

HANDFORTH

HERITAGE

8 The Broadway, Crouch End Heritage Impact Assessment

February 2026



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1. Introduction

This Heritage Impact Assessment ('report') has been prepared by Steven Handforth, IHBC to accompany proposals for a soft strip-out at 8 The Broadway, Crouch End. The property forms part of Broadway House, a Grade II listed building that lies within the Crouch End Conservation Area, both of which are designated heritage assets. In accordance with paragraph 207 of the National Planning Policy Framework (NPPF), the significance of these assets, including any contribution made by their settings, must be understood to assess the potential impact of the proposed works.

The report evaluates the architectural and historic significance of Broadway House and its contribution to the character and appearance of the Crouch End Conservation Area. It then assesses the scope for change and the likely impact of the proposed soft strip-out. This assessment has been undertaken in accordance with Historic England's *Statement of Heritage Significance: Analysing Significance in Heritage Assets* (HEAN 12) and *The Setting of Heritage Assets* (GPA 3). The relevant legislative and policy framework is set out at Appendix 1. Unless otherwise stated all maps are orientated north.

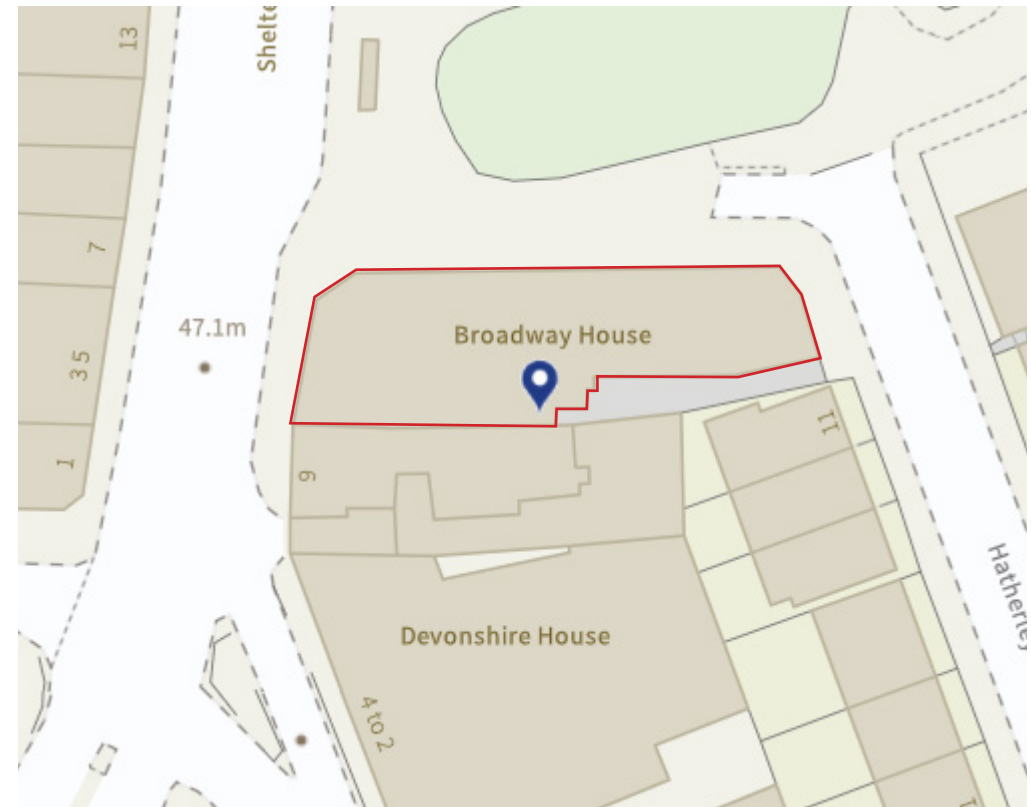


Figure 1 Location map showing the site in red.

2. Historic Development

Crouch End developed from a small rural hamlet into a thriving suburban centre over several centuries. The area has medieval origins, with settlement initially forming at the junction of historic routes linking London to the northern counties. By the eighteenth century, Crouch End remained a modest rural community, characterised by scattered houses, inns and smallholdings set within an agricultural landscape (figure 2).

The nineteenth century marked a period of profound change. The arrival of improved transport links, including new turnpike roads and later the expansion of the railway network, stimulated suburban growth. Between 1815 and 1870, Crouch End began to develop as a desirable residential district, with villas and terraces constructed along the principal routes. The area's transformation accelerated between 1870 and 1935, when the commercial core of Crouch End took shape.

The 1869 OS map shows a substantially altered environment, marking the early stages of Crouch End's nineteenth-century suburbanisation. The site consists of residential development and the surrounding area has undergone significant change. The map shows the emergence of a more structured settlement pattern, with terraces, villas and civic buildings beginning to cluster around key junctions. This reflects the broader Victorian expansion of London, driven by improved transport links and rising demand for suburban housing.



Figure 2 1746 Rocque map showing indicative location of the site (red) prior to its development and that of the wider area.



Figure 3 1869 OS map showing indicative location of the site (red) prior to its development and the increase in development in the wider area.

2. Historic Development

The Broadway emerged as the principal shopping street, lined with Victorian and Edwardian commercial terraces, civic buildings and public amenities. The construction of the Clock Tower in 1895 provided a defining landmark, reinforcing the area's identity as a self-contained suburban centre.

The interwar period saw further consolidation of the town centre, with the introduction of modern commercial buildings that reflected contemporary architectural trends. It was during this phase, in 1936–37, that Broadway House, of which No. 8 The Broadway forms part, was constructed to the designs of Dawe and Carter. The ground floor originally housed the North Thames Gas Board showroom, with curved and elliptical glazing forming a distinctive frontage. The building's interwar character, materials and detailing reflect the broader architectural evolution of The Broadway during this period, when modern commercial premises were introduced alongside earlier Victorian and Edwardian structures. The 1936 OS map provides a snapshot in time just before the construction of the building.

The 1953 OS map provides a helpful insight into the intensification of development at this point. Broadway House forms part of a carefully composed group around the small green at the centre of the town. This map shows Hornsey Town Hall (1935), Hornsey Central Library and the former Electricity Board building. Together, these structures create a cohesive civic ensemble that defines the architectural character of the conservation area's core.



Figure 4 1936 OS map showing location of the site (red) prior to its development, note the Town Hall has been constructed by this point.



Figure 5 1953 OS map showing the current building on the site (red).

2. Historic Development

Original plans, sections and elevations prepared for the North Thames Gas Board in the 1930s are reproduced on the following pages. These drawings provide valuable insight into the building's historic layout and architectural intent, and allow a clear comparison with the present condition, where much of the original internal arrangement has been altered or lost through successive commercial refits, subdivision of spaces, insertion of mezzanines and suspended ceilings, and the removal or concealment of original finishes.

In these drawings, the ground floor plan shows a large showroom occupying the western half of the building. This space was designed as a commercial hall with generous glazing to The Broadway, allowing the North Thames Gas Board to display appliances and engage customers. It also included a curved staircase leading to the floor above. The eastern side of the ground floor contained smaller ancillary rooms, including offices, a staircase to the upper floors and basement, and circulation routes serving the residential accommodation above.

The western half of the first floor contained a demonstration room with tiered seating, stage and balcony or gallery overlooking the space below. This space was a defining feature of the building's original function as a gas showroom and educational centre. The eastern half contained residential accommodation, including living rooms, kitchens, bathrooms, and circulation spaces serving the flats (outside the scope of this application).

2. Historic Development

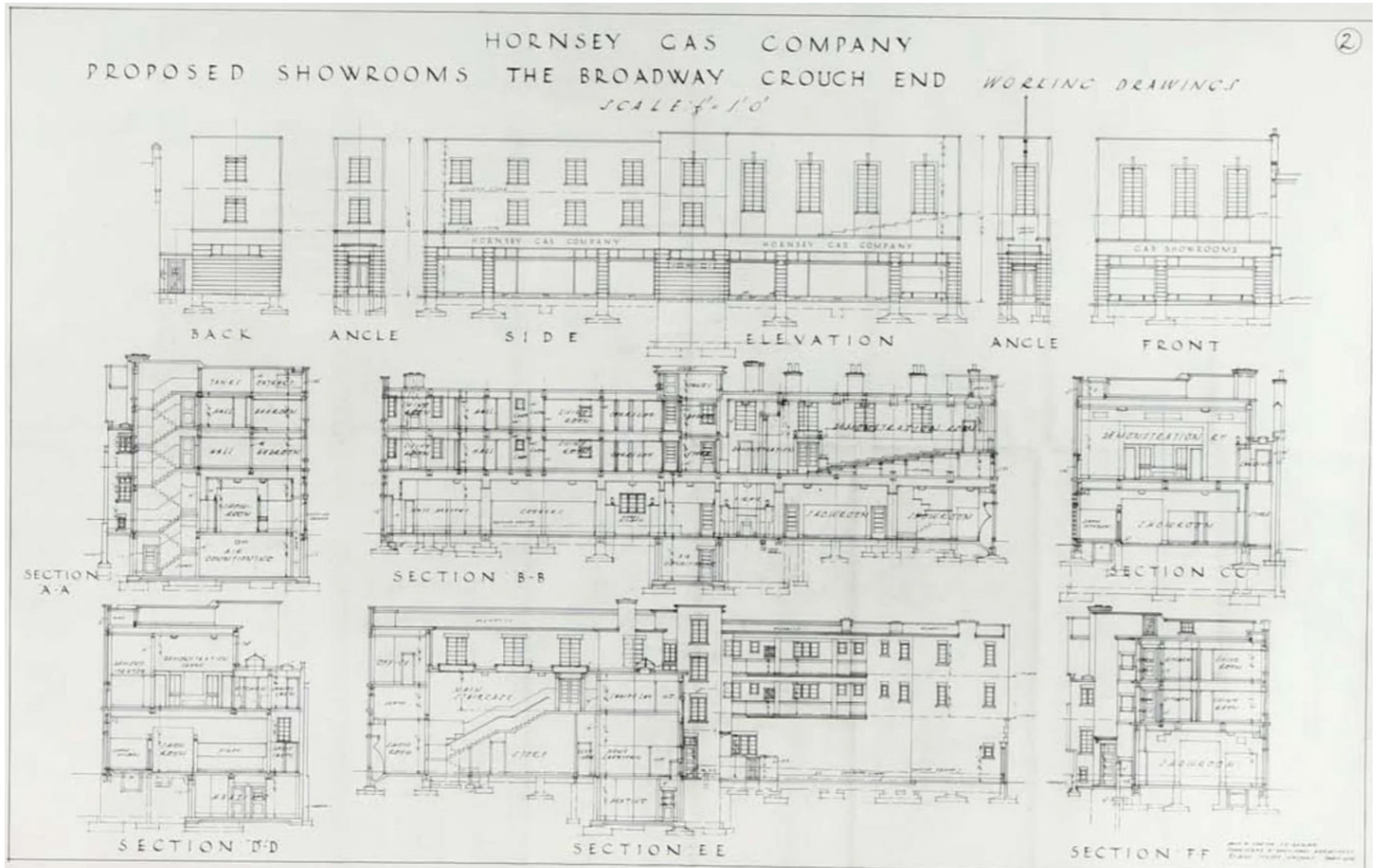


Figure 6 Original sections and elevations of the building (NMR BB91/27408).

2. Historic Development

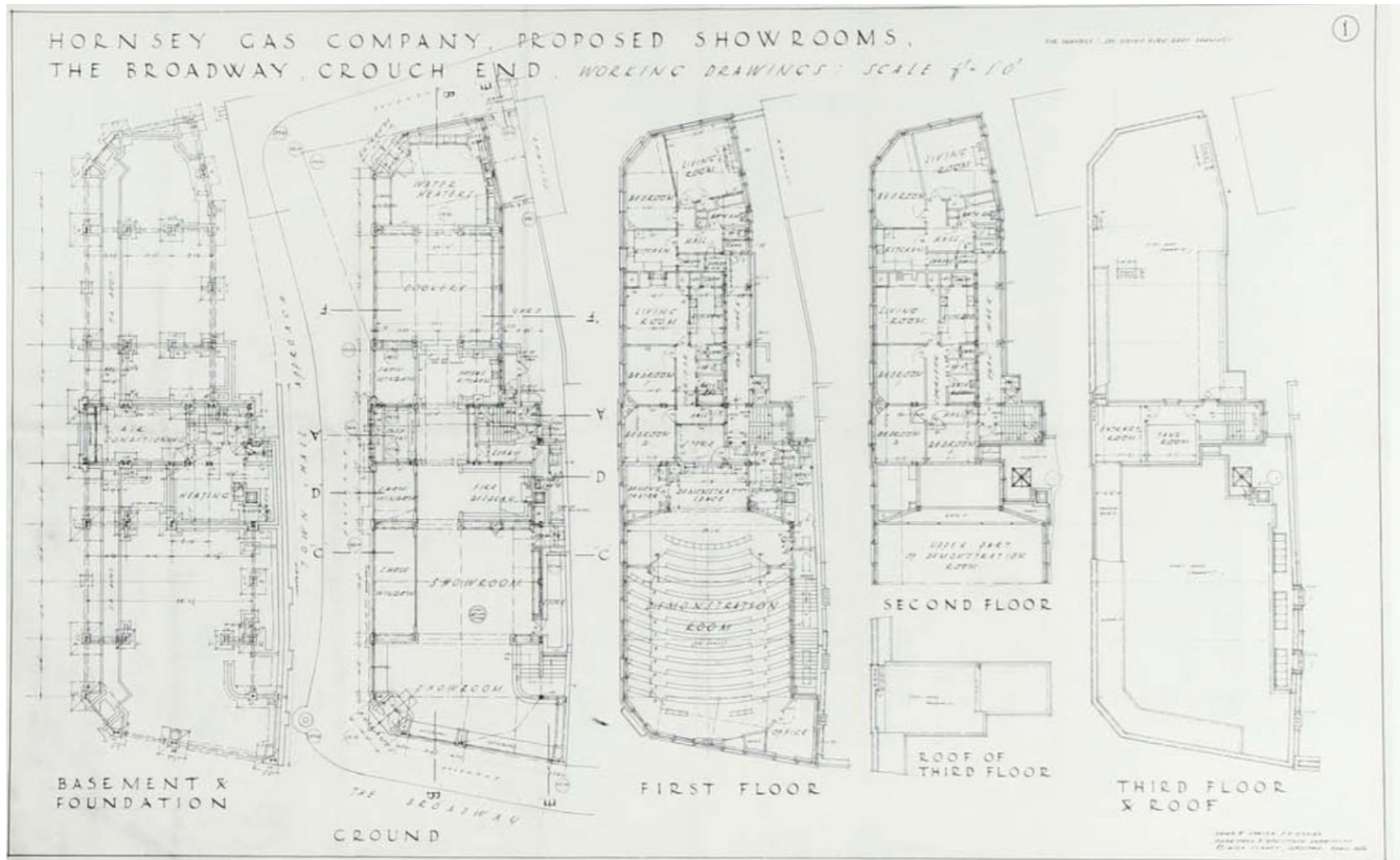


Figure 7 Original floor plans of the building (NMR BB91/27407).

2. Historic Development

Aerial photographs from 1938 show that the external appearance of 8 The Broadway has remained largely intact since its construction. The building's overall massing is still clearly visible today, confirming the building's strong visual continuity and townscape contribution.



Figure 8 1938 aerial photograph showing the rear of the site (HE EPW059123).



Figure 9 1938 aerial photograph showing the principal elevations of the site (HE EPW059124).

2. Historic Development

In 1983, North Thames Gas submitted an application for the *Conversion of the ground floor rear and first floor to from self-contained accommodation and for the use of the first floor as offices* (ref: OLD/1983/0120). These plans show that the building had already diverged significantly from its original 1930s layout. At first-floor level, the demonstration theatre, a defining feature of the building's early use, was proposed to be converted to offices, with the stage and tiered seating removed for new staff facilities. These changes represented the first substantial phase of internal alteration and resulted in the loss or concealment of much of the building's original spatial character.

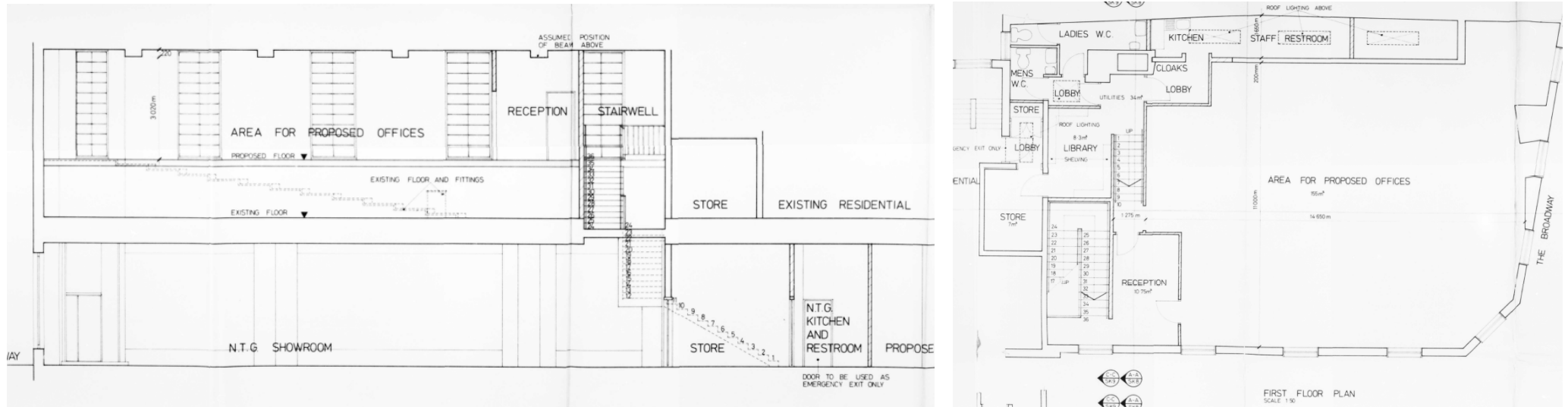


Figure 10 Proposals for 'Conversion of the ground floor rear and first floor to from self-contained accommodation and for the use of the first floor as offices' (ref:OLD/1983/0120).

2. Historic Development

In 1986 (Ref. OLD/1986/0111), it was proposed to convert the building to a Barclays Bank. The 1983 works appear to have had already reshaped the building's internal arrangement. The showroom and auditorium volumes were compromised, circulation patterns had been reworked, and original finishes were either removed or obscured by commercial fit-outs. Barclays' proposals built directly on this altered condition, further subdividing the ground floor and first floor. Although the external Art Deco façade remained largely intact, the interior had already undergone a decisive shift away from its 1930s design intent.

Each phase incrementally reduced the presence of the original 1930s layout, replacing open volumes and decorative finishes with partitioned rooms, suspended ceilings and modern servicing. Today, Broadway House remains a prominent component of the commercial frontage of The Broadway. Its interwar design, distinctive glazing and stone detailing contribute to the architectural richness of the conservation area, while its position within the civic group around the green reinforces its townscape importance. The building's development reflects the broader historical trajectory of Crouch End, from rural hamlet to suburban commercial centre, and illustrates the layering of architectural styles that characterises the conservation area's special interest.

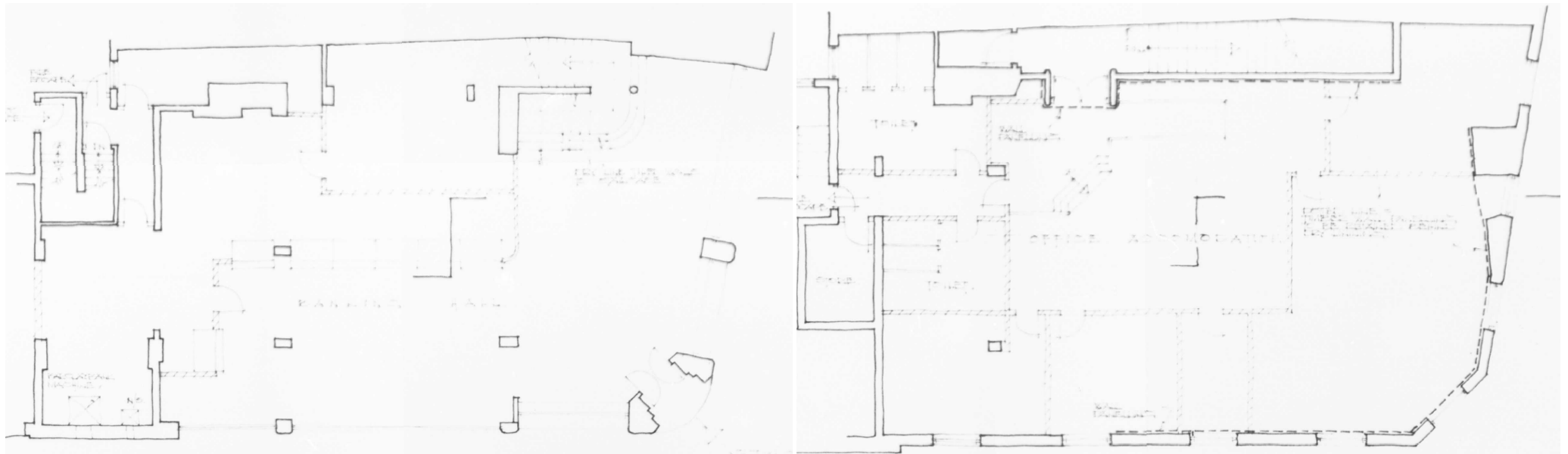


Figure 11 1986 proposed plans (ground floor, left, first floor, right) for when the building was converted to a bank showing extensive changes to fabric (Note eastern side of ground floor was excluded from this scope). (Ref. OLD/1986/0111).

3. Identification of Heritage Assets and Significance Assessment

An inspection of the relevant databases and sources, including the Historic Environment Record (HER), the National Heritage List for England (NHLE), and the Council's website, has identified numerous heritage assets lying within the vicinity of the site. Following desk-based research and on site analysis, professional judgement has been used to identify, and select heritage assets whose significances may be affected by changes to their settings.

This assessment has been undertaken in accordance with Historic England's *The Setting of Heritage Assets GPA 3*. In accordance with Paragraph 207 of the NPPF the level of detail is proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance.

The heritage assets that have the potential to be affected by the proposals are outlined below and correspond with the numbering in figure 12:

1. Broadway House, grade II
2. Crouch End Conservation Area

Several other heritage assets were identified as part of this process, but were excluded from assessment due to either a lack of visible or experiential connection with the site and due to the works being solely internal.



Figure 12 Oblique aerial mapping looking southeast showing the site (1) and section of the conservation area (whole image-2). Other heritage assets are visible in this image but due to the limited nature of the works are not considered to be affected by the proposals.

3. Identification of Heritage Assets and Significance Assessment

1. Broadway House, grade II

Broadway House was grade II listed in 1981, the list entry reads as follows:

1936-37 by Dawe and Carter. Forms part, with Hornsey Town Hall and the Electricity Board building, of group around a small green.

Light pinkish brick with stone dressings. West part of two tall storeys, five windows with canted corner to main road, three-bay return. Tall first floor windows in architraves with carved relief panels below depicting the uses of gas. Modern showroom below. Three-storey, four window plainer left section has corner entrance in rusticated architrave. Stone coped parapets, flat roofs.

The building forms part of a highly distinctive civic ensemble around the green at the centre of Crouch End. The NHLE entry highlights its light pinkish brick, stone dressings, tall first-floor windows set in architraves, and carved relief panels depicting the uses of gas, reflecting its original function as the North Thames Gas Board showroom. These reliefs are of particular artistic interest and represent a rare surviving example of commercial architectural sculpture of the inter-war period.

The building's composition is deliberately monumental: a two-storey west block with a canted corner addressing the junction, and a plainer three-storey east block with a rusticated stone entrance. The strong horizontality, flat roofs, parapets, and geometric detailing are characteristic of late-1930s commercial modernism. Internally much of the original appearance of the building has been lost but some features of interest survive including Art Deco door surround at ground floor (plastered) and first-floor level (timber), timber panelling scarring to the concrete floor beneath the mezzanine level.

Historically, the building is significant as part of the inter-war civic redevelopment of Crouch End, forming a group with Hornsey Town Hall and the Electricity Board building. Together, these structures represent a moment of municipal confidence and architectural ambition in the 1930s, when public utilities and civic institutions were housed in architecturally expressive buildings



Plate 1 View looking southwest towards east and northern elevation of the site.



Plate 2 View looking southeast towards west and northern elevation of the site.

3. Identification of Heritage Assets and Significance Assessment

Ground Floor

The ground floor was originally the North Thames Gas Board showroom, later adapted for Barclays Bank. In the existing condition, the ground floor has been substantially subdivided. The once open showroom has been broken up by lightweight stud partitions introduced during the Barclays Bank fit-out. These partitions create enclosed offices, meeting rooms, and service cupboards, fragmenting the original volume. Suspended ceilings have been installed throughout, concealing the original double-height space and obscuring the hollow-pot soffit and structural beams. These themselves were likely obscured by the the buff coloured suspended ceilings which are visible in places and potentially asbestos-containing, subject to specialist confirmation.

The staircase remains in its original location, but access routes have been modified to suit the bank layout. No historic photographs of the staircase have been found but the planning records suggest it was tiled at some point, it is unclear whether these are covered by modern plasterwork.

The eastern side of the ground floor has also been altered, with the original ancillary rooms replaced by a more cellular arrangement of offices and service spaces.

Original walls and piers can be seen when comparing the original plans with today's plans (figure 13).

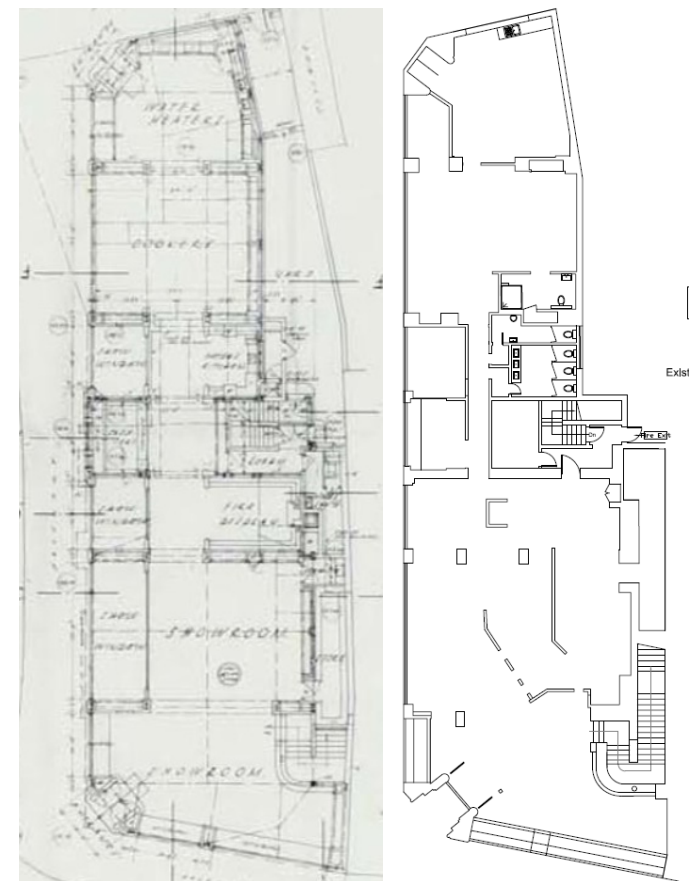


Figure 13 Showing original layout (left) and existing (right). The drawings show a considerable amount of change has occurred to the interiors of the building overtime.

3. Identification of Heritage Assets and Significance Assessment



Plate 3 View looking north east from the entrance in the former show room. The piers are historic, the partition on the right modern. Note modern suspended ceiling also.



Plate 4 View of historic curved staircase.



Plate 5 View of modern partition in historically open space.



Plate 6 Looking north west across the entrance room, with modern partition disrupting the original open plan nature of the space.



Plate 7 Looking north across the entrance room showing modern partitions and suspended ceilings.



Plate 8 Corridor to the south of the building showing original room proportions but no visible historic fixtures or fittings.

3. Identification of Heritage Assets and Significance Assessment



Plate 9 Side room to the northern side of the building with later ATM openings. No historic fixtures or fittings visible.



Plate 10 Modern corridor running west-east through the centre of the building.



Plate 11 Modern toilet facilities to the east of the building.



Plate 12 Room to the north east of the building showing modern services and suspended ceiling.



Plate 13 View of modern suspended ceiling.



Plate 14 View along modern corridor.

3. Identification of Heritage Assets and Significance Assessment



Plate 15 View of modern partitions and suspended ceiling to east of the building.



Plate 16 view west from eastern part of the building. Remnants of historic wall visible to the right with modern partition to the left.



Plate 17 showing historic south wall and modern partition to right.



Plate 18 View eastern towards eastern end of the building showing historic piers and potentially historic concrete floor with green and black inlay.

3. Identification of Heritage Assets and Significance Assessment



Plate 19 View west from easternmost room. Part of the wall is likely original with modern stud infil.



Plate 20 View of secondary entrance to north eastern corner with Art Deco curved surrounds.



Plate 21 View of easternmost room showing historic entrance door surround (left) and no other visible fabric of interest.

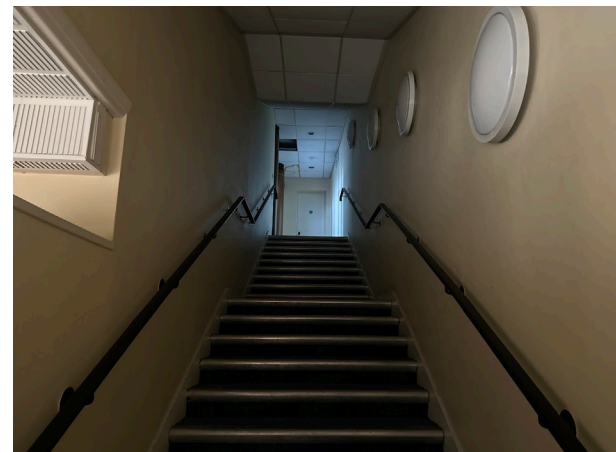


Plate 22 View of historic staircase to first floor. No visible fixtures or fittings.

3. Identification of Heritage Assets and Significance Assessment

First Floor

Originally, the western half of the floor formed the upper level of a double-height showroom, a key architectural feature of the 1936–37 design. This space was not enclosed as a separate room: it functioned as a gallery overlooking the main demonstration room below. This space included tiered seating, a stage, and a clear, uninterrupted volume designed for lectures, demonstrations and public presentations on the use of gas. It served both an educational and promotional purpose, reflecting the interwar emphasis on public engagement and technological modernity. The theatre was a distinctive feature of the building and played a central role in its early operation.

The eastern side of the first floor had a different character and was always intended for residential use, forming part of the flats that occupied the upper storeys. This accommodation included living rooms, kitchens, bathrooms and circulation spaces, arranged around the staircase and access balcony. This dual arrangement, commercial and educational spaces to the west, residential accommodation to the east, was a deliberate part of the original design and remained consistent until the building's later commercial conversions. This eastern element does not form part of this application.

In the existing condition, the western half of the first floor has been fundamentally altered. The double-height space has been infilled with a timber mezzanine supported on brick sleeper walls, creating a low-ceilinged intermediate level. The mezzanine subdivides the original volume and obscures the tall windows that once illuminated the demonstration hall.

Notwithstanding this, some original features do remain including:

- Art Deco-style doorway at the top of the main staircase
- Timber panelling beneath the mezzanine level, mentioned in the 1980s correspondence
- Scarring to the concrete floor below the mezzanine broadly aligns with some elements of the original plans for the demonstration room.

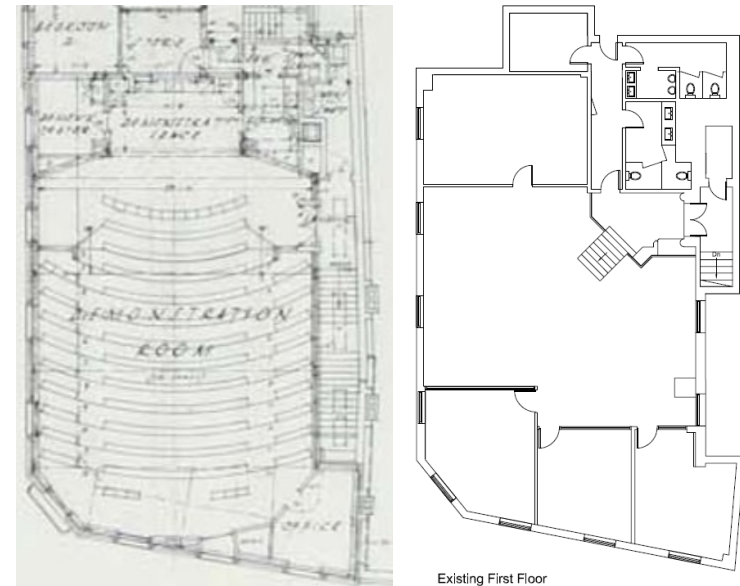


Figure 14 Showing original layout (left) and existing (right). The drawings show a considerable amount of change has occurred to the interiors of the building overtime. Note the existing plan shows a mezzanine and only the entrance doors and rear room are legible when comparing to the original plan.

3. Identification of Heritage Assets and Significance Assessment



Plate 23 View of original timber door surround to first floor from mezzanine level.



Plate 24 Modern floor and partition to mezzanine level.



Plate 25 Modern floor and partition to mezzanine level.



Plate 26 Modern floor and partition to mezzanine level. The floor is roughly on the line of the original office above the demonstration room.



Plate 27 Modern floor and partition to mezzanine level. The floor is roughly on the line of the original office above the demonstration room.



Plate 28 Modern floor and partition to mezzanine level.

3. Identification of Heritage Assets and Significance Assessment



Plate 29 Historic concrete floor and modern brick piers at first floor beneath the mezzanine level. The curved in the concrete potentially corresponds with the seating seen in the historic plans.



Plate 30 Retained historic timber planning mentioned in the 1986 drawings.



Plate 31 Likely historic steel and brick foundations of former stage at first floor.

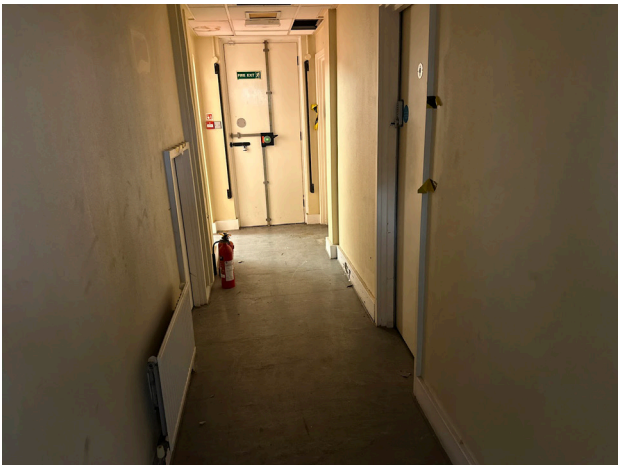


Plate 32 View east along modern corridor to first floor.



Plate 33 Modern toilet facilities.



Plate 34 Small rear room to eastern end of first floor. Appears to be historic dimensions but no original fixtures or fittings surviving.

3. Identification of Heritage Assets and Significance Assessment

2. Crouch End Conservation Area

The Crouch End Conservation Area is one of Haringey's most architecturally and historically distinctive townscape environments, defined by the interplay between its Victorian and Edwardian commercial core and the extensive residential suburbs that radiate from it. At its heart lies The Broadway, a lively commercial spine characterised by continuous frontages of late-nineteenth-century and early-twentieth-century buildings, many of which retain original shopfront proportions, decorative brickwork, and upper-floor architectural detailing. The area's visual identity is anchored by a series of landmark civic buildings, most notably the Grade II* Hornsey Town Hall and the prominent Clock Tower, both of which contribute to the strong sense of place and civic pride that has long defined Crouch End. The town centre's architectural grain is fine and consistent, with narrow plot widths, vertical proportions, and a rhythm of bays and gables that create a cohesive and legible streetscape.

Beyond the commercial core, the conservation area transitions into a series of residential neighbourhoods that reflect the area's phased suburban expansion during the nineteenth and early twentieth centuries. These streets are typically lined with terraces or semi-detached villas constructed in London stock brick with red-brick dressings, decorative bargeboards, sash windows, and generous front gardens. The topography plays a significant role in shaping the character of these areas: Crouch End sits within a natural bowl formed by the rising land towards Highgate, Muswell Hill, and the Hog's Back ridge. This creates a distinctive sense of enclosure within the town centre while affording long-distance views from the surrounding slopes. Mature street trees, landscaped gardens, and pockets of open space soften the built form and reinforce the area's leafy suburban character.

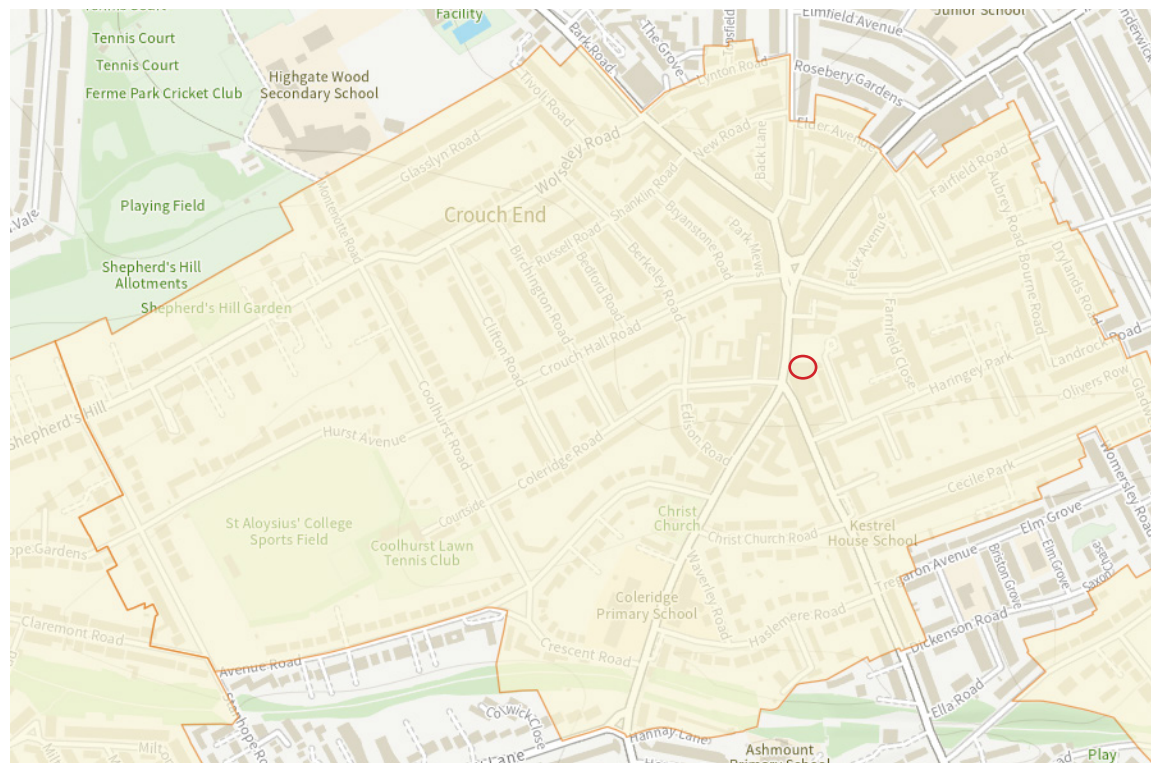


Figure 15 Map of the Crouch End Conservation Area showing the scale of the area (site shown in red circle).

3. Identification of Heritage Assets and Significance Assessment

The conservation area's special interest is further defined by its historic development pattern. The Broadway developed as a local commercial hub serving the expanding Victorian suburb, and its architectural coherence reflects this period of growth. The surrounding residential streets exhibit a high degree of intactness, with consistent building lines, repeating architectural motifs, and well-preserved boundary treatments. The area's character is also shaped by its mixed uses: independent shops, cafés, restaurants, and cultural venues contribute to a vibrant daytime and evening economy, while the quieter residential streets provide a contrasting sense of domesticity and calm. This juxtaposition of commercial vitality and suburban tranquillity is a defining feature of Crouch End's identity.

The setting of the conservation area is equally important. Its position between the wooded slopes of Highgate and Muswell Hill gives it a semi-enclosed, village-like quality despite its proximity to central London. Approaches from the south, particularly along Crouch End Hill, reveal dramatic views across the valley, with the Clock Tower acting as a focal point. The conservation area is also framed by significant green spaces, including Alexandra Park to the north and the Parkland Walk to the south-west, which reinforce its verdant character and provide ecological and recreational value.

Within this context, 8 The Broadway occupies a highly prominent position in the commercial core, forming part of a key group of listed and locally listed buildings that define the architectural character of the town centre. Broadway House (Nos. 1–4 The Broadway), within which the site is located, is a Grade II listed 1936–37 building by Dawe & Carter. Its light pinkish brickwork, stone dressings, tall first-floor windows with carved relief panels, and distinctive canted corner contribute significantly to the architectural richness of the streetscape. The building forms part of a cohesive group with Hornsey Town Hall and the former Electricity Board building, creating a civic ensemble around the small green at the centre of Crouch End. Its scale, materials, and architectural detailing make it a landmark within the conservation area, and its contribution is both visual and historical, reflecting the interwar phase of commercial development that complemented the earlier Victorian fabric.

The site is considered to contribute positively to the conservation area through its architectural quality, its prominent corner position, and its role in framing key views along The Broadway. Its ground-floor commercial use reinforces the established pattern of active frontages, while the upper floors contribute to the vertical rhythm and architectural coherence of the streetscape. The building's Art Deco styling provides a distinctive contrast to the predominantly Victorian character of the area, enriching the architectural diversity that the Conservation Area Appraisal identifies as one of Crouch

End's defining qualities.

4. Proposals and Assessment of Impact

The proposals comprise a soft strip-out limited to the removal of modern, non-historic internal fabric. This includes the removal of later partitions, suspended ceilings, floor coverings, redundant services and modern fixtures. No works are proposed to the external envelope, including the curved and elliptical glazing, stone dressings, carved relief panels or parapets. No structural alterations are proposed, and all original internal features, including the staircase, original door surrounds, timber panelling and surviving features found in the concrete floor at ground and first floor level will be retained and protected.

The soft strip will focus exclusively on the removal of non-historic, modern interventions and will be limited to:

1. Removal of modern stud partitions
2. Removal of suspended ceilings and associated gridwork
3. Removal of modern floor coverings (carpet tiles, vinyl, raised floors)
4. Removal of modern services (ductwork, cabling, alarms, lighting, trunking)
5. Removal of redundant banking infrastructure (ATM linings, counters, security fittings)
6. Removal of non-historic joinery (plasterboard linings, MDF boxing, modern doors)
7. Removal of later wall finishes (plasterboard, laminate panels, applied linings)

No structural elements will be removed, and no works will affect the external façade.

On site inspection and historic background research has confirmed areas where historic fabric may survive, namely:

A. Curved and Elliptical Glazing (Ground Floor)

- Original 1930s feature of high significance.
- Protected by the 1986 LBC conditions.

B. Entrance Doors and Art Deco Door Surrounds

- Survive at ground and first floor.
- Identified in 1986 correspondence as original and to be retained.

C. First-Floor Timber Panelling

- Specifically required to be retained visible under the 1986 LBC.
- May currently be concealed behind later linings and visible in places beneath mezzanine level.

D. Main Staircase Structure

- Original 1930s staircase geometry survives, though finishes may have been renewed.
- Tiled base and curved soffit may survive behind later coverings.

E. Clay Hollow-Pot Floors and Encased Steel Beams

- Original structural system.
- Will be exposed when suspended ceilings are removed.

F. Historic Piers and Wall Lines

- Several load bearing piers and walls correspond with the 1930s drawings

G. Localised Historic Floor Finishes

- Green and black inlaid concrete flooring survives in the eastern rooms possibly original and may survive under carpets.
- Concrete floor beneath mezzanine appears to have scarring from the former demonstration room.

These elements must be retained in situ and protected.

In summary the soft strip will remove only modern partitions, ceilings, services and finishes introduced after 1983. Several areas of 1930s fabric may survive, including curved glazing, entrance doors and surrounds, first-floor timber panelling, the main staircase structure, clay hollow-pot floors, historic piers and isolated original floor finishes.

The purpose of the soft strip is to expose the underlying structure so that the building can be assessed for future refurbishment while ensuring that any surviving 1930s fabric is retained. Given the nature of the proposals, the impact on the listed building is considered to be **neutral**. The building's significance derives from its architectural form, its distinctive façade, its original glazing and stonework, and its limited surviving internal finishes. None of these elements will be affected by the proposed works. The removal of intrusive modern fabric may improve the legibility of the original plan form and provide opportunities for future heritage-led refurbishment. The proposals therefore preserve the building's special architectural and historic interest.

The impact on the conservation area is similarly neutral. The conservation area's character is

4. Proposals and Assessment of Impact

expressed primarily through its external townscape, including the continuity of commercial frontages, the architectural quality of landmark buildings and the relationship between the Broadway and the civic green. As the works are entirely internal and do not alter the building's external appearance, scale or form, the character and appearance of the conservation area will be preserved.

In summary, the proposed soft strip-out at 8 The Broadway is modest, reversible and confined to non-historic internal elements. The works preserve the significance of the Grade II listed building, maintain the character and appearance of the Crouch End Conservation Area, and do not affect the setting of any nearby heritage assets. Consequently, there is no heritage reason why the Council should not support the application.

Appendix 1: Legislation, Planning Policy and Guidance

Legislation

Legislation regarding Listed Buildings and Conservation Areas is set out in the Planning (Listed Buildings and Conservation Areas) Act 1990 (as amended) (the 1990 Act).

Section 16(2) states that in considering whether to grant listed building consent for any works the local planning authority or 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.

Section 66(1) states that, in considering whether to grant planning permission for development that affects a listed building or its setting, the local planning authority (LPA) or, as the case may be, the Secretary of State shall have special regard to the desirability of preserving the listed building or its setting or any features of special architectural or historic interest that it possesses.

Section 72(1) states that, in the exercise of planning functions, special attention should be paid to the desirability of preserving or enhancing the character or appearance of conservation areas.

The term “preserve”, within the context of Section 66, has been defined within *South Lakeland District Council v Secretary of State [1992]*, where it was held that the “desirability of preserving” creates a presumption against harmful changes, but not a presumption against any change. Case law has established that the preservation of the setting of a listed building requires considerable importance and weight (i.e. the Barnwell Manor judgment) and that a decision-maker who has worked through the paragraphs of the NPPF in accordance with their terms will have complied with the statutory duty set out in the 1990 Act (i.e. the judgment in *Jones v Mordue & Others [2015]*).

In the judgment for *Palmer v Herefordshire Council ([2016] EWCA Civ 106)*, a discussion on the balance between harm and benefit to a listed building was undertaken. It was accepted that “where proposed development would affect a listed building or its settings in different ways, some positive and some negative, the decision-maker may legitimately conclude that although each of the effects as an impact, taken together there is no overall adverse effect on the listed building or its setting”. In essence, where there is some harm and some benefit, these should be given the same weight, and where they are equal in measure, the effect on the listed building would be neutral, and thus its significance would be preserved.

This approach was confirmed in *City & Country Bramshill Ltd v Secretary of State for Housing, Communities And Local Government & Ors [2021]*. In this case Lord Justice Lindblom concluded that ‘the considerable importance and weight to the desirability of preservation [of the special architectural or historic interest of a listed building or its setting], should tip the scales to produce an unequal balance in its favour. However, the SoS should still take account of the actual severity of any change, or scale of change as the Mayoral SPG puts it, and so the extent of impact, as well as the relevance to its significance, and the

importance of the asset. The overall weight to be given to any harm, and the conflict with policy, should be a product of these factors.’

National Planning Policy Framework (2024)

The policies relevant to heritage are outlined within chapter 16, ‘Conserving and Enhancing the Historic Environment’. The NPPF places much emphasis on ‘significance’ which it defines as:

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

The NPPF directs local planning authorities to require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting and the level of detailed assessment should be ‘proportionate’ to the assets’ importance. (Paragraph 194).

Paragraph 207 states that the significance any heritage asset that may be affected by a proposal should be identified and assessed. This includes any assets affected by development within their settings. This Significance Assessment should be taken into account when considering the impact of a proposal, ‘to avoid or minimise any conflict between the heritage asset’s conservation and any aspect of the proposal’.

Paragraph 212 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.’

It is then clarified that any harm to the significance of a designated heritage asset, either through alteration, destruction or development within its setting, should require, “clear and convincing justification” (Paragraph 213). This paragraph outlines that substantial harm to grade II listed heritage assets should be exceptional, rising to ‘wholly exceptional’ for those assets of the highest significance such as scheduled monuments, Grade I and grade II* listed buildings or registered parks and gardens as well as World Heritage Sites.

Paragraphs 214 and 215 discuss different levels of harm caused to heritage assets and requires a balance to be applied in the context of heritage assets, including the recognition of potential benefits accruing from a development. In the case of non-designated heritage assets. In relation to non-designated heritage assets, paragraph 216 requires a Local Planning Authority to make a “balanced judgement” having regard to the scale of any harm or loss and the significance of the heritage asset.

With regards to conservation areas and the settings of heritage assets,

paragraph 219 requires Local Planning Authorities to look for opportunities for new development to enhance or better reveal their significance.

Planning Practice Guidance

This guidance supports the NPPF and reiterates the importance of conserving heritage assets in a manner appropriate to their significance. Key elements of the guidance relate to assessing harm. An important consideration should be whether development proposals adversely affect a key element of the heritage asset’s significance:

‘it is the degree of harm, rather than the scale of development that is to be assessed’. The level of ‘substantial harm’ is stated to be a high bar, which may not arise in many cases. Whether development proposals cause substantial harm will be a judgment in the decision-taking process, having regard to the circumstances of the case and by applying the relevant NPPF policies. Such harm may arise from works to the heritage asset or from development within its setting. Setting is defined as:

the surroundings in which an asset is experienced, and may be more extensive than the curtilage.

A thorough assessment of the harm development proposals will have on this setting needs to consider, and be proportionate to, the heritage asset’s significance and the degree to which any changes enhance or detract from that significance, and the ability to appreciate and experience it.

Regional Planning Policy

The London Plan (2021)

Key extracts from the London Plan relating to this application are outlined below:

Policy D1 London’s form and characteristics

A. Development Plans, area-based strategies and development proposals should ensure the design of places addresses the following requirements:

Form and layout

- 1) use land efficiently by optimising density, connectivity and land use patterns
- 2) enhance local context by delivering buildings and spaces that positively respond to local distinctiveness through their layout, orientation, scale, appearance and shape, with due regard to existing and emerging street hierarchy, building types, forms and proportions

Quality and character

- 12) respond to the existing character of a place by identifying the special and

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valued features that are unique to the locality and respect, enhance and utilise the heritage assets and architectural features that contribute to the local character

13) be of high quality, with architecture that pays attention to detail, and gives thorough consideration to the practicality of use, flexibility, safety and building lifespan through appropriate construction methods and the use of attractive, robust materials which weather and mature well.

Policy HC1 Heritage conservation and growth

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 seek to avoid harm and identify enhancement opportunities by integrating heritage considerations early on in the design process.

Local Planning Policy

Haringey Local Plan Strategic Policies 2017

SP12 – Conservation

- The Council shall ensure the conservation of the historic significance of Haringey's heritage assets, their setting, and the wider historic environment. The borough's heritage assets include Statutory Listed Buildings, Conservation Areas, Registered Parks and Gardens, Archaeological Priority Areas, and other locally important heritage assets such as Locally Listed Buildings, Local Historic Green Spaces and Sites of Industrial Heritage Interest. Where archaeological excavation is required, findings should be published, disseminated, and used as the basis for archaeological interpretation on site.
- The Historic Environment should be used as the basis for heritage-led regeneration and as the basis for good design and positive change. Where possible, development should help increase accessibility to the historic environment. All development shall protect the Strategic view from Alexandra Palace to St Paul's Cathedral as protected in the London Mayoral "London View Management Framework" Revised SPG, July 2010, and key local views.

Haringey Development Management DPD, 2017

DM9– Management of the Historic Environment states (*inter alia*):

Haringey's Heritage Assets

A Development that conserves and enhances the significance of a heritage asset and its setting will be supported.

B Proposals affecting a designated or non-designated heritage asset and its setting will be assessed against the significance of the asset and its setting, and the impact of the proposals on that significance. Applicants are required to submit with their planning application a statement describing the significance

of the heritage asset(s) concerned, including any contribution made by its setting, along with an assessment and justification of the impact of the new development on the asset and its setting.

C When considering the impact of proposals on the historic environment, the Council will have regard to:

- a The priority given to sustaining and enhancing the significance of a heritage asset and its setting;
- b Character appraisals and management plans or other guidance, where they are available;
- c The preservation or reinstatement of original or historic form, fabric, function or character of the asset and its setting;
- d The relationship with adjoining and neighbouring uses, particularly where these are heritage assets of significance in their own right;
- e The desirability of securing a viable use for a heritage asset consistent with its conservation;
- f An understanding of and respect for significance of heritage assets as parts of measures to mitigate and adapt to climate change; and
- g The contribution that the sensitive utilisation of heritage assets can make to sustainable regeneration.

Conservation Areas

D Subject to (A-C) above the Council will give consideration to, and support where appropriate, proposals for the sensitive redevelopment of sites and buildings where these detract from the character and appearance of a Conservation Area and its setting, provided that they are compatible with and/or complement the special characteristics and significance of the area.

E Proposals for alterations and extensions to existing buildings in Conservation Areas should complement the architectural style, scale, proportions, materials and details of the host building and should not appear overbearing or intrusive

Highgate Neighbourhood Plan (2017) (HNP)

DH1 – Design and Heritage

Requires development to respect the character and appearance of the Highgate Conservation Area and emphasises the importance of rooflines, building heights, and materials in maintaining heritage significance.

Highgate Conservation Area Character Appraisal and Management Plan December 2013

The aim of this document is to define and safeguard the special architectural and historic interest of Highgate by providing a detailed analysis of its character, built form, landscape, and development patterns. It identifies the features that contribute to the area's significance; including its rich architectural heritage, varied topography, green spaces, and long views and sets out principles to guide sensitive change. The appraisal informs planning decisions by highlighting positive and negative contributors, promoting high-quality design, and ensuring that new development conserves or enhances the area's distinct identity and historic value.

Guidance Notes

Conservation Principles, Policies, and Guidance (English Heritage, April 2008)

This document outlines Historic England's approach to the sustainable management of the historic environment. While primarily intended to ensure consistency in their own advice and guidance through the planning process, the document is commended to LPAs to ensure that all decisions about change affecting the historic environment are informed and sustainable. This document was published in line with the philosophy of PPSS, yet remains relevant with the NPPF and PPG, the emphasis placed upon the importance of understanding significance to properly assess the effects of change to heritage assets. Guidance within the document describes a range of 'heritage values' that constitute a heritage asset's significance to be established systematically; the four main heritage values include: aesthetic, evidential, communal or historical. The document emphasises that:

considered change offers the potential to enhance and add value to places...it is the means by which each generation aspires to enrich the historic environment

Historic Environment Good Practice Advice in Planning Notes

GPA 2: Managing Significance in Decision-Taking in the Historic Environment (March 2015)

This document provides advice on the numerous ways in which decision-making in the historic environment can be undertaken, emphasising that the first step for all applicants is to understand the significance of any affected heritage asset and the contribution of its setting to its significance. In line with the NPPF and PPG, this document states that early engagement and expert advice in considering and assessing the significance of heritage assets is encouraged, stating that:

...application proposals that affect the historic environment are much more likely to gain the necessary permissions and create successful places if they are designed with the knowledge and understanding of the significance of the heritage assets they may affect.

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

- 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.

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

- Maximising enhancement and minimising harm;
- Making and documenting the decision and monitoring outcomes.

This document sets out the recommended steps for assessing significance and the impact of application proposals upon a heritage asset, including examining the asset and its setting and analysing local policies and information sources. In assessing the impact of a development proposal on the significance of a heritage asset the document emphasises that the cumulative impact of incremental small-scale changes may have as great an effect on the significance of a heritage asset as a larger scale change.

GPA 3: The Setting of Heritage Assets (December 2017) (2nd Edition)

This advice note focuses on the management of change within the setting of heritage assets. This guidance updates that previously published by English Heritage (The Setting of Heritage Assets 2011) in order to ensure that it is fully compliant with the NPPF and is largely a continuation of the philosophy and approach of the 2011 document. It does not present a divergence in either the definition of setting or the way in which it should be assessed.

Setting is defined as ‘the surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve’. The guidance emphasises that setting is not a heritage asset or a heritage designation and that its importance lies in what it contributes to the significance of the heritage asset itself. Elements of setting may make a positive, negative or neutral contribution to the significance of a heritage asset.

While setting is largely a visual concept, with views considered to be an important consideration in any assessment of the contribution that setting makes to the significance of an asset, setting, and thus the way in which an asset is experienced, can also be affected by other environmental factors, including historic associations.

This document states that the protection of the setting of a heritage asset need not prevent change and that decisions relating to such issues need to be based on the nature, extent and level of the significance of a heritage asset. It is further stated that the contribution made to an asset’s significance by their setting will vary depending on the nature of the asset and its setting. Different heritage assets have the capacity to accommodate changes and, therefore, setting should be assessed on a case-by-case basis. Although not prescriptive in setting out how this assessment should be carried out, Historic England recommend using a ‘5-step process’ to assess any effects of a development proposals on the setting and significance of a heritage asset:

- Identifying the heritage assets affected and their settings;
- Assessing whether, how and to what degree these settings make a contribution to the significance of the heritage asset(s);
- Assessing the effect of the development proposals on the significance of the heritage asset(s);