

25c Fitzroy Square
London W1T 6ER

Heritage Statement



**Cover image – 25 Fitzroy Square.*

This Heritage Statement has been prepared by heritage consultant Robert Bevan, Director of Authentic Futures. Robert has qualifications in architecture, planning and urban design and has worked as a heritage specialist in government and in private practice. He is the author of numerous articles, academic papers and books on these subjects and a member of ICOMOS and Blue Shield.

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Heritage Statement
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The East Side of Fitzroy Square. No 25 is in the central, projecting section.

1.0 Introduction

This Heritage Statement accompanies an application for listed building consent by Thomas Croft Architects for internal works to 25c Fitzroy Square, a 1980s maisonette formed within a grade II* listed stuccoed terrace (the Site) dating from 1832 -35.

Listed Building Consent was granted in July 2021 for works within the maisonette including a new internal staircase and new partitions. (Ref 2021/0574/L). This new proposal is limited to varying that consent with a redesigned internal staircase and partitions either side of the internal hall.

The listing covers Nos 20 to 32 Fitzroy Square – its west side and the last to be completed. The remainder of the square is made up of two sides by the Adam brothers (Grade I-listed) and the north side which was completed just prior to the western terrace (and also listed at Grade II*). The Site is within the Fitzrovia Conservation Area designated by Camden. However, given that the works are purely internal, the adjacent houses and other nearby assets are scoped out of this assessment.

This report, an updated version of that prepared in January 2021, sets out the historical development of the Site and describes the relevant heritage asset. It evaluates significance, assesses the impact of the proposals on this significance and tests them against applicable heritage policies. It addresses above-ground heritage matters only and should be read in conjunction with the submitted drawings, the Design & Access Statement, and other relevant consultants' reports.

The Heritage Statement has been written by Robert Bevan (BA Hons) Architecture, Master of Civic Design (RTPI), Dip Urban Design, Director of Authentic Futures.

2.0 Understanding the Asset and its Significance

2.1 The Evolution of Fitzroy Square

Fitzroy Square emerged as part of the development of the West End – the westward expansion of the City of London into open fields in the late 17th and 18th centuries. Field boundaries, hamlets and farmsteads helped determine some of the routes, overlaid with a new, regular, Georgian street pattern.

The land around Fitzroy Square prior to 1760 was part of the manor of Tottenham, whose manor house, Tottenham Court, was located close to the junction of present-day Euston Road and Tottenham Court Road. Tottenham Manor was given to the Earl of Arlington by Charles II. Arlington's daughter married Henry Fitzroy, Earl of Euston, in 1672. In the mid-18th century their descendant Charles Fitzroy (later 1st Baron Southampton), began a speculative development of the land south of the New Road (today's Euston Road), the Georgian 'by-pass' of c.1756.



Rocque's London map of 1746 with the approximate location of the later Fitzroy Square marked.

In 1768, an Act of Parliament was passed which enabled the development of the area around Fitzroy Square. The square was to be part of a planned estate and the square itself was designed (but only partially implemented) by the Adam brothers, John, Robert, James and William, who were building their Adelphi development on the Thames at the same time. The area was developed with housing types aimed at both the aristocracy and the middle classes with ancillary facilities including shops and a market (close to Whitfield Street).

The square was not laid out until 1790 and construction on the east side began in 1792 with the south side following in 1794. The building of the north and west sides was delayed by the Napoleonic wars and an economic slump. For decades it remained unfinished. The north side was then erected in 1827-28 with, finally, the west side, incorporating the Site, from 1832-35, and faced with cheaper stucco rather than the Portland stone fronts provided by the Adam brothers.



Horwood's 1799 map showing the two sides of the square completed by the Adams.

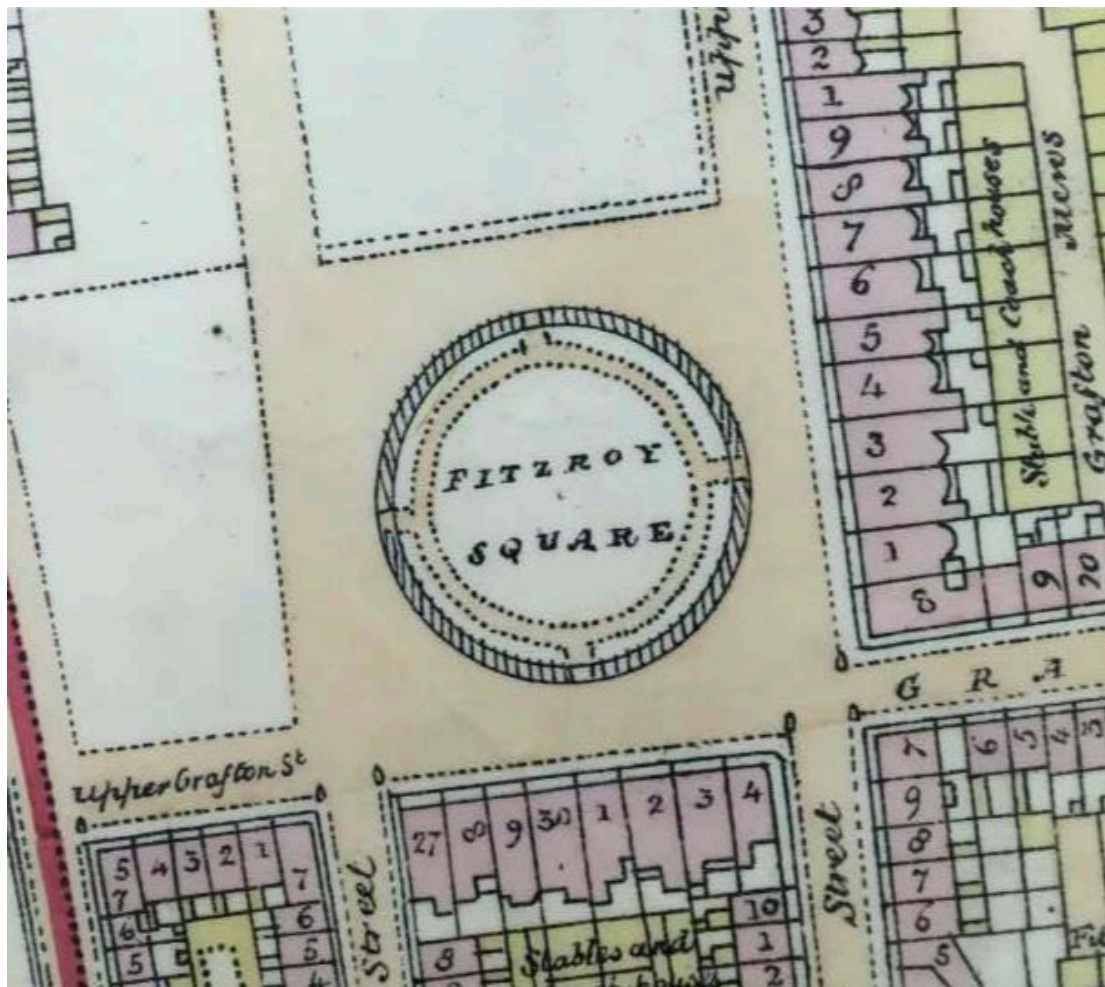
The half-completed square is shown on various maps including the St Pancras Parish Map of 1801. According to the records of the Squares Frontagers' Committee, residents in 1815 looked out on "vacant ground, the resort of the idle and profligate". Lee's 1819 New Picture of London also describes the incomplete square:

The houses are faced with stone, and have a greater proportion of architectural excellence and embellishment than most others in the metropolis. They were designed by the Adams, but the progress of the late war prevented the completion of the design. It is much to be regretted, that it remains in its present unfinished state.

This unhappy situation may have contributed to the relatively short-lived high status of the square despite some illustrious early residents such as the painter Charles Eastlake and Prime Minister Robert Cecil, 3rd Marquess of Salisbury at No 21, and the highest quality architecture of the south and east sides.



Fitzroy Square – the Adam terraces shortly after completion (LMA)



1828 map of Fitzroy Square with the garden in place and two incomplete sides.

The eleven houses of the east side, each with a 24ft frontage, were mostly tenanted by 1798 but only some of the eight houses on the south side were occupied by this same date. The north side consisted of nine houses. The west side's first leases for its 13 houses date from 1832 to 1835, all terminating in 1924, by which time the character of the area had changed substantially.

All four sides of the square were built as four storeys over a basement with the south and east sides as palace fronts with various house plans behind and all with slightly projecting central and end wings. The Adam terraces (the south was badly bombed in the war and extensively reconstructed) had varying plan forms behind the uniting façade. Party walls between these Adam houses do not always correspond with the main structural features.

The plan of each Adam house follows the standard type of the period, two rooms deep with an entrance hall and staircase. The east side and south side have some bowed rear facades. At the first-floor front, the room is larger, covering both the entrance hall and front room of the ground floor, a typical plan used on the north and west too. The Adam interiors were not especially notable for highly ornamented plasterwork apart from their cornices and details such as hall brackets in various forms including human and ram heads. Stair balustrades varied in style and some details echoed those of the front balconies and the original fireplaces that survive in places are in various materials including wood and marble. The range on the south side has narrower wings and centre block compared to those on the east. It later housed the London Skin Hospital and London Foot Hospital, joining the Ear, Nose and Throat Hospital on the east side.

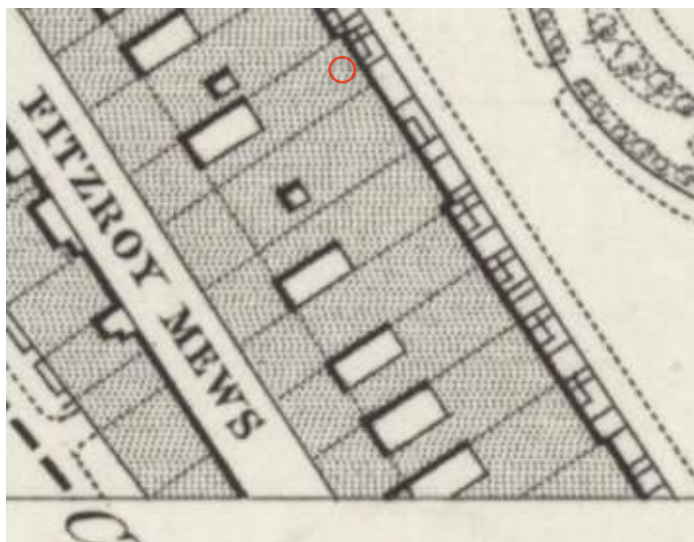
The later west side is made up of Nos 20-32 Fitzroy Square. Like the Adam designs, it has slightly projecting middle and end pavilions. Who designed and built this range remains unclear. Stylistically, it nods to the Adam designs in its overall composition and façade projections but it has a very different Regency character with a strong affinity to some of the stuccoed Italianate work being carried out extensively nearby for the Crown Estate by John Nash and his assistants James Pennethorne and Decimus Burton, especially the less grand later work east of Regent's Park in and around Albany Street (initially Clarence Street and laid out c.1820) and Cumberland Market (c.1830, demolished). Pennethorne was responsible for a great deal of the design of these 'Nash' streets and for later schemes nearby such as the original New Oxford Street. There is no evidence, however, that Pennethorne or Burton designed the west side of Fitzroy square and the range does not appear in an extensive list of Pennethorne's works contained in Geoffrey Tyack's 1987 Phd on the architect. Likewise, although the L'Anson architect-builder dynasty were, at least in part, based at Fitzroy Square and working with Pennethorne on some stucco Italianate developments in the vicinity of Commercial Street and Dock Street as part of the Metropolitan Improvements, no evidence has been found of their involvement here.

The ground floor elevation of the western range behind its spear-headed area railings is rusticated stucco with round-headed doorways and windows that are typical of their period. The doorcases have grooved or panelled wood pilasters with foliage caps, moulded transoms and glazed fanlights and were fitted with six-panelled doors with bolection mouldings. The first-floor balcony balustrades have cast-iron balusters and some elaborate scrollwork. Upper floors have square headed windows. The central projecting wing has a middle recess with tripartite sashes and four tall engaged Ionic columns carrying the entablature. Entrance halls mostly had Greek key patterns to their cornices and the stone staircases. The 1876 Ordnance Survey map shows each of the western terrace houses with outriggers reaching the mews behind. By this date some of the rear courts has already been partially infilled.

Fitzrovia did not sustain an aristocratic cache and Fitzroy Square was soon a cosmopolitan mix of the middle-classes and bohemianism. Thackeray's *Vanity Fair*, set during and after the Napoleonic Wars, depicts it as a place popular with returning Anglo-Indian residents with Fitzroy Square called Moira Place. In the novel, the square was home to with leading Anglo-Indians while poorer paid former clerks resided on nearby streets. This may reflect a reality as the following decades suggest that residents of various international origins were attracted to the area. The Cecil's family stay on the west side of the square was brief – from c.1859 to c.1862 and they moved to the more aristocratic areas nearer Hyde Park. Sir Charles Eastlake died in 1865 but his widow Lady Eastlake remained for some decades. The building of the railway termini at Euston and King's Cross also contributed to the shift in character and a number of houses in the area became hotels. Between Fitzroy Square and Tottenham Court Road was Fitzroy Market which was made up of grubby tenements and pulled down in 1875. 19th century census returns show military figures, some MPs, surgeons and other medical professionals as well as some 50 artists at various times.

2.2 25 Fitzroy Square

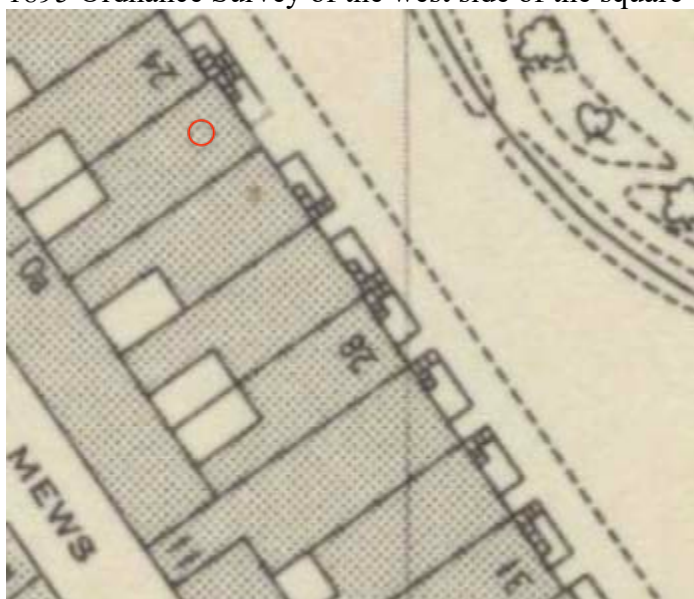
The first resident of No 25 Fitzroy Square was William Turner Hayward (resident from 1838-1840) who appears to have a lace business in Oxford Street, followed by a frequently changing roster through the rest of the century; George Haynes (1841), Philip Hughes (1844–1848), Christian Rudolph Wessell (1852–1863) who published music – most notably Chopin; William Munro (1864–1869); Richard Jackson (1871); Richard Carberry (1872-1879); Frederick Grimwood (1880); Richard Richardson (1881), and Mark Boss (1894-1895) and his large family. Boss was a Prussian immigrant, a self-made glass and timber merchant who started as a glass-bender and eventually had his commercial premises in nearby Cleveland Street. After a short time, the family moved next door to No 26 with his 13 children, plus mother-in-law, and servants. Boss's widow remained at No 26 until the 1930s. Around this period, first George Bernard Shaw then Virginia Woolf lived at No 29 Fitzroy Square.



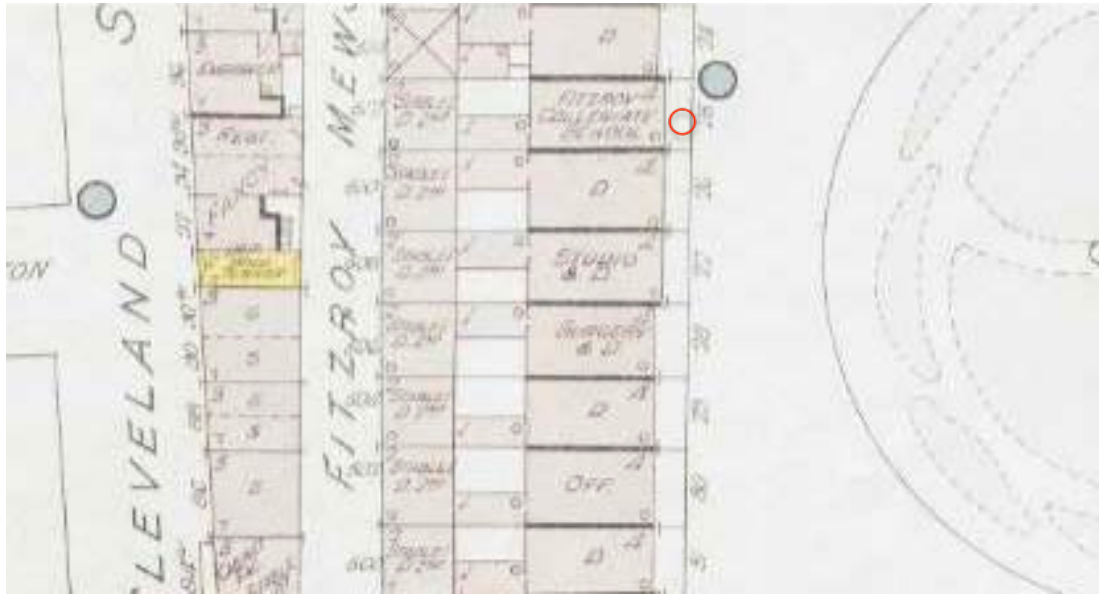
1876 Ordnance Survey of the west side of the square



1895 Ordnance Survey of the west side of the square



1916 Ordnance Survey of the west side of the square



1900 Goad Insurance Plan showing the use of No 25 as the Fitzroy Collegiate School.

Although, always an artistic area, the upheavals of First World War and the wider changes in the area and in society intensified the area's raffish character. A number of the buildings increasingly had commercial, office and institutional uses and, on the north side of the square, St Luke's Hospital for the Clergy replaced two houses.

But even before the Great War, No 25 had non-residential uses in part or whole at various times. According to a Goad Insurance Plan of 1900, No 25 was then in use as the short-lived Fitzroy Collegiate School. In 1912-13, it was the location of the antique dealers Antiquities and Art Treasures. According to a trade directory, however, as of 1915 the address was run as a boarding house by a Japanese man Ikuine Junkichi who with his British wife, opened Japanese refreshment rooms there in 1917. The staff and residents were all, reportedly, Japanese. One of the boarding house residents was Tokyo-born Harry Fusao O'Hara who was a fighter pilot in the RAF in the First World War. With a jaw wound requiring facial reconstruction and, awarded a medal and pension, O'Hara, along with his wife, were nonetheless, interred as enemy aliens in the Second World War.



Harry Fusao O'Hara's flying certificate photograph, 1917.
<https://greatwarlondon.wordpress.com/tag/lewisham/>

The house became the focus of a scandal in 1927, when what appears to have been a separate basement flat occupied by dancer Bobby Britt was raided by the police after a month in which the force had been monitoring comings and goings of effeminate men with powdered faces. Britt appeared to have been using his home as a clandestine gay venue and was arrested ahead of giving a performance as Salome. An account of the arrest is given in the blog Nickel in the Machine:

The Superintendent and his fellow officers barged past here and quickly entered the flat. They came across a 26 year old man who was wearing, as a police report would later describe, 'a thin black transparent skirt, with gilt trimming round the edge and a red sash... tied round his loins.' The report added 'he wore ladys (sic) shoes and was naked from the loins upwards.'

The oddly attired man gave his name as Robert Britt and said: "I am employed in the chorus of 'Lady Be Good'. These are a few friends of mine. I was going to give an exhibition dance when you came in...I have been here for about eight months and pay two pounds five shillings weekly for the flat. As I'm considered good at fancy dancing I decided to go on stage... Some of the men I have known for a long time and they bring along any of their friends if they care to do so.

Bobby Britt was sentenced to 15 months of hard labour for keeping a disorderly house. Recently, the house featured in a National Trust walking tour of historic gay venues in the interwar period. The episode demonstrated the intersection between the nightlife of nearby Soho and the intellectual and artistic Bloomsbury grouping in interwar Fitzrovia.



Police photograph of Bobby Britt and his party guests at his basement flat at 25 Fitzroy Square, January 1927. There is some evidence of an Arts & Crafts treatment to the room such as the fireplace: www.nickelinthemachine.com/2011/01/the-dancer-bobby-britt-and-the-empire-theatre-in-leicester-square/

The name Fitzrovia may have been first used by the editor of Poetry London M J Tambimuttu who used the name to describe a pub crawl route from Soho to Charlotte Street in the 1930s. It first appeared in print in a newspaper column by MP Tom Driberg in 1940. Paul Willetts, author of *Fear and Loathing in Fitzrovia* says that the name, is a “retrospective label applied to a district of central London where, between roughly 1925 and 1950, the pubs, restaurants, cafés, and drinking clubs provided a fashionable rendezvous for a diverse range of writers with a taste for bohemian life”. The label, which had passed into common usage by the early 1960s, acknowledged the one-time status of the Fitzroy Tavern, at 16 Charlotte Street, as the area’s pre-eminent venue. Willetts claims that the name was in common usage by the early 1960s but there is no written evidence to support this. It appears that the Fitzrovia name may have fallen out of use from the late 1940s as many of the bohemians moved on.



Fitzroy Square with No 25 at far right (the front door is not visible)

How the bulk of No 25 was used for the remainder of the years between the Japanese boarding house (which was still listed as the Ikuine Private Hotel and restaurant in 1920) and c.1960 is not entirely clear. Street directories in various decades are often silent on the matter in a number of years which suggests an entirely residential use. In 1930, however, the Post Office street/trade directory records the use of No 25 by physician and surgeon John Gordon Hume and by Japanese decorative artist and dealer Goto Saburo. Whether this made up part or all of the property (above the basement) is unknown. It is possible that Hume, for example, simply occupied consulting rooms and lived elsewhere – a distinct possibility given the decline in the square's status. The same 1930 directory gives neighbouring occupiers on the west side of the square such as a tailor, electric light fitting makers, heating engineers, a journalist and a stained-glass artist. It may be that some parts or most of No 25 was still in residential use or quasi-residential use the entire time.

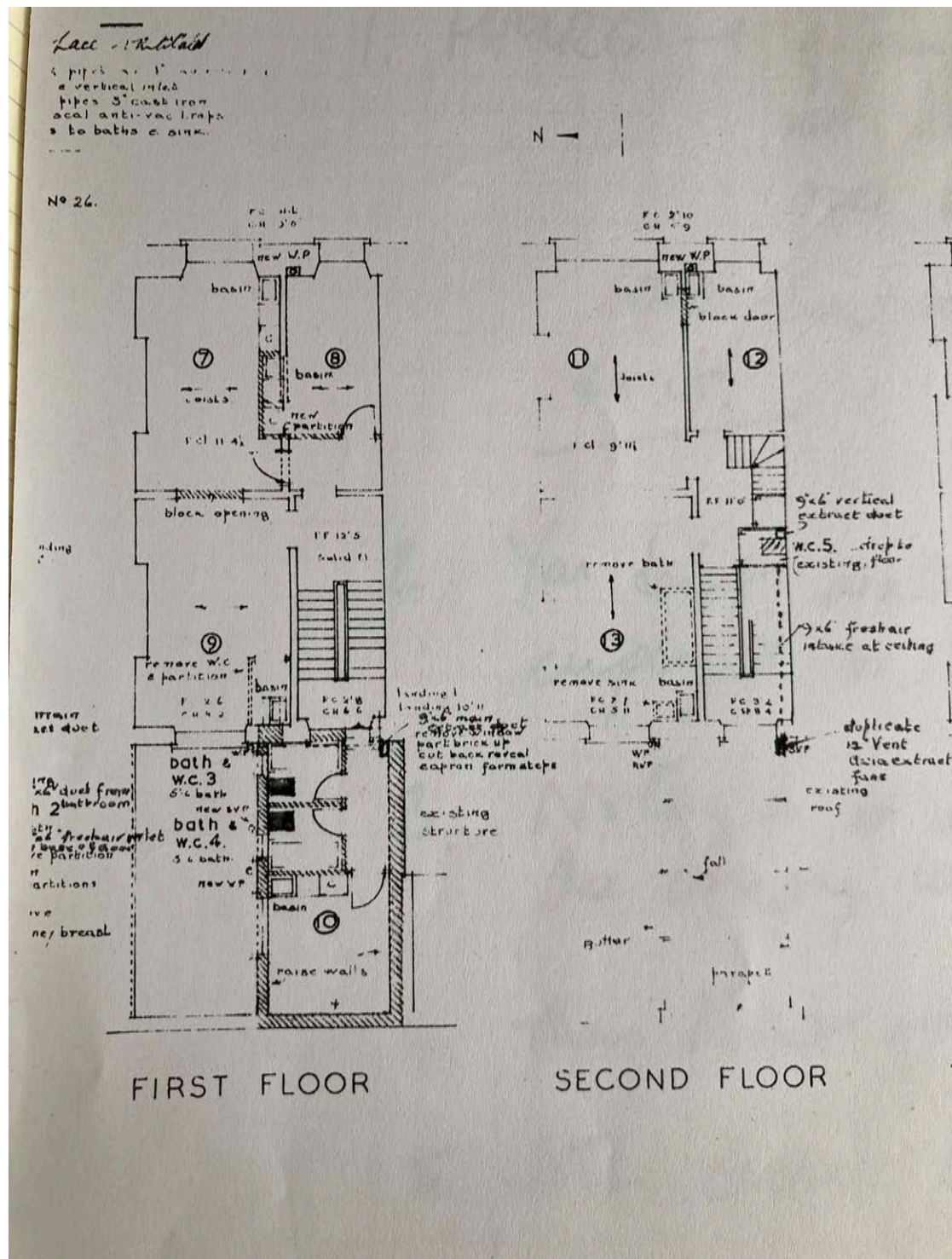
The whole terrace was statutory listed at Grade II* in 1954. The list description is as follows:

Terrace of 13 houses forming the western side of Fitzroy Square. c1832-35. Stucco with rusticated ground floor. EXTERIOR: 4 storeys and basements. 3 windows each. 3 windows at each end and centre 7 windows projecting. Round-arched ground floor openings linked by impost bands. Doorways with pilaster-jambs carrying cornice-heads; fanlights (some radial patterned) and panelled

doors. Sash windows in shallow, plain stucco recesses. Upper storeys with square-headed, recessed sashes. Continuous cast-iron balcony to 1st floor windows. Moulded 2nd floor sill band. Main cornice with plain frieze below attic storey. Cornice and blocking course. Central bays with 4 Ionic engaged columns in antis rising through 1st and 2nd floors. 1 bay to either side with pilasters rising through 1st and 2nd floors and recessed, tripartite sash windows, those on the ground floor being segmental-arched. No.32 with 3 window (all blind) return to Grafton Way. INTERIORS: not inspected. SUBSIDIARY FEATURES: attached cast-iron railings with tasselled spearhead finials to areas. Cast-iron foot scrapers and most with mosaic top steps. HISTORICAL NOTE: No.21, was the home of Robert Gascoyne Cecil, 3rd Marquess of Salisbury & Prime Minister (GLC plaque). No.29 was the home of George Bernard Shaw and from 1907-11 Virginia Woolf had rooms here (commemorative plaques). This terrace complements the Adam blocks in the square, though it is very different in design. (Survey of London: Vol. XXI, Tottenham Court Road and Neighbourhood, St Pancras III: London: -1949: 52-8).

There are no drainage plans or archived planning information surviving for the property prior to in 1958. In that year, the Police Federation for England and Wales was refused permission to use the building from basement to second floor as their headquarters on the grounds that it was designated for residential use. The following year, a proposal to use basement to first floor as offices was also refused.

Drainage plans approved by St Pancras in 1960 provide the first information as to the internal layout of the house. The plans were for the use of the house as a series of bedsits, dividing it up with partitions, providing kitchenettes and installing WCs and bathrooms in various locations including within the rear outrigger and on landings. The front and rear rooms at ground floor remained undivided.

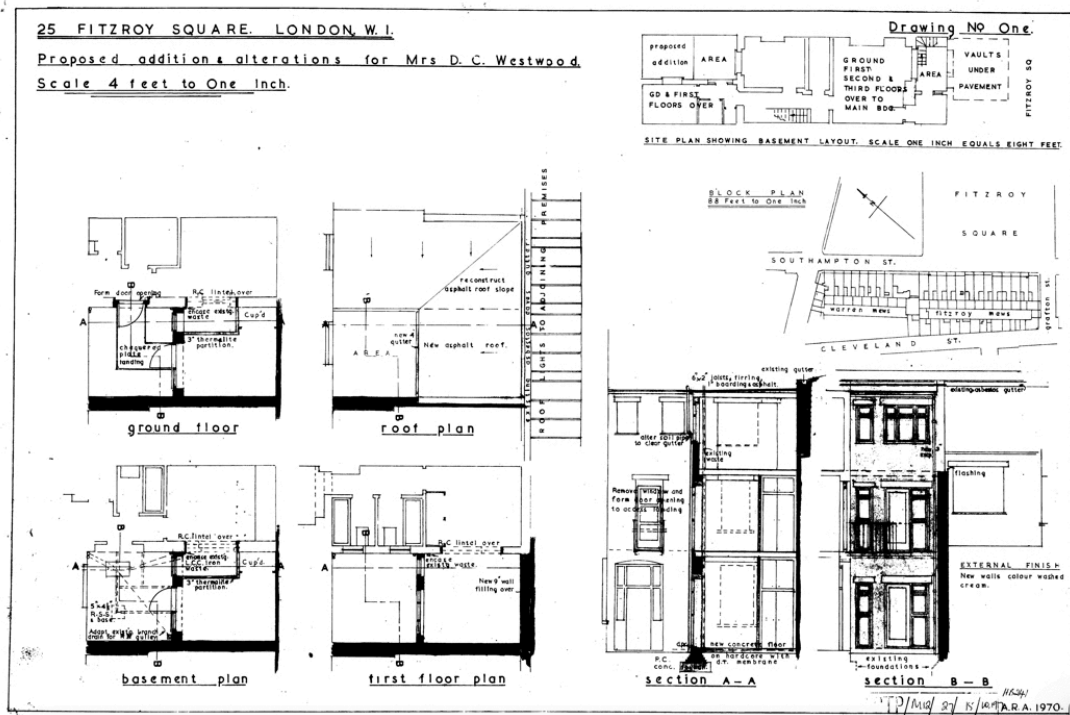


1960 plans at first and second showing a series of bedsits on each floor.

At first floor level the connecting arch between front and rear rooms was sealed. The front room divided into two with a lobby created and a kitchenette installed. In the rear room a corner basement cubicle was installed. Three bedsits were thus created. The outrigger on the landing between the floors was divided into bathrooms.

At second floor, three more bedsits with basins were created (blocking up a door in the partition between two front rooms) and a WC installed on the landing adjacent to the secondary staircase leading up to the third floor.

In 1970, planning permission and listed building consent applications for a rear extension were submitted on behalf of the presumed building owner Mrs D C Westwood were refused.



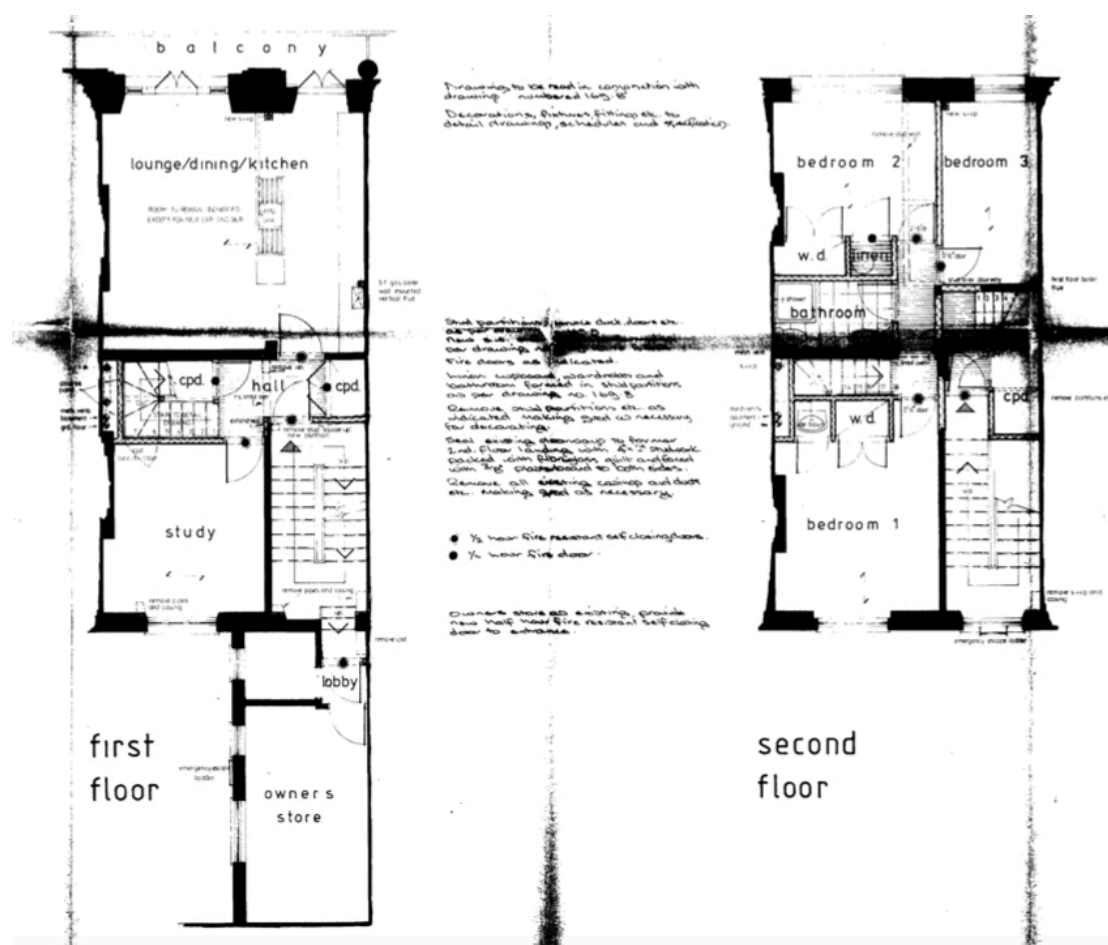
1970: Refusal of rear extension

Despite the 1958/59 refusals, Fitzroy Square had seen a continued steady shift away from residential (and hotel and medical uses) towards offices for professionals, charities, educational and other uses. . The greatest physical loss in the period was the replacement of the original mews buildings to the west with undistinguished modern infill. In the decades from the 1980s, however, this trend has reversed somewhat and higher quality residential has been created, helped by environmental improvements and the community activism of the 1970s that led to the pedestrianisation of part of the square and landscape enhancements (recently upgraded) by Sir Geoffrey Jellicoe and others. The Fitzrovia name has also revived.

This trend is demonstrated in the 1980 permission and consent for the conversion of No 25 from bedsits into four self-contained flats – again for Mrs D C Westwood. This created single level units at basement, ground and third floor and the maisonette at first and second that is the Site – flat 25c Fitzroy Square.

The conversion at these levels recreated the volume of the original front room, removing the 1960s partitions together with a new entrance lobby off a reduced landing,

a kitchen in a rear room (boxing in the chimney breast) and internal staircase (with cloakroom below) leading to the second floor where partitions were rearranged to create two front bedrooms and rear bedroom. Period appropriate cornices were run around the new volumes and the surviving original windows restored. The doors, architraves, skirtings etc were inserted and ceilings re-plastered. The ceiling in the lobby area between the first floor rooms was lowered as was that in the kitchen and vents inserted in the rear external wall. The second floor communal landing was enclosed to create the access to the separate third floor flat and the internal doorways to other parts of the second floor closed off.



1980: 25c as a maisonette at first and second floors with internal staircase.

Subsequent permissions were given in July 2000 to unite the two front bedrooms at 25c as one and to replace casements with timber sashes at first floor front. The accumulation of these decades of changes mean that, today, very little of the internal fabric survives in Flat 25c or in the communal areas other than the main staircase and communal entrance hall features. Within Flat 25c, the surviving original features are, at first floor:

- Perhaps some original fabric in the internal partition between the front and rear rooms either side of where the archway between front and rear had been closed up in c.1960).

- Panelled reveals, soffit and shutters (part only) to the first floor front windows and the narrow side sashes in the tripartite main window.
- The chimney breast in the kitchen behind boxing in and part of the original/early ceiling rose and ceiling below the suspended ceiling.

At second floor:

- Sashes and soffit panelling to the front and some inner shutter panels to the single sash and a very short run of perhaps original skirting adjacent. Plus an above-head height timber truss (once contained within an internal partition).
- The chimney breast in the rear bedroom.

Additionally, there may be other aspects of concealed surviving fabric such as floor joists and areas of floorboards.

Conditional Listed Building Consent was granted on 5th July 2021 for internal alterations to the maisonette (2021/0574/L). This was for: “Internal alterations and reorganisation of layout including relocation of internal entrance to the flat onto the shared stairwell at first floor level. Reopening of the original doorway into the living room from the hallway and creation of WC at first floor. Replacement of internal staircase from first to second floor.”

There is no officer report available but a members’ briefing pack was prepared that noted: “The staircase internal to Flat C was introduced as part of the 1980s conversion of the building to flats. Such a staircase is alien to the historic planform of the house and therefore the design of such a staircase has no precedent.”



25 Fitzroy Square in 1980 (Camden Local Studies and Archives Centre). The original glazing pattern has since been restored at first floor.

3.0 Significance

3.1 Assessing significance

Assessing ‘significance’ is the means by which the cultural importance of a place and its component parts is identified and compared, both absolutely and relatively. The identification of areas and aspects of higher and lower significance, based on a thorough understanding of the site, enables proposals to be developed which safeguard and, where possible, enhance the character and cultural values of a place. The assessment is an essential step towards the identification of areas of a site and its setting where greater or lesser amounts of change could be considered, as well as locations where change might enhance our understanding and appreciation of the site’s significance.

The significance of a ‘heritage asset’ is defined in Annex 2 of the National Planning Policy Framework (Feb 2019) as:

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

These interests can be described as:

Historic Interest: An interest in past lives and events (including pre-historic). Heritage assets can illustrate or be associated with them. Heritage assets with historic interest not only provide a material record of our nation’s history, but can also provide an emotional meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity.

Architectural and Artistic Interest: These are the interests in the design and general aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved. More specifically, architectural interest is an interest in the art or science of the design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skill, like sculpture.

Archaeological interest: There will be archaeological interest in a heritage asset if it holds, or potentially may hold, evidence of past human activity worthy of expert investigation at some point. Heritage assets with archaeological interest are the primary source of evidence about the substance and evolution of places, and of the people and cultures that made them.

Historic England's Conservation Principles (2008) includes a methodology for assessing significance by considering 'heritage values' which broadly align with the 'interests' of the NPPF. These are arranged in four categories:

Evidential (or archaeological) value: the physical aspects of a building that yield evidence about its past.

Historical value: the extent to which the building is associated with or illustrative of historic events or people.

Aesthetic (architectural/artistic) value: includes the importance of buildings or places for their design, visual, landscape and architectural qualities.

Communal value: includes the importance of buildings or places to societies and communities, including for local identity.

The assessment below has taken these documents into account as well as other best practice guidance. It begins by looking at the significance on No 11 and the relative significance of its constituent elements then looks at its setting's contribution to significance and then the significance of other identified heritage assets scoped in.

3.1 Significance of Fitzroy Square and Flat 25c

As a grade II*-statutorily listed building, the terrace made up of Nos 20-32 is a particularly important buildings of more than special interest and is of high significance. However, this designation reflects only the statutory importance of the building as a whole; it does not set out what features are important, or to what degree; nor does it describe what elements play a neutral role, or detract from significance. Understanding these aspects is essential in enabling informed decisions to be taken when proposing alterations to the site, so that its special interest can be conserved wherever possible. The purpose of this section is to provide an assessment of significance, so that the effects of any proposed changes upon the listed building can be fully evaluated.

The northern and western terraces are grade II* while the eastern and southern terraces are grade I. This difference clearly stems from the fact that the grade I buildings are by the Adam brothers and are of a more sumptuous ambition and materials. Their palace front composition at a similar time to the Adelphi being developed makes them pioneers of their type and of great heritage significance. The overall Adam plan of the square too is part of this significance as are the much-later non-Adam terraces. All four sides together have tremendous group value. The terraces of the western and northern sides are more typical of their period rather than innovative, are not as ambitious as the Adam

terraces, and are by an unknown hand. It is their role as part of the overall composition of Fitzroy Square including all four terraces and the central garden that cements their grade II* status. Individually, however, the houses are not atypical for their period and scale and if were being considered individually would likely be regarded as Grade II assets.

The Site's primary value/interest is architectural/aesthetic as a late Regency/early Victorian grand stucco house that is part of an overall composition. No 25 itself also has some historical interest deriving from its inhabitants and past events, its contribution to the artistic history of the area in its early residents and some commercial uses, most notably its role in the nascent Japanese community in London that, at the time is thought to have numbered little more than 1000 people. The events surrounding the arrest of Bobby Britt, give the basement flat and supposed nightspot significance for LGBTQ+ history.

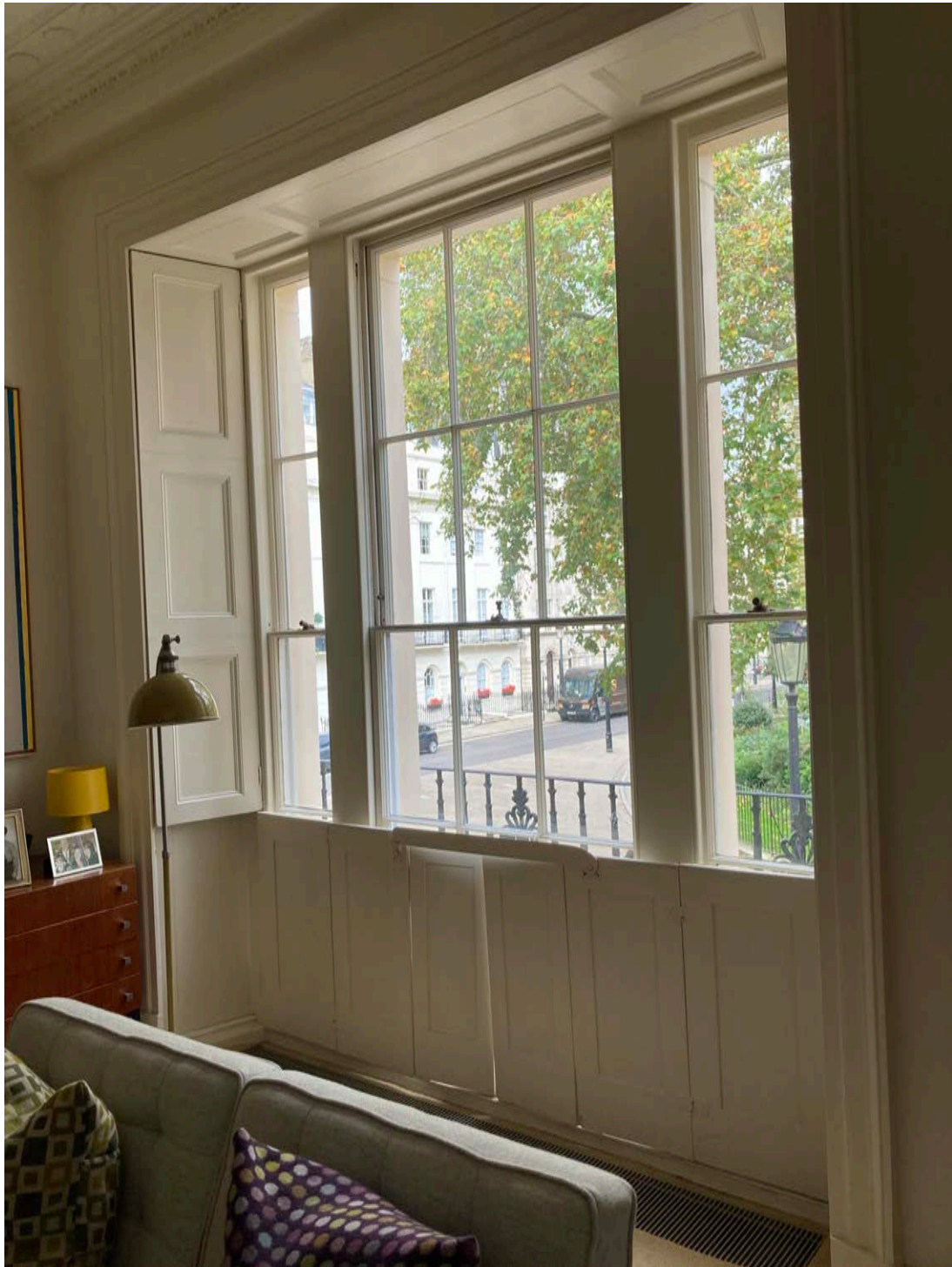
The architectural/aesthetic interest lies primarily in its front façade as part of a wider composition and for its grand scale. This is of high significance. Of slightly less importance but still of high significance are the rear elevation, the communal staircase compartment (despite being altered, especially on the upper floor landings) and the surviving/recreated room volumes at ground and first floor front. Within 25c, this makes the volume of the first floor front room the most highly significant area of the flat. The few original details that survive such as the panelling around the windows are also of high significance.

As it stands today, the remainder of the flat is of only some significance overall. At present, all the other volumes and plan form are non-original and partitioning and boxing in has changed their proportions and their relationship to each other. Mostly obviously, these are no longer rooms accessed off a common staircase but are a self-contained maisonette. The modern finishes such as the plaster cornices are of high quality and sympathetic to the building but are, in themselves, of no heritage significance and there is very little original fabric surviving within the volume of the flat. Floorboards have been replaced with modern boarding below carpets and other coverings.

As the works are relatively minor and internal, the significance of other assets nearby has been scoped out of this assessment.



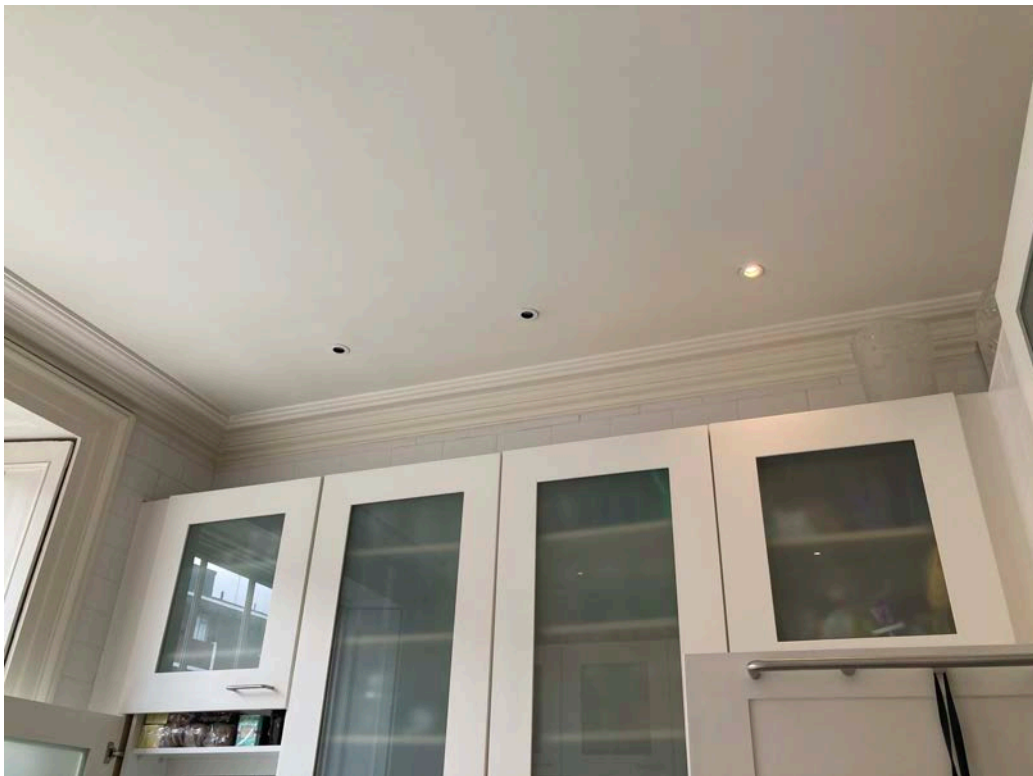
Ground floor hallway – original door and doorcase.



First floor front. Shutters are a combination of old and new elements. The central sash is modern but the margin lights appear to be original.



*All internal doors and architraves are modern
– here into the kitchen.*



*The kitchen has false walls and a lowered ceiling with modern cornice.
The window architrave appears original.*

4.0 Policies and Guidance

4.1 Introduction

This section sets out policies in respect of the preservation and enhancement of heritage assets and their setting including those related to listed buildings and conservation areas within the National Planning Policy Framework and the London Plan. It also sets out Camden Council's planning policies in respect of the need to safeguard and enhance heritage assets in line with national policy and guidance.

4.2 Statutory Controls

Listed buildings and conservation areas are subject to the Planning (Listed Buildings and Conservation Areas) Act 1990, together with parts of the Enterprise and Regulatory Reform Act 2013. Section 7 of the Planning (Listed Buildings and Conservation Areas) Act provides that listed building consent is required for:

any works for the demolition of a listed building or for its alteration or extension in any manner which would affect its character as a building of special architectural or historic interest ...

Section 16(2) of the Act states that:

In considering whether to grant listed building consent for any works the local planning authority ... 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.

With regard to applications for planning permission affecting the setting of listed buildings, Section 66 of the Act requires that:

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

Conservation Areas

The Planning (Listed Buildings and Conservation Areas) Act (1990) sets out regarding applications for planning permission within conservation areas that:

s.72(1) In the exercise, with respect to any buildings or other land in a conservation area, of any powers under any of the provisions mentioned in subsection (2), special

attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area.

There is no corresponding statutory duty to have special regard to the desirability of preserving the setting of conservation areas.

Case Law

Recent case law has added clarification to the interpretation of Section 66 of the Planning (Listed Buildings and Conservation Areas) Act 1990. Section 66 states that special regard must be given by the authority in the exercise of planning functions to the desirability of preserving or enhancing Listed Buildings and their setting.

It has been held that in enacting Section 66(1) of the Listed Buildings Act 1990, Parliament intended that the desirability of preserving the settings of listed buildings should not simply be given careful consideration by the decision-maker for the purpose of deciding whether there would be some harm. It should be given ‘considerable importance and weight’ when the decision-maker carried out the balancing exercise.

Historic Buildings and Ancient Monuments Act 1953

This makes provision for the compilation of a register of gardens and other land (parks and gardens, and battlefields).

4.3 National Planning Policy and Guidance

The National Planning Policy Framework

The National Planning Policy Framework introduced in March 2012 replaced previous Planning Policy Statements (PPSs) and sets out the Government’s planning policies for England on the delivery of sustainable development through the planning system. The latest version dates from July 2021.

NPPF identifies the economic, environmental and social dimensions of sustainable development and places emphasis on the role of planning in creating strong, vibrant and healthy sustainable communities, strong and competitive economies and protecting and enhancing our natural, built and historic environments.

It identifies a presumption in favour of sustainable development and entails seeking positive improvements in the quality of the built, natural and historic environment.

National heritage policy governing the application of the primary legislation is contained within the heritage section of the latest NPPF.

Pertinent paragraphs to this Site and proposals are:

para199: “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.”

Para 200: “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. Substantial harm to or loss of:

- a) grade II listed buildings, or grade II registered parks or gardens, should be exceptional;
- b) assets of the highest significance, notably scheduled monuments, protected wreck sites, registered battlefields, grade I and II* listed buildings, grade I and II* registered parks and gardens, and World Heritage Sites, should be wholly exceptional.”

para 201: 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 NPPF is accompanied by the online Planning Practice Guidance (PPG). The section on the historic environment can be found at:

<http://planningguidance.planningportal.gov.uk/blog/guidance/conserving-and-enhancing-the-historic-environment/overview/>

PPS5: Planning for the Historic Environment: Practice Guide (2010) that pre-dated the NPPF has been replaced by Good Practice Advice notes including, to date:

Good Practice Advice Note 2: Managing Significance in Decision-Taking in the Historic Environment

Good Practice Advice Note 3: The Setting of Heritage Assets

This supercedes now withdrawn guidance on the subject (2011).

These documents amplify and explain concepts contained within the NPPF and PPG with the need to assess the impact on the significance of an asset and its setting continuing to be at the heart of the process.

Historic England Advice Notes have also been issued that include detailed, practical advice on how to implement national planning policy and guidance. Among the relevant advice notes published to date are:

Historic England Advice Note 1 - Conservation Areas

Historic England Advice Note 2 - Making Changes to Heritage Assets

Conservation Principles

Conservation Principles was published by English Heritage (now Historic England) in 2008. It provides a comprehensive framework for the sustainable management of the historic environment, wherein ‘Conservation’ is defined as “the process of managing change to a significant place in its setting in ways that will best sustain its heritage values, while recognising opportunities to reveal or reinforce those values for present and future generations”.

The guidance also provides a set of four heritage values, which are used to assess significance. The values are evidential, historical, aesthetic and communal and are discussed in Section 4 of this report.

4.4 Regional Planning Policy

The London Plan 2021 is the Spatial Development Strategy for Greater London. It sets out a framework for how London will develop over the next 20-25 years and the Mayor’s vision for Good Growth. Policy HC1 relates to heritage. It states that development proposals affecting heritage assets, and their settings, should conserve their significance, by being sympathetic to the assets’ significance and appreciation within their surroundings. The cumulative impacts of incremental change from development on heritage assets and their settings should also be actively managed. Development proposals should avoid harm and identify enhancement opportunities by integrating heritage considerations early on in the design process.

4.5 Local Planning Policy

Camden’s Local Plan, adopted in 2017, sets out the Council’s planning policies, providing a robust and effective framework within which development can take place. The principal policy of relevance to this assessment is D2 – Heritage, which is reproduced below:

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

Designed 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.

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:

a resist the total or substantial demolition of a listed building; b 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 c resist development that would cause harm to significance of a listed building through an effect on its setting.

Other heritage assets and non-designated heritage assets

The Council will seek to protect other heritage assets including non-designated heritage assets (including those ^{on}~~SEP~~ on and off the local list), Registered Parks and Gardens and London Squares. The effect of a proposal on the significance of a non-designated heritage asset will be weighed against the public benefits of the proposal, balancing the scale of any harm or loss and the significance of the heritage asset.

Supplementary Planning Guidance

Camden Planning Guidance provides advice and information on the implementation of planning policies. Adopted CPG documents can be ‘material considerations’ in planning decisions, although they have less weight than the Local Plan or other development plan documents. Among the CPGs adopted are:

Altering and extending your home CPG - March 2019

Amenity CPG - March 2018

Design CPG - March 2019

Fitzrovia Conservation Area Appraisal and Management Guidelines

(This document, adopted in March 2010 describes aspect of the area’s character and appearance that have special importance and that may contribute positively to the asset’s significance.)

5.0 The Proposals

5.1 Introduction

The maisonette is tightly planned and, with the exceptions set out above, is entirely modern in its volumes, plan form, materials and details. The proposals make contemporary and sensitive interventions at first floor level and to the staircase and its enclosure that allow the original volumes and character to be better read. This has been achieved without removing any original elements or original plan form.

5.2 The Scheme Consented July 2021

The changes involve repositioning the modern front door and doorway to allow a larger hall within the flat. This would recreate the doorway from the communal staircase into the rear first floor room and remove the extant modern doorway into the flat. These alterations in turn enable the internal staircase to be changed, making the internal staircase less dominant than previously. The WC would be removed from below the stairs to facilitate this. The interventions did not attempt to create an 1830 maisonette as such a typology did not exist.

In particular, it allowed an opening between front and rear rooms, infilled in the 1960s, to be created. A glazed screen would separate the kitchen from the hall, allow the full former volume of the rear first floor room to be read once more. The false wall and lowered ceilings of the hall and kitchen would be removed.

There were further changes consented at second floor level containing the bedroom and bathrooms.

5.2 Design Development/Current Proposals

The proposals are for a redesign of the staircase and internal partitions within the maisonette either side of the proposed new stair. The remainder of the interior layout and details will remain as per the July 2021 Listed Building Consent outlined above.

These proposals represent a refinement of the consented scheme. They finesse these spaces and details and better respond to SPAB and Charter of Venice conservation philosophies regarding new work in relation to old. On reflection, it is considered that the consented staircase, like the existing staircase, is a 'repro' approach that perpetuates misunderstandings as to the original layout of the building and blurs the evidential distinction between what is original work and what is new. Instead, these

revised proposals seek to create a readable foil to the 19th century fabric where new interventions have a contemporary aesthetic.

Given that there is no appropriate precedent for an internal staircase of this type, it is considered better practice to introduce a clearly contemporary but crafted timber stair that more effectively juxtaposes with the existing building fabric.

The staircase now proposed sits *within* the existing internal walls (including the original party walls and original and later partitions) and is lightly attached to them rather than entirely filling the space between the walls at first and second floor level. The proposed stair curves towards the corners but leaves a void between it and the partitions which makes the rectilinear volumes readable. This approach also allows the stair to disengage better from the new opening between the two primary piano nobile rooms. (In the consented scheme the staircase soffit visually collides with the proposed openings top corner.)

The existing arrangement has a single leaf opening into the first floor front room from the internal hall and the consented scheme provided a larger, more centrally placed opening that increased the connection between the rooms at this level. However, it did not recreate the original connection between the rooms (the existing arrangement and need for an internal stair preclude this). The consented opening was narrower than the original 19th century arrangement and was not ideal.

The revised proposal, by moving the staircase away from this partition, allows the creation of a wider opening between front and rear rooms that is closer to the historic scale of the opening and thus more appropriate and sympathetic. In front of this partition, a screen of shelving is proposed (that stops short of the cornicing). In part this is an open backed screen. The visual effect of this is to centre the opening, respecting the proportions of the front room while improving the connection between front and rear. Again, it is intended that this moves away from a 'repro' solution.

The consented scheme allows a glazed screen to the rear room kitchen and staircase. This is also proposed under this revised scheme. It has been streamlined to be less potentially fussy with larger panes and simpler transoms and mullions that again improve the sense of the original rear volume which was lost when the maisonette was created and the staircase inserted.



Perspective of proposed openings showing connection between piano nobile rooms.

6.0 Impact Assessment

The changes and impact are limited to the modern interior staircase of the flat and the adjoining partitions.

A modern staircase and WC will be replaced by a more elegant, open stair that sits discretely within its compartment volume rather than filling it wall so wall, so allowing a spacious well to be created. This also allows the scale of the rectilinear stair compartment to be better read as part of the original rear room and provides a clear foil between old and new work – an approach better in line with best conservation practice. The change also pulls the soffit of the stair away from the proposed opening to the front room– an improvement on the consented scheme. It allows a greater sense of the original volumes of the piano noble rooms. This is a minor benefit to significance.

The volume of the original front room and its original cornice are the part of the interior with the highest relative significance and will remain unchanged but for the largely modern partition between front and rear rooms. This will be reopened, replacing the current modern, single-leaf opening with a wider opening that is of a similar scale to that which once existed. Visually, it will be centred on the room. This is a minor benefit to significance.

The rear room at first floor will not entirely return to its original volume but its original dimensions will be better read by the use of a glazed screen (a version of which has consent) and the less intrusive staircase and a restoration of the original ceiling height. This is a minor benefit to significance.

All original elements and material will be retained. Services routes will follow those already established. Engineered oak floorboards will replace modern floor panelling. These matters will have a neutral impact on significance.

Considering the flat and the house overall, these changes will have a minor beneficial impact by revealing more of its original plan form and volumes, so enhancing its significance. No harm is caused.

7.0 Conclusions

Taken together, the effect of the revised staircase and partition proposals on the significance of 25c is a minor enhancement, undoing some of the previous compartmentalisation to allow the original volumes and plan form to be appreciated at first floor level. There are no other impacts on the remainder of the house, the terrace, or on this part of the Fitzrovia Terrace Conservation Area. The proposals do not cause any harm.

In reaching these conclusions, great weight has been given to the asset's conservation and to preserving/conserving the special interest of the listed building. The proposals accord, therefore, with national, regional and local planning policies and guidance.

There are no grounds on which to refuse listed building consent for the proposals and support for the applications is requested.

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