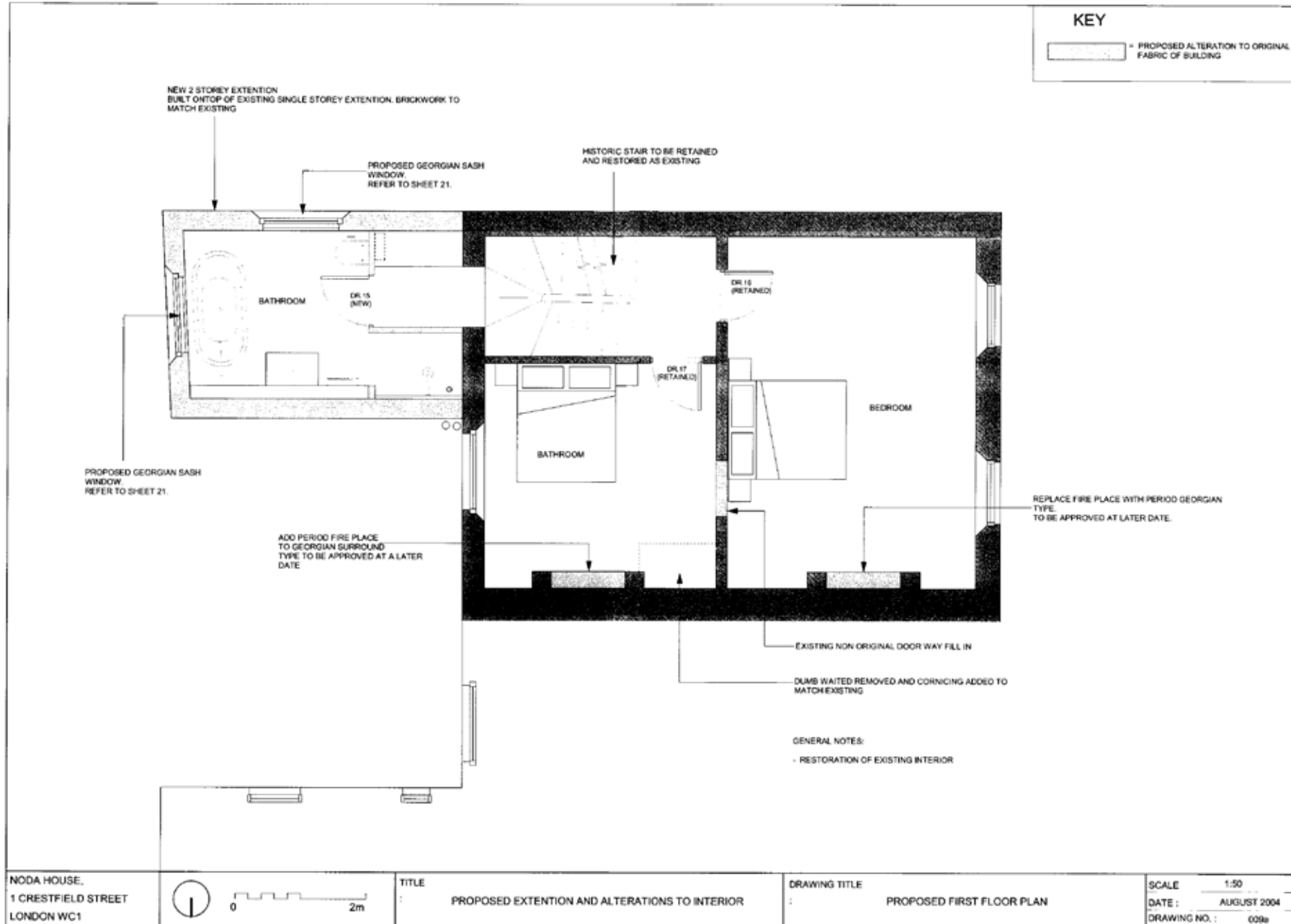


TITLE
 : PROPOSED EXTENSION AND ALTERATIONS TO INTERIOR

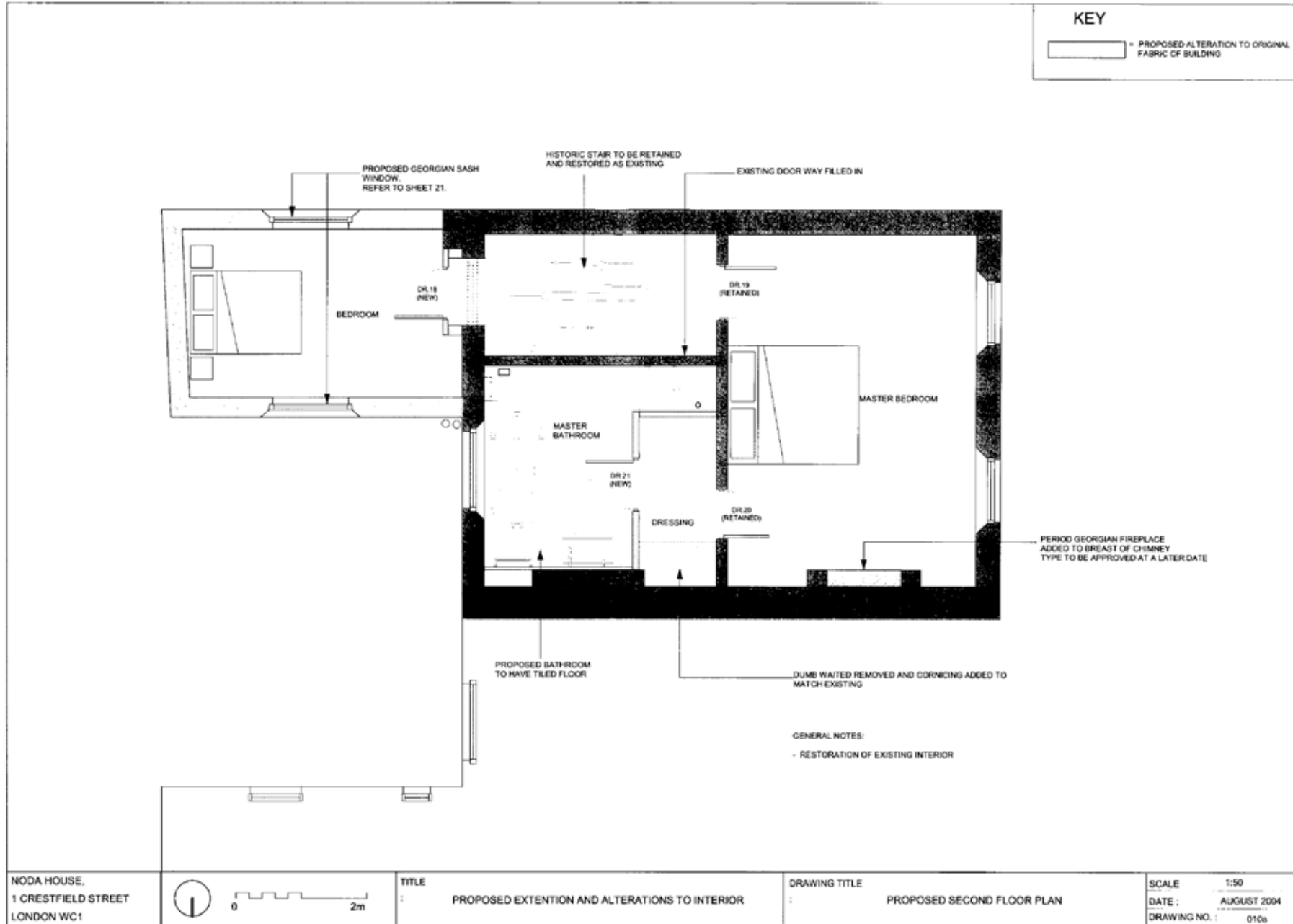
DRAWING TITLE
 : PROPOSED GROUND FLOOR PLAN

SCALE 1:50
DATE : AUGUST 2004
DRAWING NO. : 008a

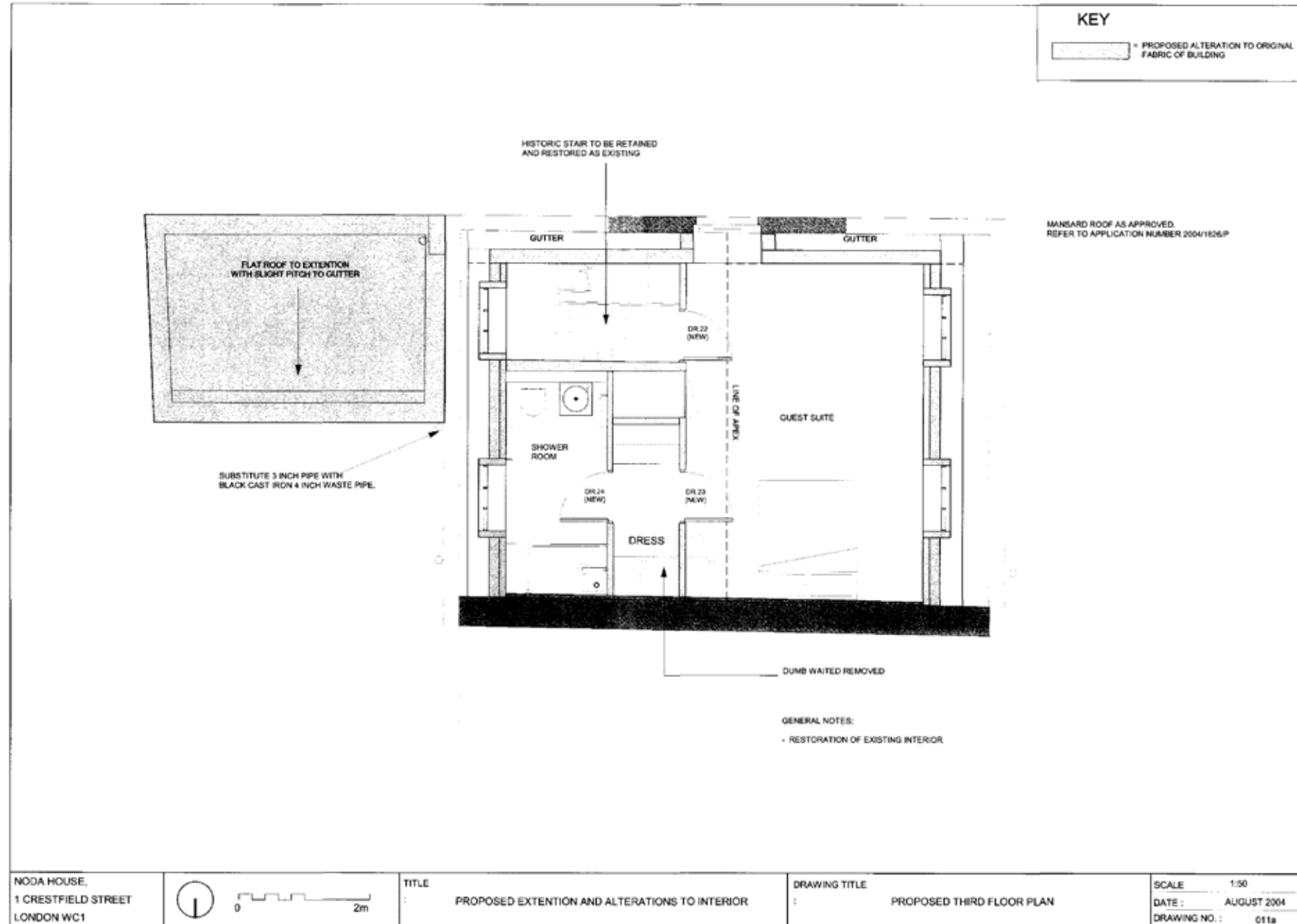
2.19. Proposed first floor plan, 2004 (Camden Archives)



2.20. Proposed second floor plan, 2004 (Camden Archives)



2.21. Proposed third floor plan, 2004 (Camden Archives)



2.3 Occupancy Records

The following occupancy records were taken from Kelly' Post Office Directories held at Camden Archives. These show that the building remained in use as a single-occupancy residence between 1840-1920 before being converted into apartments. The street was renamed 'Crestfield Street' in 1938. The plans included in Section 2.2 show that the building was converted into offices for NODA in 1954 until 2002. It was converted back into single occupancy in 2004.

1 Chesterton Street

1841 Thomas Silvester, printer
1850 Mrs Beaumont
1861 Mrs Roberts
1873 William Wilding
1880 Henry William Wilding & Co., wholesale seedsmen
1890 Wilding & Co. wholesale seedsmen
1900 William Henry Wilding
1910 Mrs Wilding
1920 Mrs Eleanor Billinghamurst, apartments
1931 Mrs Eleanor Billinghamurst, apartments

1 Crestfield Street

1938 Mrs Eleanor Billinghamurst, apartments
1940 Mrs Eleanor Billinghamurst, apartments

2.4 Relevant Planning Applications

CTP/L14/9/A/2931 Permitted: 10 March 1967
The continued use, for a further limited period, of No. 1 Crestfield Street, Camden as offices and library.

CTP/L14/9/A/25956 Permitted: 12 June 1978
The continued use of 1 Crestfield Street, WC1 as headquarters, administrative offices and library of the National Operatic and Dramatic Association.

9570061 Permitted: 13 April 1995
Demolition of brick wall railings and service hatch addition and replacement with painted timber gates. as shown on drawing numbers NODA/GA/001 002A & 003 as revised by letter dated 10th April 1995.

2004/1829/L Permitted: 08 July 2004
The erection of a new mansard roof and internal alterations to an existing dwelling house.

2004/3576/L Permitted: 25 October 2004
Additions and alterations including the erection of a rear extension at first floor level, the repositioning of an existing gate at the rear in connection with use as a single family dwelling house.

2.5 Sources and Bibliography

London Metropolitan Archives

GLC Photographs Collection

Maps Collection

Camden Local Archives

Drainage Plans

Photograph Collection

Camden Planning Archives (online)

Building Case File

Redevelopment Drawings

Published Sources

Cherry, B. & Pevnsner, N. *The Buildings of England, London 4: North* (1998)

Godfrey, W. H, (ed). 'Battle Bridge Estate', in *Survey of London: Volume 24, the Parish of St Pancras Part 4: King's Cross Neighbourhood* (London, 1952), pp. 102-113

London Parks and Gardens Trust (2019). London

Gardens Online: Argyle Square Gardens. Online.

[Accessed 15 July 2019]. Available from: <http://www.londongardensonline.org.uk/gardens-online-record.php?ID=CAM004>

Sunderland Daily Echo and Shipping Gazette, Wednesday

25 April 1951

Unpublished Sources

The London Borough of Camden. *Bloomsbury*

Conservation Area Appraisal and Management Strategy

(2011)

3.0 Site Survey Descriptions

3.1 The Setting of the Building and the Conservation Area Context

1 Crestfield Street is situated within sub-area 13 of The Bloomsbury Conservation Area. Sub-area 13 is characterised by its well-planned network of squares and terraces which were largely developed at the beginning of the 19th century and its terraced houses which principally date from c.1820-40. The buildings, where they survive, share uniform massing as well as style, proportion and materials comprising mainly brick houses with stucco ground floors of three to four storeys. The use of these buildings remains predominantly residential, though most have been converted into hotels, boarding houses, student accommodation and offices, especially around Argyll Square. Interspersed within this surviving Georgian development are early-mid 20th century buildings of a much larger scale, constructed as a consequence of the changing character of the area into a transport hub. The broader townscape is therefore mixed and alters the otherwise residential character of the area.

Argyll Square is situated to the south of Crestfield Street and comprises an attractive quadrangle of early 19th century terraces arranged around a tree lined garden square **[Plate 3.1]**. The northern part of this square is now used as a sports court. The townhouses are four storeys over a basement with butterfly roofs and several are stucco at ground floor, particularly to the east and west. The northern terrace to the square was lost in the early 20th century and now comprises a large mid-20th century warehouse named 'Belgrove House' which occupies the entire island bound by Crestfield Street to the east, Euston Road to the north, Belgrove Street to the

west and Argyll Square to the south. The building is three storeys in height, faced in red brick with 'Crittall-style' metal framed windows.

To the east of Belgrove House is Crestfield Street which forms a small subsidiary street leading north from Argyll Square to Euston Road **[Plate 3.2]**. The street, formerly named Chesterfield Street until 1938, was laid out in the 1820s and comprises a variety of buildings dating from the 19th-20th centuries. The west side of the street crosses over into the Kings Cross Conservation Area and can be split into three sections: the northern half facing Euston Road; the central half; and the southern half facing St Chad's Street and Argyll Square. The north part comprises a group of terraced houses facing onto Euston Road. At the centre is the Methodist Chapel constructed in 1822-5 and extended in the mid-20th century to front the street. This extension steps down from the general scale of the street, at two storeys in height, faced in brown brick and attempts to communicate with surrounding Georgian architecture with the use of key stones and arched doorways. At the southern end are a series of five c.1840s terraced houses, including No. 1, which are consistent with the character of Argyll Square and the surrounding area. These are three storeys over a basement in brick with stuccoed ground floors and modern mansard roofs. All have been converted into hotels/boarding houses in the 20th century and have suffered from associated alterations, however some, including No. 1, appear to have been converted back into private houses.



3.1. Argyle Square (Insall, 2019)



3.2. Crestfield Street (Insall, 2019)

3.2 The Building

The house is a typical terraced house in the Regency style comprising a three storey brick house over a basement with a closet wing and small rear yard. The house has been substantially altered in the 20th century with a large basement extension, closet wing extension and addition of mansard roof.

3.3 The Building Externally

3.3.1 Front Elevation

1 Crestfield Street is three storeys and two bays wide over a basement with an attic level in the mansard roof, bound by iron railings [Plate 3.3]. The ground floor is faced in coursed stucco and comprises two modern sash windows in arched openings. The first and second floors are faced in stock brick. The first floor contains two bays of six over six sash windows with small iron balconettes. The windows are set within square openings in arched brick surrounds. The second floor has two six over six sash windows in plain square surrounds. The mansard roof is slate with two six over six sash dormers.

3.3.2 Flank Elevation

1 Crestfield Street is situated at the corner of Crestfield Street and St Chad's Street and its main entrance is on its flank elevation facing St Chad's Street [Plate 3.4]. This elevation is relatively plain in comparison to Crestfield Street with a gabled end, indicating the former pitched roof. The ground floor is faced in coursed stucco with a projecting portico. The portico comprises panelled double doors flanked by fluted columns and entablature above supporting a modern two-paned fanlight. This is set within the portico which has plain columns with

moulded capitals and a moulded cornice with flat asphalt roof. The remaining elevation is plain brick with a sash window set within a brick arched opening within the gable. At the east end is a tall brick chimney stack. Projecting from the east end is the closet wing and modern extension in plain brick with two casement windows in square surrounds with safety bars at ground level and a six over six sash window in square surround at first floor level. The closet wing has a flat asphalt roof. Projecting over the south lightwell to the pavement is a modern single storey wall and double gates.

3.3.3 Rear Elevation

The rear elevation of the main house is two bays wide and three storeys high with a mansard roof. The entire elevation is faced in brick but painted white at ground floor level and all windows comprises six over six sash windows. The closet wing is two storeys with a flat roof and projects from the southern bay of the rear elevation. The ground floor is painted white and has two sash windows on its north elevation. The first floor storey is faced in brick with a sash window on the south elevation and another on the east.

The rear yard is paved with sky lights to the basement and is bound by a brick wall with timber gates at the south end.



3.3. Front elevation of 1 Crestfield Street (Insall, 2019)



3.4. Flank (south) elevation of 1 Crestfield Street (Insall, 2019)

3.4 The Building Internally

Internally, the building was subject to a major refurbishment scheme in 2004 (2004/3576/L) when the house was converted back into residential use. This involved a complete overhaul and extension of the basement and an additional storey added to the existing closet wing extension. All historic fixtures and fittings were restored or replaced.

3.4.1 Basement [Plates 3.5-3.6]

All modern, no historic fixtures or fittings. Basement vault in south lightwell remains.

3.4.2 Ground Floor [Plates 3.7-3.8]

Entrance has modern front double panelled doors within panelled arch and modern cornice. Original timber staircase to second floor with curtail step, renewed timber handrail and balusters.

In the front room the cornice and plasterwork appears original. Original (or partially reclaimed) timber floorboards. Skirting appears modern. Modern sash windows in moulded architrave with aprons and shutters. Modern fireplace. Architraves and doors appear modern. Modern opening to rear room. The cornice, plasterwork in the rear room also appear original. Original timber floorboards, skirting appears modern. Six over six sash window with secondary glazing in moulded architrave with shutters and apron.

The rear water closet extension is a Victorian addition which has recently been refurbished and has no historic fixtures or fittings.

3.4.3 First Floor [Plates 3.9-3.10]

Cornice appears original. Window architraves and aprons appear later. Six over six sash windows with secondary glazing. Original timber floorboards. Modern fireplace in front room. Ceiling rose in front room is modern. Architraves and doors appear modern.

Rear closet wing extension all modern, no historic fixtures or fittings.

3.4.4 Second floor

Skirting, architraves and doors appear modern. Window architraves and aprons appear later. Six over six sash windows with modern secondary glazing. Original timber floorboards. Cornice appears original but replaced in part. Rear room subdivided into closet and bathroom, all modern, no historic fixtures or fittings.

3.4.5 Third floor

All modern, no historic fixtures or fittings.



3.5. Front room in basement (Insall, 2019)



3.6. South vault in basement (Insall, 2019)



3.7. Ground floor lobby showing staircase (Insall, 2019)



3.8. Ground floor rear room (Insall, 2019)



3.9. Modern fireplace in first floor front room (Insall, 2019)



3.10 Detail of cornice and plasterwork in first floor front room (Insall, 2019)

4.0 Commentary on the Proposals

4.1 Description of the Proposals and their Impact on the Heritage Asset

The proposals are outlined in the drawings and Design & Access Statement by Donald Insall Associates, which this report accompanies. The proposals involve the refurbishment of this single-family dwelling, including the rearrangement of the basement level and additional minor internal works on the remaining levels of the house.

A detailed description of the proposed works and their impact on the significance of the listed building are described as follows:

Basement - Pavement Vaults

The three historic pavement vaults in the front lightwell currently contain oil tanks. It is proposed to carefully remove these oil tanks and insert new plant into the southernmost vault. The openings to each vault from the lightwell would also be reopened.

The reinstatement of the pavement vaults and their openings would enhance the significance of the listed building.

Basement – Interior

The basement has been greatly altered in 1954 when it was extended to the rear and again in 2004 when it was subdivided internally and the planform lost. It is proposed to convert the entire basement (excluding the rear cinema) into a semi-open plan space comprising a sitting room, kitchen and dining room which would be more suitable for modern living. Modern partition walls

would be removed and an opening in an original cross wall would be slightly widened. The modern internal partitions which separate the existing pantry, utility room, WC and corridor would also be removed.

This would result in a very minor loss of historic fabric, and the legibility of the original plan form would still be apparent. It is, therefore, considered that this would cause no harm to the significance of the building.

As part of these proposed works, the modern floor in these rooms would be removed and underfloor heating inserted. The kitchen units would be removed from the front room and a hearth stone in the north wall and new chimney breasts would be constructed in the location of the original chimney breasts in this room and the adjacent kitchen

The reinstatement of the chimney breasts would help the form and proportions of these rooms and the historical understanding of how they were originally used. This would provide heritage benefits.

The rear utility room was heavily altered in 2004 when rooflights were inserted into the ceiling and the room subdivided. It is proposed to insert a new enlarged rooflight in place of the existing and a new openable hatch rooflight against the north wall to allow more light into the basement.

These proposed works would effectively replace what is already existing, to an improved design, and would not result in the loss of historic fabric. Therefore, they would not cause any harm to the listed building.

There are two vaults on the south side of the building accessed internally. The west vault has been significantly altered and is now used to store plant. It is proposed to convert this room into a utility room with fitted cupboards and a separate W.C.

The area of the south vault that the works are proposed to have already undergone a number of alterations and the proposals would not alter what is significant about the listed building.

Ground Floor - Interior

It is proposed to reinstate the fireplace in the rear room at ground floor level with a new chimney piece of appropriate period style.

This would enhance the character of the room and the significance of the listed building.

First Floor – Interior

At first floor level, a new ceiling rose would be inserted in the front bedroom in place of the current modern light fitting which would improve the appearance of this principal room. Fitted cupboards would be inserted either side of the chimney breast in the rear bedroom and a bath with wainscoting would be inserted in the bathroom in the modern water closet extension.

The insertion of a ceiling rose would enhance the character of the room and thus contribute to the significance of the listed building. The remaining proposed works at first floor level would not cause any harm to the listed building.

Upper Floors – Interior

Minor alterations are proposed to the upper floors. The modern bathroom in the second floor rear room would be rearranged with a new sink, bath and towel rail and the wall partition in the rear ensuite of the modern third floor extension would be replaced with glass.

These proposals would not result in the loss of historic fabric and would cause no harm to the listed building.

4.2 Justification of the Pre-Application Proposals

The National Planning Policy Framework (NPPF) has crystallised previous policy approaches to the historic environment and has emphasised the need to 'weigh up' the pros and cons of any proposal to alter the historic environment. In particular, policy states that benefits, and in particular 'public benefits', arising from proposals should be part of this process. The extent of 'public benefits' required to balance any potential 'harm' to the significance of a heritage asset is dependent on whether the 'harm' is 'substantial' or 'less than substantial'. The NPPF places a particular emphasis on having a balanced judgement as to the scale of harm or loss verses the significance of the heritage asset.

As noted above, it is considered that these works would not cause harm to the significance of the building, indeed, the improvements provided are considered to provide valuable heritage benefits. As such, the proposals are considered to be acceptable in heritage terms and help to ensure the long-term viability of the listed building in its optimum and original viable use as a single family house.

Appendix I - Statutory List Description

1-5, CRESTFIELD STREET

List Entry Number: 1067374

Date first listed: 14-May-1974

Grade: II

5 terraced houses, now hotels and an office. c1840-1. Yellow stock brick; Nos 1-3 rusticated stucco ground floors; Nos 3 & 4, painted ground floors. Nos 2-4, slated mansard roofs with dormers. 4 storeys, Nos 2-4 attics, basements. 2 windows each. Round-arched ground floor openings. 1st floor windows with cast-iron balconies. Parapets. No.1: stucco portico extension on return with pilasters carrying entablature; round-arched doorway with fluted Doric three quarter columns carrying cornice-head; fanlight and panelled door. No.2: doorway with pilaster-jambs carrying cornice-head; fanlight and panelled door. No.3: C20 doorway and door. No.4: converted for use as a window. No.5: gauged brick flat arches to recessed sashes and casements; 1st floor in shallow arched recesses. INTERIORS: not inspected. SUBSIDIARY FEATURES: attached cast-iron railings, most with bud finials, to areas. (Survey of London: Vol. XXIV, King's Cross Neighbourhood, Parish of St Pancras IV: London: -1952: 109).

Listing NGR: TQ3034782866

Appendix II - Planning Policy and Guidance

Planning (Listed Buildings and Conservation Areas) Act 1990

The Act is legislative basis for decision making on applications that relate to the historic environment.

Sections 66 and 72 of the Act impose a statutory duty upon local planning authorities to consider the impact of proposals upon listed buildings and conservation areas.

Section 66 of the Planning (Listed Buildings and Conservation Areas) Act 1990 states that:

in considering whether to grant permission for development which affects a listed building or its setting, the local planning authority, or as the case may be the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.

Similarly, section 72(l) of the above Act states that:

... with respect to any buildings or other land in a conservation area, special attention shall be paid to the desirability of preserving or enhancing the character or appearance of a conservation area.

National Planning Policy Framework

Any proposals for consent relating to heritage assets are subject to the policies of the NPPF (February 2019). This sets out the Government's planning policies for England and how these are expected to be applied. With regard to 'Conserving and enhancing the historic environment', the

framework requires proposals relating to heritage assets to be justified and an explanation of their effect on the heritage asset's significance provided.

Paragraph 7 of the Framework states that the purpose of the planning system is to 'contribute to the achievement of sustainable development' and that, at a very high level, 'the objective of sustainable development can be summarised as meeting the needs of the present without compromising the ability of future generations to meet their own needs.

At paragraph 8, the document expands on this as follows:

Achieving sustainable development means that the planning system has three overarching objectives, which are interdependent and need to be pursued in mutually supportive ways (so that opportunities can be taken to secure net gains across each of the different objectives:

a) an economic objective – to help build a strong, responsive and competitive economy, by ensuring that sufficient land of the right types is available in the right places and at the right time to support growth, innovation and improved productivity; and by identifying and coordinating the provision of infrastructure;

b) a social objective – to support strong, vibrant and healthy communities, by ensuring that a sufficient number and range of homes can be provided to meet the needs of present and future generations; and by fostering a well-designed and safe built environment,

with accessible services and open spaces that reflect current and future needs and support communities' health, social and cultural well-being; and

c) an environmental objective – to contribute to protecting and enhancing our natural, built and historic environment; including making effective use of land, helping to improve biodiversity, using natural resources prudently, minimising waste and pollution, and mitigating and adapting to climate change, including moving to a low carbon economy.

and notes at paragraph 10:

10. So that sustainable development is pursued in a positive way, at the heart of the Framework is a presumption in favour of sustainable development (paragraph 11).

With regard to the significance of a heritage asset, the framework contains the following policies:

190. 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.

In determining applications local planning authorities are required to take account of significance, viability, sustainability and local character and distinctiveness. Paragraph 192 of the NPPF identifies the following criteria in relation to this:

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

With regard to potential 'harm' to the significance designated heritage asset, in paragraph 193 the framework states the following:

...great weight should be given to the asset's conservation (and the more important the asset, the greater the weight should be). This is irrespective of whether the any potential harm amounts to substantial harm, total loss or less than substantial harm to its significance.

The Framework goes on to state at paragraph 194 that:

Any harm to, or loss of, the significance of a designated heritage asset (from its alteration or destruction, or from development within its setting) should require clear and convincing justification.

Where a proposed development will lead to 'substantial harm' to or total loss of significance of a designated heritage asset paragraph 195 of the NPPF states that:

...local planning authorities should refuse consent, unless it can be demonstrated that the substantial harm or loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply:

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

With regard to 'less than substantial harm' to the significance of a designated heritage asset, of the NPPF states the following;

196. Where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal including, where appropriate, securing its optimum viable use.

The Framework requires local planning authorities to 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. Paragraph 200 states that:

Proposals that preserve those elements of the setting that make a positive contribution to the asset (or which better reveal its significance) should be treated favourably.

Concerning conservation areas and world heritage sites it states, in paragraph 201, that:

Not all elements of a Conservation Area or World Heritage Site will necessarily contribute to its significance. Loss of a building (or other element) which makes a positive contribution to the significance of the Conservation Area or World Heritage Site should be treated either as substantial harm under paragraph 195 or less than substantial harm under paragraph 196, as appropriate, taking into account the relative significance of the element affected and its contribution to the significance of the Conservation Area or World Heritage Site as a whole.

National Planning Practice Guidance

The National Planning Practice Guidance (NPPG) was published on the 6th March 2014 to support the National Planning Policy Framework (NPPF) 2012 and the planning system. It includes particular guidance on matters relating to protecting the historic environment

in the section: Conserving and Enhancing the Historic Environment. The NPPG will be updated, as appropriate, to reflect the revised NPPF published in February 2019.

The relevant guidance is as follows:

Paragraph 3: What is meant by the conservation and enhancement of the historic environment?

The conservation of heritage assets in a manner appropriate to their significance is a core planning principle. Heritage assets are an irreplaceable resource and effective conservation delivers wider social, cultural, economic and environmental benefits.

Conservation is an active process of maintenance and managing change. It requires a flexible and thoughtful approach to get the best out of assets as diverse as listed buildings in everyday use to as yet undiscovered, undesignated buried remains of archaeological interest.

In the case of buildings, generally the risks of neglect and decay of heritage assets are best addressed through ensuring that they remain in active use that is consistent with their conservation. Ensuring such heritage assets remain used and valued is likely to require sympathetic changes to be made from time to time. In the case of archaeological sites, many have no active use, and so for those kinds of sites, periodic changes may not be necessary.

Where changes are proposed, the National Planning Policy Framework sets out a clear framework for both plan-making and decision-taking to ensure that heritage

assets are conserved, and where appropriate enhanced, in a manner that is consistent with their significance and thereby achieving sustainable development.

Part of the public value of heritage assets is the contribution that they can make to understanding and interpreting our past. So where the complete or partial loss of a heritage asset is justified, the aim then is to capture and record the evidence of the asset's significance which is to be lost, interpret its contribution to the understanding of our past, and make that publicly available.

Paragraph 8: What is "significance"?

"Significance" in terms of heritage policy is defined in the Glossary of the National Planning Policy Framework.

In legislation and designation criteria, the terms 'special architectural or historic interest' of a listed building and the 'national importance' of a scheduled monument are used to describe all or part of the identified heritage asset's significance. Some of the more recent designation records are more helpful as they contain a fuller, although not exhaustive, explanation of the significance of the asset.

Paragraph 9: Why is 'significance' important in decision-taking?

Heritage assets may be affected by direct physical change or by change in their setting. Being able to properly assess the nature, extent and importance of the significance of a heritage asset, and the contribution of its setting, is very important to understanding the potential impact and acceptability of development proposals

Paragraph 15: What is a viable use for a heritage asset and how is it taken into account in planning decisions? The vast majority of heritage assets are in private hands. Thus, 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.

By their nature, some heritage assets have limited or even no economic end use. A scheduled monument in a rural area may preclude any use of the land other than as a pasture, whereas a listed building may potentially have a variety of alternative uses such as residential, commercial and leisure.

In a small number of cases a heritage asset may be capable of active use in theory but be so important and sensitive to change that alterations to accommodate a viable use would lead to an unacceptable loss of significance.

It is important that any use is viable, not just for the owner, but also the future conservation of the asset. It is obviously desirable to avoid successive harmful changes carried out in the interests of repeated speculative and failed uses.

If there is only one viable use, that use is the optimum viable use. If there is a range of alternative viable uses, the optimum use is the one likely to cause the least harm to the significance of the asset, not just through necessary initial changes, but also as a result of subsequent wear and tear and likely future changes.

The optimum viable use may not necessarily be the most profitable one. It might be the original use, but that may no longer be economically viable or even the most compatible with the long-term conservation of the asset. However, if from a conservation point of view there is no real difference between viable uses, then the choice of use is a decision for the owner.

Harmful development may sometimes be justified in the interests of realising the optimum viable use of an asset, notwithstanding the loss of significance caused provided the harm is minimised. The policy in addressing substantial and less than substantial harm is set out in paragraphs 132 – 134 of the National Planning Policy Framework.

Paragraph 20: What is meant by the term public benefits? Public benefits may follow from many developments and could be anything that delivers economic, social or environmental progress as described in the National Planning Policy Framework (Paragraph 7). 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

Historic England: Historic Environment Good Practice Advice in Planning (March 2015)

The purpose of the Good Practice Advice note is to provide information on good practice to assist in implementing historic environment policy in the National Planning Policy Framework (NPPF) and the related guidance given in the National Planning Practice Guide (NPPG).

Note 2 'Managing Significance in Decision-Taking'
This note provides information on:

- assessing the significance of heritage assets, using appropriate expertise, historic environment records, recording and furthering understanding, neglect and unauthorised works, marketing and design and distinctiveness.

It states that:

The advice in this document, in accordance with the NPPF, emphasises that the information required in support of applications for planning permission and listed building consent should be no more than is necessary to reach an informed decision, and that activities to conserve or investigate the asset needs to be proportionate to the significance of the heritage assets affected and the impact on that significance.

In their general advice on decision-taking, this note advises that:

Development proposals that affect the historic environment are much more likely to gain the necessary permissions and create successful places if they are designed with the knowledge and understanding of the significance of the heritage assets they may affect. The first step for all applicants is to understand the significance of any affected heritage asset and, if relevant, the contribution of its setting to its significance. The significance of a heritage asset is the sum of its archaeological, architectural, historic, and artistic interest.

Paragraph 6 highlights the NPPF and NPPG's promotion of early engagement and pre-application discussion, and the early consideration of significance of the heritage asset in order to ensure that any issues can be properly identified and addressed. Furthermore, the note advises that:

As part of this process, these discussions and subsequent applications usually benefit from a structured approach to the assembly and analysis of relevant information. The stages below indicate the order in which this process can be approached – it is good practice to check individual stages of this list but they may not be appropriate in all cases and the level of detail applied should be proportionate.

- Understand the significance of the affected assets;
- Understand the impact of the proposal on that significance;
- Avoid, minimise and mitigate impact in a way that meets the objectives of the NPPF;

- Look for opportunities to better reveal or enhance significance;
- Justify any harmful impacts in terms of the sustainable development objective of conserving significance and the need for change;
- Offset negative impacts on aspects of significance by enhancing others through recording, disseminating and archiving archaeological and historical interest of the important elements of the heritage assets affected.

The Assessment of Significance as part of the Application Process

Paragraph 7 emphasises the need to properly assess the nature, extent and importance of the significance of a heritage asset and the contribution of its setting early in the process, in order to form a successful development, and in order for the local planning authority to make decisions in line with legal objectives and the objectives of the development plan and the policy requirements of the NPPF.

8. Understanding the nature of the significance is important to understanding the need for and best means of conservation. For example, a modern building of high architectural interest will have quite different sensitivities from an archaeological site where the interest arises from the possibility of gaining new understanding of the past.

9. Understanding the extent of that significance is also important because this can, among other things, lead to a better understanding of how adaptable the asset may be and therefore improve viability and the prospects for long term conservation.
10. Understanding the level of significance is important as it provides the essential guide to how the policies should be applied. This is intrinsic to decision-taking where there is unavoidable conflict with other planning objectives.
11. To accord with the NPPF, an applicant will need to undertake an assessment of significance to inform the application process to an extent necessary to understand the potential impact (positive or negative) of the proposal and to a level of thoroughness proportionate to the relative importance of the asset whose fabric or setting is affected.

Cumulative Impact

28. The cumulative impact of incremental small-scale changes may have as great an effect on the significance of a heritage asset as a larger scale change. Where the significance of a heritage asset has been compromised in the past by unsympathetic development to the asset itself or its setting, consideration still needs to be given to whether additional change will further detract from, or can enhance, the significance of the asset in order to accord with

NPPF policies. Negative change could include severing the last link to part of the history of an asset or between the asset and its original setting. Conversely, positive change could include the restoration of a building's plan form or an original designed landscape.

Listed Building Consent Regime

29. Change to heritage assets is inevitable but it is only harmful when significance is damaged. The nature and importance of the significance that is affected will dictate the proportionate response to assessing that change, its justification, mitigation and any recording which may be needed if it is to go ahead. In the case of listed buildings, the need for owners to receive listed building consent in advance of works which affect special interest is a simple mechanism but it is not always clear which kinds of works would require consent. In certain circumstances there are alternative means of granting listed building consent under the Enterprise & Regulatory Reform Act 2013.

Opportunities to Enhance Assets, their Settings and Local Distinctiveness

52. Sustainable development can involve seeking positive improvements in the quality of the historic environment. There will not always be opportunities to enhance the significance or improve a heritage asset but the larger the asset the more likely there will be. Most conservation areas, for example, will have sites within them

that could add to the character and value of the area through development, while listed buildings may often have extensions or other alterations that have a negative impact on the significance. Similarly, the setting of all heritage assets will frequently have elements that detract from the significance of the asset or hamper its appreciation.

Design and Local Distinctiveness

53. Both the NPPF (section 7) and PPG (section ID26) contain detail on why good design is important and how it can be achieved. In terms of the historic environment, some or all of the following factors may influence what will make the scale, height, massing, alignment, materials and proposed use of new development successful in its context:

- The history of the place
- The relationship of the proposal to its specific site
- The significance of nearby assets and the contribution of their setting, recognising that this is a dynamic concept
- The general character and distinctiveness of the area in its widest sense, including the general character of local buildings, spaces, public realm and the landscape, the grain of the surroundings, which includes, for example the street pattern and plot size
- The size and density of the proposal related to that of the existing and neighbouring uses

- Landmarks and other built or landscape features which are key to a sense of place
- The diversity or uniformity in style, construction, materials, colour, detailing, decoration and period of existing buildings and spaces
- The topography
- Views into, through and from the site and its surroundings
- Landscape design
- The current and historic uses in the area and the urban grain
- The quality of the materials

Cumulative Change

Where the significance of a heritage asset has been compromised in the past by unsympathetic development affecting its setting, to accord with NPPF policies consideration still needs to be given to whether additional change will further detract from, or can enhance, the significance of the asset. Negative change could include severing the last link between an asset and its original setting; positive change could include the restoration of a building's original designed landscape or the removal of structures impairing key views of it (see also paragraph 40 for screening of intrusive developments).

Change over Time

Settings of heritage assets change over time. Understanding this history of change will help to determine how further development within the asset's

setting is likely to affect the contribution made by setting to the significance of the heritage asset. Settings of heritage assets which closely resemble the setting at the time the asset was constructed or formed are likely to contribute particularly strongly to significance but settings which have changed may also themselves enhance significance, for instance where townscape character has been shaped by cycles of change over the long term. Settings may also have suffered negative impact from inappropriate past developments and may be enhanced by the removal of the inappropriate structure(s).

A Staged Approach to Proportionate Decision-taking

17. All heritage assets have significance, some of which have particular significance and are designated. The contribution made by their setting to their significance also varies. Although many settings may be enhanced by development, not all settings have the same capacity to accommodate change without harm to the significance of the heritage asset or the ability to appreciate it. This capacity may vary between designated assets of the same grade or of the same type or according to the nature of the change. It can also depend on the location of the asset: an elevated or overlooked location; a riverbank, coastal or island location; or a location within an extensive tract of flat land may increase the sensitivity of the setting (ie the capacity of the setting to accommodate change without harm to the heritage asset's significance) or of views of the asset. This

requires the implications of development affecting the setting of heritage assets to be considered on a case-by-case basis.

18. 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. Many places coincide with the setting of a heritage asset and are subject to some degree of change over time. NPPF policies, together with the guidance on their implementation in the Planning Policy Guidance (PPG), provide the framework for the consideration of change affecting the setting of undesignated and designated heritage assets as part of the decision-taking process (NPPF, paragraphs 131-135 and 137).

19. Amongst the Government's planning policies for the historic environment is that conservation decisions are based on a proportionate assessment of the particular significance of any heritage asset that may be affected by a proposal, including by development affecting the setting of a heritage asset. Historic England recommends the following broad approach to assessment, undertaken as a series of steps that apply proportionately to the complexity of the case, from straightforward to complex:

Step 1: Identify which heritage assets and their settings are affected

Step 2: Assess the degree to which these settings make a contribution to the significance of the heritage asset(s) or allow significance to be appreciated

Step 3: Assess the effects of the proposed development, whether beneficial or harmful, on that significance or on the ability to appreciate it

Step 4: Explore ways to maximise enhancement and avoid or minimise harm

Step 5: Make and document the decision and monitor outcomes

Historic England: Conservation Principles and Assessment (2008)

Conservation Principles (2008) explores, on a more philosophical level, the reason why society places a value on heritage assets beyond their mere utility. It identifies four types of heritage value that an asset may hold: aesthetic, communal, historic and evidential value. This is simply another way of analysing its significance. These values can help shape the most efficient and effective way of managing the heritage asset so as to sustain its overall value to society.

Evidential Value

35. Evidential value derives from the potential of a place to yield evidence about past human activity.

36. Physical remains of past human activity are the primary source of evidence about the substance and evolution of places, and of the people and cultures that made them. These remains are part of a record of the past that begins with traces of early humans and continues to be created and destroyed. Their evidential value is proportionate to their potential to contribute to people's understanding of the past.

37. In the absence of written records, the material record, particularly archaeological deposits, provides the only source of evidence about the distant past. Age is therefore a strong indicator of relative evidential value, but is not paramount, since the material record is the primary source of evidence about poorly documented aspects of any period. Geology, landforms, species and habitats similarly have value as sources of information about the evolution of the planet and life upon it.

38. Evidential value derives from the physical remains or genetic lines that have been inherited from the past. The ability to understand and interpret the evidence tends to be diminished in proportion to the extent of its removal or replacement.

Historical Value

39. Historical value derives from the ways in which past people, events and aspects of life can be connected through a place to the present. It tends to be illustrative or associative.

40. The idea of illustrating aspects of history or prehistory – the perception of a place as a link between past and present people – is different from purely evidential value. Illustration depends on visibility in a way that evidential value (for example, of buried remains) does not. Places with illustrative value will normally also have evidential value, but it may be of a different order of importance. An historic building that is one of many similar examples may provide little unique evidence about the past, although each illustrates the intentions of its creators equally well. However, their distribution, like that of planned landscapes, may be of considerable evidential value, as well as demonstrating, for instance, the distinctiveness of regions and aspects of their social organisation.
41. Illustrative value has the power to aid interpretation of the past through making connections with, and providing insights into, past communities and their activities through shared experience of a place. The illustrative value of places tends to be greater if they incorporate the first, or only surviving, example of an innovation of consequence, whether related to design, technology or social organisation. The concept is similarly applicable to the natural heritage values of a place, for example geological strata visible in an exposure, the survival of veteran trees, or the observable interdependence of species in a particular habitat. Illustrative value is often described in relation to the subject illustrated, for example, a structural system or a machine might be said to have ‘technological value’.
42. Association with a notable family, person, event, or movement gives historical value a particular resonance. Being at the place where something momentous happened can increase and intensify understanding through linking historical accounts of events with the place where they happened – provided, of course, that the place still retains some semblance of its appearance at the time. The way in which an individual built or furnished their house, or made a garden, often provides insight into their personality, or demonstrates their political or cultural affiliations. It can suggest aspects of their character and motivation that extend, or even contradict, what they or others wrote, or are recorded as having said, at the time, and so also provide evidential value.
43. Many buildings and landscapes are associated with the development of other aspects of cultural heritage, such as literature, art, music or film. Recognition of such associative values tends in turn to inform people’s responses to these places. Associative value also attaches to places closely connected with the work of people who have made important discoveries or advances in thought about the natural world.
44. The historical value of places depends upon both sound identification and direct experience of fabric or landscape that has survived from the past, but is not as easily diminished by change or partial replacement as evidential value. The authenticity of a place indeed often lies in visible evidence of change as a result of people responding to changing circumstances. Historical values are harmed only to the extent that adaptation has obliterated or concealed them, although completeness does tend to strengthen illustrative value.
45. The use and appropriate management of a place for its original purpose, for example as a place of recreation or worship, or, like a watermill, as a machine, illustrates the relationship between design and function, and so may make a major contribution to its historical values. If so, cessation of that activity will diminish those values and, in the case of some specialised landscapes and buildings, may essentially destroy them. Conversely, abandonment, as of, for example, a medieval village site, may illustrate important historical events.
- Aesthetic Value
46. Aesthetic value derives from the ways in which people draw sensory and intellectual stimulation from a place.
47. Aesthetic values can be the result of the conscious design of a place, including artistic endeavour. Equally, they can be the seemingly fortuitous outcome of the way in which a place has evolved and been used over time. Many places combine these two aspects – for

example, where the qualities of an already attractive landscape have been reinforced by artifice – while others may inspire awe or fear. Aesthetic values tend to be specific to a time and cultural context, but appreciation of them is not culturally exclusive.

48. Design value relates primarily to the aesthetic qualities generated by the conscious design of a building, structure or landscape as a whole. It embraces composition (form, proportions, massing, silhouette, views and vistas, circulation) and usually materials or planting, decoration or detailing, and craftsmanship. It may extend to an intellectual programme governing the design (for example, a building as an expression of the Holy Trinity), and the choice or influence of sources from which it was derived. It may be attributed to a known patron, architect, designer, gardener or craftsman (and so have associational value), or be a mature product of a vernacular tradition of building or land management. Strong indicators of importance are quality of design and execution, and innovation, particularly if influential.
49. Sustaining design value tends to depend on appropriate stewardship to maintain the integrity of a designed concept, be it landscape, architecture, or structure.
50. It can be useful to draw a distinction between design created through detailed instructions (such as architectural drawings) and the direct creation of a work of art by a designer who is also in significant part the craftsman. The value

of the artwork is proportionate to the extent that it remains the actual product of the artist's hand. While the difference between design and 'artistic' value can be clear-cut, for example statues on pedestals (artistic value) in a formal garden (design value), it is often far less so, as with repetitive ornament on a medieval building.

51. Some aesthetic values are not substantially the product of formal design, but develop more or less fortuitously over time, as the result of a succession of responses within a particular cultural framework. They include, for example, the seemingly organic form of an urban or rural landscape; the relationship of vernacular buildings and structures and their materials to their setting; or a harmonious, expressive or dramatic quality in the juxtaposition of vernacular or industrial buildings and spaces. Design in accordance with Picturesque theory is best considered a design value.
52. Aesthetic value resulting from the action of nature on human works, particularly the enhancement of the appearance of a place by the passage of time ('the patina of age'), may overlie the values of a conscious design. It may simply add to the range and depth of values, the significance, of the whole; but on occasion may be in conflict with some of them, for example, when physical damage is caused by vegetation charmingly rooting in masonry.
53. While aesthetic values may be related to the age of a place, they may also (apart from artistic value) be amenable to restoration and

enhancement. This reality is reflected both in the definition of conservation areas (areas whose 'character or appearance it is desirable to preserve or enhance') and in current practice in the conservation of historic landscapes.

Communal Value

54. Communal value derives from the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory. Communal values are closely bound up with historical (particularly associative) and aesthetic values, but tend to have additional and specific aspects.
55. Commemorative and symbolic values reflect the meanings of a place for those who draw part of their identity from it, or have emotional links to it. The most obvious examples are war and other memorials raised by community effort, which consciously evoke past lives and events, but some buildings and places, such as the Palace of Westminster, can symbolise wider values. Such values tend to change over time, and are not always affirmative. Some places may be important for reminding us of uncomfortable events, attitudes or periods in England's history. They are important aspects of collective memory and identity, places of remembrance whose meanings should not be forgotten. In some cases, that meaning can only be understood through information and interpretation, whereas, in others, the character of the place itself tells most of the story.

56. Social value is associated with places that people perceive as a source of identity, distinctiveness, social interaction and coherence. Some may be comparatively modest, acquiring communal significance through the passage of time as a result of a collective memory of stories linked to them. They tend to gain value through the resonance of past events in the present, providing reference points for a community's identity or sense of itself. They may have fulfilled a community function that has generated a deeper attachment, or shaped some aspect of community behaviour or attitudes. Social value can also be expressed on a large scale, with great time-depth, through regional and national identity.
57. The social values of places are not always clearly recognised by those who share them, and may only be articulated when the future of a place is threatened. They may relate to an activity that is associated with the place, rather than with its physical fabric. The social value of a place may indeed have no direct relationship to any formal historical or aesthetic values that may have been ascribed to it.
58. Compared with other heritage values, social values tend to be less dependent on the survival of historic fabric. They may survive the replacement of the original physical structure, so long as its key social and cultural characteristics are maintained; and can be the popular driving force for the re-creation of lost

(and often deliberately destroyed or desecrated) places with high symbolic value, although this is rare in England.

59. Spiritual value attached to places can emanate from the beliefs and teachings of an organised religion, or reflect past or present-day perceptions of the spirit of place. It includes the sense of inspiration and wonder that can arise from personal contact with places long revered, or newly revealed.
60. Spiritual value is often associated with places sanctified by longstanding veneration or worship, or wild places with few obvious signs of modern life. Their value is generally dependent on the perceived survival of the historic fabric or character of the place, and can be extremely sensitive to modest changes to that character, particularly to the activities that happen there.

Regional Policy

The London Plan Policies (Further Alterations to the London Plan (FALP) 2016)

In March 2016, the Mayor published (i.e. adopted) the Further Alterations to the London Plan (FALP). From this date, the FALP are operative as formal alterations to the London Plan (the Mayor's spatial development strategy) and form part of the development plan for Greater London.

The London Plan has been updated to incorporate the Further Alterations. It also incorporates the Revised Early Minor Alterations to the London Plan (REMA), which were published in October 2013 and March 2015.

Policy 7.8: Heritage Assets and Archaeology

Strategic

- A. London's heritage assets and historic environment, including listed buildings, registered historic parks and gardens and other natural and historic landscapes, conservation areas, World Heritage Sites, registered battlefields, scheduled monuments, archaeological remains and memorials should be identified, so that the desirability of sustaining and enhancing their significance and of utilising their positive role in place shaping can be taken into account.

Planning decisions

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

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

Policy 7.9: Heritage-led regeneration

Strategic

A. Regeneration schemes should identify and make use of heritage assets and reinforce the qualities that make them significant so they can help stimulate environmental, economic and community regeneration.

This includes buildings, landscape features, views, Blue Ribbon Network and public realm.

Planning decisions

B. The significance of heritage assets should be assessed when development is proposed and schemes designed so that the heritage significance is recognised both in their own right and as catalysts for regeneration. Wherever possible heritage assets (including buildings at risk) should be repaired, restored and put to a suitable and viable use that is

consistent with their conservation and the establishment and maintenance of sustainable communities and economic vitality.

Local Policy

Camden Local Plan (June 2017)

The local plan was adopted by the Council on 3 July and has replaced the Core Strategy and Camden Development Policies documents as the basis for planning decisions and future development in the borough.

Policy D1 Design

The Council will seek to secure high quality design in development. The Council will require that development:

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

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

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

Excellence in design

The Council expects excellence in architecture and design. We will seek to ensure that the significant growth planned for under "Policy G1 Delivery and location of growth" will be provided through high quality contextual design.

Policy D2 Heritage

The Council will preserve and, where appropriate, enhance Camden's rich and diverse heritage assets and their settings, including conservation areas, listed

buildings, archaeological remains, scheduled ancient monuments and historic parks and gardens and locally listed heritage assets.

Designated heritage assets

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

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

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

Conservation areas

Conservation areas are designated heritage assets and this section should be read in conjunction with the section above headed 'designated heritage

assets'. In order to maintain the character of Camden's conservation areas, the Council will take account of conservation area statements, appraisals and management strategies when assessing applications within conservation areas. The Council will:

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

Listed Buildings

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

- i. resist the total or substantial demolition of a listed building;

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

Bloomsbury Conservation Area (2011)

Bloomsbury Conservation Area was first designated in 1968. It covers an area of approximately 160 hectares bound by Euston Road to the north, Gray's Inn Road to the east, High Holborn to the south and Tottenham Court Road to the west. The Bloomsbury Conservation Area Appraisal and Management Strategy was adopted in 2011.

The area is widely considered to be an internationally significant example of town planning. The significance of this conservation area derives from its Georgian and Victorian townhouses, which were laid out on a number of estates, including the Bedford Estate, in formal squares and terraces in three distinct periods: Bloomsbury Square was the first in 1660; the main phase of development was that of the Bedford Estate in the 18th century; Argyle Square was part of the last phase of development, around 1840. Slotted into the formal grid of the Georgian street plan are larger footprint buildings – including the British Museum, the buildings of the University of London, and University College Hospital – which emerged as a result

of the decline in popularity of the residential areas during the 19th century and the rise of Bloomsbury as an institutional and cultural centre. Lining the main arterial routes of the conservation area are 19th and 20th century developments which sprung up as the area developed into a transport hub.

The conservation area is divided into 14 sub-areas. Crestfield Street falls into sub-area 13 'Cartwright Gardens/Argyle Street'.

Regarding this sub-area, the conservation area appraisal states:

The interest of this sub area derives from the formal early 19th century street pattern and layout of open spaces, and the relatively intact surviving terraces of houses. Developed mainly by James Burton, it was one of the later areas of Bloomsbury to be completed, and in its early 19th century parts retains a remarkably uniform streetscape. The mature trees to be found in the large formal gardens soften the urban area and provide a foil for the built environment in the summer months.

The earlier 19th century properties tend to be three or four storeys in height, adhering to classical proportions, with taller, grander buildings facing the open spaces. Other common features include timber sash windows with slender glazing bars, which are taller on the first-floor windows at piano nobile level, and decrease in height with each storey above; arched doors and ground-floor windows with delicate fanlights and arched motifs, intricate iron balconies, cast-iron front boundary railings, and roofs concealed behind parapets. The mansion blocks

and commercial buildings range from four to eight storeys. Later 20th century development includes some residential towers of up to fifteen storeys.

The mature trees within the open spaces (Cartwright Gardens and Argyle Square) make a welcome landscape contribution to the character and appearance of the Conservation Area. The public realm contains elements of historic interest including statues within the gardens, York stone paving along Cartwright Gardens and Burton Street, and coal holes, gate posts and bollards.

Appendix III - List of Plates

List of Plates

Frontispiece: Chapel and Theatre on Birkenhead Street, nd. (Survey of London)

- 2.1. Horwood's map of London, 1792-99 (British Library)
- 2.2. Horwood's revised map of London, 1819 (British Library)
- 2.3. Greenwood's map of London, 1825 (Camden Archives)
- 2.4. Ordnance Survey map, 1870 (NLS)
- 2.5. Ordnance Survey map, 1951 (NLS)
- 2.6. 1-3 Crestfield Street, by R. G. Absolon, 1952 (Survey of London)
- 2.7. Ordnance Survey map detail, 1870 (NLS)
- 2.8. Ground floor plan of 1 & 2 Crestfield Street, 1914 (Camden Archives)
- 2.9. Photograph of 1-3 Crestfield Street, 1949 (HEA)
- 2.10. Aerial photograph of Crestfield Street, showing No. 1 (Britain from Above)
- 2.11. Ordnance Survey map detail, 1951 (NLS)
- 2.12. Proposed basement plan, 1954 (Camden Archives)
- 2.13. Proposed ground floor plan, 1954 (Camden Archives)
- 2.14. Proposed first floor plan, 1954 (Camden Archives)
- 2.15. Proposed second floor plan, 1954 (Camden Archives)
- 2.16. Proposed attic plan, 1954 (Camden Archives)
- 2.17. Proposed basement plan, 2004 (Camden Archives)
- 2.18. Proposed ground floor plan, 2004 (Camden Archives)
- 2.19. Proposed first floor plan, 2004 (Camden Archives)
- 2.20. Proposed second floor plan, 2004 (Camden Archives)
- 2.21. Proposed third floor plan, 2004 (Camden Archives)
- 3.1. Argyle Square (Insall, 2019)
- 3.2. Crestfield Street (Insall, 2019)
- 3.3. Front elevation of 1 Crestfield Street (Insall, 2019)
- 3.4. Flank (south) elevation of 1 Crestfield Street (Insall, 2019)
- 3.5. Front room in basement (Insall, 2019)
- 3.6. South vault in basement (Insall, 2019)
- 3.7. Ground floor lobby showing staircase (Insall, 2019)
- 3.8. Ground floor rear room (Insall, 2019)
- 3.9. Modern fireplace in first floor front room (Insall, 2019)
- 3.10. Detail of cornice and plasterwork in first floor front room (Insall, 2019)

