

Former Holloway Prison

Environmental Statement Volume 2:

Townscape, Visual and Above Ground Built Heritage Assessment





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01

Introduction

1.1 This Townscape, Visual and Above Ground Built Heritage Assessment (TVAGBHA) forms Volume 2 of the Environmental Statement (ES) submitted as part of the planning application for the redevelopment of a 4.16 hectares (ha) area of land located in Holloway (the 'Site'), central London, within the administrative area of London Borough of Islington (LBI) known as the Former Holloway Prison (the 'Development') prepared on behalf of Peabody Construction Limited (the 'Applicant').

1.2 The description of the Development is as follows: *Phased comprehensive redevelopment including demolition of existing structures; site preparation and enabling works; and the construction of 985 residential homes including 60 extra care homes (Use Class C3), a Women's Building (Use Class F.2) and flexible commercial floorspace (Use Class E) in buildings of up to 14 storeys in height; highways/access works; landscaping; pedestrian and cycle connections, publicly accessible park; car (blue badge) and cycle parking; and other associated works'.*

1.3 This TVAGBHA provides an assessment of the potential effects of the Development on the character and quality of the surrounding townscape, distant, mid-distance and local views and on the heritage significance of built heritage assets in the vicinity of the Site. In particular, this assessment considers potential changes to:

- The character of the townscape and heritage assets on and around the Site, within a 500m radius of its centre.
- The significance and settings of the designated heritage assets within a 500m radius of the centre of the Site.
- The composition of relevant protected views and selected representative views as a result of the Development.

It further describes: the methods used to assess the effects; the baseline conditions currently existing at the Site and surrounding area; the mitigation measures required to prevent, reduce or offset any significant adverse effects; and the likely residual effects after the adoption of these measures.

1.4 The assessment by the Tavernor Consultancy Ltd ('Tavernor Consultancy') is based on architectural drawings by architects AHMM, which form part of the planning application. Accurate visual representations (AVR) by Cityscape are included in the Visual Assessment. The assessment is supported by the following appendices:

Appendix A: Supplementary Verified Views

Appendix B: Supplementary Unverified Views

Appendix C: Theoretical Zone of Visual Influence

Appendix D: Correspondence with LBI

Appendix E: Summer Reference Photography

Appendix F: Visualiser's Methodology



02

Assessment Methodology

Introduction

- 2.1 The assessment of townscape, heritage and views is inter-related; however, each topic is distinguished in this report. The assessment of townscape effects has considered how the Development would affect the elements that make up the townscape, the aesthetic and perceptual aspects of the townscape and its distinctive character. The visual assessment has considered the composition and character of views, including both protected views and representative views likely to be experienced by people within the townscape. The effects on built heritage assets have been considered in proportion to the value of each heritage asset and the degree and nature of the effects on their heritage significance, or the ability to appreciate that significance.
- 2.2 The assessment has taken into account the nature of the existing physical fabric of the area, the settings of designated heritage assets in the defined study areas, the appropriateness of the form of the Development and the architectural character and quality of its design. Structured, informed and reasoned professional judgement has been used to take account of quantitative and qualitative factors. This is widely accepted as best practice and has been based on an analysis of desk research and field assessment. It is recognised that the character of London is one of contrasts, of historic and modern buildings, and that modern buildings of high design quality do not necessarily harm the settings of heritage assets or the character of historic townscape or views.

Approach to Assessment

Defining the Study Area

- 2.3 The study areas for each assessment topic have been defined in relation to the scale and massing of the Development and the scale, character and layout of the existing townscape, visual and heritage context in the surrounding area. Using computer modelling to determine the theoretical zone of visual influence (TZVI) of the Development, with Site observation and more detailed testing of potential impacts within the TZVI, a study area for each assessment topic has been defined within which significant effects could be expected on the identified townscape, built heritage or visual receptors. It is normal to identify a potential study area informed by a TZVI, but especially in built-up urban environments, the actual area within which there may be potentially significant effects is usually much more contained. The TZVI in Appendix C, which does not allow

for the screening impact of trees, shows the potential for widespread visual impacts within approximately 350m of the Site. More detailed testing of views in the 3-d model (including the verified views in the Visual Assessment and supplementary verified and unverified views in Appendix A and B respectively) has demonstrated that there would be potential for significant townscape, visual and heritage impacts within a radius of approximately 250m of the Site. Outside this close area, while taller development on the Site could be visible, impacts would not generally be 'significant', although there are more distant areas of potential higher visibility and significant impacts as a result of the particular alignment of streets and open spaces, for example along aligned streets such as Parkhurst Road and Camden Road, which vary in their potential for significant effects according to the sensitivity of the intervening townscape, and which generally reduce in scale with distance from the Site. This has informed the extent of the study area considered to be sufficient to understand the range of likely significant effects of the Development for each topic. Each study area is considered to be reasonable and proportionate in relation to the anticipated effects of the Development and the sensitivity to change of its townscape, visual or built heritage context. The study area was increased from 250m to 500m from the Site as requested by the London Borough of Islington (LBI) within the EIA Scoping Report (see **ES Volume 3, Appendix 2.2**). They are set out in relation to each relevant assessment topic within the sections which follow.

Defining the Baseline Conditions

- 2.4 The baseline has been characterised by means of Site visits, desk based review and photography. The baseline assessment of the TVAGBHA includes an account of:
- The history of the Site and surrounding study areas;
 - The character of the townscape on and within the study area of the Site;
 - The significance and settings of relevant heritage assets;
 - The existing characteristics of the agreed verified views; and
 - The sensitivity of the townscape, heritage assets, views (as seen by viewers), with regard to their value and susceptibility.



2.5 The baseline assessment of townscape character, built heritage and visual amenity is informed by an understanding of the history of the Site and its context. The baseline assessment therefore includes an account of the history of the Site and surroundings, with reference to historic maps and archival material. This historical study informs the analysis of the existing character of the Site and its context, the significance of relevant heritage assets and the character of the views.

Guidance for the Assessment of Effects

Townscape and Visual Amenity

2.6 The available guidance for assessing the effects of a development on townscape and views is as follows:

- *Guidelines for Landscape and Visual Impact Assessment Third Edition (GLVIA) (2013) (Ref 1-1)* produced jointly by the Landscape Institute and the Institute of Environmental Management and Assessment;
- *London View Management Framework Supplementary Planning Guidance (LVMF SPG) (2012) (Ref 1-2);*

2.7 The GLVIA (Ref 1-1) provides advice on good practice in relation to the requirements of the Town and Country Planning (Environmental Impact Assessment) Regulations, 2017 (Ref 1-3) and, although developed for the assessment of landscape impacts, is broadly applicable to all forms of landscape (including townscape). The GLVIA states that an assessment should address potential effects on the character and distinctiveness of the landscape and effects on observers through their experience of views. The methodology employed for this assessment is based on approaches recommended in the GLVIA. However, the guidance states that its methodology is not prescriptive in that it does not provide a detailed universal methodology that can be followed in every situation (para 1.20); the assessment should be tailored to the particular circumstances in each case with an approach that is in proportion to the scale of the project that is being assessed and the nature of its potential effects. The guidance recognises that much of the assessment must rely on professional judgement (paras. 2.23-2.26). The LVMF SPG (Ref 1-2) identifies and sets out policy to protect a number of strategic views within London and provides guidance on the qualitative visual assessment of the designated views. It is also applicable to the assessment of effects on undesignated views within London more generally.

Built Heritage

2.8 The available guidance for assessing the effects of a development on the settings of built heritage assets is as follows:

- *Historic England's Statements of Heritage Significance: Analysing Significance in Heritage Assets (Historic England Advice Note 12)*

(2019) (Ref 1-4);

- *Historic England's Managing Significance in Decision-Taking in the Historic Environment Historic Environment (Good Practice Advice in Planning: 2) (2015) (Ref 1-5);*
- *Historic Environment Good Practice Advice in Planning Note 3: The Setting of Heritage Assets (2017) (Ref 1-6),* produced by Historic England; and
- *Guidance on Heritage Impact Assessments for Cultural World Heritage Properties (2011) (Ref 1-7)* produced by the International Council on Monuments and Sites (ICOMOS).

2.9 Historic England's (HE's) *Statements of Heritage Significance: Analysing Significance in Heritage Assets* (Ref 1-4) provides guidance for assessing the heritage significance of heritage assets. *Managing Significance in Decision-Taking in the Historic Environment Historic Environment* (Ref 1-5) provides information on good practice in implementing historic environment policy in the National Planning Policy Framework (NPPF) (Ref 1-8) and the related guidance given in the National Planning Practice Guide (PPG) (Ref 1-9); it also provides guidance on the assessment of significance as part of the application process. *The Setting of Heritage Assets* (Ref 1-6) advises on the management of change within the surroundings of heritage assets. Although the ICOMOS Guidance (Ref 1-7) was developed for assessing effects on World Heritage Sites, it also provides useful guidance for the assessment of effects on heritage assets more generally.

General Approach to the Assessment of Effects

2.10 As required by the Town and Country Planning (Environmental Impact Assessment) Regulations, 2017 (Ref 1-3), this assessment considers the likely significant effects that result directly from the Development itself (direct) or from consequential change (indirect) and whether likely significant effects are caused by the Development in isolation or in conjunction with other approved or existing projects (cumulative schemes).

2.11 Different detailed elements of methodology apply to each of the three areas of assessment, but each follows the same assessment sequence. The above ground built heritage assessment follows the same broad sequence; however, in accordance with the NPPF (Ref 1-8) and *The Setting of Heritage Assets* (Ref 1-6), it considers effects on heritage significance or the ability to appreciate that heritage significance. Impacts on the settings of heritage assets are described in the assessment narrative where relevant, but only resulting effects on heritage significance are reported.

1. Identify the receptors.

2. For each receptor consider its value and susceptibility to change and combine those judgements to assess its **Sensitivity**.

3. For each receptor consider the size and scale of the change, its geographic extent, duration and reversibility and combine those judgements to assess the **Magnitude of Impact** as a result of the Development.

4. Combine the judgements of Sensitivity of the receptor and Magnitude of Impact as a result of the Development to assess the **Scale and Nature of the Effect**. Consider whether the effect is significant or not.

2.12 Simple word scales are used as a means of summarising judgements at each stage of the assessment sequence described above, with detailed narrative describing the reasoning for each judgment in the accompanying text.

Assessment Criteria

2.13 Sensitivity is summarised using the broad categories in Table 2.1.

Table 2.1: Sensitivity

Very Low	The receptor can accommodate considerable change without altering its character/heritage significance/amenity
Low	The receptor can accommodate change without altering its character/heritage significance/amenity
Medium	The receptor has some ability to accommodate change without altering its character/heritage significance/amenity
High	The receptor has limited ability to accommodate change without altering its character/heritage significance/amenity
Very High	The receptor has almost no ability to accommodate change without altering its character/heritage significance/amenity

2.14 The magnitude of impact is summarised using the broad categories in Table 2.2.

Table 2.2: Magnitude of Impact

None	No change
Negligible	A change that would be barely perceptible.
Low	A change that would have a slight effect on the receptor that may not be immediately noticeable.
Medium	A clear change that would be noticeable but would not dominate the composition of a view, townscape character or an aspect of setting that contributes to the ability to appreciate the heritage significance of a heritage asset.
High	An immediately apparent change that would become a focal point of a view or area of townscape or dominate an aspect of an aspect of setting that contributes to the ability to appreciate the heritage significance of a heritage asset.

2.15 The scale of effect for townscape character, views and heritage significance is summarised in a series of broad categories as set out in Table 2.3A. Effects judged to be insignificant, minor, moderate or major are further categorised as beneficial, neutral or adverse as set out in Table 2.3B. Effects that are minor, moderate or major in scale are judged to be ‘significant’. Very major effects are also significant but are only relevant where the sensitivity of a receptor is very high for example in the Protected Vista of an LVMF view or in relation to a World Heritage Site.

Table 2.3A: Scale of Effect

Sensitivity	Magnitude of Impact				
	None	Negligible	Low	Medium	High
Very High	No effect	Minor	Moderate	Major	Very major
High	No effect	Insignificant	Minor	Moderate	Major
Medium	No effect	Insignificant	Minor	Moderate	Major
Low	No effect	Insignificant	Insignificant	Minor	Moderate
Very Low	No effect	Insignificant	Insignificant	Minor	Minor

Table 2.3B: Nature of Effect

Adverse	The quality of the environment is diminished or harmed.
Neutral	The quality of the environment is preserved or sustained or there is a balance of adverse and beneficial effects
Beneficial	The quality of the environment is enhanced.

2.16 A neutral effect is one where, regardless of the scale of the effect, the nature of the change has no qualitative effect on the receiving

environment. This could mean, for example, that there is a change to the character or composition of the view, but that the quality of the visual experience is neither better nor worse than the existing condition or that there is a balance of adverse and beneficial effects. This equates to the heritage significance or appreciation of heritage significance of a heritage asset being ‘sustained’ in the National Planning Policy Framework (NPPF) (Ref 1-8) terms. Adverse effects are those that detract from the value of the receiving environment, for example through a removal of valuable characterising elements of the townscape or addition of new intrusive or discordant features; this equates to ‘harm’ in NPPF terms when considering the effects on the heritage significance of built heritage assets. Beneficial effects are those that contribute to the value of the receiving environment. This may be through the introduction of new, positive attributes; for example, through improvements to the setting of a heritage asset that would enhance the appreciation of the heritage significance of that heritage asset; this equates to the ‘enhancement’ of heritage significance in NPPF terms. Where the effect is minor, moderate or major, good design can reduce or remove potential harm or provide enhancement and design quality may be the main consideration in determining the balance of positive and negative effects.

Built Heritage Assessment

2.17 The built heritage assessment provides an assessment of the likely significant effects of the Development on the heritage significance or appreciation of the heritage significance of each of the above-ground heritage assets within the study area. Effects on setting are considered insofar as they may affect the heritage significance of the heritage assets. While the ‘receptors’ are the identified ‘heritage assets’, the subject of the heritage assessment is the heritage significance of the heritage assets. This is in accordance with the HE’s *The Setting of Heritage Assets* (Ref 1-6) and the NPPF (Ref 1-8). It means that, although high levels of visual impact on the setting of a heritage asset may be described in the assessment, no or insignificant effects on heritage significance may nonetheless be assessed as a result. Conversely, a low level of impact on setting could result in a major effect on heritage significance if the aspect of setting affected is critical to the heritage significance of the asset or to one’s appreciation of the asset’s heritage significance.

Built Heritage Study Area

2.18 In accordance with Step 1 of the methodology set out in *The Setting of Heritage Assets* (Ref 1-6), site inspection and testing has identified which heritage assets and their settings may experience potential significant effects as a result of the Development. Accordingly, the following built heritage study area has been defined for assessment: designated built heritage assets where all or part falls within approximately 500m of the Site. However, where testing demonstrates that designated heritage assets outside the study area would be affected, for example due to the alignment of streets and open spaces in the intervening townscape, these have been included in the assessment in addition to those in the

agreed study area. This is consistent with the approach stated in the EIA Scoping Opinion issued by LBI in July 2020 (refer to **ES Volume 3, Appendix 2.2**).

2.19 Non-designated heritage assets are individually assessed where they are adjacent to the Site. Those in the wider study area within 500m of the Site have not been individually assessed in the built heritage assessment but are included in the assessment of conservation areas or townscape character areas, or described in views, where appropriate. Non-designated heritage assets include locally listed buildings, positive contributors to conservation areas and any other non-designated above ground structures noted in the Greater London Historic Environment Record (GLHER), which has been consulted with a radius of 1km around the Site.

Built Heritage Sensitivity

2.20 The baseline value of built heritage assets is set out in Table 2.4.

Table 2.4: Baseline Value of Built Heritage Assets

Value	Criteria
Very High	A site of acknowledged international importance. Likely to be a World Heritage Site, an internationally recognised Grade I listed structure with exceptional cultural value; an internationally valued conservation area with exceptional coherence and integrity, exhibiting unity, richness and harmony, and an exceptionally strong sense of place and likely to contain a high proportion of Grade I listed buildings or a Grade I registered landscape with associated Grade I listed structures.
High	Nationally designated structures and landscapes and conservation areas.
Medium	Locally listed buildings; non-designated heritage assets.
Low	Undesignated buildings and townscapes.

2.21 Susceptibility to change of a heritage asset to change is considered though an understanding of the heritage significance of the heritage asset and the contribution of setting (if any) to its heritage significance, or to the appreciation of that heritage significance. Designated heritage assets of the same value may vary quite significantly in the susceptibility to change.

2.22 A proportionate summary of the history and character, and an appraisal of the heritage significance of each heritage asset or group of listed structures is provided in Section 3 of this Volume of the ES. Appraisal of the significance of each heritage asset is based on listing descriptions (for listed buildings) and Local Authority appraisals (for conservation areas) and, where appropriate, supplementary desk-based and archival research and site inspections. Historic England Advice Note 12, *Statements of Heritage Significance: Analysing Significance in Heritage Assets* (Ref 1-4) provides HE’s current advice for assessing



heritage significance. An assessment of heritage significance is made by considering the architectural/artistic interest and historic interest of the asset using professional judgement; the balance between the interests will vary. As recommended by HE, all designated heritage assets are considered to be of high value, or very high value where they are of international significance.

2.23 In accordance with Step 2 of the methodology set out in *The Setting of Heritage Assets* (Ref 1-6), a description of the existing setting and an appraisal of its contribution (if any) to the significance, or appreciation of the significance, of each heritage asset or group of listed buildings is provided in Section 3 of this Volume of the ES based on the townscape and visual baseline assessments and site inspections of the existing settings. Setting is defined in the NPPF (Ref 1-8) as the “surroundings in which a heritage asset is experienced”. The setting of a heritage asset is not itself a heritage asset or a heritage designation, but its value lies in what it contributes, if anything, to the heritage significance of the relevant heritage asset or the appreciation of its significance. Settings vary in their ‘susceptibility to change’, or capacity to accommodate change, without altering the heritage significance of the asset or the ability to appreciate that heritage significance. The baseline assessment of susceptibility to change is therefore considered on a case by case basis focusing on “those elements of the setting that make a positive contribution to the asset (or which better reveal its significance)” (Ref 1-8, para 206).

2.24 The value and susceptibility to change of each heritage asset are described in the baseline assessment in Section 3. Those judgements are combined to assess a level of sensitivity for each heritage asset.

Built Heritage Effects

2.25 The magnitude of the impact on the heritage significance, or to the appreciation of the heritage significance of the asset as a result of the Development, is informed by the assessment of changes to key views of or from the heritage asset. In accordance with Step 3 of *The Setting of Heritage Assets* (Ref 1-6), the assessment of magnitude of impact describes the degree to which the heritage asset or its setting would be changed by the removal of existing townscape elements or the addition of new ones and the resultant contribution that this change would make to the appreciation of the heritage significance of the heritage asset. The assessment will vary for each individual heritage asset but will consider the location and siting, form and appearance and wider effects of the Development in relation to the heritage asset including the more detailed potential attributes affecting setting listed in the Step 3 Checklist in *The Setting of Heritage Assets* (Ref 1-6, p.13)

2.26 The separate judgments of the sensitivity of the heritage asset and the magnitude of the impact as a result of the Development, are combined to allow a final judgement to be made of the scale and nature of the effect on the heritage significance or appreciation of the heritage significance of the heritage asset. As recommended by *The Setting of Heritage Assets* (Ref 1-6). the assessment is not carried out solely through the use of

tables or matrices, rather the rationale for the judgement is clearly and transparently explained in the text to describe how the final assessment has been derived and is summarised based on the broad categories set out in Tables 2.3A and B.

2.27 The qualitative judgement of the nature of the effect is further considered in relation to the NPPF (Ref 1-8, paras. 201-202) where appropriate. Any adverse effects on the heritage significance of designated heritage assets are further assessed as causing ‘substantial’ or ‘less than substantial’ ‘harm’ to heritage significance or the appreciation of heritage significance. As the scale and nature of an effect are separately assessed, with no quantification of the level of adverse or beneficial nature of the effect, an effect that is major or very major in scale and adverse in nature does not therefore equate to ‘substantial harm’ in NPPF terms. The Secretary of State has consistently found (in line with the Bedford High Court judgement (Ref 1-10)) that ‘substantial harm’ occurs only when much if not all of the heritage significance of a designated heritage asset is vitiated or very much reduced and is therefore a high test, particularly in relation to impacts on settings. Where the scale of harm would be ‘less than substantial’ this is further assessed on a spectrum of low to high, with low being a very slight degree of harm and high being close to but lower than the almost total loss of significance consistent with ‘substantial harm’, at its upper end.

Townscape Assessment

Townscape Study Area

2.28 As a result of visual impact testing in the visualiser’s 3-d model, a townscape study area radius for assessment of approximately 500m from the Site has been defined. This is an area within which it is judged that there may be significant effects on the character and quality of the local townscape. Areas of designated townscape (conservation areas) are also assessed separately in the Above Ground Built Heritage Assessment.

Townscape Sensitivity

2.29 Within the study area, the existing townscape character has been appraised and divided into areas of broadly similar character and quality; these ‘townscape character areas’ (TCAs), are the townscape receptors for assessment.

2.30 The characterisation of the townscape character areas is based on desk top research and site survey. The extent of each character area has been identified on Figure 3.10 and its character described in Table 3.2. It should be noted that townscape character almost invariably forms part of a continuum and that character area boundaries are often not distinct.

2.31 Criteria for assessing townscape value are based on designation of the townscape and individual features within it (if any), and qualitative aspects of the townscape character. Attributes which are generally agreed to

influence the aesthetic and perceptual quality of the townscape are described in the GLVIA (Ref 1-1, Box 5.1). Townscape value has been allocated to one of the five categories in Table 2.5.

Table 2.5: Existing Townscape Value

Value	Criteria
Very high	A site of acknowledged international townscape importance likely to be designated as a World Heritage Site; an internationally recognisable designated conservation area with exceptional distinctiveness, coherence and integrity, exhibiting unity, richness and harmony, and an exceptionally strong sense of place and likely to contain a high proportion of Grade I listed buildings; or an internationally recognisable Grade I registered landscape with associated Grade I listed structures.
High	A designated conservation area of outstanding townscape interest with a strong townscape structure, considerable attractiveness and coherence and a high proportion of listed buildings.
Medium	Good quality townscape. Designated conservation areas or undesignated townscapes of local importance with notable coherence and integrity and listed or unlisted buildings that contribute to an attractive townscape with distinctive character and sense of place.
Low	Ordinary quality townscape; typical, unremarkable undesignated areas of townscape with distinguishable structure but modest integrity, architectural character or distinctiveness. This may include some individual listed buildings or buildings of local heritage interest, but also potentially detracting features.
Very low	Poor quality townscape of negligible architectural or historic merit, lacking legible townscape structure and coherence and likely to contain significant detracting or intrusive features.

2.32 As the GLVIA states, a highly valued designated townscape does not necessarily have a high sensitivity to change. Susceptibility to change in the townscape, as defined in the GLVIA (Ref 1-1, para 5.40-5.42), is the ability of the townscape receptor to accommodate the Development without “undue consequences for the maintenance of the baseline situation” (Ref 1-1, para.5.40) In other words a judgement is made of whether the townscape could absorb the Development without altering its baseline character and quality with reference to the particular scale and form of development that is being proposed. Judgements of susceptibility to change are described for each townscape character area and recorded on a simple scale of High, Medium and Low. Those judgements are combined to assess sensitivity.

Townscape Effects

2.33 For the townscape character area that includes the Site, the judgement of the size or scale of change as a result of the Development is based on consideration of the extent to which existing townscape features would be lost, the contribution of the features lost to the character of that townscape, and the urban design and architectural quality of the

Development that replaces them — and the degree to which the aesthetic or perceptual aspects of the townscape would be altered as a result.

2.34 In character areas that do not include the Site, the judgement of the size or scale of the change is based on consideration of the impact on the townscape character and quality as a result of changes to the wider setting of the specific character area. This is informed by the assessment of changes to representative views of or from the character area.

2.35 The geographical area over which the changes would be experienced, i.e. how widely the townscape character area would be affected by the Development, is considered. In most cases the size or scale of change would not be experienced consistently across the extent of the character area. Where the impacts of the Development on a character area would be localised to one part, or would vary across the extent of the character area, this would result in a range of magnitude of impact for that character area.

2.36 The final assessment of the scale of the effect on each of the townscape character areas is based on the combination of the judgements of sensitivity and magnitude of impact. The rationale for the judgement is clearly and transparently explained to demonstrate how the final assessment has been derived and is summarised based on the broad categories set out in Tables 2.3A and B.

Visual Assessment

Visual Amenity Study Area

2.37 The visual study area, which is informed by site observation and visual impact testing, is not defined by a radius from the Site boundary because differences in the scale and alignment of the existing townscape result in variation in the distance from which the Development would be visible, for example there is usually greater visibility along aligned routes and across open spaces.

2.38 26 verified views were selected in consultation with LBI officers through pre-application discussion. All verified views have been carefully selected in order to consider effects on specific designated views and representative and illustrative views that demonstrate the range of ways in which the Development would be seen and the resultant visual effects on “the general amenity experienced by people” (Ref 1-1, paras. 2.21). 15 verified views have been included in the Visual Assessment; these views allow a methodical 360 degree view analysis of near, middle and distant views of the Development on representative visual receptors in the area likely to be affected by the visibility of the Development. The visual assessment is not an exhaustive assessment of all potential visual effects but an assessment of a sufficient number of views from a variety of distances and directions that allow a proportionate assessment of changes to visual amenity. The detailed location of each viewpoint has been carefully considered to be typical or representative of the view likely to be experienced by a visual receptor in this location. All views included

in the visual assessment have been verified with the exception of View 3, which was not accessible for survey because the park is currently closed to the public for upgrade and improvement works to Dartmouth Park Reservoir. The remaining 11 verified views are included in Appendix A to supplement the Visual, Townscape and Built Heritage Assessments.

2.39 As noted in the GLVIA (Ref 1-1), public views are generally attributed greater value than views from private property because they are experienced by a greater number of people and therefore represent a greater proportion of the visual receptor community. All verified views have therefore been taken from publicly accessible land. The likely visual effects on views from inside buildings that are not publicly accessible or from private land have not been considered in this assessment.

2.40 Views have generally been assessed using photographs taken during the winter and the baseline assessment describes how the composition and quality of the view would vary with seasonal change, and changes in atmospheric conditions where applicable. Views are often kinetic or sequential, therefore where appropriate, consideration and explanation of how a view would change as the observer moves around or through the viewing position is included in the baseline description.

2.41 The views in the Visual Assessment and the supplementary verified views in Appendix A have been used to inform the assessment of effects on heritage assets and townscape, where relevant. Additional views tested during the design development process but not verified or assessed are included in Appendix B. They have not been verified because the potential effects were not considered significant or because other viewing positions were selected in preference to demonstrate the likely visual or townscape effects or effects on the settings of built heritage assets, but they may be referred to in the assessments. Details of the methodology used to produce the AVRs is included in Appendix E.

Visual Amenity Sensitivity

2.42 The baseline characteristics of each view, including the attributes described in the GLVIA (Ref 1-1, para 6.24) and the LVMF SPG (Ref 1-2, p.8), and the contributions of any heritage assets to the view have been described where relevant. The value attached to a view takes account of any designation of views, the quality of the townscape seen in the view including heritage assets that may be visible in or from the viewing position, and the composition and quality of the view.

Table 2.6: Value of View

Value	Criteria
Very high	Designated views of national or international importance: identified views into and out of a World Heritage Site; the Protected Vista or Protected Silhouette of a designated LVMF view.
High	Designated views of regional importance: LVMF or Borough views.
Medium	Valued local views noted in planning policy or conservation area appraisals; significant views of designated heritage assets or noted local landmarks; well composed representative views though townscape of good or high value.
Low	Representative views through townscape of ordinary or low value and incidental views through townscape of good or high value.
Very Low	Incidental views through townscape of low or very low value.

2.43 This assessment, as recommended in the GLVIA (Ref 1-1), considers the visual receptors to be people. The susceptibility of the visual receptors to changes in their visual amenity, combined with the intrinsic value of the view, informs a judgement of the view’s sensitivity.

2.44 There are limitations to this approach: the GLVIA defines “visual effects’ as “effects on specific views and on the general visual amenity experienced by people” (Ref 1-1, para 2.21). The glossary of the GLVIA defines ‘visual amenity’ as “the overall pleasantness of the views people enjoy of their surroundings, which provides an attractive visual setting or backdrop for the enjoyment of activities of the people living, working, recreating, visiting or travelling through an area”. It does not expand on what might amount to ‘pleasantness’ or what might be conducive to the ‘enjoyment of activities’. This assessment considers the ‘pleasantness’ of the view and ‘enjoyment’ of the viewer to primarily derive from the ways in which buildings and landscapes appear in the views. The quality of that visual appearance is judged in accordance with the GLVIA (Ref 1-1) as well as principles relating to urban design and heritage. This assessment takes into account the likely activity or focus of viewers at certain viewpoints, in order to ascertain what viewers are likely to enjoy about the view and to understand the nature and value of the view. The assessment does not, and cannot, account for impacts on viewers themselves: the townscape/landscape professional is not trained to make judgements about the mental and physical condition of the viewer. Nonetheless views only matter because of the people who see them and the purpose of the views assessment is to ascertain how the ‘pleasantness’ of the view and ‘enjoyment’ of the viewer might be enhanced or eroded by the Development. This assessment is therefore inevitably generalised and does not account for individual perception, which will always vary.

2.45 The GLVIA advises that the baseline visual assessment should include “the type and relative number of people (visual receptors) likely to be affected, making clear the activities that they are likely to be involved in” (paragraph 6.24) and goes on to categorise the susceptibility of these types of people to changes in their visual amenity (paragraph 6.32-4).



Furthermore the assessment of susceptibility needs to consider the extent to which the attention of any likely visual receptors would be focussed on views and visual amenity. Assessing visual effects is not a quantitative process and in a busy urban townscape context it is not practical to provide even approximate numbers of visual receptors; the relative busyness of a viewing position is however described where appropriate.

2.46 Assumptions as to the susceptibility of various groups of visual receptors described in Para 6.33-6.36 of the GLVIA (Ref 1-1). As described in para.6.33, the visual receptors with high susceptibility to change are likely to include:

- “residents at home”, though private visual amenity is not assessed within this document, so will apply only to views from a shared private shared amenity space, such as a garden square;
- “residents or visitors engaged in outdoor recreation... whose attention or interest is likely to be focused on the landscape and on particular views”. This category would include, for example, walkers using local rights of way and is relatively rare in urban townscape assessments but may be relevant in considering visual effects on parks and other open spaces and recognised scenic routes such as the Thames Path.
- “Visitors to heritage assets or other visitor attractions where views of the surroundings are an important contributor to the experience” This also applies to visitors to designated viewpoints such as LVMF viewing positions;
- “Communities where views contribute to the landscape [or townscape] setting enjoyed by residents”. This would also apply to residential areas of high townscape value, likely to be designated conservation areas;
- Travellers by road or rail along “recognised scenic routes, where awareness of views is likely to be particularly high”. This is relatively rare in urban townscape contexts.

2.47 As set out in para 6.34 of the GLVIA (Ref 1-1), the following visual receptors are likely to have low susceptibility to change: “People engaged in outdoor sport or recreation which does not involve or depend upon appreciation of views of the landscape” and “People at their place of work whose attention may be focused on their work or activity rather than their surroundings”. The assumptions made in the GLVIA do not cover an exhaustive range of the visual receptors.

2.48 Judgements of susceptibility to change are described for the viewers of each view and recorded on a simple scale of high, medium and low.

Lens selection for verified views

2.49 As acknowledged by the Landscape Institute’s Technical Guidance Note, Visual Representation of Development Proposals (Ref 1-11), in reality no static photography is able to fully capture the richness and depth of the human viewing experience. Only the central 6-10 degrees of a view is seen in detail by the human eye but the scene beyond this can be appreciated in peripheral vision without moving the eyes – or by moving the eyes or rotating the head the focal point of the view can be changed. Both the clarity of the focal point, or multiple focal points of a view, and the appreciation of the wider context, contribute to our appreciation of the environment and for most views both aspects need to be equally well understood for a view to be robustly assessed.

2.50 Perspective is uniquely determined by the viewpoint position and direction of view, so cannot be altered by the use of different camera lenses. The scale of the buildings in a photographic image is a factor only of the size of the print or the image on screen. The choice of lens used to photograph a view, and consequently the horizontal field of view (HFOV), is therefore made on the basis of the requirements for assessment, which may vary from view to view. The human eye has a HFOV of about 110°. ‘Normal’, or ‘Standard’ lenses (36–60mm in 35mm film format) cover between 62° and 40° so do not always provide the necessary context for a full appreciation of the human experience of the view.

2.51 Where the wider context of the view should be considered – and in most situations a viewer would naturally make use of peripheral vision in order to understand the whole – it is logical to use a wider angle lens (24–35mm in 35mm film format) which would cover a HFOV between 84° and 64°. The Landscape Institute Technical Guidance Note (Ref 1-11) states that “A ‘standard’ lens (50mm FL on a FFS Camera) typically captures a HFOV of just under 40 degrees. This may be suitable for some purposes, but a single-frame photograph based on this FoV may not convey the breadth of visual information required to represent a proposed development and relevant context... the general requirement is to capture enough of the scene to represent the landscape/townscape setting and the likely visibility of the proposal” (Ref 1-11, Appendix 4, paras.4.2.3-4.2.5). Where the viewing point is studied at rest and the eye is free to roam over a very wide field of view and the whole setting of the view can be examined by turning the head it may be appropriate to provide a panorama comprising a number of photographs placed side by side to cover an even wider field of view. It will also be necessary to provide a wider HFOV for close viewpoints in order to capture the entire proposal; as stated in the Landscape Institute guidance “Views should include the full extent of the site/development and show the effect that it has upon the receptor location” (Ref 1-11, Appendix 4, para.4.1.5).

Effects on Visual Amenity

2.52 In order to demonstrate the change to the view as a result of the Development, three separate images have been prepared from each viewing location selected for the completed development stage:

1. **Existing** – the view as it exists currently.
2. **Proposed** – showing the Development in wireline or render.
3. **Cumulative** – showing the ‘proposed’ view, with other cumulative schemes inserted (as wirelines).

2.53 The Development has been shown in blue wireline (AVR1) or full render (AVR3) of the proposed Development sought for approval. Where the Development would not be visible, its position relative to the existing view may be shown with a dashed wireline and a light fill where this helps to aid legibility. The methodology employed by the visualisation firm, Cityscape, to create the verified views is provided in Appendix E. The Visual Assessment in Section 5 of this volume is based on the images prepared by Cityscape which are, in turn, based on the computer-generated model of the Development prepared by AHMM, who have confirmed the accuracy of the visualisations in relation to their design proposals before the Tavernor Consultancy have assessed them. In the unverified model views in Appendix B the Development is shown in a blue wireline.

2.54 The judgement of size and scale of change to a view is based on a professional appraisal of interrelated factors set out in para.6.39 of the GLVIA (Ref 1-1), which are described in narrative accompanying the proposed view where relevant. The geographical extent of a visual effect reflects the distance of the viewing position from the visible parts of the Development and any kinetic or seasonal impacts on its visibility from this distance.

2.55 One rendered dusk view has been included to allow an assessment of the illuminated Development after dark.

2.56 The final assessment of the significance of the visual effect on each of the verified views is based on the combination of the judgements on the sensitivity of the existing view and the magnitude of change as a result of the Development. The rationale for the judgement is clearly and transparently explained to demonstrate how the final assessment has been derived and is summarised based on the broad categories set out in Tables 2.3A and B.

Demolition and Construction Effects

2.57 The assessment of demolition and construction impacts and effects has taken into account the works and processes set out in Chapter 6: The Works of ES Volume 1. The assessment has taken into account the same receptors as for the assessment of the completed Development. However, due to the complexity in accurately predicting the construction process visually and the numerous different visual impacts and effects during the process, and due to the temporary status of all works and the insignificant nature of their effects, receptors have been assessed in broad qualitative terms. Potential construction impacts would

comprise the visibility of machinery, cranes and other equipment used in construction works; the part construction of the development; and the hoarding and site lighting which would be visible at street level. The scale of effects would vary according to the proximity of the receptor to the Site and would be adverse or neutral, reversible and short to medium term. Detailed assessment of the construction effects on the settings of built heritage assets, townscape character areas and views is not appropriate for the continuously changing impacts over the entire construction period. The assessment is considered appropriate and proportionate in relation to the temporary and constantly changing nature of the potential effects.

Cumulative Effects

2.58 The townscape, visual, and built heritage assessments place the Development in its emerging urban context. The cumulative assessments consider three Approved Projects in the local and wider area that have the potential to have a perceptible effect in addition to the Development. These Approved Projects are listed in Table 2.7 and their locations are shown in relation to the Site in in Figure 2.1. In the cumulative views these schemes are distinguished by a black wireline (the Development is outlined in blue). They are named and their interaction with the Development is described in the narrative accompanying the cumulative view where relevant to the assessment. The likely cumulative effects of the Approved Projects is reported for each of the individual receptors in Section 5 and summarised in Section 7. In Section 7 the Development is also assessed cumulatively with the Approved Projects plus developments that have a planning status within the development plan process due to their potential to influence future cumulative effects. As there is limited information for these site allocations, and as there is no volumetric massing information on these they cannot be modelled in the views. The conclusions therefore focus on whether there is a likelihood of future cumulative effects occurring.

2.59 As set out in GLVIA (Ref 1-1, para 7.3), the cumulative assessment is an assessment of the “additional changes caused by a proposed development in conjunction with other similar developments” and is based on an assumption of high quality design of each of the individual cumulative developments. The intention of the cumulative assessment is to consider the effect on other consented schemes in addition to the Development, and not to cast judgement on other schemes in isolation.

Table 2.7: Approved Projects

Ref	Approved Project			
A	2 Parkhurst Road & 2A Parkhurst Road, Islington Arts Factory Site.	P2015/0330/ FUL and P2016/5054/ LBC	Refurbishment and conversion including reinstatement of the spire of the Camden Road New Church	Resolution to grant at Committee
B	Former Territorial Army Centre, 65-69 Parkhurst Road	P2020/0648/ FUL	Residential redevelopment in buildings ranging from 3 to 6 storeys	Under construction
C	392A Camden Road & 1 Hillmarton Road	P121287, as amended by P2015/4073/ s73	Redevelopment of the existing coachworks and the erection of a four-storey building	Under construction

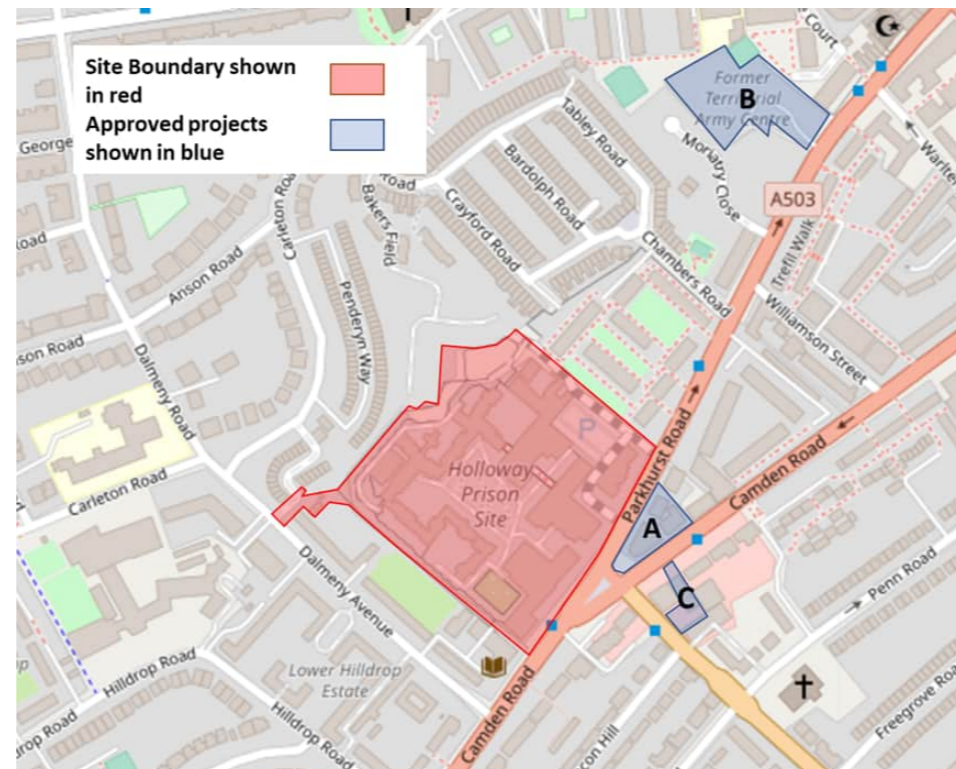


Figure 2.1: Locations of Approved Projects

Assumptions and Limitations

2.60 The cumulative assessment is an assessment of the likely effect of the cumulative schemes in addition to the Development. It assumes that all the cumulative schemes are of high quality as they have all been through the planning process and have been granted planning permission.

2.61 The cumulative assessment is made by adding the effects of consented development to the effects of the Development. This means that, for some receptors, the overall effect increases in the cumulative scenario even though the effect of the Development itself reduces (for example in a view where the consented development is considerably more prominent than the Development and partly or fully obscures it). This is the preferred approach in terms of clarity, selected following considerable experience of adopting both additive and combined approaches to cumulative assessment. The Approved Projects in Table 2.7 have been modelled in the verified and unverified views and the likely cumulative effects of the Approved Projects reported for each of the individual receptors in Section 5 and summarised in Section 7. However, the likely cumulative effects of Approved Projects plus developments that have a planning status within the development plan process are assessed in general qualitative terms in Section 7 only; the scale and nature of effects on individual receptors cannot be robustly assessed because there is no volumetric massing information on these site allocations.

2.62 The assessment of townscape and visual effects and effects on the settings of designated built heritage assets, is informed by relevant policy and guidance and also professional judgement. Judgements on the nature and degree of impacts on visual and townscape character are always subjective to an extent. The assessment in this Volume has been set out as clearly as possible and to be open about that subjective aspect of the assessment and about the factors which have informed the assessment.

Consultation

2.63 An EIA Scoping Opinion (ES Volume 3, Appendix 2.2) dated 20 July 2020 was issued by LBI in response to the EIA Scoping Report (ES Volume 3, Appendix 2.1) dated 7 May 2020. Table 2.8 below shows the comments of specific relevance to this volume in Section 4.4 of the Scoping Report and identifies where these have been addressed where relevant:



Table 2.8: Comments made in Table 4 of the LBI Scoping Report

LBI Scoping Report Comment	Response
Reference should be made to appropriate policy documents, including: <ul style="list-style-type: none"> Historic England's Historic Environment Good Practice Advice in Planning: 2, Managing Significance in Decision-Taking in the Historic Environment Advice Note 12, Statements of Heritage Significance: Analysing Significance in Heritage Assets should be added to the list of policy documents and guidance. 	Both documents are referenced in Section 2, para. 2.8.
Reference should be made to the Holloway Prison Site SPD, which identifies local views as well as the protected views. The assessment must relate strongly to the constraints identified in this document.	This document is referenced in Section 3: Relevant Baseline Conditions and the visual assessment in Section 5: Likely Effects and their Significance.
Consultation with LBI should be undertaken as soon as possible to agree the townscape study area, the visual study area, the visual receptors (viewpoints) and the study area for heritage. The number of AVRs and production (rendered or wirelines) should also be agreed.	Viewpoints and the split of render-wireline views have been agreed with LBI officers and both the built heritage and townscape study areas increased from 250 to 500m from the Site as requested by LBI.
The townscape and visual baseline is to be set out in full in accordance with the GLVIA3.	The methodology for the townscape and visual baseline is based on the GLVIA. Refer to Section 2: Assessment Methodology and Significance Criteria.
The scope of the assessment should cover the construction and operational phases and utilise Digital Model Testing using an appropriate software complemented by verified views.	The scope of the assessment in Section 5 covers both effects during the demolition and construction works (the Works) and once the Development is complete and operational. The assessment of effects is informed by visual impact testing in the Visualiser's digital model, the verified views included in Section 5 and Appendix A, unverified views included in Appendix B and the TZVI included in Appendix C of this Volume.
The assessment should be based on the drawings for determination and clearly set out the embedded mitigation that will be relied upon in the assessment.	The verified views in Section 5 and Appendix A and unverified views in Appendix B (both within this Volume) are modelled from a 3-d model provided by the architect based on the drawings for determination. Embedded mitigation of relevance to this assessment is set out in Section 4.

LBI Scoping Report Comment	Response
The study area for heritage has been set at 250m. Considering the height of the Proposed Development, this should be extended to a minimum of 500m and agreed during consultation with LBI as soon as possible.	The study area for the built heritage assessment has been extended from 250m to 500m as recommended by LBI.
The townscape and visual study area has not been determined. This should be agreed with LBI prior to the assessment being undertaken.	The study area for townscape assessment has been extended from 250m to 500m for consistency with the built heritage study area. The visual assessment study area is not defined by distance from the Site; views for assessment based on digital model testing have been agreed with LBI officers.
The criteria for judgements on townscape value, townscape susceptibility and townscape sensitivity should be clearly set out in accordance with GLVIA3.	The methodology for the townscape assessment is based on the GLVIA. Refer to Section 2: Assessment Methodology and Significance Criteria.
The methodology for the AVRs should be set out in the assessment with reference to either the LVMF methodology or the Landscape Institute's Technical Guidance Note 06/19.	This is set out in Appendix E of this Volume.
The methodology for the Zone of Theoretical Visibility and cumulative townscape and visual assessments should be provided in the assessment.	This is set out in Appendix E of this Volume.
No assumptions have been identified within the Scoping Report. Any assumptions within the ES chapter must be clearly defined and robustly justified.	Assumptions and Limitations and their justification are set out in Section 2: Assessment Methodology and Significance Criteria.
Embedded mitigation measures should be clearly set out to provide a clear understanding within the assessment narrative to support the suggestion of beneficial effects.	Embedded mitigation of relevance to this assessment is set out in Section 4. It should be noted that beneficial effects may be the result of design aspects that are not directly related to embedded mitigation measures. Section 4 also includes a description of the visual characteristics of the Development, which may support the assessment of beneficial effects outside of specific embedded mitigation measures.

2.64 The selection of verified and unverified views, their detailed locations and the split of render and wireline modelling, was agreed with LBI officers based on a map of viewing locations and full views candidate study containing existing photography and a modelled view or unverified wireline from each viewing position. The selection of views was agreed with LBI officers on 5 August 2021. Correspondence confirming this is included in Appendix D.



03

Relevant Baseline Conditions

Introduction

3.1 The urban development of London has resulted from a combination of careful foresight and planning, and a pragmatic, sometimes expedient response to opportunities and events. It is not the result of a comprehensive unified vision. Consequently, it is a city of many distinctive parts. These have combined to create a rich urban environment. Through complex interactions London's fabric has become highly stratified and is represented by a great variety of architectural styles and building types. These have been built over many centuries in response to changing opportunities, and to the expectations and demands of London's citizens.

History of the development of the Site and the surrounding area

3.2 Holloway Road forms part of the historic route of the Great North Road between the City of London, York and Edinburgh. It was used for centuries by drovers, bringing livestock to Smithfield Market from the north of England and Scotland. The stretch of the Great North Road through North Islington was known as 'the Hollow way' (the road in a hollow) by the early 14th century as the main route north from the City, giving its name to the district. In 1384 Edward III first licensed tolls for gravelling the highway in the 17th century Holloway Road was notorious for its highwaymen including Claude Duval and Dick Turpin. In 1717, the 'hollow way' was turnpiked under the 1717 Act, with a gate near its junction with Back (now Liverpool) Road and Hornsey Road, known as Ring Cross, once a site of execution. By the 1740s (Fig. 3.1, Rocque's map of 1746) houses stood on both sides of Holloway Road at key junctions and at the three-mile stone, approximately the location of the later Camden Road junction.

3.3 Little change occurred in the settlement pattern until the 1820s. Early maps for example Figure 3.2 dating from 1803, show the location of the Site between Kentish Town and the Holloway as fields. The hamlet of Ring Cross had grown up around the junction with Hornsey Road by the end of the 15th century but residential development north of Ring Cross was sporadic until the later 19th century with scattered groups of villas and terraces interrupted by large undeveloped pockets of land. The construction of Archway Road brought an end to the area's rural character in the 1820s. Growth to the west of Holloway was stimulated after 1826 by the building of a new road from Holloway Road to King's Cross, later named Caledonian Road. A noticeable increase in building began in Upper Holloway in the 1840s. Building was still fairly scattered

and many of the houses were detached villas with spacious grounds. The railway line to the south of the Site was built in stages during the 1840s and early 1850s by the Great Northern Railway (GNR).

3.4 The Corporation of London bought more than four hectares of then still rural Upper Holloway for a cemetery during the cholera epidemic of 1832 and by 1848 had acquired about 11 hectares on the north side of Camden Road. Between 1849 and 1852 the City Prison or 'House of Correction' was built on part of the land to house male and female prisoners sentenced at the Central Criminal Court, the Mansion House, or Guildhall Justice Rooms. It was also the Queen's and Debtors' Prison for London and Middlesex. The prison was designed by James Bunstone Bunning, (1802-1863), a renowned City of London architect. The prison comprised four three-storey wings and was notable for its front and gateway, a copy of Warwick Castle, built in Kentish rag with Caen stone dressings. Its castellated boundary walls were approximately six metres high with strongly fortified gateways. The prison was taken over by the Government in 1878 and used only for women from about 1903. As Holloway Prison, it became well known for the imprisonment of suffragettes including Emmeline Pankhurst, Emily Davison and Constance Markievicz. It is also known for the execution of Ruth Ellis, who in 1955 became the last woman to be hanged in the UK. The prison's location but not its layout is shown on the OS map of 1871 (Fig.3.3).

3.5 In the 1850s and 1860s, the land of the Hillmarton Conservation Area to the south-east of Camden Road was rapidly developed with detached and semi-detached villas and terraces. The spacious suburb of Tufnell Park to the north of Camden Road was planned from the 1840s but development began from 1865. The OS map of 1871 (Fig. 3.3) shows that residential development has expanded rapidly across the area; the Corporation of London's land to the north-east of the prison remain undeveloped, as is much of the Tufnell Park Estate to the north. By the mid-19th century Holloway Road had become a major shopping street and by 1900 it was a flourishing town centre with a theatre and department stores. As shown on the OS map of 1896 (Fig.3.4). By 1900 there was comprehensive residential development covering the entire area to the west of Holloway Road around the prison.

3.6 Parts of the residential area around the Prison were blast damaged during WWII, as shown on the LCC bomb damage map of 1945 (Fig. 3.5). There were large areas of clearance following WWII but the area was not rebuilt to the same extent as the townscape to the east of Holloway Road. London County Council (LCC) housing estates in Tufnell Park Road and Hilldrop Road were planned in 1936 but not completed until after WWII in the 1950s. Islington Borough Council also demolished houses

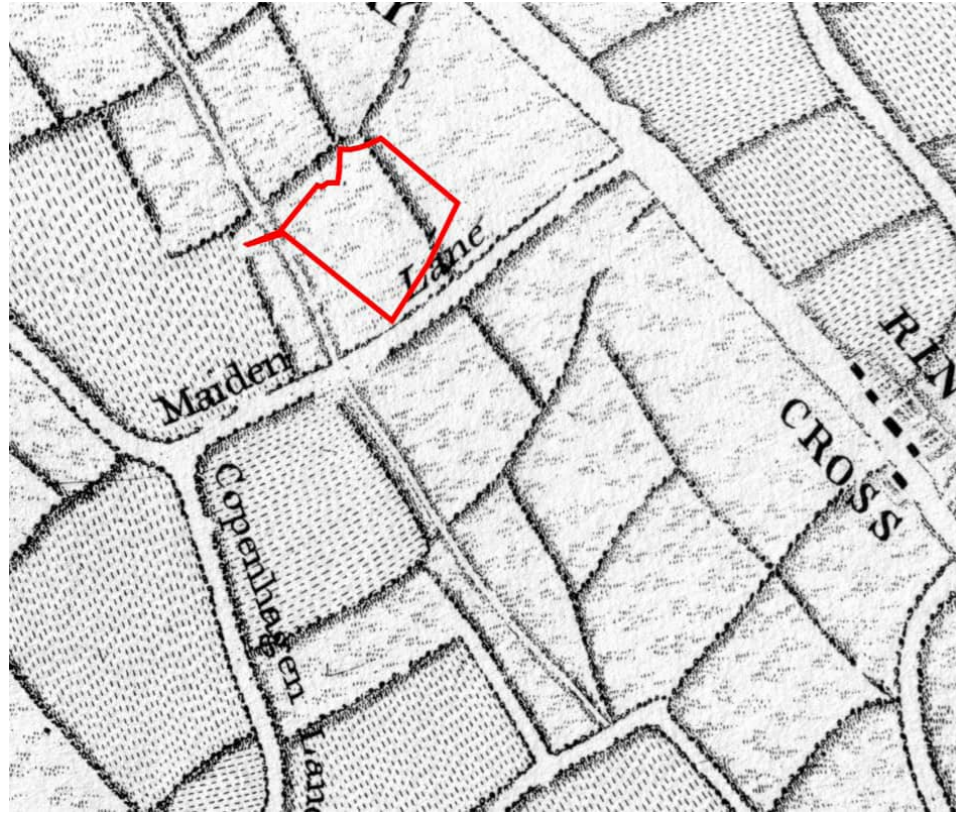


Fig 3.1 Rocque 1746



Fig 3.2 1850 Map of Islington

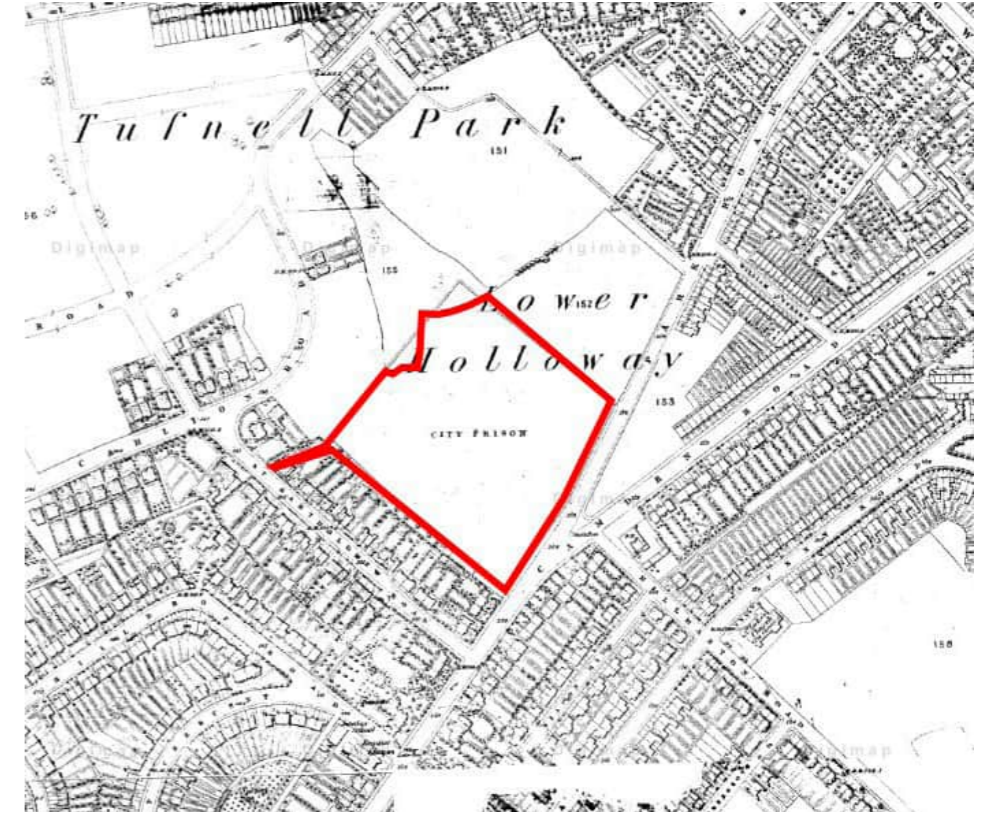


Fig 3.3 OS Map 1870



Fig 3.4 OS Map 1896

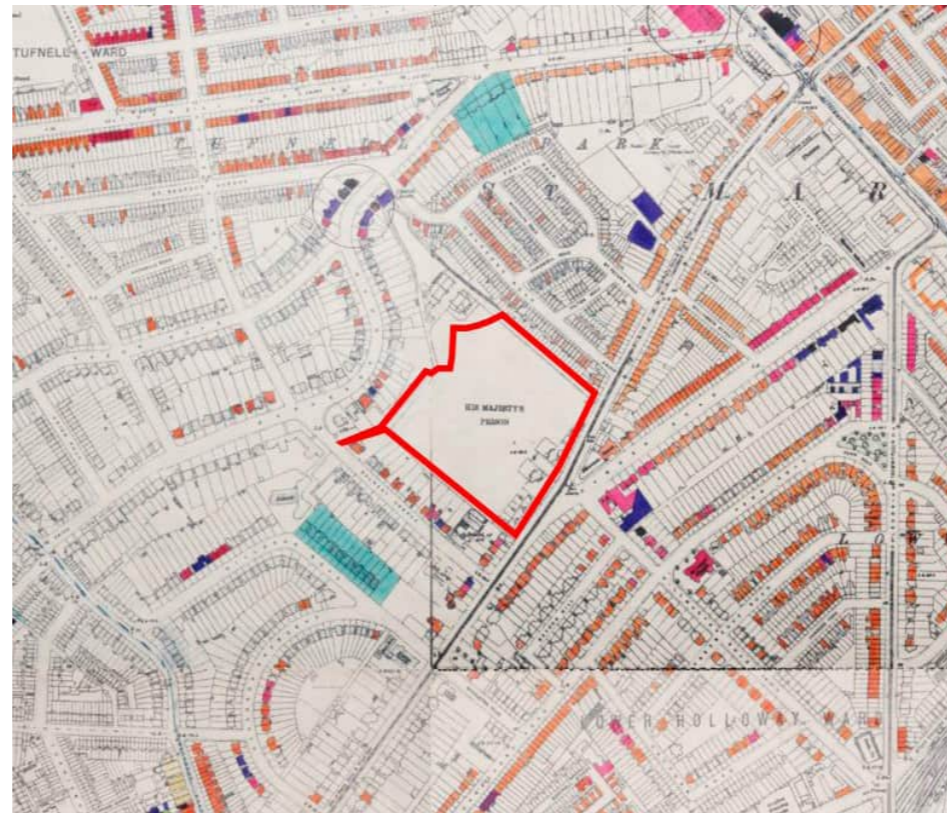


Fig 3.5 LCC Bomb Damage Map 1945

at the junction of Anson, Carleton, and Brecknock roads in around 1948 and built the Brecknock Road Estate in the 1950s. The Greater London Council (GLC) and the borough added to their Hilldrop estates in the 1970s which together cover a wide area on the north side of Camden Road west of Holloway Prison. The Corporation of London rebuilt its Holloway Estate between Parkhurst and Camden Roads between 1964-75.

- 3.7 Holloway Prison was rebuilt as an informal low-rise complex within a fortified red-brick perimeter, designed by Robert Mathew, Johnson Marshall & Partners (RMJM), between 1970 and 1977, to provide medical and psychiatric facilities for the whole women's prison service, with accommodation for prisoners and staff. This involved demolishing the Gothic gateway, despite widespread protests. The prison was closed in 2016.

Built Heritage Baseline

Conservation Areas

- 3.8 The Site is not located within a designated conservation area. The following paragraphs describe the character and appearance, heritage significance or special character and setting of each of the conservation areas within the agreed study area, as identified on Figure 3.8. The value of all conservation areas as designated heritage assets is high or very high, but they vary considerably in the character of their settings and therefore in their susceptibility to change, which is considered for each below. As set out in the baseline assessment methodology in Section 2, the value and susceptibility to change are combined to assess the sensitivity of each conservation area.

Hillmarton Conservation Area

History, character and special interest

- 3.9 The conservation area was designated in 1990, with Conservation Area Design Guidelines (CADG) published in January 2002 (Ref 1-12) and a Conservation Area Leaflet published in 2004 (Ref 1-13). The conservation area is split into five disconnected sub-areas. Though there is a consistent mid-19th century residential character in all sub-areas, they are separated by areas of post-war redevelopment where the original 19th century townscape character has been lost. The conservation Area includes the Grade II listed Church of St Luke, an important local landmark on Hillmarton Road, the Grade II listed former Baptist Church and church hall at Nos.1-2 Hilldrop Road, and the former Camden Road New Church immediately to the south of the Site, which is a LBI Designated Landmark, with the associated Grade II listed Verger's Cottage and remodelled church entrance. There are coherent groups of locally listed buildings to the east of the Site at Nos. 38 (Prince Edward Public House), 35-43, 51-57 and 63 Parkhurst Road; Nos.353-377 Camden Road; and Nos.2-27 and 32-33 Penn Road, which are all separated from the Site by intervening townscape.

- 3.10 Like much of this area, the conservation area was mostly in agricultural use until the 19th century, with the creation of Holloway Road and the establishment of tube lines bringing with it rapid urbanisation in the second half of the 19th century. One of the first routes to develop was Mead Lane (now Camden Road-Parkhurst Road), first shown on the map of 1803, which ran from 'Lower Holloway' (now Holloway Road) south-westwards to Camden Town. By 1850, Mead Lane had developed the characteristic forked layout as Camden Road splits into Camden Road and Parkhurst Road to the south-east of the Site. However, development still remained focused along Holloway Road in the mid-19th century. The Victorian prison on the Site, to the north of what is now the conservation area, was built by 1852 so slightly pre-dates the residential development of the conservation area. In the 1850s and 1860s, the land of the conservation area itself was rapidly developed with detached and semi-detached villas and terraces. The OS Map of 1871 demonstrates the rapid development of the conservation area over the preceding 20 years though there are still some pockets of undeveloped land. By the OS map of 1896, the townscape of the conservation area has been fully developed with the layout much as it is today. The site of the prison remained a large impermeable urban block within an otherwise fine grained permeable, well connected and legible residential townscape.

- 3.11 Some of the housing in the conservation area was designed by the prolific builder and architect George Truefitt. The materiality of houses varies between different types of brick as well as the amount and form of stucco detailing, often coupled with Welsh slate roofs. The streets are characterised by large, mature street trees. There are several ecclesiastical landmarks in the conservation area, including the unlisted Camden Road Church, which is a LBI designated landmark. The Church of St Luke on Hillmarton Road dates from 1860 and is Grade II listed. The church spire is an important local landmark seen clearly in views along Hillmarton Road.

- 3.12 The conservation area across all its sub-areas is residential in character and appearance, with a fine grain and small scale, usually of two to four storeys in height. Mature street trees screen and soften parts of the conservation area and its wider setting. The Conservation Area Design Guidelines states "*The generally consistent historic and architectural quality of the architecture gives the area a special character and appearance which it is desirable to preserve and enhance.*" (Ref 1-12, para.32.2) The special character, or heritage significance, is summarised in the Conservation Area Leaflet as follows:

"The Hillmarton Conservation Area was designated in 1990. The majority of the area was first developed for housing in the 1850s and 1860s, either with pairs of three and four storey semi-detached villas or as terraces, some in small groups. Some of the villas were designed by Truefitt. The area has a spacious scale, with wide streets and grand houses often with views between the villas into the substantial rear gardens. There are many mature trees both in public and private areas which enhance the character of the area. The three churches, or former churches, in Camden Road and Hillmarton Road are fine examples of mid- Victorian

ecclesiastical architecture and the Camden Road church (now Islington Arts Factory) is an important landmark although sadly truncated. The generally consistent historic and architectural quality of the architecture gives the area a special character and appearance which it is desirable to preserve and enhance." (Ref 1-13)

Setting

- 3.13 The fragmented nature of the conservation area means that its setting varies between sub-areas. Generally, however, the settings have a consistent post-war character of small to medium-scale residential development. The setting of the conservation area is ordinary and unremarkable in townscape quality. Much of the surrounding post-war development has erased the pre-existing 19th century townscape and is coarser in grain, and it is generally mid-rise, four to six storeys, in scale but up to 11 storeys in height to the south-west of the Site. The existing Holloway Prison frontage provides a very poor-quality streetscape setting to the north of Hillmarton Road and to the north of the unlisted designated landmark of the former Camden Road New Church on the northern edge of the largest sub-area of the conservation area. No important townscape views into or through the conservation area are identified in the CADG or the Conservation Area Leaflet. There is a consistent setting of post-war residential development of unremarkable townscape quality that is apparent at the edges of the sub-areas.

- 3.14 **Value:** As a designated heritage asset its value is **high**.

Susceptibility to change: The setting of the conservation area is varied in its townscape quality, which is considered to be generally ordinary, and low in value. The existing modern setting of the conservation area is clearly perceptible from its edges and this does not erode the ability to appreciate the heritage significance of the spacious leafy residential townscape or the architectural quality of the townscape within the conservation area designation. The churches within the conservation area are important local landmarks and their continuing legibility within the wider local townscape has greater susceptibility to change within the setting of the conservation area because an increase in the scale of development on the Site could alter their clear visibility on the local skyline. Susceptibility to change is therefore judged to be **medium**.

Sensitivity: **medium to high**.

Tufnell Park Conservation Area

History, character and special interest

- 3.15 The conservation area was designated in 1970, with a Conservation Area Design Guidelines (CADG) published in January 2002 (Ref 1-14) and a Conservation Area Leaflet published in 2007 (Ref 1-15). The conservation area largely comprises the residential Tufnell Park Estate, laid out between 1860 and 1880 on land owned by Lord Tufnell.



Figure 3.6: The 19th century Holloway Prison



Figure 3.7: the existing now disused Holloway Prison

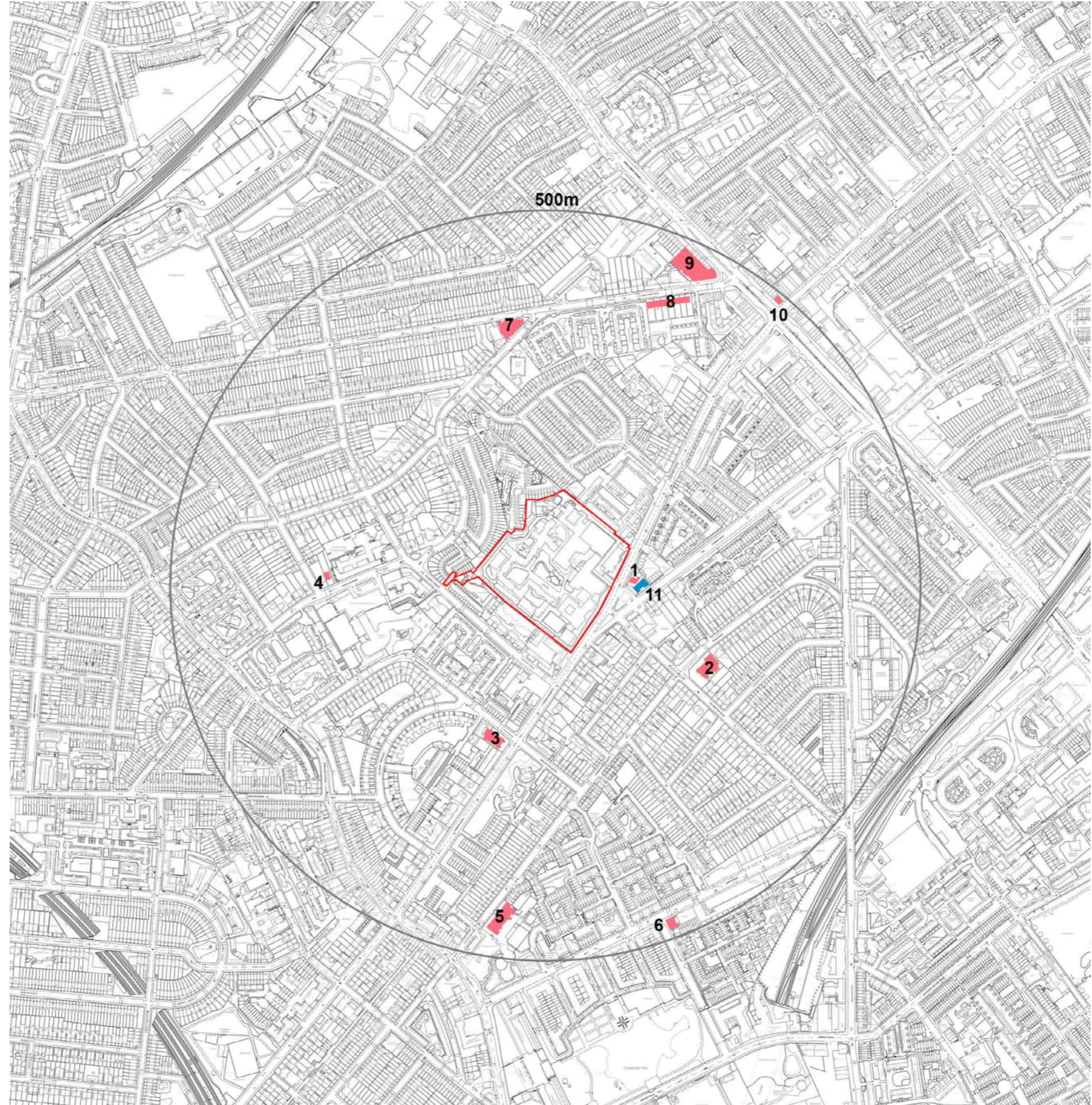


Fig 3.9 Designated Structures

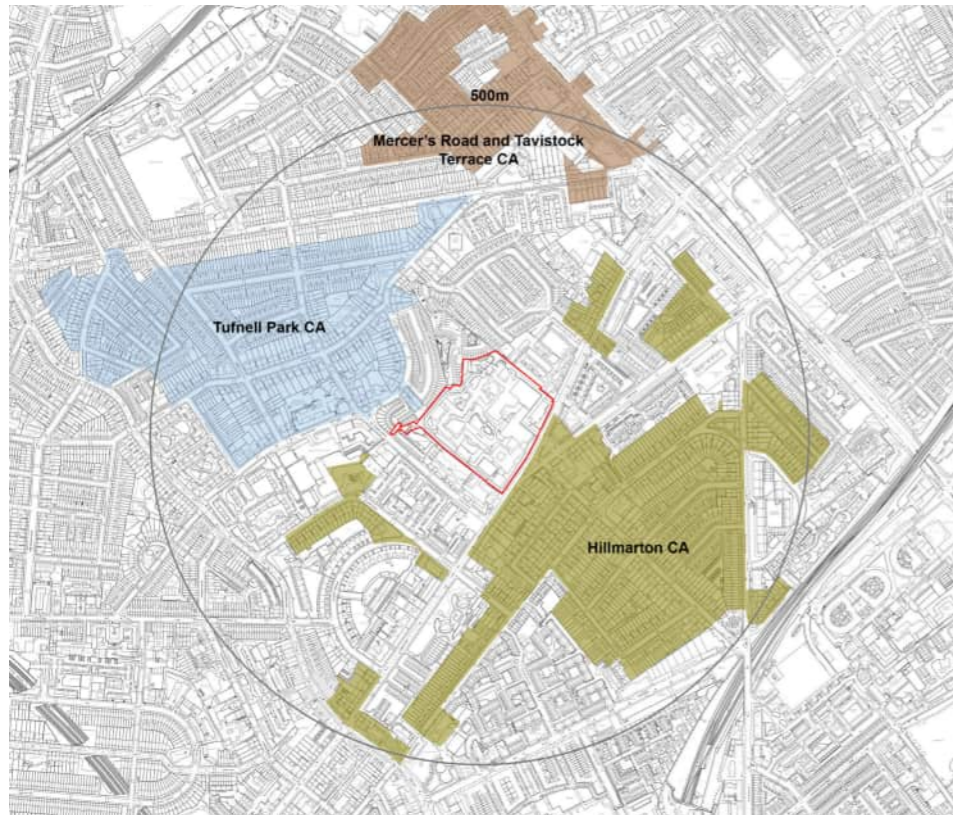


Fig 3.8 Conservation Areas



Fig 3.10 Townscape Character Areas

Given the position of this area on the edge of London at the time of its development, spacious plots of semi-detached villas were popular among those who desired a semi-rurality. John Shaw Junior (1803-1870), who had laid out the Eton Estate at Chalk Farm in the 1830s, originally assisted Tufnell with the design of the area. Later, George Truefitt was surveyor to the Tufnell Estate (1865-90); many of the residential buildings were designed by him and feature typically ornate finishes. The Grade II listed former Church of St George (also by Truefitt), now the St George's Theatre, is an important local landmark. The conservation area also includes the Grade II listed No.23 Carleton Road. There are locally listed buildings at Nos. 24 and 32-38 Anson Road and a large coherent area of locally listed houses in the north-west part of the conservation area lining parts of Lady Margaret Road, Hugo Road and Corinne Road.

- 3.16 The 19th century layout of the conservation area remains almost intact, built around a cruciform plan with St George's Avenue intersecting with Dalmeny Road, the southern end of which runs close to the south-west of the Site outside the conservation area, at its centre. The pleasantly winding Carleton Road, running to the north of the Site, scales the furthest east reaches of the conservation area and was one of the earliest roads laid out being part of the earlier John Shaw Junior work. In the west of the conservation area, the streets are more linear and typical of the speculative development that took place towards the end of the 19th century across London. The existing character and appearance of the area is created by the survival of 19th century with a small scale and fine grain, mainly spacious single and semi-detached villas and terraces of three or four storeys. Buildings are generally in brick, stone and render, with timber windows and for roofs natural slate and tiles. There are different forms of roof in the area including gables, mansards, exposed pitched roof and parapets which create variety in the visual and architectural character, Sloping chimney stacks characteristic of the rear elevations of many terraces. Existing gaps between properties allow views of trees and rear gardens and contribute to the spacious appearance of the area.

- 3.17 The special character or heritage significance of the conservation area is described as follows in the Tufnell Park Conservation Area Leaflet: *"The special characteristics of the Conservation Area derive from the high architectural quality of the area, with its variety of styles, flamboyant use of different materials and decoration. The unusual relationship between houses of different styles and the variety of architectural details and materials used in the buildings gives the area a special quality"* (Ref 1-15)

Setting

- 3.18 The Site is to the immediate south of the conservation area and forms part of a swathe of mixed post war largely residential development of ordinary quality that forms much of the southerly setting of the conservation area. To the north of the Site is a curvilinear terrace of late 20th century houses, that follows the topography of the area rising to 10 storeys. There are longer distance views out of the conservation area that go towards the north with more recent development visible towards Archway.

The townscape quality of the setting to the north of the conservation area is largely contemporary with the conservation area and of higher townscape quality and are generally constructed from similar materials. Views through the townscape thus vary on the layout and topography; there are no important views identified in the CADG (Ref 1-14).

- 3.19 **Value:** As a designated heritage asset its value is **high**.

Susceptibility to change: The setting of the conservation area to the south in the area of the Site is varied in scale and its townscape quality is generally ordinary. This existing modern setting is clearly perceptible from its southern edge and this does not erode the ability to appreciate the heritage significance of the spacious leafy residential townscape or the architectural quality of the townscape within the conservation area designation. Its susceptibility to change is therefore judged to be **low**.

Sensitivity: **medium**.

Mercer's Road and Tavistock Terrace Conservation Area

History, character and special interest

- 3.20 The conservation area, who's southern edge is more than 400m to the north of the Site, was designated in 1989 and extended in 2000, with a Conservation Area Design Guidelines (CADG) published in December 2007 (Ref 1-16) and a Conservation Area Leaflet published in 2004 (Ref 1-17). The conservation area covers part of Holloway Road, to the north of its junction with Tufnell Park Road and residential streets to the south-west of Holloway Road.

- 3.21 The rectilinear layout of the area is has remained largely intact since it was laid out in 1890, with the streets. Tavistock Terrace, Mercers Road and Farmead Road form the main streets of the conservation area, with part of the area's character derived from the commercial frontages along Holloway Road to its north-eastern boundary. The area is predominantly characterised by London stock brick buildings mostly constructed between 1871 and 1896. The scale is typical of the mid-19th century residential streets in the area. The conservation area includes many two-storey semi-detached houses with shallow hipped roofs and central chimney stacks, particularly along the eastern edge of Mercer's Road. The western part of the conservation area is of a marginally different character, with taller buildings of three-to-four storeys in height of a similar age with brick and terracotta ornament, rather than the stucco details of the streets further east. In the south-east part of the Conservation Area, the terrace of listed buildings (9-21 Tufnell Park Road, Grade II) is an example of some of the earliest residential buildings from the initial development of the area. Opposite these is the Grade II listed Odeon Cinema dating from 1937-8 on the corner of Tufnell Park Road and Holloway Road, which contrasts with the scale of the residential buildings and with its typical early 20th century ornament of faience and terracotta.



3.22 The CADG does not define the special character or heritage significance of the conservation area. The Conservation Area leaflet describes the character of the conservation area as follows: “The area comprises largely commercial frontages along Holloway Road and predominantly residential side streets. The area includes an attractive range of Victorian buildings, mostly developed during the 1850s and 1860s and the relatively few buildings that have been built subsequently have generally added to the character of the area.” (Ref 1-17) This assessment considers that, like the contemporary townscape of the Hillmarton and Tuffnell Park Conservation Areas, the special character or heritage significance lies in the generally consistent historic and architectural quality of the townscape, its spacious and leafy streets, gives the area a special character and appearance.

Setting

3.23 The conservation area’s north-east boundary is defined by Holloway Road, which gives its north-eastern setting a distinctly commercial feel. To the south-west of the conservation area is Tufnell Park Road, which reinforces the established residential, late 19th century character of the conservation area in its south-westerly setting. However, the southerly setting includes taller larger grain post-war residential development of up to six storeys on both sides of Tufnell Park Road to the east of the junction with Carlton Road.

3.24 **Value:** As a designated heritage asset its value is **high**.

Susceptibility to change: The setting of the conservation area is varied in scale and its townscape quality is generally ordinary; the conservation area is tightly enclosed with few long range views out and the varied modern setting to the south has little appreciable impact on its character. The Site is more than 400m to the south of the conservation area. Its susceptibility to change is therefore judged to be **low**.

Sensitivity: **medium**.

Listed Structures

3.25 Designated structures in the area around the Site are shown on Figure 3.9, the labels correspond to each building’s number in Table 3.1. These include ten listed structures within a 500m radius of the Site boundary, the study area agreed with LBI. The history and character, heritage significance and setting of each structure, or group of structures, is described in Table 3.1 and the effect of the Development on their heritage significance or appreciation of heritage significance is assessed in Section 6.

Non-designated heritage assets

3.26 As set out in the EIA Scoping Report, each locally listed building adjacent to the Site will be individually assessed. The former Camden Road New

Church is a LBI Designated Landmark. Although it is not a statutory listed building or a locally listed building, because of its age and designation as a LBI Designated Landmark, it is judged to be a non-designated heritage asset. It is close to the south-east of the Site and is therefore included in the built heritage assessment and described in Table 3.1. The John Barnes Library, 275 Camden Road, built in 1972, which was located directly to the south-west of the Site, is included as a non-designated asset in the Greater London Historic Environment Record (GLHER) data. This building was demolished in 2015 and is not therefore considered as a non-designated heritage asset in this assessment. Other non-designated heritage assets, more distant from the Site have not been assessed individually in the built heritage assessment. As they make a contribution to the quality and character of the townscape surrounding the Site, they are considered as part of the conservation area, townscape character area or views to which they contribute.

Townscape Baseline

3.27 The townscape that forms the setting of the Site can be considered as a series of broad character areas. The extent of each townscape character area (TCA) has been identified on Figure 3.10. It should be noted that townscape character invariably forms part of a continuum and that the character area boundaries are not always distinct. The character and quality of each TCA is described and its value and susceptibility to change are assessed in Table 3.2. These judgements are combined to provide an assessment of sensitivity.

Visual Baseline

Designated London Views

3.28 The LVMF SPG (Ref 1-2) was updated and published in March 2012. It was created to provide additional clarity and detail to the sections of The London Plan (Ref 1-18) that deal with the management of important London views. Development on the Site would be potentially visible in LVMF London Panoramas from Alexandra Palace, Parliament Hill and Kenwood (Assessment Points 1A.2, 2A.1 and 3A.1 respectively). Testing has demonstrated that the Development would have no effect on these LVMF views; this is confirmed in Appendix A, Views A1, A2 and A3.

Protected Borough views

3.29 The adopted LBI Development Management Policies (DMP) (Ref 1-19), Policy DM2.4 Part B states: “*Within Islington there are local views of St. Paul’s Cathedral and of St. Pancras Chambers and Station, which the council will protect and enhance*”, Part E of Policy DM2.4 Part B states: “*Where deemed necessary, applicants will need to provide appropriate supporting material to verify the visual impact of the proposed development on the relevant views (Mayor’s strategic views and/or local views).*” Supporting Para 2.55 of the DMP states: “*The local views are of*

equal quality to the Mayor’s strategic views and the council will give equal protection to both types of views”. Supporting Para 2.56 states: “*Within the defined local views the council will seek to protect the line of sight view from ground level at the viewpoint (or from within the viewing area) to a line drawn horizontally through the base of the drum of the cathedral (52.1 AOD)*”. Details of the viewing positions are included in Appendix 1 Local Views of the LBI DMP. The Site falls within the alignment of two of the protected views of St Paul’s Cathedral: LV4 from Archway Road and LV5 from Archway Bridge.

3.30 Draft Policy DH2 of the draft Islington Local Plan Strategic and Development Management Policies (SDMP) (September 2019) (Ref 1-20) (including the Schedule of Modifications (March 2021) (Ref 1-20A)) states that “*There are a number of strategic views, local views and views of local landmarks within and across Islington. These give important views toward St. Paul’s Cathedral, while some offer a unique panoramic view of Islington and other parts of London or a view of St. Paul’s or a local landmark as part of the broader townscape (particularly street level views). All views – strategic, local and local landmarks – must be protected and enhanced. Proposals involving the redevelopment of buildings that currently adversely impact a protected view must take all reasonable steps to enhance the view and remove any existing infringement on the view. Development proposals must provide appropriate supporting material – including 3D modelling – to verify the visual impact of proposed development on protected views.*” Supporting Para 8.40 includes the list of protected views and states that: “*Local views are of equal quality to the London Plan strategic views and the Council will give equal protection to both types of views.*” Appendix 6 includes details of the protected views. The Site falls within the alignment of two of the protected views of St Paul’s Cathedral: LV4 from Archway Road and LV5 from Archway Bridge. Although the views are not materially different, the coordinates vary slightly from those set out in Appendix 1 of the adopted LBI DMP (Ref 1-19). These views are included in the Visual Assessment in Section 5, using the coordinates in the draft local plan as agreed with LBI officers.

3.31 Draft Policy DH2 of the draft SDMP (Ref 1-20) states “*All views – strategic, local and local landmarks – must be protected and enhanced.*” In this context ‘protected’ is interpreted as ‘not harmed’ rather than ‘not changed’. LVMF Protected Vistas generally have a narrow highly sensitive Landmark Viewing Corridor to St Paul’s in which breaches would normally be refused, and Wider Setting Consultation Areas of lower sensitivity to each side and behind the landmark. As adopted LBI policy DM2.4 and draft policy DH2 state that the Islington designated local views are of equal quality to the designated LVMF views “*and the council will give equal protection to both types of view*”, (Ref 1-20, para 2.55 and Ref 1-20A, para.8.40) viewing corridors LV4 and LV5 have been considered based on the principles of protection set out in the LVMF SPG (Ref 1-2), with a highly sensitive corridor close to St Paul’s that should not be breached, and less sensitive lateral areas in which breaches may be acceptable provided that the ability to ‘recognise and appreciate’ the landmark is preserved. Based on the width of LVMF Landmark Viewing Corridors to St Paul’s, the width of the most sensitive central part of LV4

and LV5 to the left of St Paul's is equal to the height of the peristyle of St Paul's. View LV4 is included in the Visual Assessment as Views 1 and 2. View LV5 is included as views A4 and A5 in Appendix A.



Figure 3.11: The Viewing Corridor of LV4.B in relation to the Development

Local views

- 3.32 Views of the Camden Road New Church are also noted under Heritage Considerations in the Holloway Prison Site SPD (2018): “*The local landmark of the Camden Road New Church Tower and Spire is directly opposite the prison site and is an important part of the local townscape. Important views to the spire of the former church are along Camden Road from Holloway Road (north) and from the junction with Dalmeny Avenue (south).*” (Ref 1-21, p.5. para.2.6). View 7 in Section 5 provides an assessment of the visibility of the tower and spire of the Camden Road New Church in a distant view from Camden Road just east of the junction with Holloway Road; View 8 is a closer view of the Camden Road New Church taken to the south-west of View 7, on Camden Road close to the junction with Hillmarton Road; and View 12 is taken from Camden Road at the junction with Dalmeny Avenue looking north-east towards the tower and spire.
- 3.33 No local views have been identified in the relevant conservation area appraisals. Other representative local views have been selected based on the alignment of streets and open spaces in relation to the Site and the potential visibility of the Development in relation to designated heritage assets.



Table 3.1 Baseline Heritage Assessment: Schedule of Designated Structure

Ref	Listed structure	Summary history and description	Heritage Significance	Setting and its contribution to the appreciation of heritage significance; resulting susceptibility to change and sensitivity
1	The Verger's Cottage and remodelled entrance to the former Camden Road New Church Grade II Adjacent to the south-east of the Site	Ernest G Trobridge remodelled and extended the site of the former Camden Road New Church (Ref.11 below) in 1908 to include a three storey Verger's Cottage, ground floor cloak rooms, an extended library and lecture hall (the Sunday School building), and new access to the church gallery all connected via a grand entrance. The Verger's Cottage is built in red brick and render with a decorative fish-scaled roof, on a two-room plan. The exterior is a three-storey cottage, M-shaped gable, with a central triple chimney stack. The fenestration is defined by pairs of windows each in curved recessed surrounds. Central to the elevation is an iron rainwater hopper titled and dated 'Vergers Cottage / 1908' above the first-floor windows. It is joined to the unlisted former Camden Road New Church and Sunday School and by a remodelled main entrance in the west elevation. The listed structures form part of a complex of Swedenborgian buildings based around the former Camden Road New Church and its Sunday School, of 1873-4, by Edward C Gosling, which do not form part of the listing.	The Verger's Cottage and remodelled entrance is a well composed example of Edwardian ecclesiastically related architecture and therefore holds architectural interest. Trobridge was an architect known for his links to the Swedenborgianism movement (also known as the New Church, a Christian denomination, developed by Emanuel Swedenborg in the 18th century). Trobridge also built prolifically in north-west London and is known for his use of the labour of disabled ex-servicemen and for paying his employees all full union rates. His architecture, and its significance, was hailed in an article of 1983 in the Oxford Art Journal titled 'Architect Extraordinary'.	The cottage and remodelled entrance forms part of an ensemble with the former Camden Road New Church, which is a non-designated heritage asset and a LBI Designated Landmark (see Ref.11 below). The unlisted church makes a fundamental contribution to the ability to appreciate the heritage significance of the listed structure. To the south, the largest of the sub-areas of the Hillmarton CA forms the slightly earlier mid-19th century residential setting of the listed structure, which was in existence at the time of its construction. To the north of Parkhurst Road, the post-war townscape setting is generally unremarkable and does not enhance the appreciation of heritage significance. The buildings directly adjacent to the listed building were constructed in the early 21st century and are mediocre housing of a similar height to the listed building; opposite, are the walls to the late prison buildings which provide a poor quality townscape setting. The susceptibility to change to the north-west of the listed structure in the area of the Site is therefore low. Value: high Susceptibility to change of setting: low Sensitivity: Medium
2	Church of St Luke Grade II 195m to the south-east of the Site	The Church of St Luke dates from 1859-60 and replaced a temporary church of 1857. The architect was Charles Lee, who is noted for his varied ecclesiastical, residential and civic architecture. The builder was George Myers. The Gothic revival church is in Kentish ragstone. It has a long nave. To the north side of the church is a tall, prominent spire divided into three sections and constructed from a mix of Kentish ragstone with softer coloured Bath stone dressings. The northern transept was rebuilt to the design of A Llewellyn Smith in 1961 following WWII damage and the E window is of 1960 by Francis Spear.	The church is architecturally significant as a good Gothic Revival church. The spire of the church is an important local landmark within the Hillmarton CA. Charles Lee (1803/4 – 1880) was a notable architect of the mid-19th century, having designed the East India Club in St James's Square and the Polish Church of the Evangelist in Putney (both Grade II listed). Lee was in partnership with architect and lithographer Thomas Talbot Bury, who collaborated with Pugin on the detailing of the Palace of Westminster, from 1845-49.	The setting of the church is characterised by contemporary residential townscape of the mid-19th century, which is designated within the largest of the sub-areas of the Hillmarton Conservation Area, which contributes to the appreciation of the heritage significance of the church as part of the mid-19th century urban development of this part of London. The historic functional relationship of St Luke to the former Camden Road New Church and the intervisibility of their spires contributes to the heritage significance of the listed church. The setting to the north of Camden Road outside the conservation area in the area of the Site is post-war. The church spire is an important local landmark seen clearly in views along Hillmarton Road in particular, contributing to the legibility and local distinctiveness of the heart of largest sub-area of the Hillmarton Conservation Area, but which is less visible from outside the main sub-area of the conservation area. The susceptibility to change of the setting to the north-west in the area of the Site is relatively limited because of its distance from the listed church outside the sub-area of the conservation area; however the legibility of the spire as a local landmark within the local area has greater susceptibility to change and susceptibility to change is therefore judged to be medium. Value: high Susceptibility to change of setting: medium Sensitivity: Medium to high
3	Nos. 1 and 2 Hilldrop Road Grade II 188m to the south-west of the Site	1 and 2 Hilldrop Road is the former Camden Road Baptist Chapel built in 1853-4, designed by Baptist architect Charles Gray Searle, and its church hall of 1858 also probably by Seale. The former Baptist Chapel is constructed from Kentish ragstone with stone dressings and has a roof of artificial slate. The plan form of the building differs from other nearby churches, having the nave and chancel under one roof with two octagonal towers at the south-east end a linked two-storey hall at the north-west end. The north and south elevations have dominant windows that are five-and-a-half bays wide with pointed-arched windows of three lights with two transoms, trefoil headed lights and rectilinear tracery. The church was converted to a hostel in 1990.	The church has architectural interest for its gothic revival design, which Pevsner describes as "Perp of the usual early C19 type on the model of collegiate chapels" (Ref 1-22, p.662). Its materials are typical of this era too. Aesthetic interest is further derived from the "hefty" octagonal towers at the SE end of the nave on Camden Road. Its historical associations with Searle (1816-81), a prominent local architect living in Tollington Park, who trained under Thomas Cubitt, add further significance and interest to the building. Seale designed numerous churches and was himself involved in the Baptist church as a deacon.	The location of the former church marked an entry point to a planned enclave of Victorian townhouses that lined Hilldrop Crescent, now replaced by post-war buildings, but which still reflects the grand formal layout of the pre-existing 19th century development. The setting of the building, on the corner of Camden Road, is mostly defined by post-war residential townscape of varied scale, including two 11-storey towers to the south, softened by mature greenery. As such, the modern built setting makes little contribution to the appreciation of heritage significance. The octagonal towers on Camden Road are a distinctive local landmark but are not widely visible within the townscape. The susceptibility to change of the setting in the area to the north-east in the area of the Site, in the context of an existing post-war setting of varied scale is very low. Value: high Susceptibility to change of setting: very low Sensitivity: Low to medium

Table 3.1 Baseline Heritage Assessment: Schedule of Designated Structure

Ref	Listed structure	Summary history and description	Heritage Significance	Setting and its contribution to the appreciation of heritage significance; resulting susceptibility to change and sensitivity
4	No.23 Carleton Road Grade II 260m to the west of the Site	23 Carlton Road is an "eccentric" (Ref 1-22, p.704) 3-storey detached house dating from the middle of the 19th century, complete with numerous visually interesting features such as crowstepped gables with stone ball finials. The design is by George Truefitt. The house is primarily constructed from yellow London stock with red stock details.	Architecturally, the heritage significance lies in the house's eclectic and distinctive design. Historical associations with its innovative and idiosyncratic architect, George Truefitt (1824-1902), also add to its significance. Truefitt's apparently peripatetic career led him to design buildings in 15 countries, and this eclecticism is shown clearly in the design of the front elevation. George Truefitt lived locally at No.1 Middleton Grove, before moving to Fernbank on Carleton Road (now demolished). The prosperity of his practice was largely dependent on his surveyorship of the Tufnell Park estate and designed a number of the houses in the Tufnell Park Conservation Area. 33 of Truefitt's buildings are listed including the former Church of St George (Ref.7 below).	The listed building is within the Tufnell Park Conservation Area which forms much of its close setting to the north and which is largely contemporary with the house and the surveyorship of its architect. To its immediate west are Victorian villas all constructed from a variety of London stock and similar red brick details. Opposite and to the east are modern schools. The heritage significance of the house is best appreciated in close views of the main elevation from Carleton Road. The post-war setting to the south-east outside the conservation area in the area of the Site makes no contribution to the appreciation of the listed building and its associations with Truefitt. The susceptibility to change of the setting in the area to the north-east in the area of the Site, in the context of an existing post-war setting of varied scale is very low. Value: high Susceptibility to change of setting: Very low Sensitivity: Low to medium
5	Hungerford School, Hungerford Road Grade II 450m to the south of the Site	The school was designed by Thomas Jerram Bailey for the London School Board and built in 1895-6. The hipped roof's slate construction tops the three storeys below that front Hungerford Road. This elevation is eclectic in its style, being 12 windows wide in red brick with red-brick dressings and topped by a parapet; the three-bay wide end wings of the building are read as separate additions, with pediments topping off the wings. Other details include twin towers marking the ends of the centre elevation surmounted by ornamental cupolas as visible from Gooding Road, to the east of the school.	Historical significance lies within the development of large urban schools in this period by the London School Board, which itself created its own architectural language, building over 400 buildings in the 30 years of its existence. Having been founded in the 1870 Education Act, its influence was as much sociological as it was architectural and ensured the education of the working classes within clean, large suitable spaces. Architectural significance lies in the architectural reaction to the neo-Gothic buildings associated with the church in this period, with more influence taken from the emerging Arts and Crafts movement, which was gaining traction in this period. Bailey was appointed Chief Draughtsman the London School Board under ER Robson in 1872 and was promoted to Architect in 1885; he became Architect of the Education Department of the London County Council (LCC) in 1904. He is responsible for the design of numerous London schools.	The townscape setting of the school is mixed. Opposite to the north-west are unlisted 19th century villas, which, like the school, are included in the Hillmarton Conservation Area. To the south and east the townscape is low and mid-rise post-war housing. The listed building is best viewed from Hungerford Road looking south-east away from the Site where the heritage significance of the built fabric can be best appreciated. Due to the distance of the listed school from the Site and the scale and variety of the intervening townscape the susceptibility to change of the setting in the area of the Site is judged to be low. Value: high Susceptibility to change of setting: low Sensitivity: Medium
6	The Lamb Tavern Pub, North Road Grade II 480m to the south of the Site	The Lamb Tavern is a four-storey former public house which is prominently located on the corner of North Road and Shearling Way. Its design is by James Bunstone Bunning for the Corporation of the City of London in 1855. It is constructed from yellow brick, set in an English bond with Portland stone dressings, quoining and a roof of slate. Fronting North Road, the building is four windows wide and to Shearling Way it is five. The building is highly ornate, with arched pediments above windows on the second floor, and round arched windows with architrave, cornice on consoles and panelled spandrels to dress the window.	Architecturally, the building is a well composed example of an Italianate mid-C19 public house. Historically, the pub is significant for its association with James Bunstone Bunning (1802-63) who was responsible for numerous high-profile and important buildings across London in the mid-19th century. Bunning was surveyor to the London Cemetery Company from 1839 until 1843, for whom he carried out work at Highgate Cemetery and laid out Nunhead Cemetery and designed its gates and lodges. He was architect to the City of London from 1843 until his death, for whom he designed the original City Prison at Holloway (now demolished), the former Billingsgate Market and the City of London School.	The listed building is an isolated survivor of the pre-existing 19th century townscape of the area. The setting of the public house has changed significantly since its construction. Buildings that now surround it generally date from the second half of the 20th century and make no contribution to the appreciation of the heritage significance of the listed building. The listed building is best viewed from North Road looking south away from the Site where the heritage significance of the ornate exterior can be best appreciated. Due to the distance of the listed building from the Site and the scale and variety of the intervening townscape, the susceptibility to change of the setting in the area of the Site is judged to be very low. Value: high Susceptibility to change of setting: very low Sensitivity: Low to medium



Table 3.1 Baseline Heritage Assessment: Schedule of Designated Structure

Ref	Listed structure	Summary history and description	Heritage Significance	Setting and its contribution to the appreciation of heritage significance; resulting susceptibility to change and sensitivity
7	St George's Theatre, Tufnell Park Road Grade II 290m to the north of the Site	The former Church of St George was designed by George Truefitt, and built in 1866-7, with the addition of a tower in 1876. Its form follows the circular timber temporary church erected by Truefitt in 1858. The body of the church is octagonal surrounded by a circular ambulatory. The exterior is Kentish ragstone with Bath stone dressings and horizontal yellow brick banding; and slate roofs. The later tower, which was never completed, is detached, linked by a passage. The church was converted into a theatre in the 1970s.	Architecturally, the building is an interesting picturesque, almost Byzantine composition of volumes, with decorative motifs inspired by Truefitt's travels. The church was designed for seceders from the Church of England and, perhaps appropriately therefore, Truefitt challenged the mid-19th century church design orthodoxy to adopt a circular plan that was extremely unusual in the 1860s. Historical associations with its innovative and idiosyncratic architect, George Truefitt (1824-1902), also add to its significance. George Truefitt lived locally. The prosperity of his practice was largely dependent on his surveyorship of the Tufnell Park estate and designed a number of the houses in the Tuffnell Park Conservation Area. His own house was at No.1 Middleton Grove, before he moved to Fernbank on Carleton Road (now demolished). 33 of Truefitt's buildings are listed including No.23 Carleton Road (Ref.4 above).	The setting of the former church is primarily residential, with contemporary 19th century three-storey semi-detached and terraced dwellings opposite the listed building and lining both sides of Tufnell Park Road to the west. They contribute to the appreciation of the heritage significance of the former church as contemporary townscape. To the south-east and east of the church the townscape is predominantly mid-rise post-war development that makes no contribution to the appreciation of the church's heritage significance. The church forms a local landmark through its prominent siting at the junction of Tufnell Park Road with Carleton Road and is best viewed from this spacious junction. Due to the distance of the listed building from the Site and the scale and variety of the intervening townscape the susceptibility to change of the setting in the area of the Site is judged to be very low. Value: high Susceptibility to change of setting: very low Sensitivity: Low to medium
8	Nos.9-21 Tufnell Park Road Grade II 490m to the north-east of the Site	These detached and semi-detached houses that have been linked to form a terrace, were built between 1840 and 1850. Each house is two storeys in height, constructed from yellow London stock brick set in a Flemish bond with stucco detailing and Welsh slate roofs with prominent overhanging eaves. The fenestration varies between two and three windows wide across the houses, with differences in window sizes and heights adding visual variety. Various classical details feature across the terrace of buildings, including Corinthian pilasters and entablatures in stucco.	Historically, the houses are significant as an early example of the sub-urbanisation of the surrounding area; they predate much of the development in the Tufnell Park CA to their SW. Architecturally, they are interesting as a late example of Georgian styling.	The setting of the terrace is a varied mix of mid-19th century to 21st century architecture; much of the east end of Tufnell Park Road has been redeveloped since the mid-19th century. A short stretch of later Victorian semi-detached houses survives on the north side of the street to their west but the streetscape is otherwise largely post-war in character and makes no little contribution to the ability to appreciate the heritage significance of the listed buildings. The listed buildings are best appreciated at close range from Tufnell Park Road. Due to the distance of the listed buildings from the Site, and the scale and variety of the intervening townscape, the susceptibility to change of the setting in the area of the Site is judged to be very low. Value: high Susceptibility to change of setting: very low Sensitivity: Low to medium
9	Odeon Cinema, Holloway Road Grade II 500m to the north-east of the Site	The Odeon Cinema at the corner of Tufnell Park Road and Holloway Road was built as 'the Gaumont' by the Gaumont-British Picture Corporation to the designs of C. Howard Crane in 1937-8. Following WWII bomb damage, the auditorium was reworked by T P Bennett and Son in 1958. The principal elevations are in cream faience with an angled corner crowned by a tall set-back attic and with giant fluted columns to the windows of the 3-storey foyer inside. Pevsner describes this as "one of London's most lavish cinemas" (Ref 1-22, p.702) The interior of the original double height galleried foyer survives.	The cinema has architectural and historic interest for the quality of its Art Deco elevations to Tufnell Park Road and Holloway Road and its association with American Art Deco architect C Howard Crane (1885-1952) who was based in London from 1930. As noted in the HE listing description: "The architectural interest of the site is concentrated in the foyer block and in the elevation to Holloway Road" and "Originally, the Gaumont was one of the most spectacular of Britain's super-cinemas; while the auditorium has been lost, its external impact is still greater than almost any other cinema, an example of trans-Atlantic bravura. Prominent in the field in the USA, C. Howard Crane designed the stupendous Fox cinemas in Detroit and St. Louis and was also amongst the team of architects and designers responsible for the Radio City Music Hall in New York. Crane was only one of two leading American cinema architects to work in Britain; Thomas Lamb's Empire, Leicester Square, has, however, been gutted. Crane was also the architect of the Earl's Court Exhibition Hall. Included for the exceptional quality of the principal elevations and foyer areas." (Ref 1-23)	Architecturally, the setting of the building has changed significantly over time. One of the most important elements of the setting is its prominent location on the corner of two major roads. Its contrast in scale and appearance with the surrounding streetscape of Holloway Road remains and the cinema forms a distinctive local landmark in an otherwise unremarkable and relatively low scale high street. The listed building is best viewed from Holloway Road looking north-west away from the Site where the heritage significance of the lavish Classical Art Deco exterior and its prominent siting can be best appreciated. Due to the distance of the listed building from the Site, and the scale and variety of the intervening townscape, the susceptibility to change of the setting in the area of the Site is judged to be very low. Value: high Susceptibility to change of setting: very low Sensitivity: Low to medium

Table 3.1 Baseline Heritage Assessment: Schedule of Designated Structure

Ref	Listed structure	Summary history and description	Heritage Significance	Setting and its contribution to the appreciation of heritage significance; resulting susceptibility to change and sensitivity
10	Nos. 458-462 Holloway Road Grade II 520m to the north-east of the Site	The building, also known as Bathurst Mansions, is a prominent, ornately decorated corner building occupying a position at the junction of Holloway Road and Seven Sisters Road. Originally one of a pair, it was conceived as a landmark that marked the W end of this major route eastwards and remains taller than its immediate neighbours. Nos.458-462 dates from 1891, and its decoration includes an inscription in the frieze stating its name 'Bathurst Mansions', giant order of Corinthian pilasters decorated with elaborate festoons. To the first floor, the elevation is characterised by flat-arched windows flanked by piers to the corner also featuring fluted, corbelled balconies and grotesque heads. The upper storeys were originally built as flats, with the ground floor for commercial use.	There is architectural interest in the high level of ornament exhibited on the façade, which accentuates its prominence at the corner of two major thoroughfares. Historic interest is derived from its ornamentation as a symbol of Victorian design opulence, signifying that the area was sufficiently wealthy to warrant such a building.	The loss of the paired building in 1969, Beale's Restaurant, which was located at the junction of Tollington Road and Holloway Road, has reduced the ability to appreciate the heritage significance of the listed building. Its modern setting is varied and lacks coherence. The listed building is best viewed from Holloway Road looking north-east away from the Site where the heritage significance of the ornate exterior and its prominent location can be best appreciated and therefore the susceptibility to change of the setting in the area of the Site is judged to be low. Value: high Susceptibility to change of setting: low Sensitivity: Medium
11	The former Camden Road New Church Non-designated heritage asset Adjacent to the south-east of the Site	The former Camden Road New Church and Sunday School (1873-4) were built by the Perry brothers, to the design of architect Edward C. Gosling, for The Camden Road Society of the New Jerusalem Church. The Camden Road Society consisted of enthusiasts and followers of the writings of Emanuel Swedenborg, an international scholar and religious cleric. The church is built in Early Decorated style and is faced with Kentish Ragstone with ashlar dressings. It has a tall south-west tower at the junction of Camden Road and Parkhurst Road. The roof of the nave is steeply pitched with gables to the street frontages on Camden Road and Parkhurst Road. E. G. Trobridge (himself a Swedenborgian) remodelled and extended the site in 1908 to include a three storey Vergers Cottage (now Grade II listed), ground floor cloak rooms, an extended library and lecture hall (the Sunday School building), and new access to the church gallery. The redesigned complex was interconnected via a grand entrance (listed Grade II with the Verger's Cottage). The lease expired in 1954 and the society moved to a new site in High Barnet. Following expiration of the lease, the properties were altered and subdivided internally to accommodate other uses. The church is currently in use by Islington Arts Factory. The upper part of the church spire was removed due to corrosion in the 1990s but there is resolution to grant approval for its reinstatement as part of the redevelopment of the Islington Arts Factory complex; this is one of the Approved Projects considered in the cumulative assessment.	Given the designation of the tower and spire of the former church as an Islington landmark (Ref 1-19 DMP 2013, Policy DM2.5, LL4) the church is primarily of local historic interest as a distinctive local landmark. Of particular relevance to this assessment, it is visually prominent particularly in views along Camden Road between the junctions with Holloway Road and Dalmeny Avenue, as noted in the Holloway Prison Site SPD (Ref 1-21). Pevsner describes the church as architecturally "unexceptional" (Ref 1-22, p. 662) and Edward C Gosling was not an architect of renown, but the church has some historic significance for its association with the Swendenborgians and its contribution to the understanding of the history and development of the Hillmarton CA within which it is located. Because the church is not listed or locally listed it is considered as a non-designated heritage asset and it is judged to be of local importance with a medium heritage value.	The church is included on the north-west edge of the largest sub-area of the Hillmarton Conservation Area, which characterises its south-easterly setting. To the north-west is the existing Holloway Prison flanked by post war housing to the north-west of Camden Road. The scale of development both inside and outside the conservation area is relatively modest and the church tower even with its truncated spire is prominently visible along Camden Road from both directions. This existing modern setting to the north-west is clearly perceptible in relation to the church and this does not erode the ability to appreciate the heritage significance of the church as a whole. The susceptibility to change for the church as a whole is low. The tower and spire have greater susceptibility to change that could reduce their legibility within the wider townscape and susceptibility to change is therefore judged to be medium. Value: medium Susceptibility to change of setting: medium Sensitivity: Medium



Table 3.2: Baseline Townscape Assessment

Character Area	Description	Value and Susceptibility to change	Sensitivity
<p>TCA 1: Post-War Residential</p>	<p>Townscape designations: Small parts of the Hillmarton Conservation Area Designated structures: none Relevant views: Views 4, 5, 6, 7, 8, 11, 12,13, 21 in the Visual Assessment; Views A8, A10 in Appendix A; Views B14, B15, B16 in Appendix B.</p> <p>The TCA includes the Site. Its scale, building forms and typologies vary across the TCA, but the overarching character is of buildings constructed in the post-war period – with some 21st century replacements and additions. Some of the post war redevelopment resulted in wholesale change and construction of large-scale buildings on a new plan form (e.g. the Bakersfield Estate). Other elements drew on the pre-existing C19 townscape. While the Bakersfield Estate creates a contrasting intervention on a previously undeveloped site to the north-west of the former Holloway Prison, Penderyn Way-Trecastle Way is a reimagination of terraced houses and echoes the sinuous layout of Carleton Road. However it turns it back on the existing townscape and also fails to stitch in successfully to its historic context. To the north-east of the Site the Holloway Estate replaced well-connected terraced streets with an inward-looking layout that fails to positively address its relationship to Parkhurst Road and the backlands area between Tufnell Park Road and Parkhurst Road to its north-east is fragmented and incoherent. Developments to the south-west of the Site overlay the pre-existing street pattern on Dalmeny Avenue, Hilldrop Road, Hilldrop Lane and Hilldrop Crescent but replaced the generous low scale fine grained 19th century townscape with denser taller development, which is less rich and varied architecturally.</p> <p>Where it overlays the 19th century street layout, the urban structure of the TCA is generally strong, legible and well connected but generally with a coarser urban grain and less clarity of the definitions between public and private space. Where the post-war interventions have altered the earlier layout the townscape is less legible and well connected and has some over-permeability. The architectural quality is generally unremarkable and ordinary, with little local distinctiveness. Scale varies between 2 storeys on the former Holloway Prison site itself to 3-6 storeys in the majority of the TCA and 10 storeys at the Bakersfield Estate. There are some individual buildings and small pockets of townscape worthy of conservation, for example the sub-area of the Hillmarton Conservation Area on Hilldrop Avenue where some large semi-detached 19th century houses (not listed or locally listed) have survived on the south side of the street. In general, the TCA is densely built up with few open landscaped areas, though where building footprints are large, space between buildings is relatively generous.</p> <p>Contribution of the Site: The Site is the former Holloway Prison, which closed in 2016. A prison on the Site dates from 1852 and pre-dates the mid-late 19th century residential development of its surroundings. The Site has therefore been historically impermeable with no connections to its surrounding townscape other than on along its Parkhurst-Camden Road frontage. Its edges are defined – and secured - by hoardings. Now, as when it was in use as a prison, the Site offers little to the surrounding townscape. Its two to five storey buildings with the greatest height at the south-west corner are informally arranged around landscaped courtyards and inward looking. The frontage to Parkhurst Road-Camden Road is low-rise, blank and, even when in use prior to its closure, inactive. The Site provides a length of poorly defined streetscape to this important east-west route between Holloway Road and Camden Town and a poor quality unattractive close setting to the largest sub-area of the Hillmarton Conservation Area. The existing Site is impermeable and acts as a block to the permeability and connectivity of the TCA.</p>	<p>Value: unremarkable largely undesignated townscape with distinguishable urban structure but modest coherence and architectural interest. It is judged to be of ‘ordinary’ quality; while it includes a small number of individual buildings of heritage interest it also includes detracting features and little of architectural interest: low.</p> <p>Susceptibility to change: the TCA includes mid-rise development and the Bakersfield Estate to the N of the Site rises to 10 storeys. The scale proposed on the Site is taller than the existing scale to the majority of the TCA but the value of the townscape is low and has significant capacity for enhancement. The susceptibility to change of the TCA to additional mid-rise development of the scale proposed is low.</p> <p>Sensitivity is therefore low.</p>	<p>Low</p>
<p>TCA 2: 19th Century Residential</p>	<p>Townscape designations: Hillmarton CA, Tufnell Park CA and Mercer’s Road CA; Key designated structures: Church of St Luke; Former Camden Road Baptist Chapel at Nos.1 and 2 Hilldrop Road; the former Church of St George (now St George’s Theatre), Odeon Cinema Holloway Road (all Grade II listed) and the former Camden Road New Church (non-designated heritage asset and LBI designated landmark) Relevant views: Views 5, 6, 7, 8, 9, 10, 11,12, 13, 14, 15 in the Visual Assessment; Views A7, A9, A11 in Appendix A; Views B6, B7, B8, B9, B10, B11, B12, B13, B18, B19, B20, B21</p> <p>The majority of the townscape of the TCA is designated and its urban structure has changed very little since the late C19. The historic residential urban grain is fine. The structure is generally spacious and rectilinear, and characterised by high levels of connectivity and permeability. Large detached and semi-detached houses line broad leafy streets to the south and the north-west of the Site while to the north-east and to the north of Anson Road the townscape is denser and streets are lined with terraced housing though housing is still generous in scale and attractively decorated. Other than this difference, architecturally the area is relatively homogenous in its historic character and appearance. The materiality with use of London stock, redbrick, slate roofs and timber sash windows, well-treed streets and consistent 2-3 storey scale result in a homogeneity, coherence and quality of character. Unlisted buildings are generally of a good quality and contribute to the character and appearance of the TCA. The TCA is an attractive residential townscape of local importance, with good integrity and coherence and a distinctive character and sense of place.</p> <p>In the setting of the TCA surrounding post-war development has erased the pre-existing 19th century townscape and is coarser in grain, and it is generally mid-rise, three to six storeys in scale, but up to 10 storeys at the Bakersfield Estate, with a generally consistent post-war character, which is unremarkable in its architectural or townscape quality. The existing Holloway Prison frontage provides a very poor-quality setting to the north of the junction of Camden Road and Parkhurst Road; the other existing buildings on the Site are largely imperceptible from the TCA.</p> <p>The effects on each of the individually designated Conservation Areas are assessed in the built heritage assessment.</p>	<p>Value: much of the townscape is designated as conservation areas and there are a small number of landmark designated structures. The townscape quality is good with local importance and its value is judged to be medium.</p> <p>Susceptibility to change: The setting of the TCA is generally of low to mid-rise post-war townscape, which is perceptible from the edges of the TCA. Little of its wider setting is visible from the heart of the TCA and because the quality of the townscape of the TCA is good the susceptibility to change of the TCA ranges from medium at its edges to high away from its edges: medium to high.</p> <p>Sensitivity overall is judged to be medium to medium-high.</p>	<p>Medium to medium-high.</p>



04

Visual Characteristics of the Development and Embedded Mitigation

- 4.1 The Development was developed in close consultation with the LBI officers and other key relevant stakeholders. It has been shaped by careful consideration of the Site constraints, and its proximity to, and potential impacts, on the lower scale, historic residential areas of the Hillmarton, Tufnell Park and Mercers Road and Tavistock Terrace Conservation Areas to the south-east, north-west and north respectively.
- 4.2 The Site constraints in respect of the designated LBI views of St Paul's Cathedral from Archway Road have determined the height of the south-west corner of the Development. Tall buildings are defined as those "Buildings of more than 30 metres, or those that are more than twice the contextual reference height of surrounding context (whichever is the lesser)" (Ref 1-20 Policy D3). The Site is not in a location allocated as suitable for tall buildings in the adopted or draft Local Plan. For this reason the majority of the Development is under 30m in height. Buildings B4, B5, C2 and D1 rise very slightly higher than 30m to an extent that would not be immediately noticeable. Building C1 is a landmark building, taller than 30m, marking the Women's Building, the entrance to the Development and the new public open space.
- 4.3 The masterplan layout has been designed to improve access through the Site and reintegrate the Site with its surrounding community, to create new shared public open space that retains as many of the good quality existing trees as possible, and to create new homes, improving housing choice and quality in the area. The Development would create new connections with Camden Road and Trecastle Way and allow for connections to be made to the Bakersfield Estate and Crayford Road in the future. The new public open space would be defined and well overlooked by the surrounding residential buildings. Feature buildings E2 and C1 would mark each end of the new public open space. The Development would provide a well-defined and activated frontage to Camden Road and Parkhurst Road reinforcing this primary urban frontage with the tallest buildings proposed and creating legible new connections with Camden Road.

- 4.4 The architectural treatment of the Development has developed to respond to the historic residential townscape in the surrounding area. It has been inspired by the rich mix of styles, special design features and materials in the surrounding streets of the Tufnell Park and Hillmarton Conservation Areas. The Development would respond to the character of its existing edges or to the role of the buildings within the layout in the detail of their articulation and materiality:
- Buildings A4, B1, B6 would have a similar tone to the City of London Estate helping form a natural relationship when seen together from Parkhurst Rd;
 - The material palette for Buildings B4 and B5 is deliberately pale and recessive to be sensitive to the Hillmarton Conservation area, while also complementing the tone of Building B6;
 - Special treatment to Buildings C1 and C2 would emphasise their importance within the masterplan;
 - Building E2 would have a stronger more distinctive character to hold the top of the park; the brick proposed to Building E1 is paler but with a similar character to create a complementary pair;
 - Buildings D1, D2 and D3 would share an approach to hold the south-west edge of the new public open space; and
 - Buildings A3, A4, B1, B2 and B3 would share an approach to bring coherence to the new street between them.
- 4.5 The approach to balconies would also relate to their position within the masterplan. Solid brick or concrete balconies would face the more formal public fronting elevations, and metal balconies would face private or communal area. The prime elevations facing Camden Road and Parkhurst Road and the park would have solid deep-set balconies. This approach would only be broken where a solid balcony might confuse the clarity of the volume by breaking the simple building silhouette.

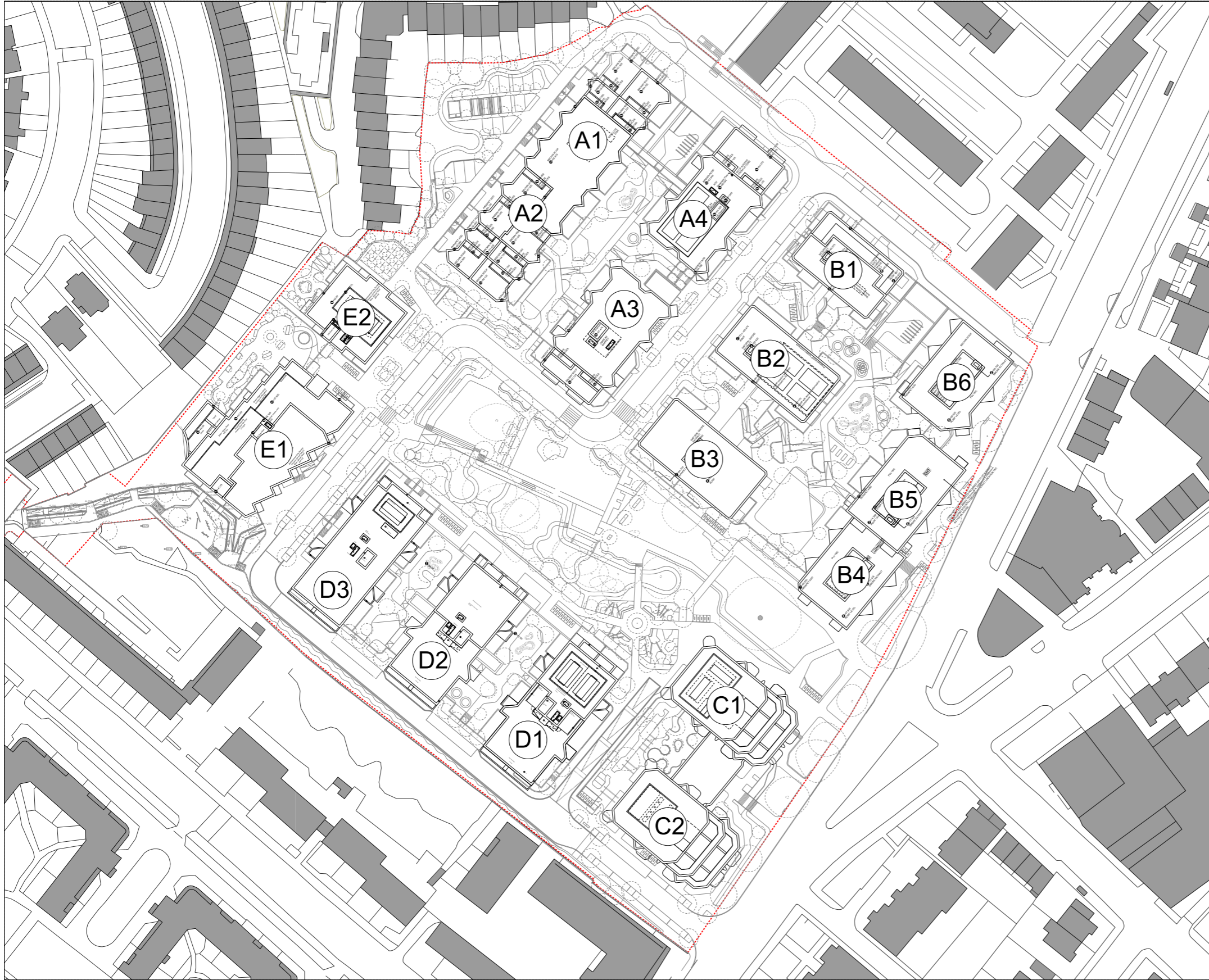


Figure 4.1: Layout of the Development with building references

4.6 The mass and form of Development has been shaped by the visual constraints of designated views and sculpted and refined in response to the townscape character of the setting of this specific Site. The following key mitigation measures have been embedded during design development:

- Layout of new public open space revised to retain more existing mature trees while maintaining a strong relationship to Hillmarton Road;
- Urban grain reduced: large courtyard perimeter blocks and long linear buildings broken apart to create separate buildings increasing visual and physical permeability;
- Scale and mass pushed towards Camden and Parkhurst Road (Plots B and C and Building D1) where they will mark the entrance to the Development and line the primary urban route to the south-east of the Site, and reduced in the middle and rear of the masterplan, where all buildings were reduced below 30m in height;
- Reduction in heights at the north-west corner of the Site (Plots D and E) to reduce impacts on designated LBI view LV4;
- Reduction in height adjacent to Crayford Road (Plots A and B), Trecastle Way (Plot E) and the Cat and Mouse Library corner Building C2) to reduce visual impacts on neighbours;
- Creation of a focal point at building Building E2, on axis to the central public open space;
- Creation of a distinctive separate entrance pavilion for the Women's Building;
- Layout amended for improved legibility of proposed and possible future connections outside the Site; and
- Projecting corners with windows introduced to the façade, to articulate the elevations



Figure 4.2: proposed block heights



05

Likely Effects and Their Significance

The Works

- 5.1 The Works proposed are set out in detail in ES Volume 1, Chapter 6: The Works
- 5.2 The likely magnitude of change to townscape character, views and settings of built heritage assets would vary according to the nature of the enabling and construction works over time, with certain operations having more perceptible effects than others. The likely scale and nature of effects identified as part of this assessment represent a precautionary worst-case when enabling and construction activities are at their peak. The construction of the Development would have the potential to affect townscape character, views and the settings of built heritage assets as a result of the following processes:
- Demolition of existing structures;
 - Ground work and basement excavations, including construction of foundations, and cut and fill activities;
 - Movement of heavy plant and material both within, to and from the Site;
 - Erection of construction infrastructure e.g. tower cranes, scaffolding, Site lighting and siting of workers welfare facilities; and
 - Construction of the buildings.
- 5.3 In accordance with standard practice, mitigation measures relevant to effects on townscape character and views would be employed, including hoarding and other measures set out in a Construction Environmental Management Plan (CEMP) which would be agreed with LBI. An outline of these measures is presented in ES Volume 1, Chapter 6: The Works
- 5.4 Due to the transient nature of construction activities, all construction related effects are considered to be temporary and short-term, lasting for the duration of the Works only.
- 5.5 The scale of effects of the Works would vary from none to major according to the magnitude of change and the sensitivity of the affected view or townscape and would depend on the proximity of the receptor. The nature of all effects in the local area would be adverse. In more distant views and townscape areas, where tower cranes and part-construction of the taller buildings on the Site are likely to be visible, the scale of effect

is likely to range from insignificant to moderate and would be adverse. There would be effects on the Hillmarton Conservation Area and the former Camden Road New Church, which would be minor in scale and adverse in nature, as a result of a slight loss in the dominance of the former Camden Road New Church in views from the north-east end of Camden Road. As for the completed Development, there would be no effects on the heritage significance or the ability to appreciate the heritage significance of any of the remaining designated heritage assets in the study area. The effects of the Works on built heritage are considered to be **direct, temporary, short to medium term, local, no effect to minor** in scale and **adverse** in nature; the effects of the Works would therefore be **significant**.

- 5.6 The Works would change the character of the Site itself. The comprehensive nature of redevelopment proposed means that the Works would be visually prominent from the Site's boundary on Camden Road and Parkhurst Road. The effects would be greatest along Camden Road and Parkhurst Road at the interface of TCAs 1 and 2. In streets in the surrounding area that align with the Site, construction activity would be visible locally, but the level of change to the majority of the townscape that forms the Site's urban context would be insignificant. The effects of the Works on townscape character, are considered to be **direct, temporary, short to medium term, local, minor to moderate** in scale and **adverse** in nature; the effects of the Works would therefore be **significant**.

- 5.7 In views from positions close to the Site in which the Works would be clearly visible (for example, View 6 from Parkhurst Road and View 10 from the northern end of Hillmarton Road) the localised visual effects would be **direct, temporary, short to medium term, local, moderate** in scale and potentially **adverse** in nature; the effects of the Works would therefore be **significant**. Because the Site is largely landlocked and not highly visible at its other boundaries, the visual effects of even close views from Dalmeny Avenue, Carleton Road and Penderyn Way and Crayford Road would be much less noticeable than those on Camden Road and Parkhurst Road where there would be a direct interface between the Site and the public realm. Moving further from the Site the likely visual effects on medium distance local views channelled along streets that align with the Site in which the lower parts of the Works would be screened (for example, View 7 from the north-eastern end of Camden Road and View 9, a longer view along Hillmarton Road) would be **direct, temporary, short to medium term, local, minor** in scale and potentially **adverse** in nature; the effects of the Works would therefore be **significant**. In distant views, including the Islington Local Views from Archway Road and Archway Bridge, the likely visual effects would be **insignificant** or **minor** in scale and would be **neutral** in nature.



5.8 There is potential for overlap in Works relating to the Development and construction works for the Approved Projects closest to the Site: the Islington Arts Factory Site and 392A Camden Road and 1 Hillmarton Road. Should this happen the effects on townscape and visual amenity of the Works with the construction works for one or both of the Approved Projects may be slightly increased but this would not alter the scale or nature of the effects assessed for the Works relating to the Development in isolation. Due to its scale and distance from the Site it is judged that the construction works for the approved redevelopment of the former Territorial Army Centre at 65-69 Parkhurst Road would not result in any cumulative construction effects.

Completed and Operational Development

5.9 All likely effects from the completed and operational Development would be long-term.

Built Heritage Assessment

5.10 The assessment considers the magnitude of potential changes to the heritage significance or appreciation of heritage significance of each heritage asset (as a result of the changes to the setting of that heritage asset made by the Development) and the resulting effect on heritage significance or appreciation of heritage significance, when the magnitude of change is combined with the sensitivity of that heritage asset (as assessed in Section 3). The potential effects on conservation areas within the study area of 500m are assessed below and the potential effects on listed structures within the study area of 500m and non-designated heritage assets adjacent to the Site are assessed in Table 5.1.

Conservation areas

Hillmarton Conservation Area

5.11 The fragmented nature of the conservation area means that its setting varies between sub-areas but there is a consistent post-war character of small-scale residential development of unremarkable townscape quality that is apparent at the edges of each of the sub-areas. The character of the existing modern setting of the conservation area is clearly perceptible from its edges and this does not erode the ability to appreciate the heritage significance of the spacious leafy residential townscape or the architectural quality of the townscape within the conservation area designation. The churches within the conservation area are important local landmarks and their continuing legibility within the wider local townscape has greater susceptibility to change within the setting of the conservation area. The sensitivity assessed in Section 3 is medium to high.

5.12 Sixteen views from positions within, looking into the Hillmarton

Conservation Area or out from its edges have been modelled. As Views 5, 6, 8, 9, 10, 11 and 12 in the Visual Assessment, View A7 in Appendix A, and Views B7 to B13 and B16 in Appendix B demonstrate, the Development would be visible from Hillmarton Road, which aligns with the Site within the largest sub-area of the conservation area, and from Camden Road, which forms the northern edge of the largest sub-area of the conservation area, and is the part closest to the Site. It would also be visible from the north-east on Camden Road and Parkhurst Road from the two smaller sub-areas of the conservation area closer to Holloway Road. Visibility from the south-westerly sub-areas would be limited.

5.13 View 9 demonstrates that, even in winter, the visual impacts of the Development on the setting of the Grade II listed Church of St Luke, a key landmark within the conservation area partway along Hillmarton Road, would not be dominant. In winter, when the street trees lining Hillmarton Road are completely leafless, the Development would be a noticeable new addition to the north-westerly setting of the conservation area but would remain well below the scale of the church and would not obscure the view of the church or reduce its dominance as a focal point within the townscape of the conservation area. As the rendered View 9 shows, the architectural appearance of the Development would complement the high solid to void ratio and brick materiality of the conservation area. Due to the density of the street trees the Development would be well screened from the majority of the street in winter and summer as demonstrated by the summer reference photography for View 9 in Appendix E and the view taken to its south-east on Hillmarton Road, View A7. View 10 demonstrates that, towards the northern end of Hillmarton Road where the townscape quality of the conservation area is less coherent, the tallest element of the Development's Camden Road frontage, Building C1, would be visible as a noticeable new element in the close setting of the conservation area, marking the entrance to the Development, the new public open space provided beyond and the Women's Building provided as part of the Development. As the rendered View 10 demonstrates, the careful articulation of Building C1 would create a strongly modulated and distinctive architectural landmark.

5.14 The conservation area is fragmented along Parkhurst Road and Camden Road and much of the townscape of these approaches to the Site is post-war and unremarkable in quality. The tall frontage of Buildings B4, B5 and B6 of the Development would be visible above the tree line in views from Parkhurst Road looking south-west towards the Site as shown in View 5; the step in scale from the foreground townscape outside the conservation area would be apparent but its scale would sit comfortably within the townscape as a whole and would not dominate the setting of this sub-area of the conservation area.

5.15 Buildings B4, B5 and B6 and Buildings C1 and C2 of the Development on Camden Road would be visible in the backdrop of the former Camden Road New Church in close views from Camden Road (View 8) on the northern edge of the largest sub-area of the conservation area. The Development would create a simple rectilinear massing in the backdrop of the former church that would not obscure the truncated spire of

the former church or compete with its scale in the close setting. The Development would not block views of the former church or obscure the legibility of the skyline silhouette of its tower and spire as a focal point of longer views of the former church from Camden Road. As demonstrated by View 7, there would be a reduction in the dominance of the truncated spire of the former church on the skyline in views from the north-east end of Camden Road. However, moving south-westward along Camden Road, the scale of the Development would gradually recede behind the former church with the spire, and then the entire church, becoming progressively more dominant in closer views. The separate sub-area of the conservation area to the north-east on Camden Road, in which the loss of dominance is experienced, is separated from the former church by more than 150m and intervening post-war townscape; as a result its historic relationship to the larger sub-area that includes the former Camden Road New Church is not immediately apparent. There would be no loss in the dominance of the church on the skyline in views of the church from the sub-area that includes the church. The partial loss of dominance from part of Camden Road in one of the small sub-areas of the conservation area, which is clearly distinct from the sub-area that includes the former church, would have a low magnitude of effect on the ability to appreciate the church as a local landmark within the conservation area, which would be adverse in nature.

5.16 The Site's existing public frontage to Parkhurst and Camden Road is very poor in townscape quality: it is inactive, has no urban relationship to the surrounding townscape and does not positively address the northern edge of the conservation area. Historically there was not a townscape continuum moving north across Camden Road; the Victorian Holloway Prison, which pre-dated the residential development of the conservation area, would have been appreciated as a distinctly different contrasting townscape feature on the northern edge of the conservation area – but one that positively addressed its relationship to Camden Road, through its distinctive gateway, and would have been clearly visible in the approach from Hillmarton Road. The Development would reinstate a well-defined, well-activated streetscape to Camden Road and Parkhurst Road in the immediate setting of the conservation area, albeit at a taller scale; this would be beneficial in nature.

5.17 The Development is not within the conservation area. Testing demonstrates that the Development would have little visual impact on much of the interior of the conservation area, except where streets align, for example along Hillmarton Road. There would be noticeable visual impacts on the northern edge of the main sub-area of the conservation area but these would be localised and the majority of the conservation area would be unaffected or not noticeably affected, with the ability to appreciate the quality and consistency of the 19th century townscape, its generous, spacious and leafy character and its notable ecclesiastical landmarks remaining clearly legible. There would be a low magnitude of impact on the ability to appreciate the heritage significance of the conservation area: a loss in the dominance of the former Camden Road New Church in views from the small easterly sub-area on Camden Road and a slight enhancement of the streetscape continuity, definition and

quality to the close setting of the northern edge of the main sub-area. The magnitude of impact would be low with a minor effect. On balance the slight adverse effect would be balanced by the slight beneficial effect resulting in a neutral nature of effect. This equates to the ability to appreciate the heritage significance of the conservation area being sustained in NPPF terms.

Magnitude of impact: **low**

Effect: minor in scale; neutral in nature

Cumulative

- 5.18 The approved conversion of the Islington Arts Factory site would reinstate the fabric of the spire of the former Camden Road New Church, which contributes to its scale and legibility on the local skyline. The scale of the effect would not be altered in comparison to the Development considered in isolation but the nature of the effect on the ability to appreciate the heritage significance of the conservation area would be beneficial. As the cumulative view 7 shows, the reinstatement of the spire would enhance the legibility of the church on the skyline in views from Camden Road but in combination with the Development there would still be a slight loss of dominance and the effect would remain neutral in nature.

Cumulative Effect: minor in scale; neutral in nature

Tufnell Park Conservation Area

- 5.19 The Site is to the immediate south of the conservation area and forms part of a swathe of mixed largely residential, post-war development of varied scale and unremarkable ordinary quality that forms much of the southerly setting of the conservation area. This existing modern setting is clearly perceptible from the southern edge of the conservation area and this does not erode the ability to appreciate the heritage significance of the spacious leafy residential townscape or the architectural quality of the townscape within the conservation area designation. The sensitivity assessed in Section 3 is medium.
- 5.20 As demonstrated by Views 13 and 14 in the Visual Assessment, Views A9 in Appendix A and Views B18, B19 and B20 in Appendix B, the Development would be visible from the southern edge of the conservation area looking out, where it would be seen in relation to the existing post-war setting of varied scale with low to medium visual impact. Where there are potential glimpses of the Development from the heart of the conservation area these would be barely noticeable elements of the townscape setting and would be heavily screened by trees even in winter.
- 5.21 From the majority of the conservation area the Development would not be perceptible. Where clearly visible, at points looking out of the southern edge of the conservation area, the Development would change the composition of the southerly setting of the conservation area. However, the visibility of the Development would not alter the ability to appreciate

the high architectural quality of the houses in the conservation area, with its variety of styles, flamboyant use of different materials, decoration and skyline features or the relationships between individual houses. The slight change to the wider townscape setting of the conservation area would have no impact and therefore also no effect on the ability to appreciate its heritage significance. The ability to appreciate the heritage significance of the conservation area would be sustained and not harmed in NPPF terms.

Magnitude of impact: **none**

Effect: no effect

- 5.22 The Approved Projects would not be visible and would not alter the scale of the effect assessed for the Development considered in isolation.

Cumulative Effect: no effect

Mercer's Road and Tavistock Terrace Conservation Area

- 5.23 The setting of the conservation area is varied in scale and its townscape quality is generally ordinary and unremarkable; the conservation area is tightly enclosed with few long range views out and the varied modern setting to the south has little appreciable impact on its character. The Site is more than 400m to the south of the conservation area. The sensitivity assessed in Section 3 is medium.
- 5.24 As demonstrated by the TZVI in Appendix C, the Development would not be visible from or in relation to the conservation area. The Development would have no material visual impact on the setting of the conservation area. There would be no impact and therefore also no effect on the ability to appreciate the heritage significance of the conservation area. The ability to appreciate the heritage significance of the conservation area would be sustained and not harmed in NPPF terms.

Magnitude of impact: **none**

Effect: no effect

Cumulative

- 5.25 The Approved Projects would not be visible and would not alter the scale of the effect assessed for the Development considered in isolation.

Cumulative Effect: no effect



Table 5.1: Built Heritage Assessment: Effects on Designated Structures

LS	Designated structure	Sensitivity	Change to setting of designated structure	Resulting impacts and effects on heritage significance or appreciation of heritage significance	Effect	Cumulative Effect
1	The Verger's Cottage and remodelled entrance to the former Camden Road New Church Grade II Adjacent to the south-east of the Site	Medium	As demonstrated by View 6 in the Visual Assessment, the Development would have a high level of visual impact on the setting of the listed structure, altering the scale and character of the street frontage to its immediate north on Parkhurst Road. Plot B of the Development would replace the existing low-rise Holloway Prison, which is set back from the street edge behind planting with new eight to 11 storey buildings that would reinforce the definition and enclosure of Parkhurst Road at its junction with Camden Road. <i>Cumulative</i> The approved conversion of the Islington Arts Factory site would include reinstatement of the spire of the former Camden Road New Church increasing the height of the spire and the wider legibility of the LBI Designated Landmark.	The Development would not alter the ability to appreciate the important relationship of the listed structure to the former Camden Road New Church or its relationship to the contemporary townscape within the Hillmarton Conservation Area to the south-west and north-east. No views of the listed structure would be blocked or obscured; there would be no impact on the ability to appreciate its detailed architectural treatment in close views from Parkhurst Road. Although the streetscape quality of Parkhurst Road would be enhanced by the Development, the existing post-war townscape setting to the north of Parkhurst Road does not contribute to the ability to appreciate the heritage significance of the listed structure and there would be no change as a result of the Development. The change to the close townscape setting of the listed building would have no impact and therefore also no effect on the ability to appreciate the heritage significance of the listed building. The ability to appreciate the heritage significance of the listed building would be sustained and not harmed in NPPF terms. <i>Cumulative</i> The approved conversion of the Islington Arts Factory site would reinstate an important feature of the former Camden Road New Church, of which the listed building forms a constituent part. The scale of the effect would be medium. The ability to appreciate the heritage significance of the listed structure would be enhanced in NPPF terms with a beneficial effect.	No effect	Scale: moderate Nature: beneficial
2	Church of St Luke Grade II 195m to the south-east of the Site	Medium to high	As demonstrated by Views 9 and 10 in the Visual Assessment, View A7 in Appendix A and Views B10 and B13 in Appendix B, the Development would be visible in relation to the listed church from some points within the Hillmarton Conservation Area. It would be most noticeable in the backdrop of the church terminating views north-westwards along Hillmarton Road but would be heavily screened by trees even in winter in views from Hillmarton Road to the south-east of the church. The scale of the Development seen in its backdrop would not challenge the scale of the church and its spire would remain clearly legible on the skyline. In summer the foliage on street trees lining Hillmarton Road would reduce the visibility of the Development in the church's wider setting. <i>Cumulative</i> The approved conversion of the Islington Arts Factory site would include reinstatement of the spire of the former Camden Road New Church increasing the height of the spire and the wider legibility of the LBI Designated Landmark. The approved 392A Camden Road & 1 Hillmarton Road would make a slight change to the setting of the listed church within the conservation area.	While the Development would be visible in relation to the listed church from some points within the Hillmarton Conservation Area there would be no impact on the ability to appreciate the church spire rising above the scale of the surrounding residential townscape and there would be no loss in the legibility of the spire against open sky. No views of the listed church would be blocked or obscured; there would be no impact on the ability to appreciate its detailed architectural treatment in close views from Hillmarton Road or Penn Road. The Development would not alter the ability to appreciate the important relationship of the listed structure to the contemporary townscape within the surrounding Hillmarton Conservation Area which forms its immediate setting or to the former Camden Road New Church at the northern end of Hillmarton Road. The brick materiality of the Development would complement the existing residential setting of the church. The change to the wider townscape setting of the listed building would have no impact and therefore also no effect on the ability to appreciate the heritage significance of the listed building. The ability to appreciate the heritage significance of the listed building would be sustained and not harmed in NPPF terms. <i>Cumulative</i> The approved conversion of the Islington Arts Factory site would reinstate an important feature of the former Camden Road New Church, which has a functional and historic relationship to St Luke's church. The scale of the effect would be minor. The ability to appreciate the heritage significance of the listed structure would be enhanced in NPPF terms with a beneficial effect.	No effect	Scale: minor Nature: beneficial
3	Nos. 1 and 2 Hilldrop Road Grade II 188m to the south-west of the Site	Low to medium	As demonstrated by View 11 in the Visual Assessment the Development would be visible in the wider setting of the listed building but would not obscure the view of the listed building or reduce its dominance as the focal point of the townscape from this part of Camden Road. The impact on setting would be reduced by foreground foliage in summer and a light tone of brick would appear recessive on the skyline. The Development would not be visible in direct relation to the listed building in important close views from Camden Road or Hilldrop Road. <i>Cumulative</i> The Approved Projects would not alter the setting of the listed building.	While the Development would be visible in the wider setting of the listed building from Camden Road there would be no impact on the ability to appreciate the distinctive appearance of the former church and its octagonal towers within the surrounding residential townscape. No views of the listed building would be blocked or obscured; there would be no impact on the ability to appreciate its detailed architectural treatment in close views from Camden Road and Hilldrop Road. The Development would not alter the ability to appreciate the important relationship of the listed structure to the contemporary townscape within the surrounding sub-area of the Hillmarton Conservation Area which forms its immediate setting. The brick materiality of the Development would complement the existing residential setting of the church. The change to the wider townscape setting of the listed building would have no impact and therefore also no effect on the ability to appreciate the heritage significance of the listed building. The ability to appreciate the heritage significance of the listed building would be sustained and not harmed in NPPF terms. <i>Cumulative</i> The Approved Projects would not be visible and would not alter the scale of the effect assessed for the Development considered in isolation.	No effect	No effect

Table 5.1: Built Heritage Assessment: Effects on Designated Structures

LS	Designated structure	Sensitivity	Change to setting of designated structure	Resulting impacts and effects on heritage significance or appreciation of heritage significance	Effect	Cumulative Effect
4	No.23 Carleton Road Grade II 260m to the west of the Site	Low to medium	As demonstrated by View A9 in Appendix A, the Development would be barely discernible through bare trees in views to the south-east along Carleton Road in the wider setting of the listed building; even in winter there would not be a noticeable change to the setting of the listed building, and in summer there would be no impact. <i>Cumulative</i> The Approved Projects would not alter the setting of the listed building.	The Development would be barely discernible in the wider setting of the listed building and there would be no impact on the ability to appreciate the distinctive appearance of the house within the surrounding residential townscape of the Tufnell Park Conservation Area. The change to the wider townscape setting of the listed building would have no impact and therefore also no effect on the ability to appreciate the heritage significance of the listed building. The ability to appreciate the heritage significance of the listed building would be sustained and not harmed in NPPF terms. <i>Cumulative</i> The Approved Projects would not be visible and would not alter the scale of the effect assessed for the Development considered in isolation.	No effect	No effect
5	Hungerford School, Hungerford Road Grade II 450m to the south of the Site	Medium	As demonstrated by the TZVI in Appendix C, the Development would not be visible in the setting of the listed building. <i>Cumulative</i> The Approved Projects would not alter the setting of the listed building.	The Development would have no visual impact on the setting of the listed building. There would be no impact and therefore also no effect on the ability to appreciate the heritage significance of the listed building. The ability to appreciate the heritage significance of the listed building would be sustained and not harmed in NPPF terms. <i>Cumulative</i> The Approved Projects would not be visible and would not alter the scale of the effect assessed for the Development considered in isolation.	No effect	No effect
6	The Lamb Tavern Pub, North Road Grade II 480m to the south- of the Site	Low to medium	As demonstrated by the TZVI in Appendix C, the Development would not be visible in the setting of the listed building. <i>Cumulative</i> The Approved Projects would not alter the setting of the listed building.	The Development would have no visual impact on the setting of the listed building. There would be no impact and therefore also no effect on the ability to appreciate the heritage significance of the listed building. The ability to appreciate the heritage significance of the listed building would be sustained and not harmed in NPPF terms. <i>Cumulative</i> The Approved Projects would not be visible and would not alter the scale of the effect assessed for the Development considered in isolation.	No effect	No effect
7	St George's Theatre, Tufnell Park Road Grade II 290m to the north of the Site	Low to medium	As demonstrated by View B20 in Appendix B, the Development would be barely discernible through bare trees in views to the south-east from Tufnell Park Road in the wider setting of the listed building; even in winter there would not be a noticeable change to the setting of the listed building, and in summer there would be no impact. <i>Cumulative</i> The Approved Projects would not alter the setting of the listed building.	The Development would be barely discernible in the wider setting of the listed building and there would be no impact on the ability to appreciate the distinctive appearance of the former church within the surrounding residential townscape of the Tufnell Park CA. The change to the wider townscape setting of the listed building would have no impact and therefore also no effect on the ability to appreciate the heritage significance of the listed building. The ability to appreciate the heritage significance of the listed building would be sustained and not harmed in NPPF terms. <i>Cumulative</i> The Approved Projects would not be visible and would not alter the scale of the effect assessed for the Development considered in isolation.	No effect	No effect
8	Nos.9-21 Tufnell Park Road Grade II 490m to the north-east of the Site	Low to medium	As demonstrated by the TZVI in Appendix C, the Development would not be visible in the setting of the listed building. <i>Cumulative</i> The Approved Projects would not alter the setting of the listed building.	The Development would have no visual impact on the setting of the listed building. There would be no impact and therefore also no effect on the ability to appreciate the heritage significance of the listed building. The ability to appreciate the heritage significance of the listed building would be sustained and not harmed in NPPF terms. <i>Cumulative</i> The Approved Projects would not be visible and would not alter the scale of the effect assessed for the Development considered in isolation.	No effect	No effect
9	Odeon Cinema, Holloway Road Grade II 500m to the north-east of the Site	Low to medium	As demonstrated by the TZVI in Appendix C, the Development would not be visible in the setting of the listed building. <i>Cumulative</i> The Approved Projects would not alter the setting of the listed building.	The Development would have no visual impact on the setting of the listed building. There would be no impact and therefore also no effect on the ability to appreciate the heritage significance of the listed building. The ability to appreciate the heritage significance of the listed building would be sustained and not harmed in NPPF terms. <i>Cumulative</i> The Approved Projects would not be visible and would not alter the scale of the effect assessed for the Development considered in isolation.	No effect	No effect



Table 5.1: Built Heritage Assessment: Effects on Designated Structures

LS	Designated structure	Sensitivity	Change to setting of designated structure	Resulting impacts and effects on heritage significance or appreciation of heritage significance	Effect	Cumulative Effect
10	Nos. 458-462 Holloway Road Grade II 520m to the north-east of the Site	Medium	As demonstrated by View 4 in the Visual Assessment and View B4 in Appendix B, the Development would be visible in the wider setting of the listed building from Holloway Road at the junction with Parkhurst Road, but would not obscure the view of the listed building or reduce its dominance and legibility within the townscape. The Development would not be visible in direct relation to the listed building in important close views from Holloway Road or Seven Sisters Road. <i>Cumulative</i> The Approved Projects would not alter the setting of the listed building.	While the Development would be visible in the wider setting of the listed building from Holloway Road at the junction with Parkhurst Road there would be no impact on the ability to appreciate the prominence and ornate exterior of the listed building within the surrounding townscape of Holloway Road. No views of the listed building would be blocked or obscured; there would be no impact on the ability to appreciate its detailed architectural treatment in close views from Holloway Road and Seven Sisters Road. The slight change to the wider townscape setting of the listed building would have no impact and therefore also no effect on the ability to appreciate the heritage significance of the listed building. The ability to appreciate the heritage significance of the listed building would be sustained and not harmed in NPPF terms. <i>Cumulative</i> The Approved Projects would not be visible and would not alter the scale of the effect assessed for the Development considered in isolation.	No effect	No effect
11	The former Camden Road New Church Non-designated heritage asset Adjacent to the south-east of the Site	Medium	As demonstrated by Views 6, 7 and 8 in the Visual Assessment, View A6 in Appendix A and Views B6 and B9 in Appendix B the Development would have a high level of visual impact on the setting of the former church. The Development would alter the scale and character of the street frontage to its immediate north on Parkhurst Road and Camden Road. Plots B and C of the Development would replace the existing low-rise Holloway Prison, with new eight to 14 storey buildings that would reinforce the definition and enclosure of Camden Road and Parkhurst Road close to the NW of the former church. The Development would be visible in the backdrop of the former church in views from Camden Road between Holloway Road and Dalmeny Avenue (Views 7, 8 and B6) identified in the Holloway Prison SPD (Ref 1-21). As 7 and B6, due to its scale, the Development would slightly reduce the dominance of the former Camden Road New Church in views from the north-eastern end of Camden Road, but would not obscure the legibility of its skyline silhouette as the focal point of the views from any part of the street. Dynamic view testing shows that the Development would remain visible from the length of Camden Road between the junction with Holloway Road and the church itself. Moving south-westward along Camden Road, the scale of the Development would gradually recede in the views with the spire, and then the entire church, becoming progressively more dominant in closer views, and with the majority of the Development disappearing behind it, as demonstrated by the closer View 8. <i>Cumulative</i> The approved conversion of the Islington Arts Factory site would include reinstatement of the spire of the former Camden Road New Church increasing the height of the spire and the wider legibility of the LBI Designated Landmark.	The Development would not block views of the former church or obscure the legibility of the skyline silhouette of its tower and spire as a focal point of views from the surrounding townscape. The Development would however reduce the dominance of the tower and spire of the former church in views from the north-eastern end of Camden Road. Moving south-westward along Camden Road, the scale of the Development would gradually recede behind the former church with the spire, and then the entire church, becoming progressively more dominant in closer views. This fleeting partial loss of dominance from part of Camden Road in views identified as important in the Holloway Prison SPD (Ref 1-21) would have a low magnitude of impact and consequently a minor effect on the ability to appreciate the heritage significance of the former church as a non-designated heritage asset and a designated local landmark, which would be adverse in nature. This adverse effect equates to 'harm' in NPPF terms. As the Development would maintain the visibility and legibility of the landmark and allow its top to remain visible against open sky, with only a fleeting reduction in its dominance, the harm to the ability to appreciate its heritage significance would be slight. As the church is a non-designated heritage asset "a balanced judgement will be required having regard to the scale of any harm or loss and the significance of the heritage asset" (Ref 1-8, para.203). <i>Cumulative</i> The approved conversion of the Islington Arts Factory site would reinstate the fabric of the spire of the former Camden Road New Church, which contributes to its scale and legibility on the local skyline. The scale of the effect on the ability to appreciate its heritage significance as designated local landmark would be high. The ability to appreciate the heritage significance of the listed structure would be enhanced in NPPF terms with a beneficial effect.	Scale: minor Nature: adverse	Scale: major Nature: beneficial

Table 5.2: Townscape Assessment

Townscape Character Area	Sensitivity	Magnitude of Impact	Scale and Nature of Effect	Effect	Cumulative Effect
TCA 1: Post-War Residential	Low	<p>The Development would replace the existing inward-looking prison layout on the large impermeable Site with a well-defined legible layout of residential buildings around a generous new public open space. The scale of the urban grain of the Development would be equivalent to that of the existing prison and the surrounding post-war townscape; the scale of development would be taller than the majority of the existing TCA, generally of 7 to 9 storeys but of up to 14 storeys on the Camden Road frontage, where the high point would mark the entrance to the Development and the new Women's Centre. The Development would open up the Site, creating a legible new entrance to the new public open space and the Development as a whole from Camden Road. A new connection between the Site and Trecastle Way would increase pedestrian permeability and connectivity. The Development has also been designed to allow potential future connections from Crayford Road, Dalmeny Avenue to be made. The well-defined high-quality street frontage to the Development on Camden Road and Parkhurst Road which includes the new public use of the Women's Building would enhance the quality of the townscape to this part of Camden Road-Parkhurst Road.</p> <p>The comprehensive redevelopment of a large site within this TCA, the scale of which would be visible in aligned views through the TCA, would have a high magnitude of impact.</p> <p>Magnitude of impact: High</p>	<p>As the sensitivity to change of this TCA is low, the scale of the effect would be moderate.</p> <p>The Development would replace poor quality unused existing buildings, with a poor relationship to the wider townscape around the Site. Generous landscaped public open space in the heart of the Development would be accessible to the wider community, would be well overlooked, and would be located in a legible location accessed from Camden Road opposite the landmark of the former Camden Road New Church. Additional pedestrian connections and potential future connections would enhance the pedestrian permeability and connectivity of the Site stitching the currently landlocked townscape of the Site into its wider context as much as it is feasible to do. The well-defined high-quality street frontage of the Development on Camden Road-Parkhurst Road, which includes the new public use of the Women's Building, would enhance the quality of the townscape to this part of Camden Road-Parkhurst Road. The nature of the effect would be wholly beneficial.</p> <p>The approved conversion of the Islington Arts Factory site would reinstate the fabric of the spire of the former Camden Road New Church, just outside the TCA, which contributes to its scale and legibility on the local skyline.</p>	<p>Scale: Moderate Nature: Beneficial</p>	<p>Scale: Moderate Nature: Beneficial</p>
TCA 2: 19th Century Residential	Medium to medium-high	<p>As demonstrated by Views 8, 9, 10, 12, 13 and 14 in the Visual Assessment and A13 in Appendix A1, the Development would be visible from the edges of TCA looking out particularly where streets within the TCA align with the Development (including from Camden Road, the northern end of Hillmarton Road, Carleton Road and Crayford Road) where it would be seen in relation to the existing post-war townscape of TCA 1 with low to medium visual impacts. From the majority of the TCA there would be no visual impact. Where there are potential glimpses of the Development from the heart of the TCA these would be heavily screened by trees even in winter.</p> <p>Magnitude of impact: Negligible to medium</p>	<p>As the sensitivity to change of the TCA is medium to medium-high, the scale of the effect would range from insignificant to moderate.</p> <p>The scale and form of the Development would contrast with the predominantly low-rise residential character of much of the TCA. This is not inherently harmful in townscape terms: the Development where visible would be appreciated as part of the contrasting post-war townscape of TCA 1 which is clearly visible from within the TCA, particularly at its edges. As demonstrated by View 7, there would be a slight reduction in the dominance of the tower and spire of the former Camden Road New Church on the skyline in views from the north-east end of Camden Road but moving south-westward along Camden Road, the scale of the Development would gradually recede behind the former church with the spire, and then the entire church, becoming progressively more dominant in closer views. The fleeting partial loss of dominance from part of Camden Road would have a be slightly adverse in nature. The Development would enhance the streetscape of Camden Road-Parkhurst Road albeit at a taller scale in the immediate setting of the TCA with a slightly beneficial effect on its setting. While the Development would be clearly visible at points on the edges of the TCA it would not be widely visible from the historic heart of the TCA where the post-war setting is not apparent. The slight adverse effect on the dominance of the Camden Road New Church from the TCA would be balanced by the beneficial effect of the enhancement to the quality of the frontage to Camden Road in the immediate setting of the TCA. The nature of the effect would be neutral.</p> <p>The approved conversion of the Islington Arts Factory site would reinstate the spire of the former Camden Road New Church, which is a designated landmark within this TCA. The approved 392A Camden Road & 1 Hillmarton Road would also make a slight change to the townscape of the TCA. The Approved Projects would not alter the scale of the effect in comparison to the Development considered in isolation. The reinstatement of the spire of the former Camden Road New Church, which an important landmark in the TCA, would be beneficial but, as demonstrated by View 7, there would remain a slight loss in its dominance as a local landmark on the skyline and the effect would remain neutral in nature.</p>	<p>Scale: Insignificant to moderate Nature: Neutral</p>	<p>Scale: Insignificant to moderate Nature: Neutral</p>



Townscape Assessment

5.26 The potential changes to the character and quality of the townscape on the Site and in its surrounding context and the resulting effects of the Development on each of the townscape character areas within the study area of 500m are described in Table 5.2.

5.27 In summary, the Development would have significant effects on the character and quality of the townscape of TCA 1: Post-war residential, in which it is located. The comprehensive redevelopment of a large site within this TCA, the scale of which would be visible in aligned views through the TCA, would have a high magnitude of impact. As the sensitivity to change of this TCA is low, the scale of the effect would be moderate and the nature of the effect would be beneficial. The Development would be visible from the edges of TCA 2: 19th Century Residential looking out of the TCA particularly where streets within the TCA align with the Development. The effects on the setting of TCA 2 would range from insignificant to moderate. Due to the slight loss in the dominance of the former Camden Road New Church in views from Camden Road there would be adverse effects on the setting of the TCA but these would be balanced by the enhancement of the streetscape quality of Camden Road and Parkhurst Road in the immediate setting of the TCA.

Visual Assessment

5.28 A total of 26 different viewing positions have been selected as verified views in consultation with LBI officers. All viewing positions were selected and agreed in August 2021 following consultation with LBI officers. Accurate wireline (outline) and rendered (detailed) representations of the Development have been inserted into the existing view photography to enable an assessment of the likely effects. The split of render and wireline views is based on the proximity and sensitivity of the views and was also agreed with LBI officers in August 2021. Accurate wirelines of relevant cumulative schemes (Approved Projects) have also been inserted in the views to enable assessment of likely cumulative effects.

5.29 15 of the verified views have been individually assessed in the visual assessment as set out in Table 5.3. These views selected allow a methodical 360-degree view analysis of near, middle and distant views of the Development on representative visual receptors in the area likely to be affected by the visibility of the Development. The visual assessment is not an exhaustive assessment of all potential visual effects but an assessment of a sufficient number of views from a variety of distances and directions that allow a proportionate assessment of changes to visual amenity. The remaining 11 verified views, set out in Table 5.4, are included in Appendix A to supplement the visual assessment and inform and support the townscape and off-site built heritage assessments.

5.30 Table 5.5 sets out 21 additional unverified views tested during the design development phase but not verified because the visual effect of the Development in the views would not be significant or due to the assessment of other viewpoints nearby. These views are included

in Appendix B of the volume to aid understanding of the extent of the visibility and defined study areas for the Development and to inform the built heritage and townscape assessments. In the unverified views in Appendix B, the Development is shown in accurate 3-d computer model views with an accompanying 2020 baseline photograph or where trees are significant in the view, using an unverified wireline in photography.

Table 5.3: Verified Views in the Visual Assessment:

View	Description of viewing position	Verified Render/Wireline
1	Islington Local View LV4.A from Archway Road	Wireline
2	Islington Local View LV4.B from Archway Road	Wireline
3	Dartmouth Park Hill	Wireline
4	Parkhurst Road, junction with Holloway Road	Wireline
5	Parkhurst Road, junction with Williamson Street	Render
6	Parkhurst Road, opposite junction with Parkhurst Road	Render
7	Camden Road, junction with Holloway Road	Render
8	Camden Road, east of the former Camden Road New Church	Render
8N	Camden Road, east of the former Camden Road New Church (dusk)	Render
9	Hillmarton Road, north of junction with Freegrove Road	Wireline
10	Hillmarton Road, north of the junction with Penn Road	Render
11	Camden Road, junction with Middleton Grove	Wireline
12	Camden Road, opposite junction with Dalmeny Avenue	Render
13	Dalmeny Avenue	Wireline
14	Carleton Road, junction with Anson Road	Render
15	Crayford Road, junction with Cardwell Road	Render

Table 5.4: Supplementary Verified Views included in Appendix A

View	Description of viewing position	Verified Render/Wireline
A1	LVMF London Panorama from Alexandra Palace to St Paul's Cathedral (Assessment Point 1A.2)	Wireline
A2	LVMF London Panorama from Parliament Hill to St Paul's Cathedral (Assessment Point 2A.1)	Wireline
A3	LVMF London Panorama from Kenwood St Paul's Cathedral (Assessment Point 3A.1)	Wireline
A4	Islington Local View LV5.A from Archway Bridge	Wireline
A5	Islington Local View LV5.B from Archway Bridge	Wireline
A6	Tollington Road, junction with Holloway Road	Render
A7	Hillmarton Road, junction with North Road	Wireline
A8	Dalmeny Avenue	Render
A9	Carleton Road, junction with Huddleston Road	Wireline
A10	Penderyn Way, northern end	Wireline
A11	Chambers Road, junction with Tabley Road	Render

Table 5.5: Supplementary Unverified Views included in Appendix B

View	Description of viewing position	Unverified Wireline/Model view
B1	Tufnell Park Playing fields, north-west corner	Unverified wireline
B2	Whittington Park	Unverified wireline
B3	Seven Sisters Road, junction with Hornsey Road	Unverified wireline
B4	Seven Sisters Road, junction with Holloway Road	Unverified wireline
B5	Tollington Road, junction with Hornsey Road	Unverified wireline
B6	Camden Road, junction with Holloway Road	Unverified wireline
B7	Caledonian Road, junction with Penn Road	Unverified wireline
B8	Caledonian Road, junction with Freegrove Road	Unverified wireline
B9	Penn Road, junction with Keighly Close	Unverified wireline
B10	Cardozo Road	Unverified wireline
B11	Hartham Road, 90-degree corner	Model view
B12	Hartham Road, southern end	Unverified wireline
B13	Freegrove Road	Unverified wireline
B14	Caledonian Park, entrance from Market Road	Unverified wireline
B15	Hilldrop Crescent	Model view
B16	Hilldrop Road	Model view
B17	Dalmeny Avenue, opposite junction with Trecastle Way	Unverified wireline
B18	Dalmeny Road, junction with Archibald Road	Model view
B19	Dalmeny Road, junction with Anson Road	Model view
B20	Tufnell Park Road, at St George's Theatre	Unverified Wireline
B21	Tabley Road, junction with Crayford Road	Model View



Table 5.6: View Data

View	Location	Page	Style	Render/Wireline	Verified	Ref	OS-E	OS-N	Height (AOD)	Heading	Lens	Field of View	Film	Date	Time
01	Islington Local View LV4.A from Archway Road	50	AVR-1	Wireline	Y	D20552	529167.000	187334.000	75.600	154.41	50mm	40°	Digital	28/01/20	12:54
02	Islington Local View LV4.B from Archway Road	52	AVR-1	Wireline	Y	D20553	529274.000	187146.000	75.600	155.35	50mm	40°	Digital	28/01/20	13:40
03	Dartmouth Park Hill	54	AVR-1	Wireline	N	D22877			1.600		24mm	74°	Digital	22/01/21	11:43
04	Parkhurst Road, junction with Holloway Road	56	AVR-1	Wireline	Y	D22858	530437.536	185980.543	30.392	206.13	24mm	74°	Digital	22/01/21	09:56
05	Parkhurst Road, junction with Williamson Street	58	AVR-3	Render	Y	D22859	530305.738	185753.762	33.078	219.29	24mm	74°	Digital	21/01/21	10:45
06	Parkhurst Road, opposite junction with Parkhurst Road	60	AVR-3	Render	Y	D22860	530255.393	185650.417	34.533	241.36	24mm	74°	Digital	21/01/21	10:57
07	Camden Road, junction with Holloway Road	62	AVR-3	Render	Y	D22545	530600.113	185808.932	30.045	235.55	50mm	40°	Digital	07/12/20	15:27
08	Camden Road, east of the former Camden Road New Church	66	AVR-3	Render	Y	D22861	530298.958	185564.120	34.783	249.36	24mm	74°	Digital	21/01/21	10:32
08N	Camden Road, east of the former Camden Road New Church (dusk)	70	AVR-3	Render	Y	D25050	530298.958	185564.120	34.783	249.71	24mm	74°	Digital	09/09/21	19:55
09	Hillmarton Road, north of junction with Freegrove Road	72	AVR-1	Wireline	Y	D22871	530375.141	185315.337	38.903	317.27	24mm	74°	Digital	21/01/21	10:16
10	Hillmarton Road, north of the junction with Penn Road	74	AVR-3	Render	Y	D22862	530269.833	185429.817	38.450	297.7	24mm	74°	Digital	21/01/21	10:03
11	Camden Road, junction with Middleton Grove	76	AVR-1	Wireline	Y	D22863	529994.472	185227.108	48.599	29.29	24mm	74°	Digital	21/01/21	09:42
12	Camden Road, opposite junction with Dalmeny Avenue	78	AVR-3	Render	Y	D22864	530089.870	185364.573	45.515	20.09	24mm	74°	Digital	21/01/21	09:28
13	Dalmeny Avenue	80	AVR-1	Wireline	Y	D22874	529824.282	185594.807	46.281	93.4	24mm	74°	Digital	21/01/21	15:41
14	Carleton Road, junction with Anson Road	82	AVR-3	Render	Y	D22879	529886.587	185800.922	35.089	148.29	24mm	74°	Digital	22/01/21	11:17
15	Crayford Road, junction with Cardwell Road	84	AVR-3	Render	Y	D22875	530113.339	185757.882	34.608	162.53	24mm	74°	Digital	21/01/21	11:26