

Harcourt House, Haringey Park

London, N8 9JB

Heritage Statement

Local Planning Authority: London Borough of Haringey

March 2024



Built Heritage
Consultancy

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1.0 Introduction

1.1 Instruction

This Heritage Statement has been produced by Built Heritage Consultancy to accompany a planning application in relation to Harcourt House, Haringey Park, Crouch End, N8 9JB (the 'Site').

This Heritage Statement will assess the significance of any on-site heritage assets and any in the surrounding area that might potentially be affected by the scheme proposals. It will also assess the potential heritage impacts on the identified heritage assets in light of the proposed scheme.

1.2. Background

Pre-application advice was sought from the London Borough of Haringey in 2019, reference PRE/2019/0040 in relation to a similar, but larger sized roof extension. Pre-application advice was also sought in 2023 (PRE/2023/0152).

1.3. Scheme Proposals

A roof extension above Nos. 16 and 17 Haringey Park to form additional residential accommodation.

1.4. Structure of Report

Section 2 identifies the heritage assets to assess as part of this Heritage Statement.

Section 3 sets out the history of the locality.

Section 4 sets out a map regression of the Site.

Section 5 sets out our background understanding of the on-site building.

Section 6 sets out the assessment of significance of the identified heritage assets.

Section 7 provides an overview of the scheme proposals and an assessment of the potential heritage impacts.

Section 8 sets out the summary and conclusions of this Heritage Statement.

The Appendices include any relevant Historic England list entries, a summary of any legislation, policy and guidance relevant to the historic environment and a Bibliography for this Heritage Statement.



Figure 1.1: Aerial photograph showing the approximate location of the Site marked in red (Source: Google Earth).

2.0 Identification of Heritage Assets to Assess

2.1 Paragraph 200 of NPPF

Paragraph 200 of the NPPF states: *“In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets’ importance and no more than is sufficient to understand the potential impact of the proposal on their significance....”*

Sustainable Management of the Historic Environment (2008) remains a live document for the present time but is expected to be removed in the coming years.

2.2 Identifying Significance

The NPPF (Annex 2) defines the significance of a heritage asset as: *“The value of a heritage asset to this and future generations because of its heritage interest. The interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset’s physical presence, but also from its setting.”*

Historic England’s Advice Note 12: Statements of Heritage Significance: Analysing Significance in Heritage Assets (2019) sets out that significance should be assessed in relation to the same heritage interests; namely: archaeological, architectural, artistic or historic. It sets out the following definitions:

- *“Archaeological interest There will be archaeological interest in a heritage asset if it holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point.*
- *Architectural and artistic interest These are interests in the design and general aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved. More specifically, architectural interest is an interest in the art or science of the design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skills, like sculpture.*
- *Historic Interest An interest in past lives and events (including pre-historic). Heritage assets can illustrate or be associated with them. Heritage assets with historic interest not only provide a material record of our nation’s history, but can also provide meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity.”*

The above approach is consistent with PPG - paragraph: 006 reference ID: 18a-006-20190723. English Heritage: Conservation Principles, Policies and Guidance – For

2.0 Identification of Heritage Assets to Assess

2.3 Identified Heritage Assets

The heritage assets that could potentially be affected by the subject proposals are outlined below. The numbering used below correlates with the Heritage Plot Plan shown at Figure 2.1 opposite to aid the reader with locating the heritage assets:

Designated Heritage Assets

Listed Buildings

1. Hornsey Library (Grade II listed); and
2. Hornsey Town Hall (Grade II* listed).

The relevant Historic England list entries are attached at **Appendix 2**.

Conservation Area(s)

The Crouch End Conservation Area (the Site lies within the Conservation Area).

Non-Designated Heritage Assets

3. 13-15 Haringey Park (locally listed); and
4. 29-30 Haringey Park (locally listed).

2.4 Scoped Out Heritage Assets

Outside the Site's boundary and within the identified surrounding area of the Site are numerous heritage assets of varying significance and designations. Having borne in mind Historic England's Historic Environment Good Practice Advice in Planning Note 3—The Setting of Heritage Assets (2017), the heritage assets listed below are considered sufficiently well concealed from potential visual, traffic, emissions and noise impacts by existing topography, street pattern, built form and or dense foliage that they are unlikely to experience any effects to their heritage significance (whether visual, experiential or other) as a result of the proposed scheme. The following heritage assets have therefore been scoped out from our Heritage Statement:

- Electricity Board and showroom (Grade II listed);



Figure 2.1: Heritage plot plan with the approximate Site boundary marked in red. Please note that the conservation area boundary is not marked on the figure but is shown at Figure 6.1. The numbers used reference those at Paragraph 2.3.

- Broadway House (Grade II listed); and
- 31-32 Haringey Park (locally listed).

3.0 Outline History of Crouch End

3.1 Norman to 18th Century History

Crouch End historically lay within the Manor of Hornsey. In 1294 the manor of Harringay or Hornsey was said to have been held by the bishops of London from time immemorial as a part of the manor of Stepney. Except during the Interregnum, when Sir John Wollaston bought the manor and demesne, the manor was held by the bishops until 1868. It then passed to the Ecclesiastical Commissioners.

Crouch End was so named by 1375, after a cross which may refer to the medieval crosses that were erected to mark the boundary between adjoining estates.

In the 15th century some copyhold and freehold land in a small area east of Crouch End consisted of strips in larger fields; one such strip contained five ridges in 1478. There is no evidence of open fields elsewhere in the parish.

The Site lay within the manor of Topsfield (also known as Topsfield Hall or Broadgates) apparently subinfeudated by the bishop. The manor's history is uncertain and may have extended back to Domesday. The first undoubted lord of the manor was Stephen Maynard of Islington in 1374. Maynard acquired Payntersfield, which descended with Topsfield until 1773. Topsfield Hall was rebuilt after 1781 by Samuel Ellis.

3.2 19th Century History

In 1810 a landowner had laid out roads on his estate between Middle Lane, Park Road, and High Street before offering it for sale. Small runs of terraces were built from the 1850s on multiple roads, but development was piecemeal and limited to begin with. Both villas and labourers' cottages were built. In 1856 there were already 156 houses in Park Road, 29 in New Road, and 5 in Middle Lane. Christ Church replaced the smaller Broadway chapel in 1862. Park Villas and Park Terrace, on either side of Park Road, and Richmond Villas, west of Middle Lane, extended north of New Road by 1871. Nevertheless Crouch End was still a pleasant, even rural, place in 1876.

West of Tottenham Lane, north of the Topsfield Hall estate, the road was lined with shops and cottages as far as Holy Innocents' church by 1877. Crouch End Hill was lined on both sides with humble shops of brick or weatherboard with mansard roofs as far as the church c. 1885. Well-spaced houses extended along the eastern side of Tottenham Lane through Crouch End and up Crouch Hill. **At right angles to Crouch Hill, Haringey Park had been laid out by 1855, with 15 large houses in 1861 and 25 in 1871.**

Crouch End station was built by the Edgware, Highgate & London Railway and opened on 22 August 1867. The opening of the station contributed towards a building boom. Building began in the east



Figure 3.1: An historic photograph of Topsfield Hall, Crouch End, 1894, shortly before demolition (Source: Hornsey Historical Society).

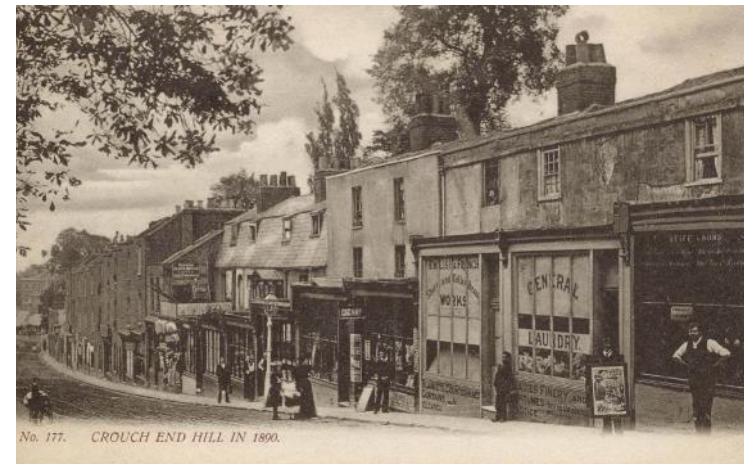


Figure 3.2: An historical postcard showing Crouch End Hill in 1890 (Source: Hornsey Historical Society).

3.0 Outline History of Crouch End

part of Coolhurst Road, where twelve roads for 588 houses had been laid out in 1882. In Wolseley, Coleridge, Coolhurst, and Crouch Hall roads smaller two-storeyed Queen Anne-style detached houses were available.

Building accelerated in the 1880s when the Imperial Property Development Company purchased large amounts of land from the Crouch Hall Estate, and from the Ecclesiastical Commissioners. Old Crouch Hall and Linslade House were demolished and replaced with Bank Buildings and other shops. In 1892 when much of the Topsfield Hall Estate was sold it was redeveloped to comprise Topsfield Parade, and the shopping parades and streets on the east side.

In the 1890s Crouch End was considered a good residential area. In 1867 it was claimed that Hornsey's shopkeepers did not satisfy local demand. That was before the construction of Crouch End Broadway with its high-quality shops and municipal buildings in the 1890s.

British History Online states: *“Crouch End village was still recognizable in 1894, in spite of building on all sides and the disappearance of some large houses, notably Crouch Hall (1885), Crouch End academy (1882), Old Crouch Hall, and Linslade House (1888). At the southern end of Broadway the smithy and cottages, the Harringay Arms, and Park chapel, stretching a short way up Crouch Hill, formed part of the estate sold in 1894 on the death of Mrs. Sarah Elder. Topsfield Hall and its grounds were bought by Edmondsons, who demolished the house, laid out Rosebery Gardens and the continuation of Elder Avenue, and put up substantial terraces. Middle and Tottenham lanes were widened and on the frontage of the latter and the corner was built a four-storeyed parade of good shops. On the other side of Tottenham Lane J. C. Hill replaced houses with a similar parade and constructed Felix Avenue and Fairfield Gardens through their long gardens. In front of where Topsfield Hall had stood the council erected Crouch End clock-tower, an ornate red-brick and stone memorial to Henry Reader Williams. On the opposite corner of Broadway, Hill replaced the smithy with a bank and built shops up the west and probably the east of Crouch Hill as far as Haringey Park and Park chapel. An opera house and assembly hall were also built. In 1926 Crouch End was the main shopping centre for a wide area and in 1935 it was chosen as the site for Hornsey town hall.*

*Many of Crouch End's old buildings survived the 1890s. They included Broadway chapel until 1925 and Lake Villa, both east of Broadway, terraced shops in Crouch End Hill and Tottenham Lane, and large houses in Crouch Hill. East of Crouch Hill, Womersley and Crouch Hill houses remained in 1920, as did Oakfield House north of Haslemere Road and Oakfield Villa in Crouch End Hill. By then all the large houses in Tottenham Lane had disappeared and the fields to east and west were almost built up. **More space could be found only by demolition, which began as early as 1908 in Haringey Park, where a house gave way to Ravensdale Mansions, three***



Figure 3.3: An historic postcard of the Clock Tower and Topsfield Parade in 1895 (Source: Hornsey Historical Society).



Figure 3.4: An historic photograph of Crouch End Station, n.d. (Source: Hornsey Historical Society).

3.0 Outline History of Crouch End

blocks of 47 flats. Mountview automatic telephone exchange replaced Oakfield Villa and the terraced shops east of Crouch End Hill, and Lake Villa made way for the town hall. Oakfield House was replaced by 58 flats in Oakfield Court by 1937. The terraced shops of Manor Place, Tottenham Lane, were pulled down in 1935, when the town hall was opened amid streets which showed signs of decay.”

3.3 20th Century History

A new Modernist and Art Deco town hall was built in 1935 to designs by R H Uren, which included a Public Assembly Hall. A new public library was built in 1965 on Haringey Park.

With dwindling passenger numbers Crouch End station was closed by British Railways after the last train on 3 July 1954 along with the rest of the line between Finsbury Park and Alexandra Palace. The line continued to be used for goods into the 1960s and by London Underground for train stock movements until 6 October 1970 when it was completely closed.



Figure 3.5: An historic postcard of Broadway Parade in c. 1900 (Source: Hornsey Historical Society).



Figure 3.6: An historical photograph showing the Town Hall soon after completion in the 1930s (Source: Hornsey Historical Society).

4.0 Site Map Regression



Figure 4.1: 1761 Rocque map with the approximate location of the Site marked in red (Source: Old Maps Online). We can see that Haringey Park road has not been laid out by this time.

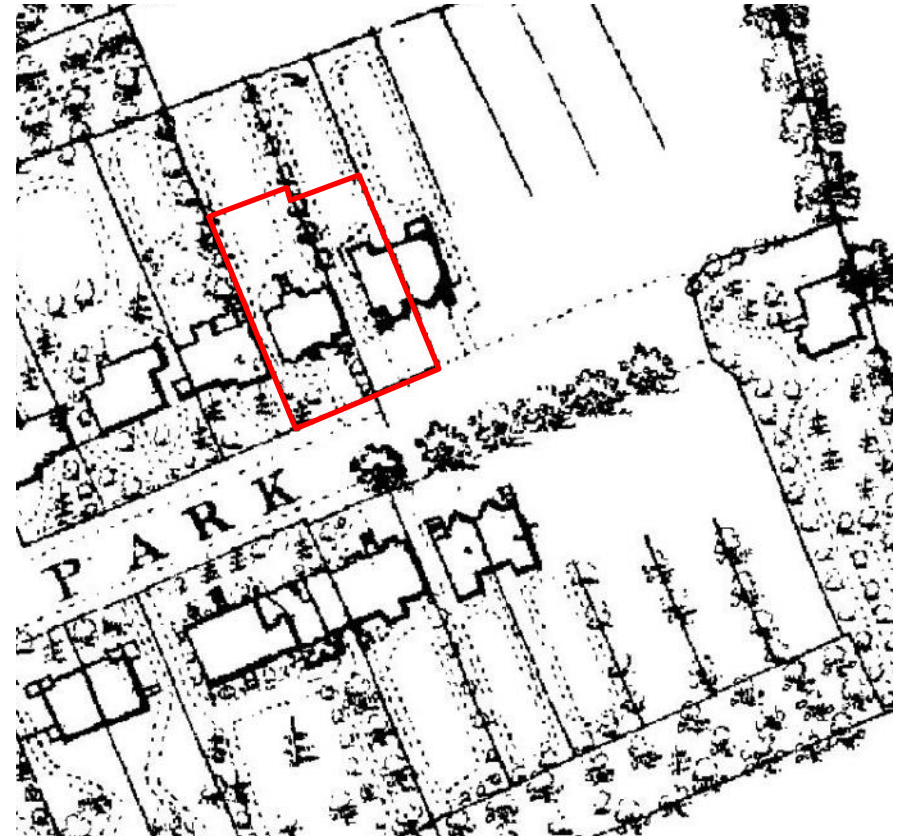


Figure 4.2: 1863-64 OS map with the approximate boundary of the Site marked in red (Source: Promap). We can see that the Site contained two separate buildings, with a central boundary fence between them. The eastern side of today's Harcourt House forms part of a semi-detached pair at this time. We can see that the western side of today's Harcourt House comprised a large villa, with central front pathway and large rear garden.

4.0 Site Map Regression

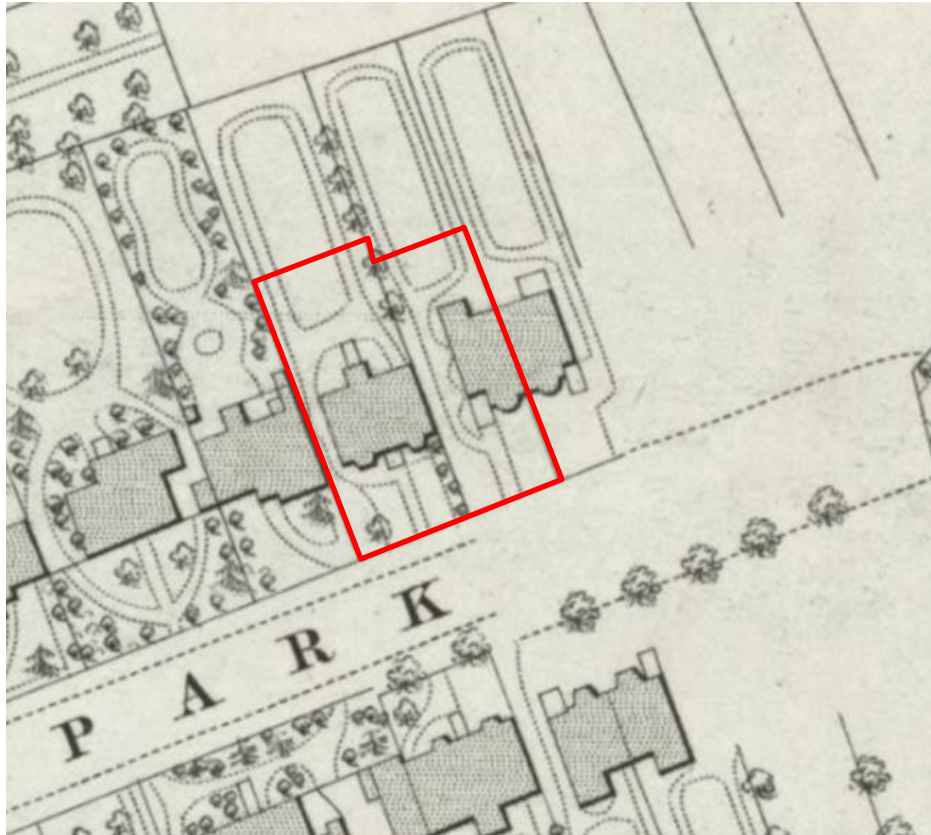


Figure 4.3: 1869 OS map with the approximate boundary of the Site marked in red (Source: National Library of Scotland). This map shows no relevant change since Figure 4.2.

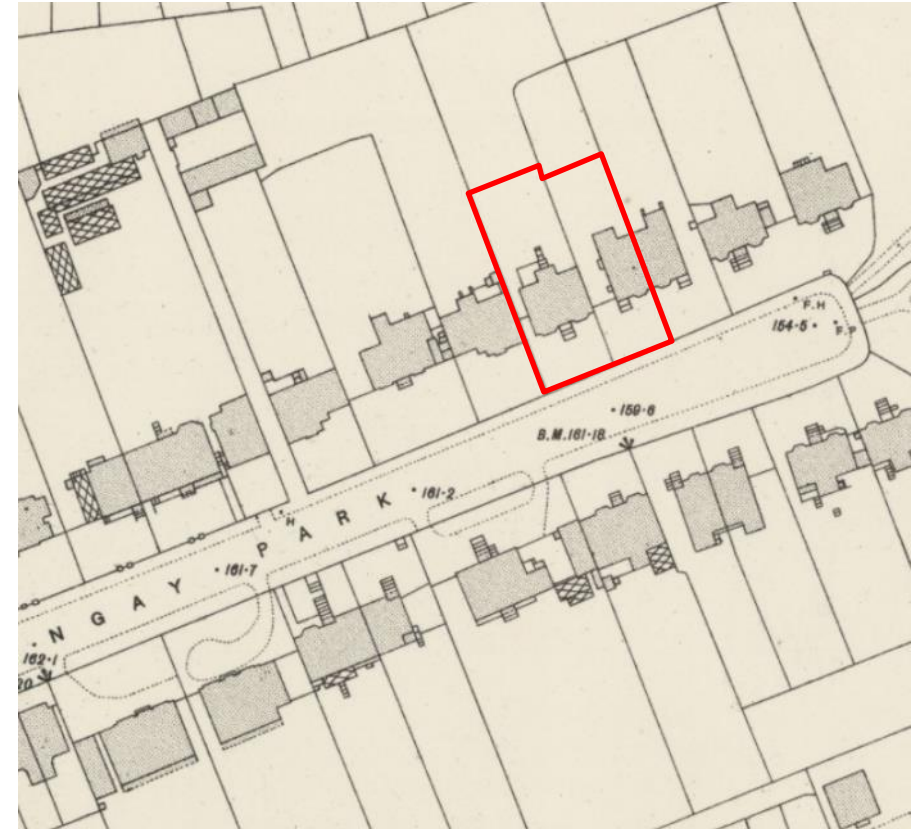


Figure 4.4: 1893 OS map with the approximate boundary of the Site marked in red (Source: National Library of Scotland). This map shows no relevant change since Figure 4.2.

4.0 Site Map Regression



Figure 4.5: 1912 OS map with the approximate boundary of the Site marked in red (Source: National Library of Scotland). From historic map regressions the existing on-site buildings appear to date from the end of the 19th century and were present from at least 1869, and appear to have formed part of the original building stock of Haringey Park from the 1860s.

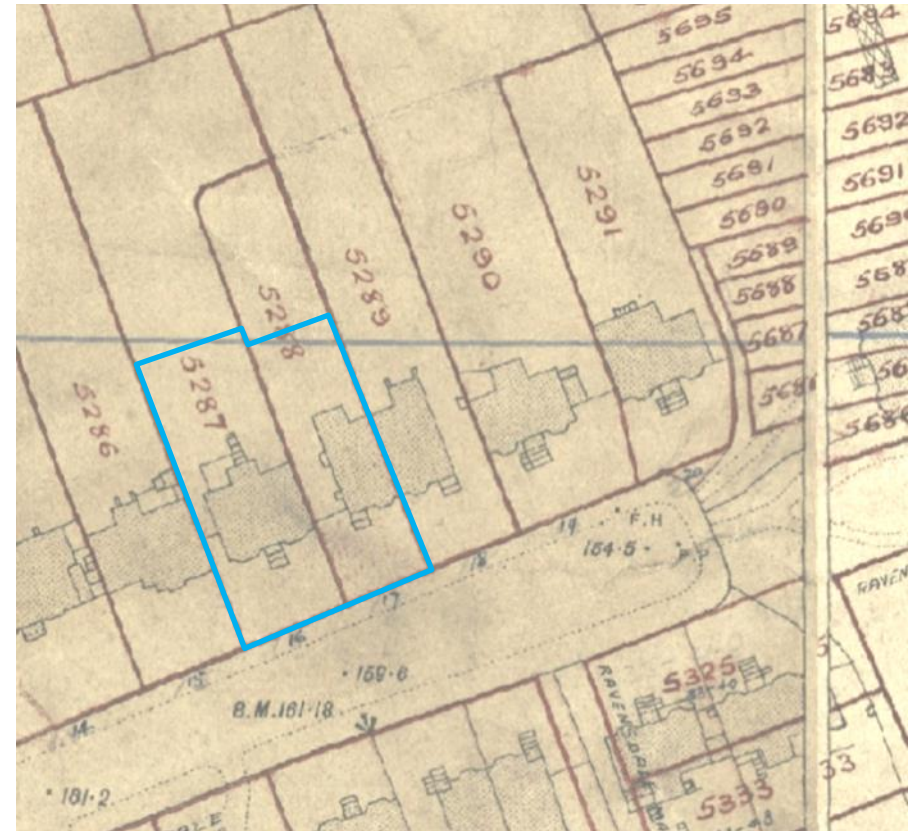


Figure 4.6: 1910-15 Finance Act map with the approximate boundary of the Site marked in blue (Source: Layers of London). This is the most detailed map of the buildings prior to the alterations in the interwar period. We can see steps leading up to the central front entrance of No. 16, and also to the main entrance of No. 17 on the western side of its front elevation.

The 1863-64 OS map (Figure 4.2) shows that the on-site buildings at that time comprised a large house on the western side and one half of a pair of semi-detached houses. This remained the case as late as the 1915 OS map.

4.0 Site Map Regression

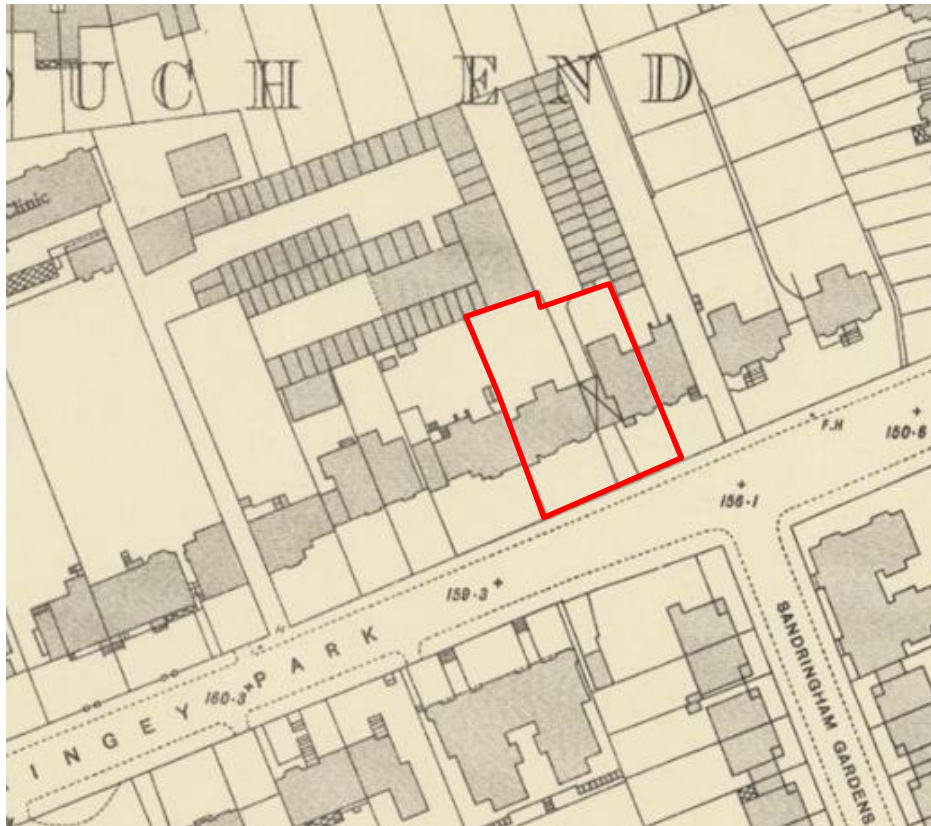


Figure 4.7: 1936 OS map with the approximate boundary of the Site marked in red (Source: National Library of Scotland). Note Harcourt House is visible for the first time. The new infill between Nos. 16 and 17 and new carriageway is evident. Note the new extension on the western side of No. 16 since Figure 4.6. This map also shows an extension on the western side of the rear closet wing of No. 17, and that the closet wing had also been extended deeper (north) into the garden of No. 17. We can also see that the long gardens of both Nos. 16 and 17 have been much reduced in size since Figure 4.6. Part of No. 17's rear garden has been redeveloped as garages. This is also true for No. 16's rear garden along with a coach building works (see Figure 4.8).

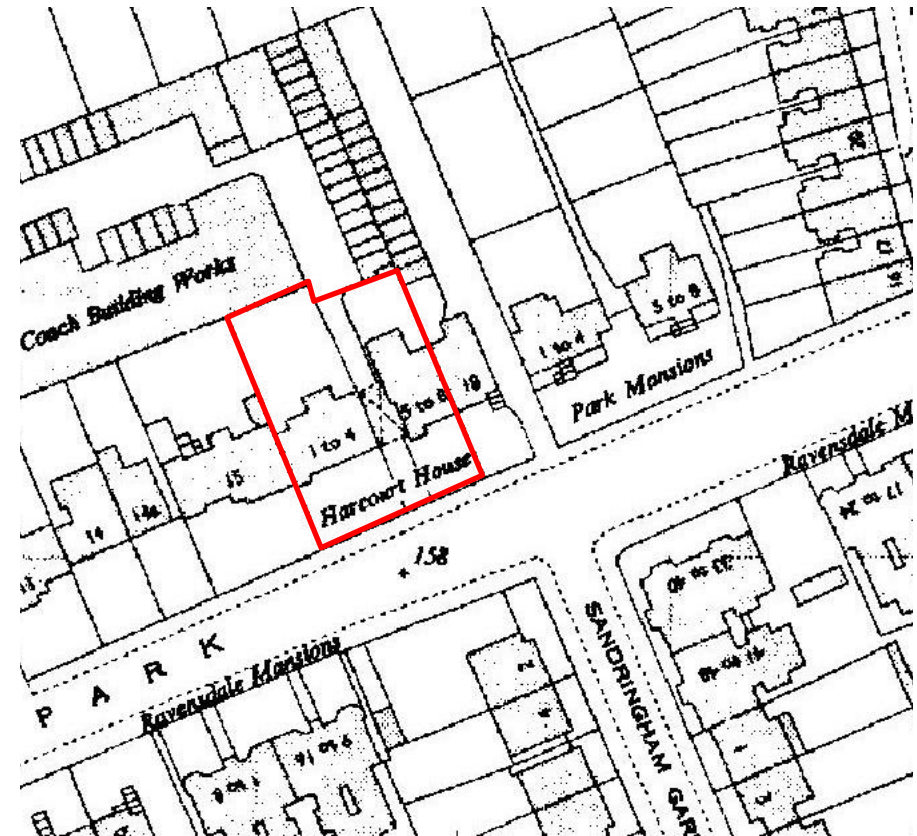


Figure 4.8: 1952-55 OS map with the approximate boundary of the Site marked in red (Source: Promap). This map shows no relevant change since Figure 4.7.

4.0 Site Map Regression

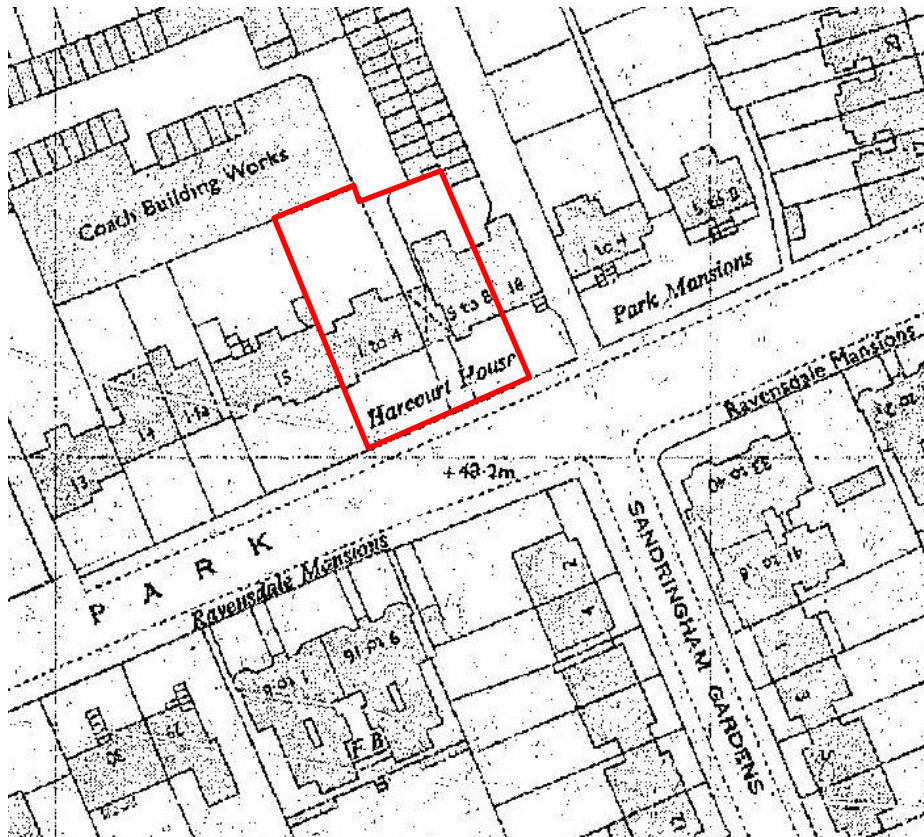


Figure 4.9: 1973-74 OS map with the approximate boundary of the Site marked in red (Source: Promap). This map shows no relevant change since Figure 4.7.



Figure 4.10: Current OS map with the approximate boundary of the Site marked in red. This map shows no relevant change since Figure 4.7.

5.0 Background Understanding of On-Site Heritage Asset(s)-Planning & Building Control History

Relevant Building Control Applications

We have liaised with the Haringey Building Control team. They hold the following relevant historic Building Control applications in relation to the subject building:

- Application Reference 7077: No 16 Haringey Conversion into flats in 1920;
- Application Reference 8431: Number 17 Haringey Park. Alterations carried out in 1923;
- Application Reference 8596: Number 17 Haringey Park. Alterations carried out in 1924; and
- Application Reference 10388: Number 17 Haringey Conversion into 4 flats 1934.

Relevant Planning History

From a review of the London Borough of Haringey's online planning records and review of the historic planning applications held by the LPA we provide below the relevant entries below:

OLD/1980/2209

- Address: 13-17, Haringey Park, Hornsey, London, N8 9JB
- Proposal: Erection of new building and its use for the preparation of cars for sale.
- Approve with Conditions on 29/1/1980.

This application appears to have proposed the demolition of Harcourt House. If this is the case the consent was not implemented. Alternatively it is possible that this consent relates to the land to the rear of Nos. 13-17 Haringey Park, and proposed the redevelopment of the coach building works, but from the scant information available it is not possible to be definitive on this topic.

5.0 Background Understanding of On-Site Heritage Asset(s)-Planning & Building Control History

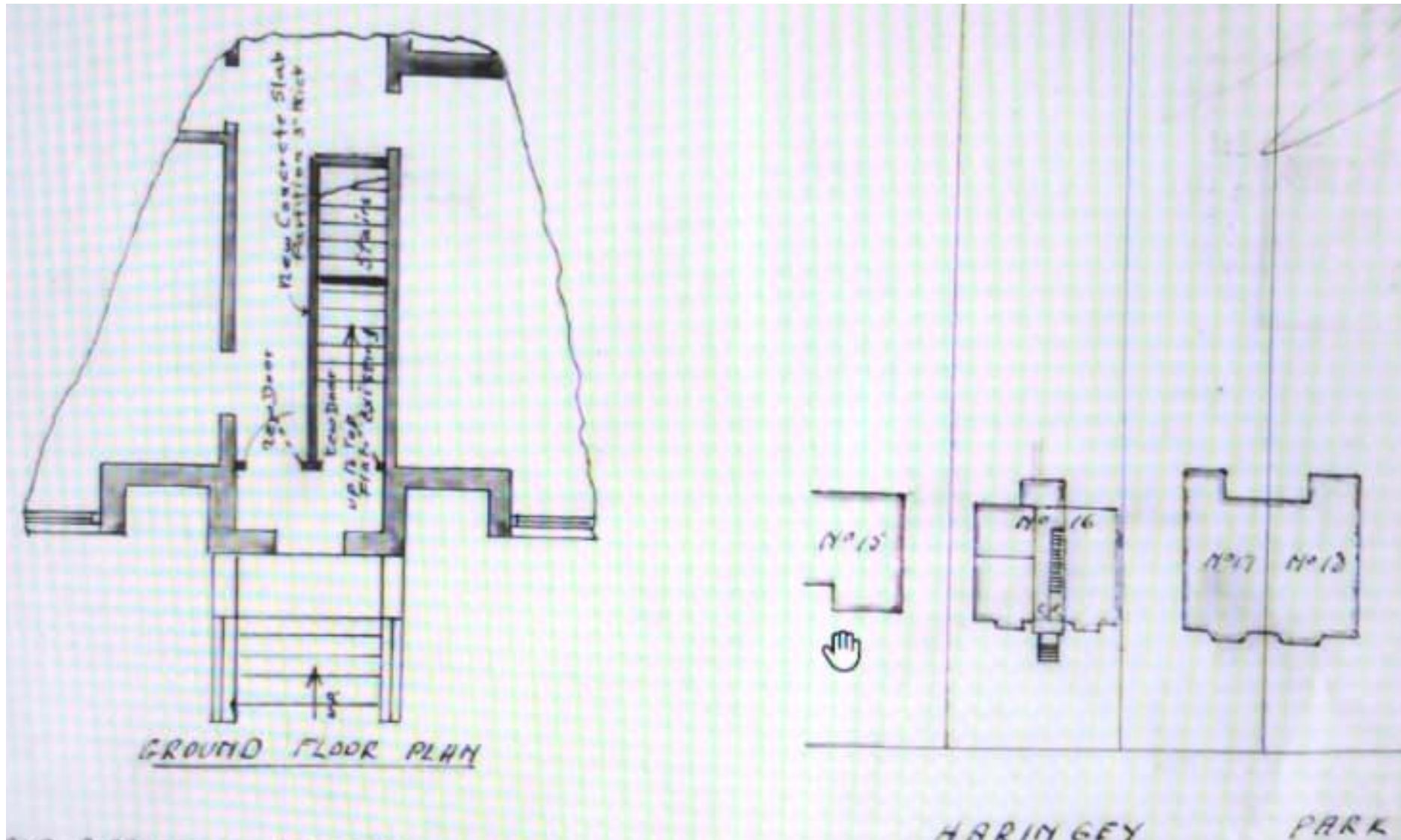


Figure 5.1: Existing part ground floor plan for No. 16 Haringey Park in 1920. This plan formed part of the conversion into flats in 1920-35 (Source: Haringey Building Control Archive). Note this plan shows the central entrance at No. 16 at that time leading into a central staircase and a corridor leading to the rear of the building.

5.0 Background Understanding of On-Site Heritage Asset(s)-Planning & Building Control History

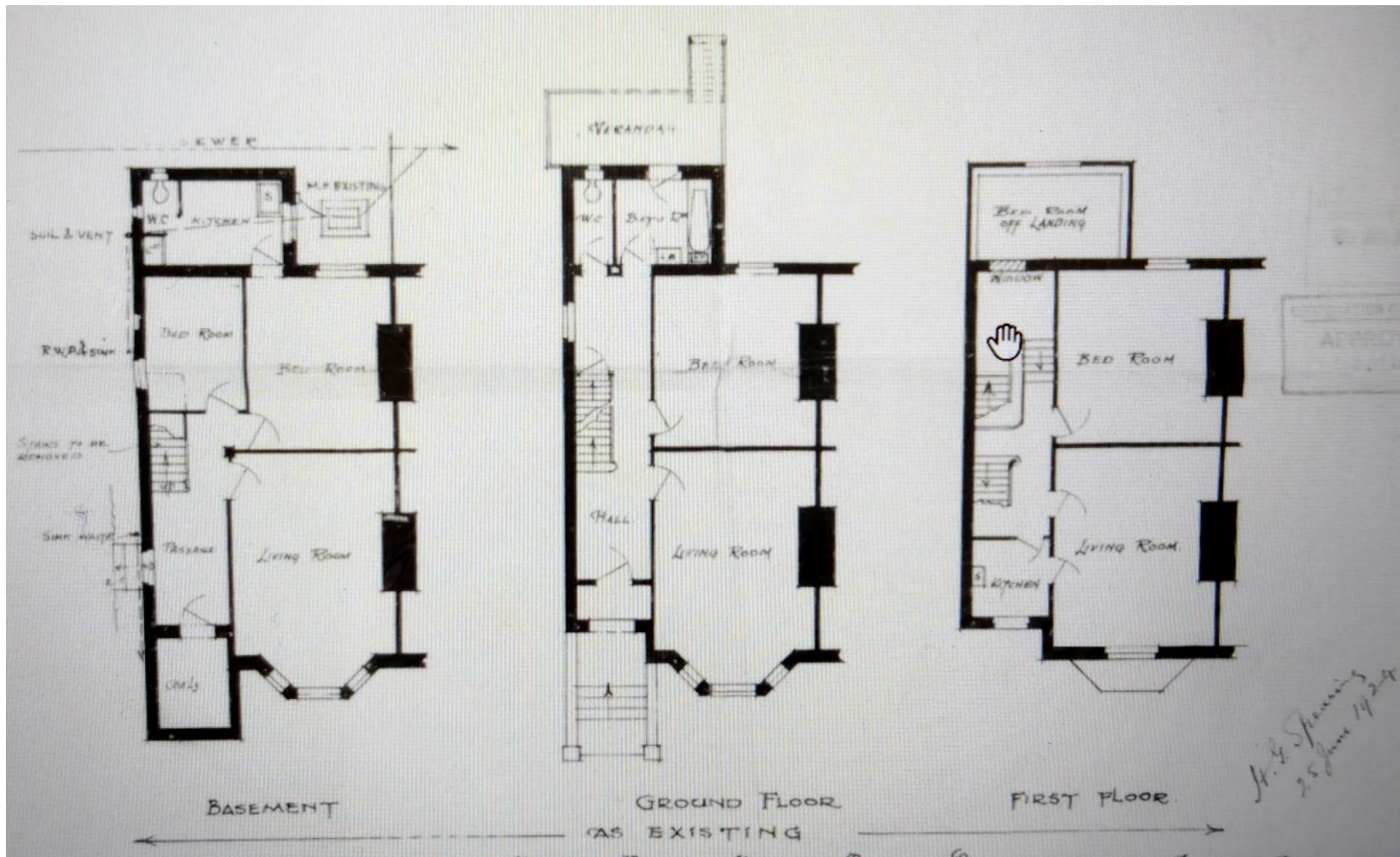


Figure 5.2: Existing basement to first floor plan for No. 17 Haringey Park in 1924. This plan formed part of the conversion into flats between 1920-35 (Source: Haringey Building Control Archive). Note the hand written date of 25th June 1924 on the right hand side.

5.0 Background Understanding of On-Site Heritage Asset(s)-Planning & Building Control History

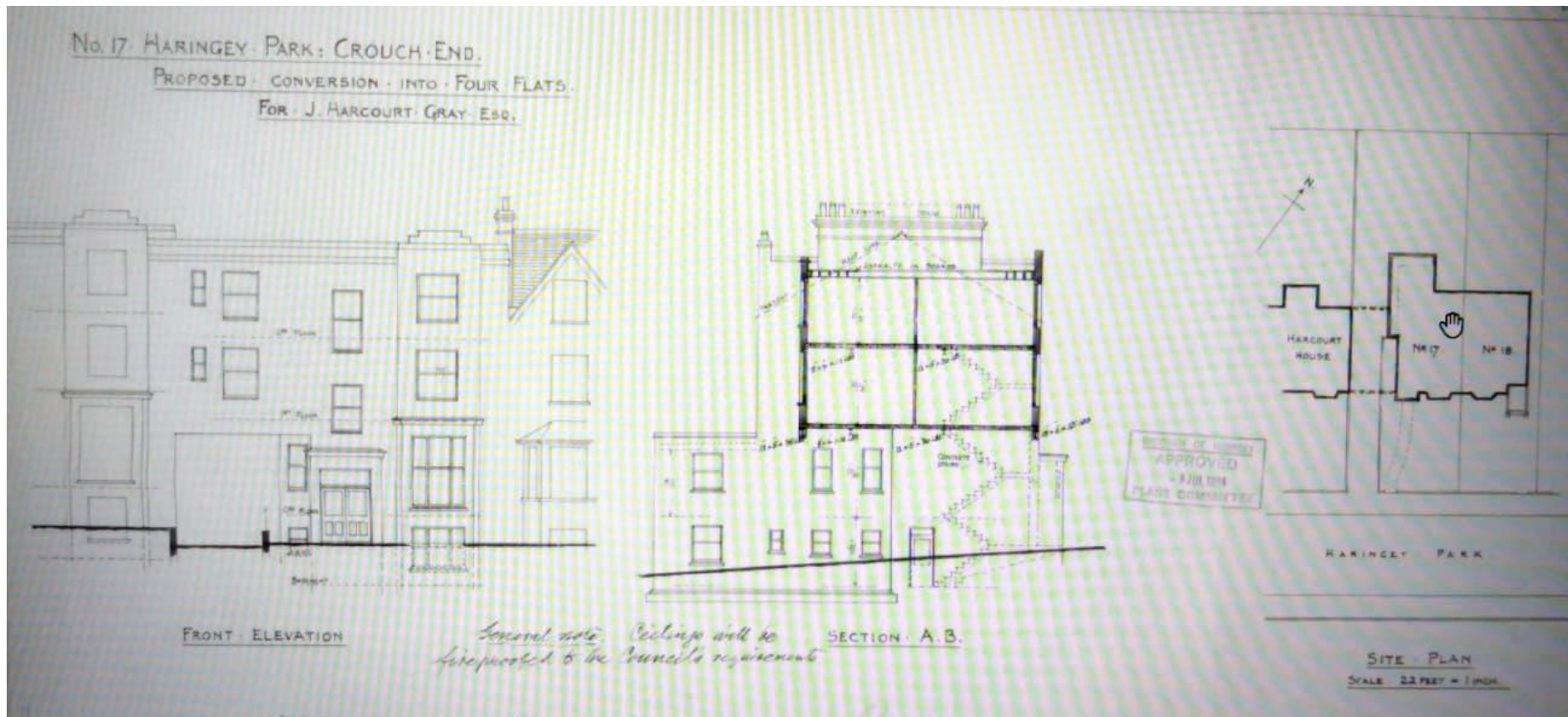


Figure 5.3: Proposed front elevation and section drawings of c. 1934 for the proposed conversion of Nos. 16 and 17 into flats. Note the hfill Extension (Source: Haringey Building Control Archive).

5.0 Background Understanding of On-Site Heritage Asset(s)-Planning & Building Control History

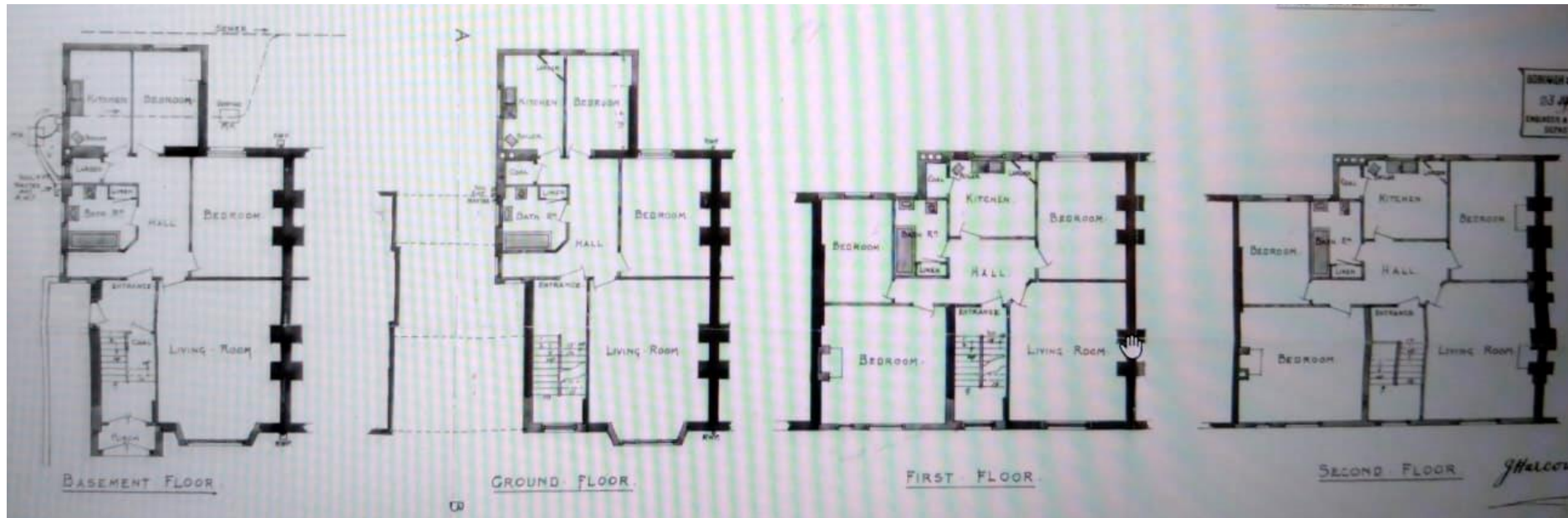


Figure 5.4: Proposed basement to second floors floor plan from c. 1934 of No. 17 as part of the proposed conversion of Nos. 16 and 17 into flats (Source: Haringey Building Control Archive). Note the Infill Extension at first and second floor levels.

5.0 Background Understanding of On-Site Heritage Asset(s) - Archival Information



Figure 5.5: By 1938 Harcourt House/Mansions was in existence and we can see a flat roof in this photograph. We can also see flat faux gables along the parapet line, a detail missing today (Source: Britain from Above). We have marked in red the historic chimneys retained on No. 16 at this time. We have also marked in green the historic chimneys retained on No. 17 at that time.



Figure 5.6: Showing the rear elevation in 1938 (Source: Britain from Above). Note there are no flat faux gables along the parapet line on the rear elevation of the building at this time.

5.0 Background Understanding of On-Site Heritage Asset(s) - Archival Information

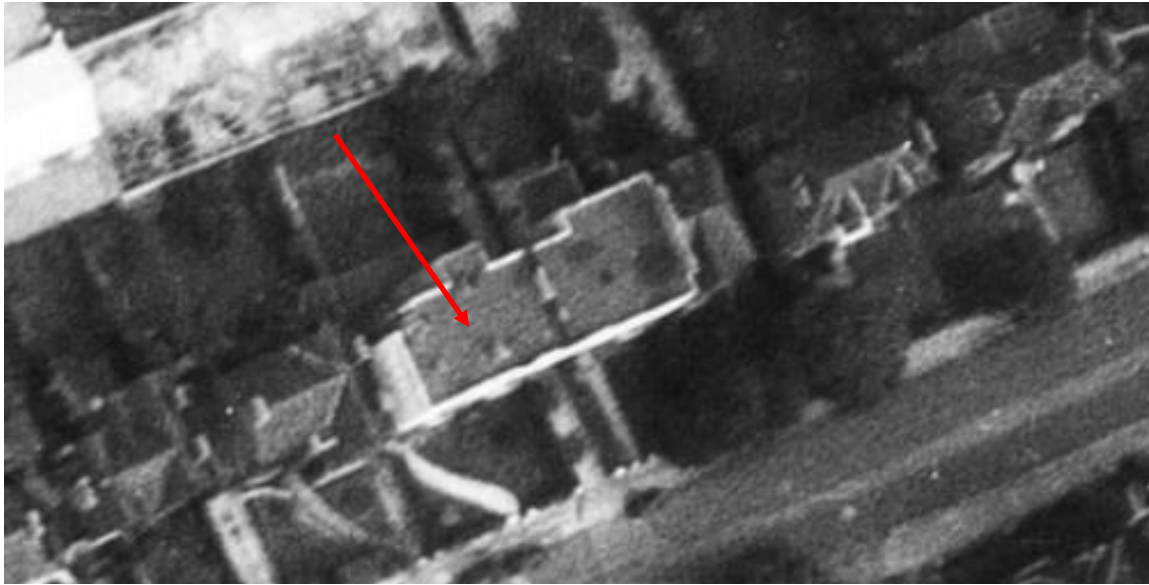


Figure 5.7: 1947 historic aerial photograph (Source: Historic England historic aerial photograph archive). The approximate location of the Site is marked in red.

5.0 Background Understanding of On-Site Heritage Asset(s) - Similar Surrounding Buildings

Original Appearance of Nos. 16 Haringey Park

The existing building has been unsympathetically altered in the past to form the austere building seen today. The architectural styling of the building is somewhat confused given its loss of its Victorian Vernacular Revival style with gabled ends, bargeboards etc. and replacement with a flat roof and distinctly different Classical Revival architectural treatments (e.g. pilasters and incised stucco render).

The 1869 OS map (see Figure 4.3) shows the large house on-site at that time (No. 16) had a pair of large bay windows on its front elevation, and an irregular footprint. It is likely No. 16 had many characteristics similar to No. 14 Haringey Park (see Figure 5.8), before No. 14 was converted to two semi-detached houses. It would likely have contained two gables facing towards Haringey Park, 2-storey (lower ground and raised ground floor) bay windows aligned with these gabled bays, and a central entrance door. It was likely 2.5-storeys with loft accommodation served by gable end front windows. The roof was likely gabled and covered with traditional grey slates.

The 2-storey extension on the western side of the house is not original, and dates from the interwar period when the house was subdivided into two semi detached houses.



Figure 5.8: 14 Haringey Park, 2019 (Google Streetview).

5.0 Background Understanding of On-Site Heritage Asset(s) - Similar Surrounding Buildings

Original Appearance of Nos. 17 Haringey Park

No. 17 Haringey Park, the smaller on-site building shown on the 1869 OS map, would have been designed as a mirrored version of No. 18 Haringey Park (see Figure 5.9). Accordingly the eastern bay of the current building would have been gable fronted with a canted bay window at lower ground and raised ground floor levels. At first floor would have been a stucco moulded window architrave. At second floor level would have been the gable end and dog-tooth brick eaves detailing. The window at second floor level would have been smaller than the lower ground and raised ground floor bay window and the first floor sash.

The entrance was located in a recessed bay on the western side of the front elevation and would have contained the house's entrance at raised ground floor accessed via a set of external steps. At first floor on this recessed entrance bay would have been a matching, but smaller stucco architraved sash window to that seen on the eastern bay of the house. The roof above the entrance bay would have been hipped.



Figure 5.9: Showing 18 Haringey Park in the centre of the photograph (Source: Google Streetview).



Figure 5.10: Showing the north-eastern elevation of No. 18. This also shows the entrance bay of the house.

5.0 Background Understanding of On-Site Heritage Asset(s) - South-Eastern Elevation

The subject building comprises 16 Haringey Park, and No. 17 Haringey Park, today merged and extended into a single building known as Harcourt House. The front (south-eastern) elevation of the latter fronts onto Haringey Park. Between Nos. 16 and 17 Haringey Park is a 2-storey infill element oversailing a carriageway. Both original buildings date to between 1861 and 1864 approximately.

We know that between the 1910-15 Finance Act map (see Figure 4.6) and the 1936 OS map (see Figure 4.7) the houses were merged into flats, called Harcourt House. Harringay Online believes this occurred before 1929, although Application Reference 10388 was only approved in 1934 for the conversion of No. 17 Haringey Park in four flats. The factors provide an approximate date window of 1920-1935.

Originally No. 16 Harcourt was one house with a central doorway, flanked on either side by 2-storey bay windows set forward on the front elevation in the usual manner. The western end of the elevation extended as far west originally as the eastern end extended eastwards. The western extension to No. 16 dates to between 1920-35.



Figure 5.11: Showing the front elevation of Nos. 16-17 and their flat roofs (Source: Cooke Fawcett Architects DAS).

5.0 Background Understanding of On-Site Heritage Asset(s) - South-Eastern Elevation

South-Eastern Elevation

No. 16 Haringey Park

The building as seen today is arranged across five bays and over lower ground, raised ground and two upper floors. The houses were almost certainly unrendered originally and likely built of buff London stock brick.

The front elevation was stucco rendered and has scoring to simulate ashlar as part of the 1920-35 alterations. No window heads are visible as these have been rendered over, as has all historic brickwork on the rear elevation that may or may not survive.

Lower Ground Floor

As discussed originally there was a central entrance at raised ground floor level. It is possible that there were windows at lower ground floor level behind the steps, but they would have been obscured from view. It is likely however that there was a large window at first to second floor levels in the central bays (see No. 14 Haringey Park at Figure 5.8) and given today's lower ground floor windows match those present at raised ground to second floor windows, it likely they all date to the 1920-1928 phase of works.

The present lower ground windows comprise timber casements with leaded lights and some floral coloured glass detailing. These elements are well made installations of the 1920-1928 works and survive in good order.

As seen today, the front 'area' has been infilled by the front garden. The front elevation also contains a pair of slightly canted bay windows. It is possible that these canted bays form part of the original elevation, but without opening up works and more information on the original front elevation design it is difficult to be definitive. At lower ground floor level of each bay window we see a '2 over 2' timber sash window with sash horns and leaded lights. These elements are well made installations of the 1920-1928 works and survive in good order. All windows are lower ground floor on the front elevation have no architraves or visible window heads.



Figure 5.12: Nos. 16-17 Haringey Park. 18 Haringey Park is also shown on the right hand side.



Figure 5.13: Showing part of the front elevation of No. 16 at lower ground and raised ground floor level.

5.0 Background Understanding of On-Site Heritage Asset(s) - South-Eastern Elevation

Raised Ground Floor

At the western end of the elevation is a 4-storey single bay extension. This part of the building was extended westwards to the western Site boundary between 1920 and 1928 and a porch was constructed on its front elevation. The porch has a flat roof, is single storey and its front elevation was set level with the bays windows. This part of the building was constructed as a new stair core for Harcourt House as part of its conversion to flats.

The porch was likely brick built, and has scored stucco render. The roof above is flat and covered with felt, which is a low quality material and detracts from significance. It is likely when the porch was built it had a bituminous or lead covering. There are also a pair of high density timber entrance doors with small leaded lights surrounded by narrow moulded glazing bars in their upper quarter. Above the doors are 4 large panes (divided into leaded lights) separated by thick glazing bars. These elements are well made installations of the 1920-1928 works and survive in good order. Above the doorway light (window) is a sign reading 'Harcourt House, Flats 1-4'.

The 1893 OS map (see Figure 4.4) shows that the bay windows were the most prominent element of the building. A flight of external steps led up to the central entrance, likely with a stucco doorcase. The positioning of the porch to one side of the elevation disrupts the symmetry of the original design, competing for prominence with bay windows and necessitating the infilling of the original front entrance and removal of the original entrance steps. All these elements detract from significance.

At raised ground floor level there is a sizeable tripartite timber sash window within both raised ground floor front elevations of the 2-storey bay windows. The tripartite windows consist of '1 over 1', '4 over 4' and '1 over 1' sections, all with leaded lights. The window cill appears to be stone but has been overpainted so it is not possible to be definitive. These elements are well made installations of the 1920-1928 works and survive in good order.

The elevation also has Giant Order stucco pilasters from lower ground to eaves level. These have no capitals, fluting, or other detailing and are a bland addition. These are part of the remodelling of the building in the 1920-35 phase of works to give it a more Classical appearance. Given how unsympathetic this phase of works was this element is not considered of any heritage value.

The guttering and downpipes are cast iron and appear to date to the 1920-35 phase of works. The roofs above the canted bays are hipped and covered with felt, which is a low quality installation that detracts from significance.

In the centre of the elevation are a matching pair of windows found in the centre of the elevation as those described at lower ground floor level. These elements are well made installations of the 1920-1928 works and survive in good order.



Figure 5.14: Showing the front porch.



Figure 5.15: Showing the raised ground floor canted bay windows and central pair of windows.

5.0 Background Understanding of On-Site Heritage Asset(s) - South-Eastern Elevation

First floor Level

In the centre of the elevation are a matching pair of windows found in the centre of the elevation as those described at lower ground floor level. These elements are well made installations of the 1920-1928 works and survive in good order.

Above the canted bays, are narrower sash windows of approximately the same width as the lower ground floor windows. The first floor windows comprise '3 over 3' timber sash windows with sash horns and leaded lights. There are the only two pairs of '6 over 6' sashes seen on the building and appear to be a later addition, say mid-20th century. These windows are set under a marginally segmental head.

Second floor Level

In the centre of the elevation are a matching pair of windows found in the centre of the elevation as those described at lower ground floor level. These elements are well made installations of the 1920-1928 works and survive in good order.

At second floor level the windows are vertically aligned with the bay windows and comprise '2 over 2' timber sash windows with leaded lights. These elements are well made installations of the 1920-1928 works and survive in good order. Originally No. 16 would have possessed gable ends fronting the main road, above the canted bays. The building forward of the front elevation's second floor between the windows above the bay windows (see Figure 5.16) occurred at this time also. The revised front elevation at second floor level considerably blurs the legibility of the original design of the building and introduces a full width parapet wall, that is uncharacteristic of the original Vernacular Revival building style, in particular on front, principal elevations. These revisions are considered to detract from significance.

Eaves Level

Above is a parapet wall, which is stucco rendered and has a coped edge. It was not possible from a ground floor external inspection to identify if the coped edge is formed from concrete or stone. It is likely that when the 1920-35 works were undertaken the coped edge was stone. As above the current parapet wall and coped edge are considered to detract from significance.

Roof Level

Originally the building was set under a set of pitched roofs, some set perpendicular to others to form a varied, eye catching roofscape, complete with chimneystacks. As seen today, all pitched roofs have been removed. We have not inspected the roof but it appears from aerial photographs to have a bituminous covering. In any event the current full width flat roof is entirely alien to the Vernacular Revival original style of the building and substantially blurs the legibility of the original building's design. The fact that this flat roof extends across the Infill Extension (discussed below) and over No. 17 Haringey Park, is



Figure 5.16: Showing No. 16 Haringey Park at first and second floor levels. The area of vertical extension at second floor level is marked in red.

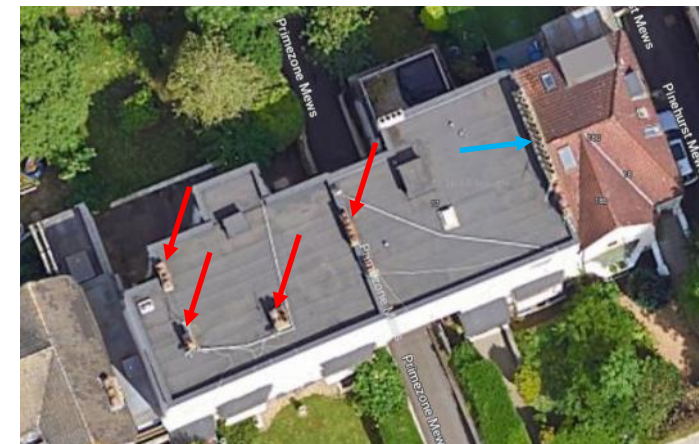


Figure 5.17: The historic chimneystacks at No. 16 are marked in red (Source: Google Earth). The historic chimneystacks at Nos. 17 and 18 are marked in blue.

5.0 Background Understanding of On-Site Heritage Asset(s) - South-Eastern Elevation

particularly unfortunate and detracts from significance in these respects also.

We show at Figure 5.17 several chimneystacks that survive at roof level of No. 16. We have not undertaken an internal inspection but Figure 5.1 shows that the original house contained a central corridor with a front room either side of the corridor, and likely a rear rooms also either side of the corridor. These rooms appear to have been served by chimneystacks on the south-western and north-eastern walls. These all survive. Figure 5.11 shows these are rendered with cementitious render. They likely are formed of buff London stock brick beneath the render and Figure 5.11 shows they have traditional red terracotta chimneypots. This analysis suggests that the central front chimneystack shown at Figure 5.11 was added as part of the 1920-35 works.

Infill Extension

Ground Floor Carriageway

At ground floor level there is a tarmac carriageway leading between Haringey Park and the Prime Zone Mews to the rear. Originally this part of the Site formed part of the land holding around No. 17 Haringey Park. The existing carriageway was created at the same time Harcourt House was formed by merging No. 16 and 17 into one building. The carriageway altered part of the front garden, rear garden and side passage of No. 17, introducing a well-used vehicular route that both downgrade its setting and therefore detract from No. 17's significance as the house's gardens contribute towards significance via setting.

First Floor Level

The elevation is stucco rendered and scored as seen on the front elevation of No. 16. There is a '2 over 2' timber sash window with sash horns and leaded lights. To the western side is a timber casement with leaded lights and some floral coloured glass detailing. Both these elements are well made installations of the 1920-1928 works and survive in good order.

Second Floor Level

The elevation is stucco rendered and scored as seen on the front elevation of No. 16. There is a '2 over 2' timber sash window with sash horns and leaded lights. To the western side is a timber casement with leaded lights and some floral coloured glass detailing. Both these elements are well made installations of the 1920-1928 works and survive in good order.

BHC Comment

The Infill Extension detracts from significance as it joins a previously detached house (No. 16) to one half of a former pair of semi detached houses (No. 17). The style of the addition is also alien to the former Vernacular Revival style of the original building. Even in the context of the revised Harcourt House as seen today, with its subtle Classical references, the carriageway and Infill Extension are incongruous and



Figure 5.18: Showing the Infill Extension and carriageway.

5.0 Background Understanding of On-Site Heritage Asset(s) - South-Eastern Elevation

disrupt the former symmetry of No. 16 as a single composition and Nos. 17 & 18 as a mirrored pair. The Carriageway and Infill Extension are considered to detract from significance.

Infill Extension's Underside

The underside of the Infill Extension bears onto concrete beams that span between the north-eastern elevation of No. 16 and the south-western elevation of No. 17. These are crude additions but easily show the mode of construction. They are of no heritage value.

The flank (north-eastern) elevation of No. 16 facing onto the carriageway has scored stucco rendered and is blind. Its present appearance is of no heritage value. The flank wall itself most likely forms the original eastern wall of No. 16 and therefore is of some low archaeological interest.

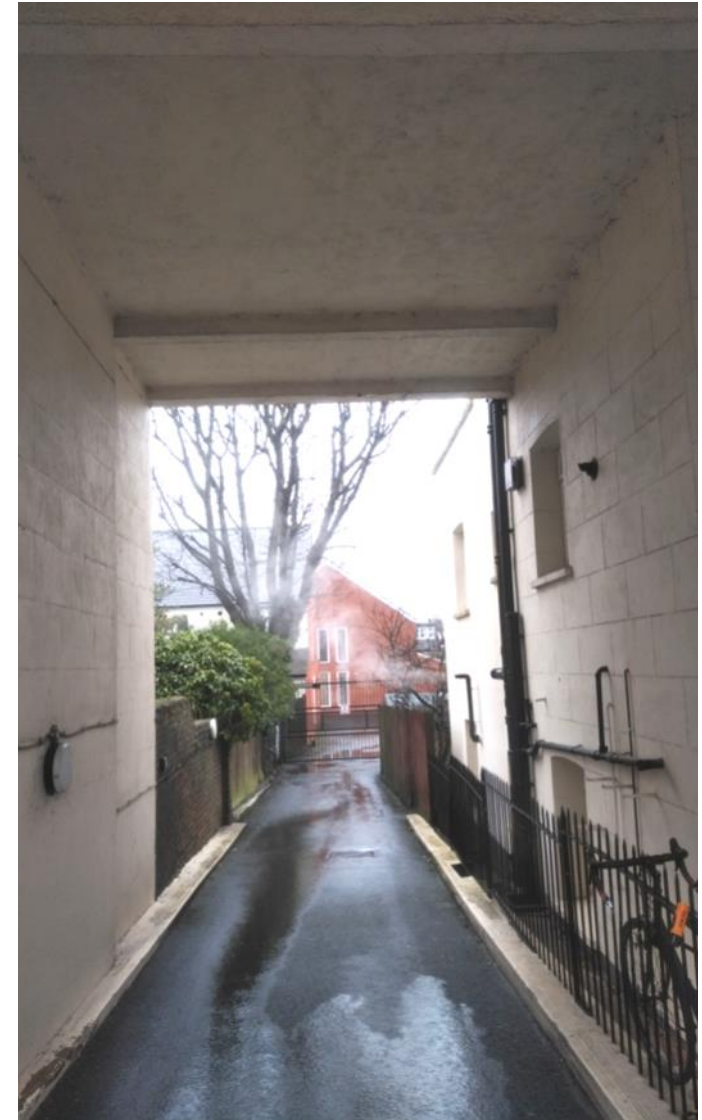


Figure 5.19: Showing the underside of the carriageway.

5.0 Background Understanding of On-Site Heritage Asset(s) - South-Eastern Elevation

17 Haringey Park

As discussed No. 17 forms one half of an historic pair of semi-detached houses (Nos. 17 & 18) dating from approximately the 1860s. The other half of the mirrored pair survives on its eastern side in the form of No. 18 Haringey Park.

We know from reviewing No. 18 that No. 17 would have been built of buff London stock brick (as shown by the eastern flank elevation of No. 18). As seen today No. 18 has scored stucco render.

No. 17 is two bays in width and arranged over lower ground, raised ground and two upper floors. There is a 2-storey bay window at lower ground and raised ground floor levels on the eastern side of the front elevation. This bay window is slightly canted, as is the historic (and potentially original) example at No. 18. However, it is wider than No. 18's, the canted sides are cut back at a different angle to No. 18's and the raised ground floor cill is at a different height to No. 18's. In addition this bay closes resembles those seen on No. 16 and indicates that No. 17's bay window was rebuilt in the 1920-35 works.

Lower Ground Floor

At lower ground floor the front 'area' survives in part, although this is no longer accessible from No. 17. The lower ground floor window is a '2 over 2' timber sash window with sash windows. This is the only window on the front elevation that does not have leaded lights. It is likely that the original bay window contained a similar window type to the existing, although the current window appears to be a sympathetic mid-late 20th century replacement.

On the western side of No. 17 under the Infill Extension is a set back part of the front elevation. This is a small extension dating from between 1920-35. At lower ground floor level under the carriageway is a timber casement with leaded lights and some floral coloured glass detailing dating to the 1920-35 phase of works. The part of the building detracts from significance as it further blurs legibility of the original building and unbalances the front elevation view of Nos. 17 & 18 as a mirrored pair.



Figure 5.20: Showing No. 17 at lower ground and raised ground floor levels.



Figure 5.21: Showing the lower ground and raised ground floor extension on the western side of No. 17.

5.0 Background Understanding of On-Site Heritage Asset(s) - South-Eastern Elevation

Raised Ground Floor Level

At raised ground floor level there is a sizeable tripartite sash window within the canted bay. The tripartite windows consist of '1 over 1', '4 over 4' and '1 over 1' timber sash windows all with leaded lights. The window cill appears to be stone but has been overpainted so it is not possible to be definitive. These windows appear to survive from the 1920-35 phase of works. The canted bay has a hipped roof and is covered with felt. The latter is a low grade material that detracts from significance.

On the western side of the elevation is a matching porch to that described for Flats 1-4. The porch was likely brick built, and has scored stucco render. The roof above is flat and covered with felt, which is a low quality material and detracts from significance. It is likely when the porch was built it had a bituminous or lead covering. There are also a pair of high density timber entrance doors with small leaded lights surrounded by narrow moulded glazing bars in their upper quarter. Above the doors are 4 large panes (divided into leaded lights) separated by thick glazing bars. These elements are well made installations of the 1920-1928 works and survive in good order. Above the doorway light (window) is a sign reading 'Harcourt House, Flats 5-8'.

The porch is set forward from the front elevation of No. 17. When the latter was first built the canted bay window was the focal element of the elevation and the entrance bay was set within a recessed bay on the western side of the building. The prominence of the entrance porch unsettles the front elevation in comparison to its original design and also unsettles the mirrored design that once existed between Nos. 17 & 18. The porch is considered to detract from significance.

At raised ground floor level under the carriageway is a timber casement with leaded lights and some floral coloured glass detailing dating to the 1920-35 phase of works. The part of the building detracts from significance as it blurs legibility of the original building's dimensions and unbalances the front elevation view of Nos. 17 & 18 as a mirrored pair.



Figure 5.22: Showing No. 17 Haringey Park at raised ground and first floor levels.



Figure 5.23: Showing the entrance into No. 17 (Flats 5-8).

5.0 Background Understanding of On-Site Heritage Asset(s) - South-Eastern Elevation

First floor

The elevation also has Giant Order stucco pilasters from lower ground to eaves level. These have no capitals, fluting, or other detailing and are a bland addition. These are part of the remodelling of the building in the 1920-35 phase of works to give the building a more Classical appearance. Given how unsympathetic this phase of works was this element is not considered of any heritage value.

Above and behind the interwar porch the front elevation of the original entrance bay at raised ground floor level to second floor levels has been brought level with the main part of the front elevation. This unsettles the front elevation in comparison to its original design and also unsettles the mirrored design that once existed between Nos. 17 & 18. This element is considered to detract from significance.

On the western side of the elevation is a '2 over 2' timber sash window with sash horns and leaded lights. The head is segmental and the window is positioned on the raised ground/first floor landing. This window dates to the 1920-35 phase of works and is of no heritage value as this phase of works detracts from significance. In addition this window evidently serves a stair core introduced between 1920-35 and the window is at raised ground/first floor landing level rather than at first floor level. The latter is seen at No. 18, and the absence of this mirrored symmetry also detracts from significance.

On the eastern side of the elevation is a '2 over 2' timber sash window with sash horns and leaded lights. The head is segmental and the window is positioned on the ground/first floor landing. The window has no architrave, and has evidently lost the stucco detailing shown on No. 18 at first floor level. The window itself also dates to 1920-35 as it contains matching leaded lights to the most of the remainder of Harcourt House from that period. The existing sash windows therefore are of no heritage value.

Second Floor

On the western side of the elevation at first/second floor landing level is a '2 over 2' timber sash window with sash horns and leaded lights. The head is segmental and the window is positioned on the first/second floor landing. This window dates to the 1920-35 phase of works and is of no heritage value as this phase of works detracts from significance. The original building had no window at this level.



Figure 5.24: Showing No 17 Haringey Park at first and second floor levels.

On the eastern side of the elevation is a '2 over 2' timber sash window with sash horns and leaded lights. The window is larger than the first floor window, which is the opposite to the original design of the building, and therefore detracts from significance. This window dates to the 1920-35 phase of works and is of no heritage value as this phase of works detracts from significance.

5.0 Background Understanding of On-Site Heritage Asset(s) - North-Western Elevation



Figure 5.25: Showing the rear elevation of Nos. 16-17 and their rear extensions (Source: Cooke Fawcett Architects DAS).

5.0 Background Understanding of On-Site Heritage Asset(s) - North-Western Elevation

The rear elevation of No. 16 would have almost certainly also originally contained gable ends facing towards the garden with the central area of the roof being gabled and set parallel to Haringey Park.

Figure 5.26 shows an oblique aerial map of the subject building. To the right hand side we can also see 14 Haringey Park. The subject building's rear elevation would have been similar in many ways to the original parts of No. 14.

As seen today the rear elevation of No. 16 lacks the gable ends and varied roofscape.

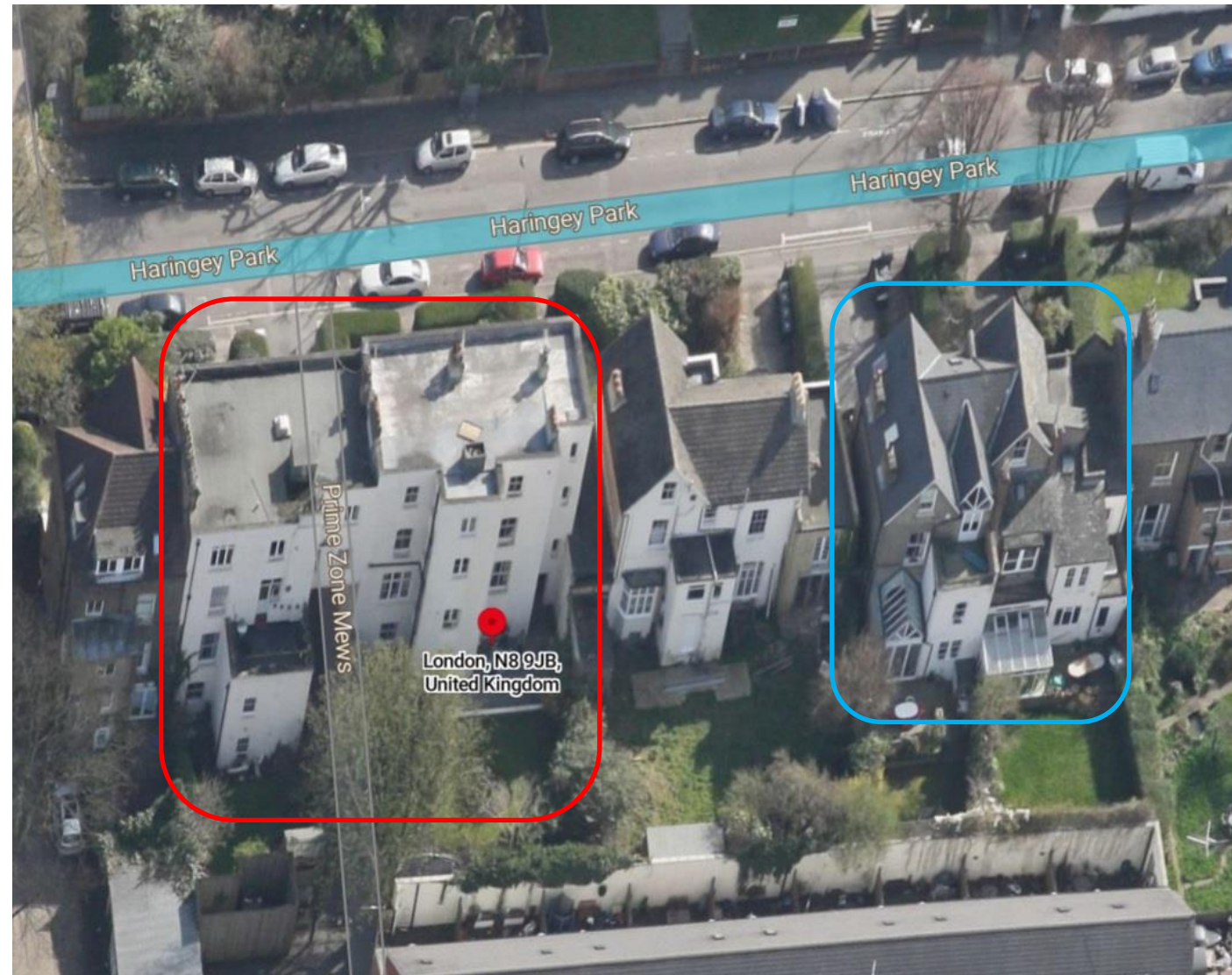


Figure 5.26: Showing the rear elevation of Nos. 16-17 and their rear extensions marked in red (Source: Cooke Fawcett Architects DAS). The approximate location of No. 14 is marked in blue.

5.0 Background Understanding of On-Site Heritage Asset(s) - North-Western Elevation

16 Haringey Park

Lower Ground Floor

The rear elevation is a bland, rather featureless elevation that has been stucco rendered and has scoring to simulate ashlar, as seen on the front elevation's 1920-35 alterations. No window heads are visible as these have been rendered over, as has all historic brickwork on the rear elevation that may or may not survive.

The western bay on the rear elevation was built when the building was extended westwards to the western Site boundary between 1920 and 1928. This part of the building at lower ground to second floors was constructed as a new stair core for Harcourt House as part of its conversion to flats. The rear elevation of this extension is set back from the rear elevation of the main building and therefore is a more recessive addition than the front elevation of this addition. It was likely built of brick, and has scored stucco render. At each interfloor landing in the stair core is a small timber casement window with a plain single pane of no heritage value. This extension as seen from the rear elevation is of no heritage value.

The rear 'area' has been entirely removed and the garden levelled throughout the rear of the Site. At lower ground level there remains a smaller window at lower ground floor level than at raised ground and first floor level, which is in line with what one would expect for the original service floor of the house. This window has a timber '2 over 2' sash window that is sympathetic to the character of the original window.

In the centre of No. 16's rear elevation is a 4-storey single bay outrigger. We know that this was aligned with the original front entrance and it seems likely that a central corridor led through the building towards the outrigger, providing a doorway to the garden at raised ground floor level from the main house. We can see the external steps shown on Figure 4.2, which shows the 1863-64 OS map. The lower ground floor door to the rear 'area' may have been under these steps or to either side on the main part of the rear elevation. There is no evidence of these doorways, with any evidence potentially concealed by the stucco render. As seen today the lower ground floor window on the outrigger has a modern timber window with trickle vents and an infilled lower part of the window, that appears somewhat incongruous as the sash's proportions appear compressed. These elements detract from significance.

The eastern lower ground floor window has a sympathetic timber '4 over 4' sash window that appears to date from 1920-38.



Figure 5.27: Showing the western side of the rear elevation at lower ground and raised ground floor level.



Figure 5.28: Showing the eastern side of the rear elevation at lower ground and raised ground floor level.

5.0 Background Understanding of On-Site Heritage Asset(s) - North-Western Elevation

Raised Ground Floor Level

The raised ground floor level appears to have been the grandest of the floor levels on the front elevation, as also seen at Nos. 14 and 19. This is also shown on the rear elevation. The western window of the main building (excluding the western extension) contains a window opening that appears to be original in its proportions. It is not possible to be definitive from a ground floor external inspection, but the window itself appears to be a mid-20th century single glazed timber '2 over 2' sash window, which is sympathetic to the character of the original building.

On the outrigger at raised ground floor we can see that the former doorway referred to above, that led from the central corridor down to the garden via some external steps, has been altered to form a smaller window. In addition the window is a 2-light timber casement. Nos. 14 and 19 only have sashes on their front elevation and it is possible that No. 16 had sashes on all elevations when first built. In any event the casements that exist are modern, and do not match the others at first or second floor level within the outrigger despite being in window openings of the same size. These windows are considered of no heritage value.

The rear outrigger itself is somewhat dominant on the rear elevation and rises to the full height of the building. The outrigger was likely extended vertically as part of the 1920-35 works, or may have originally been a stair core.

On the eastern end of the elevation is a 3-light timber casement with transom with coloured glass detailing in the lower panes. This part complements the coloured glass seen on the front elevation. It is likely that this window opening is far larger than the original window in this location, which led to the loss of historic fabric. These elements are well made installations of the 1920-1928 works and survive in good order.

First Floor

The western window of the main building (excluding the western extension) contains a window opening that appears to be original in its proportions. It is not possible to be definitive from a ground floor external inspection, but the window itself appears to be a mid-20th century single glazed timber '2 over 2' sash window, which is sympathetic to the character of the original building. There is a similar window and opening on the eastern end of the elevation.

At first floor level on the outrigger is a bland timber 2-light casement of no heritage value.

Second Floor

The same comments apply for the second floor as discussed for the first floor, save for the western and eastern openings are shorter than those found at first floor level.



Figure 5.29: Showing the western side of the rear elevation at raised ground floor to second floor levels.



Figure 5.30: Showing the eastern side of the rear elevation at raised ground floor to second floor levels.

5.0 Background Understanding of On-Site Heritage Asset(s) - North-Western Elevation

Infill Extension

As described with the front elevation at lower ground and raised floor level is a carriageway that leads from Haringey Park to Prime Zone Mews.

Above the carriageway is a two storey infill extension bearing onto concrete beams as described. The rear elevation is likely brick built, and rendered with incised stucco render. At first level is a 2-light timber casement on the eastern side and a single light timber casement on the left hand side. The same is true at second floor level. Above is a parapet wall and a coped edge. Again, it was not possible to identify the composition of the coping.



Figure 5.31: Showing the rear elevation of the Infill Extension in the context of the rear elevations of Nos. 16-17.



Figure 5.32: Showing the rear elevation of the Infill Extension.

5.0 Background Understanding of On-Site Heritage Asset(s) - North-Western Elevation

17 Haringey Park

Lower Ground Floor

1936 OS map (see Figure 4.7) shows an extension on the western side of the rear closet wing of No. 17, and that the closet wing had also been extended deeper into the garden of No. 17 as part of the 1920-35 works. We can see the western extension of the closet wing on the right hand side of Figure 5.33. This shows a bland, and blind elevation at lower ground level. This element blurs the legibility of the original building, and is not recessive to the main part of No. 17, nor its closet wing and is considered to detract from significance.

The closet wing's lower ground floor window comprises a modern '6 over 6' timber sash window. This does not match the '2 over 2' sashes seen on the front elevation of No. 18, nor any other windows on No. 17, other than the raised ground floor above. This '6 over 6' sash is considered of no heritage value. We know that the window opening itself is not historic as the closet wing has been extended northwards.

The rear elevation of the main house has a modern pair of partially glazed and partially panelled French doors with a stainless steel handle. These are a reasonably unobtrusive but mediocre installation and considered of no heritage value.



Figure 5.33: Showing the lower ground floor level of No. 17's closet wing.



Figure 5.34: Showing the rear elevation of the main building at lower ground floor level.

5.0 Background Understanding of On-Site Heritage Asset(s) - North-Western Elevation

Raised Ground Floor

The closet wing's raised ground floor window comprises a modern '6 over 6' timber sash window. This does not match the '2 over 2' sashes seen on the front elevation of No. 18, nor any other windows on No. 17, other than the lower ground floor above. This window is considered of no heritage value. We know that the window opening itself is not historic as the closet wing has been extended northwards.

We can see the western extension of the closet wing on the right hand side of Figure 5.35, which is bland, and blind at raised ground floor level. This element blurs the legibility of the original building, and is not recessive to the main part of No. 17, nor its closet wing and is considered to detract from significance.

There is also a '2 over 2' timber sash window with sash horns on the eastern side of the rear elevation of the main building. From the available vantage point it was not possible to gauge the age of this window, but it appears historic. In any event this window opening appears to be the original window opening on the rear elevation, and is appears to be one of only two original window openings on the rear elevation of No. 17.

First Floor

At first floor is a '2 over 2' timber sash window with sash horns. As discussed above it was not possible to gauge the age of this window, but it appears historic. In any event this window opening appears to be the original window opening on the rear elevation, and appears to be one of only two original window openings on the rear elevation of No. 17.



Figure 5.35: Showing the raised ground floor level of No. 17's closet wing. Western extension marked in red.



Figure 5.36: Showing the raised ground and first floor windows on the rear elevation of the main building.

5.0 Background Understanding of On-Site Heritage Asset(s) - North-Western Elevation

Second Floor

From reviewing the roof of No. 18, the rear elevation of No. 17 would have had a hipped roof parallel with Haringey Park. As seen today this hipped roof was removed as part of the 1920-35 works, and the eaves raised to create a flat roof above and create second floor windows in the revised (vertically extended) rear elevation of the main building. No. 18 has a rear dormer window and it is possible that a similar window existed originally or historically at No. 17, prior to the 1920-35 revisions.

The current eastern window at second floor level is 3-light casement with transom. This was not inspected at close quarters. However, it doesn't match the configuration of the 3-light with transom casement at raised ground level (rear) at No. 16 and appears to be a late 20th century addition. In any event it is not part of the original building, nor does it sit comfortably with the style of the original house, nor the Classical Revival style of the remodelled building where hierarchy of floor levels would typically apply. This window is therefore considered to detract from significance. On the western side is a 2-light casement. This appears to be a modern window of no heritage value and as a casement does not fit in with the sash window typology of the original building nor the Classical Revival style of Harcourt House, where sashes would be more typical.

Roof Level

Above is a parapet wall and coped edge. Again it was not possible to gauge the composition of the latter. Figure 5.17 shows the existing flat roof and surviving historic chimneystack and chimneypots at Nos. 17 and 18. The flat roof and parapet wall as discussed detract from significance.



Figure 5.37: Showing the rear elevation of No. 17 including the second floor level.



Figure 5.38: Showing the second floor rear of No. 17.

6.0 Assessment of Significance

6.1 Designated Heritage Assets

Crouch End Conservation Area

The first designation of a Conservation Area in Crouch End was on 25th October 1974. This was called the Crescent Road Conservation Area and sought to protect this small area on the western side of Crouch End Hill. The Conservation Area was subsequently extended on three occasions and renamed to its current name.

Identification of Part of Conservation Area Potentially Affected

The proposed scheme comprises of a single storey vertical extension to the existing building. Any potential visual impact would therefore be from the buildings in close proximity on Haringey Park only.

Historical Development

The LPA have an adopted Conservation Area Appraisal for the conservation area (2010) which sets out a detailed analysis of the historical development of the conservation area. We will provide below the relevant excerpts to the Site for ease of reference, and will embolden the most relevant text.

“Before 1815

The settlement of Crouch End first appears in ...records ... in 1465 as the hamlet of Crouche End. This is old English for ‘cross-border’ or ‘cross-end’ and may refer to the medieval crosses that were erected to mark the boundary between adjoining estates. Crouch End as part of the possessions of the Bishop of London may have had crosses marking the boundaries between the demesne land of Rowledge Farm and Topsfield and Fernfield Manors to the west and east respectively of what is now the Broadway. ...

The initial development of the hamlet of Crouch End occurred at the joining of five locally important roads: Crouch Hill; Tallington Lane (now Hornsey Road and Crouch End Hill); Tottenham Lane; Maynard Street (now Park Road) and Freeze or Frith Lane (now Middle Lane). ...

Crouch End is first shown as a settlement on John Norden’s map of Middlesex of 1594. It began as a group of fairly substantial summer residences for the families of London merchants and farmsteads serving the adjoining estates to the east and west. One of its first buildings of note, at the north end of the settlement, was a 14th Century

predecessor of Topsfield Hall, the seat of the Lords of Topsfield Manor. This was replaced by what was referred to as a new house in 1608 and again by a two storey stuccoed house with an attic floor in about 1791 that remained a landmark on the junction until demolished in 1894. ...

Towards the end of the 18th Century some large villas and new estates began to develop in Crouch End. The first, in 1781, was Holland House in Mount Pleasant at the Conservation Area’s southern boundary by the border with Islington.

Crouch Hill House and Oakfield House were also developed in Mount Pleasant At the northern end of Crouch End Broadway, at the junction between Tottenham Lane and Middle Lane, Topsfield Hall was erected within extensive grounds in 1791. Some groups of small cottages for workers were also built in Crouch End on Tottenham Lane and at the foot of Crouch Hill, but even with this modest development by 1795 Crouch End consisted of a few houses.

1815-1870

...Crouch End remained little more than a rural village until the middle of the 19th Century. The Booth family, gin distillers, had acquired Topsfield Hall in 1812 and also owned Old Crouch Hall on the east side of the Broadway. In 1820 they wanted a modern house, so built Crouch Hall on the western side of Crouch End Broadway to the south of Crouch End Academy. ... By 1850 the village pump and a cluster of shops, including a bakery and a post office, were located at the northern end of the Broadway, with a blacksmiths forge and a public house established at the southern end of the Broadway at the junction between Crouch Hill and Crouch End Hill.

*In the early 1850s modest two storey cottages and villas were laid out on the triangle of land between Park Road, Middle Lane and Willow Walk (now Lynton Road) The area developed into an independent residential community that starkly contrasted with the large villas that were being developed to the south along Crouch End Broadway. However, **the 1870 Ordnance Survey shows that residential developments in Crouch End remained modest throughout this period, the exception being the construction of large villas in spacious grounds on Haringey Park, initially laid out in 1861 and developed as a private ‘gated’ street.***

6.0 Assessment of Significance

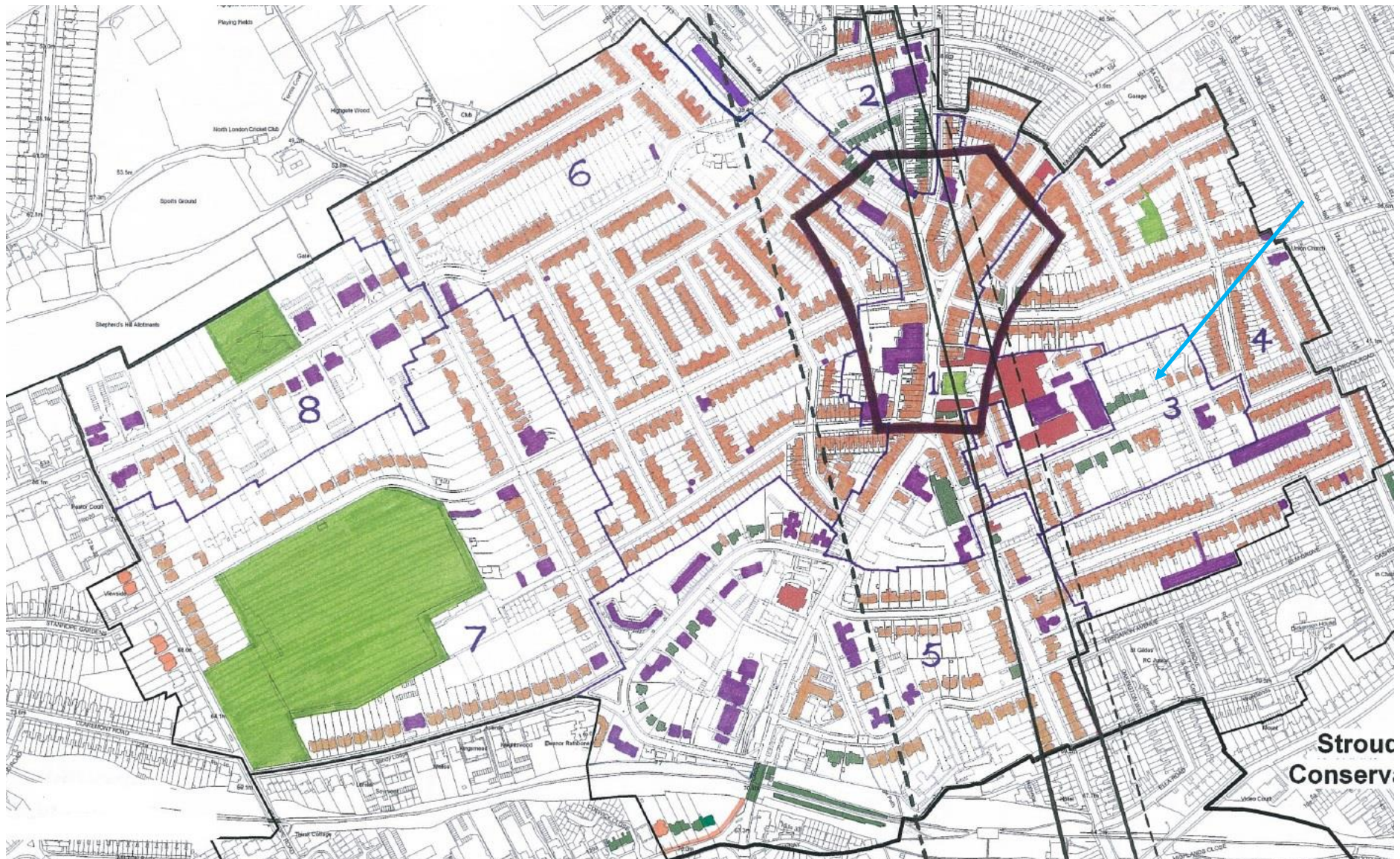


Figure 6.1: LPA's Conservation Area Appraisal map showing the boundary of the conservation area in black. The approximate location of the Site is marked in blue.

6.0 Assessment of Significance

The arrival of the railway in Hornsey acted as a stimulus for further development in Crouch End. Hornsey Station was opened in 1850, whilst Crouch End Hill station was developed in 1867-68 on the High Barnet Branch of the Great Northern Railway. The station on Crouch End Hill led to the development of Hornsey Lane and Crescent Road by Charles Scrase Dickens, who also donated the land for the construction of Christ Church in 1863 with the tower and stone spire added in 1873....

1870-1935

The most intensive period of development in the evolution of Crouch End began in the 1880s, approximately 400 new houses being built during the decade between 1882 and 1892. In 1882 Crouch Hall and its 10 acre estate was sold to the Imperial Property Investment Company who demolished the Hall in 1884 and laid out Crouch Hall Road. During the 1880s twelve roads between Coolhurst Road and Park Road were laid out by the Imperial Property Investment Company and high quality two and three storey terraces were developed. ... The Company also purchased the Crouch End Academy and by 1891 had erected 60 new homes on the site and introduced a shopping parade to its Broadway frontage. ...

... The southern part of Elder Avenue and Weston Park, on part of the Elder Estate, were developed to the designs of architect John Farrer in 1889 and the development of adjoining roads followed. The 1894-96 Ordnance Survey shows that other residential streets had been developed during this period in the area surrounding Cecile Park, Fairfield Road and Tivoli Road, and many of the properties on these streets were also designed by John Farrer.

During the last decade of the 19th Century and early years of the 20th Century, Crouch End Broadway developed into a major high street and Crouch End became a major shopping centre. In 1894 Topsfield Hall and the associated Estate were acquired by James Edmondson and soon after ... was cleared and the Topsfield Parade shopping arcade was constructed along the Crouch End Broadway frontage from Middle Lane to Tottenham Lane. The centre of the triangular site incorporated the Queen's Opera House, opened in 1897 and later known as the Hippodrome Variety Theatre and the Gaumont Cinema with its entrance at No. 31 Topsfield Parade. The northern part of Elder Avenue and Rosebery Gardens were laid out as part of the same development. In 1895 the Grade II listed Crouch End Clock Tower designed by F.G. Knight was erected at the northern end of the Broadway. The four storey Broadway Parade shopping arcade was developed on the south eastern side

of Tottenham Lane by J.C. Hill who also laid out nearby Fairfield Gardens and Felix Avenue and designed the Grade II listed Queens Hotel public house. In 1911 a cinema known as The Picture House was erected to the north of Broadway Parade beyond the current boundary of the conservation area.*

Parts of the residential area formed by Crouch Hill, Christ Church Road, Waverley Road and Haslemere Road were also developed in the 1890s, probably by the local builder W.J. Collins.

The 1913 Ordnance Survey shows the existing street pattern of the Crouch End Conservation Area to be largely in place. ...

The land on the east side of the Broadway previously forming the grounds of Old Crouch Hall including Broadway Hall and Lake Villa was purchased by Hornsey Borough Council in 1920 and 1923 and laid out as a public park.

1935 - Present Day

The 1935 Ordnance Survey shows Crouch End had developed into a major town centre, and in that year the new public park on the eastern side of Crouch End Broadway was selected as the location for the new Hornsey Town Hall The adjacent buildings were subsequently designed in a sympathetic manner to create a harmonious civic complex around a public square that included some open green space to acknowledge the loss of the park.

During the Second World War Crouch End suffered bomb damage, most notably to shops at the junction between Crouch Hall Road and the Broadway and properties on the northern side of Haringey Park. The Hippodrome Theatre on Topsfield Parade was also severely damaged during the war by fire.

One of the major changes during the immediate Post-War period was the closure of the railway line serving Crouch End Hill station in 1954. In 1965 Hornsey Central Library was built on the bomb site at the north western end of Haringey Park and the Coleridge Primary School was added to Crouch End Hill during the 1970s. ..."

6.0 Assessment of Significance

Character and Appearance

The Site lies within Sub Area 3 within the conservation area. The LPA's Conservation Area Appraisal contains a detailed assessment of the sub area and the relevant excerpts will be provided below for ease of reference, with the most relevant sections being emboldened.

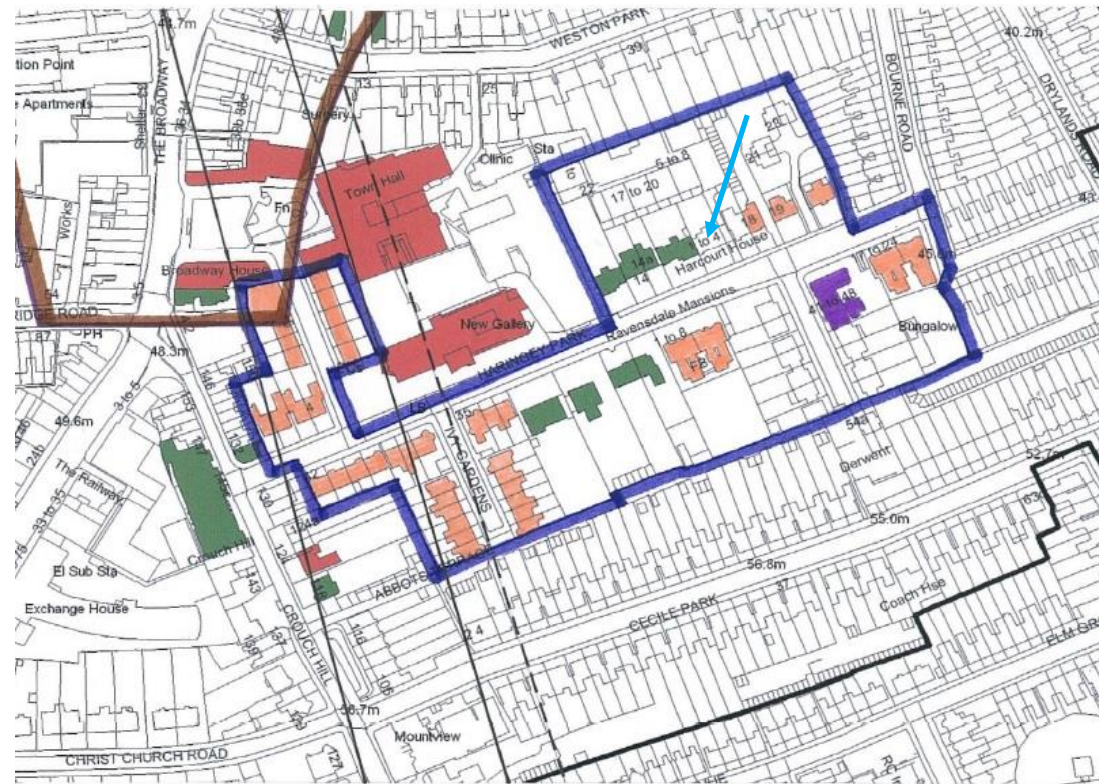
"The Crouch End Conservation Area is centred on the suburban town centre that includes the Broadway and Tottenham Lane and contains the former Hornsey Town Hall, Hornsey Central Library and a range of primary and secondary retail frontages predominantly made up of small shops and restaurants. The clock tower provides the town centre with a notable and memorable landmark. This centre is surrounded by residential streets on the rising land to the west and south. These areas comprise a wide range of domestic styles of architecture prevalent in the latter years of the 19th Century and early 20th Century that represent a good quality residential environment...."

"Overall character and appearance"

Haringey Park was an area of land laid out in the 1860s as a private gated estate comprising substantial villas with a single access from Crouch Hill to the street's western end. As a result of bomb damage and redevelopment, less than half of the Victorian villas that originally lined this road remain, and many of those that do have been altered. The road now links to Bourne Road at its eastern end and includes a variety of buildings of differing age and scale including Edwardian mansion blocks and the Grade II listed 1960s Hornsey Central Library. ...

Haringey Park (north side)

Nos. 1 to 4 (consecutive) Haringey Park are two pairs of semi-detached three storey yellow brick Victorian villas with hipped slate roofs, bracketed eaves cornice and window heads. They have red brick banding, arched first floor window openings and canted bay windows with hipped roofs at ground level. They are a remnant of the large buildings that originally fronted Haringey Park.



Sub Area Boundary and Heritage Assets Appraisal

	Sub Area Boundary		Local Listed Building of Merit
	Archaeological Priority Area		Positive Contribution Building
	Strategic View Corridor & Wider Setting		Detractor

Sub Area 3: Haringey Park

Figure 6.2: Showing the building stock analysis graphic from the LPA's Conservation Area Appraisal for Sub Area 3. Note that the building is uncoloured denoting it is a neutral building in the sub area. The approximate location of the Site is marked in blue.

6.0 Assessment of Significance

Unfortunately, the boundary walls to Nos. 1 to 3 have been removed to make way for forecourt car parking.

Nos. 13, 14, 14A and 15 Haringey Park are largely unaltered locally listed buildings that originally formed a symmetrical group of three Victorian two storey yellow stock brick villas with slate roofs and gable ends with decorative fretted timber bargeboards containing an attic floor. They have timber sliding sashes with glazing bars, those on the ground floor are large triple sashes with decorative stucco surrounds and entrance doors with slate clad hoods supported on painted timber brackets. All have a stucco stringcourse at first floor sill level and first floor windows with round and cambered arched heads. The central building, now subdivided into Nos. 14 & 14A, has stucco surrounds to all of the windows. No. 15 has a forward projecting two storey flat roof side extension and has been cement rendered. ...

Nos. 16 and 17 Haringey Park have been substantially altered to form Harcourt House, a utilitarian white painted rendered three storey block of flats with a parapet. Whilst originally of Victorian origin, the architectural interest of this building has been diminished by the replacement of gable ends and pitched roof with a continuous additional floor the removal of ornamentation and new windows. An archway through this property provides access to an early 21st Century development of live-work units and flats, Nos. 1 to 28 (consecutive) Primezone Mews to the rear. Harcourt House and Primezone Mews have a neutral effect on this part of the conservation area. ...

No. 18 is the remaining unaltered half of the original semi-detached pair the other half of which is incorporated into the eastern end of Harcourt House. It retains its hipped roof and gable end with second floor attic room and makes a positive contribution to the conservation area. ...

Ravensdale Mansions

Ravensdale Mansions comprise a group of three large red brick mansion blocks on the south side of Haringey Park set amongst more of the remaining original villas. The western and eastern blocks are Edwardian, the central one late 20th Century. The easternmost block (Nos. 17 to 24 & 25 to 32) is of three storeys with an attic floor in a slate mansard roof with massive brick chimney stacks and terracotta pots. ...Both of the Edwardian mansion blocks are considered to make a positive contribution to the conservation area, but the central block is considered to detract from its character and appearance....

Haringey Park (south side)

To the west of Ravensdale Mansions are Nos. 29 to 32 (consecutive), substantial locally listed



Figure 6.3: Showing 19 Haringey Park in the centre.



Figure 6.4: 15 Haringey Park. No. 16 is shown to the right hand side.

6.0 Assessment of Significance

yellow stock brick semi-detached and detached Victorian villas with long maturely planted rear gardens. Nos. 29 and 30 are a tall three storey semidetached pair with a semi-basement that, because of the topography, is almost a full storey in height on the street elevation. The entrances are in recessed side wings approached via tall stone steps with stucco balustrades topped by painted stucco classical porticos with Ionic columns and entablature. All of the sash windows have painted stucco surrounds, those above the porticos also having triangular pediments. No. 30 has a large full height side extension with a wide canted bay window through the lower three floors. No. 31 is a large originally three storey double-fronted yellow stock brick property with a hipped tiled roof, stucco stringcourse at first floor sill level and white painted arches to the first floor window openings. Unfortunately, its architectural integrity has been compromised by inappropriate 20th Century alterations to the ground floor that sub-divide it horizontally into two floors and by the insertion of a large dormer window into the front roof slope. The front garden retains several mature trees, hedges and lawns that lessen the effect of the unsympathetic changes to the building. No. 32 is similar in proportion and details to No. 31, but has a large gable on the front and flank elevations and a continuous timber bracketed eaves cornice / bargeboard. It retains its two original ground floor triple sash windows and has a large two storey side extension with a hipped slate roof. A large forecourt parking area and minimal landscaping detract from the quality of this building.”

Key Views

The LPA's Conservation Area Appraisal identifies key views within, out of and into the conservation area:

“The strategically important Landmark Viewing Corridor: London Panorama 1 (from Alexandra Palace to St Paul's Cathedral) identified in the London Plan passes through the core of the conservation area....

Views out of the Conservation Area

Towards Alexandra Palace:-

- *from Gladwell Road (Sub Area 4)*
- *from Crouch Hill (Sub Area 5)*
- *from Montenotte Road (Sub Area 6)*
- *from Shepherd's Hill (Sub Area 8);*

Towards Muswell Hill:-



Figure 6.5: Nos. 17-32 Ravensdale Mansions, Haringey Park.



Figure 6.6: 33 Ravensdale Mansions, Haringey Park.

6.0 Assessment of Significance

- from Montenotte Road (Sub Area 6)
- from Shepherd's Hill (Sub Area 8)
- glimpsed views from Glasslyn Road (Sub Area 6)

Towards the City of London:-

- from Crouch End Hill (edge of Sub Area 5)

Local Views within the Conservation Area

Towards Crouch End Town Centre:-

- from Crouch Hill and Crouch End Hill (Sub Area 5)
- from Russell Road and Wolseley Road (Sub Area 6)

Towards Crouch End Hill:-

- from Clifton Road (Sub Area 6)
- from Hurst Avenue across St Aloysius' College Sports Field (Sub Area 7)
- from Stanhope Road (Sub Area 7)

Views of Christ Church:-

- from Christ Church Road, Crouch End Hill & Crescent Road (Sub Area 5)
- from Birchington Road (Sub Area 6)

Views of former Hornsey Town Hall tower:-

- from Hatherley Gardens (Sub Area 3)
- from The Broadway (Sub Area 1)

Views of the Clock Tower:-

- from The Broadway, Tottenham Lane and Park Road (Sub Area 1)".

Please note therefore that the Site does not lie within a key view within, out of or into the conservation area.



Figure 6.7: 1-16 Ravensdale Mansions on Haringey Park.



Figure 6.8: Hornsey Library on Haringey Park.

6.0 Assessment of Significance

Key and Focal Buildings

The LPA's Conservation Area Appraisal does not identify the key/focal buildings within the conservation area. From reviewing the audit graphic for each Sub Area contained within the CAA, these appear to be the Town Clock, the former Hornsey Town Hall, Broadway House, Hornsey Library, Park Chapel on Crouch Hill, the Electricity Board and Showroom, and Christ Church on Crouch End Hill.

From this analysis the on-site building does not form a key or focal building within the conservation area.

Contribution of Site to Character and Appearance

We have discussed above that the on-site building is not a focal or key building within the conservation area, and does not lie within a key view within, out of or into the conservation area. The on-site building is not a recognised heritage asset. It is not a designated heritage asset, nor locally listed, nor has it been identified as a non designated heritage asset in previous pre-applications discussions.

The LPA's Conservation Area Appraisal comments at Page 146 that the on-site building is a detracting element of the conservation area. It also comments on Page 58 of the same Appraisal that the on-site building is a neutral element of the conservation area. There is a lack of consistency here, but in any event the Appraisal doesn't cite the building of being any positive heritage value.

We have undertaken a detailed assessment of significance. Overall, whilst there are remnants of the historic buildings that potentially remain behind the existing render, and some original/historic window openings, the majority of the building has been irreversibly compromised architecturally. With this in mind the building is considered to be of no architectural merit, negligible historic interest, low archaeological interest and very low artistic interest. Set against these marginally positive aspects, the building has detracting elements due to the incongruous appearance of the building merging two formerly independent pitched roof buildings into a single flat roofed block with a visually jarring carriageway and confused architectural treatment given the original design of both original buildings.

Overall, the building is considered a marginally detracting element of the conservation area.



Figure 6.9: 32 Haringey Park.



Figure 6.10: New 5-storey scheme adjoining the former Town Hall.

6.0 Assessment of Significance

Summary of Significance

The LPA's Conservation Area Appraisal summarises the Special Interest of the Conservation Area. We provide the most relevant excerpts below.

"The Crouch End Conservation Area's form is clearly defined by the historic street layout. The junctions between the major roads provide the focus for development and form the most densely developed part of the conservation area.

The streets to the east and immediate west of the town centre are mainly lined with terraces, whilst further to the south and west the areas are less densely developed and are characterised by detached and semi-detached properties.

The common characteristics of the sub areas are broadly a function of a combination of the following: land use; density of development; scale and style of buildings; construction materials; period of development and influence of planting and open spaces. ...

The character of Crouch End is one of a north London residential suburb around a shopping core, somewhat separated from the city by its location on the north facing slopes of the Hog's Back ridge and its limited access to public transport. ...

Approaching Crouch End from the south over the hill from Islington gives a contrast of character from one of an intensely developed Inner London Borough area with few open green spaces to what appears at first glance to be an almost village like development nestling in the bowl between the hills rising in the north to Muswell Hill and Alexandra Palace. The distinctive Victorian style shopping parades in and adjoining Crouch End Broadway have a relaxed prosperous feel and are well served by local customers and shoppers from further afield who travel in to take advantage of the reputations of the independent specialist services provided. ...

Crouch End's local residents are predominantly well-to-do white middle class professional and business people and their families who live in large privately owned houses and flats. ...When walking through the conservation area's quiet streets one has the impression of well maintained buildings and maturely planted gardens with many trees within their gardens and lining the streets. This is particularly the case in the streets to the west and south of the Broadway where there are more large detached and semi-detached properties with large gardens, school playgrounds, a playing field and sports field...."

6.0 Assessment of Significance

Hornsey Library (Grade II listed)

Architectural Description

A local public library dating from 1963-5 built to designs by F Ley and G F S Jarvis of Hornsey MB, with A J Fowler, former Principal Assistant Architect, under G A Pentecost, Borough Engineer and Surveyor.

The building is two storeys and a long linear form stretching along Haringey Park. The building has a reinforced concrete frame with large panel pre-cast concrete cladding and brick facings. The most distinctive feature of the building is the white cement and Derby spa aggregate in the panels, which have a raised pattern. This gives the building a subtle Brutalist character. The Reference Library frontage has a concave brick clad frontage at first floor level supported on piers clad with polished granite at ground floor level, and has a clerestory above. The building has a flat roof. The windows are aluminium and double-glazed and there are double glass doors in aluminium surrounds in the entrance under a large porch formed by the curved wall of the projecting Reference Library above. The ground floor on the front elevation has continuous glazing to either side of the main entrance.

The other defining element of the building is the high vertical windows facing the street in the main lending library. The central courtyard is filled with curtain-walled glazing in aluminium frames. By the entrance is a large plaque recording the opening of the library on 7 March 1965 by the Princess Alexandra. To the right of the entrance is a mosaic panel. Adjoining the west wall is a bronze sculpture in a pool with a curtain of water jets. The sculptor was T E Huxley-Jones, who also devised the curved curtain wall behind, inset with bronzes depicting a plan of the borough and the medieval tower of Hornsey church.

Assessment of Significance

The building was designed with a subtle Brutalist style, which had not been overplayed here given the suburban setting. The playful relief work in the concrete panels, the concave Reference Library frontage, and the high degree of glazing to allow good levels of natural light into the public building are all notable elements. The building is considered of moderate-high architectural interest. The bronze sculpture, mosaic and concrete relief cladding give the building a moderate degree of artistic interest. These artworks commemorated the borough through four hundred years.

The building is also an important local resource and has continued in its original use since built. This gives it a focal quality and historic interest to the local community.



Figure 6.11: Hornsey Library.

Contribution of Site to Significance by Setting

The existing on-site building lies approximately 85m to the north-east of the listed building at its closest point. It does not lie within the visual or aesthetic setting but does lie within the experiential setting of the listed building.

The original on-site buildings far pre-dated the listed building. There is no former functional link or historic association between the on-site building and the listed building. The on-site building does not fall within the listed building's original setting. It lies in its historic setting but given how unsympathetically it has been altered the on-site building is considered not to contribute to the significance of the listed building via setting. The on-site building overall is considered a non-contributing element of the setting of the listed building.

6.0 Assessment of Significance

Hornsey Town Hall (Grade II* listed)

Architectural Description

A fine town hall building dating to 1935 to designs by R H Uren. The building has a substantial footprint and several wings for individual uses when first built. The former town hall seemingly lay on the southern side of the 'L' that fronts the square north-west of the listed building and was accessed at the base of the landmark tower. The former Public Assembly Hall lay on the eastern side of the 'L' accessed from the same square.

The building was constructed from hand made brick of pinkish colour. The former Town Hall element has a Modernist appearance. Its windows have stone lintels and cills at ground floor level and plain soldier bond lintels at first floor level, with Art Deco bronze metal framed windows. This part of the building has symmetrically aligned fenestration and a set back second floor. In one corner is the 6-7 storey tower built predominately of a matching brick to the block already described. This has a much embellished stone doorcase below a lintel containing a carved low relief sculpture by Arthur J J Ayers incorporating the Hornsey Metropolitan Borough coat of arms below a long copper-grilled stairlight window with a copper grille and tall bronze hood. The tower has striations in its brickwork and at the apex of the tower are a series of vertical loops serving a belfry. This tower is topped by a large flagpole, that presumably once flew the council's flag for the most part. This tower is noticeably Art Deco in comparison with the plainer Town Hall element of the building. The verticality of this central part of the composition juxtaposed to the horizontal emphasis of the main blocks is a characteristic of the style.

The former Public Assembly Hall is Art Deco in its style. The elevations are formed of matching brick. This part of the building is accessed via a trio of doors under a shallow swept canopy. Above the latter is a first floor ceremonial balcony. The ground floor windows match those seen on the town hall element. At first floor level the windows are more eye catching, oversized and vertical in proportions. They have contrasting stone architraves and playful faux keystones and bronze metal framed windows. Its entrance doors and balcony are all fitted with bronze bars, guards and grilles in Art Deco style patterns.

All buildings are set under flat roofs, behind parapet walls, and have stone coping stones.

Assessment of Significance

The building forms a centrepiece of composition around a small green, flanked by the Electricity Board showroom. Reginald Harold Uren was a RIBA Architecture Medal winner and



Figure 6.12: Former Hornsey Town Hall.

winner of the Gold Medal of the Worshipful Company of Tylers and Bricklayers. This was the first town hall in Britain to be modelled on the internationally influential Hilversum Town Hall of 1928-30 by W M Dudok. Hornsey Town Hall would become an important influence on others built subsequently. Its low horizontal emphasis and central tower are distinctive of the Art Deco style as are the swept canopy, the oversized vertical nature of the Public Assembly Hall's first floor windows, and the playful designs and bronze material of much of the metalwork. The building is considered of high architectural and artistic interest. The building's tall rectangular tower and flagpole act as a local landmark.

The building also formed an important local civic function for several decades as the local council offices. The quality of the design and the construction quality are testament to the quality of public buildings requested by those commissioning them at the time and indicate a sense of civic pride. The building is of high local and moderate national historic interest.

6.0 Assessment of Significance

Contribution of Site to Significance by Setting

The existing on-site building lies approximately 100m to the south-east of the listed building at its closest point. It does not lie within the visual or aesthetic setting nor it is considered to lie within the experiential setting of the listed building. This is due to the orientation of the two buildings, the separation distance, the lack of intervisibility and the small vertical extension proposed to the subject building.

There is no former functional link or historic association between the on-site building and the listed building. The on-site building does not fall within the listed building's original setting. It lies in its historic setting but given how unsympathetically it has been altered the on-site building is considered not to contribute to the significance of the listed building via setting.

The on-site building overall is considered a non contributing element of the setting of the listed building.

6.0 Assessment of Significance

6.2 Non-Designated Heritage Assets

13-15 Haringey Park (Locally Listed)

Architectural Description

A set of three houses, originally designed as relatively substantial suburban detached houses built in the 1860s to individual designs. Each house is 2-storeys with attic accommodation built of buff London stock brick and across three wide bays. This would have given the road a sense of heterogeneity as intended by the original architects. This ties in with the Vernacular Revival style chosen for all three houses, seeking to move away from the repetitive terraced housing model. Here we see houses with different roof pitches to one another, gable ends facing the road, decorative moulded timber bargeboards, sashes throughout, heavily ornamented ground floor window architraves and doorcases, some stucco architraves to some windows on the upper floors, the use of traditional

Welsh slates, eye catching chimneystacks with terracotta chimneypots, irregular building footprints, and all originally set in relatively large front and rear gardens.

Assessment of Significance

The buildings are examples of good quality middle class suburban housing of the time, and were designed to be the most prestigious housing of this bracket of its time, set down a gated no through road. The buildings are considered of low-moderate architectural and artistic interest.

The buildings are part of the first building stock on this road, and the earliest part of the Victorian expansion of the settlement. They help illustrate the historical development of the local area and are of local historic interest.

The buildings are the first on their plots and so are unlikely to have any above ground archaeological interest.

Contribution of Site to Significance by Setting

The existing on-site building lies immediately to the east of No. 15 and in close proximity to Nos. 13 and 14. It therefore is considered to lie in the visual, aesthetic and experiential setting of the locally listed buildings.

The on-site building originally formed part of the phase of development along Haringey Park in the 1860s. It may have been built by the same builder and designed by the same architect but this point is not substantiated. Buildings of the same phase of development, in a complementary architectural style, and house typology may often contribute towards the significance via setting of any surviving examples of that phase of



Figure 6.13: Nos. 13-15 Haringey Park (Source: Google Streetview, 2012).

6.0 Assessment of Significance

development. However, the on-site building has been so unsympathetically altered that apart from an informed viewer, it is unlikely most passersby would read the history of the building as one half of a semi-detached pair, and a former large villa to the western side, joined together by an infill extension over a carriageway and vertically extended in parts. In addition the architectural style of the two original buildings (Nos. 16 & 17) has been entirely undermined and virtually erased in place of an unsuccessful Classical Revival remodelling. On this basis the subject building is not considered to contribute towards the significance of the locally listed buildings via setting at present.

29-30 Haringey Park (Locally Listed)

Architectural Description

A pair of semi-detached houses dating from the 1860s. The houses were built over lower ground, raised ground and two upper floors. The main part of each house was originally one bay with a set back entrance bay on each side. The houses were built of buff London stock brick. No. 29 has a hipped porch over the entrance into the former lower ground service floor. The lower ground floor of No. 30 is stucco rendered. Both houses have a long flight of external balustraded steps rising to raised ground floor level. No. 29 has a Doric flat roofed porch, whilst No. 30 has a stucco Corinthian flat roofed porch. The raised ground floor was the *piano nobile* of the houses and No. 30 retains the corniced stucco architraves, whilst No. 29 is plainer. The houses' window proportions diminish from raised ground to second floors due to the hierarchy of floor levels. At first floor No. 30 retains a triangular pedimented stucco architrave to the entrance bay. No. 29's echoes this but is a later, plainer reinterpretation. There is a deep stucco eaves cornice and corbel at the junction of the two buildings at eaves level. The hipped roofs overhang in the Italianate style. Tall buff London stock chimneys are also visible liberally across the roofscape.

The main difference between the two buildings is the large two bay and four storey extension built on the western side of No. 30. This was built between 1869 and 1893. This element has elevations of buff London stock also but is dominated by a 3-storey stucco rendered canted bay window. This has inter-window Doric pilasters, stucco roundels and stucco squares between raised ground and first floors and sashes throughout. This part of the building appears to have suffered WWII damage at high level. This part also unsettles the original composition of Nos. 29 and 30 as a mirrored pair and is considered to detract from significance.



Figure 6.14: 29-30 Haringey Park (Source: Google Streetview, 2012).

Assessment of Significance

The buildings are examples of good quality middle class suburban semi-detached houses of the time, and were designed to be the most prestigious housing of this bracket in the local area of its time, set down a gated no through road. The buildings are considered of low-moderate architectural and artistic interest.

The buildings are part of the first building stock on this road, and the earliest part of the Victorian expansion of the settlement. They help illustrate the historical development of the local area and are of local historic interest.

The buildings are the first on their plots and so are unlikely to have any above ground archaeological interest.

6.0 Assessment of Significance

Contribution of Site to Significance by Setting

The existing on-site building lies approximately 55m to the north-east of the locally listed buildings. There is reasonable levels of intervisibility meaning that the on-site building is considered to lie in the visual, aesthetic and experiential setting of the locally listed buildings.

The on-site building originally formed part of the phase of development along Haringey Park in the 1860s. It may have been built by the same builder and designed by the same architect but this point is not substantiated. Buildings of the same phase of development, in a complementary architectural style, and house typology may often contribute towards the significance via setting of any surviving examples of that phase of development. However, the on-site building has been so unsympathetically altered that apart from an informed viewer, it is unlikely most passersby would read the history of the building as one half of a semi-detached pair, and a former large villa to the western side, joined together by an infill extension over a carriageway and vertically extended in parts. In addition the architectural style of the two original buildings (Nos. 16 & 17) has been entirely undermined and virtually erased in place of an unsuccessful Classical Revival remodelling. On this basis the subject building is not considered to contribute towards the significance of the locally listed buildings via setting at present.

6.0 Assessment of Significance

6.3 Other Buildings

18 Haringey Park (Positive Contributor to Conservation Area's Character and Appearance)

Architectural Description

Nos. 17 and 18 Haringey Park, were designed as a mirrored pair of semi detached houses, built in the early 1860s as part of the first phase of construction along Haringey Park.

We know from reviewing No. 18's north eastern flank elevation that it was built of buff London stock brick. The front elevation as seen today has roughcast or pebble dashed render. This obscures the original brickwork from view and if the render is pebble dashed it would be cement based, which is incompatible with the breathability required by historic fabric and therefore would detract from significance.

No. 18 is two bays in width and arranged over lower ground, raised ground and two upper floors. There is a 2-storey bay window at lower ground and raised ground floor levels on the western side of the front elevation. This bay appears original. The front window of this bay window is a uPVC example, that is a low grade installation and detracts from significance. The two side window openings have been infilled, which erodes the architectural quality of the bay window and detracts from significance.

At raised ground floor level the canted bay window has an historic '2 over 2' timber sash window in the centre and is flanked by a '1 over 1' timber sash window either side. The roof of the bay window is covered with felt, which is a low grade material that detracts from significance. The entrance door to the house lies in the recessed entrance bay on the right hand side of the house. This was not visible from the public domain but from historic Google Streetview images comprises the following. The doorway is flanked by Doric pilasters and a semi-circular stucco archway with keystone leading to a recessed porch. The door appears to be an historic partially glazed and partially panelled door with a plain rectangular light (window) above.

At first floor level on the western side of the front elevation is an historic '2 over 2' timber sash window surrounded by a stucco architrave. Within the recessed entrance bay is a similar window and architrave, with smaller proportions.

At second floor level the main elevation of the house presents a gable end facing the main road. The verge has dogtooth brick detailing in the gable end and there is a brick dentilled detail at eaves level on the entrance bay. In the gable end is a '2 over 2' timber sash window that is



Figure 6.15: Showing 18 Haringey Park in the centre of the photograph (Source: Google Streetview).



Figure 6.16: Showing the north-eastern elevation of No. 18. This also shows the entrance bay of the house.

6.0 Assessment of Significance

smaller than the example seen at first floor and has no architrave. The entrance bay on the eastern side of the building has no second floor and its roof is hipped towards the main part of the building. The roof covering of the whole building comprises red clay pantiles. However, given the predominant roof covering in the local area appears to be Welsh slate, and that the vernacular of the area does not include pantiles, it seems likely Welsh slates were the original roof covering.

Assessment of Significance

The building is an example of good quality lower-middle class suburban housing of the time. The original brickwork is obscured by render, the lower ground floor windows have been unsympathetically altered and the roof covering is not original, albeit sympathetically altered. These are relatively minor detracting elements. The house was designed as one half of a mirrored pair of houses. Given the changes undertaken to No. 17 next door in the interwar period, the visual set piece of the mirrored pair has been substantially undermined architecturally. Notwithstanding that the building retains a varied roofscape, appealing dogtooth brickwork in the gable end's verge and a brick dentilled detail at eaves level on the entrance bay, as well as its entrance porch embellishments and its rooftop stacks. The building is considered of positive architectural merit at the low end of the spectrum.

The building is part of the first building stock on this road, and the earliest part of the Victorian expansion of the settlement. It helps illustrate the historical development of the local area and is of local historic interest.

The building is the first on its plot and so is unlikely to have any above ground archaeological interest.

Contribution of Site to Significance by Setting

The existing on-site building lies immediately to the west of No. 18 and therefore lies in the visual, aesthetic and experiential setting of No. 18.

The on-site building originally formed part of the phase of development along Haringey Park in the 1860s. It may have been built by the same builder and designed by the same architect but this point is not substantiated. Buildings of the same phase of development, in a complementary architectural style, and house typology may often contribute towards the significance via setting of any surviving examples of that phase of development. However, the on-site building has been so unsympathetically altered that apart from an informed viewer, it is unlikely most passersby would read

the history of the building as one half of a semi-detached pair, and a former large villa to the western side, joined together by an infill extension over a carriageway and vertically extended in parts. In addition the architectural style of the two original buildings (Nos. 16 & 17) has been entirely undermined and virtually erased in place of an unsuccessful Classical Revival remodelling. On this basis the subject building is considered to contribute towards the significance of No. 18 via setting at only a negligible amount.

6.0 Assessment of Significance

Harcourt House, 16-17 Haringey Park

Architectural Description

See Section 5.

Assessment of Significance

The existing building is not a recognized heritage asset. As discussed, originally the building consisted of two independent buildings, Nos. 16 and 17 Haringey Park. British History Online comments that the first phase of Haringey Park was completed by 1861, and indeed the two houses are shown on the 1863-64 OS map at Figure 4.2.

The original on-site buildings therefore form part of the original building stock to this part of Crouch End, and indeed were some of the earliest Victorian houses in the local area. This would ordinarily give the building(s) a moderate level of local historic interest. However, the external appearance of the building was so utterly remodelled between 1920-35 that only a well informed passerby would be aware that the building's core may retain some elements of these original 1860s buildings. The historic interest of the building therefore is considered to fall at negligible. Given the likelihood that the existing building retains elements of the original buildings this gives it a low level of archaeological value given the high degree of alterations that have taken place. This might lie in the front and rear elevations of the less altered parts of the building (if any) and also potentially on the north-eastern elevation of No. 16 at lower ground and raised ground floor level.

Architecturally the existing on-site building has been fundamentally altered and it is unlikely most passersby would read the history of the building as one half of a semi-detached pair, and a former large villa to the western side, joined together by an infill extension over a carriageway and vertically extended in parts.

The principal elements of harm resulting from the 1920-35 works are:

- Removing the gabled frontages facing Haringey Park and on the rear elevations;
- Removing the set back nature of the entrance bay at No. 17;
- Removing the mirrored symmetry between Nos. 17 and 18;
- Subsuming one half of a semi-detached pair into a large mismatched building;
- Loss of the original pitched roofs to both buildings (materials, design and

profile) and replacement with an unsympathetic flat roof;

- The western extension of No. 16 and western extension of No. 17's closet wing;
- Loss of the front entrance and central stairlight windows at No. 16;
- The vertical extension of the elevation in the centre of No. 16's front elevation above the former main entrance;
- The vertical extension at second floor level on the western side of No. 17; and
- The installation of a carriageway with oversailing accommodation above.

The 1920-35 scheme almost entirely removed all heritage value from the existing building. It should be noted that the 1920-35 scheme did not include a full vertical extension, but vertical extensions in some areas to infill between the gables, and the construction of an infill oversailing element over a new carriageway.

The building as seen today has no surviving visible original Vernacular Revival style elements. Apart from a small number of potentially original window openings and a similar number of historic '2 over 2' sashes, the vast majority of the original external appearance of the building has been lost.

In addition the architectural styling of the current building is somewhat confused given its loss of its original Victorian Vernacular Revival style with gabled ends, bargeboards, irregular footprint, etc. and replacement with a flat roof and distinctly different Classical Revival architectural treatments (e.g. pilasters and incised stucco render). The 1869 OS map shows the large house on-site at that time (No. 16) had a pair of large bay windows, and an irregular plan form. It likely had many characteristics similar to No. 14 Haringey Park (see Figure 5.8), before No. 14 was converted to two semi-detached houses. It would likely have contained two gables facing towards Haringey Park, lower ground and raised ground floor bay windows below these gabled bays, and a central entrance door. It was likely 2.5-storeys with loft accommodation served by gable end front windows. The roof was likely gabled and covered with traditional grey slates. The present building is architecturally an unsuccessful fusion of these two styles. Given the degree to which these elements sit uncomfortably in juxtaposition, the building is considered to have no

6.0 Assessment of Significance

architectural interest.

The building does retain many windows and doors from the 1920-35 phase of works, some with appealing coloured glass detailing. These windows and doors in themselves have a low level of artistic interest. That said these form part of the phase of works that disfigured the original buildings, and therefore collectively are considered not to contribute towards the significance of the building.

We can see from Figure 5.5 from 1938 that the front parapet had portions of raised parapet above the location of the original bay windows plus one above the carriageway. As seen today this detailing has been removed, no doubt when repairs were undertaken to the parapet at a later stage. This detail enlivened the parapet to a reasonable degree and broke up the monotony of the front elevation. The raised area of parapet above the carriageway, however, perhaps brought excessive attention to a detracting element of the building (carriageway).

Contribution of Setting to Significance

No. 18 forms the original sister building of the pair of semi detached houses together with No. 17 and therefore contributes positively to the significance of No. 17 via setting to a high degree. The other original houses from the 1860s and 1870s when the road was first laid out also form part of the original and historic setting of Nos. 16 & 17 and contribute positively to the significance of Nos. 16 & 17 but only to a limited degree.

The setting of Nos. 16 and 17 was also dramatically altered between 1920-35. Figure 4.7 shows the 1936 OS map. This map shows that the long gardens of both Nos. 16 and 17 had been much reduced in size. Part of No. 17's rear garden has been redeveloped as garages. This was also true for No. 16's rear garden along with seemingly some storage/industrial premises. The substantial rear gardens for the original houses, in particularly for No. 16, had been much reduced and the grandeur associated with these diminished accordingly.

Summary of Significance

Elements that Contribute towards Significance to a High Degree

None.

Elements that Contribute towards Significance to a Moderate-High Degree

None.

Elements that Contribute towards Significance to a Moderate Degree

The original brickwork behind the stucco render if its exists on the front elevation of Nos. 16 & 17.

Elements that Contribute towards Significance to a Low-Moderate Degree

Any surviving original brickwork behind the stucco render if its exists on the rear elevation and any historic and/or sympathetic plain glazed '2 over 2' sash windows on No. 16's rear elevation, any surviving original brickwork behind the stucco render if its exists on the rear elevation and any historic and/or sympathetic plain glazed '2 over 2' sash windows on No. 17's rear elevation, and any surviving original brickwork on the north-eastern elevation of No. 16 at lower ground and raised ground floor level. This category also includes any surviving chimneystacks and chimneypots at roof level, and the raised ground and first floor windows and their opening on the rear elevation of No. 17 (main elevation).

Elements that Contribute towards Significance to a Low Degree

The (likely) rebuilt canted bay windows on the front elevation of both Nos. 16 and 17 (x 3).

Elements that do not Contribute towards Significance

All front elevation windows, the Giant order pilasters on the front elevation, the rear elevation of No. 16's western extension as seen from the rear, all casements on No. 16-17's rear elevation, the northern extension of No. 17's closet wing, and the lower ground floor French door on the rear elevation of No. 17, No. 17's lower ground floor closet wing window, No. 17's raised ground floor closet wing window, and all coloured glass and leaded lighted windows across all elevations.

6.0 Assessment of Significance

Elements that Detract from Significance

The flat roofs over Nos. 16 and 17, the Infill Extension in its entirety, the felt covering to the bay windows (x3), the advancing forward of the entrance bay of No. 17, the overly wide second floor front window at No. 17, the front porches at Nos. 16 & 17, the western extension to No. 17 at lower ground and raised ground floor level, the raised ground floor pair of central small windows at No. 16 in place of the original central entrance, the pair of central small window at No. 16 in place of the larger window at both first and second floor levels, the western extension to No. 16 as seen from the front elevation, the rear raised ground floor window replacing the former rear doorway from No. 16 to its rear garden, the loss of the rear 'area' at Nos. 16 and 17, the widening of the rear elevation window on the eastern side at No. 16's raised ground floor level, the first and second floors of the rear outrigger at No. 16, the infilling element of the lower ground floor window in No. 16's outrigger, the western extension of No. 17's closet wing, the second floor windows on the rear elevation of No. 17 and the vertically extended rear elevation in this location in place of a rear roofslope and dormer.

Summary

Overall, whilst there are remnants of the historic buildings that potentially remain behind the existing render, and some original/historic window openings, the majority of the existing building has been irreversibly compromised architecturally. With this in mind the building is considered to be of no architectural merit, negligible historic interest, low archaeological interest and very low artistic interest.

Set against these marginally positive aspects, the building has detracting elements due to the incongruous appearance of the building merging two formerly independent pitched roof buildings into a single flat roofed block with a visually jarring carriageway and confused architectural treatment given the design of both original buildings. Overall the building is considered of no heritage value.

7.0 Scheme Overview and Assessment of Potential Heritage Impacts

7.1 Scheme Overview

A roof extension of Nos. 16-17 comprising a single storey addition at roof level.

7.2 Assessment of Potential Heritage Impacts

Harcourt House (Not a Recognised Heritage Asset)

2019 Pre-Application Advice

The LPA's Pre-Application advice note from 2019 (Ref: PRE/2019/0040) stated:

"The application property originally had a pitched roof and gable ends, which were infilled and replaced with a continuous additional storey above. This considerably altered its original form, architectural design and overall appearance. The 2010 Crouch End Conservation Area Character Appraisal (para 6.8) details the works carried out, noting the result is a

"utilitarian white painted rendered three storey block of flats with a Parapet. Whilst originally of Victorian origin, the architectural interest of this building has been diminished by the replacement of gable ends and pitched roof with a continuous additional floor the removal of ornamentation and new windows. Harcourt House and Primezone Mews have a neutral effect on this part of the conservation area."

As a result of the nature and extent of changes undertaken which have fundamentally altered the appearance of the building, it has been identified as a 'detractor' from the character and appearance of the Conservation Area in the Character Appraisal.

Officers appreciate the case put forward of re-introducing a pitched roof slope in an attempt to reflect the design of the original roof form of the building and those adjacent and in so doing finance its maintenance. However, the proposal seeks to do so without remedying the harm already carried out to the building by way of the previous roof extension which increased the volume and scale of the building and removed its architectural features and detailing.

This approach is not considered acceptable from a conservation perspective as it does not respect the scale, design and setting of the building and would neither

preserve nor enhance the Conservation Area. The additional volume would therefore fail to satisfy the current planning policy framework.

...In the meeting, it was queried as to whether measures could be incorporated to reduce the above harm including contextual improvements - brickwork and landscaping etc. These however would not outweigh the fundamental harm to the building and Conservation Area.

The Council's Conservation Officer advises that short of re-instating/exposing the original architectural features of the building, the only other option which could be supported would be a high quality re-build."

BHC Comment

We have following observations to make regarding the 2019 Pre-Application Response:

- 1) We contend it would be inappropriate for the LPA to make it a requirement that the 2019 pre-application scheme, or future schemes, should reverse alterations that occurred between 1920-35, which were undertaken approximately a century ago, before the creation of the planning system, and a long time before the conservation area was designated. As an aside these changes were approved via various Building Control applications at that time as discussed in Section 5. The essential requirement from a legislation and policy perspective is for the LPA to consider whether the new proposals preserve or enhance the character and appearance of the conservation area, which we contend an unobtrusive addition could achieve (as discussed below), rather than seeking for the current scheme to reverse previous scheme alterations of approximately a century ago as a pre-requisite of any current scheme.
- 2) As regards the comment, "...the proposal seeks to do so without remedying the harm already carried out to the building by way of the previous roof extension ..." we would highlight that the interwar scheme was more extensive and more harmful than just a partial roof extension. The principal elements of harm resulting from the 1920-35 works were:
 - Removing the gabled frontages facing Haringey Park and on the rear elevations;

7.0 Scheme Overview and Assessment of Potential Heritage Impacts

- Removing the set back nature of the entrance bay at No. 17;
- Removing the mirrored symmetry between Nos. 17 and 18;
- Subsuming one half of a semi-detached pair (No. 17) and a detached villa (No. 16) into a large mismatched block of flats;
- Loss of the original pitched roofs on both buildings (materials, design and profile) and replacement with an unsympathetic flat roof;
- The western extension of No. 16 and western extension of No. 17's closet wing;
- Loss of the front entrance and central stairlight windows at No. 16;
- The vertical extension of the elevation in the centre of No. 16's front elevation above the former main entrance;
- The vertical extension at second floor level on the western side of No. 17; and
- The installation of a carriageway with oversailing accommodation above.

The previous scheme therefore resulted in more harm than just a partial roof extension. Indeed, overall it entirely removed all heritage value from the existing building. It is doubtful that any scheme would ever come forward that would reverse the above items as this would lead to the loss of parts of the upper floor of the current building and the accommodation that oversails the carriageway, which is unlikely to be commercially viable. In addition it is not reasonable from a planning or heritage perspective to seek to set as a pre-requisite reversal of the interwar scheme, undertaken approximately a century ago. We contend that the LPA should consider the building in its existing configuration and its existing contribution (neutral/detracting) to the character and appearance of the conservation area.

- 3) The penultimate paragraph of the above pasted quote appears to assign some heritage value to the existing building when it comments on 'fundamental harm to the building'.

The existing building is not a recognized heritage asset in its own right, nor did the LPA identify the existing building as a non designated heritage asset in the 2019 pre-application discussions.

This is likely because the LPA agree that the existing building is of no heritage value. This is evidenced by the LPA's Conservation Area Appraisal, which comments at Page 146 that the on-site building is a detracting element of the conservation area. It also comments on Page 58 of the same Appraisal that the on-site building is a neutral element of the conservation area. There is a lack of consistency here, but in any event the Appraisal doesn't cite the building as being of any positive heritage value.

We have undertaken a detailed assessment of significance. Overall, whilst there are remnants of the historic buildings that potentially remain behind the existing render, and some original/historic window openings, the majority of the building has been irreversibly compromised architecturally. With this in mind the building is considered to be of no architectural merit, negligible historic interest, low archaeological interest and very low artistic interest. Set against these marginally positive aspects, the building has detracting elements due to the incongruous appearance of the building merging two formerly independent pitched roof buildings into a single flat roofed block with a visually jarring carriageway and confused architectural treatment given the original design of both buildings.

Overall, we have assessed in Section 6 the building to be of no heritage value. On this basis the building should not be treated as a non designated heritage asset nor a positive contributor to the character and appearance of the conservation area. Indeed the final paragraph quoted above notes that demolition and rebuilding would be acceptable in heritage terms, indicating the conservation officer accepts that the building should not be treated as a non-designated heritage asset.

- 4) As regards the last paragraph of the above the design team has considered the re-exposure of previous details under the existing render. Given the fundamental rebuilding of large areas of all elevations, and then concealment behind stucco render, there is no certainty that the infill and extensions below the render were undertaken sympathetically and it is likely that removing the render might expose much unsightly and unsympathetically infilling, which would then require re-rendering. We have therefore considered how to alter the existing stucco rendered elevations.

7.0 Scheme Overview and Assessment of Potential Heritage Impacts

BHC are of the opinion therefore that a sensitively designed roof addition to the existing building, subject to design, could preserve or enhance the character and appearance of the conservation area (see below).

For the above reasons we will not assess the scheme's heritage impacts on the subject building as a heritage asset, as it is not a recognised heritage asset.

Crouch End Conservation Area

The scheme proposes a roof extension to the existing building.

Existing Flat Roof

The existing roof covering appears to be a bituminous covering of no heritage value on a building that detracts from the conservation area's character and appearance.

With these factors borne in mind the removal of the existing roof covering during the proposed construction of a vertical extension would preserve the character and appearance of the conservation area.

Alteration of Roof Profile/Type

We have set out in our detailed assessment of significance in Sections 5 and 6 that the existing flat roof is alien and unsympathetic to the original multi-gabled roof of the original building. It not only necessitated the removal of the multi-gabled roof but also the vertical extension of parts of the front and rear elevations between their gable ends to achieve the parapet walls on these elevations. The existing flat roof as a typology in the context of the subject building is considered somewhat atypical although there are other examples such as Hornsey Library and the new 5-storey block adjoining the former town hall.

During the recent pre-application discussions the council expressed heritage concerns about the mansard roof proposed in the pre-application scheme. The council expressed the view that the proposed addition would be too visible from the streetscene, as well as not being contextual to the building or the conservation area. The council expressed a preference for any forthcoming application scheme to be a contemporary roof form that allowed the overall roof form to be as small, and unobtrusive as possible. Accordingly, this advice has been heeded.

Height and Volume of Roof Extension

The design team submitted an Addendum to the 2023 Pre-Application advice request, include three options. The council favoured Option 1, commenting:

"The reduction in the roof volume compared to the original mansard proposal is considered an improvement. Out of the three options, this is considered the preferred design scheme in relation to impact upon the appearance of the building and conservation area. Further studies must be conducted beyond the submitted massing diagrams, to demonstrate that the additional volume would be sufficiently setback and subordinate to the existing building. The flank walls of the addition may need to be setback from the existing parapet to ensure a sympathetic design. The choice in materiality would also be crucial in designing an appropriate addition that responds to the existing and surrounding buildings."

The scheme proposes a single storey roof extension under a pitched roof of differing pitches. Care has been taken to ensure it appears as a visually unobtrusive addition via the following design choices:

- The roof extension would be set back from the front elevation;
- The roof extension would also be set back from the eastern flank wall as suggested in the Pre-Application Response;
- It would be set under a shallow roof with a contemporary roof profile;
- It would be covered with grey metal cladding (e.g. zinc). Grey is a traditional roof covering colour, often seen with traditional grey slates and rolled lead. The grey of traditional grey slates is seen on many historic buildings in the surrounding area, including Nos. 13 - 15 Haringey Park. The grey colour proposed is a particularly recessive colour, and especially against the typical grey English skies above;
- The floor to ceiling height of the new addition has been kept low and reduced since the 2023 Pre-Application scheme;
- The 2023 pre-application scheme proposed dormers, which have been removed to allow the roof form to be more unobtrusive as seen from Haringey Park.
- The proposed extension would be stepped in from the western side, to show that the western extension of No. 16 is a later addition; and

7.0 Scheme Overview and Assessment of Potential Heritage Impacts

- The front and rear parapet walls would be raised to visually conceal some of the proposed roof extension.

With these design items in mind the proposed height would be likely to be only very partially noticeable as passersby pass the building in either direction when travelling along Haringey Park. Due to the shallowness of the front roof pitch only a very low sliver of the tallest part of the proposed extension would be visible above the parapet. This means the proposed extension would very much form a recessive element visually given the measures identified above.

The proposed scheme would have a nearly identical level of visibility from the southern side of Haringey Park as the Addendum Option 1 scheme. One would be aware of a low lying roof extension, that is subordinate and subservient to the host building, but it would form a non eye-catching element of the streetscene.



Figure 7.1: Showing the view eastwards along Haringey Park in the winter (Source: Google Streetview, February 2022). Note the large evergreen trees on the left hand side of the road obscuring views towards the Site. The approximate location of the Site is marked in red.

The council also expressed concerns above the potential for being able to see the pre-application scheme in views from the church on Crouch Hill, at the western end of Haringey Park. The distance involved is approximately 245m, with several intervening sizeable trees, including some evergreen trees. Figure 7.1 shows that there would be no intervisibility between the church and the proposed roof extension. In addition the proposed extension would not be visible from the vast majority of the conservation area. Only those houses on the northern and southern sides of Haringey Park in close proximity of the Site are likely to have any potential visibility of the proposed extension.

No. 16 Haringey Park

One should take into consideration the mixed heights in Haringey Park. Ravensdale Mansions is 3.5 storeys including an attic storey, 33 Haringey Park is 4.5 storeys including an attic storey (albeit the Conservation Area Appraisal identifies this building as a detracting element of the conservation area), and a new 5-storey block adjoining the former town hall. N.B. the new 5-storey block adjoining the former town hall lies in the northern side of Haringey Park, which is the same side of the road as the Site. In this context the proposed height at 3.5 storeys would not seem excessive. We acknowledge that this extra height is proposed to part of the original housing stock of the area, which are typically 2.5-3 storeys. However, the existing building has to all intents and purposes lost its original appearance and today has the appearance akin to an unfinished mansion block.

Given the mixed heights along Haringey Park, and the fact that the proposed extension falls well below the maximum seen along the road, the proposed height is considered to preserve the character and appearance of the conservation area in relation to No. 16.

No. 17 Haringey Park

Many of the same points raised above are relevant here also in relation to keeping the massing and sense of height as low as possible. However, as regards No. 17, the proposed roof extension would increase the degree to which Nos. 17 and 18 appear distinct from one another as No. 17 would be one storey taller than No. 18. This would further reduce the legibility of the two buildings originally being constructed as a mirrored pair. This therefore causes a degree of harm to the significance of No. 18 via setting. There is only negligible remaining evidence of

7.0 Scheme Overview and Assessment of Potential Heritage Impacts

the fact that Nos. 17 and 18 were built as a mirrored pair at the present time, however, so the harm to No. 18's significance via setting is considered to be negligible.

Overall Topic Assessment

Overall, this part of the scheme would cause a negligible degree of harm to the character and appearance of the conservation area.

Design, Materials and Appearance

The scheme has sought to be as unobtrusive as possible. With this in mind the scheme has proposed:

- Grey metal cladding (e.g. zinc). Grey is a traditional roof covering colour, often seen with traditional grey slates and rolled lead. The grey colour proposed is a particularly recessive colour, and would appear as a highly recessive colour against the typical grey English skies above;
- Aluminium framed windows are proposed on the rear elevation. This would allow the window frames to be the same colour as the proposed roof covering. This gives visual cohesion to the rear elevation and draws less attention to the proposed windows;
- All rooflights would be conservation rooflights set flush with the roofslopes in the usual way. The accompanying 3D graphics produced by the architects show that these rooflights would not be visible in any views looking at the front elevation;
- The front elevation of the proposed extension will include two doors to access the remaining areas of flat roof. These doors would be clad in the same grey metal proposed for the roof covering. This will mean that these doors will not to all intents and purposes be decipherable at ground floor level;
- We note that the rear elevation has fenestration where window heads are not aligned horizontally, some windows are not aligned vertically and many are of different sizes. The proposed windows on the rear elevation of the proposed extension would have similarly mismatched window head heights and would similarly have vertically aligned windows, and therefore would match the predominant arrangement of windows on this elevation;

- The proposed windows on the rear elevation would have single panes of glass only to allow legibility that this is a modern addition;
- The existing chimneystacks would be vertically extended in reclaimed buff London stock brick in matching bond to the original and laid in lime mortar (flush joints). The existing terracotta chimneypots would be retained and re-used. This would introduce a more varied roofscape and the heightened stacks would reintroduce an eye catching element, which would have been visible on the original building and is visible on many of the neighbouring buildings from the same period. This part of the scheme is considered a heritage benefit that would enhance the contribution the building makes to the character and appearance of the conservation area;
- The new coping stones would be formed of reconstituted stone; and
- The front and rear parapet walls would be raised. These walls would be vertically extended in reclaimed buff London stock brick in matching bond to the original and laid in lime mortar (flush joints).

This part of the scheme would marginally enhance the character and appearance of the conservation area.

Overall Assessment

The scheme has been assessed in detail and only one area of negligible harm was identified to the significance of No. 17 and to No. 18's significance via setting due to part of the proposed roof extension above No. 17. Many other areas of the scheme were assessed as likely to preserve the character and appearance of the conservation area. The scheme also includes a heritage benefit of raising the existing chimneystacks so they are once again visible.

Overall, when the scheme proposals are viewed as a whole, taking into account the heritage harm and the heritage benefits, the scheme is considered to preserve the character and appearance of the conservation area.

7.0 Scheme Overview and Assessment of Potential Heritage Impacts

Hornsey Library (Grade II listed)

The existing on-site building lies approximately 85m to the north-east of the listed building at its closest point. It does not lie within the visual or aesthetic setting due to the intervening mature trees on the northern side of Haringey Park, the separation distance and the intervening built form.

The Site does lie within the listed building's experiential setting. Given the low lying nature of the proposals, and the unobtrusive materials and designs selected, the proposals would form a visually recessive addition to the subject building.

The original on-site buildings long pre-dated the listed building. There is no former functional link or historic association between the on-site building and the listed building. The on-site building does not fall within the listed building's original setting. It lies in its historic setting but given how unsympathetically it has been altered the on-site building is considered not to contribute to the significance of the listed building via setting. The on-site building as it stands at present, is considered a non contributing element of the setting of the listed building.

Overall, with the scheme proposals borne in mind, the revised subject building would likely make a similar neutral contribution towards the significance of the listed building. With this in mind the scheme would have a neutral impact on the significance of the listed building via setting.

Hornsey Town Hall (Grade II* listed)

The existing on-site building lies approximately 100m to the south-east of the listed building at its closest point. It does not lie within the visual or aesthetic setting nor it is considered to lie within the experiential setting of the listed building. This is due to the orientation of the two buildings, the separation distance, the lack of intervisibility and the small vertical extension proposed to the subject building.

The original on-site buildings long pre-dated the listed building. There is no former functional link or historic association between the on-site building and the listed building. The on-site building does not fall within the listed building's original setting. It lies in its historic setting but given how unsympathetically it has been altered the on-site building is considered not to contribute to the significance of the listed building via setting. The on-site building as it stands at present, is considered a non contributing element of the setting of the listed building.

Overall, with the scheme proposals borne in mind, the revised subject building would likely make a similar neutral contribution towards the significance of the listed building. With this in mind the scheme would have a neutral impact on the significance of the listed building via setting.

13-15 Haringey Park (Locally Listed)

The existing on-site building lies immediately to the east of No. 15 and in close proximity to Nos. 13 and 14. It therefore is considered to lie in the visual, aesthetic and experiential setting of the locally listed buildings.

The on-site building originally formed part of the phase of development along Haringey Park in the 1860s. It may have been built by the same builder and designed by the same architect but this point is not substantiated. Buildings of the same phase of development, in a complementary architectural style, and house typology may often contribute towards the significance via setting of any surviving examples of that phase of development. However, the on-site building has been so unsympathetically altered that apart from an informed viewer, it is unlikely most passersby would read the history of the building as one half of a semi-detached pair, and a former large villa to the western side, joined together by an infill extension over a carriageway and vertically extended in parts. In addition the architectural style of the two original buildings (Nos. 16 & 17) has been entirely undermined and virtually erased in place of an unsuccessful remodelling. On this basis the subject building is not considered to contribute towards the significance of the locally listed buildings via setting at present.

The scheme proposes a single storey roof extension to the existing building. This would have the result that the revised building would be one storey taller than Nos. 13-15. Given the varied heights within Haringey Park, and in particular opposite the Site and opposite Nos. 13-15 in the form of Ravensdale Mansions (but also in the form of the 5-storey recent building on the northern side of Haringey Park adjoining the former town hall) the proposed single storey extension is considered to fall within the established range of heights within the street. The set back of the proposed vertical extension on the western side of the building would also reduce its visual impact. Great care has been taken to propose a low lying roof extension, allowing only very partial visibility from the surrounding streetscene, and from the adjoining locally listed buildings. The proposed roof

7.0 Scheme Overview and Assessment of Potential Heritage Impacts

extension would not create looming massing and would sit comfortably in the varied streetscene.

Overall, the scheme would have a neutral impact on the significance of the locally listed building via setting.

29-30 Haringey Park (Locally Listed)

The existing on-site building lies approximately 55m to the north-east of the locally listed buildings. There is good visibility of the second floor and roof of the subject building from the locally listed buildings. Therefore the subject building lies in the visual, aesthetic and experiential setting of the locally listed buildings.

Largely identical points to those raised for the Assessment of Impact for 13-15 Haringey Park would be raised here but won't be repeated for concision.

Overall, the scheme would have a neutral impact on the significance of the locally listed building via setting.

7.3 Scheme Assessment Against Legislation and Policy

Legislation

Planning (Listed Buildings and Conservation Areas) Act 1990

Section 66 contains the following duty: *"In considering whether to grant planning permission ... for development which affects a listed building or its setting, the local planning authority or, as the case may be, the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses."*

We have assessed that the scheme would have neutral impact on the significance of Hornsey Library (Grade II listed) and Hornsey Town Hall (Grade II* listed) via setting. The scheme would therefore accord with Section 66 of the Act.

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

"s.72(1) In the exercise, with respect to any buildings or other land in a conservation area, of any powers under any of the provisions mentioned in subsection (2), special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area."

We have concluded in our report that the scheme, when taken as a whole, would preserve the character and appearance of the Crouch End Conservation Area. The proposals would therefore accord with Section 72 of the Act.

National Policy and Guidance: NPPF and NPPG

In line with Paragraph 200 of the NPPF, the significance of the potentially affected heritage assets has been outlined in Section 5 and 6 of this Heritage Statement, including any contribution made by setting to the significance of the identified heritage assets.

In Section 7 we have also undertaken an assessment of the potential heritage impacts of the proposed scheme. We have shown in our Assessment of Heritage Impacts how the scheme has sought to minimise any heritage impacts and

7.0 Scheme Overview and Assessment of Potential Heritage Impacts

therefore satisfies Paragraph 201 of the NPPF. The design process has taken account of the key heritage principles of paragraph 203 and 205 of the NPPF. Clear justifications for those elements of the scheme likely to have a heritage impact, are also provided in the Assessment of Heritage Impacts (Section 7), as required under Paragraph 206 of the NPPF.

Having assessed the scheme as a whole, we have concluded in our report that the proposed scheme would preserve the character and appearance of the Crouch End Conservation Area.

We have also assessed that the scheme would have neutral impact on the significance of Hornsey Library (Grade II listed), Hornsey Town Hall (Grade II* listed), 13-15 Haringey Park (locally listed), and 29-30 Haringey Park (locally listed) via setting. The NPPF paragraphs in relation to harm to heritage assets do not apply therefore including Paragraphs 205-209.

Local Policy

For the reasons given above the scheme would comply with London Plan 2021 Policy HC1 Heritage Conservation and Growth, as well as London Borough of Haringey Development Management DPD (2017) Policy DM5: Locally Significant Views and Vistas, Policy DM9: Management of the Historic Environment Haringey's Heritage Assets and Haringey's Local Plan Strategic Policies 2013 – 2026 (2013) Policy SP12: Conservation.

8.0 Summary and Conclusions

This Heritage Statement has been produced by Built Heritage Consultancy to accompany a planning application in relation to Harcourt House, Haringey Park, Crouch End, N8 9JB.

This Heritage Statement has assessed the significance of any on-site heritage assets and any in the surrounding area that might potentially be affected by the scheme proposals. It has also assessed the potential heritage impacts on the identified heritage assets in light of the proposed scheme.

Legislation

Planning (Listed Buildings and Conservation Areas) Act 1990

We have assessed that the scheme would have neutral impact on the significance of Hornsey Library (Grade II listed) and Hornsey Town Hall (Grade II* listed) via setting. The scheme would therefore accord with Section 66 of the Act.

We have concluded in our report that the scheme, when taken as a whole, would preserve the character and appearance of the Crouch End Conservation Area. The proposals would therefore accord with Section 72 of the Act.

National Policy and Guidance: NPPF and NPPG

In line with Paragraph 200 of the NPPF, the significance of the potentially affected heritage assets has been outlined in Section 5 and 6 of this Heritage Statement, including any contribution made by setting to the significance of the identified heritage assets.

In Section 7 we have also undertaken an assessment of the potential heritage impacts of the proposed scheme. We have shown in our Assessment of Heritage Impacts how the scheme has sought to minimise any heritage impacts and therefore satisfies Paragraph 201 of the NPPF. The design process has taken account of the key heritage principles of paragraph 203 and 205 of the NPPF. Clear justifications for those elements of the scheme likely to have a heritage impact, are also provided in the Assessment of Heritage Impacts (Section 7), as required under Paragraph 206 of the NPPF.

Having assessed the scheme as a whole, we have concluded in our report that the proposed scheme would preserve the character and appearance of the Crouch End Conservation Area.

We have also assessed that the scheme would have neutral impact on the significance of Hornsey Library (Grade II listed), Hornsey Town Hall (Grade II* listed), 13-15 Haringey Park (locally listed), and 29-30 Haringey Park (locally listed) via setting. The NPPF paragraphs in relation to harm to heritage assets do not apply therefore including Paragraphs 205-209.

Local Policy

For the reasons given above the scheme would comply with London Plan 2021 Policy HC1 Heritage Conservation and Growth, as well as London Borough of Haringey Development Management DPD (2017) Policy DM5: Locally Significant Views and Vistas, Policy DM9: Management of the Historic Environment Haringey's Heritage Assets and Haringey's Local Plan Strategic Policies 2013 – 2026 (2013) Policy SP12: Conservation.

Appendices: Appendix 1: Bibliography

This Heritage Statement has been produced predominantly using the sources listed below. Please also note the Historic England list entries provided at **Appendix 2** and the Legislation, Policy and Guidance set out in **Appendix 3**.

RIBA Pix

Haringey Planning Register

Haringey Building Control Register

National Library of Scotland

Historic England Places Archive

Britain from Above

Mary Evans Picture Library

London Metropolitan Archives Collage

Haringay Online

Historic England Aerial Photograph archive

Old Maps Online

Promap

LMA catalogue online

RIBA catalogue

Layers of London

Historic pin

<https://hornseyhistorical.org.uk/?s=haringey+park>

The Genealogist

National Archives Discovery

<https://haringayonline.com/forum/topics/haringey-park-one-and-three-quarter-centuries-of-change?groupUrl=historyofharingay&>

https://historicengland.org.uk/images-books/archive/collections/aerial-photos/record/raf_3g_tud_uk_230_vp3_5215

<https://hornseyhistorical.org.uk/topsfield-house-crouch-end/>

<https://haringayonline.com/group/historyofharingay/forum/topics/crouch-end-hill-1890-to-1965-a-story-in-pictures>

<https://hornseyhistorical.org.uk/brief-history-crouch-end/>

<https://hornseyhistorical.org.uk/crouch-end-postcards/>

Crouch End Conservation Area Appraisal

Appendices: Appendix 2: Historic England List Entries

HORNSEY LIBRARY

HORNSEY LIBRARY, HARINGEY PARK

Official list entry

Heritage Category: Listed Building

Grade: II

List Entry Number: 1246935

Date first listed: 23-Mar-2001

List Entry Name: HORNSEY LIBRARY

Statutory Address 1: HORNSEY LIBRARY, HARINGEY PARK

Location

Statutory Address: HORNSEY LIBRARY, HARINGEY PARK

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

County: Greater London Authority

District: Haringey (London Borough)

Parish: Non Civil Parish

National Grid Reference: TQ 30235 88273

Details

TQ3088 HARINGEY PARK 800/33/10067 (North side) 23-MAR-01 Hornsey Library

GV II

Public library. 1963-5 by F Ley and G F S Jarvis of Hornsey MB, with A J Fowler, former Principal Assistant Architect, under G A Pentecost, Borough Engineer and Surveyor. W V Zinn and Associates, structural engineers. Reinforced concrete with large panel pre-cast concrete cladding and brick facings. White cement and Derby spa aggregate in the panels, which have a raised pattern. Flat roofs, save over exhibition hall which has 'V'-shaped roof incorporating clerestory. Two storeys and basement.

Central entrance hall, with adult lending library to left, of double-height with gallery. To right is a central courtyard, with former periodical and information room, now children's library to front, and former children's library with its own entrance beyond. Offices to rear. Above is the main reference and reading room, and exhibition cum lecture hall served by foyer and coffee bar. A room beyond serves as a seating store. Large basement stack rooms, with corner room for children's 'story-hours' reached via its own staircase. Travelling library dock at side of building.

Exterior. Aluminium double-glazed windows and columns clad with polished granite. Double glass doors in aluminium surrounds at entrance under large porch formed by the curved wall of the projecting reference library above. This dominating element is without windows, and faced in brick, with clerestory glazing in panelled side walls. The ground floor has continuous glazing to either side. High vertical windows facing street to main lending library. The central courtyard is filled with curtain-walled glazing in the aluminium frames. By the entrance is a large plaque recording the opening of the library on 7 March 1965 by the Princess Alexandra. To the right of the entrance is a mosaic panel. Adjoining the west wall is a bronze sculpture of an attenuated set in a pool with a curtain of water jets. The sculptor was T E Huxley-Jones, who also devised the curved curtain wall behind, inset with bronzes depicting a plan of the borough and the medieval tower of Hornsey church.

Interior. Floors are of vinyl tiles. Treads to staircases in the entrance hall and adult lending library are pre-cast terrazzo. Doors and frames are of utile, and original shelving survives of blockboard faced with plastic laminates and supported by "Vizusell" fittings. These survive particularly well in the reference library, with red vertical ends, black strip fronts and grey and green back walls. Staggered 'V' shaped lines of fixed desks. Staircases have glass and aluminium balustrades with black handrails, and the main staircase hall retains original pendant globes and black conoid wall lights. Adjoining the head of the main staircase, and overlooking the garden court, is an engraved depicting Hornsey past and present, from the church tower of 1500 to the new library and designed by Frederick J Mitchell ARCA. Courtyard has pool and long, fixed concrete bench. Meeting room foyer has timber coffee bar. Timber ends incorporating concealed doors to meeting

Appendices: Appendix 2: Historic England List Entries

and exhibition room, which can be partitioned into two if required. Chief Librarian's office retains pendant light.

The library was designed with wit and vivacity, to impart a sense of energy and modernity to reading and cultural events. It was conceived on a grand scale, designed to impart a sense of spaciousness at even the busiest times. Built to replace a library of 1899 which could not hold 100,000 books, it was the last building to be erected by Hornsey MB before it was incorporated into LB Haringey in April 1965. As a civic gesture in the centre of a large residential area it is particularly successful, its artworks commemorating the borough through four hundred years. It was a building that appealed to critics from the library profession. 'This is not a library from which much new will be learned by students looking for gimmicks. What they will learn, though, .. Is how good a working library will emerge when there is close co-operation at all stages between a librarian who believes that his job is to get books to readers, and an architect who can appreciate the complexities of that simple sounding demand' (Library Association Record, April 1965, p.120).

Sources Library Association Record, April 1965, pp.117-121 W B Stevenson, 'Hornsey Goes Long and Low' in Library World, 1 December 1965, pp.5215-17 Booklet issued to participants in official opening ceremony, 5 March 1965 S G Berriman and K C Harrison, British Public Library Buildings, London, Andre Deutsch, 1966 Hornsey Journal, 23 March 2000



Appendices: Appendix 2: Historic England List Entries

Hornsey Town Hall

Hornsey Town Hall, Broadway N8

Official list entry

Heritage Category: Listed Building

Grade: II*

List Entry Number: 1263688

Date first listed: 16-Jan-1981

List Entry Name: Hornsey Town Hall

Statutory Address 1: Hornsey Town Hall, Broadway N8

Location

Statutory Address: Hornsey Town Hall, Broadway N8

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

County: Greater London Authority

District: Haringey (London Borough)

Parish: Non Civil Parish

National Grid Reference: TQ3018288324

Details

This list entry was subject to a Minor Amendment on 29 November 2021 to update text and reformat to current standards

TQ 3088 33/290

BROADWAY N8 (east side) Hornsey Town Hall

II*

1935 by R H Uren. Forms, centrepiece of composition around small green, flanked by Gas Board and Electricity Board showroom. Hand made brick of pinkish colour with stone dressings; flat roofs, stone coped parapets. Modern style combined with display

of craftsmanship. Two storeys. L- shaped front with seven bays facing courtyard, six narrower bays on right inner return with a set back attic floor (perhaps later); tall rectangular tower at junction. Main block has long first floor windows with bronze bars and guards and bronze balcony to three central windows. Below, a wide triple entrance with rusticated brickwork is flanked by plain windows. Tower has large door with carved stone surround below a copper-grilled window with bronze hood. Blank walls, with raised brick strips, rise to top stage where stone hoods crown five and four slit windows. At North end projects a bowed, cantilevered first floor. Rear: round-cornered canopies to entrances flanking the stair tower which has curved full-height window with glazing bars; oversailing flat roof.

Interior decoration and furnishing all designed as part of the original conception and much is still preserved including: floor surfaces; wall cladding; columns; doors, light-fittings; imperial main stair. with decorative openwork metal balustrade; and inlaid wood-panelled walls (with clocks), cupboards, and bookcases to' Borough Engineer's Office, Room 108, former Mayor's Parlour and Committee Room. Council Chamber retains original seats and desks (set in half-round). Galleried theatre with inlaid wood-panelling to walls.

R H Uren was a RIBA Architecture Medal winner and winner of the Gold Medal of the Worshipful Company of Tyllers and Bricklayers. This was the first town hall in Britain to be modelled on Dudock's seminal town hall at Hilversum, and was an important influence on others built subsequently.

Appendices: **Appendix 2: Historic England List Entries**



Appendices: Appendix 3: Legislation, Policy and Guidance

Legislation

The Planning (Listed Buildings and Conservation Areas) Act 1990

Listed Buildings

The Planning (Listed Buildings and Conservation Areas) Act 1990 provides that listed building consent is required for; *“(s.7) ... any works for the demolition of a listed building or for its alteration or extension in any manner which would affect its character as a building of special architectural or historic interest”*

In determining such applications the following duty is placed upon the decision maker: *“Section 16(2) In considering whether to grant listed building consent for any works the local planning authority, or as the case may be, the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.”*

Section 66 contains a similar duty, which states: *“In considering whether to grant planning permission ... for development which affects a listed building or its setting, the local planning authority or, as the case may be, the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.”*

Barnwell Manor Wind Energy Limited (2014)

Recent case law has added clarification to the interpretation of Section 66 of the Planning (Listed Buildings and Conservation Areas) Act 1990. Section 66 states that special regard must be given by the authority in the exercise of planning functions to the desirability of preserving or enhancing Listed Buildings and their setting. A particularly appropriate example of upholding a S66 is in the case of West Coast Energy's proposal for five wind turbines to be installed within the setting of the Grade I listed Barnwell Manor, Northamptonshire. The National Trust advocated that the proposals would have an adverse impact upon the heritage asset's setting and, reinforced by local opposition, the proposal was rejected by East Northamptonshire District Council in 2010.

The developers won an appeal for four turbines, however, this was overturned at the High Court who said the decision was legally flawed. A subsequent Appeal to overturn the High Court ruling in was also dismissed in February 2014.

Lord Justice Sullivan held that, in enacting Section 66(1) of the Listed Buildings Act 1990, Parliament intended that the desirability of preserving the settings of listed buildings should not simply be given careful consideration by the decision-maker for the purpose of deciding whether there would be some harm. It should be given 'considerable importance and weight' when the decision-maker carried out the balancing exercise. It confirmed that 'preserving' meant doing 'no harm'. But Lord Justice Sullivan said that this created a 'strong presumption against the grant of planning permission'. It is that 'strong presumption' which made Barnwell stand out from earlier decisions.

The judgment found that the Inspector considering the appeal had not given special regard to the desirability of preserving the setting and had moved too swiftly to the balancing exercise under the NPPF.

Mordue (2015)

In *Mordue v Secretary of state for communities and local government* [2015], the claimant argued that the inspector had failed to apply the duty imposed by s.66 by neglecting to give "considerable importance and weight" to the acknowledged impact of a wind turbine on the setting of listed buildings.

The court allowed the claimant's application. The inspector had referred to the impact on listed buildings but, applying the NPPF guidance, concluded that heritage issues were outweighed by the environmental benefits. However, there was no indication of what weight the inspector had given in each case or cumulatively.

The judge felt bound to follow the judgment in *East Northamptonshire v Secretary of state for communities and local government* [2014], which placed the onus of proof on the secretary of state to demonstrate that considerable importance and weight had been given to the impact on listed buildings, rather than on the claimant to establish that the decision was legally flawed. In *Mordue*, therefore, applying the NPPF alone was not sufficient, because it did not demonstrate that the required weight had in fact been given.

Notably, it was held that paragraph 134 (now Paragraph 196 in the Revised 2019 NPPF), read together with 132 and 133 of the Framework (now Paragraphs 193-195 of the Revised 2019 NPPF), lays an approach which corresponds with the duty in section 66(1) and a decision maker who works through those paragraphs in accordance with their terms, will have complied with the section 66(1) duty.

Appendices: Appendix 3: Legislation, Policy and Guidance

Forge Field (2014)

Despite the decision in *Barnwell Manor*, the LPAs in the Forge Field and South Lakeland cases (decided in June and November 2014 respectively) fell into the same trap of carrying out a balancing exercise in accordance with Paragraph 134 of the NPPF (now Paragraph 196 in the Revised 2019 NPPF), after concluding the relevant proposal will lead to less than substantial harm to designated heritage assets, without *demonstrably* giving “considerable importance and weight” to the desirability of preserving those heritage assets. In both cases, the High Court quashed the grant of planning permission. However, it is clear from the *Babergh* case (decided in October 2014) that provided the decision-maker demonstrably has regard to the statutory duty in section 66(1) and/or section 72(1) of the Act when carrying out the balancing exercise pursuant to Paragraph 134 of the NPPF (now Paragraph 196 as above), the Courts are unlikely to interfere with their decision unless it is so unreasonable that no reasonable person could have made it.

Steer v SSCLG (2017)

In this case the judge held, and upheld by the Court of Appeal in July 2018, that the Inspector erroneously concluded that a physical or visual connection was needed for an element to form part of the setting of a heritage asset. The inspector disregarded the existence of an historical, social and economic connection between the listed building and the site. This approach, it was held, was inconsistent with the broad meaning given to “setting” in the NPPF, the PPG and Historic England’s Historic Environment Good Practice Advice in Planning Note 3 (2017).

Conservation Areas

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

“s.72(1) In the exercise, with respect to any buildings or other land in a conservation area, of any powers under any of the provisions mentioned in subsection (2), special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area.”

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

National Policy

National Planning Policy Framework (NPPF) (Revised 2023)

The Government’s guidance in relation to conserving and enhancing the historic environment is set out in Chapter 16 of the Framework. Prior to Section 16 there are also some relevant paragraphs to heritage assets that will be provided below:

“84. Planning policies and decisions should avoid the development of isolated homes in the countryside unless one or more of the following circumstances apply:

a) there is an essential need for a rural worker, including those taking majority control of a farm business, to live permanently at or near their place of work in the countryside;

b) the development would represent the optimal viable use of a heritage asset or would be appropriate enabling development to secure the future of heritage assets;

c) the development would re-use redundant or disused buildings and enhance its immediate setting;

d) the development would involve the subdivision of an existing residential building; or

e) the design is of exceptional quality, in that it:

- is truly outstanding, reflecting the highest standards in architecture, and would help to raise standards of design more generally in rural areas; and

- would significantly enhance its immediate setting, and be sensitive to the defining characteristics of the local area.

124. Planning policies and decisions should:

...c) give substantial weight to the value of using suitable brownfield land within settlements for homes and other identified needs, and support appropriate opportunities to remediate despoiled, degraded, derelict, contaminated or unstable land;

d) promote and support the development of under-utilised land and buildings, especially if this would help to meet identified needs for housing where land supply is constrained and available sites could be used more effectively (for

Appendices: Appendix 3: Legislation, Policy and Guidance

*example converting space above shops, and building on or above service yards, car parks, lock-ups and railway infrastructure)*⁵⁰; and

e) support opportunities to use the airspace above existing residential and commercial premises for new homes. In particular, they should allow upward extensions where the development would be consistent with the prevailing height and form of neighbouring properties and the overall street scene, is well designed (including complying with any local design policies and standards), and can maintain safe access and egress for occupiers. They should also allow mansard roof extensions on suitable properties⁵¹ where their external appearance harmonises with the original building, including extensions to terraces where one or more of the terraced houses already has a mansard.

Where there was a tradition of mansard construction locally at the time of the building's construction, the extension should emulate it with respect to external appearance. A condition of simultaneous development should not be imposed on an application for multiple mansard extensions unless there is an exceptional justification.

135. Planning policies and decisions should ensure that developments:

...c) are sympathetic to local character and history, including the surrounding built environment and landscape setting, while not preventing or discouraging appropriate innovation or change (such as increased densities)...."

154. A local planning authority should regard the construction of new buildings as inappropriate in the Green Belt. Exceptions to this are:

...c) the extension or alteration of a building provided that it does not result in disproportionate additions over and above the size of the original building;

d) the replacement of a building, provided the new building is in the same use and not materially larger than the one it replaces;...."

Section 16, Conserving and Enhancing the Historic Environment, contains for the following key paragraphs:

195. Heritage assets range from sites and buildings of local historic value to those of the highest significance, such as World Heritage Sites which are internationally recognised to be of Outstanding Universal Value⁷⁰. These assets are an irreplaceable resource, and should be conserved in a manner appropriate to their

significance, so that they can be enjoyed for their contribution to the quality of life of existing and future generations.

196. Plans should set out a positive strategy for the conservation and enjoyment of the historic environment, including heritage assets most at risk through neglect, decay or other threats. This strategy should take into account:

a) the desirability of sustaining and enhancing the significance of heritage assets, and putting them to viable uses consistent with their conservation;

b) the wider social, cultural, economic and environmental benefits that conservation of the historic environment can bring;

c) the desirability of new development making a positive contribution to local character and distinctiveness; and

d) opportunities to draw on the contribution made by the historic environment to the character of a place.

197. When considering the designation of conservation areas, local planning authorities should ensure that an area justifies such status because of its special architectural or historic interest, and that the concept of conservation is not devalued through the designation of areas that lack special interest.

198. Local planning authorities should maintain or have access to a historic environment record. This should contain up-to-date evidence about the historic environment in their area and be used to:

a) assess the significance of heritage assets and the contribution they make to their environment; and

b) predict the likelihood that currently unidentified heritage assets, particularly sites of historic and archaeological interest, will be discovered in the future.

199. Local planning authorities should make information about the historic environment, gathered as part of policy-making or development management, publicly accessible.

Proposals affecting heritage assets

200. In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including

Appendices: Appendix 3: Legislation, Policy and Guidance

any contribution made by their setting. The level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance. As a minimum the relevant historic environment record should have been consulted and the heritage assets assessed using appropriate expertise where necessary. Where a site on which development is proposed includes, or has the potential to include, heritage assets with archaeological interest, local planning authorities should require developers to submit an appropriate desk-based assessment and, where necessary, a field evaluation.

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

202. Where there is evidence of deliberate neglect of, or damage to, a heritage asset, the deteriorated state of the heritage asset should not be taken into account in any decision.

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

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

204. In considering any applications to remove or alter a historic statue, plaque, memorial or monument (whether listed or not), local planning authorities should have regard to the importance of their retention in situ and, where appropriate, of explaining their historic and social context rather than removal.

Considering potential impacts

205. 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.

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

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

207. Where a proposed development will lead to substantial harm to (or total loss of significance of) a designated heritage asset, local planning authorities should refuse consent, unless it can be demonstrated that the substantial harm or total loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply:

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

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

209. The effect of an application on the significance of a non-designated heritage asset should be taken into account in determining the application. In weighing applications that directly or indirectly affect non-designated heritage assets, a balanced judgement will be required having regard to the scale of any harm or loss and the significance of the heritage asset.

Appendices: Appendix 3: Legislation, Policy and Guidance

210. Local planning authorities should not permit the loss of the whole or part of a heritage asset without taking all reasonable steps to ensure the new development will proceed after the loss has occurred.

211. Local planning authorities should require developers to record and advance understanding of the significance of any heritage assets to be lost (wholly or in part) in a manner proportionate to their importance and the impact, and to make this evidence (and any archive generated) publicly accessible⁷³. However, the ability to record evidence of our past should not be a factor in deciding whether such loss should be permitted.

212. Local planning authorities should look for opportunities for new development within Conservation Areas and World Heritage Sites, and within the setting of heritage assets, to enhance or better reveal their significance. Proposals that preserve those elements of the setting that make a positive contribution to the asset (or which better reveal its significance) should be treated favourably.

213. Not all elements of a Conservation Area or World Heritage Site will necessarily contribute to its significance. Loss of a building (or other element) which makes a positive contribution to the significance of the Conservation Area or World Heritage Site should be treated either as substantial harm under paragraph 207 or less than substantial harm under paragraph 208, as appropriate, taking into account the relative significance of the element affected and its contribution to the significance of the Conservation Area or World Heritage Site as a whole.

214. Local planning authorities should assess whether the benefits of a proposal for enabling development, which would otherwise conflict with planning policies but which would secure the future conservation of a heritage asset, outweigh the disbenefits of departing from those policies.

Annex 2: Glossary (Part)

“Heritage asset: A building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. It includes designated heritage assets and assets identified by the local planning authority (including local listing).”

Local Policy

London Plan 2021

Policy HC1 Heritage Conservation and Growth

This policy states:

“A Boroughs should, in consultation with Historic England, local communities and other statutory and relevant organisations, develop evidence that demonstrates a clear understanding of London’s historic environment. This evidence should be used for identifying, understanding, conserving, and enhancing the historic environment and heritage assets, and improving access to, and interpretation of, the heritage assets, landscapes and archaeology within their area.

B Development Plans and strategies should demonstrate a clear understanding of the historic environment and the heritage values of sites or areas and their relationship with their surroundings. This knowledge should be used to inform the effective integration of London’s heritage in regenerative change by: 1) setting out a clear vision that recognises and embeds the role of heritage in place-making 2) utilising the heritage significance of a site or area in the planning and design process 3) integrating the conservation and enhancement of heritage assets and their settings with innovative and creative contextual architectural responses that contribute to their significance and sense of place 4) delivering positive benefits that conserve and enhance the historic environment, as well as contributing to the economic viability, accessibility and environmental quality of a place, and to social wellbeing.

C Development proposals affecting heritage assets, and their settings, should conserve their significance, by being sympathetic to the assets’ significance and appreciation within their surroundings. The cumulative impacts of incremental change from development on heritage assets and their settings should also be actively managed. Development proposals should avoid harm and identify enhancement opportunities by integrating heritage considerations early on in the design process.

D Development proposals should identify assets of archaeological significance and use this information to avoid harm or minimise it through design and appropriate mitigation. Where applicable, development should make provision for the

Appendices: Appendix 3: Legislation, Policy and Guidance

protection of significant archaeological assets and landscapes. The protection of undesignated heritage assets of Guidance archaeological interest equivalent to a scheduled monument should be given equivalent weight to designated heritage assets.

E Where heritage assets have been identified as being At Risk, boroughs should identify specific opportunities for them to contribute to regeneration and placemaking, and they should set out strategies for their repair and re-use.”

London Borough of Haringey

Development Management DPD (2017)

Policy DM5: Locally Significant Views and Vistas

This policy states:

“A Development proposals within the viewing corridors of the Locally Significant Views shown on Figure 2.1 must demonstrate how the proposal:

a Enhances the viewers’ ability to recognise and appreciate the landmark being viewed;

b Makes a positive contribution to the characteristics and composition of the local view, where possible; and

c Has had regard to the Council’s Tall Buildings and Views Supplementary Planning Document.

B Obstructions to the Locally Significant Views should be minimised and will be assessed by the Council on their level of impact on the views.

C Development proposals should consider opportunities to create new local views and vistas through the design and layout of new development.

D Existing identified viewpoints and viewing points should remain publically accessible.

E Proposals should have regard to views identified in Conservation Area Appraisals and Management Plans (See Policy DM9).”

Policy DM9: Management of the Historic Environment Haringey’s Heritage Assets

This policy states:

“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.

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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. Listed and Locally Listed Buildings

F In addition to (A-C) above, the Council will seek opportunities to secure the future of listed buildings particularly those on the 'Heritage at Risk' register, provided they:

a Do not lead to substantial harm or total loss of their significance;

b Retain and repair existing features and fabric, or, if missing, replace them in a sympathetic manner;

c Do not harm the structural integrity or stability of the building or that of adjoining buildings or structures; and

d Extensions are restricted to less significant parts of the building, relate sensitively to the original building and do not adversely affect the internal or external appearance or character of the listed building, curtilage or its setting.

G Subject to (A-C) above, the Council will seek to protect the local distinctiveness of the Borough by sustaining and enhancing the significance of locally listed buildings.

Archaeology

H Proposals affecting a designated Archaeological Priority Area will be considered having regard to:

a The significance of an archaeological asset and its setting;

b The impact of the proposal on archaeological assets; and

c The priority given to preserving and managing the archaeological asset and its setting in situ.

I All proposals will be required to assess the potential impact on archaeological assets and where appropriate ensure adequate arrangements for the investigation, recording and archiving of assets of archaeological importance and engage with the relevant advisory organisations.

Enabling development

J The Council will approve proposals for enabling development where it is demonstrated that:

a It is the only viable means of securing the long term future of the asset affected; and

b It is the optimum viable use, supported by an appropriate options appraisal; and

c The proposals address relevant policies (A-I) above."

Haringey's Local Plan Strategic Policies 2013 – 2026 (2013)

SP12: Conservation

This policy states:

"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."

Guidance

National Planning Practice Guidance (As amended)

The NPPG provides added to clarity to the interpretation of the NPPF.

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Principles of Selection for Listed Buildings (2018)

The Principles for Selection of Listed Buildings sets out that a building has to be of special architectural or historic interest to be listed compiled under the Planning (Listed Buildings and Conservation Areas) Act 1990.

Listed buildings are graded to reflect their relative special architectural and historic interest.

- *“Grade I buildings are of exceptional special interest;*
- *Grade II* buildings are particularly important buildings of more than special interest;*
- *Grade II buildings are of special interest, warranting every effort to preserve them.”*

“The Secretary of State’s policy is to provide as much clarity as possible about where the special interest of buildings lie when listing them or revising an existing list entry. Section 1(5A) of the 1990 Act allows the Secretary of State to state definitively in a list entry if particular parts or features of the building (including any objects or structures that are fixed to it, or in its curtilage) are not part of the listed building or of special architectural or historic interest. Unless particular parts or features have been so excepted the protection conferred by listing applies to the whole of the building, not just its exterior....”

“The Secretary of State uses the following criteria when assessing whether a building is of special architectural or historic interest and therefore should be added to the statutory list:

- *Architectural Interest: To be of special architectural interest a building must be of importance in its design, decoration or craftsmanship. Special interest may also apply to particularly significant examples of building types or techniques (e.g. buildings displaying technological innovation or virtuosity) and significant plan forms. Engineering and technological interest can be an important consideration for some buildings. For more recent buildings in particular, the functioning of the building (to the extent that this reflects on its original design and planned use, where known) will also be a consideration. Artistic distinction can also be a factor relevant to the architectural interest of buildings and objects and structures fixed to them.*

- *Historic Interest: To be able to justify special historic interest a building must illustrate important aspects of the nation’s history and / or have closely substantiated historical associations with nationally important individuals, groups or events; and the building itself in its current form will afford a strong connection with the valued aspect of history.”*

“When making a listing decision, the Secretary of State may also take into account:

- *Group value: The extent to which the exterior of the building contributes to the architectural or historic interest of any group of buildings of which it forms part, generally known as group value. The Secretary of State will take this into account particularly where buildings comprise an important architectural or historic unity or a fine example of planning (e.g. squares, terraces or model villages) or where there is a historical functional relationship between the buildings. Sometimes group value will be achieved through a co-location of diverse buildings of different types and dates.*
- *Fixtures and features of a building and curtilage buildings: The desirability of preserving, on the grounds of its architectural or historic interest, any feature of the building consisting of a man-made object or structure fixed to the building or forming part of the land and comprised within the curtilage of the building.*
- *The character or appearance of conservation areas: In accordance with the terms of section 72 of the 1990 Act, when making listing decisions in respect of a building in a conservation area, the Secretary of State will pay special attention to the desirability of preserving or enhancing the character or appearance of that area.*

General principles

Age and rarity:

The older a building is, and the fewer the surviving examples of its kind, the more likely it is to have special interest. The following chronology is meant as a guide to assessment; the dates are indications of likely periods of interest and are not absolute. The relevance of age and rarity will vary according to the particular type of building because for some types, dates other than those outlined below are of

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significance. However, the general principles used are that:

- before 1700, all buildings that retain a significant proportion of their original fabric are likely to be regarded of special interest;
- from 1700 to 1850, most buildings that retain a significant proportion of their original fabric are likely to be regarded of special interest, though some selection is necessary;
- from 1850 to 1945, because of the greatly increased number of buildings erected and the much larger numbers that have survived, progressively greater selection is necessary;
- careful selection is required for buildings from the period after 1945, another watershed for architecture.

Buildings less than 30 years old:

Such buildings are not normally considered to be of special architectural or historic interest because they have yet to stand the test of time. It may nevertheless be appropriate to list some modern buildings despite their relatively recent construction – for example, if they demonstrate outstanding quality (generally interpreted as being equivalent to Grade I or II*). The Secretary of State calculates the age of a building from the point at which the ground was first broken.

Aesthetic merits:

The appearance of a building (both its intrinsic architectural merit or any group value) is often a key consideration in listing, but the special interest will not always be reflected in obvious external visual quality. Buildings that are important for reasons of technological or material innovation, engineering or as illustrating particular aspects of social or economic history, may have little external visual quality but can still be of special interest.

Selectivity:

Where a building qualifies for listing primarily on the strength of its special architectural interest, the fact that there are other buildings of similar or identical quality elsewhere is not likely to be a major consideration. However, a building may be listed primarily because it represents a particular historical type to ensure that examples of such a type are preserved. Listing in these circumstances is largely

a comparative exercise and needs to be selective where a substantial number of buildings of a similar type and quality survive. In such cases, the Secretary of State's policy is generally to list only the most representative or most significant examples of the type.

National interest:

The emphasis in this document is to establish consistency in selection to ensure that not only are all buildings of strong intrinsic national architectural or historic interest included on the statutory list, but also the most significant or distinctive regional buildings that together make a major contribution to the national historic stock. For instance, the best examples of vernacular buildings will normally be listed because they illustrate the importance of distinctive local and regional building traditions. Similarly, for example, some buildings will be listed because they represent a nationally significant but localised industry, such as shoemaking in Northamptonshire or cotton production in Lancashire.

State of repair:

the general state of repair and upkeep of a building will not usually be a relevant consideration when deciding whether it meets the test of special architectural or historic interest. The Secretary of State will list a building that has been assessed as meeting the statutory criteria, irrespective of its state of repair. Loss of original fabric will however be a relevant consideration when considering special interest."

Historic England Statements of Heritage Significance: Analysing Significance in Heritage Assets Advice Note 12 (2019)

1 The purpose of this Historic England Advice note is to provide information on the analysis and assessment of heritage significance in line with the National Planning Policy Framework (NPPF) to assist owners, applicants, local planning authorities (LPAs), planning and other consultants, and other interested parties in implementing historic environment legislation, the policy in the NPPF and the related guidance given in the Planning Practice Guidance (PPG). In addition to these documents, this advice can usefully be read in conjunction with relevant Good Practice Advice and Historic England advice notes. Alternative approaches may be acceptable, provided they are demonstrably compliant with legislation and national policy.

10 In summary, what is needed is an impartial analysis of significance and the

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contribution of setting . A Statement of Heritage Significance is not an advocacy document, seeking to justify a scheme which has already been designed; it is more an objective analysis of significance, an opportunity to describe what matters and why, in terms of heritage significance....

Where development proposals affect conservation areas, further advice on the appraisal, designation and management of conservation areas, including the assessment of special interest, can be found in Conservation Area Appraisal, Designation and Management: Historic England Advice 1 (Second Edition).

Assess the significance of the heritage asset For each heritage asset, describe the various interests (see PPG - paragraph: 006 reference ID: 18a-006-20190723):

- *Archaeological interest There will be archaeological interest in a heritage asset if it holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point.*
- *Architectural and artistic interest These are interests in the design and general aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved. More specifically, architectural interest is an interest in the art or science of the design, construction, craftsmanship and decoration of buildings and structures of all types.*
- *Artistic interest is an interest in other human creative skills, like sculpture. Historic Interest An interest in past lives and events (including pre-historic). Heritage assets can illustrate or be associated with them. Heritage assets with historic interest not only provide a material record of our nation's history, but can also provide meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity.*

3 Impact on the significance Where the proposal affects the historic fabric of the heritage asset, specify the effect on that fabric including loss or concealment of historic features and fabric which contribute to significance, both inside and out, proposed removals and demolitions and the impact of alterations and extensions, where proposed, etc. In some cases, condition and structural surveys may usefully be quoted, to explain why a particular course has been chosen. Where the proposal affects the setting, and related views, of a heritage asset, or assets, clarify the

contribution of the setting to the significance of the asset, or the way that the setting allows the significance to be appreciated. This may include the impact of the location of new development within the setting, of the impact on key views, the impact on the relationship of the heritage asset to its setting, etc. Where the proposal impacts both on the heritage asset directly and on its setting, a cumulative assessment of impact will be needed. Impacts both harmful and beneficial should be noted.

4 Avoid harmful impact(s) The NPPF stresses that impacts on heritage assets should be avoided. Therefore, show how the impact is to be avoided or minimised, for instance by the proposal being reversible. In some circumstances, the ability to appreciate significance may be enhanced or otherwise revealed by the proposal; this should be outlined here. As this may be a matter of the way the proposal has been designed, reference in the Design and Access Statement (where appropriate) is likely to be useful.

5 Justification for harmful impacts This is the opportunity to describe the justification for the proposal."

Historic England, Historic Environment Good Practice Advice in Planning Note 2: Managing Significance in Decision-Taking in the Historic Environment (2015)

This Historic England guidance note clarifies how to assess heritage asset significance, suggested archival sources of information, it recommends best practice recording procedures and discussed unauthorised works. It is a useful resource to aid with the interpretation of the NPPF.

Cumulative Impact

Paragraph 28 states: *"The cumulative impact of incremental small-scale changes may have as great an effect on the significance of a heritage asset as a larger scale change. Where the significance of a heritage asset has been compromised in the past by unsympathetic development to the asset itself or its setting, consideration still needs to be given to whether additional change will further detract from, or can enhance, the significance of the asset in order to accord with NPPF policies. Negative change could include severing the last link to part of the history of an asset or between the asset and its original setting. Conversely, positive change could include the restoration of a building's plan form or an original designed landscape."*

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Design and local distinctiveness

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

- The history of the place;
- The relationship of the proposal to its specific site;
- The significance of nearby assets and the contribution of their setting, recognising that this is a dynamic concept;
- The general character and distinctiveness of the area in its widest sense, including the general character of local buildings, spaces, public realm and the landscape, the grain of the surroundings, which includes, for example the street pattern and plot size;
- The size and density of the proposal related to that of the existing and neighbouring uses;
- Landmarks and other built or landscape features which are key to a sense of place;
- The diversity or uniformity in style, construction, materials, colour, detailing, decoration and period of existing buildings and spaces;
- The topography;
- Views into, through and from the site and its surroundings;
- Landscape design;
- The current and historic uses in the area and the urban grain;
- The quality of the materials.”

Historic England, Historic Environment Good Practice Advice in Planning Note 3: The Setting of Heritage Assets, 2017 GPA Note 3 (Second Edition)

The stated purpose of GP3 is to set “...out guidance, against the background of the National Planning Policy Framework (NPPF) and the related guidance given in the

Planning Practice Guide (PPG), on managing change within the settings of heritage assets, including archaeological remains and historic buildings, sites, areas, and landscapes.

It gives general advice on understanding setting, and how it may contribute to the significance of heritage assets and allow that significance to be appreciated, as well as advice on how views contribute to setting. The suggested staged approach to taking decisions on setting can also be used to assess the contribution of views to the significance of heritage assets. The guidance has been written for local planning authorities and those proposing change to heritage assets.

It replaces The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning Note 3 – 1st edition, 2015 and Seeing the History in the View: A Method for assessing Heritage Significance within Views (English Heritage, 2011).”

A number of the key worthy sections are provided below for ease of reference.

“NPPF Glossary: Setting of a heritage asset

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

“PPG: What is the setting of a heritage asset and how should it be taken into account?”

The “setting of a heritage asset” is defined in the Glossary of the National Planning Policy Framework.

A thorough assessment of the impact on setting needs to take into account, and be proportionate to, the significance of the heritage asset under consideration and the degree to which proposed changes enhance or detract from that significance and the ability to appreciate it.

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

The extent and importance of setting is often expressed by reference to visual

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considerations. Although views of or from an asset will play an important part, the way in which we experience an asset in its setting is also influenced by other environmental factors such as noise, dust and vibration from other land uses in the vicinity, and by our understanding of the historic relationship between places. For example, buildings that are in close proximity but are not visible from each other may have a historic or aesthetic connection that amplifies the experience of the significance of each.

The contribution that setting makes to the significance of the heritage asset does not depend on there being public rights or an ability to access or experience that setting. This will vary over time and according to circumstance.

When assessing any application for development which may affect the setting of a heritage asset, local planning authorities may need to consider the implications of cumulative change. They may also need to consider the fact that developments which materially detract from the asset's significance may also damage its economic viability now, or in the future, thereby threatening its on-going conservation (PPG, paragraph: 013, reference ID: 18a-013-20140306)."

Views and setting

"The contribution of setting to the significance of a heritage asset is often expressed by reference to views, a purely visual impression of an asset or place which can be static or dynamic, long, short or of lateral spread, and include a variety of views of, from, across, or including that asset.

Views which contribute more to understanding the significance of a heritage asset include:

- those where the composition within the view was a fundamental aspect of the design or function of the heritage asset;*
- those where town- or village-scape reveals views with unplanned or unintended beauty;*
- those with historical associations, including viewing points and the topography of battlefields;*
- those with cultural associations, including landscapes known historically for their picturesque and landscape beauty, those which became subjects for paintings of the English landscape tradition, and those views which have*

otherwise become historically cherished and protected;

- those where relationships between the asset and other heritage assets or natural features or phenomena such as solar or lunar events are particularly relevant."*

Setting and Views – A Staged Approach to Proportionate Decision-Taking

"...The contribution made by their setting to their significance also varies. Although many settings may be enhanced by development, not all settings have the same capacity to accommodate change without harm to the significance of the heritage asset or the ability to appreciate it. This capacity may vary between designated assets of the same grade or of the same type or according to the nature of the change. It can also depend on the location of the asset: an elevated or overlooked location; a riverbank, coastal or island location; or a location within an extensive tract of flat land may increase the sensitivity of the setting (i.e. the capacity of the setting to accommodate change without harm to the heritage asset's significance) or of views of the asset. This requires the implications of development affecting the setting of heritage assets to be considered on a case-by-case basis.

Conserving or enhancing heritage assets by taking their settings into account need not prevent change; indeed change may be positive, for instance where the setting has been compromised by poor development. Many places coincide with the setting of a heritage asset and are subject to some degree of change over time. NPPF policies, together with the guidance on their implementation in the Planning Policy Guidance (PPG), provide the framework for the consideration of change affecting the setting of undesignated and designated heritage assets as part of the decision-taking process (NPPF, paragraphs 131-135 and 137) [since amended in the Revised 2019 NPPF to 192-197 and 200 respectively]

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

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

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

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

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

Step 5: Make and document the decision and monitor outcomes.”

Historic England: Conservation Area Designation, Appraisal and Management: Historic England Advice Note 1 (2016)

AN1 provides guidance to LPAs on the management of Conservation Areas. It outlines best practice for their designation and for the production of conservation area character appraisals. The latter should be academically rigorous to allow the special interest of the conservation area in question to be clearly intelligible to the reader and therefore be used as a guide to how sensitive to change relative parts of a conservation area are.

Historic England Advice Note 2: Making Changes to Heritage Assets (2016)

The stated purpose of AN2 is to illustrate: “...the application of the policies set out in the NPPF in determining applications for planning permission and listed building consent, as well as other non-planning heritage consents, including scheduled monument consent. It provides general advice according to different categories of intervention in heritage assets, including repair, restoration, addition and alteration, as well as on works for research alone, based on the following types of heritage asset: buildings and other structures; standing remains including earthworks; buried remains and marine sites; and larger heritage assets including conservation areas, landscapes, including parks and gardens, and World Heritage Sites. It will be useful to owners, developers, local planning authorities and others in considering works to heritage assets.”

English Heritage: Conservation Principles, Policies and Guidance – For Sustainable Management of the Historic Environment (2008)

Paragraph 31 states: “Many heritage values are recognised by the statutory designation and regulation of significant places, where a particular value, such as ‘architectural or historic interest’ or ‘scientific interest’, is judged to be ‘special’,

that is above a defined threshold of importance. Designation necessarily requires the assessment of the importance of specific heritage values of a place; but decisions about its day-to-day management should take account of all the values that contribute to its significance. Moreover, the significance of a place should influence decisions about its future, whether or not it has statutory designation.”

The values recommended to be assessed in the guidance are provided below:

Evidential value

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

Historical value

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

“Illustrative value has the power to aid interpretation of the past through making connections with, and providing insights into, past communities and their activities through shared experience of a place. The illustrative value of places tends to be greater if they incorporate the first, or only surviving, example of an innovation of consequence, whether related to design, technology or social organisation. The concept is similarly applicable to the natural heritage values of a place, for example geological strata visible in an exposure, the survival of veteran trees, or the observable interdependence of species in a particular habitat. Illustrative value is often described in relation to the subject illustrated, for example, a structural system or a machine might be said to have ‘technological value’.”

“Association with a notable family, person, event, or movement gives historical value a particular resonance. Being at the place where something momentous happened can increase and intensify understanding through linking historical accounts of events with the place where they happened – provided, of course, that the place still retains some semblance of its appearance at the time. The way in which an individual built or furnished their house, or made a garden, often provides insight into their personality, or demonstrates their political or cultural affiliations. It can suggest aspects of their character and motivation that extend,

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or even contradict, what they or others wrote, or are recorded as having said, at the time, and so also provide evidential value.”

Aesthetic value

“Aesthetic value derives from the ways in which people draw sensory and intellectual stimulation from a place.”

“Design value relates primarily to the aesthetic qualities generated by the conscious design of a building, structure or landscape as a whole. It embraces composition (form, proportions, massing, silhouette, views and vistas, circulation) and usually materials or planting, decoration or detailing, and craftsmanship. It may extend to an intellectual programme governing the design (for example, a building as an expression of the Holy Trinity), and the choice or influence of sources from which it was derived. It may be attributed to a known patron, architect, designer, gardener or craftsman (and so have associational value), or be a mature product of a vernacular tradition of building or land management. Strong indicators of importance are quality of design and execution, and innovation, particularly if influential.”

Communal value

“Communal value derives from the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory. Communal values are closely bound up with historical (particularly associative) and aesthetic values, but tend to have additional and specific aspects.”

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