



23 Crescent East, Enfield, London EN4 0EY

Heritage Statement

Heritage Significance, Impact Assessment & Justification Statement

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of

Heritage Information Ltd

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23 Crescent East, London EN4 0EY – Heritage Statement

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1.0. INTRODUCTION

- 1.1. The subject site at no. 23 Crescent East, Hadley Wood, Enfield, London EN4 0EY comprises an unlisted two-storey house with front and rear gardens, within the London Borough of Enfield [Figure 1]. The building was originally constructed in the mid-20th century as two semi-detached houses, which have since been amalgamated and much altered. The subject site is located adjacent to the Hadley Wood Conservation Area.
- 1.2. This Heritage Statement has been produced to accompany an application for planning permission. The proposals involve the demolition of the existing two-storey building (i.e. a pair of semi-detached houses later amalgamated into a single dwelling), and the construction of a new two-storey building (providing seven residential flats) with an attic storey and lower-ground floor. The proposals also include a landscaping scheme. The proposed scheme has been informed by the written pre-application advice provided by the local planning authority, dated 14th March 2023 and by the written advice provided by the Design Review Panel, dated 31st May 2023. Furthermore, the comments of the Hadley Wood Neighbourhood Plan Committee (dated 31st July 2023) have been taken into account.
- 1.3. This Heritage Statement complies with the requirements of the National Planning Policy Framework, September 2023 (NPPF) and the online Planning Practice Guidance (PPG) in respect of heritage and design issues. It should be read in conjunction with the Townscape Visual Impact Assessment (October 2023). No archaeological assessment has been undertaken as part of this report.
- 1.4. This Heritage Statement sets out:
 - An historical background of the building, the site and the surrounding area.
 - An analysis of the context of the site and the visual impact which it has on the setting of the Conservation Area.
 - An appraisal of the historical significance of the building and its setting.
 - An assessment of the potential or actual impact of the proposed works upon the significance of the building and any other heritage assets.
 - How the proposed works comply with relevant national, regional and local planning policies.
- 1.5. **Summary**
 - The subject site at no. 23 Crescent East, Hadley Wood, Enfield, London EN4 0EY comprises an unlisted two-storey house with front and rear gardens, located adjacent to the Hadley Wood Conservation area.
 - An assessment of the significance of the subject site concludes that it possesses low archaeological interest, low architectural and artistic interest, and low historic interest. The setting of the subject site is considered to be of medium significance.
 - The proposals have been guided by a detailed understanding of the heritage context of the subject site. An assessment of the impact of the proposals concludes there would be a **minimal and neutral to positive impact** on the setting of the Hadley Wood Conservation Area.
 - The proposals would cause no harm to any heritage assets, nor to the settings of any heritage assets. The proposed building would reflect the architecture of nearby houses in the Hadley Wood CA, by virtue of its Arts and Crafts idiom and use of traditional materials. Its height would be approximately the same

as the existing building, and its bulk, scale and massing would be no greater than the existing building when viewed from the street. When viewed from the rear and the sides, the increase in bulk, scale and massing would be softened by the building's well-considered architectural features, detailing and proportions – and these would also add architectural interest to the street, enhancing the setting of the CA. The proposed landscaping scheme (which would include trees and planting) would help enhance the sense of spaciousness and verdancy of the CA.

1.8. Authorship

- **Dorian A T A Crone** BA BArch DipTP RIBA MRTPI IHBC - Heritage and Design Consultant. Dorian has been a Chartered Architect and Chartered Town Planner for over 30 years. He has also been a member of the Institute of Historic Building Conservation for over 25 years. Dorian is a committee member of The Society for the Protection of Ancient Buildings ("SPAB"), the International Committee on Monuments and Sites (ICOMOS), ICOMOS UK and Institute of Historic Building Conservation. He has been a court member with the Worshipful Company of Chartered Architects and a trustee of the Hampstead Garden Suburb Trust. He is currently a trustee of both the Dance and Drake Trusts and a scholar of SPAB. He is the Vice Chairman of the City Heritage Society (having previously been the Chairman), and a panel member of the City Conservation Area Advisory Committee.

Dorian has worked for over 30 years as Historic Buildings and Areas Inspector with English Heritage/Historic England, responsible for providing advice to all the London Boroughs and both the City Councils. Dorian has also worked as a consultant and expert witness for over 20 years advising a wide variety of clients on heritage and design matters involving development work, alterations, extensions and new build projects associated with listed buildings and conservation areas in design and heritage sensitive locations. He is a panel member of the John Betjeman Design Award and the City of London Heritage Award. He is also a Design Review Panel member of the Design Council, Design: South-West, Design-South East, and the London Boroughs of Lewisham, Wandsworth and Richmond-upon-Thames. He was also formerly a Design Review Panel member of the London Borough of Islington. In addition, Dorian has also been involved with the Royal Academy Summer Exhibition Architectural Awards and the Philip Webb Award along with a number of other public sector and commercial design awards.

- **Melisa Thomas** BA PGDL LPC MSc – Heritage Consultant. After graduating from her BA Hons. degree in English and History, Melisa pursued a career in the law while also working as a specialist guide, researcher and lecturer at Strawberry Hill House, Richmond-upon-Thames. She has since completed a Master's degree in the Conservation of the Historic Environment, and has been working for a number of years as a Heritage Consultant on complex cases (including Appeal work) involving heritage planning, design and townscape matters. Her specialist subjects include Georgian and Victorian house architecture, London history, and urban townscapes. Due to her background in the law, she keenly follows developments in the regulation of the historic environment through legislation, policies and case law.
- **Dr Daniel Cummins** MA (Oxon) MSc PhD IHBC – Historic Environment Consultant. Daniel is an historian with a BA and Master's in History from Oxford University and a doctorate from the University of Reading, where he specialised in ecclesiastical buildings and estates and had his work published in leading academic history journals.

Daniel has a Master's in the Conservation of the Historic Environment and provides independent professional heritage advice and guidance to leading architectural practices and planning consultancies, as well as for private clients. He undertakes detailed historical research, significance statements, character appraisals, impact assessments and expert witness statements for new development projects, as well as for alterations and extensions which affect the fabric and settings of Listed Buildings and Locally Listed Buildings, the character and appearance of Conservation Areas, the outstanding universal value of World Heritage Sites, and all other types of heritage assets.

1.9. **Methodology**

This assessment has been carried out gathering desk-based and fieldwork data. Research sources included the Enfield Local Studies and Archive, the London Metropolitan Archives, Historic England Archives, Old Maps Online, the Layers of London website and the British History Online. A site visit was carried out on 4th October 2022 when a review of the subject site was conducted by visual inspection. The building was analysed, as were the elements which contribute to its heritage significance. Consideration was then given to how the proposed works might affect that significance, and if and how there would be an impact on the character and appearance of the Hadley Wood Conservation Area and other nearby heritage assets.

2.0. LOCATION AND HERITAGE CONTEXT

- 2.1. The subject site is located on the north side of Crescent East, in a quiet, spacious and verdant residential area [Figure 1].

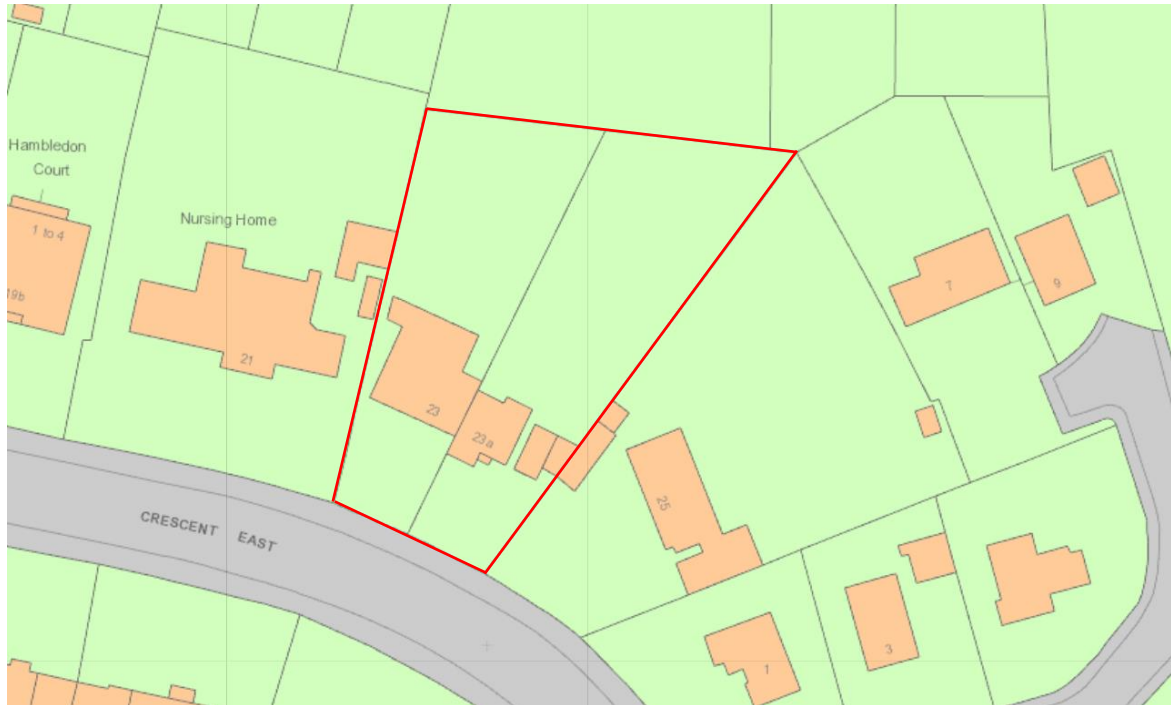


Figure 1: The location of the subject site (outlined in red).

- 2.2. **Historic England's Good Practice Advice in Planning Note 3 (December 2017)** provides guidance on managing change within the settings of heritage assets. This guidance has informed the proposed scheme, and the assessment in this Heritage Statement. The setting of a heritage asset is the surroundings in which a heritage asset is experienced. Elements of a setting may make a positive, neutral or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral (NPPF glossary). The guidance provides detailed advice on assessing the implications of development proposals and recommends a broad approach to assessment, as set out in Appendix 3.
- 2.3. The subject site is located just outside of the Hadley Wood Conservation Area ("CA"). The following appraisal identifies the key elements of significance of this designated heritage asset and its setting, and assesses the visual impact which the subject site as existing has on it.
- 2.4. The Hadley Wood CA was designated in 1989. It is introduced by its Character Appraisal (2015) as "a planned suburban estate of substantial, red brick detached and semi-detached houses, built in two phases between 1885 and 1915". It comprises Crescent East and Crescent West, which are located on either side of the railway track and Lancaster Avenue, which is located north of Crescent East. Some of the shops on the north side of Crescent West have been excluded from the CA, as they are considered to detract from the character and appearance of the CA.

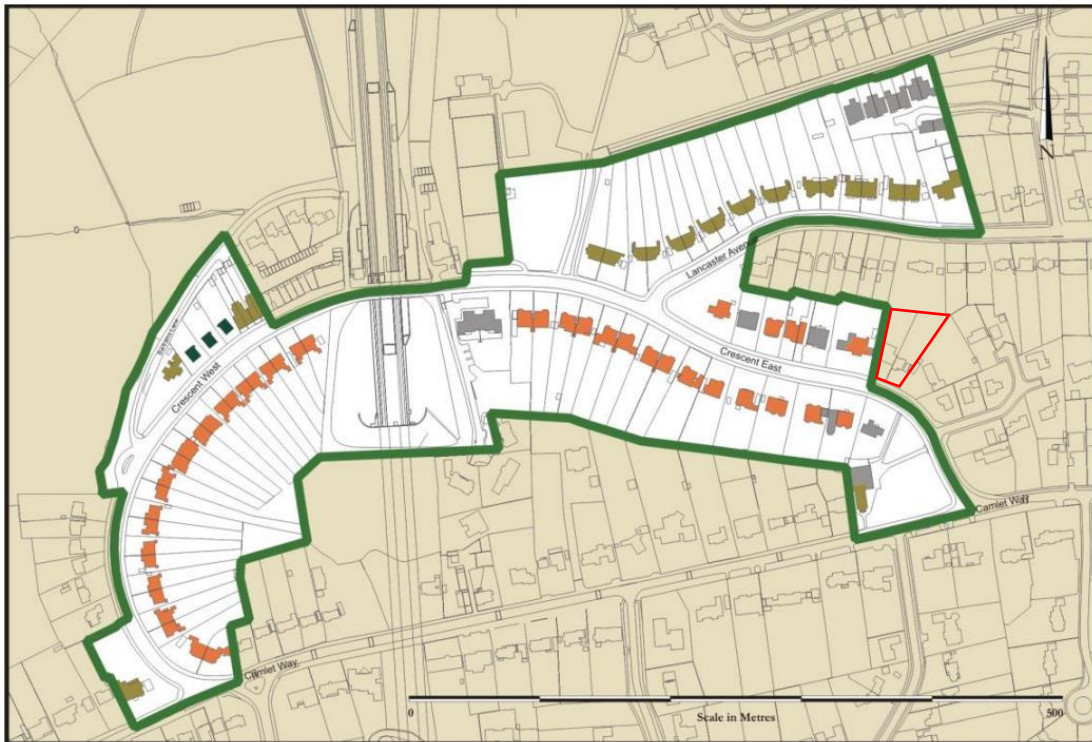


Figure 2: The Hadley Wood Conservation Area, outlined in green. The buildings constructed in 1885-1896 are shaded in orange; those constructed in 1897-1914 are shaded in beige; those in 1915-35 in dark green; and those post-1942 in grey. Subject site is outlined in red – just outside of the CA.

2.5. Character and appearance of the Hadley Wood Conservation Area

2.5.1. The CA Characterisation Appraisal identifies eight “distinguishing factors” that give the CA its special interest:

- The historic significance of the area in the development of the Borough of Enfield;
- The original vision of Charles Jack;
- Street greenery;
- The spacious feel of the area;
- The discipline provided by the planned layout of the area;
- The architectural style of the buildings;
- The design quality of the buildings; and
- The quality of architectural detailing and materials.

2.5.2. **Historic significance:** The CA Characterisation Appraisal emphasises that “*Hadley Wood provides physical evidence of the transformation of Enfield from a largely rural area to a suburban one in the late 19th and early 20th centuries*”; and that it “*is also of interest in itself as an example of an exclusive, high-status development*” – manifesting the vision of Charles Jack “*of a prestigious, leafy suburb, consisting of high-quality, well-built properties set around a new station*”, which “*survives largely intact*”.

2.5.3. **Spaciousness and verdancy:** The roads are wide and winding in nature, and the sense of spaciousness is further enhanced by the setting back of the front building lines, the low boundary walls, and the gaps between the houses which provide views to rear gardens and the open countryside beyond [Figure 5]. The area has a verdant character and appearance, due to the trees and planting in front gardens, on the streets,

and within the areas either side of the railway line. Furthermore, the “*lack of traffic and the small number of pedestrians lend the area a quiet, almost serene, atmosphere*”.

- 2.5.4. **Architecture and design:** There is a general sense of cohesion amongst the houses within the CA, due to the planned consistency of the building heights and roofscape, the building lines and footprints, and the buildings’ architectural design and use of good quality traditional materials. The original houses have an Arts and Crafts Movement idiom. The ethos of this architectural movement encourages variety to the detailing, materials and massing of each house, and this diversity adds visual interest to the townscape. The houses are generally in red brickwork with Arts and Crafts features such as bay windows, high pitched roofs with hipped ends, gable ends to the front elevations, and tall chimneys. As described in the Characterisation Appraisal, “*Strong and lively rhythms are set up by the repetitive use of features such as bays and gables*”. There are pairs of semi-detached houses which mirror one another, and some of the detached houses located adjacent to one another form pairs which similarly mirror one another. The Characterisation Appraisal states:

The generally unified character of the late Victorian and Edwardian development is interrupted in places by a small number of post-war houses. Earlier examples, from the 1950s and 1960s, are simple buildings in brown brick that defer to the older houses in their positioning and proportions. More modern buildings attempt a pastiche of the original houses, with varying degrees of success.

- 2.5.5. The first houses to be built at Hadley Wood were those in Crescent West, “*distinguished by centralised massing, with lower side wings flanking a tall central wing, tiled roofs, tile-hung upper floors, paired canted bays, large dormers and timber casement windows*” [Figure 3 & Figure 4]. The buildings along Crescent East were constructed within the second phase of building, comprising houses “*paired with a recessed link, giving the impression that the properties are detached, with lower-pitched slate roofs, red brick facades, prominent offset gables and timber sash windows, although there are several more individual detached properties*” [Figure 7, Figure 8, Figure 9, Figure 10 & Figure 11]. Lancaster Avenue was developed after Crescent West and Crescent East, and its houses “*appear the most uniform, with rendered upper stories, paired façades and slate roofs*” [Figure 6]. Its layout is similar to those of the Crescents, but the setting is less interesting as its terrain is comparatively flat.
- 2.5.6. There are no statutorily listed buildings within the CA, nor any locally listed buildings. However, the original houses share group value with one another, and are generally considered to contribute positively to the character and appearance of the CA.
- 2.5.7. It is notable that when the boundaries of the CA were drawn up in 1989, the subject site was excluded from the CA. The reason for this is likely to be due to the fact the subject site was not part of the Hadley Wood garden suburb built by Charles Jack and his estate, and also due to the low architectural interest of the existing building on the subject site.
- 2.5.8. The subject site affects the setting of the CA, being located just outside its boundaries. The house on the subject site sits comfortably within the streetscape due to its built form (i.e. its two-storey height, and its bulk, scale and massing), and its pitched clay-tiled roof complements the roofscape of the Arts and Crafts houses within the CA. However, its front elevation lacks architectural and historic interest, and it is somewhat haphazard and unsightly in appearance (as outlined in Chapters 4 and 5 of this Heritage Statement). The verdancy of the rear garden is considered to have a positive visual impact on the setting

of the CA, however, and the setting back of the house from the street with a front lawn and planting also has a positive impact. Therefore, overall, the subject site is considered to have a minimal and neutral visual impact on the setting of the CA.



Figure 3: No.s 39, 41 & 43, and 45 & 47 Crescent West.



Figure 4: Western view along Crescent West.



Figure 5: Glimpse of countryside, looking northward from Crescent West.



Figure 6: North-westward view along Lancaster Avenue (i.e. no.s 17 & 19, 21 & 23, 25 & 27, and 29 & 31).



Figure 7: No.s 16 & 14 Crescent East.



Figure 8: No.s 14, 12 & 10, etc. Crescent East.



Figure 9: Eastward view along Crescent East.



Figure 10: No.s 17, 19, 19a and 19b Crescent East.



Figure 11: Eastward view along Crescent East, with no.s 24, 22 & 20 on the right.

2.6. Enfield Characterisation Study (Feb 2011)

- 2.6.1. The Enfield Characterisation Study emphasises that the Hadley Wood CA “*is separated from the northern fringe of Greater London by Monken Hadley Common and Hadley Wood golf course, and surrounded by the open land of the Green Belt to the west, north and east*”.
- 2.6.2. Of the various character areas within Enfield identified by the Study, the Hadley Wood CA is within the “Large Suburb” category, which typically has a low building density, and “*an almost rural character*”. The Study states:

Enfield has a few areas in which the pattern of suburban housing is extremely generous, with large plots and substantial houses. This has been classified as Large Suburb to distinguish it from the smaller scale classic suburb.

- 2.6.3. The houses within the Large Suburbs in Enfield category tend to have “*extreme architectural variety... ranging from understated, if large, inter-war houses through to modern houses to suit a variety of tastes*”; and the style of the more recently constructed houses tend towards “*exuberance rather than restraint*”. Although the Hadley Wood area is recognised as being within this category, its houses date from the late-Victorian and Edwardian period rather than from the Inter-War period. As a result, Hadley Wood is somewhat historically and architecturally distinct from other parts of Enfield.

2.7. Relationship of subject site with neighbouring sites

- 2.7.1. The subject site is located east of no. 21 Crescent East, which is an Arts and Crafts style house built as a part of the late-19th century development of Hadley Wood, and it is located within the CA [Figure 12, Figure 13, Figure 14 & Figure 15]. It provides a good example of the Arts and Crafts suburban style characteristic of Hadley Wood [Figure 69]. The subject site fails to complement the setting of no. 21, apart from its clay-

tilled pitched roof and its two-storey height. The uPVC-framed conservatory to the rear, located within close proximity of no. 21, is considered to be neutral to negative in its visual impact on the house at no. 21.



Figure 12: Westward view of no. 21 and 23 Crescent East.



Figure 13: Front elevation of no. 23 Crescent East, and no. 21 to west.



Figure 14: Rear (north) elevation of no.s 23 Crescent East, with no. 21 on the right.



Figure 15: Rear (north) elevation of no.s 23 Crescent East, with no. 21 on the right.



Figure 16: Westward view from rear conservatory, towards no. 21.

- 2.7.2. The subject site is located west of no. 25 Crescent East [Figure 17, Figure 18 & Figure 19], which is also outside of the CA but within its setting. The house at no. 25 is similar to the subject site in that has been built with loose reference to the Arts and Crafts style buildings in the CA, but it generally lacks architectural interest.



Figure 17: Eastward view towards nos 21 and 23 Crescent East.



Figure 18: Front elevation of no. 23 Crescent East, and no. 25 to east.



Figure 19: Rear (north) elevation of no.s 23 Crescent East, with no. 25 on the left.



Figure 20: Rear (north) elevation of no.s 23 Crescent East, with no. 25 on the left.



Figure 21: Eastward view from rear conservatory, towards no. 25.

3.0. HISTORY AND DEVELOPMENT OF THE SUBJECT SITE

- 3.1. As shown in the 1866 and 1896 maps [Figure 24 & Figure 27], there was formerly an oval-shaped mound (labelled “Long Hill”) located north-west of the subject site, in the path of the railway track (which tunnels beneath the mound). This mound was likely the location of a Prehistoric settlement, although very little is known about it. Prior to the Iron Age, the terrain of Enfield was generally unfavourable for human occupation. The land within the western part (including the subject site) was thickly forested with oaks and hornbeams, and tree clearance would have been difficult with the primitive tools available prior to the Iron Age. Meanwhile, the land within the eastern part of Enfield was marshy due to its close proximity to the River Lee.
- 3.2. Throughout the Medieval and Post-Medieval eras, the parish of Enfield comprised woodland (some of which was used as parkland for deer hunting), common arable fields, marshland, and some small hamlets and villages. The subject site was within a forested area known as the Chase from the 14th century, which was designated as a royal deer park. Given Enfield’s accessibility from London, a number of large houses were built in parts of the parish from the 16th century for wealthy families; and it continued to be a fashionable place of residence into the 18th and early 19th century.
- 3.3. The western half of the parish (including the Chase) remained thinly populated until the early 19th century. Enfield Chase (“Enfeild Chace”) can be seen in the 1646 map [Figure 22], and Hadley is labelled south of it. Hadley was recorded as containing a hermitage when it was within land granted by Geoffrey de

Mandeville to the Abbey of Walden in c. 1136. The manor of Hadley (or Monken Hadley) was later granted to the Lord Chancellor Sir Thomas Audley, upon the dissolution of the monasteries in the 16th century. The village of Hadley is clearly visible in the 1754 map [Figure 23] (by which time the manor of Hadley was owned by Azariah Pinney of Bettiscombe). Wrotham Park can be seen in the 1754 map further north-west within the parish of Mimms, and the labelled obelisk had been built in 1740 (commemorating the Battle of Barnet), on the boundary between the parishes of Mimms and Enfield.



Figure 22: 1646 map.



Figure 23: 1754 map (Rocque). Approximate location of subject site indicated by red dot.

- 3.4. Hadley Common and Hadley Green (also known as the Old Common) both lay outside of the Chase. In 1777, Enfield Chase was inclosed, and the parishioners therefore no longer had common rights within it. Hadley Common was therefore granted to the parish in 1779 to replace those rights. When it was inclosed, part of the Chase became the country estate of Francis Russell, secretary to the Duchy of Lancaster. Russell cleared the existing woodland, allocating the land into individual fields for agriculture – as seen in the 1866 map [Figure 24]. (In the 1866 map, the partially wooded area to the west is Wrotham Park.) The 1866 map also shows the railway which had been laid in the 1850s, tunnelling beneath the ancient oval mound labelled “Long Hill”.



Figure 24: 1866 map (OS). Approximate location of subject site indicated by red oval.

- 3.5. During the late 19th century there was a trend for former country estates being redeveloped speculatively for residential purposes, particularly those located within commuting distance from cities such as London. This trend was facilitated by improvements in transport, notably the development of the railway. Enfield Chase by now had been subdivided into agricultural estates, including the Beech Hill Estate – the tenant of which was an Irish farmer, Charles Jack [Figure 25]. Seeing the potential for a new upper-middle class residential suburb within his land, Jack began negotiations with the Great Northern Railway for a new station to be built along the existing line through his estate. In 1884 he exchanged his existing lease with the Duchy of Lancaster for a new building lease [Figure 26], and Jack helped to fund the construction of Hadley Wood railway station, which opened in 1885. During that time, Jack laid out Crescent West and Crescent East (either side of the railway), building large red-bricked semi-detached houses along the south side of them. In 1890, the first eight houses along Crescent West were built (i.e. no.s 79-65), and by 1896, there were 16 more houses (i.e. no.s 63-33) and two shops. Around this time four houses were built along Crescent East, the station master’s house (at no. 1 Crescent East), and some railway cottages along Waggon Road. Accordingly, the 1896 map [Figure 27] shows Crescent West and Crescent East with the aforementioned buildings, and Hadley Wood railway station. It also shows Lancaster Avenue, but without any houses along it.



Figure 25: 1873 engraving of Beech Hill Park, the seat of Charles Jack.

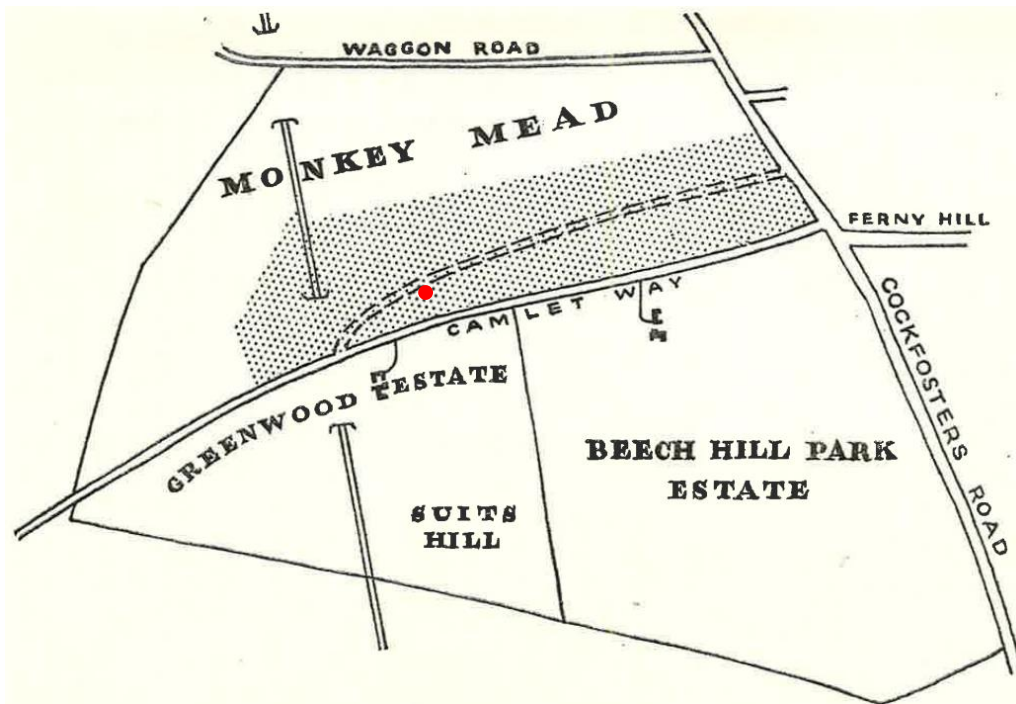


Figure 26: 1884 map of Charles Jack's estate before the Beech Hill Estate development (later known as Hadley Wood) had commenced. The shaded area shows the part which was at the time earmarked for development. Approximate location of subject is indicated by the red dot. (Source: *Hadley Wood: Its Background and Development*, N. Clark.)

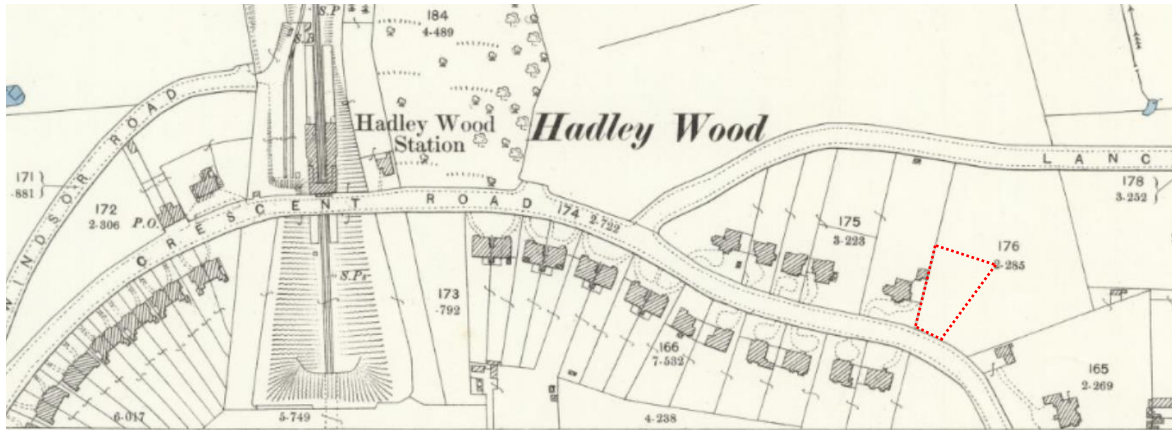


Figure 27: 1896 map (OS). Approximate location of subject site outlined in red.

3.6. After Jack died in 1896, the Trust which managed his estate continued his vision, building no.s 9 and 11 Crescent East and no.s 1-23 Lancaster Avenue – followed by no. 48 Crescent West, a terrace of shops, and no.s 25-31 Lancaster Avenue, from 1900. The 1896 and 1899 maps [Figure 27 & Figure 28] indicate that during that three-year period, some semi-detached houses along Lancaster Avenue had been built. The 1911 map [Figure 29] shows that by then the development of the north side of Lancaster Avenue was complete.

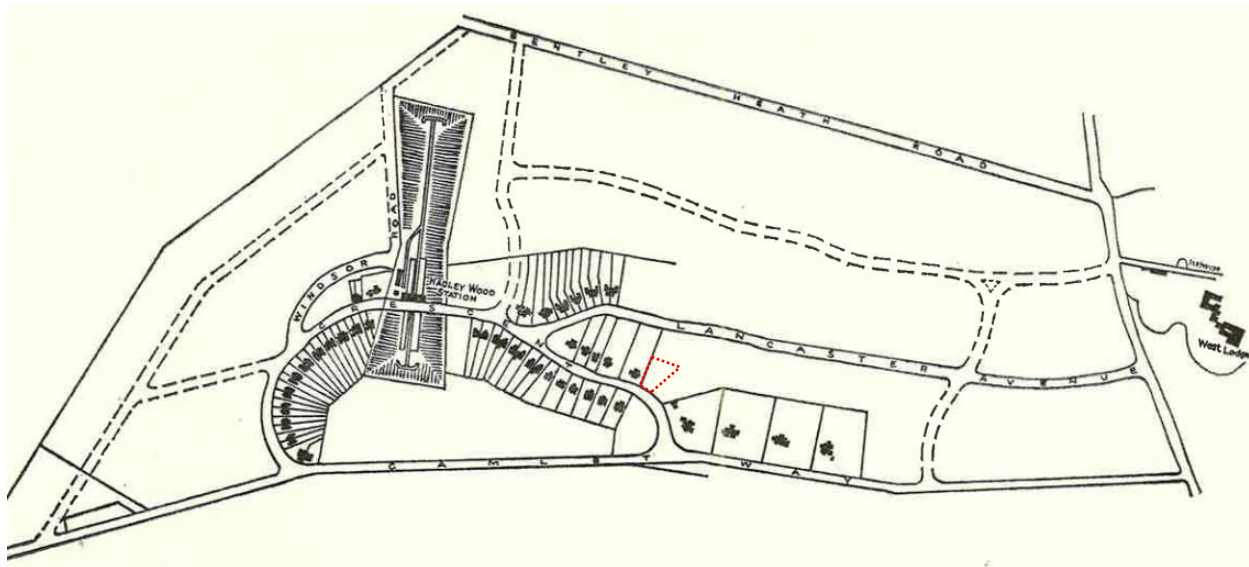


Figure 28: 1899 map showing the roads planned for the development of the Beech Hill Park Estate by the trustees of Charles Jack. Approx. location of subject outlined in red dots. (Source: *Hadley Wood: Its Background and Development*, N. Clark.)

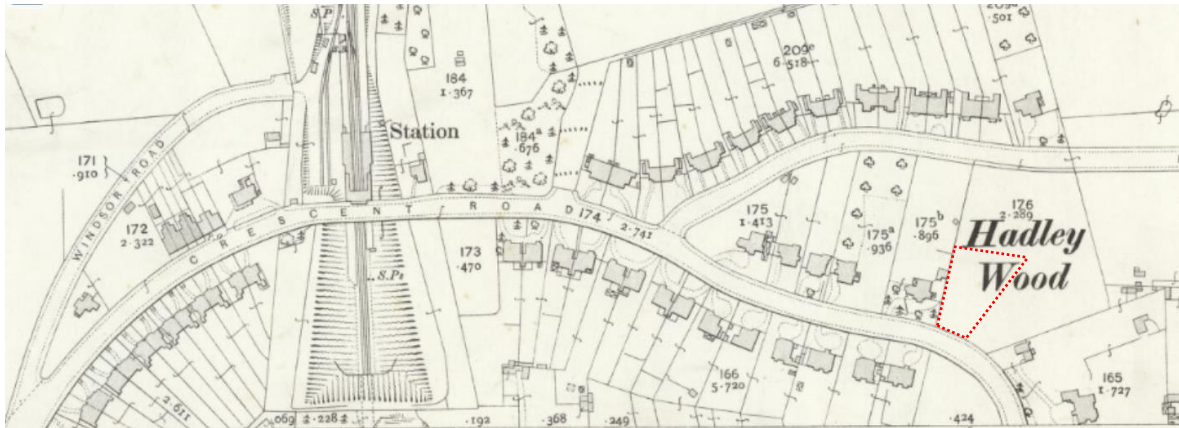


Figure 29: 1911 map (OS). Subject site outlined in red dots.

3.7. The 1935 map [Figure 30] indicates that some additional buildings had been constructed on the north side of Crescent West by then, but otherwise Hadley Wood appears to have changed very little during that period. Hadley Wood continued to sustain its rural character, partly due to the fact there were no main roads built nearby, and the fact the Underground network has never been extended to Hadley Wood railway station. Some of its houses were damaged during the Second World War, and replaced in the 1950s and 60s.



Figure 30: 1935 map (OS). Subject site outlined in red.

3.8. It is likely that the subject site was developed between 1935 and 1939, as it appears on the 1942 map [Figure 31]. The 1965 map [Figure 32] shows that the subject site in greater detail, with a pair of semi-detached houses and separate garages which had been constructed between the 1940s and 1965. It appears that the footprints of these two buildings had formerly been similar with rear half-width “extensions” on the east side – and that prior to 1942, no. 23a acquired a half-width front extension on its west side. The line down the centre of the rear garden in the 1997 map [Figure 33] suggests that the buildings were separately occupied, and that they may not have been internally amalgamated by then. By 1997, the rear conservatory had been built.

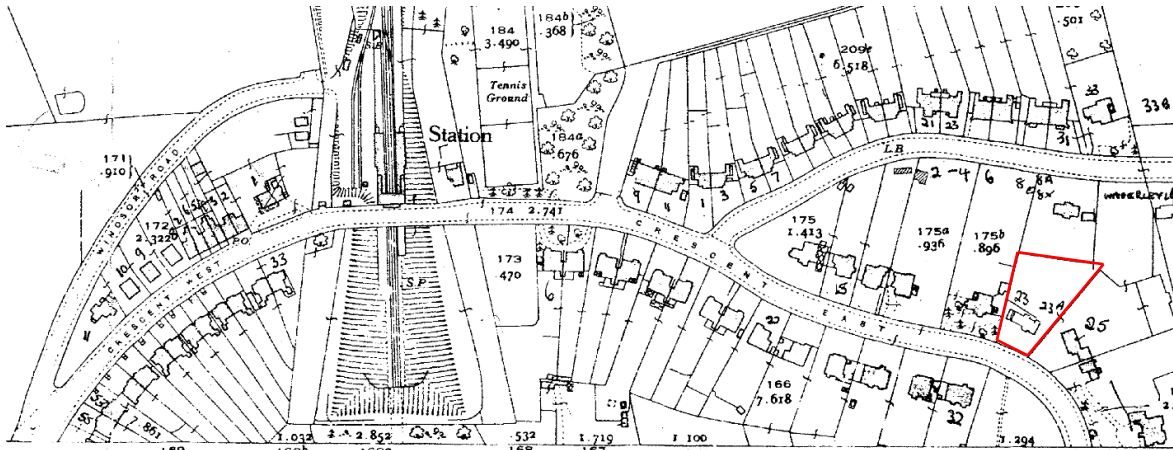


Figure 31: 1942 map (OS).

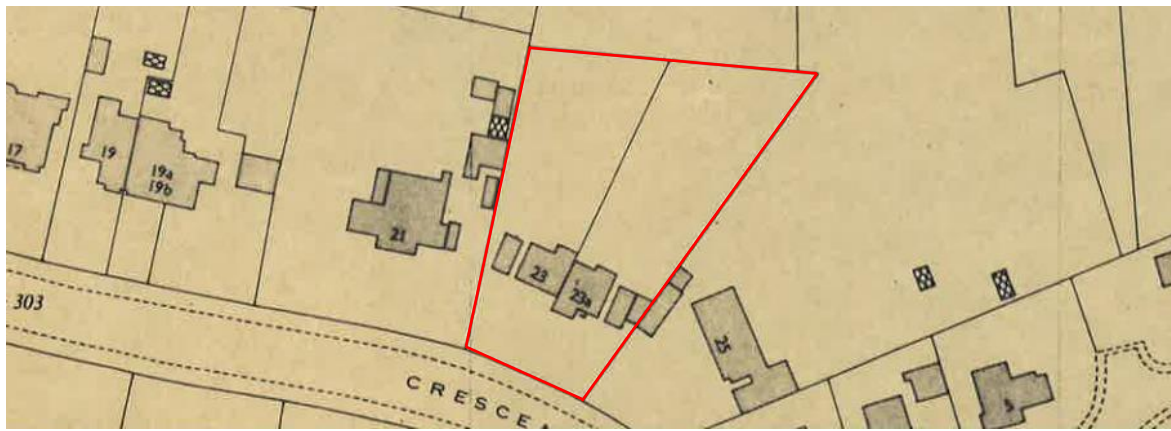


Figure 32: 1965 map. Subject site outlined in red.



Figure 33: 1997 map. Subject site outlined in red.

4.0. DESCRIPTION OF THE SUBJECT SITE AS EXISTING

- 4.1. **General:** Located at a bend in the road, the subject site is within a slightly triangular shaped plot [Figure 1]. It comprises an asymmetrical two-storey house which was formerly two semi-detached houses (at no.s 23 and 23a) built in the mid-20th century, a front garden with a driveway, and a relatively large rear garden.



Figure 34: Front elevations of no.s 19b, 21, 23 and 25 Crescent East, and the side elevation of no. 1 St Ronan's Close. (Google Street View, 2022). Subject site circled in red.



Figure 35: Rear elevations and rear gardens of no.s 25, 23, 19b, 19a and 19 Crescent East. (Google Street View, 2022). Subject site circled in red.

- 4.2. **Front Elevation** [Figure 34, Figure 36, Figure 37 & Figure 47]: The front elevation is rather haphazard looking in terms of its bulk, scale and massing and its architectural detailing. Apart from its steep clay-tiled pitched (and hipped) roof¹, the building shows no trace of the ethos of the Arts and Crafts Movement which informed the designs of the houses in the adjacent Hadley Wood Conservation Area. Arts and Crafts buildings are often characteristically asymmetrical – but the asymmetry in this building is the result of unsympathetic alteration, rather than by design. The elevational treatment is mostly in white painted render, with a deep plinth in red brickwork. The fenestration of the front elevation includes uPVC framed modern casements, and there is uPVC-framed glazing to the central staircase, which rises into a rather odd-looking dormer window to the left (west) of the single chimney stack (which is located off-centre). The

¹ Aerial photographs of the subject site, however, reveal that the roof on the west side of the house is in fact a crown roof, and the single-storey extension on the west side has a flat roof element [Figure 34 & Figure 35].

fixed multi-paned windows either side of the front door are framed in metal. The front building line of the east side of the house lies further south of that of the west side. The east side includes a single-storey “extension” which shares the same roof as the rest of the building, and a two-storey “extension” which has a separate pitched clay-tiled roof. Further eastward is an adjoining single-storey garage (with its own pitched clay-tiled roof), with a front building line set back from the house [Figure 12].

- 4.3. **Front Garden & Driveway** [Figure 13, Figure 18, Figure 36, Figure 37 & Figure 63]: There is a driveway located immediately adjacent to the front elevation of the house, set behind a lawn with planting around the periphery.



Figure 36: Front elevation of no. 23 Crescent East – west side.



Figure 37: Front elevation of no. 23 Crescent East – east side.

- 4.3. **Side (West) Elevation** [Figure 38 & Figure 55]: The west elevation comprises render (painted white) with a deep plinth in red brickwork, in common with the front elevation. There are modern uPVC casement windows at ground floor level. The rear part of the side elevation includes a modern uPVC-framed conservatory (with a deep plinth in red brickwork) [Figure 39].



Figure 38: West elevation (front part) of no. 23 Crescent East.



Figure 39: West elevation (rear part) of no. 23 Crescent East.

- 4.4. **Rear Elevation** [Figure 35, Figure 40 & Figure 51]: When viewed from the rear, the building appears to comprise three parts: A principal two-storey part on the west side (which has a conservatory extension), a slightly set back two-storey part in which the single chimney stack is located, and a single-storey part on the east side. Each part has a clay-tiled pitched (and hipped) roof. The elevational treatment is white painted render, with a deep plinth in red brickwork. The casement windows (which includes some French windows at ground floor level) are mostly uPVC-framed, although there are also some mid-20th century metal-framed windows. There is a terrace immediately adjacent to the rear elevation of the house, and the garden is accessed via some brick steps [Figure 21].
- 4.5. **Rear Garden** [Figure 40 & Figure 41]: The rear garden comprises a large lawn, with considerable trees and planting around it.



Figure 40: Rear (north) elevation of no. 23 Crescent East.



Figure 41: Rear garden (looking north-eastward).

- 4.6. **Interior:** The interior is mostly modern, and lacking in any architectural or historic interest [Figure 42]. However are some surviving mid-20th century features at ground floor level, such as the timber panelling in the hallway [Figure 43], one of the sitting rooms also has some timber panelling, a fireplace and some

metal-framed multi-paned French windows with side lights [Figure 44]. – all of which are likely original to the house (i.e. mid-20th century).



Figure 42: Front room (west) – no. 23 Crescent East.

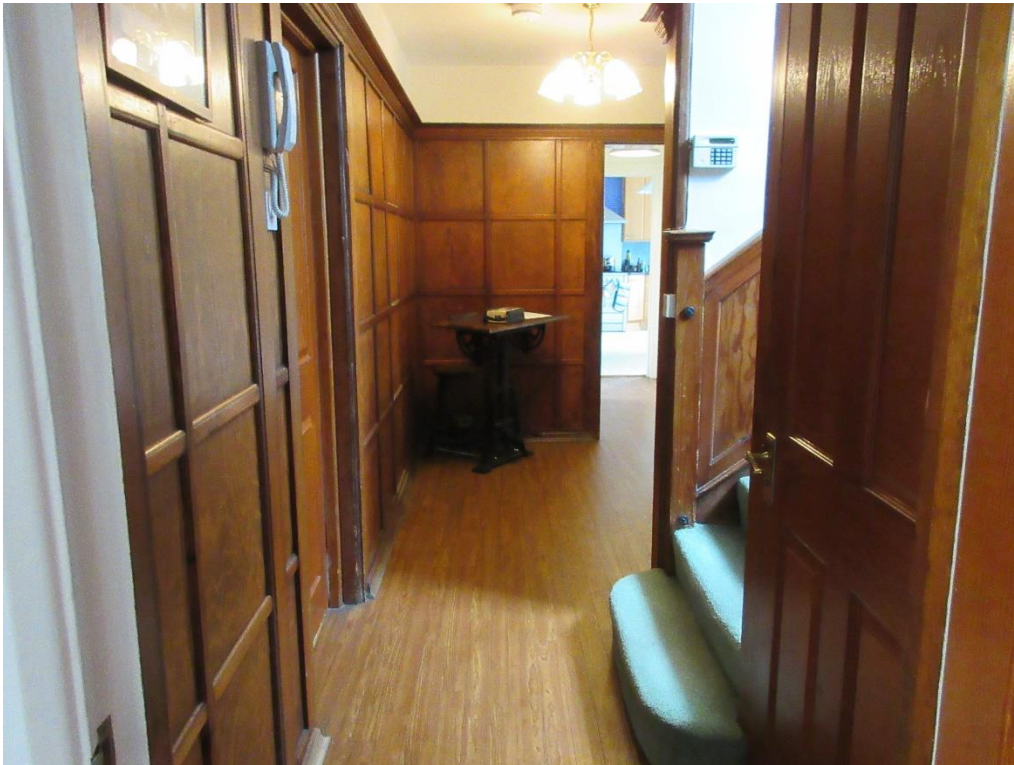


Figure 43: Hallway – no. 23 Crescent East.



Figure 44: Sitting room – no. 23 Crescent East.

5.0. THE SIGNIFICANCE OF THE SUBJECT SITE

- 5.1. The aim of a Significance Assessment is, in the terms required by Paragraphs 194-195 of the NPPF, “to describe the significance of any heritage assets affected, including any contribution made by their setting”. In the context of a historic building which has been the subject of a series of alterations throughout its lifetime, it is also a useful tool for determining which of its constituent parts holds a particular value and to what extent. *Good Practice Advice in Planning Note 2* (March 2015) states that understanding the nature of significance is important for understanding the need for and best means of conservation. Understanding the extent of that significance leads to a better understanding of how adaptable a heritage asset may be. Understanding the level of significance provides the essential guide as to how policies should be applied.
- 5.2. The descriptive appraisal will evaluate the building against listed selection criteria of ‘Principles of Selection for Listing Buildings’, DCMS, 2018. Historic England’s criteria outlined in ‘Statements of Heritage Significance: Analysing Significance in Heritage Assets,’ which partially overlap with the Statutory Criteria, have also been considered and encompass the following values:
- **Archaeological Interest** – relating to evidence of past human activity worthy of expert investigation;
 - **Architectural and Artistic Interest** – relating to 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** – relating to past lives and events which are illustrated or associated with the heritage asset in question. 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.

- 5.3. Although not officially considered to be one of the four principal values, **setting** is increasingly viewed as an important value that makes an important contribution to the significance of a heritage asset. This assessment of the contribution to significance made by setting should provide the baseline along with the established values used for assessing the effects of any proposed works on significance.

The level of significance for each value and the setting will be assessed using the following grading:

- **High** – values of *exceptional or considerable* interest;
- **Medium** – values of *some* interest;
- **Low** – values of *limited* interest.

5.4. Archaeological Interest

The subject site is not within an Archaeological Priority Area. Apart from the ancient oval-shaped mound located approximately 470 metres north-west of the subject site, there is little evidence of any Prehistoric activity within close proximity of the subject site. Prior to the Iron Age, the terrain of Enfield was generally unfavourable for human occupation. The land within the western part of Enfield (in which the subject site is located) was thickly forested until at least the Medieval era, and tree clearance would have been difficult with the primitive tools available prior to the Iron Age. The subject site remained as woodland throughout the Roman, Anglo Saxon, Medieval and Post-Medieval eras. From the 14th century, it was within Enfield Chase, which was designated as a royal deer park. Any potential for pre-Modern archaeology is therefore likely to be low. The subject site may have been used for agricultural purposes after the Chase was inclosed in the 1770s – and therefore, there may be some low to medium potential for agricultural find-spots beneath the subject site dating from the Modern era. The development of the subject site in the mid-20th century (i.e. between 1935 and 1965) is likely to have compromised any pre-existing archaeology.

The Archaeological Interest is low.

5.5. Architectural and Artistic Interest

The house on the subject site was built in the mid-20th century, originally as a pair of semi-detached houses, which were later amalgamated and much altered in a piecemeal and haphazard way. As a result, the existing front and rear elevations are somewhat visually incongruous, both in terms of their built form and their architectural features. Apart from the steep clay-tiled pitched (and hipped) roof, the building shows no trace of the ethos of the Arts and Crafts Movement which informed the designs of the houses in

the adjacent Hadley Wood Conservation Area. Arts and Crafts buildings are often characteristically asymmetrical – but the asymmetry in this building is the result of unsympathetic alteration, rather than by design. The fenestration mostly comprises uPVC framed modern casements. The interior is mostly modern, and its only architectural interest may be derived from its likely original (i.e. mid-20th century) timber panelling, its single fireplace and its pair of metal-framed multi-paned French windows. In addition, the subject site's attractively landscaped rear garden is considered to make a positive contribution to its artistic interest.

The Architectural and Artistic Interest is low.

5.6. Historic Interest

The building on the subject site was built as a later infill development, after Jack's Hadley Wood garden suburb had been built. As such it is not considered to have any group value with the houses in the adjacent Hadley Wood Conservation Area. Its design is a confusing mixture of architectural idioms dating from the mid-20th century through to the 21st century. There are no known figures or events associated with the subject site which are of any local, regional or national importance.

The Historic Interest is low.

5.7. Setting

The subject site is located adjacent to the Hadley Wood Conservation Area ("CA"), which is characterised by its sense of cohesion and consistency, as well as by the architectural variety provided by its Arts and Crafts inspired buildings. Its overall character and appearance is that of a spacious, verdant residential suburb with views of the countryside in the distance. The setting of the subject site benefits from the adjacent CA, but its setting is somewhat compromised by the poor architectural design of some of the other buildings which are located east of the CA (i.e. those within close proximity of the subject site).

The Setting value is low to medium.

5.8. Summary of Significance

The subject site is considered to have overall low heritage significance. Likely built in the 1930s after Jack's Hadley Wood garden suburb had been completed, and possessing low architectural interest, it was excluded from the Hadley Wood CA when its boundaries were drawn up in 1989. The setting of the subject site benefits from being located adjacent to the Hadley Wood CA, however, which is partly characterised by its Arts and Crafts inspired architecture, its spaciousness and its verdancy. (As existing, the subject site is considered to make a minimal and neutral contribution to its own setting and to the setting of the adjacent CA.)

6.0. IMPACT ASSESSMENT

- 6.1. The description of the proposal is accompanied by a series of drawings, as proposed, prepared by Alan Cox Associates in October 2023 which can be found within the application bundle. The proposals involve the demolition of the existing two-storey building (i.e. a pair of semi-detached houses later amalgamated into a single dwelling), and the construction of a new two-storey building (providing seven residential flats) with an attic storey and a lower-ground floor. The proposals also include a landscaping scheme.
- 6.2. The proposals may have an impact on the character and appearance of the Hadley Wood Conservation Area, as the subject site is located adjacent to it.
- 6.3. For the purposes of assessing the likely impact to result from the proposals and the subsequent impact on heritage assets, established criteria have been employed. If the proposed scheme will enhance heritage values or the ability to appreciate them, then the impact on heritage significance within the view will be deemed **positive**; however, if it fails to sustain heritage values or impair their appreciation then the impact will be deemed **negative**. If the proposals preserve the heritage values then the impact will be deemed **neutral**.
- 6.4. Within the three categories there are four different levels that can be given to identify the intensity of impact:
- **"negligible"** – impacts considered to cause no material change.
 - **"minimal"** - impacts considered to make a small difference to one's ability to understand and appreciate the heritage value of an asset. A minor impact may also be defined as involving receptors of low sensitivity exposed to intrusion, obstruction or change of low to medium magnitudes for short periods of time.
 - **"moderate"** - impacts considered to make an appreciable difference to the ability to understand or appreciate the heritage value of an asset.
 - **"substantial"** - impacts considered to cause a fundamental change in the appreciation of the resource.

6.5. Written pre-application advice

- 6.5.1. In response to a previous, superseded scheme, the local planning authority ("LPA") provided some written pre-application advice ("Advice"), dated 14th March 2023. The current scheme has been designed in accordance with this Advice [Figure 49 & Figure 50; Figure 53 & Figure 54; Figure 57 & Figure 58; Figure 61 & Figure 62], as well as the advice later provided by the Design Review Panel. (The initial scheme was for a building comprising eight flats, whereas the current proposed scheme is for a building comprising seven flats.)
- 6.5.2. The Advice stated that on the one hand they consider it important to maintain the "existing viewing corridor" between the subject site and the adjacent house at no. 25 (in para 5.24), in order to sustain a view to the rear garden. However, on the other hand (in para 5.27), it was suggested that the proposed building is rotated slightly "to allow more space for off-street parking while also allowing for generous soft landscaping", and an example was given. The LPA acknowledges that by rotating the building, the "viewing corridor" between the subject site and the adjacent site at no. 25 would be compromised. Clearly, both options favoured by the LPA in paras 5.24 and 5.27 cannot be pursued simultaneously. Of the two options, the latter has been chosen, and that recommendation has been followed exactly – significantly

reducing the depth of the proposed building [Figure 61 & Figure 62] and reorientating it in accordance with the LPA's Advice.

- 6.5.3. Following the advice set out in para 5.25, a study of plot-widths and building footprints has been carried out, and this study has informed the width and footprint of the proposed building. The visual impact of any increase in bulk, scale and massing would be reduced by the articulation of the elevational treatment, as recommended in para 5.25.
- 6.5.4. The proposed building has been designed in accordance with the aforementioned study of building footprints in the local area. Whereas the proposed building discussed at pre-application was notably deep, the depth of the current proposed building is consistent with that of other buildings along the street. Following the recommendations set out in para 5.26 of the Advice, the visual impact of the side (east) elevation would be reduced by virtue of its well-articulated elevational treatment.
- 6.5.5. Paras 5.28 to 5.30 of the Advice addressed the subject of architectural idiom. The LPA pointed out that it is not easy to design a large building with Arts and Crafts features which reflect those of smaller scale late-Victorian houses located nearby – especially considering the constraints of modern building regulations. However, it is considered that the proposed scheme successfully deals with this challenge. It would, to use the LPA's words, have "*interesting massing and handsome, well-proportioned façades*", with "*strong and lively rhythms... set up by the repetitive use of features such as bays and gables*". The building would comprise "*good quality traditional materials*", and its detailing would be "*to a very high standard*".
- 6.5.6. The request (in paras 5.19 to 5.22) for two new views to be added to the Townscape Visual Impact Assessment has been met (N.B. that version of the report will be submitted with the full application). Acknowledging the attention paid by the LPA to views of the side (east) elevation of the proposed building, and the space between the new building and the adjacent house at no. 25, the building has been re-designed to enhance those views. This side elevation has therefore been treated as a "principal elevation" during its re-design [Figure 60]. Architectural interest would be added by the hipped clay-tiled roof, the two prominent chimney breasts and stacks, the Arts and Crafts style fenestration, the pitched dormers with timber barge-boarding, the decorative detailing along the roof ridgeline, the casement windows with multi-paned fanlights and brick arches, and glimpses of the timber balustrading to the verandahs to the front and rear.
- 6.5.7. The Advice points out that "*the roofscape will be prominent in views from the south-east*", due to the topography of the local area. It states the importance of a clutter-free roofscape, with "*no structures or equipment (e.g. lift over-run, safety equipment, flues, SVPs or HVAC equipment)... above the ridge of the roof*". This recommendation has been taken.

6.6. Written Design Review Panel advice

- 6.6.1. In response to a previous, superseded scheme (which had been designed in accordance with the local planning authority's pre-application advice), a Design Review Panel ("DRP") provided some advice ("DRP report"), dated 31st May 2023. The current scheme has been designed in accordance with this advice [Figure 50 & Figure 48; Figure 54 & Figure 52; Figure 58 & Figure 55; Figure 62 & Figure 60].

6.6.2. The proposed scheme was broadly well received by the DRP. It stated:

Commendably, the process and adjustments prompted by the pre-application process have been greatly beneficial, yielding a series of strategic alterations that stand to enhance the building's overall appeal and functionality.

6.6.3. The DRP report stated that the Panel considered that *“the proposals will not detrimentally impact the nearby Conservation Area.”*

6.6.4. The DRP welcomed the setting back of the front building line from the street, *“which augments the building’s ability to interact harmoniously with the surroundings, including the conservation area”*. It was also complimentary about the new orientation of the building which was considered *“an improvement”*, together with its *“appealing and appropriate architectural style”*. The only suggested alteration to the layout of the building was for there to *“perhaps”* be *“a slightly T-shaped arrangement that would allow the gable front to run through the structure, might provide an opportunity for improvement”*. Accordingly, the building has been re-designed so that it is T-shaped, with a gable on the west side running from the front to the back – appearing on the left of the front (south) elevation, and the right of the rear (north) elevation.

6.6.5. The height, bulk, scale and massing of the proposed building was well received by the DRP. The only suggestions were that an additional storey could be added to the rear, or the bulk of the principal building could be reduced at the front but with additional garden flats at the rear. Careful thought was given to this suggestion. It was decided that in light of the recommended alterations to the parking arrangement, the amended proposals involve the provision of three parking spaces immediately adjacent to the house (to the rear) at lower-ground floor level, with balconies and a green roof at ground floor level.

6.6.6. The DRP report stated that the *“synergy between the architecture and the verdant setting enriches the overall aesthetic appeal of the design”*, and it expressed enthusiasm over the fact *“a visually verdant environment”* had been created at the front. However, it was suggested that *“there is potential to integrate this more thoroughly with the building’s entry experience”*. Another suggestion was to reconsider the location for the car park ramp. It was stated that the *“repositioning of the site entrance is a commendable move”*. Again, in light of the recommended alterations to the parking arrangement, the amended proposals involve the provision of four car parking spaces in the front garden, and the landscaping (comprising trees and greening and pedestrian pathways) has been re-designed by the same landscape designer whose initial designs were highly commended by the DRP.

6.6.7. With regard to the rear garden, the DRP report stated that *“it would be unwise to remove the existing greenery entirely”*. It advised retaining the *“large amount of well-established planting to the rear”*, therefore. This advice has been taken.

6.6.8. The DRP picked up on a number of improvements which had been made to the original proposed building, including the gable element on the west side of the front elevation, and the *“massing of large windows”*. The proposed building was described as having *“an appealing and appropriate architectural style”*. It stated:

Regarding the concept of the villa, it offers an intriguing perspective on the hybrid nature of the proposed structure, which does not neatly fit into the categories of either a house or a block of flats. Such a model presents an interesting opportunity for exploring the thresholds between public, semi-public, and private spaces

within the building. This could form the basis for a distinctive design language that articulates the unique character of the villa concept.

- 6.6.9. Suggestions for the proposed building's architectural detailing included having a larger scale front entrance, an *"inviting link to the garden"* to the rear, and less repetition in the detailing to the rear *"to achieve a subtler and more pleasing aesthetic"*. While commending the *"complex design elements"*, it was suggested that some aspects of the design could be pared back in accordance with *"functionality and maintenance needs"*. The DRP report also stated that *"there is an opportunity for the volume of the structure to appear less imposing"* via architectural detailing, but there were no specific suggestions in this regard. These comments prompted some small alterations to the architectural detailing of the front and rear elevations – notably to the front and rear entrances, making them more prominent.
- 6.6.10. The DRP report suggested that although the provision of basement parking enabled there to be a more verdant front garden, it is *"a substantial undertaking involving significant cost implications, dealing with hefty retaining walls, tanking issues, and the disposal of material off-site"*. Therefore, it was recommended that a *"comprehensive cost-benefit analysis"* is carried out. It was suggested that the front landscaping scheme incorporates some parking spaces, therefore. In response to this advice, the basement parking has been omitted from the scheme, and car parking spaces have been creatively added into the front garden and within an undercroft at lower-ground floor level to the rear of the house.

6.7. Hadley Wood Neighbourhood Plan Committee

6.7.1. Following the various alterations made to the scheme in response to the LPA's pre-application advice and the Design Review Panel's advice, the Hadley Wood Neighbourhood Plan Committee was approached for its comments on the proposed design. The response, which was received on 31st July 2023, was largely positive.

6.7.2. It was stated:

We were pleased to note the development's positive features:

- The design is sympathetic to local character.
- The fundamental design principles in the neighbourhood plan are met (roof line, pitched roof, space to side boundaries).
- An adequate area of front garden is provided, alongside parking, pathways and driveway (subject to confirmation in a detailed landscape plan).
- The front boundary treatment is low.

6.7.3. The only issue expressed by the Committee which concerned the design of the house, was the size of the side dormers. In response to this concern, the side dormers have been reduced in size.

6.8. Proposed demolition of house

6.8.1. The existing house on the subject site is considered to have low architectural and historic interests. Built in the mid-20th century as a pair of architecturally uninteresting semi-detached houses, the house has since

been altered in a piecemeal and haphazard way, and as a result its front and rear elevations are visually incongruous (both in form and architectural detailing). It has been excluded from the Hadley Wood Conservation Area. The house alone makes a minimal and neutral to negative impact on the setting of the Hadly Wood CA. The only positive aspect of the existing subject site is its trees and planting (in its front and rear gardens) and the contribution it makes to the sense of spaciousness of the street due to the setting back of the front building line. Overall, the existing subject site makes a minimal and neutral visual contribution to the setting of the CA.

- 6.8.2. Given that the existing house is architecturally uninteresting and somewhat unattractive, the impact of its proposed demolition on the setting of the Hadley Wood Conservation Area would be **minimal and neutral**. Furthermore, the demolition of the building would provide an opportunity to enhance the streetscape and the setting of the CA. It is considered that this opportunity has been fulfilled by the proposed scheme, as detailed in paras 6.6 and 6.7 below.

6.9. Elevations

- 6.9.1. The proposed scheme would provide a two-storey residential building (plus attic storey and lower-ground floor) in an idiom which reflects the style of nearby Arts and Crafts houses in the Hadley Wood Conservation Area [Figure 67, Figure 68, Figure 69 & Figure 70], and a landscaping scheme to enhance the sense of spaciousness and verdancy of the streetscape and the setting of the CA.
- 6.9.2. **Height, bulk, scale, massing, and footprint:** The height of the proposed building would be approximately the same as the existing building, and that of the adjacent building at no. 21. The front building line of the proposed building would be set further back than the existing building, thereby adding to the sense of spaciousness of streetscape. The proposed building's bulk, scale and massing would be no greater than the existing building when viewed from the street [Figure 48]. The increase in the depth of the building would barely be noticeable (if at all) from the street – and its depth has been substantially reduced since the pre-application discussions [Figure 61 & Figure 60]. The proposed building would therefore continue to sit comfortably within the streetscape – sustaining the suburban low-density building pattern of the townscape. It is considered that although the proposed building would be sited a little further into the rear garden than the existing building, it would not detract from the existing verdant character of the rear garden – and therefore the rear garden of the subject site would continue to contribute positively to the setting of the CA.
- 6.9.3. **Architectural features, detailing, proportions, and use of materials:** The proposed building would reflect the architecture of nearby houses in the Hadley Wood CA [Figure 67, Figure 68, Figure 69 & Figure 70], by virtue of its Arts and Crafts idiom and use of traditional materials (i.e. its red brickwork², clay-tiled roof and gable ends, pitched dormer windows, timber-framed casement windows with brick arches, verandahs with timber railings, glazed roof lantern (masking the lift shaft), chimney stacks, etc.) The design and proportions of the proposed architectural features would reflect those of nearby buildings without mimicking them – and the building would therefore be a harmonious addition to the streetscape without

² Note the red brickwork in the existing building is in a modern stretcher bond, whereas the red brickwork in the proposed building will be in English bond which is commonly used in Arts and Crafts style buildings.

there being any hint of uniformity (in accordance with the Arts and Crafts ethos). The proposed contextual architectural detailing would also add visual interest to the subject site itself. The proposed pitched, hipped clay-tiled roof and tall chimney stacks would blend into the roofscape of the neighbouring buildings in the CA. Rather than prioritise the appearance of the building from the street, the proposed scheme involves the continuation of the front elevation's architectural features and detailing around to the side and rear elevations [Figure 52, Figure 56 & Figure 60]. Therefore, the proposed building would not only be a well-considered addition to the streetscape, but it would complement the setting of the CA when viewed from the sides and the rear. The architectural detailing was particularly well received by the Design Review Panel.

- 6.9.4. **Orientation:** The proposed building would be orientated so that it is aligned with its neighbour at no. 21, in accordance with the local planning authority's written pre-application advice. This would marginally increase the size of the front garden, which would make a positive visual impact on the streetscape.
- 6.9.5. It is considered that the proposed building would make a **minimal and neutral to positive** contribution to the setting of the Hadley Wood Conservation Area. Although there would be some increase in bulk, scale and massing, that increase would barely be noticeable from the street (if at all), and its visual impact would be softened by the well-considered architectural features, detailing and proportions. The Arts and Crafts style of the building would reflect that of nearby buildings without mimicking them – and this would ensure the building is a harmonious addition to the streetscape whilst avoiding any hint of uniformity.

6.10. Landscaping and planting

- 6.10.1. The proposed landscaping scheme has been designed by the same landscape designers whose scheme was highly commended by both the LPA at pre-application, and the Design Review Panel. The DRP also commented that it is appropriate for a house in an Arts and Crafts idiom to be within the verdant and naturalistic setting created by the proposed landscaping scheme.
- 6.10.2. **Front:** The proposed front building line has been set back in order to enable the front garden to continue to add to the sense of spaciousness and verdancy of the streetscape. The proposed landscaping scheme would further enhance the greening of the streetscape with its trees and planting. The proposed car parking spaces have been artfully incorporated within the design. Therefore the proposed landscaping and planting of the front garden and driveway would make a neutral to positive impact on the setting of the CA.
- 6.10.3. **Rear:** The landscaping scheme would ensure that the rear garden remains as verdant as possible, and most of the existing trees and planting would be retained. The impact on the setting of the CA would be neutral to positive.
- 6.10.4. It is considered that overall, the proposed landscaping and planting would make a **minimal and neutral to positive** contribution to the setting of the Hadley Wood Conservation Area – in particular, enhancing the verdancy of the front garden.

6.11. Guidance

- 6.11.1. The impact of the proposals on the heritage significance of the subject site, the character and appearance of the Conservation Area, and the settings of any nearby heritage assets has been assessed (by this Heritage Statement in accordance with the following guidance. This guidance also informed the design of the proposed scheme.
- 6.11.2. **Good Practice Advice in Planning Note 3, Historic England (2017)** [Appendix 3] which provides guidance on the assessment of the setting of heritage assets. (See Chapter 2 of this Heritage Statement.)
- 6.11.3. **National Design Guide, Ministry of Housing, Communities and Local Government (2019)** [Appendix 4]: The NDG is the national planning practice guidance for “beautiful, enduring and successful places”. It states that the components for good design are: the layout (or masterplan); the form and scale of buildings; their appearance; landscape; materials; and their detailing. The NDG focuses on what it terms the “ten characteristics”: Context, Identity, Built Form, Movement, Nature, Public Spaces, Uses, Homes and Buildings, Resources, and Lifespan. Four of these characteristics are especially pertinent to the proposed scheme:
- **Context & Identity:** The proposed scheme has been designed according to a thorough understanding and appreciation of the context, history and cultural characteristics of the subject site and the surrounding neighbourhood. The adjacent Hadley Wood CA is characterised by its historic significance as an intact garden suburb built in the late Victorian to Edwardian era, its spaciousness and verdancy, and its Arts and Crafts style residential architecture. Although the subject site was not part of the original garden suburb, it has been a part of it since the mid-20th century, and it would make sense for it to reflect the characteristics of the original Hadley Wood suburb in order to complement and enhance the CA's setting. The proposals therefore involve the construction of a well-considered building in an Arts and Crafts style which reflects (without mimicking) nearby buildings in the CA, and a comprehensive landscaping scheme which would ensure the subject site continues to enhance the sense of spaciousness and verdancy of the CA.
 - **Built Form:** The height of the proposed building would be approximately the same as the existing building and the adjacent building at no. 21. The building's bulk, scale and massing would be no greater when viewed from the street, and the increase in the depth of the building would barely be noticeable (if at all) from the street. The proposed building would therefore continue to sit comfortably within the streetscape. The visual impact of the increase in the building's bulk, scale, massing when viewed from the rear garden and/or from the sides (i.e. east and west) would be reduced by the well-considered architectural features, detailing proportions, and use of materials.
 - **Nature:** The proposed landscaping scheme (including the provision of trees and planting) would enhance the sense of spaciousness and the greening of the streetscape, and it would also ensure that the rear garden remains as verdant as possible – reflecting the verdancy of the CA. (The proposed scheme has also been informed by the recommendations of an arboriculturist.)
- 6.11.4. **Building in Context Toolkit, English Heritage and CABI (now the Design Council) (2001)** [Appendix 5]: This was formulated to encourage a high standard of design for development taking place in historically sensitive contexts. The founding and enduring principle is that all successful design solutions depend on allowing time for a thorough site analysis and character appraisal to fully understand context. The application of the principles of good design is considered to reduce or remove potential harm and provide

enhancement. It is considered that the proposals have taken full account of the Toolkit's eight principles, as follows:

- **Principle 1: *A successful project will start with an assessment of the value of retaining what is there.*** It is considered that there would be little (if any) value in retaining the existing mid-20th century building on the subject site. It is visually haphazard in form and in its architectural detailing, and its contribution to the streetscape and the setting of the CA is minimal and neutral to negative. The only positive aspect of the existing subject site is its trees and planting (in its front and rear gardens) and the contribution it makes to the sense of spaciousness of the street due to the setting back of the front building line. The proposals are therefore focused on retaining most of the rear garden, enhancing a sense of spaciousness and verdancy in the front garden, and providing an architecturally literate house in an Arts and Crafts idiom which reflects that of the nearby houses in the CA. Thus the proposed scheme would retain the elements of the existing subject site which are considered to be of value.
- **Principle 2: *A successful project will relate to the geography and history of the place and lie of the land.*** The history of the local area and of the subject site itself has been assessed by Chapter 3 of this report. The proposals have thus been informed by an understanding of the history, character and identity of the subject site, the streetscape, and the surrounding area.
- **Principle 3: *A successful project will be informed by its own significance so that its character and identity will be appropriate to its use and context.*** The heritage significance of the subject site has been assessed by Chapter 5 of this report, and its heritage context by Chapter 2. The proposals have thus been informed by an understanding of the heritage significance of the subject site, the setting of the Conservation Area, and the visual impact which the subject site has on that setting.
- **Principles 4 & 6: *A successful project will sit happily in the pattern of existing development and the routes through and around it. A successful project will respect the scale of neighbouring buildings.*** The proposed building would sit "happily" in the pattern of existing development and the routes through and around it. Its height would match that of the existing building, and of the adjacent building at no. 21. Although the depth of the building would be greater than that of the existing building, care has been taken not to visually encroach on the adjacent houses at nos 21 and 25 Crescent East – and the depth is substantially shallower than that discussed at pre-application [Figure 61 & Figure 62].
- **Principles 5 & 8: *A successful project will respect important views. A successful project will create new views and juxtapositions which add to the variety and texture of the setting.*** The subject site does not affect any views recognised as being important by the local planning authority. Nevertheless, the proposed scheme has been designed according to a good understanding of the townscape of the Hadley Wood CA in terms of its layout, its architecture, its sense of spaciousness, and its verdancy. A Townscape Visual Impact Assessment (Heritage Information, October 2023) has been prepared, assessing the impact of the proposed scheme on street views from the CA looking eastward towards the subject site, and looking westward into the CA towards the subject site. It was concluded that the proposed scheme would have a minimal to moderate and neutral to positive visual impact on the local townscape character and the setting of the Hadley Wood Conservation Area.
- **Principle 7: *A successful project will use materials and building methods which are as high quality as those used in existing buildings.*** The proposed building would use materials and building

methods which are as high a quality as those in the Victorian and Edwardian houses within the CA. Its materials would be traditional, including red brickwork, clay tiles, timber-framed windows, timber joinery, etc.

6.12. Summary of Impact

- 6.12.1. The proposals would cause no harm to any heritage assets, nor to the settings of any heritage assets. The proposed demolition of the existing somewhat unsightly building on the subject site would provide an opportunity to enhance the streetscape and the setting of the CA – and it is considered that the proposed building and landscaping/planting would do that.
- 6.12.2. The proposed building's bulk, scale and massing would be no greater than the existing building when viewed from the street. The proposed building would reflect the architecture of nearby houses in the Hadley Wood CA, by virtue of its Arts and Crafts idiom and use of traditional materials adding interest to the streetscape and the setting of the CA. When viewed from the rear and the sides, the increase in bulk, scale and massing would be softened by the building's well-considered architectural features, detailing and proportions. The proposed landscaping scheme (which would include trees and planting) would help enhance the sense of spaciousness and verdancy of the CA.
- 6.12.3. Overall, it is considered that the proposed scheme is would have a **minimal and neutral to positive impact on the setting of the Hadley Wood Conservation Area**, as its design would complement the CA's high quality suburban townscape.

7.0. POLICY COMPLIANCE AND JUSTIFICATION STATEMENT

7.1. Enfield Local Plan: Introduction

- 7.1.1. A new Local Plan (June 2021) is due to be adopted in the near future, but in the meantime Enfield's Local Plan comprises the Core Strategy and the Development Management Document (and supplemented by various Supplementary Planning Documents).

7.2. Enfield Local Plan: Core Strategy 2010-2025 (Nov 2010)

- 7.2.1. The Core Strategy provides a spatial planning framework for *“the scale and distribution of development and the provision of supporting infrastructure”*. Its core policies are aimed at the Council rather than at applicants for planning permission or listed building consent. However, the proposed scheme has been designed in order to help the Council meet its objectives – and therefore these core policies have been considered when designing the proposed scheme.
- 7.2.2. **Core Policy 30** deals with maintaining and improving the quality of the built and open environment. It specifies that *“developments and interventions in the public realm must be high quality and design-led,*

having special regard to their context”, and to reinforce “local distinctiveness”. One of the core policy’s priorities is to reverse “the decline in the loss of street greenery, architectural detailing, boundary treatments and addressing the impact of parking on front gardens”.

The proposals have been informed by a thorough understanding of the local distinctiveness of the Hadley Wood CA. The Hadley Wood CA is characterised by the layout of its streets, its Arts and Crafts Movement architecture, and by its spacious and verdant quality. The proposed scheme has been designed to sustain the positive qualities of the streetscape, and offer enhancements such as proposed planting. The Arts and Crafts idiom of the proposed building would reflect the architecture of the houses in the CA, thereby reinforcing local distinctiveness. Care has been taken with the front boundary treatment and the landscaping of the front garden, in order to enhance the setting of the CA. The proposals would thus comply with Core Policy 30.

- 7.2.3. **Core Policy 31** deals with built and landscape heritage. It states that proposals *“within or affecting the setting of heritage assets will be required to include a thorough site analysis and character appraisal which explicitly demonstrates how the proposal will respect and enhance the asset”* – and that they should *“have regard to their special character and are based on an understanding of their context”*.

The proposals have been informed by a thorough understanding of the special character of the Hadley CA, and the heritage context of the subject site – as set out in Chapters 2 and 5 of this Heritage Statement. Overall, it is considered that the proposed scheme would have a minimal and neutral to positive impact on the setting of the Conservation Area. The proposals would thus comply with Core Policy 31.

7.3. Enfield Local Plan: Development Management Document (Nov 2014)

- 7.3.1. **Policy DMD 37** deals with achieving high quality and design-led development. It states that development must be appropriate to its context and surroundings. Its list of objectives of urban design includes some which are pertinent to the proposals, as follows:

- **Character:** *Locally distinctive or historic patterns of development, landscape and culture that make a positive contribution to quality of life and a place’s identity should be reinforced;*
- **Adaptability and Durability:** *Development should be durable and flexible enough to respond to economic, social, environmental and technological change. Its design and materials should ensure long term resilience and minimise ongoing maintenance;*

The proposals have been informed by a thorough understanding of the local distinctiveness of the Hadley Wood CA, and by its historic patterns and development, landscape and culture. The Hadley Wood CA is characterised by the layout of its streets, its Arts and Crafts Movement architecture, and by its spacious and verdant quality. The proposed building would reflect the local distinctive Arts and Crafts architecture, using traditional materials and building methods which are high quality and durable – including red brickwork, clay tiles, timber-framed windows, timber verandah railings, etc. The spaciousness and verdancy of the street scene would be enhanced by the landscaping scheme, which would include trees and planting. The proposals would thus comply with Policy DMD 37.

- 7.3.2. **Policy DMD 38** deals with design process, stating that applications must be *“accompanied by design and access statements that... clearly document the design evolution and rationale behind the proposal”*.

The proposed scheme has been accompanied by a Design and Access Statement, authored by Alan Cox Associates. The proposals would thus comply with Policy DMD 38.

7.3.3. Policy DMD 44 deals conserving and enhancing heritage assets:

1. *Applications for development which fail to conserve and enhance (6) the special interest, significance or setting of a heritage asset will be refused.*
2. *The design, materials and detailing of development affecting heritage assets or their setting should conserve the asset in a manner appropriate to its significance.*
3. *All applications affecting heritage assets or their setting should include a Heritage Statement. ...*

The subject site is located just outside the Hadley Wood CA, a designated heritage asset. It is not within the settings of any statutorily or locally listed buildings, but it does affect the settings of nearby houses within the CA which are considered to contribute positively to the character and appearance of the CA. The proposed building's bulk, scale and massing would be no greater than the existing building when viewed from the street. The proposed building would reflect the architecture of nearby houses in the Hadley Wood CA, by virtue of its Arts and Crafts idiom and use of traditional materials. When viewed from the rear and the sides, the increase in bulk, scale and massing would be softened by the building's well-considered architectural features, detailing and proportions. The proposed landscaping scheme (which would include trees and planting) would help enhance the sense of spaciousness and verdancy of the CA. Therefore, the proposals would make a minimal and neutral to positive impact on the setting of the CA – complying with Policy DMD 44.

7.4. Supplementary Planning Document: Enfield Heritage Strategy 2019-2024 (July 2019)

- 7.4.1. The Enfield Heritage Strategy states that the *"importance of a high quality of design cannot be overstated in the successful management of the Council's built and landscape heritage"*; and that high quality new design *"is key to creating a heritage for the future"*.

The architects for the proposed scheme (Alan Cox Associates) are committed to high quality design, and they have been in close collaboration with heritage consultants (Heritage Information Ltd) during the design process. The design of the proposals has therefore been informed by a thorough understanding of the Hadley Wood CA, the existing architecture within it, and the need to sustain that high quality of design in the future.

7.5. Enfield Characterisation Study (Feb 2011)

- 7.5.1. The Enfield Characterisation Study lists the following key issues which generally relate to Enfield's Large Suburbs (and which may apply to the Hadley Wood CA):

- *Very low density development, inherently car based and unsustainable.*
- *Ongoing redevelopment of larger plots to create larger houses and meet demands for particular tastes.*
- *In some cases remaining open plots of land are being developed as blocks of flats and this is shifting the nature of the street and pressures upon it.*

- A key issue for this typology is the degradation of the street to plot relationship – many of the plots have enhanced the front boundary to increase security to such an extent that the plot is no longer visible to the street.
- Large extensions to buildings as well as the redevelopment of plots are taking built development closer to property boundaries.

The proposed building's bulk, scale and massing would be no greater than the existing building when viewed from the street. The proposed building would reflect the architecture of nearby houses in the Hadley Wood CA, by virtue of its Arts and Crafts idiom and use of traditional materials. When viewed from the rear and the sides, the increase in bulk, scale and massing would be softened by the building's well-considered architectural features, detailing and proportions. The proposed landscaping scheme (which would include trees and planting) would help enhance the sense of spaciousness and verdancy of the CA.

7.6. Hadley Wood Conservation Area Management Proposals (2015)

7.6.1. Although the subject site is not within the Hadley Wood Conservation Area ("CA"), it is located just outside of it, and it therefore affects its setting. Therefore the Management Proposals for the CA have been considered when designing the proposed scheme.

7.6.1. The Management Proposals state that the "*physical fabric of the Conservation Area is in good condition*", in general. It is summarised:

The original form and layout of Charles Jack's development of 1885-1914 is preserved intact and most of the individual buildings retain much of their original appearance, within attractive settings. There are, however, several negative issues that detract from the character of the area at present:

- *The loss of original architectural details*
- *Increased car parking*
- *The replacement of original boundary walls*
- *The need for the care and management of street greenery*
- *The need for appropriate highway maintenance*

7.6.2. On the subject of architectural detailing, it is stated:

The majority of properties retains most of their original architectural features and remain attractive buildings. However, a significant number of houses have uPVC windows in place of timber windows in uPVC, and concrete roof tiles in place of slates or clay tiles, eroding the architectural character of the area. [...] Development affecting making a positive contribution to the character of the area, and buildings affecting their setting, should normally use matching traditional historic materials and detailing. Mass produced modern materials such as uPVC and concrete roof tiles are not normally be appropriate within the conservation area.

The proposed building would reflect the local distinctive Arts and Crafts architecture, using traditional materials and building methods which are high quality and durable – including red brickwork, clay tiles, timber-framed windows, timber verandah railings, etc.

7.6.3. On the subject of boundary treatments, it is stated:

There are several examples of traditional, informal boundaries being replaced by overly ostentatious walls and railings, which are at odds with the character of the area. It is possible that this trend is continuing possibly in the absence of planning applications, since none has been made or allowed within the past three years for this category of work.

The proposed scheme has been designed according to an appreciation of the open nature of front gardens within the CA with low boundary treatment designed to promote a sense of spaciousness within the street.

7.6.4. On the subject of trees and planting, it is stated:

As the distinctive character of the Conservation Area depends very greatly on the presence of street greenery, this needs to be managed carefully in order to ensure that there is planned replacement of trees and hedges with appropriate species as existing specimens reach the end of their lives.

The Hadley Wood CA is characterised by the layout of its streets, its Arts and Crafts Movement architecture, and by its spacious and verdant quality. The proposed scheme has been designed to sustain the positive qualities of the streetscape, enhancing the street scene with additional planting and trees.

7.7. London Plan (2021)

7.7.1. The London Plan 2021 is intended to run until 2041. Based on the concept of “Good Growth” (i.e. “growth that is socially and economically inclusive and economically sustainable”), the London Plan is legally part of each of London’s local planning authorities’ Development Plans – providing a “framework to address the key planning issues facing London, allowing boroughs to spend time and resources on those issues that have a distinctly local dimension and on measures that will help deliver the growth London needs”.

7.7.2. Policy HC1 deals with heritage conservation and growth:

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

The proposals have been designed according to a clear understanding of the historic environment, the heritage value of the subject site, and its relationship with its surroundings. The subject site is located just outside the Hadley Wood CA, which is characterised by the layout of its streets, its Arts and Crafts Movement architecture, and by its spacious and verdant quality. The proposed building would reflect the architecture of nearby houses in the Hadley Wood CA, by virtue of its Arts and Crafts idiom and use of traditional materials. Its height would be approximately the same as the existing building, and its bulk, scale and massing would be no greater than the existing building when viewed from the street. When

viewed from the rear and the sides, the increase in bulk, scale and massing would be softened by the building's well-considered architectural features, detailing and proportions. The proposed landscaping scheme (which would include trees and planting) would help enhance the sense of spaciousness and verdancy of the CA. Therefore, the proposals would have a minimal and neutral to positive impact on the setting of the CA. As such, the proposals would comply with Policy HC1.

7.7.3. **Policy D3** deals with optimising capacity through the design-led approach:

D Development proposals should:

Form and Layout

- *1) enhance local context by delivering buildings and spaces that positively respond to local distinctiveness through their layout, orientation, scale, appearance and shape, with due regard to existing and emerging street hierarchy, building types, forms and proportions*

Quality and character

- *11) respond to the existing character of a place by identifying the special and valued features and characteristics that are unique to the locality and respect, enhance and utilise the heritage assets and architectural features that contribute towards the local character*
- *12) be of high quality, with architecture that pays attention to detail, and gives thorough consideration to the practicality of use, flexibility, safety and building lifespan through appropriate construction methods and the use of attractive, robust materials which weather and mature well*

The proposals have been informed by a thorough understanding of the heritage context of the subject site, and the local distinctiveness of the Hadley Wood CA. The Hadley Wood CA is characterised by the layout of its streets, its Arts and Crafts Movement architecture, and by its spacious and verdant quality. The proposals involve the construction of a building in an Arts and Crafts style building which would reflect the architecture of nearby buildings in the CA without mimicking them, in keeping with the local character. The proposals would involve the use of the same traditional, attractive and robust materials which are used in the existing buildings in the CA, such as red brickwork, clay tiles, timber-framed windows and timber verandah railings. The spaciousness and verdancy of the street scene would be enhanced by the landscaping scheme, which would include trees and planting. It is therefore considered that the proposals would comply with Policy D3.

7.8. The National Planning Policy Framework (September 2023)

7.8.1. The revised National Planning Policy Framework (NPPF) was published in September 2023 and provides a full statement of the Government's planning policies.

7.8.2. The NPPF contains a presumption in favour of sustainable development sympathetic to the conservation of designated heritage. The government's definition of sustainable development is one that incorporates all the relevant policies of the Framework, including the protection and enhancement of the historic environment.

7.8.3. Relevant NPPF Policies are found in Section 12 "Achieving Well-Designed Places" and Section 16 "Conserving and Enhancing the Historic Environment".

7.8.4. Paragraph 126 states that “*Good design is a key aspect of sustainable development, creates better places in which to live and work and helps make development acceptable to communities*”. Section 12 goes on to outline the core expectations for good design and the importance of engagement between stakeholders relating to design:

Paragraph 130. *Planning policies and decisions should ensure that developments:*

- *a) will function well and add to the overall quality of the area, not just for the short term but over the lifetime of the development;*
- *b) are visually attractive as a result of good architecture, layout and appropriate and effective landscaping;*
- *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);*
- *d) establish or maintain a strong sense of place, using the arrangement of streets, spaces, building types and materials to create attractive, welcoming and distinctive places to live, work and visit;*

Paragraph 135. *Local planning authorities should seek to ensure that the quality of approved development is not materially diminished between permission and completion, as a result of changes being made to the permitted scheme (for example through changes to approved details such as the materials used).*

The proposed scheme has been designed according to the characteristics of the National Design Guide, and it is considered to comply with the requirements of local design policies and supplementary planning guidance.

7.8.5. The tenets of Section 12 support the importance of good design in relation to conserving and enhancing the historic environment in Section 16:

Paragraph 197. *In determining applications, local planning authorities should take account of:*

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

The proposals have been informed by a thorough understanding of the heritage context of the subject site, and the local distinctiveness of the Hadley Wood CA. The Hadley Wood CA is characterised by the layout of its streets, its Arts and Crafts Movement architecture, and by its spacious and verdant quality. The proposed building would reflect the architecture of nearby houses in the CA, by virtue of its Arts and Crafts idiom and use of traditional materials (including red brickwork, clay-tiled roof and gable ends, pitched dormer windows, timber-framed casement windows, timber verandah railings, chimney stacks, etc.) Its height would be approximately the same as the existing building, and its bulk, scale and massing would be no greater than the existing building when viewed from the street. When viewed from the rear and the sides, the increase in bulk, scale and massing would be softened by the building’s well-considered architectural features, detailing and proportions. The proposed landscaping scheme (which would include trees and planting) would help enhance the sense of spaciousness and verdancy of the CA.

7.8.6. Section 16 deals with Conserving and Enhancing the Historic Environment. Paragraph 189 states that heritage assets “*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*”.

Paragraph 200. *Any harm to, or loss of, the significance of a designated heritage asset (from its alteration or destruction, or from development within its setting), should require clear and convincing justification. Substantial harm to or loss of:*

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

The only designated heritage asset affected by the subject site is the Hadley Wood CA, which is located adjacent to it. The Hadley Wood CA is characterised by the layout of its streets, its Arts and Crafts Movement architecture, and by its spacious and verdant quality. The proposed building would reflect the architecture of nearby houses in the CA, by virtue of its Arts and Crafts idiom and use of traditional materials (including red brickwork, clay-tiled roof and gable ends, pitched dormer windows, timber-framed casement windows, timber verandah railings, chimney stacks, etc.) Its height would be approximately the same as the existing building, and its bulk, scale and massing would be no greater than the existing building when viewed from the street. When viewed from the rear and the sides, the increase in bulk, scale and massing would be softened by the building's well-considered architectural features, detailing and proportions. The proposed landscaping scheme (which would include trees and planting) would help enhance the sense of spaciousness and verdancy of the CA. Therefore, the proposed scheme would make a minimal and neutral to positive impact on the setting of the CA.

Paragraph 202. *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 proposed including, where appropriate, securing its optimum viable use.*

The proposed scheme would not cause any harm to any heritage assets, nor to the settings of any heritage assets, as detailed above. Furthermore, having identified the opportunity for enhancement, the proposals involve the replacement of the existing architecturally indifferent building with a new high quality building which would reflect the architecture of the buildings in the adjacent CA, thereby enhancing the setting of the CA.

Paragraph 206. *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.*

It is considered that there would be little (if any) value in retaining the existing mid-20th century building on the subject site. It is visually haphazard in form and in its architectural detailing, and its contribution to the streetscape and the setting of the CA is minimal and neutral to negative. The demolition of the building would therefore provide an opportunity to enhance the streetscape and the setting of the CA. The only positive aspect of the existing subject site is its trees and planting (in its front and rear gardens) and the contribution it makes to the sense of spaciousness of the street due to the setting back of the front building line. It is considered that the proposed scheme would fulfil the opportunity to enhance the setting of the CA – by sustaining and enhancing the sense of spaciousness and verdancy in the front garden, and providing an architecturally literate house in an Arts and Crafts idiom which reflects that of the nearby houses in the CA.

7.9. National Planning Guidance (PPG)

7.9.1. Available from March 2014, the PPG is an online guidance resource which is updated continuously.

7.9.2. Paragraph: 002 Reference ID: 18a-002-20190723 – What is meant by the conservation and enhancement of the historic environment?

- *Conservation is an active process of maintenance and managing change. It requires a flexible and thoughtful approach to get the best out of assets as diverse as listed buildings in every day use and as yet discovered, undesignated buried remains of archaeological interest. In the case of buildings, generally the risks of neglect and decay of heritage assets are best addressed through ensuring that they remain in active use that is consistent with their conservation. Ensuring such heritage assets remain used and valued is likely to require sympathetic changes to be made from time to time. ...*

It is considered that there would be little (if any) value in retaining the existing mid-20th century building on the subject site. It is visually haphazard in form and in its architectural detailing, and its contribution to the streetscape and the setting of the CA is minimal and neutral to negative. The demolition of the building would therefore provide an opportunity to enhance the streetscape and the setting of the CA. The only positive aspect of the existing subject site is its trees and planting (in its front and rear gardens) and the contribution it makes to the sense of spaciousness of the street due to the setting back of the front building line. It is considered that the proposed scheme would fulfil the opportunity to enhance the setting of the CA – by sustaining and enhancing the sense of spaciousness and verdancy in the front garden, and providing an architecturally literate house in an Arts and Crafts idiom which reflects that of the nearby houses in the CA.

7.9.3. Paragraph: 007 - Reference ID: 18a-007-20190723 – Why is ‘significance’ important in decision-making?

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

Chapter 4 of this Heritage Statement assesses the heritage context of the subject site, including the character and appearance of the CA. Chapter 5 assesses the heritage significance of the subject site. Chapter 6 evaluates the likely impact which the proposals are likely to have – concluding that they would have a minimal and neutral to positive impact on the setting of the CA.

7.9.4. Paragraph: 008 Reference ID: 18a-008-20190723 – How can proposals avoid or minimise harm to the significance of a heritage asset?

- *Understanding the significance of a heritage asset and its setting from an early stage in the design process can help to inform the development of proposals which avoid or minimise harm. Analysis of relevant information can generate a clear understanding of the affected asset, the heritage interests represented in it, and their relative importance.*

Chapter 4 of this Heritage Statement assesses the heritage context of the subject site, including the character and appearance of the CA. Chapter 5 assesses the heritage significance of the subject site. Chapter 6 evaluates the likely impact which the proposals are likely to have – concluding that they would have a minimal and neutral to positive impact on the setting of the CA.

8.0. CONCLUSION

- 8.1. The subject site is considered to possess low archaeological interest, low architectural and artistic interest, and low historic interest. Its setting value is considered to be low to medium. The proposed scheme has been designed in an appropriate and sympathetic manner to conserve and enhance the setting of the Hadley Wood Conservation Area.
- 8.2. It is considered that the proposals would have a **minimal and neutral to positive visual impact** on the setting of the Hadley Wood Conservation Area. The proposed building would reflect the architecture of nearby houses in the Hadley Wood CA, by virtue of its Arts and Crafts idiom and use of traditional materials. Its height would be approximately the same as the existing building, and its bulk, scale and massing would be no greater than the existing building when viewed from the street. When viewed from the rear and the sides, the increase in bulk, scale and massing would be softened by the building's well-considered architectural features, detailing and proportions. The proposed landscaping scheme (which would include trees and planting) would help enhance the sense of spaciousness and verdancy of the CA.
- 8.3. The proposed scheme has been guided by Historic England's Planning Note 3 [Appendix 3], the Ministry of Housing, Communities and Local Government's National Design Guide (2019) [Appendix 4] and English Heritage and CABI (Design Council)'s *Building in Context Toolkit* (2001), [Appendix 5]. The proposals have also been based upon a detailed understanding of the character and appearance of the Hadley Wood Conservation Area, and its setting. In addition, the proposed scheme has been informed by the local planning authority's pre-application advice, the comments of the Design Review Panel, and the comments of the Hadley Wood Neighbourhood Plan Committee.
- 8.4. The applicant has recognised the importance of performing investigations and analysis necessary for the assessment of the effects of the proposed works on the special interest of any nearby heritage assets – notably the Hadley Wood CA. This approach has been beneficial with regard to the process of acknowledging the best practice guidance as outlined in the NPPF and in local policies. It is considered that the information provided in this Heritage Statement is proportionate to the significance of the subject site. It sets out an appropriate level of detail sufficient to understand the potential heritage implications of the proposals in accordance with the proportionate approach advocated by Paragraph 194 of the NPPF. It is therefore concluded that the proposed works satisfy the relevant clauses of the NPPF; and these are consistent with the spirit of local, regional and national planning policies and conservation principles.

APPENDIX 1: EXISTING AND PROPOSED DRAWINGS

Proposed plans, elevations and sections (drafted by Alan Cox Associates) can be found in the application bundle. Below are extracts (not reproduced to scale), included for cross-reference purposes only.



Figure 45: Existing street elevation.



Figure 46: Proposed street elevation (October 2023).



Figure 47: Existing front (south) elevation.



Figure 48: Proposed front (south) elevation.

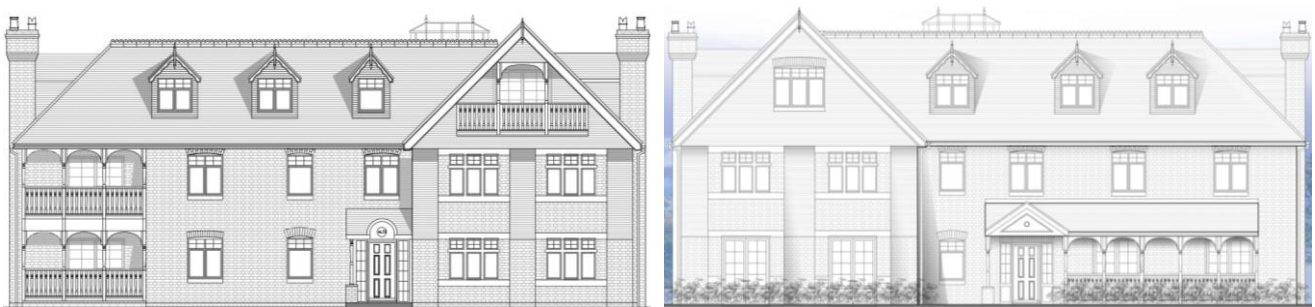


Figure 49 (left): SUPERSEDED proposed front (south) elevation (Dec 2022 – version presented at pre-application).

Figure 50 (right): SUPERSEDED proposed front (south) elevation (May 2023 – version presented for the DRP).



Figure 51: Existing rear (north) elevation.



Figure 52: Proposed rear (north) elevation.



Figure 53 (left): SUPERSEDED proposed rear (north) elevation (Dec 2022 – version presented at pre-application).

Figure 54 (right): SUPERSEDED proposed rear (north) elevation (May 2023 – version presented for the DRP).



Figure 55: Existing side (west) elevation, addressing the Hadley Wood Conservation Area.



Figure 56: Proposed side (west) elevation, addressing the Hadley Wood Conservation Area.



Figure 57 (left): SUPERSEDED proposed side (west) elevation (Dec 2022 – version presented at pre-application).

Figure 58 (right): SUPERSEDED proposed side (west) elevation (May 2023 – version presented for the DRP).

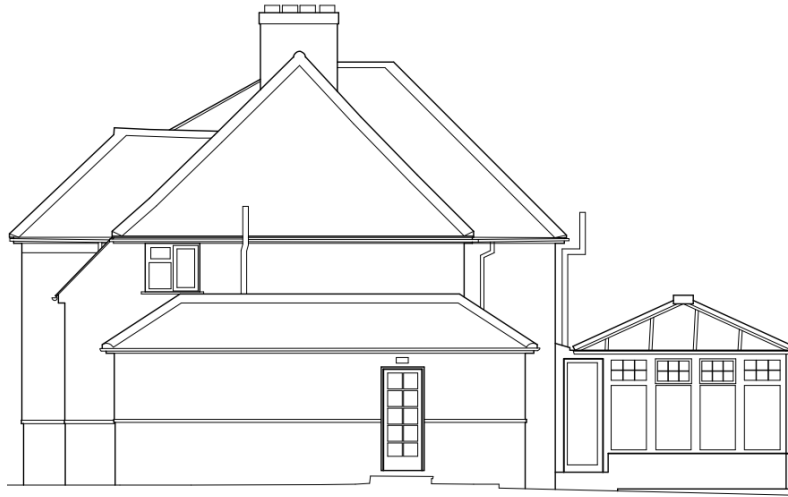


Figure 59: Existing side (east) elevation.



Figure 60: Proposed side (east) elevation.



Figure 61 (left): SUPERSEDED proposed side (east) elevation (Dec 2022 – version presented at pre-application).

Figure 62 (right): SUPERSEDED proposed side (east) elevation (May 2023 – version presented for the DRP).

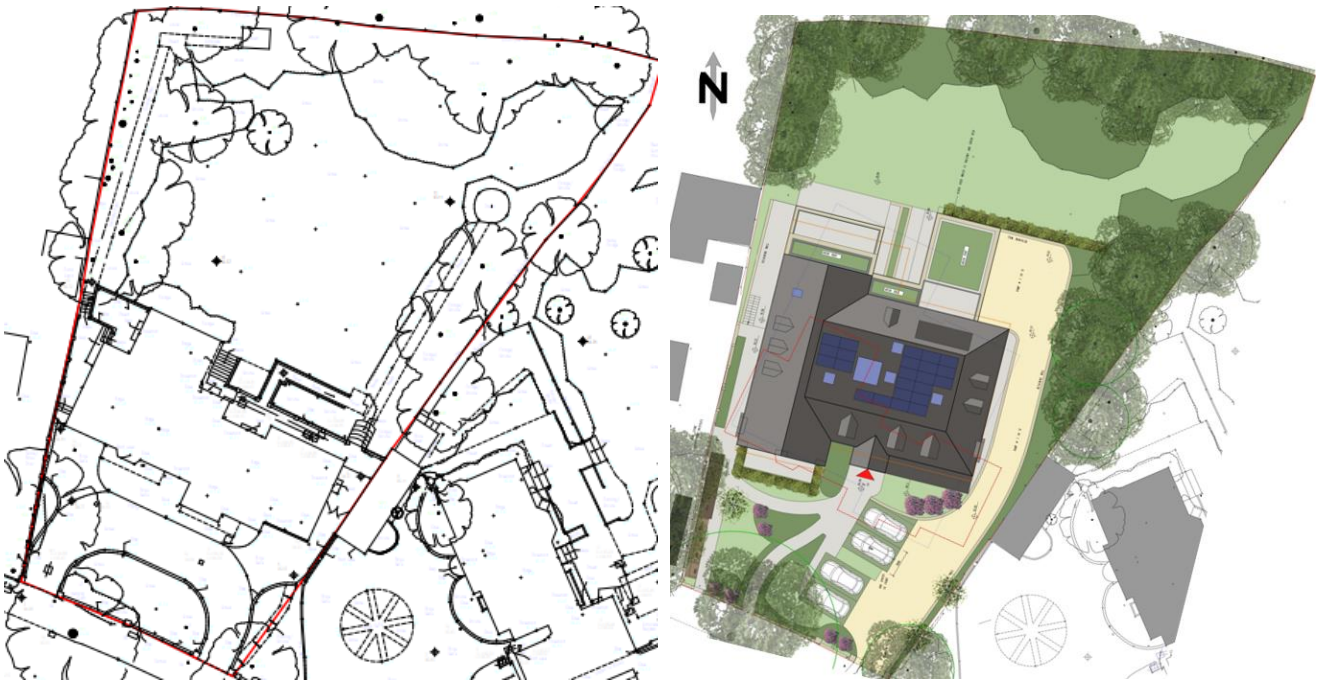


Figure 63 (left): Extract from existing site plan.

Figure 64 (right): Extract from proposed site plan. The footprint of the existing house is shown in red.

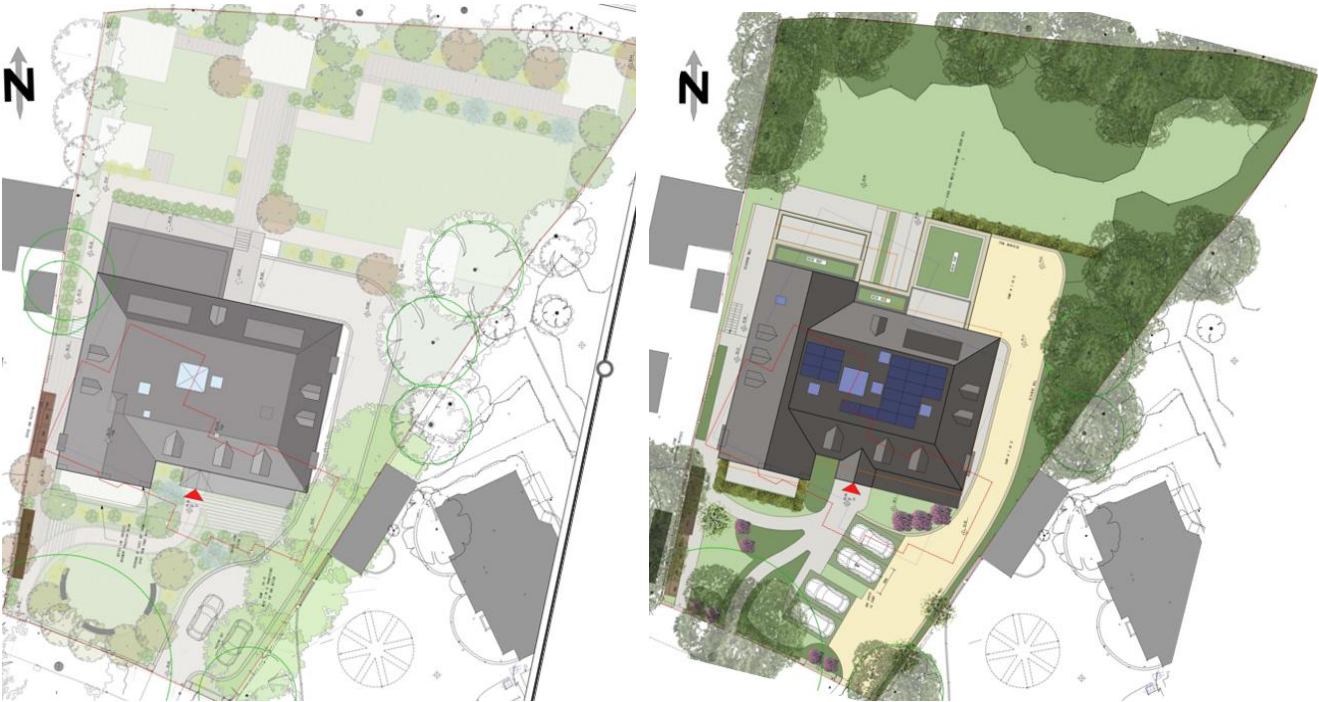


Figure 65 (left): SUPERSEDED site plan (May 2023 – version presented for the DRP).

Figure 66 (right): Proposed site plan. See also Figure 64.

APPENDIX 2: NEARBY HOUSES IN THE CA WHICH PROVIDED INSPIRATION FOR DESIGN OF PROPOSED NEW BUILDING



Figure 67 (left): No.s 8 and 6 Crescent East.

Figure 68 (right): No. 17 Crescent East.



Figure 69: No. 21 Crescent East.



Figure 70: No. 26 Crescent East.

APPENDIX 3: HISTORIC ENGLAND'S PLANNING NOTE 3: "THE SETTING OF HERITAGE ASSETS", DEC 2017

This note gives assistance concerning the assessment of the setting of heritage assets. Historic England recommends the following broad approach to assessment, undertaken as a series of steps that apply proportionately to the complexity of the case, from straightforward to complex:

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

The setting of a heritage asset is 'the surroundings in which a heritage asset is experienced'. Where that experience is capable of being affected by a proposed development (in any way) then the proposed development can be said to affect the setting of that asset. The starting point of the analysis is to identify those heritage assets likely to be affected by the development proposal.

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.

This assessment of the contribution to significance made by setting will provide the baseline for establishing the effects of a proposed development on significance. We recommend that this assessment should first address the key attributes of the heritage asset itself and then consider:

- the physical surroundings of the asset, including its relationship with other heritage assets
- the asset's intangible associations with its surroundings, and patterns of use
- the contribution made by noises, smells, etc to significance, and
- the way views allow the significance of the asset 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.

The wide range of circumstances in which setting may be affected and the range of heritage assets that may be involved precludes a single approach for assessing effects. Different approaches will be required for different circumstances. In general, however, the assessment should address the attributes of the proposed development in terms of its:

- location and siting
- form and appearance
- wider effects
- permanence

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

Enhancement may be achieved by actions including:

- removing or re-modelling an intrusive building or feature
- replacement of a detrimental feature by a new and more harmonious one
- restoring or revealing a lost historic feature or view
- introducing a wholly new feature that adds to the public appreciation of the asset
- introducing new views (including glimpses or better framed views) that add to the public experience of the asset, or
- improving public access to, or interpretation of, the asset including its setting

Options for reducing the harm arising from development may include the repositioning of a development or its elements, changes to its design, the creation of effective long-term visual or acoustic screening, or management measures secured by planning conditions or legal agreements. For some developments affecting setting, the design of a development may not be capable of sufficient adjustment to avoid or significantly reduce the harm, for example where impacts are caused by fundamental issues such as the proximity, location, scale, prominence or noisiness of a development. In other cases, good design may reduce or remove the harm, or provide enhancement. Here the design quality may be an important consideration in determining the balance of harm and benefit.

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

It is good practice to document each stage of the decision-making process in a non-technical and proportionate way, accessible to non-specialists. This should set out clearly how the setting of each heritage asset affected contributes to its significance or to the appreciation of its significance, as well as what the anticipated effect of the development will be, including of any mitigation proposals.

Assessment Step 2 Checklist

The starting point for this stage of the assessment is to consider the significance of the heritage asset itself and then establish the contribution made by its setting. The following is a (non-exhaustive) check-list of potential attributes of a setting that may help to elucidate its contribution to significance. It may be the case that only a limited selection of the attributes listed is likely to be particularly important in terms of any single asset.

The asset's physical surroundings

- Topography
- Aspect
- Other heritage assets (including buildings, structures, landscapes, areas or archaeological remains)
- Definition, scale and “grain” of surrounding streetscape, landscape and spaces
- Formal design (eg. hierarchy, layout)
- Orientation and aspect
- Historic materials and surfaces
- Green space, trees and vegetation
- Openness, enclosure and boundaries
- Functional relationships and communications
- History and degree of change over time

Experience of the asset

- Surrounding landscape or townscape character
- Views from, towards, through, across and including the asset
- Intentional intervisibility with other historic and natural features
- Visual dominance, prominence or role as focal point
- Noise, vibration and other nuisances
- Tranquillity, remoteness, “wildness”
- Busyness, bustle, movement and activity
- Scents and smells
- Diurnal changes
- Sense of enclosure, seclusion, intimacy or privacy
- Land use
- Accessibility, permeability and patterns of movement
- Degree of interpretation or promotion to the public
- Rarity of comparable survivals of setting
- Cultural associations
- Celebrated artistic representations
- Traditions

Assessment Step 3 Checklist

The following is a (non-exhaustive) check-list of the potential attributes of a development affecting setting that may help to elucidate its implications for the significance of the heritage asset. It may be that only a limited selection of these is likely to be particularly important in terms of any particular development.

Location and siting of development

- Proximity to asset
- Position in relation to relative topography and watercourses
- Position in relation to key views to, from and across
- Orientation
- Degree to which location will physically or visually isolate asset

Form and appearance of development

- Prominence, dominance, or conspicuousness
- Competition with or distraction from the asset
- Dimensions, scale and massing
- Proportions
- Visual permeability (i.e. extent to which it can be seen through), reflectivity
- Materials (texture, colour, reflectiveness, etc)
- Architectural and landscape style and/or design
- Introduction of movement or activity
- Diurnal or seasonal change

Wider effects of the development

- Change to built surroundings and spaces
- Change to skyline, silhouette
- Noise, odour, vibration, dust, etc.
- Lighting effects and “light spill”
- Change to general character (eg. urbanising or industrialising)
- Changes to public access use or amenity
- Changes to land use, land cover, tree cover
- Changes to communications/ accessibility/ permeability, including traffic, road junctions and car-parking, etc
- Changes to ownership arrangements (fragmentation/ permitted development/ etc)
- Economic viability

Permanence of the development

- Anticipated lifetime/ temporariness
- Recurrence
- Reversibility

APPENDIX 4: THE NATIONAL DESIGN GUIDE, MINISTRY OF HOUSING, COMMUNITIES & LOCAL GOVERNMENT

The Ministry of Housing, Communities and Local Government's **National Design Guide** ("NDG") is the national planning practice guidance for "beautiful, enduring and successful places", published in October 2019. Its stated components for good design are: the layout (or masterplan); the form and scale of buildings; their appearance; landscape; materials; and their detailing. It focuses on what it terms the "ten characteristics": Context, Identity, Built Form, Movement, Nature, Public Spaces, Uses, Homes and Buildings, Resources, and Lifespan.

Below are extracts which are relevant to heritage/conservation, design, and townscapes.

Context:

para 38: *An understanding of the context, history and the cultural characteristics of a site, neighbourhood and region influences the location, siting and design of new developments.*

para 40: *Well-designed new development responds positively to the features of the site itself and the surrounding context beyond the site boundary. It enhances positive qualities and improves negative ones. Some features are physical, including:*

- *the existing built development, including layout, form, scale, appearance, details, and materials;*
- *local heritage... and local character...*
- *views inwards and outwards;*

para 42: *Well-designed new development is integrated into its wider surroundings, physically, socially and visually. It is carefully sited and designed, and is demonstrably based on an understanding of the existing situation, including:*

- *the landscape character and how places or developments sit within the landscape, to influence the siting of new development and how natural features are retained or incorporated into it;*
- *patterns of built form, including local precedents for routes and spaces and the built form around them, to inform the layout, form and scale...*
- *the architecture prevalent in the area, including the local vernacular and other precedents that contribute to local character, to inform the form, scale, appearance, details and materials of new development...*
- *public spaces, including their characteristic landscape design and details, both hard and soft.*

para 43: *However, well-designed places do not need to copy their surroundings in every way. It is appropriate to introduce elements that reflect how we live today, to include innovation or change such as increased densities, and to incorporate new sustainable features or systems.*

para 45: *When determining how a site may be developed, it is important to understand the history of how a place has evolved. The local sense of place and identity are shaped by local history, culture and heritage, and how these have influenced the built environment and wider landscape.*

para 46: *Sensitive re-use or adaptation adds to the richness and variety of a scheme...*

para 47: *Well-designed places and buildings are influenced positively by:*

- *the history and heritage of the site, its surroundings and the wider area, including cultural influences;*
- *the significance and setting of heritage assets and any other specific features that merit conserving and enhancing;*
- *the local vernacular, including historical building typologies such as the terrace, town house, mews, villa or mansion block, the treatment of façades, characteristic materials and details...*

Identity:

para 52: *Well-designed new development is influenced by:*

- *an appreciation and understanding of vernacular, local or regional character, including existing built form, landscape and local architectural precedents;*
- *the characteristics of the existing built form...*
- *the elements of a place or local places that make it distinctive; and*
- *other features of the context that are particular to the area...*

This includes considering:

- *the composition of street scenes, individual buildings and their elements;*
- *the height, scale, massing and relationships between buildings;*
- *views, vistas and landmarks;*
- *roofscapes;*
- *the scale and proportions of buildings;*
- *façade design, such as the degrees of symmetry, variety, the pattern and proportions and windows and doors, and their details;*
- *the scale and proportions of streets and spaces;*
- *hard landscape and street furniture;*
- *soft landscape, landscape setting and backdrop;*
- *colours, textures, shapes and patterns.*

para 55: *Well-designed places contribute to local distinctiveness. This may include:*

- *adopting typical building forms, features, materials and details of an area;*
- *drawing upon the architectural precedents that are prevalent in the local area, including the proportions of buildings and their openings;*
- *using local building, landscape or topographical features, materials or planting types;*
- *introducing built form and appearance that adds new character and difference to places;*
- *creating a positive and coherent identity that residents and local communities can identify with.*

para 56: *Materials, construction details and planting are selected with care for their context. ... They contribute to visual appeal and local distinctiveness.*

para 57: *Design decisions at all levels and scales shape the character of a new place or building. Character starts to be determined by the siting of a development in the wider landscape, then by the layout – the pattern of streets, landscape and spaces, the movement network and the arrangement of development blocks. It continues to be created by the form, scale, design, materials and details of buildings and landscape.*

para 58: *Where the scale or density of new development is very different to the existing place, it may be more appropriate to create a new identity rather than to scale up the character of an existing place in its context. New character may also arise from a response to how today's lifestyles could evolve in the future, or to the proposed method of development and construction.*

para 59: *Where the character of an existing place has limited or few positive qualities, then a new and positive character will enhance its identity.*

Built Form:

para 64: Well-designed new development makes efficient use of land with an amount and mix of development and open space that optimises density. It also relates well to and enhances the existing character and context.

para 65: Built form is determined by good urban design principles that combine layout, form and scale in a way that responds positively to the context.

para 66: Well-designed places also use the right mix of building types, forms and scale of buildings and public spaces to create a coherent form of development that people enjoy.

para 68: Built form defines a pattern of streets and development blocks. ... Street types will depend on:

- their width, relating to use;
- the height of buildings around them, the relationship with street width, and the sense of enclosure that results;
- how built up they are along their length, and the structure of blocks and routes that this creates;
- the relationship between building fronts and backs, with successful streets characterised by buildings facing the street to provide interest, overlooking the active frontages at ground level...
- establishing an appropriate relationship with the pattern, sizes and proportions of existing streets in the local area.

para 69: Well-designed tall buildings play a positive urban design role in the built form. They act as landmarks, emphasising important places and making a positive contribution to views and the skyline.

para 70: Proposals for tall buildings (and other buildings with a significantly larger scale or bulk than their surroundings) require special consideration. This includes their location and siting; relationship to context; impact on local character, views and sight lines; composition – how they meet the ground and the sky... These need to be resolved satisfactorily in relation to the context and local character.

Movement:

para 81: A clear layout and hierarchy of streets and other routes helps people to find their way around...

para 82: Wider, more generous spaces are well-suited to busier streets... Narrower streets are more suitable where there is limited vehicle movement and speeds are low.

para 83: Well-designed streets create attractive public spaces with character, through their layout, landscape, including street trees, lighting, street furniture and materials.

para 86: Well-designed parking is attractive, well-landscaped and sensitively integrated into the built form so that it does not dominate the development or the street scene.

Nature:

para 92: Well-designed places provide usable green spaces, taking into account:

- the wider and local context...
- how spaces are connected;
- the balance between public and private open spaces...

Public Spaces:

para 105: Careful planning and design create the right conditions for people to feel safe and secure... These include:

- buildings around the edges of a space;
- active frontages along its edges, provided by entrances onto the space and windows overlooking it, so that people come and go at different times;

para 107: A well-designed public space that encourages social interaction is sited so that it is open and accessible to all local communities. It is connected into the movement network, preferable so that people naturally pass through it as they move around.

APPENDIX 5: THE BUILDING IN CONTEXT TOOLKIT

The Building in Context Toolkit grew out of the publication **Building in Context** published by English Heritage and CABE (now the Design Council) in 2001. The purpose of that publication was to stimulate a high standard of design for development taking place in historically sensitive contexts. The founding and enduring principle is that all successful design solutions depend on allowing time for a thorough site analysis and character appraisal to fully understand context.

The eight Building in Context principles are:

Principle 1

A successful project will start with an assessment of the value of retaining what is there.

Principle 2

A successful project will relate to the geography and history of the place and lie of the land.

Principle 3

A successful project will be informed by its own significance so that its character and identity will be appropriate to its use and context.

Principle 4

A successful project will sit happily in the pattern of existing development and the routes through and around it.

Principle 5

A successful project will respect important views.

Principle 6

A successful project will respect the scale of neighbouring buildings.

Principle 7

A successful project will use materials and building methods which are as high quality as those used in existing buildings.

Principle 8

A successful project will create new views and juxtapositions which add to the variety and texture of the setting.