HANDFORTH
HERITAGE



8 The Broadway, Crouch End
Heritage Impact Assessment

October 2026

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1. Introduction

This Heritage Impact Assessment ("report") has been prepared by Steven Handforth IHBC in support of an application for Listed Building Consent relating to proposed internal alterations and associated roof level works at No. 8 The Broadway, Crouch End. The property forms part of Broadway House, a Grade II listed building situated within the Crouch End Conservation Area, both of which are designated heritage assets. The proposals follow the implementation of Listed Building Consent ref. HGY/2026/0970, which authorised the soft strip out of modern, non-historic internal fabric to facilitate a comprehensive understanding of the building's structure and surviving historic fabric.

In accordance with Policy HE5(1) of the National Planning Policy Framework (NPPF), it is necessary to understand the significance of these heritage assets, including any contribution made by their settings, in order to assess the potential effects of the proposed works.

The current proposals comprise a series of structural and enabling works identified following completion of the approved strip out works, including the installation of new steelwork, alterations to existing floor slabs and masonry, the formation of a lift pit, the creation of new floor slab areas, and the removal and replacement of modern roof plant support structures.

The report assesses the significance of Broadway House and its contribution to the character and appearance of the Crouch End Conservation Area before considering the likely impact of the proposals on that significance. The assessment has been undertaken having regard to 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.

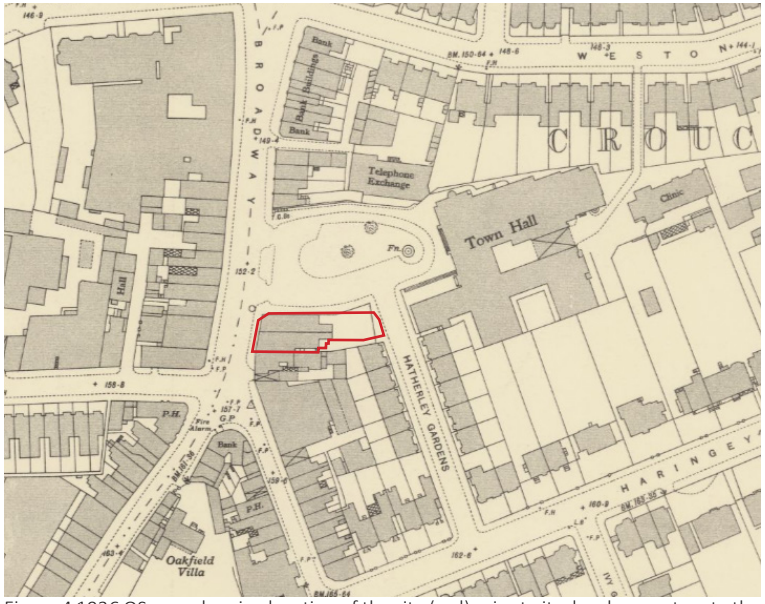


Figure 4 1936 OS map showing location of the site (red) prior to its development, note the Town Hall has been constructed by this point.



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).

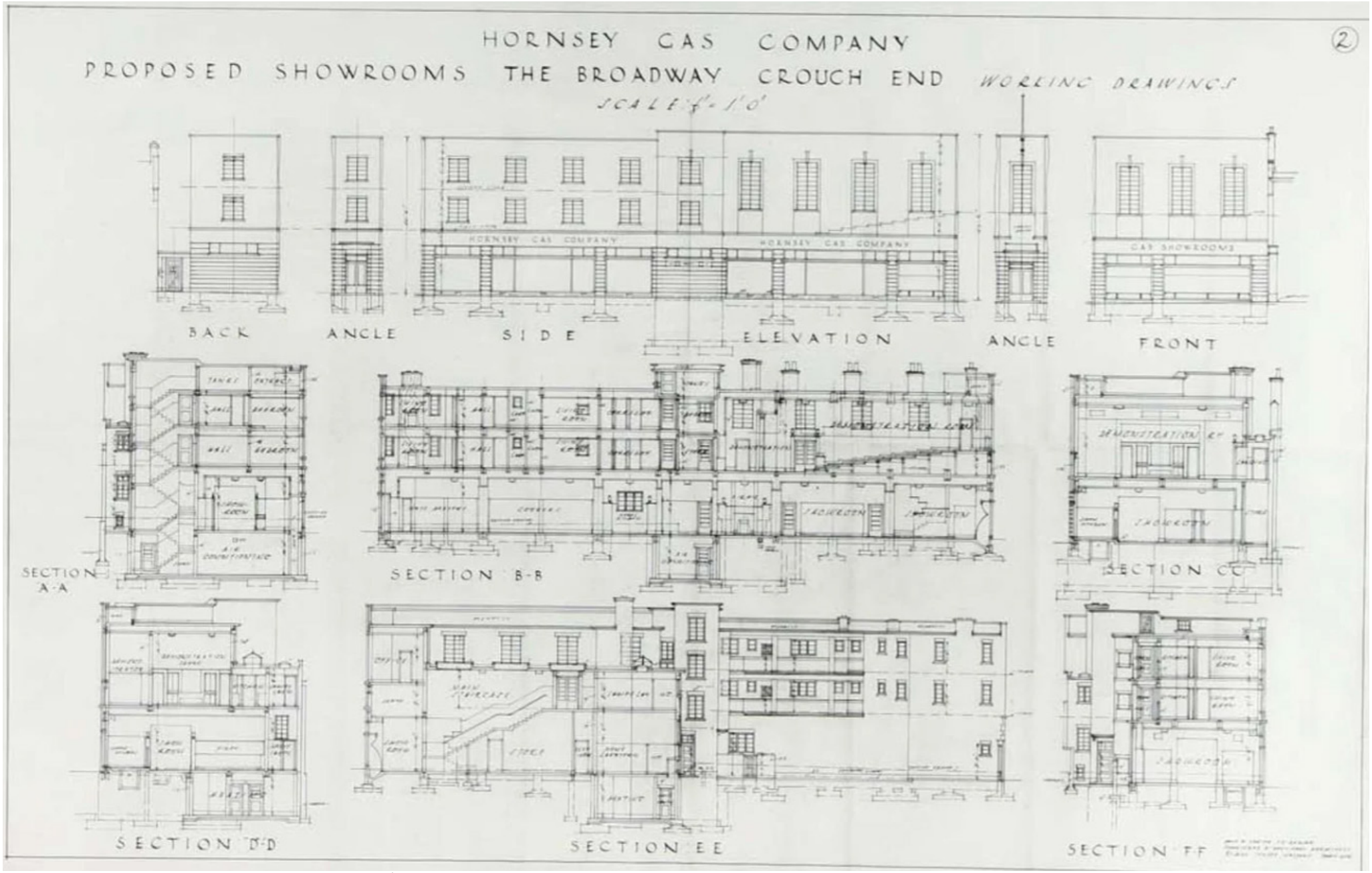


Figure 6 Original sections and elevations of the building (NMR BB91/27408).

2. Historic Development

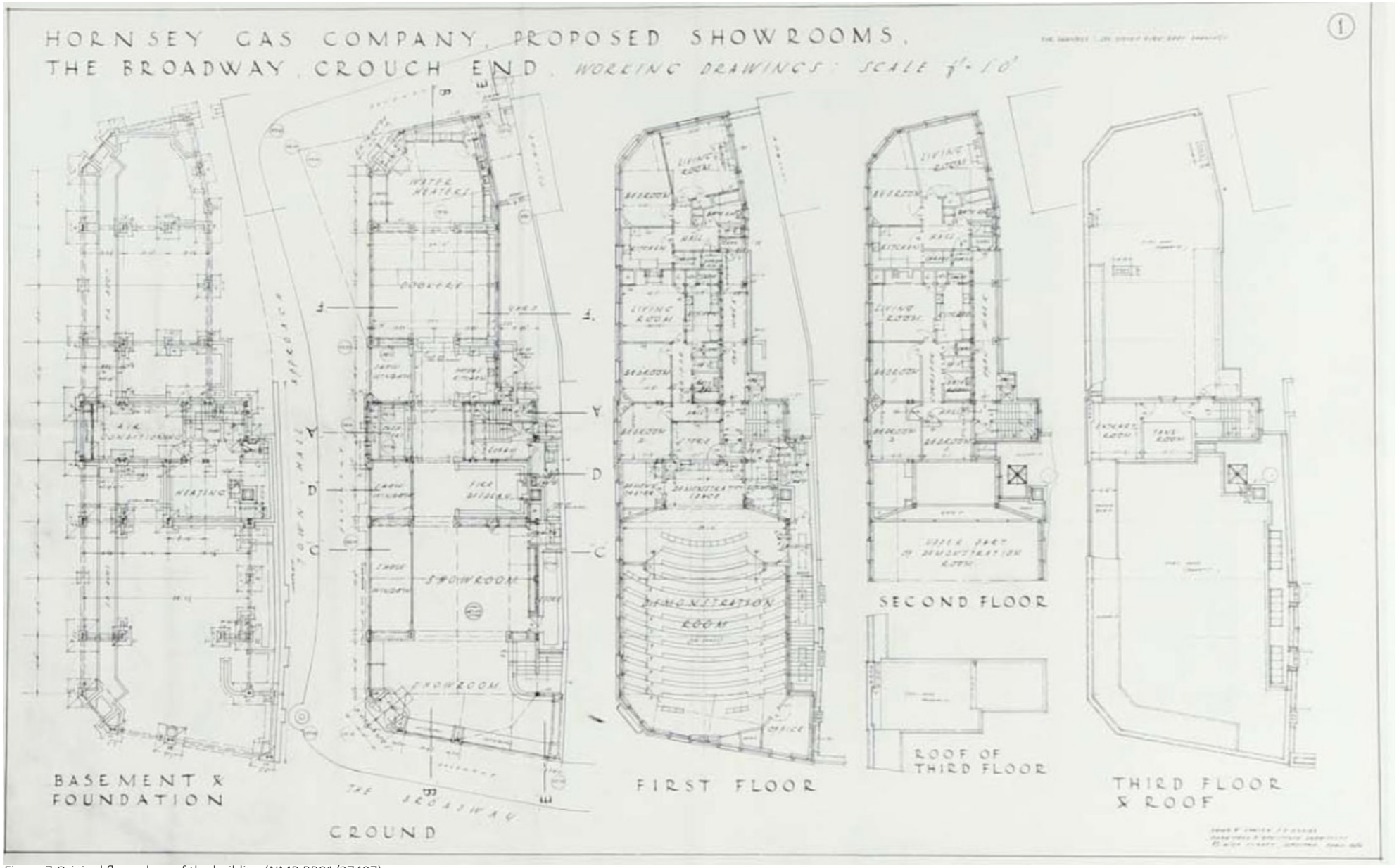


Figure 7 Original floor plans of the building (NMR BB91/27407).

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.

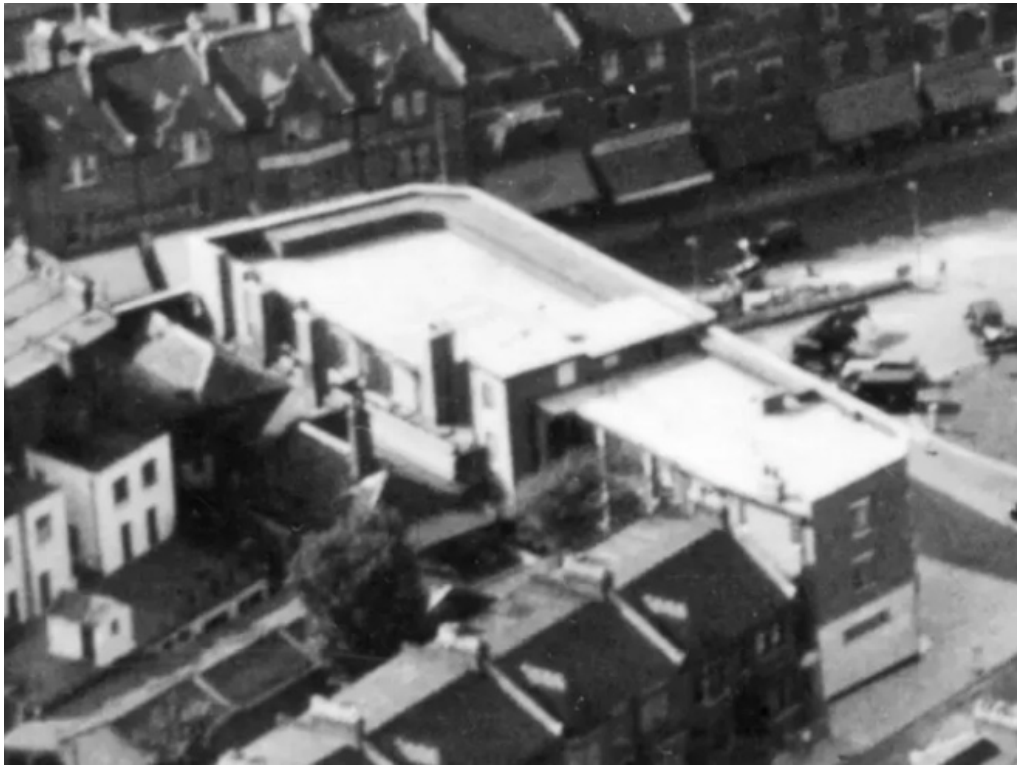


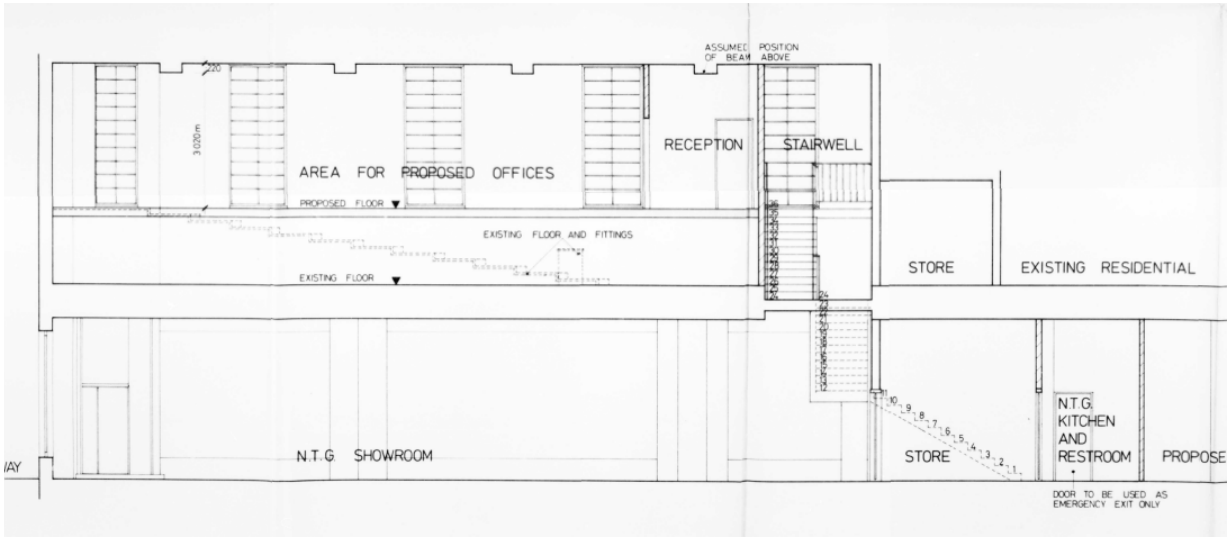
Figure 8 1938 aerial photograph showing the rear of the site (HE EPW059123).



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.



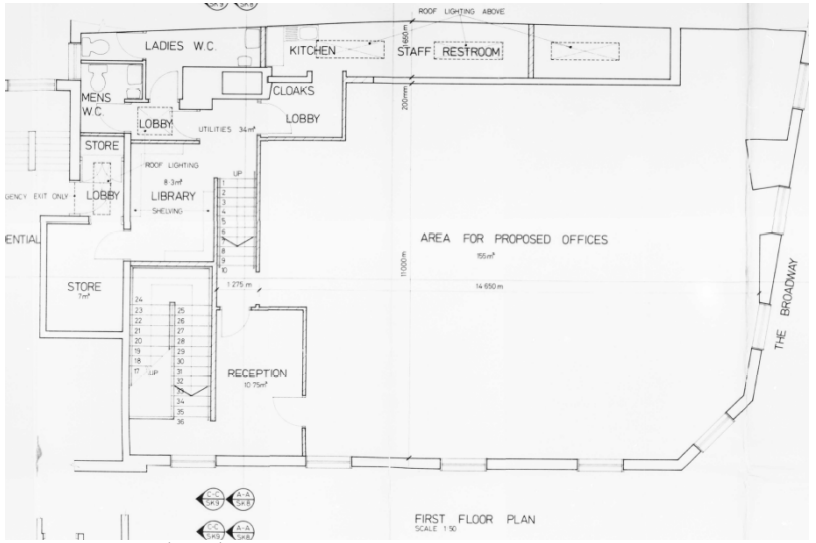


Figure 10 Proposals for 'Conversion of the ground floor rear and first floor to from self-contained accommodation and for the use of the first floor as offices' (ref:OLD/1983/0120).

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.

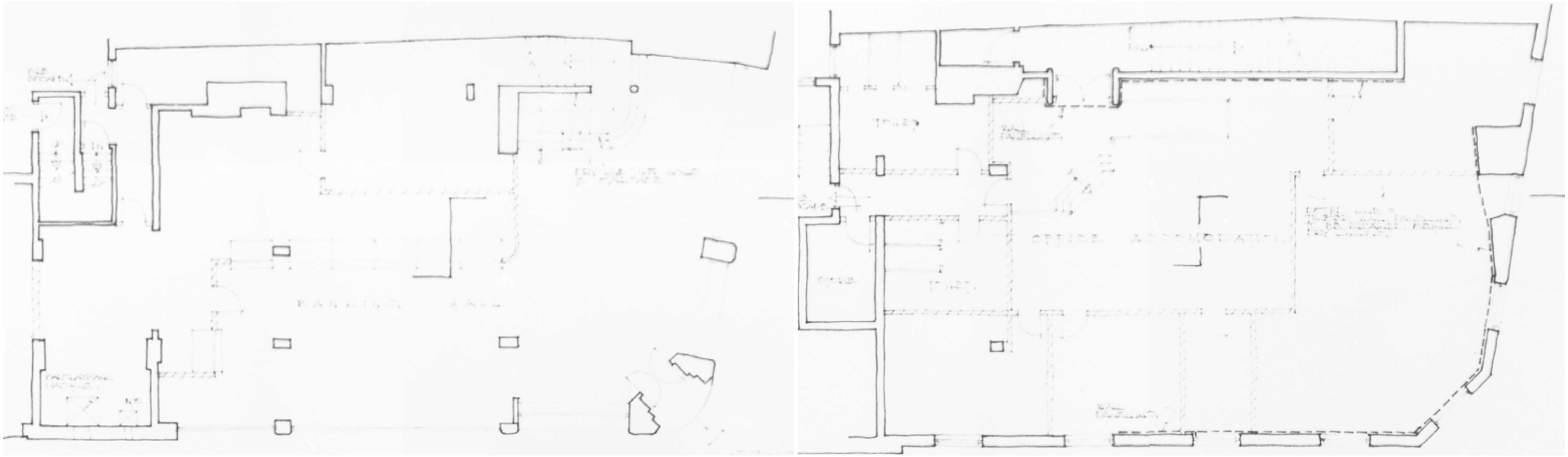


Figure 11 1986 proposed plans (ground floor, left, first floor, right) for when the building was converted to a bank showing extensive changes to fabric (Note eastern side of ground floor was excluded from this scope). (Ref. OLD/1986/0111).

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 Policy HE5(1) 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 largely 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 archi- traves with carved relief panels below detracting 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 through successive phases of alteration. Nevertheless, important features survive, including the principal staircase with its exposed glazed ceramic tiling, the Art Deco timber door surround at first floor level, remnants of timber panelling associated with the former demonstration theatre and other surviving historic fabric that provides evidence of the building's original design, use and subsequent evolution.

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 originally accommodated the North Thames Gas Board showroom, later adapted for use as a Barclays Bank. Following the approved strip out works, the space has largely been returned to its structural shell, with later partitions, suspended ceilings and much of the modern fit-out removed. As a result, the original structural arrangement of the building is now substantially more legible, with the reinforced concrete frame, beams, columns and hollow-pot floor construction exposed throughout much of the floorplate.

Exposed structural elements, scars within the fabric and remnants of previous layouts provide evidence of the building's evolution and successive adaptations. Areas of exposed Fletton brickwork, now visible following the removal of later finishes, provide further evidence of the building's construction and survive as part of the original fabric. Surviving sections of patterned flooring also appear to relate to earlier phases of occupation and contribute to an understanding of the historic arrangement of the interior.

The principal staircase remains in its original location and continues to provide an important surviving element of the original design. Following the strip out works, areas of the original glazed ceramic tiling have been exposed around the stair enclosure and balustrade walls. The stepped and curved arrangement of the tiled surfaces retains a distinctive Art Deco character and provides valuable evidence of the building's original interior treatment. Together with the surviving stair structure, these features represent some of the most intact elements of the historic interior and make a positive contribution to the significance of the listed building.

The eastern side of the ground floor has likewise been stripped of most modern partitions and finishes, revealing the underlying structural form and allowing original walls, piers and circulation routes to be more readily understood. Comparison with the original plans demonstrates that elements of the original structural arrangement remain evident within the exposed fabric despite the extensive alterations that have occurred during the building's later commercial use.

Overall, the ground floor now reads as a largely open structural volume in which significance is derived less from surviving finishes and more from the exposed architectural and structural fabric, the surviving staircase, remnants of historic floor treatments, and the ability of the space to illustrate the building's original design and subsequent evolution.

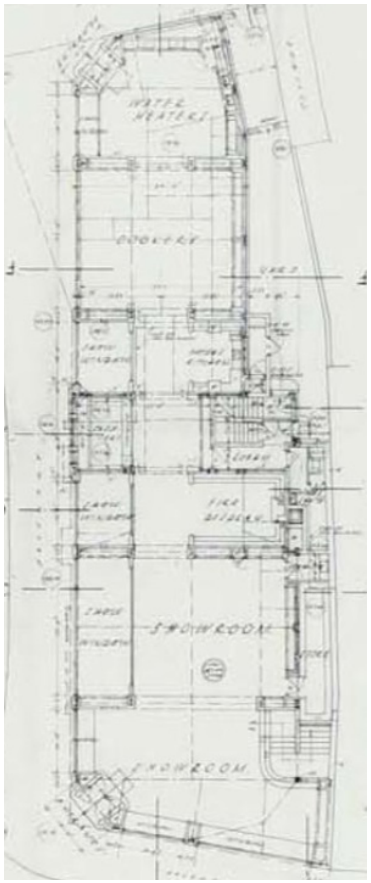


Figure 13 Showing original plan form at ground floor level.



Plate 3 Showing exposed buff glazed tiles to concrete stair.



Plate 4 The buff glazed tiles are retained to the coping and wall-capping elements associated with the stair enclosure, whilst the dado level tiling is finished in green glazed ceramic tiles.

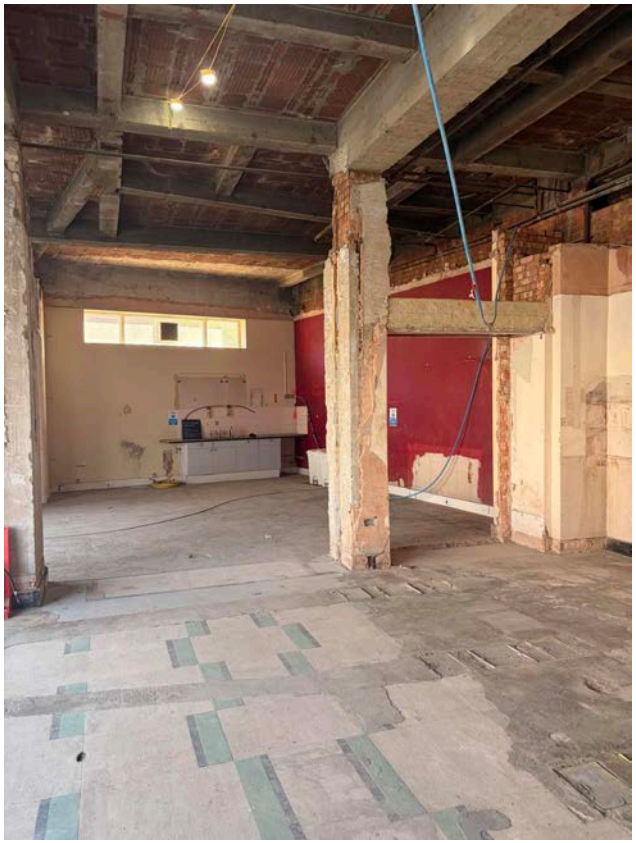


Plate 5 View of exposed structural frame including hollow pot ceiling, concrete beams and Fletton brick walls and structural elements.



Plate 6 View of exposed internal frame.

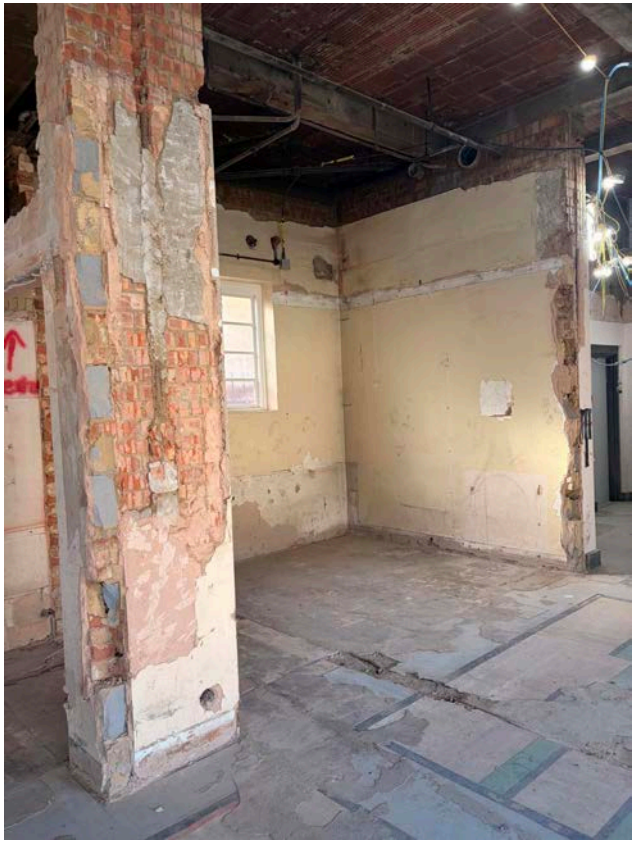


Plate 7 View of exposed internal frame with Fletton brick column visible.

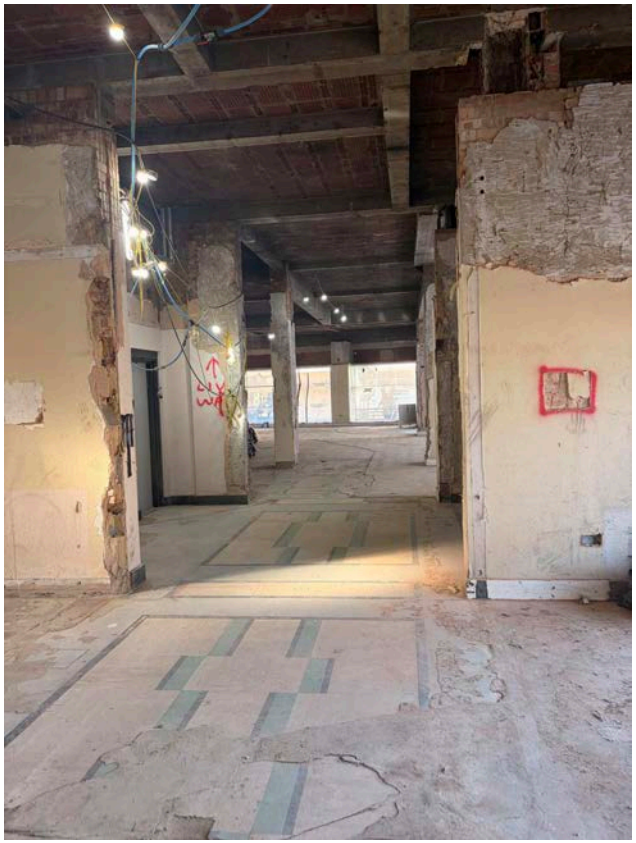


Plate 8 View across the buildings towards The Broadway facing windows.



Plate 9 View of concrete floor and former ATM openings.



Plate 10 View towards northwest corner of the building showing structural shell.

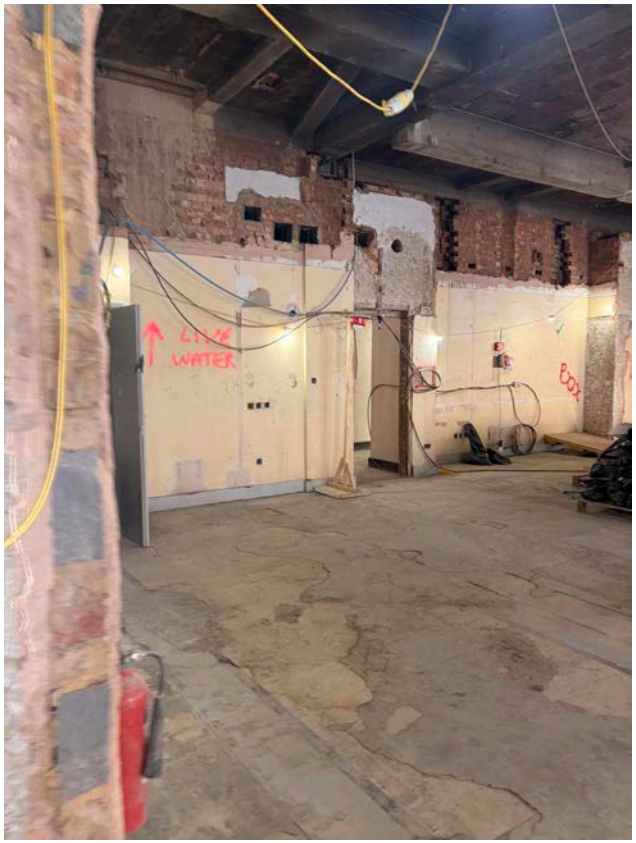


Plate 11 View of structural shell.

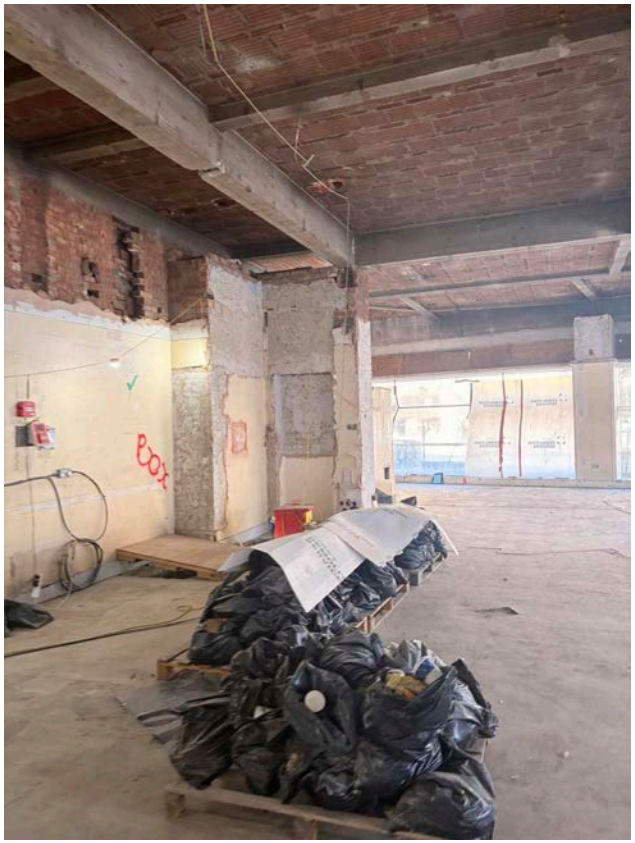


Plate 12 View of structural shell.


Plate 13 View of decorative piers with ornamental finials to northeast corner of the building. .

3. Identification of Heritage Assets and Significance Assessment

First Floor

Originally, the western half of the first floor formed the upper level of a double height showroom, a key architectural feature of the 1936-37 design. Rather than being enclosed as a separate room, this area functioned as a gallery overlooking the principal demonstration hall below. The space incorporated tiered seating and a stage within a dramatic open volume designed for lectures, demonstrations and public presentations associated with domestic gas appliances. It served both educational and promotional functions and reflected the interwar emphasis on public engagement, technological progress and modernity. The demonstration theatre was a distinctive component of the original building and played an important role in its operation as a Gas Light and Coke Company showroom.

The eastern side of the first floor had a different character and was designed as residential accommodation associated with the upper floor flats. These areas contained living rooms, kitchens, bathrooms and circulation spaces arranged around the principal staircase and access balcony. This juxtaposition of public commercial functions to the west and residential accommodation to the east formed an integral part of the original design. This eastern section does not form part of the application site.

Following the approved strip out works, the western part of the first floor now survives largely as an exposed structural shell. Earlier alterations, including the insertion of a mezzanine floor within the former double height volume, have been removed, revealing the reinforced concrete frame, exposed beam and floor construction, brickwork and the full height of the window openings. Whilst the original demonstration theatre no longer survives as an intact space, the stripped back condition provides a clearer understanding of the building's structural form and evidences the extent to which the interior has been altered through successive phases of adaptation.

Notwithstanding the extensive loss of historic fittings and finishes, a number of features associated with the former demonstration theatre remain legible. These include surviving areas of timber panelling, including stepped sections of wall panelling that appear to reflect the line of the former raked seating arrangement, providing physical evidence of the theatre's historic configuration. Additional surviving features include the Art Deco style doorway at the head of the principal staircase and exposed areas of structural and architectural fabric that contribute to an understanding of the building's historic development. Scarring within the exposed fabric and remnants of earlier fixtures also help illustrate the former arrangement of the demonstration space. Although fragmentary, these surviving elements provide tangible evidence of the building's original use and contribute to its evidential and historic significance.

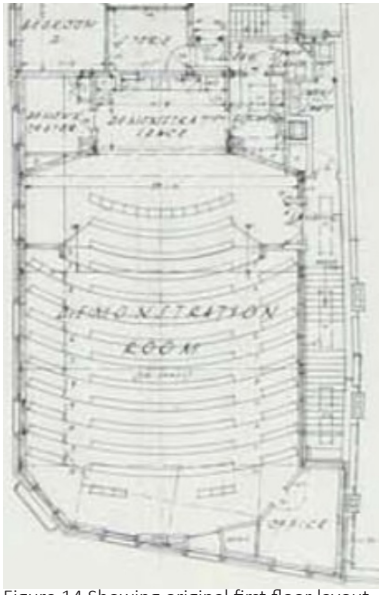


Figure 14 Showing original first floor layout.



Plate 14 Showing entrance to the first floor from staircase landing.



Plate 15 View across the former demonstration theatre, with remnants of the raked seating arrangement surviving in the stepped timber panelling fixed to the exposed Fletton brick walls.

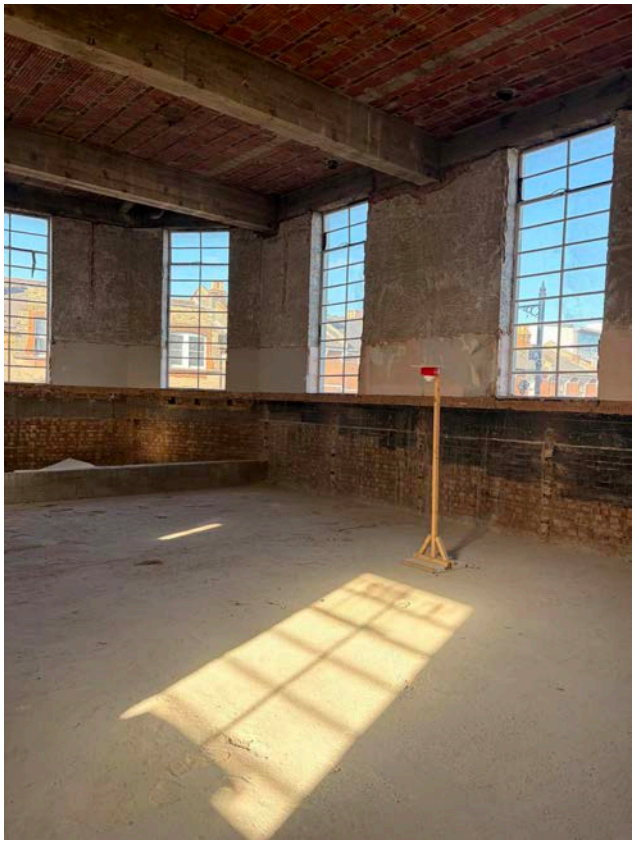


Plate 16 View showing exposed brick and concrete.

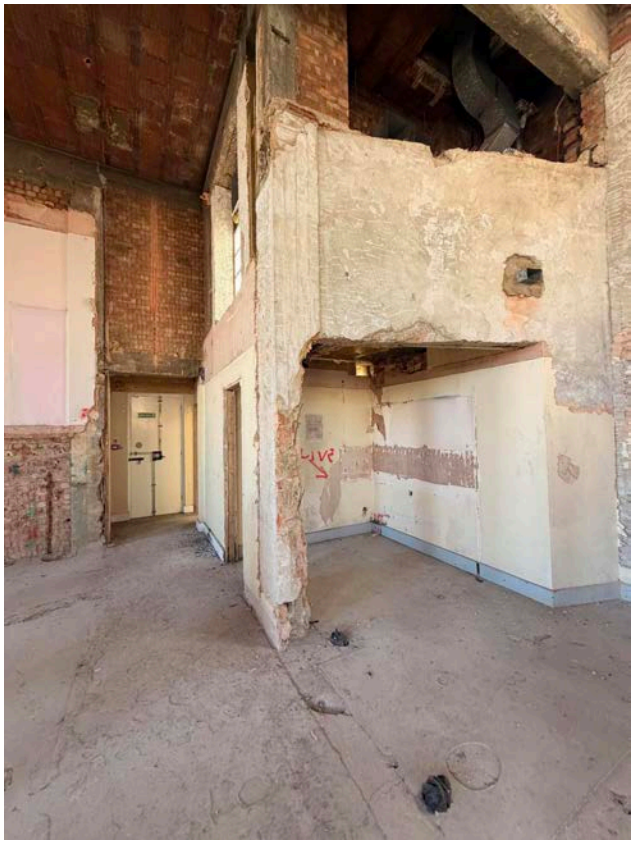


Plate 17 View of rooms that were former ancillary spaces to the demonstration theatre.

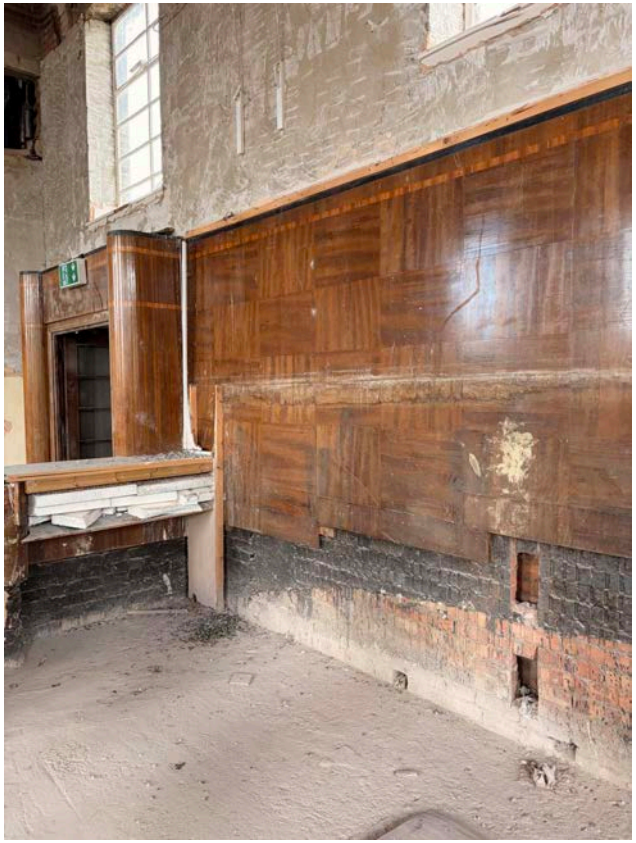


Plate 18 Compare with Plate 14, which illustrates surviving timber panelling to the walls and doorway. The detailing and material treatment bear similarities to elements of the contemporary interiors at Hornsey Town Hall, reflecting the shared Art Deco influences evident within both buildings.

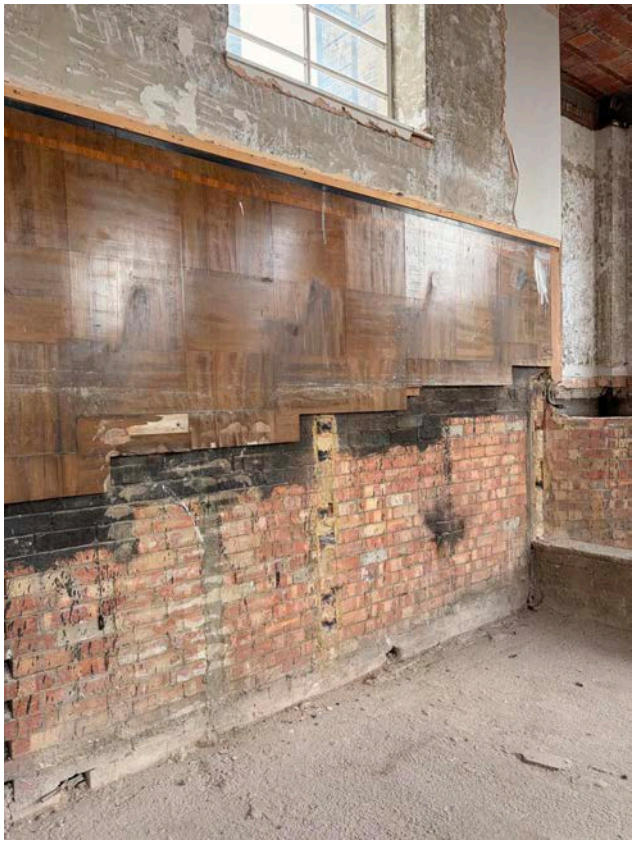


Plate 19 Detail of Fletton brickwork and timber panelling showing former raked seating configuration.



Plate 20 Exposed Fletton brickwork following removal of later finishes, with areas of black-painted brickwork potentially indicating the former extent of lost timber panelling.

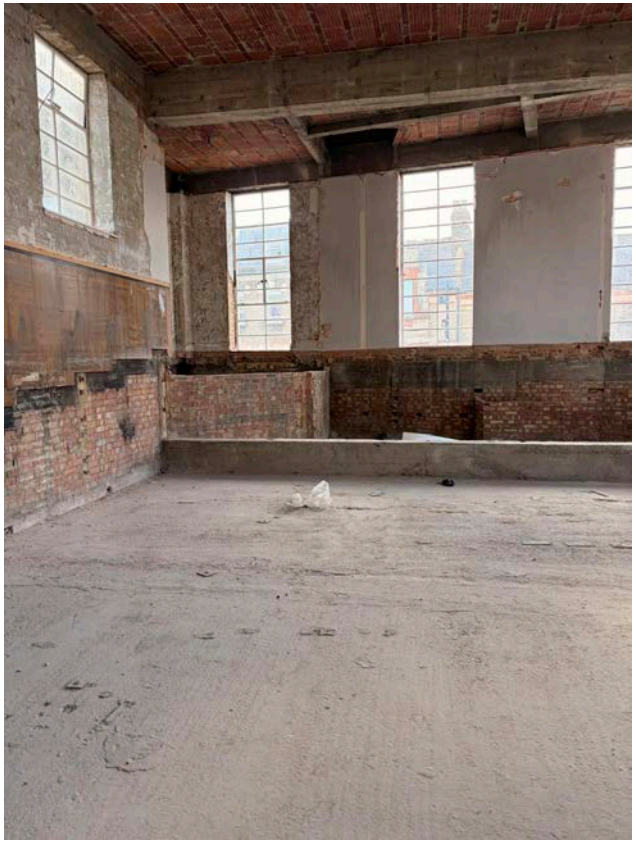


Plate 21 View of concrete floor and upstand.

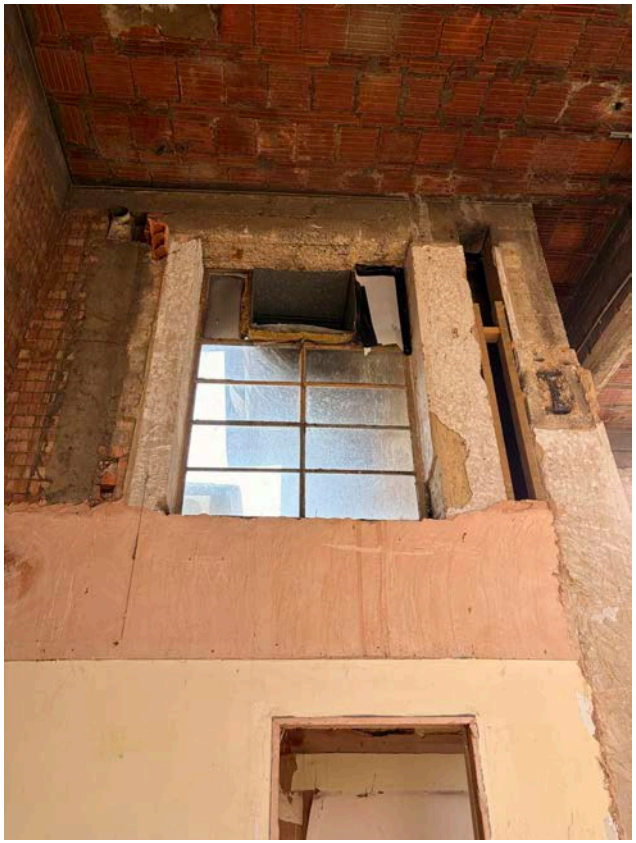


Plate 22 View of Crittal window, hollow pot ceiling, Fletton brickwork and modern gypsum plaster.

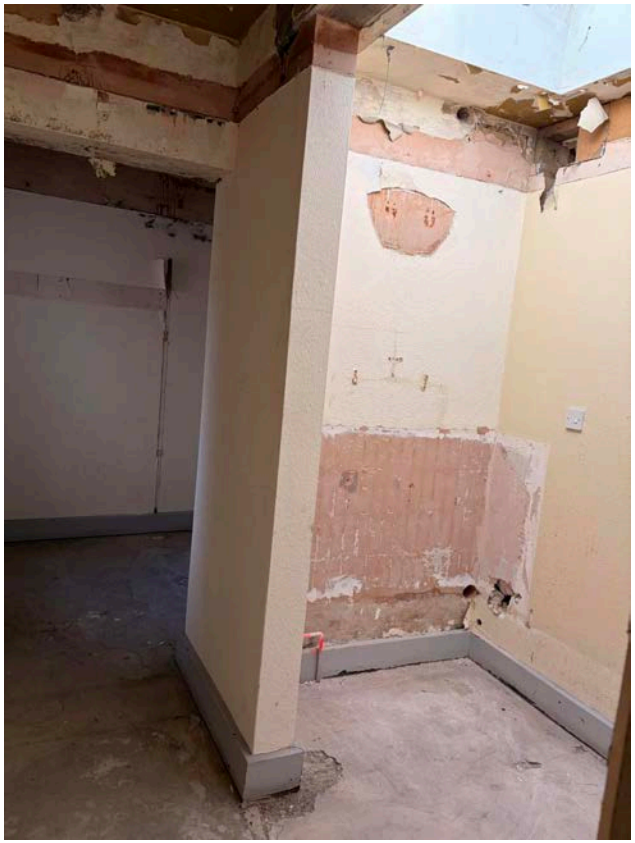


Plate 23 View of partitions to rear of the space.

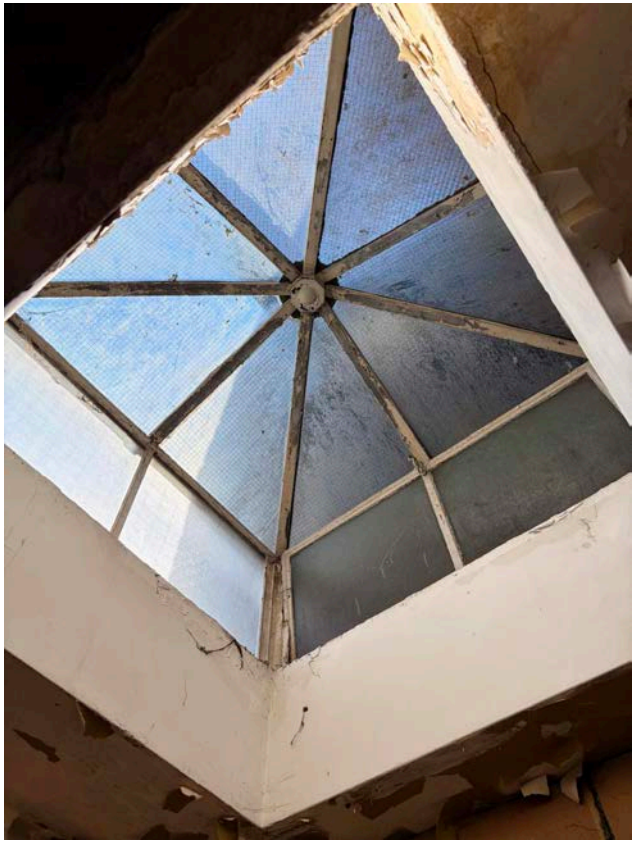


Plate 24 View of Georgian wired glass roof lantern.

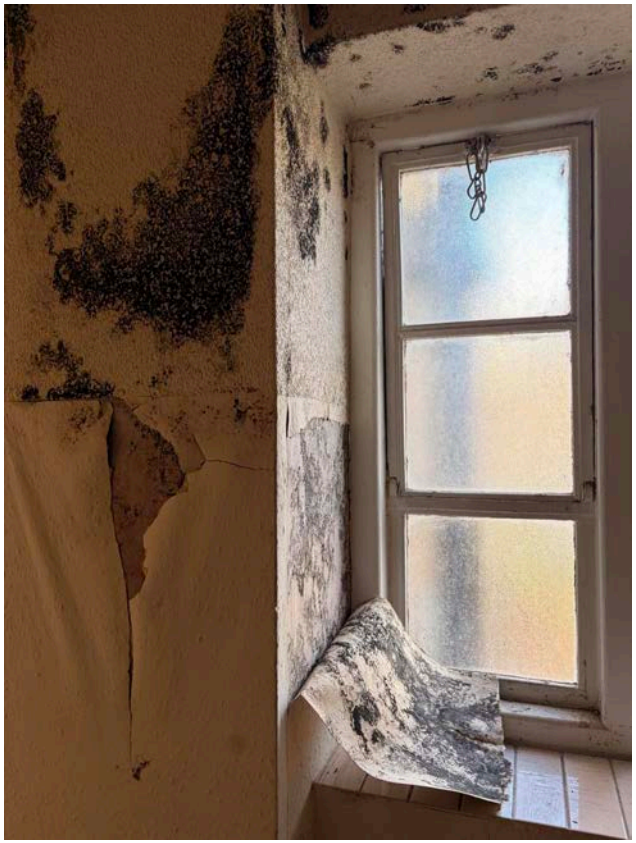


Plate 25 View of Crittal window.



Plate 26 Modern plaster and skirting to rear room.

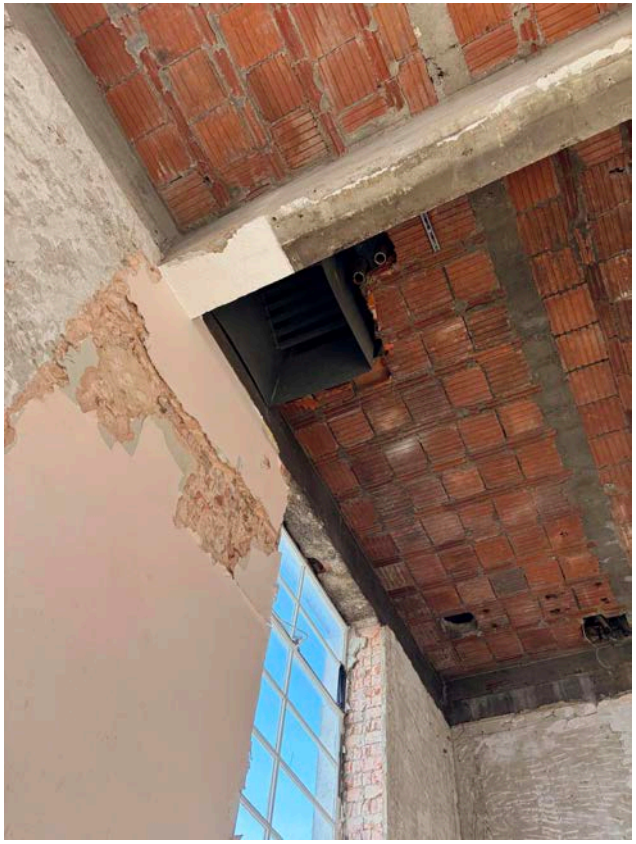


Plate 27 Concrete beam ceiling and hollow pot construction.

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

Proposals

The application seeks Listed Building Consent for a series of structural and enabling works identified following the completion of the approved strip out works undertaken pursuant to Listed Building Consent ref. HGY/2026/0970. The proposals comprise the installation of new steel beams beneath existing floor slabs, alterations to existing structural elements, the formation of a new lift pit at ground floor level, the insertion of a new metal deck slab, localised removal of masonry, and associated works to facilitate the refurbishment and future occupation of the building.

At ground and first floor levels, the proposals include the installation of new steel beams aligned with the existing structural frame, the removal of selected brickwork and concrete upstands, alterations associated with the proposed lift, infilling of existing openings within floor slabs and installation of new screed finishes. Additional works comprise the insertion of padstones within existing walls and localised alterations to existing steel members where required.

At roof level, the proposals involve the removal of existing plant equipment, steel support beams and plinths and their replacement with new support structures required for updated building services equipment. No alterations are proposed to the principal elevations of the listed building and the works are confined to internal structural elements and rooftop plant infrastructure.

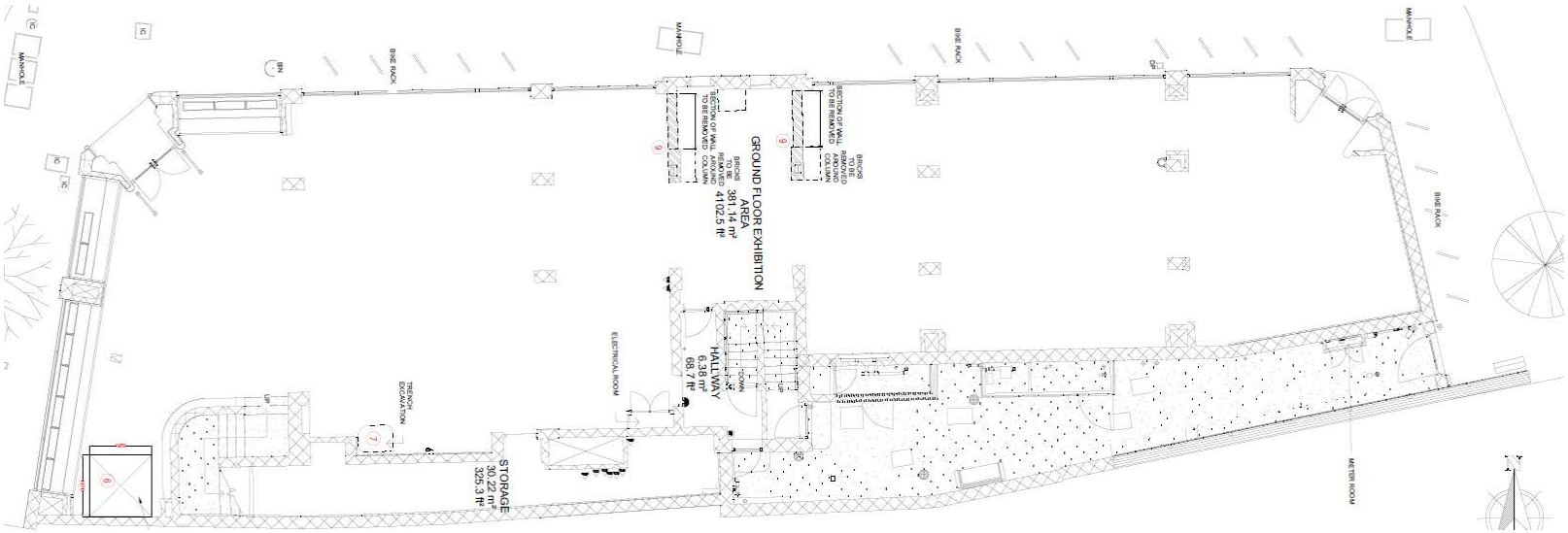


Figure 16 Showing proposed changes to ground floor level.

4. Proposals and Assessment of Impact

Assessment of Impact

The approved strip out works have demonstrated that the majority of the building's interior has been subject to extensive alteration during successive phases of occupation and adaptation. Much of the original internal layout, finishes and fittings have been removed, leaving an interior which is principally defined by its structural frame, exposed masonry and limited surviving historic features. The significance of the building is therefore derived primarily from its architectural presence, external design and surviving elements of historic fabric rather than from an intact historic internal arrangement.

The proposed insertion of new steel beams beneath the existing floor slabs would result in localised intervention within the exposed structural frame. The works have been designed to align with the existing structural grid and would not result in the loss of any known features of heritage significance. Given the already exposed and utilitarian character of the affected areas, there would be no impact on the significance of the building.

The removal of concrete upstands, localised sections of brickwork and redundant structural elements similarly affects fabric of limited heritage value. The exposed masonry visible following the strip out works appears largely functional in nature and, whilst contributing to an understanding of the building's construction, does not comprise decorative or architecturally significant historic fabric. The proposals would therefore result in no meaningful erosion of the building's special architectural or historic interest.

The formation of the lift pit and associated structural works would introduce localised change at ground floor level. However, the intervention is confined in extent and would support the continued viable use and accessibility of the building. The works would not affect any identified areas of heritage significance and would preserve the special interest of the listed building.

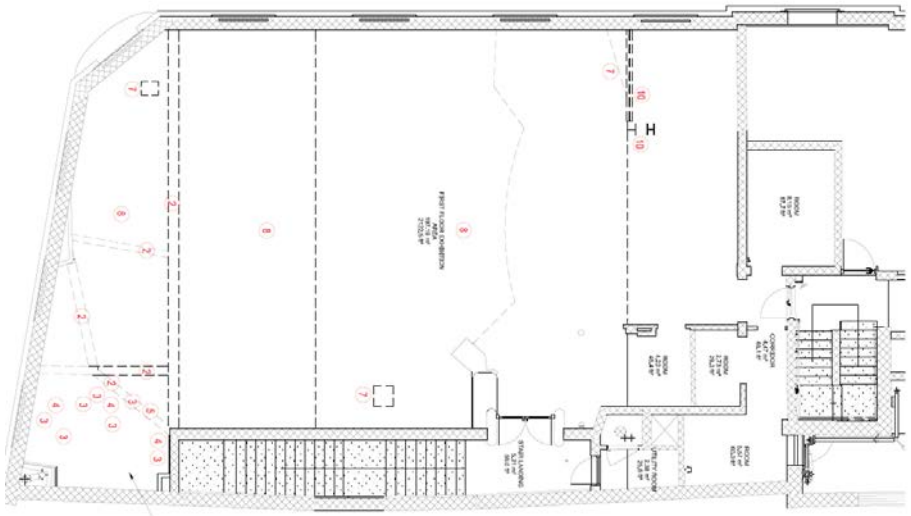


Figure 17 Showing proposed changes to first floor level.

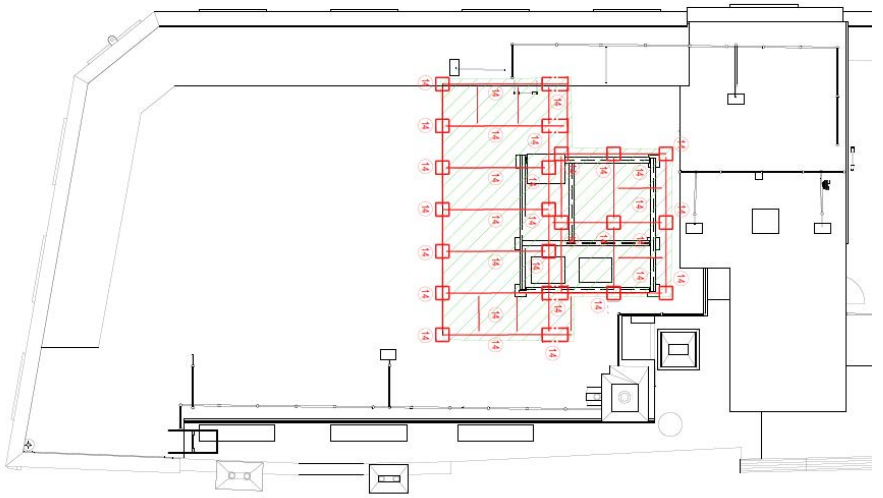


Figure 18 Existing roof plant, steel support beams and plinths scheduled for removal, together with the installation of replacement plant equipment and associated support structures.

4. Proposals and Assessment of Impact

The installation of a new metal deck slab, infilling of openings within existing slabs and the introduction of new padstones represent straightforward structural works that would have a neutral effect on significance. These interventions would be largely concealed within the refurbished building and would not alter the legibility of the surviving historic fabric.

At roof level, the replacement of existing plant support structures would affect modern equipment and associated infrastructure only. The rooftop plant and its supporting steelwork are not considered to contribute to the significance of the listed building and their replacement would not result in harm to its special interest. No alterations are proposed to the building's principal external façades, which remain the principal contributor to its architectural significance and its contribution to the character and appearance of the Crouch End Conservation Area.

Conclusion

The proposals have been informed by the findings of the approved strip out works and have been developed to minimise impacts on the building's significance. The assessment confirms that the majority of the works affect modern fabric and later alterations, although some limited intervention to historic fabric will occur in connection with the removal of selected masonry and the insertion of new structural elements. These interventions are localised in extent and do not affect the principal features that contribute to the building's special architectural and historic interest, including the reinforced concrete frame, surviving Art Deco staircase and glazed tiled finishes, remnants of timber panelling associated with the former demonstration theatre, exposed Fletton brickwork and other elements of evidential value revealed through the strip out process.

The proposals will preserve the special architectural and historic interest of Broadway House and will not adversely affect its significance as a Grade II listed building. As no alterations are proposed to the principal elevations and the works would not affect those characteristics which contribute to the significance of the Crouch End Conservation Area, the proposals would likewise preserve the character and appearance of the conservation area.

Having regard to Policy HE5 of the NPPF, the assessment concludes that the proposals would have **no effect** on the significance of the designated heritage assets. The proposals would not result in harm to the significance of the Grade II listed building or the Crouch End Conservation Area and therefore satisfy the requirements of Policy HE6. Furthermore, the proposals would conserve those elements which contribute positively to the character and appearance of the conservation area, consistent with the objectives of Policy HE9.

Accordingly, the proposals accord with the statutory duties contained within Sections 16, 66 and 72 of the Planning (Listed Buildings and Conservation Areas) Act 1990 and comply with Policies HE5, HE6 and HE9 of the National Planning Policy Framework.

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 (2026)

The policies relevant to the historic environment are set out within Chapter 20 and form part of the national decision-making suite (HE1–HE10). The Framework places a strong emphasis on significance, defined as the value of a heritage asset to present and future generations because of its archaeological, architectural, artistic or historic interest. Significance may derive from physical fabric, setting, or historic, associative and communal values.

Policies HE1, HE3 and HE5 collectively require that the significance of any heritage asset affected by a proposal is identified and assessed. HE1 establishes the plan-making expectation for proportionate heritage assessment, while HE3 requires local planning authorities to maintain an up to date Historic Environment Record to support significance assessment and identify where undiscovered assets may exist. HE5 requires that assessments consider both direct and indirect effects, including development within an asset's setting, and that conflict between conservation and development is avoided or minimised wherever possible.

Policy HE6 confirms that great weight must be given to the conservation of designated heritage assets, irrespective of whether the harm would be substantial, total loss, or less than substantial. The more important the asset, the greater the weight that must be applied. Any harm to the significance of a designated heritage asset, whether through alteration, destruction or development within its setting. must be supported by clear and convincing justification. Positive effects should be supported, while harm must be weighed against any public benefits resulting from the proposal.

For non-designated heritage assets, HE7 requires a balanced judgement that reflects both the scale of harm and the significance of the asset, supporting proposals that have a positive effect and requiring a proportionate weighing exercise where harm is identified.

Policies HE8–HE10 provide further direction for specific asset types and circumstances. HE8 sets out requirements for World Heritage Sites, including responding to Outstanding Universal Value, conserving contributing elements, and assessing cumulative impacts. HE9 requires development within or affecting conservation areas to conserve features that make a positive contribution to character or appearance and to respond to the area's special architectural or historic interest.

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 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

Appendix 1: Legislation, Planning Policy and Guidance

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

Crouch End Conservation Area Character Appraisal and Management Plan September 2010

This document defines and assesses the special architectural and historic interest of the Crouch End Conservation Area and to provides guidance for its preservation and enhancement. The document examines the area's historic development, townscape character, architectural qualities, important views, listed buildings and other features that contribute to its significance, whilst also identifying detracting elements and opportunities for enhancement. The appraisal serves as a material consideration in the determination of planning and listed building consent applications, providing an evidence base against which the impact of development proposals on the character and appearance of the conservation area can be assessed

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 PPS5, 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.

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.

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