



BIDWELLS

**JESUS COLLEGE – LAND TO THE NORTH OF STATION ROAD,
CAMBRIDGE**

**FIRST PROPOSALS CONSULTATION (REGULATION 18) – DEC 2021
PLANNING REPRESENTATIONS
APPENDIX 3 : UPDATED HERITAGE IMPACT ASSESSMENT**

Jesus College
December 2021



INITIAL HERITAGE APPRAISAL LAND TO THE NORTH OF STATION ROAD, CAMBRIDGE

Quality Assurance

Site name: 51-59 Hills Road, Claremont and 1-29 Station Road, Cambridge

Client name: Jesus College

Type of report: Initial Heritage Appraisal

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Signed



Date 8 December 2021

Reviewed by: Chris Surfleet MA MSc PGDipUD IHBC

Signed



Date 10 December 2021



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1.0 Introduction

- 1.1 This Initial Heritage Appraisal has been prepared on behalf of Jesus College. The purpose of this report is to identify and assess the significance of the heritage assets located in and around the proposed allocation site known as the “Land to the North of Station Road”, hereafter known as the site.
- 1.2 The site is located at the western end of Station Road Cambridge and within the site are 55-59 Hills Road, Claremont, Station Mews and 1-29 Station Road, Cambridge. None of the buildings on site are Statutorily Listed, however 55-59 Hills Road, Claremont, and 1-29 Station Road are included in Cambridge City Council’s list of ‘Buildings of Local Interest’. In addition, the site is located within the New Town and Glisson Road Conservation Area. There are also a number of designated heritage assets located in proximity to the site.

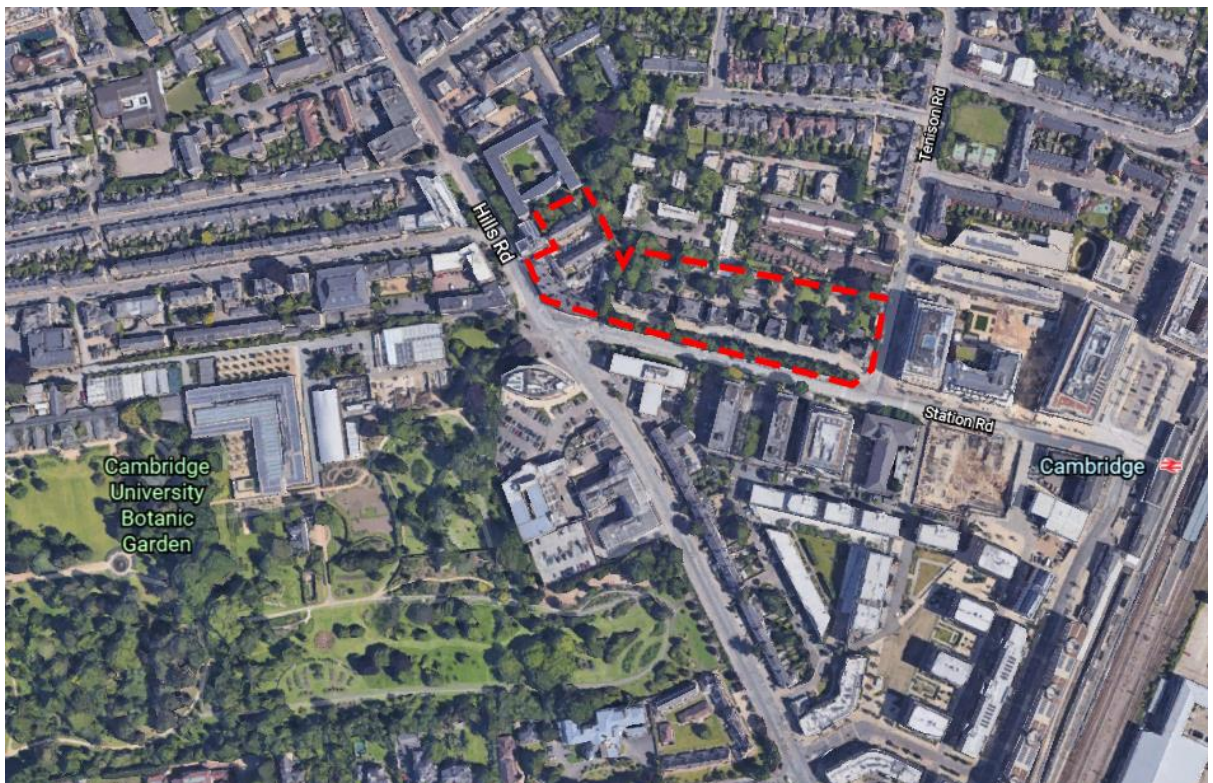


Figure 1 Aerial demonstrating the location of the site. the approximate boundary of the site is marked in red

- 1.3 This Initial Heritage Appraisal identifies the relative heritage value of the assets which may be affected by the potential development of the site, including an assessment of the extent to which settings contribute to that significance. It utilises these assessments to then make an appraisal of the likely impacts of the proposed development. Both elements have been conducted with reference to with reference to Sections 66(1) and 72(1) of the Planning (Listed Buildings & Conservation Areas) Act 1990 and NPPF Paragraphs 189-207.
- 1.4 Through this process, the role of the site and assets can be defined in heritage terms. This will provide a clear framework from the outset for designers to respond to with proposals for potential development which take their values fully into account.
- 1.5 This document has been prepared by Daniele Haynes BA (Hons) MSc (Senior Heritage Consultant) and Kate Hannelly BSc (Hons) MSc IHBC (Associate, Heritage and Design), and has been reviewed by Chris Surfleet MA MSc PGDipUD IHBC (Head of Heritage).

2.0 Heritage Policy and Guidance Summary

National Policy

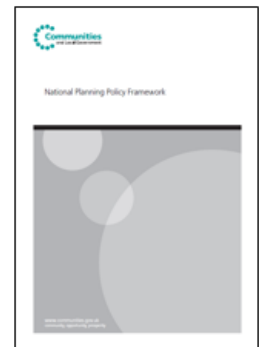
Planning (Listed Buildings & Conservation Areas) Act 1990

- 2.1 The primary legislation relating to Listed Buildings and Conservation Areas is set out in the Planning (Listed Buildings & Conservation Areas) Act 1990.
- Section 66(1) reads: “*In considering whether to grant planning permission for development which affects a listed building or its setting, the local planning authority or, as the case may be, the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.*”
 - In relation to development within Conservation Areas, Section 72(1) reads: “*with respect to any buildings or other land in a conservation area...special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area*”.

National Policy

National Planning Policy Framework (2021)

- 2.1 The revised National Planning Policy Framework (NPPF) was published on 20th July 2021, replacing the previously-published 2019 and 2012 frameworks.
- 2.2 With regard to the historic environment, the over-arching aim of the policy remains in line with philosophy of the 2012 framework, namely that “*our historic environments... can better be cherished if their spirit of place thrives, rather than withers.*” The relevant policy is outlined within chapter 16, ‘Conserving and Enhancing the Historic Environment’.
- 2.3 This chapter reasserts that heritage assets can range from sites and buildings of local interest to World Heritage Sites considered to have an Outstanding Universal Value. The NPPF subsequently requires these assets to be conserved in a “*manner appropriate to their significance*” (Paragraph 189).
- 2.4 NPPF directs local planning authorities to require an applicant to “*describe the significance of any heritage assets affected, including any contribution made by their setting*” and the level of detailed assessment should be “*proportionate to the assets’ importance*” (Paragraph 194).
- 2.5 Paragraph 195 states that the significance any heritage asset that may be affected by a proposal should be identified and assessed. This includes any assets affected by development within their settings. This Significance Assessment should be taken into account when considering the impact of a proposal, “*to avoid or minimise conflict between the heritage asset’s conservation and any aspect of the proposal*”. This paragraph therefore results in the need for an analysis of the impact of a proposed development on the asset’s relative significance, in the form of a Heritage Impact Assessment.
- 2.6 An addition to the 2021 NPPF is outlined in paragraph 198. This states that local planning authorities should have regard to the importance of the retention ‘in-situ’ of a historic statue,



plaque, memorial or monument irrespective of its designation. The paragraph goes on to suggest an explanation of historic or social context should be given rather than removal.

2.7 Paragraph 199 requires that *“When considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset’s conservation (and the more important the asset, the greater the weight should be). This is irrespective of whether any potential harm amounts to substantial harm, total loss or less than substantial harm to its significance.”*

2.8 It is then clarified that any harm to the significance of a designated heritage asset, either through alteration, destruction or development within its setting, should require, *“clear and convincing justification”* (Paragraph 200). This paragraph outlines that substantial harm to grade II listed heritage assets should be exceptional, rising to ‘wholly exceptional’ for those assets of the highest significance such as scheduled monuments, Grade I and grade II* listed buildings or registered parks and gardens as well as World Heritage Sites.

2.9 In relation to harmful impacts or the loss of significance resulting from a development proposal, Paragraph 201 states the following:

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

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

2.10 The NPPF therefore requires a balance to be applied in the context of heritage assets, including the recognition of potential benefits accruing from a development. In the case of proposals which would result in *“less than substantial harm”*, paragraph 202 provides the following:

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

2.11 It is also possible for proposals, where suitably designed, to result in no harm to the significance of heritage assets.

2.12 In the case of non-designated heritage assets, Paragraph 203 requires a Local Planning Authority to make a *“balanced judgement”* having regard to the scale of any harm or loss and the significance of the heritage asset.

2.13 The NPPF therefore recognises the need to clearly identify relative significance at an early stage and then to judge the impact of development proposals in that context.

- 2.14 With regard to Conservation Areas and the settings of heritage assets, paragraph 206 requires Local Planning Authorities to look for opportunities for new development, enhancing or better revealing their significance. While it is noted that not all elements of a Conservation Area will necessarily contribute to its significance, this paragraph states that *“proposals that preserve those elements of a setting that make a positive contribution to the asset (or better reveal its significance) should be treated favourably.”*
- 2.15 Broader design guidance is given in Chapter 12, ‘Achieving well-designed places’. The 2021 NPPF introduces the requirement for local authorities to prepare design guides or codes, consistent with the principles set out in the National Design Guide and National Model Design Code Documents. These should reflect ‘local character’ in order to create ‘beautiful and distinctive places’ (paragraph 127).
- 2.16 Paragraph 134 states that significant weight should be given to development which reflects local design polices, and/or outstanding or innovative designs which promote high levels of sustainability or help raise the ‘standard of design’ providing they conform to the ‘overall form and layout of their surroundings.

Guidance

Planning Practice Guidance (PPG) (2014)

- 2.2 The Planning Practice Guidance (PPG) was published in April 2014 as a companion to the NPPF, replacing a large number of foregoing Circulars and other supplementary guidance. The document was updated in February 2018.
- 2.3 In respect of heritage decision-making, the PPG stresses the importance of determining applications on the basis of significance and explains how the tests of harm and impact within the NPPF are to be interpreted.
- 2.4 In particular, the PPG notes the following in relation to the evaluation of harm: *“In determining whether works to a listed building constitute substantial harm, an important consideration would be whether the adverse impact seriously affects a key element of its special architectural or historic interest... The harm may arise from works to the asset or from development within its setting.”* (Ref ID: 18a-018-20190723)
- 2.5 This guidance therefore provides assistance in defining where levels of harm should be set, tending to emphasise substantial harm as a *“high test”*.
- 2.6 In relation to non-designated heritage assets, the PPG explains the following:
- “Non-designated heritage assets are buildings, monuments, sites, places, areas or landscapes identified by plan-making bodies as having a degree of heritage significance meriting consideration in planning decisions, but which do not meet the criteria for designated heritage assets.”*
(Paragraph: 039 Reference ID: 18a-039-20190723)
- 2.7 It goes on to clarify that: *“A substantial majority of buildings have little or no heritage significance and thus do not constitute heritage assets. Only a minority have enough heritage significance to merit identification as non-designated heritage assets.”*

Historic England ‘Conservation Principles: Policies and Guidance’ 2008



- 2.8 Historic England sets out in this document a logical approach to making decisions and offering guidance about all aspects of the historic environment, including changes affecting significant places. It states that:

“New work or alteration to a significant place should normally be acceptable if: a. there is sufficient information comprehensively to understand the impacts of the proposal on the significance of the place; b. the proposal would not materially harm the values of the place, which, where appropriate, would be reinforced or further revealed; c. the proposals aspire to a quality of design and execution which may be valued now and in the future; d. the long-term consequences of the proposals can, from experience, be demonstrated to be benign, or the proposals are designed not to prejudice alternative solutions in the future” (page 59).

Historic England ‘Making Changes to Heritage Assets’ Advice Note 2 (February 2016)

- 2.9 This advice note provides information on repair, restoration, addition and alteration works to heritage assets. It advises that *“The main issues to consider in proposals for additions to heritage assets, including new development in conservation areas, aside from NPPF requirements such as social and economic activity and sustainability, are proportion, height, massing, bulk, use of materials, durability and adaptability, use, enclosure, relationship with adjacent assets and definition of spaces and streets, alignment, active frontages, permeability and treatment of setting.”* (page 10)

Historic England ‘Managing Significance in Decision Taking in the Historic Environment’ Historic Environment Good Practice Advice (GPA) in Planning Note 2 (March 2015)

- 2.10 This advice note sets out clear information to assist all relevant stake holders in implementing historic environment policy in the National Planning Policy Framework (NPPF) and the related guidance given in the Planning Practice Guidance (PPG). These include: *“assessing the significance of heritage assets, using appropriate expertise, historic environment records, recording and furthering understanding, neglect and unauthorised works, marketing and design and distinctiveness.”* (page 1)

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

- 2.11 This document presents guidance on managing change within the settings of heritage assets, including archaeological remains and historic buildings, sites, areas and landscapes. Page 6, entitled: *‘A staged approach to proportionate decision taking’* provides detailed advice on assessing the implications of development proposals and recommends the following broad approach to assessment, undertaken as a series of steps that apply equally to complex or more straightforward cases:

- Step 1: Identify which heritage assets and their settings are affected
- Step 2: Assess the degree to which these settings and views make a contribution to the significance of the heritage asset(s) or allow significance to be appreciated
- Step 3: Assess the effects of the proposed development, whether beneficial or harmful, on the significance or on the ability to appreciate it
- Step 4: Explore ways to maximise enhancement and avoid or minimise harm
- Step 5: Make and document the decision and monitor outcomes

Historic England Advice Note 2 ‘Making Changes to Heritage Assets’ (February 2016)

2.12 This document provides advice in relation to aspects of addition and alteration to heritage assets:

“The main issues to consider in proposals for additions to heritage assets, including new development in conservation areas, aside from NPPF requirements such as social and economic activity and sustainability, are proportion, height, massing, bulk, use of materials, durability and adaptability, use, enclosure, relationship with adjacent assets and definition of spaces and streets, alignment, active frontages, permeability and treatment of setting” (paragraph 41).

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

2.13 This advice note sets out clear information to assist all relevant stake holders in implementing historic environment policy in the NPPF (NPPF) and the related guidance given in the Planning Practice Guidance (PPG). These include: *“assessing the significance of heritage assets, using appropriate expertise, historic environment records, recording and furthering understanding, neglect and unauthorised works, marketing and design and distinctiveness” (para 1).*

2.14 Paragraph 52 discusses ‘Opportunities to enhance assets, their settings and local distinctiveness’ that encourages development: *“Sustainable development can involve seeking positive improvements in the quality of the historic environment. There will not always be opportunities to enhance the significance or improve a heritage asset but the larger the asset the more likely there will be. Most conservation areas, for example, will have sites within them that could add to the character and value of the area through development, while listed buildings may often have extensions or other alterations that have a negative impact on the significance. Similarly, the setting of all heritage assets will frequently have elements that detract from the significance of the asset or hamper its appreciation”.*

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

2.15 This document presents guidance on managing change within the settings of heritage assets, including archaeological remains and historic buildings, sites, areas and landscapes. It gives general advice on understanding setting, and how it may contribute to the significance of heritage assets and allow that significance to be appreciated, as well as advice on how views contribute to setting. The suggested staged approach to taking decisions on setting can also be used to assess the contribution of views to the significance of heritage assets.

2.16 Page 2, states that *“the extent and importance of setting is often expressed by reference to visual considerations. Although views of or from an asset will play an important part, the way in which we experience an asset in its setting is also influenced by other environmental factors such as noise, dust and vibration from other land uses in the vicinity, and by our understanding of the historic relationship between places.”*

- 2.17 The document goes on to set out ‘*A staged approach to proportionate decision taking*’ provides detailed advice on assessing the implications of development proposals and recommends the following broad approach to assessment, undertaken as a series of steps that apply equally to complex or more straightforward cases:
- “*Step 1 - identify which heritage assets and their settings are affected;*
 - *Step 2 - Assess the degree to which these settings make a contribution to the significance of the heritage asset(s) or allow significance to be appreciated;*
 - *Step 3 - assess the effects of the proposed development, whether beneficial or harmful, on that significance or on the ability to appreciate it;*
 - *Step 4 - explore ways to maximise enhancement and avoid or minimizing harm;*
 - *Step 5 - make and document the decision and monitor outcomes.”* (page 8)

Historic England Analysing Significance in Heritage Assets Advice Note 12 (October 2019)

- 2.18 This document provides guidance on the NPPF requirement for applicants to describe heritage significance in order to aid local planning authorities’ decision making. It reiterates the importance of understanding the significance of heritage assets, in advance of developing proposals. This advice note outlines a staged approach to decision-making in which assessing significance precedes the design and also describes the relationship with archaeological desk-based assessments and field evaluations, as well as with Design and Access Statements.
- 2.19 The advice in this document, in accordance with the NPPF, emphasises that the level of detail in support of applications for planning permission and listed building consent should be no more than is necessary to reach an informed decision, and that activities to conserve the asset(s) need to be proportionate to the significance of the heritage asset(s) affected and the impact on that significance. This advice also addresses how an analysis of heritage significance could be set out before discussing suggested structures for a statement of heritage significance.

Historic England The Historic Environment and Site Allocations in Local Plan Advice Note 3 (October 2015)

- 2.20 This advice note provides information on evidence gathering and site allocation policies to ensure that heritage considerations are fully integrated into site allocation processes.
- 2.21 It provides a site selection methodology in stepped stages:
- “STEP 1 Identify which heritage assets are affected by the potential site allocation
- Informed by the evidence base, local heritage expertise and, where needed, site surveys
 - Buffer zones and set distances can be a useful starting point but may not be appropriate or sufficient in all cases Heritage assets that lie outside of these areas may also need identifying and careful consideration.
- STEP 2 Understand what contribution the site (in its current form) makes to the significance of the heritage asset(s) including:
- Understanding the significance of the heritage assets, in a proportionate manner, including the contribution made by its setting considering its physical surroundings, the experience of the asset and its associations (e.g. cultural or intellectual)

- Understanding the relationship of the site to the heritage asset, which is not solely determined by distance or inter-visibility (for example, the impact of noise, dust or vibration)
- Recognising that additional assessment may be required due to the nature of the heritage assets and the lack of existing information
- *For a number of assets, it may be that a site makes very little or no contribution to significance.*

STEP 3 Identify what impact the allocation might have on that significance, considering:

- Location and siting of development e.g. proximity, extent, position, topography, relationship, understanding, key views
- Form and appearance of development e.g. prominence, scale and massing, materials, movement
- Other effects of development e.g. noise, odour, vibration, lighting, changes to general character, access and use, landscape, context, permanence, cumulative impact, ownership, viability and communal use
- Secondary effects e.g. increased traffic movement through historic town centres as a result of new development

STEP 4 Consider maximising enhancements and avoiding harm through:

- Maximising enhancement
- Public access and interpretation
- Increasing understanding through research and recording
- Repair/regeneration of heritage assets
- Removal from Heritage at Risk Register
- Better revealing of significance of assets e.g. through introduction of new viewpoints and access routes, use of appropriate materials, public realm improvements, shop front design
- Avoiding Harm
- Identifying reasonable alternative sites
- Amendments to site boundary, quantum of development and types of development
- Relocating development within the site
- Identifying design requirements including open space, landscaping, protection of key views, density, layout and heights of buildings
- Addressing infrastructure issues such as traffic management

STEP 5 Determine whether the proposed site allocation is appropriate in light of the NPPF's tests of soundness

- Positively prepared in terms of meeting objectively assessed development and infrastructure needs where it is reasonable to do so, and consistent with achieving sustainable development (including the conservation of the historic environment)
- Justified in terms of any impacts on heritage assets, when considered against reasonable alternative sites and based on proportionate evidence

- Effective in terms of deliverability, so that enhancement is maximised and harm minimised
- Consistent with national policy in the NPPF, including the need to conserve heritage assets in a manner appropriate to their significance

Decisions should be clearly stated and evidenced within the Local Plan, particularly where site allocations are put forward where some degree of harm cannot be avoided, and be consistent with legislative requirement.”

Historic England The Historic Environment in Local Plans Historic Environment Good Practice Advice (GPA) in Planning Note 1 (March 2015)

- 2.22 This advice note “emphasises that all information requirements and assessment work in support of plan-making and heritage protection needs to be proportionate to the significance of the heritage assets affected and the impact on the significance of those heritage assets. At the same time, those taking decisions need sufficient information to understand the issues and formulate balanced policies” (Page 1).

Local Policy

Emerging Greater Cambridge Local Plan

- 2.23 Cambridge City and South Cambridgeshire District Councils have committed to preparing a joint local plan for their combined district (known as Greater Cambridge). As part of this, both Councils’ existing local plans will be reviewed. Once created, the document will include the Vision, Objectives and Spatial Development Strategy and policies for development within the Greater Cambridge district.

Cambridge City Council Local Plan

- 2.24 The Cambridge Local Plan sets out the City Council’s policies to guide development and land use within the city up to 2031. The document was formally adopted on 18th October 2018. The policies which are relevant to this project are:
- 2.25 Policy 57: Designing New Buildings
- “High quality new buildings will be supported where it can be demonstrated that they:*
- a. have a positive impact on their setting in terms of location on the site, height, scale and form, materials and detailing, ground floor activity, wider townscape and landscape impacts and available views;...”*
- 2.26 Policy 58: Altering and Extending Existing Buildings:
- “Alterations and extensions to existing buildings will be permitted where they:*
- a. do not adversely impact on the setting, character or appearance of listed buildings or the appearance of conservation areas, local heritage assets, open spaces, trees or important wildlife features;*
 - b. reflect, or successfully contrast with, the existing building form, use of materials and architectural detailing while ensuring that proposals are sympathetic to the existing building and surrounding area;*

- c. *ensure that proposals for doors and windows, including dormer windows, are of a size and design that respects the character and proportions of the original building and surrounding context;*
- d. *create altered or new roof profiles that are sympathetic to the existing building and surrounding area and in keeping with the requirements of Appendix E (Roof extensions design guide);*
- e. *do not unacceptably overlook, overshadow or visually dominate neighbouring properties;*
- f. *respect the space between buildings where this contributes to the character of an area; and*
- g. *retain sufficient amenity space, bin storage, vehicle access and cycle and car parking.”*

2.27 Policy 61: Conservation and Enhancement of Cambridge’s Historic Environment

“To ensure the conservation and enhancement of Cambridge’s historic environment, proposals should:

- a. *preserve or enhance the significance of the heritage assets of the city, their setting and the wider townscape, including views into, within and out of conservation areas;*
- b. *retain buildings and spaces, the loss of which would cause harm to the character or appearance of the conservation area;*
- c. *be of an appropriate scale, form, height, massing, alignment and detailed design which will contribute to local distinctiveness, complement the built form and scale of heritage assets and respect the character, appearance and setting of the locality;*
- d. *demonstrate a clear understanding of the significance of the asset and of the wider context in which the heritage asset sits, alongside assessment of the potential impact of the development on the heritage asset and its context; and*
- e. *provide clear justification for any works that would lead to harm or substantial harm to a heritage asset yet be of substantial public benefit, through detailed analysis of the asset and the proposal.”*

2.28 Policy 62: Local Heritage Assets

“The Council will actively seek the retention of local heritage assets, including buildings, structures, features and gardens of local interest as detailed in the Council’s local list and as assessed against the criteria set out in Appendix G of the plan.

Where permission is required, proposals will be permitted where they retain the significance, appearance, character or setting of a local heritage asset.

Where an application for any works would lead to harm or substantial harm to a non-designated heritage asset, a balanced judgement will be made having regard to the scale of any harm or loss and the significance of the heritage asset.”

New Town and Glisson Road Conservation Area Appraisal (2012)

2.29 The properties at 9-29 Station Road are located in the New Town and Glisson Road Conservation Area and are described within the accompanying Appraisal (under the section referring to Buildings of Local Interest and referenced as 9-15 Arundel Villas, 17 St Andrews, 19 – 29 Salisbury Villas) as:

“Group of houses built c1874 possibly by Richard Reynolds Rowe. Arundel Villas are two pairs of semis which had their own shared access. Salisbury Villas were six detached properties with another shared access whilst inbetween was the largest house, St Andrew’s, which had its own double access to Station Road. All the properties are similar in style, of 2-3 storeys with semi basements, of gault brick with red brick and stone dressings and slate roofs. Whilst all the buildings

are different, they share common features and mostly Gothic detailing; Most have prominent gables and end chimney stacks (except no. 13) and plate glass sash windows. The original separate (but shared) accesses have now been consolidated into one combined access road / car park, though the lime trees adjacent to the road. ‘No-fines’ concrete boundary wall to Station Road and Tenison Road (qv).” (Area Appraisal page 62)

2.30 The mapping contained within the Appendices of the Appraisal provides some townscape analysis and a summary of the building categorisations. The extract from the Townscape Analysis, figure 2 below, shows the site area in more detail.

2.31 Within the Appraisal, and under the heading ‘Station Road and the Railway Station’, the document refers briefly to the Salisbury and Arundel villas, as follows:

“The large lime trees reduce the scale of the office buildings on the south side, and allow attractive glimpses of Salisbury and Arundel Villas on the north side of the road. Over the years, the lime trees have created an avenue which makes a positive contribution to the character of the Conservation Area.

“The particularly fine group of houses forming Arundel Villas, St Andrew’s and Salisbury Villas are BLIs, with fine brick detailing and a front roadside wall constructed of early no-fines, shuttered concrete, rather in the manner of puddled earth. Behind its render the horizontal lines show the various stages (‘lifts’) in its construction. Such minor details as this and the surviving gatepiers and granite sett crossovers are important elements, contributing to the character of the area.

It is a pity that the Cambridge Centre for Sixth Form Studies requires so much advertising – a reduction in the number and size of signs is needed.” (Area Appraisal page 29)

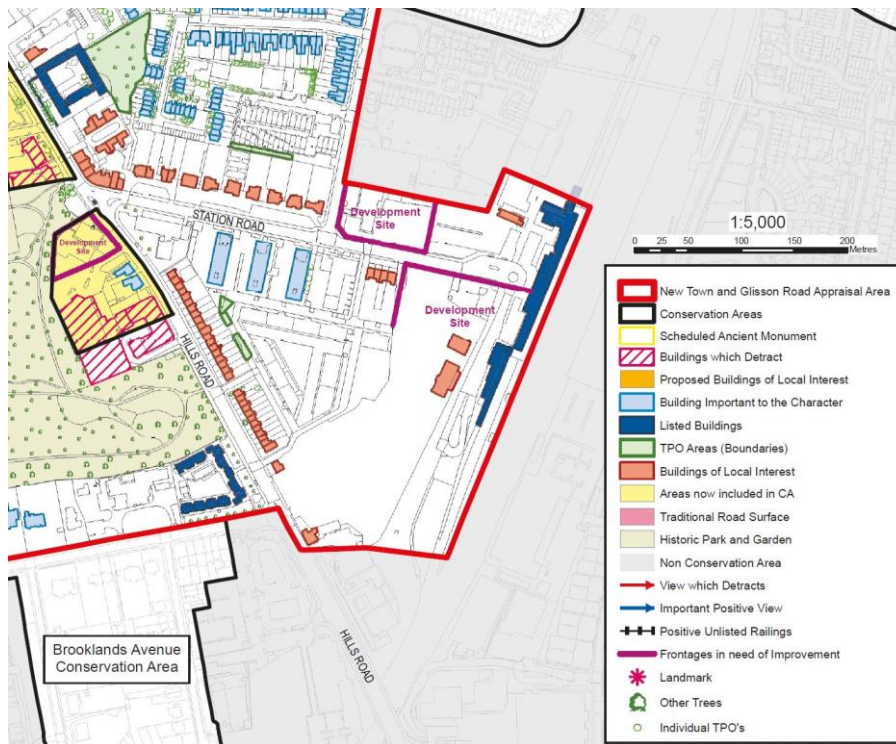


Figure 2: Townscape Analysis map, extract focusing on the site and its immediate context

3.0 Methodology

Heritage Assets

3.1 A heritage asset is defined within the National Planning Policy Framework as:

“a building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. It includes designated heritage assets and assets identified by the local planning authority (including local listing) (NPPF Annex 2: Glossary).”

3.2 To be considered a heritage asset *“an asset must have some meaningful archaeological, architectural, artistic, historical, social or other heritage interest that gives it value to society that transcends its functional utility. Therein lies the fundamental difference between heritage assets and ordinary assets; they stand apart from ordinary assets because of their significance – the summation of all aspects of their heritage interest.”* (‘Managing Built Heritage: The Role of Cultural Values and Significance’ Stephen Bond and Derek Worthing, 2016).

3.3 ‘Designated’ assets have been identified under the relevant legislation and policy including, but not limited to: World Heritage Sites, Scheduled Monuments, Listed Buildings, and Conservation Areas. ‘Non-designated’ heritage assets are assets which fall below the national criteria for designation.

3.4 The absence of a national designation should not be taken to mean that an asset does not hold any heritage interest. The Planning Policy Guidance (PPG) states that *“non-designated heritage assets are buildings, monuments, sites, places, areas or landscapes identified by plan-making bodies as having a degree of heritage significance meriting consideration in planning decisions, but which do not meet the criteria for designated heritage assets.”* (Paragraph: 039 Reference ID: 18a-039-20190723)

3.5 The PPG goes on to clarify that *“a substantial majority of buildings have little or no heritage significance and thus do not constitute heritage assets. Only a minority have enough heritage significance to merit identification as non-designated heritage assets.”*

Meaning of Significance

3.6 The concept of significance was first expressed within the 1979 Burra Charter (Australia ICOMOS, 1979). This charter has periodically been updated to reflect the development of the theory and practice of cultural heritage management, with the current version having been adopted in 2013. It defines cultural significance as the *“aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places may have a range of values for different individuals or groups”* (Page 2, Article 1.2)

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

3.8 Significance can therefore be considered to be formed by *“the collection of values associated with a heritage asset.”* (‘Managing Built Heritage: The Role of Cultural Values and Significance’ Stephen Bond and Derek Worthing, 2016.)

Assessment of Significance/Value

- 3.9 It is important to be proportionate in assessing significance as required in both national policy and guidance as set out in paragraph 189 of NPPF.
- 3.10 The Historic England document 'Conservation Principles' states that "*understanding a place and assessing its significance demands the application of a systematic and consistent process, which is appropriate and proportionate in scope and depth to the decision to be made, or the purpose of the assessment.*"
- 3.11 The document goes on to set out a process for assessment of significance, but it does note that not all of the stages highlighted are applicable to all places/ assets.
- Understanding the fabric and evolution of the asset;
 - Identify who values the asset, and why they do so;
 - Relate identified heritage values to the fabric of the asset;
 - Consider the relative importance of those identified values;
 - Consider the contribution of associated objects and collections;
 - Consider the contribution made by setting and context;
 - Compare the place with other assets sharing similar values;
 - Articulate the significance of the asset.
- 3.12 At the core of this assessment is an understanding of the value/significance of a place. There have been numerous attempts to categorise the range of heritage values which contribute to an asset's significance. Historic England's '*Conservation Principles*' sets out a grouping of values as follows:

Evidential value – '*derives from the potential of a place to yield evidence about past human activity...Physical remains of past human activity are the primary source of evidence about the substance and evolution of places, and of the people and cultures that made them...The ability to understand and interpret the evidence tends to be diminished in proportion to the extent of its removal or replacement.*' (Page 28)

Aesthetic Value – '*Aesthetic values can be the result of the conscious design of a place, including artistic endeavour. Equally, they can be the seemingly fortuitous outcome of the way in which a place has evolved and been used over time. Many places combine these two aspects... Aesthetic values tend to be specific to a time cultural context and appreciation of them is not culturally exclusive.*' (Pages 30-31)

Historic Value – '*derives from the ways in which past people, events and aspects of life can be connected through a place to the present. It tends to be illustrative or associative... Association with a notable family, person, event, or movement gives historical value a particular resonance...The historical value of places depends upon both sound identification and direct experience of fabric or landscape that has survived from the past, but is not as easily diminished by change or partial replacement as evidential value. The authenticity of a place indeed often lies in visible evidence of change as a result of people responding to changing circumstances. Historical values are harmed only to the extent that adaptation has obliterated or concealed them, although completeness does tend to strengthen illustrative value.*' (Pages 28-30)

Communal Value – "*Commemorative and symbolic values reflect the meanings of a place for those who draw part of their identity from it, or have emotional links to it... Social value is associated with places that people perceive as a source of identity, distinctiveness, social*

interaction and coherence. Some may be comparatively modest, acquiring communal significance through the passage of time as a result of a collective memory of stories linked to them...They may relate to an activity that is associated with the place, rather than with its physical fabric...Spiritual value is often associated with places sanctified by longstanding veneration or worship, or wild places with few obvious signs of modern life. Their value is generally dependent on the perceived survival of the historic fabric or character of the place, and can be extremely sensitive to modest changes to that character, particularly to the activities that happen there". (Pages 31-32)

- 3.13 Value-based assessment should be flexible in its application, it is important not to oversimplify an assessment and to acknowledge when an asset has a multi-layered value base, which is likely to reinforce its significance.

Contribution of Setting/context to Significance

- 3.14 In addition to the above values, the setting of a heritage asset can also be a fundamental contributor to its significance - although it should be noted that 'setting' itself is not a designation. The value of setting lies in its contribution to the significance of an asset. For example, there may be instances where setting does not contribute to the significance of an asset at all.
- 3.15 Historic England's Conservation Principles defines *setting* as "an established concept that relates to the surroundings in which a place is experienced, its local context, embracing present and past relationships to the adjacent landscape."
- 3.16 It goes on to state that "context embraces any relationship between a place and other places. It can be, for example, cultural, intellectual, spatial or functional, so any one place can have a multi-layered context. The range of contextual relationships of a place will normally emerge from an understanding of its origins and evolution. Understanding context is particularly relevant to assessing whether a place has greater value for being part of a larger entity, or sharing characteristics with other places" (page 39).
- 3.17 In order to understand the role of setting and context to decision-making, it is important to have an understanding of the origins and evolution of an asset, to the extent that this understanding gives rise to significance in the present. Assessment of these values is not based solely on visual considerations but may lie in a deeper understanding of historic use, ownership, change or other cultural influence – all or any of which may have given rise to current circumstances and may hold a greater or lesser extent of significance.
- 3.18 The importance of setting depends entirely on the contribution it makes to the significance of the heritage asset or its appreciation. It is important to note that impacts that may arise to the setting of an asset do not, necessarily, result in direct or equivalent impacts to the significance of that asset(s).

Assessing Impact

- 3.19 It is evident that the significance/value of any heritage asset(s) requires clear assessment to provide a context for, and to determine the impact of, development proposals. Impact on that value or significance is determined by first considering the sensitivity of the receptors identified which is best expressed by using a hierarchy of value levels.
- 3.20 There are a range of hierarchical systems for presenting the level of significance in use; however, the method chosen for this project is based on the established 'James Semple Kerr method' which has been adopted by Historic England, in combination with the impact assessment methodology for heritage assets within the *Design Manual for Roads and Bridges* (DMRB: HA208/13) published by the Highways Agency, Transport Scotland, the Welsh Assembly Government and the department

for Regional Development Northern Ireland. This ‘value hierarchy’ has been subject to scrutiny in the UK planning system, including Inquiries, and is the only hierarchy to be published by a government department.

3.21 The first stage of our approach is to carry out a thoroughly researched assessment of the significance of the heritage asset, in order to understand its value:

SIGNIFICANCE	EXAMPLES
Very High	World Heritage Sites, Listed Buildings, Scheduled Monuments and Conservation Areas of outstanding quality, or built assets of acknowledged exceptional or international importance, or assets which can contribute to international research objectives. Registered Parks & Gardens, historic landscapes and townscapes of international sensitivity.
High	World Heritage Sites, Listed Buildings, Scheduled Monuments, Conservation Areas and built assets of high quality, or assets which can contribute to international and national research objectives. Registered Parks & Gardens, historic landscapes and townscapes which are highly preserved with excellent coherence, integrity, time-depth, or other critical factor(s).
Good	Listed Buildings, Scheduled Monuments, Conservation Areas and built assets (including locally listed buildings and non-designated assets) with a strong character and integrity which can be shown to have good qualities in their fabric or historical association, or assets which can contribute to national research objectives. Registered Parks & Gardens, historic landscapes and townscapes of good level of interest, quality and importance, or well preserved and exhibiting considerable coherence, integrity time-depth or other critical factor(s).
Medium/ Moderate	Listed Buildings, Scheduled Monuments, Conservation Areas and built assets (including locally listed buildings and non-designated assets) that can be shown to have moderate qualities in their fabric or historical association. Registered Parks & Gardens, historic landscapes and townscapes with reasonable coherence, integrity, time-depth or other critical factor(s).
Low	Listed Buildings, Scheduled Monuments and built assets (including locally listed buildings and non-designated assets) compromised by poor preservation integrity and/or low original level of quality of low survival of contextual associations but with potential to contribute to local research objectives. Registered Parks & Gardens, historic landscapes and townscapes with modest sensitivity or whose sensitivity is limited by poor preservation, historic integrity and/or poor survival of contextual associations.
Negligible	Assets which are of such limited quality in their fabric or historical association that this is not appreciable. Historic landscapes and townscapes of limited sensitivity, historic integrity and/or limited survival of contextual associations.
Neutral/ None	Assets with no surviving cultural heritage interest. Buildings of no architectural or historical note. Landscapes and townscapes with no surviving legibility and/or contextual associations, or with no historic interest.

3.22 Once the value/ significance of an asset has been assessed, the next stage is to determine the assets ‘sensitivity to change’. The following table sets out the levels of sensitivity to change, which

is based upon the vulnerability of the asset, in part or as a whole, to loss of value through change. Sensitivity to change can be applied to individual elements of a building, or its setting, and may differ across the asset.

- 3.23 An asset’s sensitivity level also relates to its capacity to absorb change, either change affecting the asset itself or change within its setting (remembering that according to Historic England The Setting of Heritage Assets – Planning Note 3, ‘change’ does not in itself imply harm, and can be neutral, positive or negative in effect).
- 3.24 Some assets are more robust than others and have a greater capacity for change and therefore, even though substantial changes are proposed, their sensitivity to change or capacity to absorb change may still be assessed as low.

SENSITIVITY	EXPLANATION OF SENSITIVITY
High	High Sensitivity to change occurs where a change may pose a major threat to a specific heritage value of the asset which would lead to substantial or total loss of heritage value.
Moderate	Moderate sensitivity to change occurs where a change may diminish the heritage value of an asset, or the ability to appreciate the heritage value of an asset.
Low	Low sensitivity to change occurs where a change may pose no appreciable threat to the heritage value of an asset.

- 3.25 Once there is an understanding of the sensitivity an asset holds, the next stage is to assess the ‘magnitude’ of the impact that any proposed works may have. Impacts may be considered to be adverse, beneficial or neutral in effect and can relate to direct physical impacts, impacts on its setting, or both. Impact on setting is measured in terms of the effect that the impact has on the significance of the asset itself – rather than setting itself being considered as the asset.

MAGNITUDE OF IMPACT	TYPICAL CRITERIA DESCRIPTORS
Very High	<u>Adverse:</u> Impacts will destroy cultural heritage assets resulting in their total loss or almost complete destruction. <u>Beneficial:</u> The proposals would remove or successfully mitigate existing and significant damaging and discordant impacts on assets; allow for the substantial restoration or enhancement of characteristic features.
High	<u>Adverse:</u> Impacts will damage cultural heritage assets; result in the loss of the asset’s quality and integrity; cause severe damage to key characteristic features or elements; almost complete loss of setting and/or context of the asset. The assets integrity or setting is almost wholly destroyed or is severely compromised, such that the resource can no longer be appreciated or understood. <u>Beneficial:</u> The proposals would remove or successfully mitigate existing damaging and discordant impacts on assets; allow for the restoration or enhancement of characteristic features; allow the substantial re-establishment of the integrity, understanding and setting for an area or group of features; halt rapid degradation and/or erosion of the heritage resource, safeguarding substantial elements of the heritage resource.

Medium	<p><u>Adverse:</u> Moderate impact on the asset, but only partially affecting the integrity; partial loss of, or damage to, key characteristics, features or elements; substantially intrusive into the setting and/or would adversely impact upon the context of the asset; loss of the asset for community appreciation. The assets integrity or setting is damaged but not destroyed so understanding and appreciation is compromised.</p> <p><u>Beneficial:</u> Benefit to, or partial restoration of, key characteristics, features or elements; improvement of asset quality; degradation of the asset would be halted; the setting and/or context of the asset would be enhanced and understanding and appreciation is substantially improved; the asset would be brought into community use.</p>
Minor/Low	<p><u>Adverse:</u> Some measurable change in assets quality or vulnerability; minor loss of or alteration to, one (or maybe more) key characteristics, features or elements; change to the setting would not be overly intrusive or overly diminish the context; community use or understanding would be reduced. The assets integrity or setting is damaged but understanding and appreciation would only be diminished not compromised.</p> <p><u>Beneficial:</u> Minor benefit to, or partial restoration of, one (maybe more) key characteristics, features or elements; some beneficial impact on asset or a stabilisation of negative impacts; slight improvements to the context or setting of the site; community use or understanding and appreciation would be enhanced.</p>
Negligible	Barely discernible change in baseline conditions and/or slight impact. This impact can be beneficial or adverse in nature.
Neutral	Some changes occur but the overall effect on the asset and its significance is neutral.
Nil	No change in baseline conditions.

Summary

- 3.26 The aim of this Initial Heritage Appraisal is to provide an early assessment of the heritage assets that may be affected by development on the site and some of the key parameters for that development to take into account aspects of built heritage impact.

4.0 Historic Context

Sources

- 4.1 The Jesus College Archives hold various papers relating to the Villas on Station Road; Cambridge University Archives retain the archives of the Department of Education from 1870-2003, and the Training College for School Masters (which became the Department of Education in 1939) which was once located at No. 5 Salisbury Villas before moving, in 2004, to a new site next to Homerton College on Hills Road.
- 4.2 The RIBA holds several items relating to Richard Reynolds Rowe, Cambridge architect, who is the likely originator of the Villas on Station Road. The items held by the RIBA include letters to the institution written between 1871 and 1876 (contiguous with the construction of Salisbury and Arundel Villas), and the drawing of a bust of George Basevi by Pellegrino Mazzotti: Rowe had presented a copy of the cast of the bust to the RIBA in 1854, although its whereabouts are now unknown. The Library also keeps a biographical file on the architect, and the text of a paper by Rowe entitled 'The octagon and lantern of Ely Cathedral', 1876. The RIBA Drawings and Archives section holds a collection of letters from Rowe to Wyatt Papworth from 1857-1858 'on the use of chestnut wood in various buildings, including Cambridge Colleges (PaFam/9/2/21-26); and two letter books from the office of Alfred Waterhouse from 1864 to 1865 (WaA/1/1-5).
- 4.3 Cambridgeshire Archives hold a relatively sporadic series of manuscripts relating to the works of Richard Reynolds Rowe – including his role with the Cambridge Improvement Commissioners, represented by his maps and sections of the sewerage map of Cambridge of 1858. Although drawings for several other of his houses have survived, those for Salisbury and Arundel Villas have not been located. The Archives hold the contract for Barnwell Abbey School from 24th July 1858 – the builders of which were John Gray and Arthur John Gray of Pembroke Street, Cambridge, the latter of which was the builder of the houses on Station Road.
- 4.4 The Forces War Records (Military Intelligence Museum) retain the collections of the Joint Services School for Linguists (JSSL), founded in 1951 'by the Armed Services to provide language training, principally in Russian, and largely to selected cons undergoing National Service¹... The founding of the School was prompted by the need to provide greater numbers of interpreters, intelligence and signals intelligence officers due to the Cold War, and the Korean War which had started the previous year.'² Partly based at Salisbury Villas (No. 5; with brick-built huts to the rear), other locations included Bodmin, and Coulsdon Camp near Caterham; a mess for all officers was opened at Sussex Square in London.

Historical Assessment

- 4.5 The series of villas, comprising both Arundel (two pairs of semi-detached houses) and Salisbury Villas (six detached properties), and the stand-alone house, St. Andrews, were constructed along the north side of Station Road, anecdotally to designs by Cambridge architect, Richard Reynolds Rowe, in circa 1874 (the deeds for No. 2 held at the Cambridgeshire Archives date to 18763). These are an eclectic, but correlated group, related by High Victorian aesthetics: 'they share common features and mostly Gothic detailing; most have prominent gables and end chimney

¹ "Cons" is a military colloquialism – abbreviation of conscript.

² Forces War Record, Unit History, online description of the Military Intelligence Museum, Bedfordshire

³ Cambridgeshire Archives, KCB/2/CL/16/308

stacks (except No. 13) and plate glass sash windows⁴. Rowe's repertoire is relatively limited – at least in terms of designated buildings – but does include the Grade II listed Corn Exchange in Cambridge of circa 1869-1875, corresponding with the date of the construction of Arundel and Salisbury Villas, and the matching vigorous Victorian style, embracing sensational Gothic detailing in contrasting coloured bricks, terracotta and cast iron.

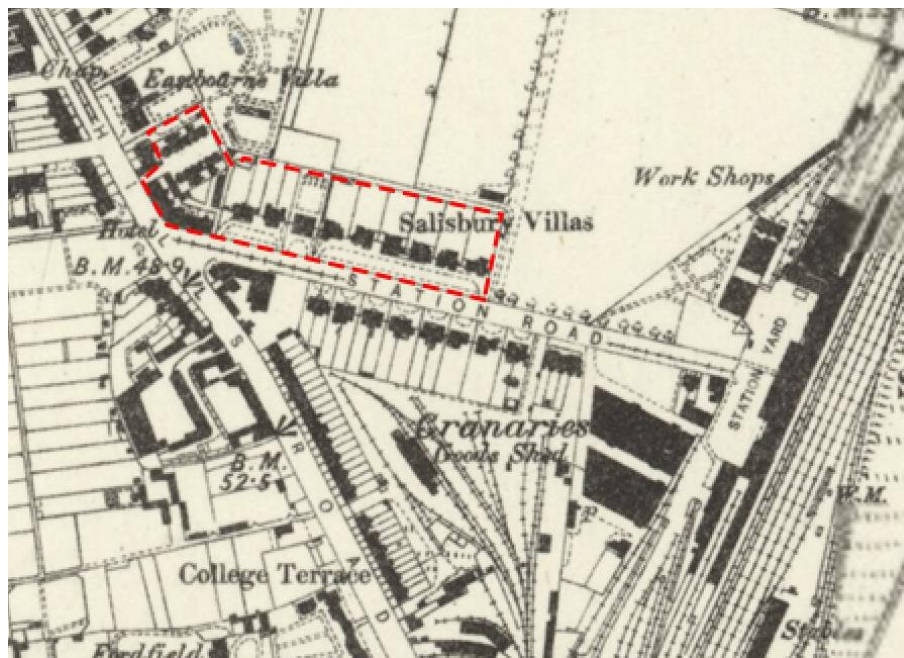


Figure 3: Extract from the Ordnance Survey Map, 1888, the approximate boundary of the site is marked in red

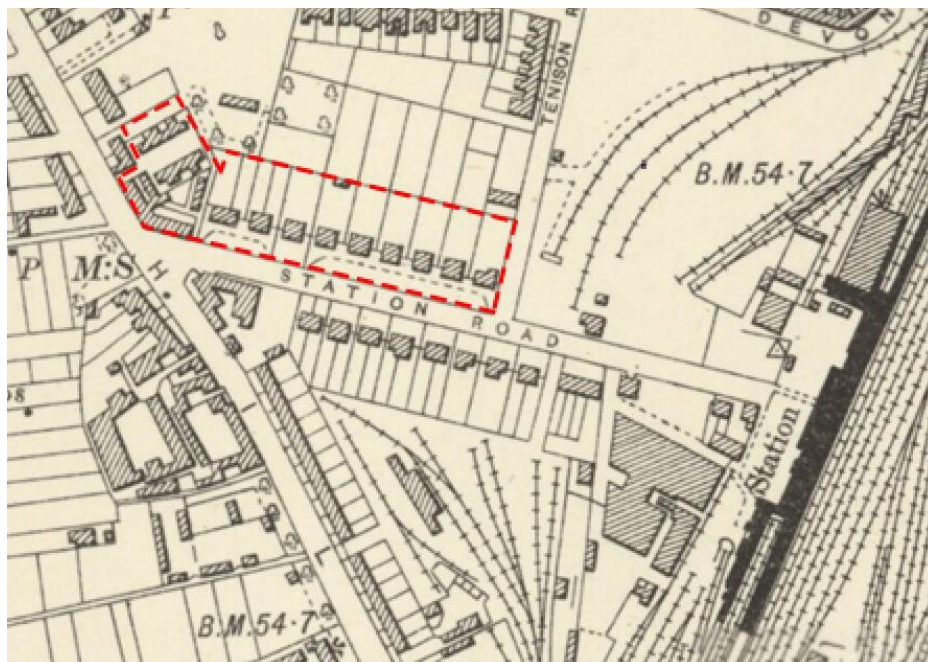


Figure 4: Extract from the Ordnance Survey Map, 1904, the approximate boundary of the site is marked in red

⁴ Station Area Conservation Area, prepared for Cambridge City Council by QUBE3, Quality Built Environments, June 2004, p43

- 4.6 Rowe's Red Cow Inn, close to the Corn Exchange, and also listed Grade II, represents an aesthetic evolution paralleling the broader architectural trends of the very late Victorian era, manifested as an amalgam of the Old English-Jacobethan of 1898, but it embodies something very different to the Arundel and Salisbury Villas of twenty years before with its 'red brick and timber frame, and plaster gable and turret... [its] gabled ends, hipped corner, bands of shaped tiled and crested ridge-tiles... [the] canted corner with ornate polygonal oriel turret with pargeted panels, carved heraldic beasts and copper ogee dome with very tall final and weathervane...'5
- 4.7 That Rowe, based at No. 10 Emmanuel Street between 1856 and 1868, was the retained architect to Jesus College is of significance: his local catalogue of buildings is extensive, however, and includes several churches conceived in their entirety, or improved by this underestimated engineer and architect, whose designs were described by John Harris as 'strong, very distinguished, usually quiet and always original.'6 Those include the vestry of Christ Church, Newmarket Road in 1863, and St Matthew's Church in Petersfield of 1866. He was also involved with Sir George Gilbert Scott at Ely Cathedral in the mid-1870s, as well as 'drainage works and well-boring in Essex'7, and worked as architect to the Cambridgeshire and Isle of Ely Asylum. His compositions also include 'the Littleport and other Bridges in the Isle of Ely; All Saints' Church in Wendy; and 'other public buildings in the town and county of Cambridge'.8
- 4.8 The Bedfordshire Archives Service keeps a record of a faculty to remove the roofs of the nave and aisle at Pertenhall Parish Church in 1892: Rowe was also involved in the construction of drains around the building, the repair of the stone work, the re-siting of the organ, laying of new tiles, and provision of new pulpit, reading desk and seats9. Relatively little, however, is known about him: his Nomination papers for the RIBA (Associate, 1854; Fellow, 1856) 'do not give any biographical or career details'10. Among his essays and papers are 'Ecclesiastical dilapidations' of 1875; 'Report on sewage works of some towns in England' (1869; reflecting his engineering pedigree); 'Report on the sanitary condition of the river Cam' (1864); and 'Report to accompany design for new Corn Exchange, Cambridge' (1869)11.
- 4.9 Alfred Waterhouse, the architect of the Natural History Museum in London, built broadly concomitant with the Villas, had been the judge of the Corn Exchange competition in 1869 which Rowe won: Pevsner is less than enthusiastic about its look, calling it 'very ugly, in a mixed Byzantine and general Rundbogen style', but 'polychromatic brickwork and High Victorian design elements are generally are better appreciated now, and the building, close to Market Square, is a unique part of the Cambridge architectural heritage.'12 Pevsner does not appear to mention either Salisbury or Arundel Villas on Station Road, but does allude to the Railway Station of 1845 by Sancton Wood as 'originally quite a handsome building; yellow brick, in the Italian style... If it is imagined open, a pleasant and functionally sound appearance would result'13; as well as the Great Eastern House of 1956-1957, described as 'eminently sensible'14. Rowe was up against John Edlin in the competition, whose plans were far less expensive, but his scheme was considered by Waterhouse to be 'the most attractive one submitted; at any rate so far as the main building is concerned' and that 'it is pleasing in outline; the ornamentation is not redundant, and the treatment of the walls is good, both within and without... It is proposed to erect the walls in white brick, with a

⁵ Historic England, List Entry No. 1265272, 30th June 1993

⁶ Bent, Ian & Mansfield, Robin, Mill Road Cemetery, Cambridge, online edition, 2017

⁷ *Grace's Guide to British Industrial History*, Richard Reynolds Rowe, online edition, 2017

⁸ RIBA Biographical File on Rowe; section from The Architects, Engineer's Directory

⁹ Bedfordshire Archives and Records Service, P65/2/2/1, 31st December 1892; at a cost of £1,000

¹⁰ RIBA letter responding to enquiry, Biographical file held on the architect, 27th February 1980

¹¹ RIBA Library, biographical file on Rowe

¹² Victorian Web, online edition, 2017; (Former) Corn Exchange, Wheeler Street, Cambridge

¹³ Pevsner, Nikolaus, *The Buildings of England – Cambridgeshire*, 1970, p238

¹⁴ Pevsner, Nikolaus, *The Buildings of England – Cambridgeshire*, 1970, p238

certain intermixture of red brick in the arches... Polychromy is also sparingly introduced in other ways.¹⁵

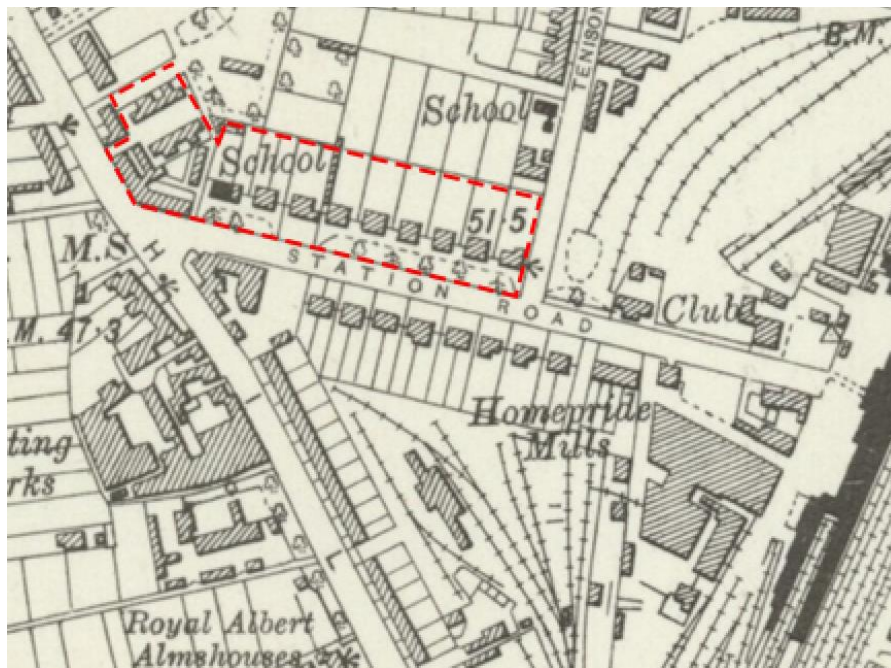


Figure 5: Extract from the Ordnance Survey Map, 1927, the approximate boundary of the site is marked in red

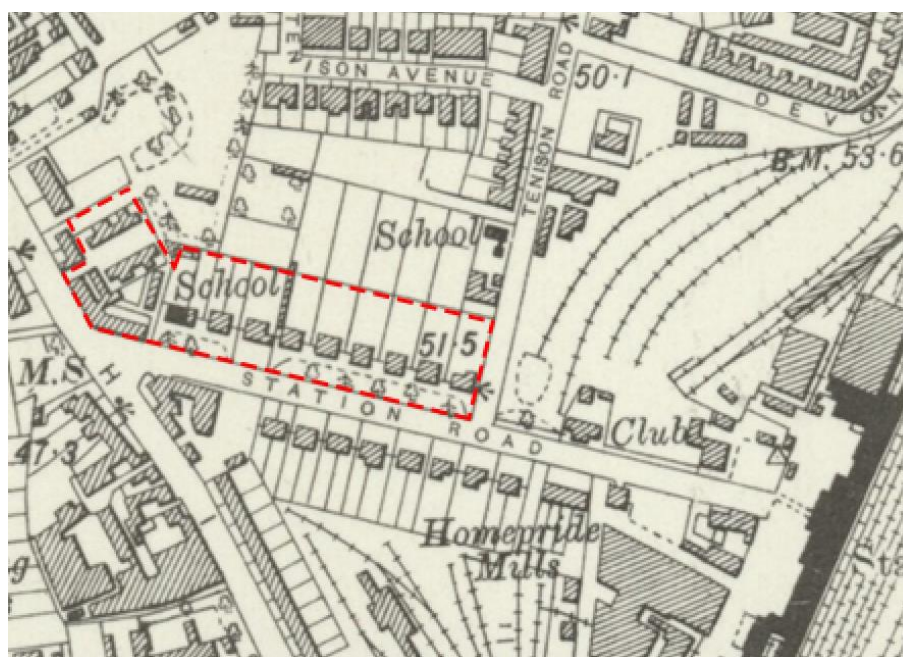


Figure 6: Extract from the Ordnance Survey Map, 1952, the approximate boundary of the site is marked in red

- 4.10 The constructor of the houses on the north side of Station Road appears to have been Arthur John Gray, described in the 1871 Census as a builder living at Eastbourne Villa and employing 40 men: he was a Cambridge-born and based contractor, as was Rowe, and both men had already

¹⁵ *The Builder*, 1870, vol 28, p50

collaborated at Barnwell Abbey School as early as 1858. 'Gray was responsible for most of the significant buildings in the station area'¹⁶ including Wilton Terrace (demolished 2016), built a few years after Salisbury and Arundel Villas in 1883. A Valuation undertaken by Charles Bidwell in 1896 recorded the rooms on each floor as comprising 'a kitchen, scullery, pantry, coal house and W.C. in the basement, an entrance hall, dining room and drawing room on the ground floor, three bedrooms, bathroom and W.C. on the first floor, and three servants' rooms on the second floor... [Furthermore], the status of the buildings was underlined by features such as the decoration of encaustic tiles, bay windows at the rear, dual access for carriages in and out of the property as well as the location so near to the station.'¹⁷

- 4.11 The hierarchy of the layout of these houses is broadly parallel with those built along Station Road, although the originality of the wall divisions in Salisbury and Arundel Villas varies: the basement to No. 11, for example, appears relatively intact; but its first floor has lost the plan form of two or three bedrooms for the family, having since been altered to physics laboratory.
- 4.12 The occupants of these houses comprised a stellar, and scholastic group of predominantly Cambridge academics. The 'lease of messuage and premises for 21 years Arthur John Gray to Rev Walter William Skeat'¹⁸ dated 11th November 1876 refers to No. 2 Salisbury Villas, where Skeat was recorded in the Census in 1881, and in every subsequent decade until his death in 1912. London-born Walter William Skeat (1835-1912), who, following illness which terminated his career in the church, was 'appointed to a mathematical lectureship at Christ's College in 1864'. His principal interest, however, was philology, and in particular Anglo Saxon: among his many publications, 'distinguished by accuracy in matter of fact, wide learning, and humanity'¹⁹ were the Anglo-Saxon Gospels (1871-1887) and Ælfric's Lives of Saints (1881-1900) – and the seven-volume edition of Chaucer, produced between 1894 and 1897, which remained the seminal tome for decades. What is of note is that 'according to his obituary in The Times, Skeat was the first Cambridge professor to ride a bicycle, and was in general better known to the... public of Cambridge than were his professorial colleagues. This was partly because of the fame of his etymological dictionary... and partly because in fine weather he almost invariably walked the mile and a half from his house [2 Salisbury Villas] to the Divinity Schools, where he lectured, in a peculiar ambling trot, with his silk gown caught up behind him on one arm...'²⁰ Skeat died at No. 2 in 1912, and was buried with his wife at the Church of the Ascension on Huntingdon Road.
- 4.13 The fortunes of No. 3 Salisbury Villas are perhaps less dazzling – at least as far as its social occupancy in the 19th century: it is characterised by transient tenancies beginning with Emily H. Crole, widow, 42, 'income from Land and Houses', heading a household of predominantly staff (housemaid, servant, governess) – but accompanied by a lodger, Frederick Freemantle Bishop, 21, undertaking a BA at Cambridge University. A decade later, in 1891, the occupancies had changed: now inhabited by Alex F. Kirkpatrick, a clerk in Holy Orders Canon, Ely Cathedral (where Rowe, the architect of the house, had been involved), with family and four servants. Alexander Francis Kirkpatrick was also Regius Professor of Hebrew at Cambridge and the 3rd Master at Selwyn College²¹.
- 4.14 No. 4 was, in 1881, inhabited by Carl M. Brochun, 30, an undergraduate at Jesus College, living in the house with his wife, three children, and a staff of five, although he appears to have gone by Charles Bidwell's Valuation of 1894; instead the building was resided in by George Whitmore Esq.

¹⁶ *Capturing Cambridge*: Wilton Terrace, Station Road, online edition 2017

¹⁷ *Capturing Cambridge*: Wilton Terrace, Station Road, online edition 2017

¹⁸ Cambridgeshire Archives, KCB/2/16/308/1

¹⁹ Sisam, Kenneth, Skeat, Walter William, *Oxford Dictionary of National Biography*, 24th May 2008, online version

²⁰ Sisam, Kenneth, Skeat, Walter William, *Oxford Dictionary of National Biography*, 24th May 2008, online version

²¹ *Capturing Cambridge*: 25 Station Road, 3 Station Villas; online edition 2017

- 4.15 At No. 5, in 1881, lived John William Strutt, Baron Rayleigh, Professor of Physics at Cambridge. Born in Maldon, Essex in November 1842, his reputation is as an experimental and mathematical physicist, whose primary interest was in acoustics and optics: he eventually became ‘the leading authority on sound’²²; furthermore, ‘Rayleigh proposed a solution of one of the most intriguing problems in optics: why the colour of the sky is blue.’ While he was at Salisbury Villas, Rayleigh was nominated Cavendish Professor of experimental physics (1879-1884), a post which saw him lecture on ‘colour vision, scattering, sound, electricity, magnetization, and the density of gases... [but] above all, Rayleigh’s stay at Cambridge was marked by the intricate research programme he initiated with the help of his assistants Richard Glazebrook and William Napier Shaw. This was the redetermination of the absolute units of the ohm, the ampere, and the volt...’.
- 4.16 His greatest achievement, arguably, was the joint discovery of argon with William Ramsay, professor of chemistry at University College, London, for which he won the Nobel Prize for Physics in 1904, awarding part of his cash payment to the Cavendish Laboratory in Cambridge (Ramsay was given the honour for Chemistry); although his career, even then, took him in diverse directions – from chief scientific adviser to Trinity House (lighthouses), to chairman of the explosives committee of the War Office. He was also chancellor of Cambridge University from 1908-1919, and is commemorated in a memorial in Westminster Abbey, inscribed with ‘an unerring leader in the advancement of natural knowledge.’²⁴ His ‘reach’ was national in other ways: his wife was the sister of Arthur J. Balfour, MP, and ultimately Prime Minister between 1902 and 1905.
- 4.17 No. 6 Salisbury Villas was inhabited in 1881 by Thomas Rawson Birks, an ‘English theologian and controversialist who figured in the debate to try to resolve theology and science. In 1866 he was appointed vicar of Holy Trinity Cambridge... in 1872 he was elected Knightbridge Professor of Philosophy.’²⁵ No. 6 was occupied by Charles A. Vinter Esq., ‘robe-maker’ for the University, in 1891 and 1891, with two student lodgers, and two servants, but by 1901, he had gone, replaced by the vast family (and house staff) of Frederick Watson, clergyman, Church of England, and a Fellow of St John’s College. Epitomising the transiency of residents at No. 6, by 1911, No. 6 was occupied by someone new: Geoffrey Earland Goodman, a solicitor.
- 4.18 St Andrews, the detached villa in between the two developments, was occupied in 1881 by William Wright, the well-known orientalist, who had come via academic posts at University College London and Trinity College, Dublin, before arriving in Cambridge in 1870, where he was placed in the post of Professor of Arabic at Cambridge University. He was recorded living in the house in 1881 with his wife, sister in law, niece, visitor and two servants. ‘Mrs Wright’ was also recorded here in 1894 – indeed, the Wright family remained at St Andrews until the early 20th century.
- 4.19 No. 15 Station Road, No. 1 Arundel Villas in 1881 was the home of William Tomlin, bookseller, and family, who remained here until 1891. No. 13 Station Road, No. 2 Arundel Villas was inhabited by Jonathan Passingham who ‘ran a... gymnasium where young men at the university could learn fencing...’²⁶ George Kett, builder, awarded an OBE for services to the City, lived at No. 13 in the early 20th century. No. 11 Station Road was the residence of Henry Baker, retired merchant from 1881 to 1891; No. 9 Station Road (No. 4 Arundel Villas) was the home of Charles Edward Gray, retired builder, from 1881 to 1911 (as per Census records), accompanied by his family and single servant throughout (and Governess to his children in 1881).

²² Gavroglu, Kostas, Strutt, John William, third Baron Rayleigh, *Oxford Dictionary of National Biography*, online edition, 2017

²³ Gavroglu, Kostas, Strutt, John William, third Baron Rayleigh, *Oxford Dictionary of National Biography*, online edition, 2017

²⁴ Gavroglu, Kostas, Strutt, John William, third Baron Rayleigh, *Oxford Dictionary of National Biography*, online edition, 2017

²⁵ *Capturing Cambridge: 25 Station Road, 3 Station Villas*; online edition 2017

²⁶ *Capturing Cambridge: 25 Station Road, 6 Salisbury Villas*; online edition 2017

- 4.20 A Valuation made by Bidwell and Sons²⁷ in 1894-1895 refers to Nos. 1 and 2 Arundel Villas, Station Road ('one empty, and the other in the occupation of J.T. Passingham'), and Salisbury Villas, as part of the valuation of real estate in Cambridge (for estate duty), 'the property of the executors of the late Arthur John Gray, including four houses in Wilton Terrace, Station Road (in the occupation of Messrs Porcheron, Ivatt J. Ball and C. Walker), Nos. 1, 2, 3, 4, 5 and 6 Salisbury Villas, Station Road, leasehold (in the occupation of J.S. Winbolt Esq., Professor W.W. Skeat and Reverend Professor Fitzpatrick, George Whitmore Esq., Lady Wade and C.A. Vinter Esq.), a detached villa, St Andrews, in Station Road, leasehold (in the occupation of Mrs Wright)...'²⁸

²⁷ Cambridgeshire Archives, K515/B/81

5.0 Heritage Assets

- 5.1 This section identifies heritage assets which have a close or perceptible relationship with the site. The list below contains assets identified taking a broad consideration of their relationship with the site and how development on the site may relate to them. The identification of these assets is consistent with '**Step 1**' of the GPA3 The Setting of Heritage Assets.
- 5.2 In the case of this proposed allocation, the following heritage assets may be affected by the proposed development of the site:

On-site Assets

- 5.3 Although not featuring on the Statutory List of Buildings of Special Architectural or Historic Interest, all of the buildings located on site, except for Station Mews, are included in Cambridge City Council's list of 'Buildings of Local Interest'. In addition, all except Station Mews are identified as 'Buildings of Positive Townscape Value' in the New Town and Glisson Road Conservation Area Character Appraisal (2012). As such, the existing buildings are considered to be "non-designated heritage assets".
1. 1 Salisbury Villas, 29 Station Road – Non-designated Heritage Asset;
 2. 2 Salisbury Villas, 27 Station Road – Non-designated Heritage Asset;
 3. 3 Salisbury Villas, 25 Station Road – Non-designated Heritage Asset;
 4. 4 Salisbury Villas, 23 Station Road – Non-designated Heritage Asset;
 5. 5 Salisbury Villas, 21 Station Road – Non-designated Heritage Asset;
 6. 6 Salisbury Villas, 19 Station Road – Non-designated Heritage Asset;
 7. St Andrews, 17 Station Road – Non-designated Heritage Asset;
 8. 1 Arundel Villas, 15 Station Road – Non-designated Heritage Asset;
 9. 2 Arundel Villas, 13 Station Road – Non-designated Heritage Asset;
 10. 3 Arundel Villas, 11 Station Road – Non-designated Heritage Asset;
 11. 4 Arundel Villas, 9 Station Road – Non-designated Heritage Asset;
 12. Concrete Boundary Wall to Nos. 9-29 Station Road – Non-designated Heritage Asset;
 13. Station Mews – Non-designated Heritage Asset;
 14. 55-59 Hills Road and 1-7 Station Road – Non-designated Heritage Asset;
 15. Claremont – Non-designated Heritage Asset;
 16. New Town and Glisson Road Conservation Area – designated Heritage Asset

Off-site Assets

17. Highsett and Front Retaining Wall – Grade II Listed Building;
18. War Memorial – Grade II Listed Structure;

- 19. Milestone Outside 100 Hills Road – Grade II Listed Structure;
- 20. Cambridge Botanic Garden – Grade II* Registered Park and Garden.



Figure 7 Aerial demonstrating the location of the heritage assets discussed within this report

- 5.4 There may be additional assets which will require consideration during further on- or off-site assessment. Additional assets may be those that have a more distant relationship with the site, but from where a development may be visible.
- 5.5 All relevant Statutory List descriptions can be found in Appendix 1. Any buildings or structures considered to fall within the curtilage of the above listed buildings would be considered to form part of the listed building and impacts would be assessed accordingly.

6.0 Significance Assessment: On-site Assets

1 Salisbury Villas, 29 Station Road – Non-designated Heritage Asset



Figure 8: 1 Salisbury Villas

- 6.1 The property is an example of a late Victorian suburban detached villa. It was built in circa 1874 possibly to the designs of Richard Reynolds Rowe, a Cambridge-based architect who designed a number of notable buildings in the area. It was once a moderate sized family home but has now been converted into a Sixth Form College. As such, the exterior and a large proportion of the interior is publicly appreciable.
- 6.2 The property is four storeys high including a half basement and an attic in the eastern half of the roof space. The principal façade is asymmetric in its design with stepped ranges and a canted bay window which extends between the basement and first floor.
- 6.3 Externally, the property retains a number of common mid-late Victorian gothic features such as asymmetric façades, polychrome decorative brickwork and a multiple-gable roof. On the west, there is also an ironwork porch which is very similar to that found at 6 Salisbury Villas. The sash windows have been retained throughout the building.
- 6.4 Despite the building's conversion into a Sixth Form College, it appears to have retained much of its internal planform. Additionally, a number of original features survive to this date including the floor tiling in the entry hall, pilastered arches around many of the doors and the staircase string, balustrade and newel post. Throughout, the skirting, picture rails and cornices are also in situ. Many of the windows at ground floor level have timber linings beneath them.
- 6.5 Due to the retention of much of its historic form and its association with an architect of local note, 1 Salisbury Villas is considered to hold a **moderate/low** level of significance in heritage terms

2 Salisbury Villas, 27 Station Road – Non-designated Heritage Asset



Figure 9: 2 Salisbury Villas

- 6.6 The property was built in around 1874 as a moderately-sized family home. It is thought to have been designed by Richard Reynolds Rowe as part of a collection of late-Victorian detached Villas known as the Salisbury Villas. It was recorded as the home of Walter William Skeet (known for his work in early medieval philology) between 1876 and 1912. It has since been converted for use as office space, allowing for a degree of public appreciation of its interiors as well as easy appreciation of the external elevations gained from Station Road.
- 6.7 The property is four storeys high including an attic and half basement. The front elevation has two projecting full height bays, a popular design feature of the late Victorian period. The building is asymmetric with the western bay being marginally larger than the east for instance.
- 6.8 The property retains a number of its original decorative features, such as its polychrome and moulded brickwork forming the cornice and around the principal entrance. The sash windows have been retained throughout and the simple window guards survive in front of the ground floor windows. All of the decorative details are common features of the mid-late Victorian gothic aesthetic.
- 6.9 Internally, the layout of the building has not been altered. A limited amount of the decorative original features have been retained. These are most predominant in the entrance hall where the skirting and staircase string, balustrade and newel post are all still clearly visible. The cornices have also been retained; however, in the hallway this has mostly been hidden above a dropped ceiling. In one of the rooms a fireplace has been retained although the opening has been covered. As such, the internal form of the building can still be somewhat understood.
- 6.10 Overall, 2 Salisbury Villas is considered to be of **moderate/low** value due to its retained planform and detailing as well as its association with a notable architect and occupant

3 Salisbury Villas, 25 Station Road – Non-designated Heritage Asset



Figure 10: 3 Salisbury Villas

- 6.11 The property was built to the designs of Richard Reynold Rowe in the early 1870s as a family home but has now been converted for use as office space resulting in the ability to appreciate both the exterior and much of the interior of the building.
- 6.12 The property is a detached villa which rises four storeys including a half basement and an attic spanning the western half of the roof space. The external elevations are Victorian gothic in their architectural style, with features such as polychrome brickwork detailing. The front elevation is asymmetric with a canted bay window which stretches from the basement up to the first floor. This is located on the westernmost projection, the windows on this range also feature limestone surrounds. The property is entered through a porch on the east which stands back from the front of the building line.
- 6.13 Internally, the layout of the property has had some minor alterations with some of the spaces being divided into smaller rooms carried out as part of the building's conversion to office space. Despite this, a great deal of the decorative original features have been retained. For instance, in the entrance porch the decorative floor tiles and skirting survive, as does the stained-glass window.
- 6.14 Overall, primarily due to its evidential value gained through the retention of a number of its original features, 3 Salisbury Villas is considered to be of **moderate** value.

4 Salisbury Villas, 23 Station Road – Non-designated Heritage Asset



Figure 11: 4 Salisbury Villas

- 6.15 The property is an example of a late Victorian suburban detached villa built in the late 19th century as part of a group known as Salisbury Villas, designed by R.R. Rowe. The building was once a moderately-sized family home but has now converted for use as office space.
- 6.16 The building rises between three and four storeys with a half basement spanning the entire footprint of the building. The main entrance to the property is in the centre of the building. To the west of the front door is a bay window which stretches from the basement up to the first floor. This bay becomes a canted bay at first floor level. To the east of the front door is a projecting range which also features a canted bay window which stretches from the basement up to the first floor. Externally, the property retains a number of common mid-late Victorian gothic features such as asymmetric façades, polychromatic brick banding and an open gable within which is an attic space. The sash windows have been retained throughout. Additionally, the property has stiff leaf, limestone capitals either side of the door and a brick dentil cornice at eaves level.
- 6.17 Internally, there has been some change to the original layout with dividing walls removed to make rooms larger and doors blocked. Some of the decorative original features have been retained; for instance, the decorative floor tiles in the entrance hall. Throughout the rest of the building, a great deal of the skirting, picture rails and cornices survive as do some of the timber panelling. On the staircases, the staircase string, balustrade and newel post are all still clearly visible. A few of the fireplaces are also still in situ.
- 6.18 4 Salisbury Villas is considered to be of **moderate** level of significance in heritage terms due to its evidential value.

5 Salisbury Villas, 21 Station Road – Non-designated Heritage Asset



Figure 12: 5 Salisbury Villas

- 6.19 The property is an example of a late Victorian suburban detached villa built in circa 1874 to the designs of R.R. Rowe. The building was originally a private family home and was at one time occupied by the physicist John William Strutt, Baron Rayleigh. However, the building has been converted into an English Language School. During the Cold War, it was used by the Joint Services of English Linguists, and a number of nissen huts remain within the garden which relate to this time.
- 6.20 The building rises four storeys including a half basement below. The main entrance to the property is positioned centrally. To the west of the front door is a canted bay window which stretches from the basement up to the first floor. To the east of the front door is a four-storey projection topped with a gable end. Externally, the property retains a number of common mid-late Victorian gothic features such as asymmetric facades, polychrome decorative brickwork and a multiple-gable roof. The sash windows have been retained throughout. Additionally, the property has a brick dentil cornice at eaves level.
- 6.21 Internally, much of the original layout has been retained. Some of the decorative original features have been retained despite the building's conversion. These features include skirting, picture rails and cornices as well as some of the original fire places.
- 6.22 5 Salisbury Villas is considered to be of **moderate** level of significance in heritage terms due to its historic and evidential value. The nissen huts to the rear of the building are considered in themselves to hold a **low** level of heritage significance due to their historic and evidential value.

6 Salisbury Villas, 19 Station Road – Non-designated Heritage Asset



Figure 13: 6 Salisbury Villas

- 6.23 The property is an example of a late Victorian suburban detached villa built originally as a private family home occupied by a number of professors associated with Cambridge University, as well as a robe-maker for the University. It is now used as an English Language School.
- 6.24 The property is four storeys high including an attic and a half basement. The main entrance is located in the centre of the building in a two-storey projection. To the west of the front door is a canted bay window which stretches from the basement up to the first floor. To the east of the front door is the access to the basement space. Externally, the property retains a number of common mid-late Victorian gothic features such as asymmetric facades, polychrome decorative brickwork and a multiple-gable roof. On the west there is also an ironwork porch, very similar to that built on no.1 Salisbury Villas. The sash windows have been retained throughout. Additionally, on the eastern projecting gable, the property has a brick dog-tooth cornice at eaves level.
- 6.25 Internally, much of the original layout has been retained as have some of the decorative original feature. These include a great deal of the skirting, picture rails and cornices as well as some of the fire places. In addition, on the staircases, the staircase string, balustrade and newel post are all still clearly visible.
- 6.26 6 Salisbury Villas is considered to be of **moderate/low** value due to its limited evidential value and historic associations.

St Andrews, 17 Station Road – Non-designated Heritage Asset



Figure 14: St Andrews

- 6.27 The property is a detached villa built in 1874 to the designs of R.R. Rowe. The building was originally constructed as a private family home and was occupied by William Wright, the orientalist, in the late 19th century. The building is now in use as a Nursery ensuring it is publicly accessible internally to some extent.
- 6.28 The property is four storeys high including an small attic and a half basement. However, unlike many of the other properties in the group, St Andrews is neo-classical in its architectural style rather than Gothic. The property is symmetrical with canted bay windows flanking the main entrance from basement to ground floor level and topped with parapets. The main roof is hipped with a central dormer window. Beneath the roof soffit are modillions. The sash windows have been retained throughout, as has the double front door which is flanked by two simple Tuscan pilasters.
- 6.29 Internally, much of the original layout has been retained, this includes the ‘hidden’ staircase up to the servants’ floor in the attic. Some of the decorative original features have also been retained, for instance in some of the rooms have retained their ceiling roses.
- 6.30 17 Station Road is considered to be of a **moderate** level of significance in heritage terms, due primarily to its evidential value and historic associations.

1 Arundel Villas, 15 Station Road – Non-designated Heritage Asset



Figure 15: 1 and 2 Arundel Villas

- 6.31 The property is an example of a late Victorian suburban semi-detached villa built as part of a symmetrical pair with No. 2 Arundel Villas. The building was constructed to the designs of R.R. Rowe as a private family home although it does not appear to be associated with any occupiers of note. During the 20th century, it was converted into a school.
- 6.32 The property is four storeys including a half basement. The main entrance to the property is to the east of the building and set back from the building line. The external elevations are a mix of architectural styles with both classical features, such as the parapet above the canted bay window and gothic features, the polychrome brickwork, the front-facing gable roof and the pointed arches over the main entrance and second floor windows. The sash windows have been retained throughout the building.
- 6.33 Internally, much of the original layout has been retained. Some of the decorative original features also survive. Throughout the building, a great deal of the skirting, picture rails and cornices have been retained. The timber linings can also be seen beneath some of the windows. On the staircases, the staircase string, balustrade and newel post are all still clearly visible. A few of the fireplaces are also still in situ.
- 6.34 15 Station Road is considered to be of **moderate/low** significance. This is mainly as a result of its evidential value.

2 Arundel Villas, 13 Station Road – Non-designated Heritage Asset

- 6.35 The property was once a moderately-sized family home but has now been converted into a school which enables some public appreciation of the interior. It is not associated with any occupiers of note.
- 6.36 It was designed by R.R. Rowe as part of a symmetrical pair of semi-detached villas along with 1 Arundel Villas and appears to have retained its original external appearance. The sash windows have been retained throughout the building.

- 6.37 Internally, much of the original layout has been retained. Some of the decorative original features also survive. Throughout the building, a great deal of the skirting, picture rails and cornices have been retained. On the staircases, the staircase string, balustrade and newel post all remain. Some of the original internal doors have also been retained. A few of the fireplaces are still in situ.
- 6.38 13 Station Road is considered to be of a **moderate/low** level of heritage significance, primarily as a result of its evidential value.

3 Arundel Villas, 11 Station Road – Non-designated Heritage Asset



Figure 16: 3 and 4 Arundel Villas

- 6.39 The property is an example of a late Victorian suburban semi-detached villa designed as part of a symmetrical pair with 4 Arundel Villas. The building was designed by R.R. Rowe as a moderately-sized family home but is not associated with any occupiers of note. It has now been converted to a school.
- 6.40 The property is four storeys high including an attic and half basement. The main entrance is to the west of the building. Externally, the property features both classical and gothic architectural details including a parapetted canted bay window and polychrome brick detailing. The sash windows have been retained throughout. On the eastern façade of the building, there is evidence of a side extension which has now been removed.
- 6.41 Internally, the original layout has been slightly altered with the first-floor rooms being combined to create a laboratory. However, the plan form of the other floors has been retained. Some of the decorative original features also survive including original internal doors and in some cases the fireplaces are still in situ.
- 6.42 11 Station Road is considered to be of **moderate/low** level of heritage significance due to the retention of much of its original form, despite later alterations.

4 Arundel Villas, 9 Station Road – Non-designated Heritage Asset

- 6.43 The property was designed by R.R. Rowe as part of a symmetrical pair with number 3 Arundel Villas and externally retains much of its original form bar the addition of a ground and basement level extension on the west of the building.
- 6.44 The building was originally a private family home but is not associated with any occupiers of note. It has since been now converted into a school.
- 6.45 Internally, much of the original layout has been retained. Some of the decorative original features also survive. Some of the internal decorations survive throughout the building, including a great deal of the skirting and cornices. On the staircases, the staircase string, balustrade and newel post all remain. Some of the original internal doors have also been retained. A few of the fireplaces are still in situ.
- 6.46 The property was built as a symmetrical pair with number 11 Station Road but it has subsequently been altered.
- 6.47 9 Station Road is considered to be of **moderate/low** significance due primarily to its evidential value.

Boundary Wall with Station Road – Non-designated Heritage Asset



Figure 17: No-fines Concrete Wall

- 6.48 The boundary wall is an early example of ‘no fines’ concrete construction. The wall was constructed using shuttering techniques and in places the individual “lifts” can clearly be seen. The wall is topped with a concrete coping and was rendered in concrete. However, much of the wall is in a state of poor repair with large areas of the aggregate being displaced and susceptible to further damage.
- 6.49 The wall currently marks a continuous front boundary along the Station Road villas, except for St Andrews where there is a low brick wall. The boundary wall is considered to hold a **low** significance in heritage terms due to its evidential and historic value.

Group Value of the Station Road Villas

- 6.50 Whilst the above assets have been assessed for their individual significances, it should also be recognised that, as a result of their shared location and form, they also have a collective value. The properties form a sizeable group of modest but attractive Victorian houses at the easternmost end of Station Road - all of which are thought to be associated with the local architect R.R. Rowe. Additionally, their shared frontages and high Victorian aesthetic result in the villas being read as a single composition, despite the subtle differences in their design. The buildings also have a similar positioning within the plots and have a regular spacing. This creates a rhythm within Station Road and allows glimpses of the rear gardens beyond.
- 6.51 Collectively, the buildings differ greatly from other structures now found in the Station Road area. Their scale, design and materials – and their presence as a connected group – make a considerable contribution to the character of Station Road. Although set back from the street, there is awareness of the villas behind the frontage wall, and the mature trees set within the front garden/parking areas provide an important green character of the streetscape.
- 6.52 Nos 9-29 Station Road are considered to be of **moderate/good** group value.

Setting of the Station Road Villas

- 6.53 The buildings are a collection of late-Victorian villas located within Station Road. Each of the villas is set back within the plot, ensuring a regular building line. The properties share two access roads: one serving the Arundel Villas group and another serving the Salisbury Villas and St Andrews. Historically, St Andrews would have had its own private drive. The only physical boundary is between 1 Arundel Villas and St Andrews, although this boundary is not prominent, thus the villas feel as though they have a completely shared front space. In all cases, this front space has been converted into car parking. This is not beneficial to the villas' setting and the parked cars detract from the townscape. The front area is separated from the public realm by the low level 'no-fines' concrete wall and a line of mature lime trees. Although there are direct views between the villas and Station Road, these are somewhat screened by the mature trees and wall.
- 6.54 To their rear, the villas all have large garden spaces. These plots are more separated and defined than in the front forecourt area, with high brick walls and mature vegetation lining the plot boundaries. This helps each of the villas to feel more separate and enclosed. In some cases, the gardens have been converted into further car parking, as is the case at 3 Arundel Villas. Another alteration to the rear setting can be seen at 5 Salisbury Villas, where nissen huts were constructed during the Cold War. In these instances, alterations within the gardens have reduced the residential character of the villas. However, there are also some gardens which have been retained intact for the purpose originally intended. Within these spaces, some new ancillary structures have been inserted, for instance at No. 1 Salisbury Villas and 4 Arundel Villas. Yet, despite these later structures, a sense of the green, domestic character remains.
- 6.55 The wider setting of the villas is formed by residential areas to the north and east. The high walls at the rear of the villa plots limit views of surrounding domestic properties. To the east and south is the re-developed CB1 area. Here, the scale of new development contrasts somewhat with the more domestic scale of the structures to the north and east. Although there is some challenge brought by the recent developments to the scale of the villas, their distinctiveness and grouping along the north side of Station Road helps to retain their prominence and contribution to the townscape.
- 6.56 As a result, the setting of the Station Road Villas is considered to make a **moderate** contribution to their significance, particularly in terms of their immediate setting. This is despite later changes which have tended reduced the domestic character of their setting.



Title: Station Road Villas - Significance Plan

Project: Land to the North of Station Road, Cambridge

Client: Jesus College

Date: February 2020

No dimensions are to be scaled from this drawing. Area measurements for indicative purposes only.

Station Mews– Non-designated Heritage Asset



- 6.57 A small building positioned behind frontage terrace which addresses the corner of Station Road, Hills Road, and Claremont. The building was constructed in the 19th century. It is two storeys high plus attic.
- 6.58 The building is constructed in gault brick with red brick detailing, including a moulded red brick cornice at eaves level. The roof is a simple pitched roof covered in slate. The windows are casements. A single storey extension with an entrance porch has been added to the north-western corner of the building, sitting at an angle to the main façade.
- 6.59 It is probable that the mews formerly provided stabling with servants' accommodation above. Indeed, at ground floor level, the central lintel is particularly wide and some of the brickwork appears to be a later infill, suggesting it previously had wide openings, probably carriage entrances. The building had been converted into office space before more recently becoming two one-bedroom flats. The interior has not been surveyed at the time of writing.
- 6.60 Station Mews is considered to be of **low** heritage significance due to the numerous changes undertaken to the building. Nevertheless, its presence as an ancillary building in a backland location has significance for the local area.

Setting

- 6.61 Station Mews is located to the rear of 55-59 Hills Road and 1-7 Station Road. This terrace forms the southern and western boundaries of the Station Mews site, whilst the high walls of Claremont and the Station Road Villas to the north and east, result in the Station Mews area having a strong sense of enclosure. Additionally, the disorganised rear elevations of 55-59 Hills Road and 1-7 Station Road, the hardsurfacing in this area and use for car parking result in a positive backland character. As such, the setting of Station Mews is considered to make a **moderate/low** contribution to its significance.

55-59 Hills Road and 1-7 Station Road – Non-designated Heritage Assets

- 6.62 As a result of their location and form, 55-59 Hills Road and 1-7 Station Road have been grouped in order to assess their value as a single composition. The buildings within this group are located alongside one another and are of a similar scale and level of importance.



Figure 18: view of 5 - 7 Hills Road



Figure 19 View of 1 - 3 Hills Road

- 6.63 A parade of shops with residential units above, built in the 19th century. Aesthetically, they were designed as an elegant terrace to mark the corner of Station Road and Hills Road at a time when this route was growing in importance for the city.

- 6.64 The group was originally formed of 3 shops on Hills Road (55-59 Hills Road), and 3 shops on Station Road (3, 5 and 7 Station Road) with the Great Northern Hotel occupying the curved central bays (1 Station Road). However, the buildings are not associated with any occupiers (apart from the former Great Northern Hotel) or architects of note.



Figure 20 An early 20th century photograph of the junction of Station Road and Hills Road with a view of 55-59 Hills Road and 1-3 Station Road. The ground floor of the Great Northern Hotel has not been converted into a shopfront by this date.

- 6.65 The buildings are 3 storeys high, gault brick with stone detailing and a slate roof. The ground floor of the former hotel has a scribed rendered ground floor. However, photographs show that this previously was gault brick with stone window heads, matching the upper floors of the hotel, as can be seen in figure 20 above. Some of the shops have retained their original shopfronts, complete with pilasters and console brackets. The upper floor windows are almost all sash, possibly original, with the exception of three which have been blocked up, in bay 12 and the second-floor window of bay 15. At first floor level, the windows are topped with an arched stone window head with a raised keystone, the second-floor window heads are stone flat arches. At eaves level is a gault brick, dentil cornice. Between the windows, this extends down forming brick brackets. The terrace has 8 large ridge stacks which are positioned on the boundaries of the previous retail units.
- 6.66 In contrast, the rear elevations of the buildings are far simpler. In many cases, they have also been extended at various points during the 20th century. As such, the rear elevation is far less cohesive. At the time of writing, the interiors of the buildings have not been assessed.
- 6.67 55-59 Hills Road and 1-7 Station Road are collectively considered to be of a **moderate/low** level of significance in heritage terms primarily as a result of their historic, aesthetic and group values.

Setting

- 6.68 As a group, the buildings form a link between Hills Road and Station Road, gracefully following the curve of the public footpath. However, unlike the villas in Station Road the properties are sited on the boundary with the public footpath and lining a route which was becoming increasingly important at this date in the city's evolution.

- 6.69 To the rear of the properties are small outbuildings and 20th century single storey extensions as well as car parking space. This rear area was historically intended to serve the back-of-house functions of the shops and hotel and was not intended to have been publicly viewed. Thus, the rear of the properties has a backland character. This 'out of sight' character has increased over the course of the 20th century.
- 6.70 The wider setting of 55-59 Hills Road and 1-7 Station Road is formed by Hills Road and Station Road. This setting has a mix of commercial and domestic character, with an increasing balance in favour of commerce as a result of recent large-scale re-development associated with the station.
- 6.71 Overall, the setting of 55-59 Hills Road and 1-7 Station Road is considered to make a **good** contribution to the significance of the assets. This is particularly the case when considering their relationship with Station Road and Hills Road.

Claremont – Non-designated Heritage Asset

- 6.72 As a result of their location and form, the buildings in Claremont have been grouped in order to assess their value as a collection. The buildings within this group are located in close proximity to each other and are of a similar scale and level of importance.



- 6.73 A model gated development of six houses, constructed in the mid-19th century, the buildings form two mirroring terraces with a landscaped courtyard between them. The individual houses appear to have retained their exterior aesthetic which has ensured that the original concept can still be appreciated. The buildings were constructed as private homes and continue in this use. In addition, the slightly 'off-road' and private setting of Claremont restricts the appreciation of the group.
- 6.74 The buildings are not associated with any architects or occupants of note.
- 6.75 The buildings are all two storeys and double fronted. They are gault brick with stone detailing. Each property's front door is centrally placed with a semi-circular fanlight above. Flanking the front doors are stone framed canted bay windows. Each terrace has a hipped roof, covered with artificial slate. There are ridge chimney stacks positioned both between the buildings,

and at intermediate positions. A course of modillions is positioned beneath the eaves, these sit on top of a rolled gault brick string course.

- 6.76 Claremont is considered to be of **moderate/low** value due to group and evidential values.

Setting

- 6.77 The immediate setting of the properties of Claremont is formed by their shared courtyard around which the buildings are arranged. The courtyard is now used as parking and a turning place for the residents, resulting in a reduction in the formal appearance of the group, although there are still elements of the original design such as the working gas lamp in the centre. The area now also has a security gate, separating it from the surrounding area and creating a sense of privacy and enclosure. This enclosed sense is reinforced by the high brick walls which form the rear boundary of the properties.
- 6.78 The wider setting of Claremont has a mixed domestic and commercial character. The structures to the north and south of Claremont are of a domestic scale although the buildings to the north are modern in their style whilst those to the south are late Victorian. To the east is the CB1 development area where the buildings are modern and are of a much larger scale.
- 6.79 Overall, the setting of the dwellings in Claremont is considered to make a **moderate/good beneficial** contribution to their significance. This is particularly the case in terms of their immediate setting. The assets' wider setting is considered to make a negligible contribution.



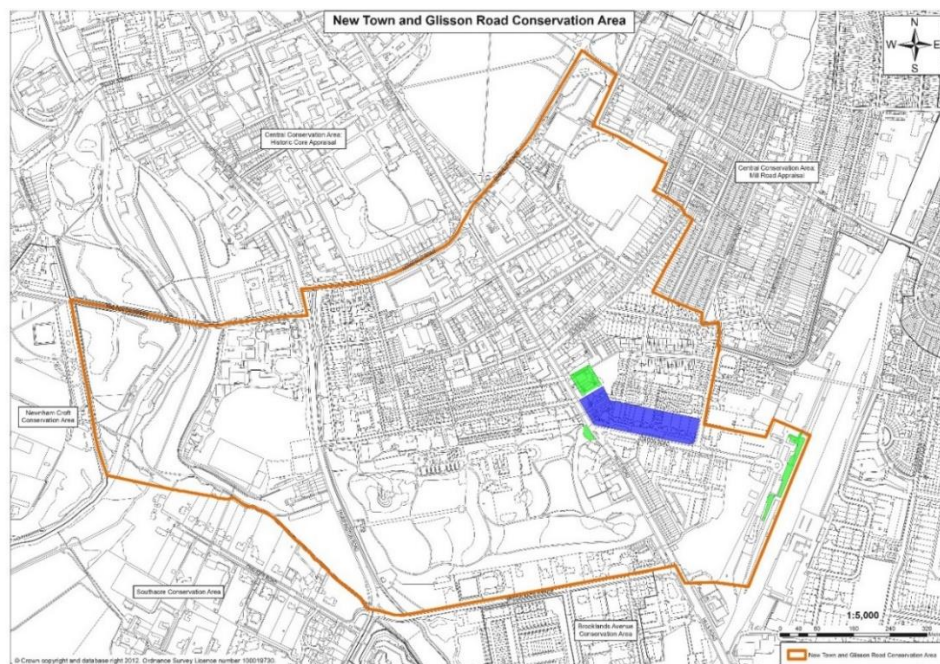
Title: Claremont and 51-59 Hills Road - Significance Plan
 Project: Land to the North of Station Road, Cambridge
 Client: Jesus College
 Date: February 2020

No dimensions are to be scaled from this drawing. Area measurements for indicative purposes only.



The New Town and Glisson Road Conservation Area

- 6.80 The New Town and Glisson Road Conservation Area was first designated in 1969 as part of the Central Conservation Area, the boundaries of which were extended in 1975, 1980 and 2012. The area became a separate designation in November 2018.
- 6.81 The boundaries of the New Town and Glisson Road Conservation Area extend from Brooklands Avenue to Hyde Park Corner in the north. The eastern boundary is formed by the Mill Road Conservation Area and the railway and Newnham Road forms the west boundary.
- 6.82 The Conservation Area is predominantly of a 19th century residential character. The built form ranges from fine houses in spacious grounds, villas in more modest plots and smaller terraced properties. Almost all of the buildings within the Conservation Area have been identified as heritage assets both in terms of national recognition (Listed Buildings) and on lists compiled by the council of (Buildings of Local Interest or Buildings Important to the Character (non-designated assets)).
- 6.83 The properties within the New Town area mostly date to the early-mid 19th century whilst those in the east of the Conservation Area are more often of a late 19th century date. The earlier buildings within the Conservation Area usually have a material palette of gault brick with slate roofs. There are also 20th and 21st century buildings located in the area around the railway station and these are usually of a larger scale and formed of steel frames, often with stone cladding instead of brick elevations.
- 6.84 Within the Conservation Area, there are a few large green spaces including the University Botanic Gardens in the south-west and the University Cricket and Lawn Clubs in the north-east. In addition to these larger spaces, many of the private properties have green garden spaces and trees line a number of the streets in the area. All of these features of give the Conservation Area a suburban, green character.
- 6.85 Overall, the New Town and Glisson Road Conservation Area is considered to hold a **good** level of significance in heritage terms as it demonstrates the expansion of the city during the 19th century.



The New Town and Glisson Road Conservation Area shown in Orange, the site shown in blue and the designated heritage assets near to the site shown in green

Contribution of the site to the New Town and Glisson Road Conservation Area

- 6.86 The Station Villas site is located at the Junction of Station Road and Hills Road. Hills Road is an eclectic mix of built structures, bringing a high level of variety. The stretch of Hills Road from Glisson Road to Station Road has a distinctly urban feel. 19th century villas and terraces sit alongside 20th century office blocks, with Botanic House as well as the church towers of St Paul's and Our Lady and the English Martyrs, acting as prominent focal points along Hills Road. The buildings along this section of Hills Road are a range of materials, forms and scale and the building line differs greatly along the road. A number of the buildings, particularly the smaller houses, are considered to be buildings of local interest.
- 6.87 South of Station Road, Hills Road gains a more defined character, with a more consistent use of gault bricks for instance. All of the properties, including Kett House, sit on a regular building line, set back from the road. On the west side, the Royal Albert House and the Botanic Gardens have large trees lining the boundary between the properties and the footpath; some of the terrace properties on the west reflect this boundary condition but Francis House, the Flying House pub and Botanic House are exceptions to this, giving a harder edge to the street.
- 6.88 In contrast, the character of Station Road in its current form is defined by its long, straight alignment towards the station, the large trees which line the road (mainly on the north side, but also on the south side), and the rhythm of the street created through the pattern of space and built form, some of which varies considerably in scale.
- 6.89 Station Road has two listed structures at either end; the Station to the east (Grade II) and the War Memorial on the west (Grade II). To the north of the study site is Highsett (Grade II). It must be highlighted that none of the listed heritage assets are of a particularly large scale, whilst Highsett is also hidden by landscaping. Consequently, the assets are not considered to be prominent features within the context, albeit that the war memorial and the station are vista-stops at each end of the road. The low-rise station building remains the clear focus of the straight approach Station Road and its context and status has recently been enhanced by the re-arrangement of the forecourt area and the formation of new built form around it.
- 6.90 The south side of Station Road is largely characterised by the large scale and blocky forms of the so-called 'Deities' office buildings. This scale has been reinforced by the recent re-developments around the Station Square, the Tenison Road/Station Road corner and development around Mill Park. The development at the eastern end of the road has tended to adopt a more urban, enclosed street character, whereas built form to the western end is more generously spaced and landscape dominates to the larger extent. Part of the achievement of this landscape-dominated character results from the properties at 9-29 Station Road being set back well behind the roadside, behind the frontage wall, the mature trees and the frontage garden/access area. The buildings themselves are of 2-3 storeys in height, and regularly spaced, resulting in a streetscape that feels more open and leafier in character than that closer to the station and along Hills Road. As a result, it feels somewhat less 'urban' in character.
- 6.91 The Victorian aesthetic of the properties at 51-59 Hills Road and at 1-29 Station Road differs from the multi-storey, modern buildings which make up much of the western half of the New Town and Glisson Road Conservation Area. The older buildings relate more closely to the station and its origins, and also to the small residential properties opposite the Botanic Gardens along Hills Road. Thus, they act as a 'link' between the large modern properties and the older more modest buildings found within the New Town and Glisson Road Conservation Area itself.
- 6.92 However, the contribution of the properties is more noticeable in terms of their relationship with Station Road (and on the corner with Tenison Road) than with areas at the rear (north). The

position of the Station Mews and the properties in Claremont, in private streets away from the main roads, ensures that they do not relate to those properties with a more prominent frontage. Claremont in particular, was created as a private 'model' development with its own distinct character.

- 6.93 The purposely-designed composition of the villas along Station Road was part of a formal approach to street-making, but the areas to the north relate to the private gardens (some now used for surface parking) and also to more recent residential development beyond. Although these garden areas remain largely well-defined between the boundary walls, the quality of the space and its contribution to the Conservation Area is at a lower and less-perceptible level than the areas on the south side. That the garden areas provide open space and the opportunity for landscaping is not under-estimated within the Conservation Area, but the level of contribution is less due to their location and relatively low prominence.
- 6.94 Another factor to note is the contribution of existing trees on the Station Road Villas site. Those along Station Road are the most mature and significant of the examples within the site, and those within the rear gardens of the villas appear to be of less interest in townscape terms, albeit that they bring a maturity and green character to these rear gardens.
- 6.95 There are also a number of harmful existing elements on the site which might improve the contribution the site makes to the Conservation Area. These include the detrimental impact of parking areas, both to the front and the rear of the existing buildings, the presence of temporary structures and also the impact of the wartime sheds to the rear of No 5 (albeit that these may be deemed to hold some intrinsic historic interest).
- 6.96 As a result of the assessments above and the resultant contribution to the character and appearance of the Conservation Area, the properties at 51-59 Hills Road and at 1-29 Station Road are considered to make a **moderate/good** contribution to the Conservation Area. This relationship is more profound in terms of the existing buildings to Hills Road and Station Road whilst Station Mews, Claremont and the areas to the rear of the Station Road Villas have a less perceptible relationship with the Conservation Area.

7.0 Significance Assessment: Off-Site Assets

- 7.1 As shown in Section 5 of this document, there are a number of off-site assets which have the potential to be affected by proposed development within the site, depending on the scale, location and massing of any such proposal.
- 7.2 The significance of each asset will need to be fully assessed including an assessment of the extent and quality of their settings and to what level the site contributes to this setting. Through this process, a clear framework can be formed from the outset which designers can respond to with proposals for potential development that take these values fully into account.
- 7.3 From an initial review, it is apparent that the site does contribute, to varying extents and in separate parts, to the setting of a number of heritage assets. In some cases, the allocation site forms part of an 'immediate' setting; for example, Highsett (listed Grade II) located to the north of the site, whilst in other cases, the site forms part of what may be termed an 'extended' setting; or in other words, a more distant connection, for example the Grade II* registered University Botanic Garden.
- 7.4 The range of contribution which the site makes to the setting of heritage assets will vary. Some are likely to have a beneficial relationship with the site due to it forming a part of its context, whilst other will be either negligible or nil. Understanding these relationships of setting at an early stage is important for the following steps of masterplanning and impact-assessment.

8.0 Impact Considerations & Indicative Scenarios

Listed Building considerations

- 8.1 The statutory duty under Section 66(1) of the Planning (Listed Building and Conservation Areas) Act 1990 sets out that any development should “*have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.*”
- 8.2 ‘Setting’ is defined as the “*surroundings in which the asset is experienced*”, and a reduction in the ability to appreciate the existing character of this site may result in a reduction in the ability to appreciate the identified listed buildings in a setting which supports their significance.
- 8.3 Therefore, the degree to which a sense of contribution that the site makes to the setting of these assets can be maintained will relate directly to the extent to which the integrity of the setting can be preserved.
- 8.4 Although development within the site will not directly affect any Statutorily Listed Buildings, it does form part of the wider setting of a number of statutorily designated heritage assets including Highsett and the Botanic Gardens. At present, the area has a suburban residential character to which the site contributes. This character forms the context in which the surrounding listed buildings are experienced, adding to our understanding of them. Consequently, any new development within the site may have an impact upon the significance of surrounding listed buildings. However, it is not necessarily the case that the whole site forms an equally significant part of the setting of the listed buildings. Therefore, the degree to which a sense of contribution that the site makes to the setting of these assets can be maintained will relate directly to the extent to which the integrity of the setting can be preserved.
- 8.5 If elements of harm are identified as a result of the proposed development, in order to accord with the national policy, this potential harm would need to be clearly outweighed by “public benefits”. have an impact upon the setting of the on-site assets and their design should be carefully considered.
- 8.6 If elements of harm are identified as a result of the proposed development, in order to accord with the national policy, this potential harm would need to be clearly outweighed by “public benefits”.

Conservation Area considerations

- 8.7 The statutory duty under section 72(1) of the Planning (Listed Building and Conservation Areas) Act 1990 sets out, in relation to development within Conservation Areas, that special attention shall be paid to “*the desirability of preserving or enhancing the character or appearance of the Conservation Area*”. The site does fall within the New Town and Glisson Road Conservation Area and therefore the contribution the site makes to the character or appearance of the Conservation Area needs to be fully considered.
- 8.8 When considering the proposed site within the context of the Conservation Area, it is important to consider the historic use and relationship of the site but also views in, out and through the site, and the contribution these make to the setting and significance of the Conservation Area.

Non-designated asset considerations

- 8.9 All of the buildings on site, except Station Mews have been identified as ‘Buildings of Positive Townscape Value’ in the New Town and Glisson Road Conservation Area Character Appraisal (2012). As such, the existing buildings are considered to be “non-designated heritage assets” and are therefore subject to paragraph 197 of the National Planning Policy Framework which requires a balanced judgement to be undertaken when considering impact on these assets.
- 8.10 The relative significance of these assets should be acknowledged within the proposals and that significance taken in account in the evolution of proposals which affect them.

Indicative scenarios

- 8.11 Two indicative scenarios have been developed to explore the potential for re-development to accord with the above considerations. These are presented in more detail in ‘The Vision for Station Road’ prepared by Allies & Morrison, December 2021.

Scenario One: Retention & extension

- 8.12 Scenario One adopts the approach of retaining the existing villas a principle of the scheme. In front of the retained villas, the existing car park areas are re-imagined as a shared public realm, providing a range of opportunities for rest, activity and play – but also as a much more beneficially-used space as a setting for the villas.
- 8.13 To the rear of the villas, a series of extensions are created in the rear garden areas. These extensions reflect the granular pattern of the plots and retain existing vegetation and trees where these help to define this pattern. The built form is articulated to reflect the character of the villas.

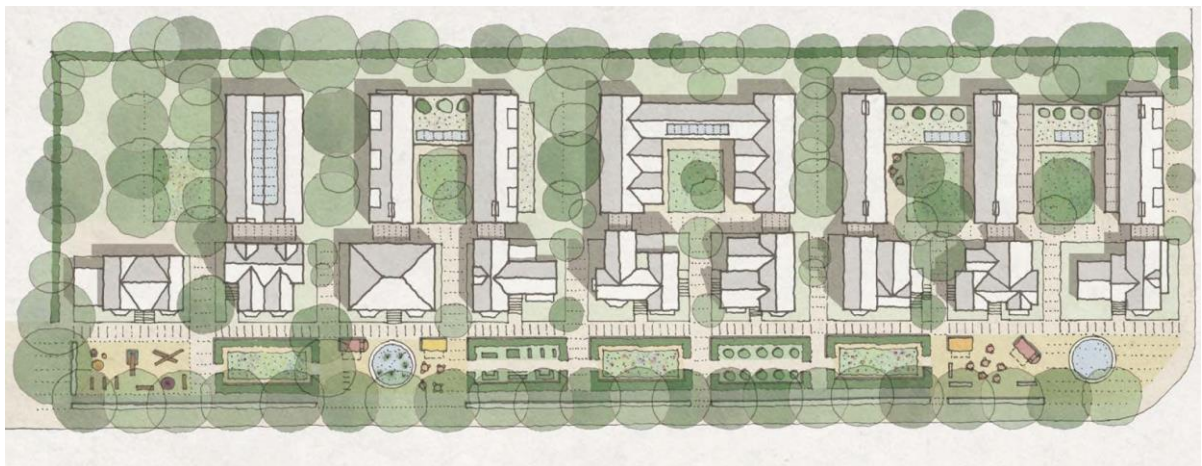


Figure 21 - Scenario One: Retention and extension

- 8.14 Retaining the existing villas and delivering their repair, restoration and viable re-use will represent a benefit to their heritage values. The enhancement of the public realm along Station Road, replacing car parking with high quality public realm, also offers a new character of space which will improve the current conditions in the Conservation Area significantly.

- 8.15 The proposal to create ‘pavilion’ extensions to the rear of the villas will help to generate viable use for the villas and also make good use of the land in this sustainable location. Partial loss of existing openness within the rear garden would result from this, but public appreciation of these spaces is limited, and the new development could create a series of smaller-scale garden spaces amongst high quality additions to the rear of the villas.
- 8.16 The impact on the significance of the villas would be beneficial, including beneficial enhancements to their settings on the south side where their contribution to the Conservation Area is at its greatest. There would be some loss of existing open setting at the rear, but this would be less appreciable in the context of the Conservation Area and impacts would be “**less than substantial**” at the **lower end of the scale** in terms of the application of NPPF heritage policies.
- 8.17 This level of impact is markedly less than was concluded in the HELAA response.

Scenario Two: Demolition & re-development

- 8.18 Scenario Two involves the demolition of the existing villas, and their replacement with built form which is reflective of their existing architectural and townscape character but providing more flexible and adaptable plan-forms.
- 8.19 Similar opportunities arise in this scenario to create an enhanced public realm along the north side of Station Road, removing the existing car parking and replacing it with high quality public spaces along the route to and from the station area.
- 8.20 In common with Scenario One, re-development at the rear reflects the grain of the villa plots, maintaining a rhythm and appropriate scale of built form.



Figure 22 - Scenario Two, demolition and re-development

- 8.21 The removal of the existing villas would cause a loss of significance. That significance is at the level of between low and moderate/good in terms of the individual value of each villa and the collective value of the group in the Conservation Area. The loss of significance would represent “**less than substantial harm**”.
- 8.22 Re-development has the potential bring forward very significant improvement to the public realm along Station Road, with consequent benefits to the public experience and appreciation of the Conservation Area. The replacement built form, designed to a high standard and compatible with its context, could provide an alternative active frontage to that new public realm, reflecting the rhythm of the villas and creating a strong and positive new architectural approach to the station.

- 8.23 The benefits to the overall townscape arising from enhanced public realm and design quality could be **minor-moderate beneficial** in their effect in heritage terms.
- 8.24 The overall level of impact, taking both heritage harm and benefit into account is less than was concluded in the HELAA response.

9.0 Heritage Opportunities

- 9.1 There are a number of potential heritage opportunities that should be considered when looking at future proposals for the site.
- 9.2 Potential benefits to the buildings themselves could include the following:
- The existing villas are in various states of repair and would require repair works both internally and externally;
 - The villas have retained some internal decorative features, but the degree of this retention varies from building to building. Where possible, the interiors could be better revealed through removal of later decorative works such as paint layers or insensitive light fittings, of the re-opening of fireplaces helping to create office spaces with some historic charm;
 - In some cases, later subdivisions of rooms have been carried out as part of the conversion works. The reinstatement of principal plan-forms could improve the flow of movement through the buildings and would better reveal their internal quality.
- 9.3 Depending on the content of the scheme coming forward, potential benefits to the character and appearance of the Conservation Area could be delivered through the following. The delivery of all/some of these could weigh in favour as public benefits in the context of a planning application.
- The beneficial re-use of the existing villas will help to secure their viability and contribution to the Conservation Area in the long term;
 - Repairs to the external elevations of the existing villas would improve their appearance and positive contribution to the Conservation Area;
 - Reinstatement of architectural detailing, where missing, would help to improve architectural integrity;
 - Removal of inappropriate later additions would reduce detracting element;
 - Careful management of the existing frontage trees would help to “better reveal” the villas within the Conservation Area, in accordance with NPPF policy;
 - Making improvements to the forecourts could reduce the level of hardstanding and prominent car parking in this area, to the benefit of the townscape;
 - Improvement of the forecourts would help to encourage their positive use, for occupants and public;
 - Ideally, the design of the improved forecourts would express the historic distinction between the individual villas and the rhythm of the townscape;
 - Management of the frontage lime trees would bring improvement to the townscape and the use of the areas below;
 - The existing frontage concrete wall is considered as being important within the Conservation Area. Improvements could be made to its condition and appearance, whilst retaining its historic interest;
 - Well-designed and located built form within the rear gardens could add a new layer of architectural interest which has the potential to integrate positively with the existing buildings alongside their beneficial re-use.

10.0 Summary

- 10.1 This Initial Heritage Appraisal has been prepared on behalf of Jesus College. The purpose of this report is to identify and assess the significance of the heritage assets located in and around the proposed allocation site known as the “Land to the North of Station Road” in Cambridge.
- 10.2 Individually, the Station Road villas are generally considered to be of **moderate/low** significance with a few being deemed to be of **moderate** significance as a result of a greater survival of internal decorative features and the continued use of the rear space as a private garden. The “no-fines” concrete wall was considered to hold a **low** level of significance.
- 10.3 Collectively as a group, the villas are considered to be of **moderate/good** significance. This is as a result of the buildings being read as a single, attractive composition.
- 10.4 55-59 Hills Road and 1-7 Station Road, Claremont and Station Mews are considered to hold levels of heritage significance which range from **low** to **moderate**. This was determined by the extent of surviving historic fabric and architectural cohesion of the groups of buildings.
- 10.5 The New Town and Glisson Conservation Area is deemed to hold a **good** level of heritage significance to which the site is considered to make a **moderate/good** contribution. 55-59 Hills Road and 1-7 Station Road all have a direct relationship with the footpath, they act as a link between the urban Hills Road and the leafier Station Road area. The Station Road villas’ position, set-back from the road and partially concealed behind mature trees, contributes positively to Station Road’s strong and semi-natural character. However, the modest form of all the buildings more directly relates to the grade II listed Station and the residential properties on opposite the Botanic Gardens than to the multi-storey buildings which form much of the east of the New Town and Glisson Road Conservation Areas.
- 10.6 As a result of the initial assessment of the site, a series of impact considerations have been set out from which the design team can begin to develop a response that accounts for the contribution made by the site to the various built assets around it.
- 10.7 Demolition of the existing, unlisted villas would represent the ‘total loss’ of their significance in terms of the policies of the NPPF. This loss would be considered in terms of NPPF 197 and, based on the assessments carried out in this report, the significance being lost through demolition would range between **low** and **moderate/good** in terms of the villas individually and as a group. In addition, the removal of the villas would cause a level of harm to the character and appearance of the Conservation Area (a designated asset). This level of harm is considered to be “less than substantial” in the terms of the NPPF, at the higher end of that scale, but the resultant re-development may bring forward an increase of other public benefits to be taken into the balance of the policies.
- 10.8 It is likely that development on certain areas of the site may result in harm to the significance of heritage assets, and great care will be required to mitigate such impacts through the location, form, scale and design of the proposals as they emerge. In order to accord with the provisions of the 1990 Act, great weight will be attached to the objective of preserving the settings of listed buildings and preserving or enhancing the character or appearance of the Conservation Area, and impacts arising would need to be clearly outweighed by public benefits arising from proposals.
- 10.9 It is possible that new built form could be accommodated on the site, alongside the villas, in a manner that retained their individual architectural interest as well as their contribution to the character and appearance of the Conservation Area.

- 10.10 At this early stage, if masterplanning is informed by the content of this initial appraisal and the parameters set, there is potential that impacts would be at the level of “less than substantial” harm in terms of the policies of the NPPF – although it is not possible to define any more precisely the levels of impact at this stage until more detail is available.
- 10.11 It would be our intention to continue to advise the design team through the development of the scheme to ensure that the principles laid out in this document are fully considered and developed in forward masterplanning and detailed design, to enable impacts on built heritage assets to be minimised where possible.
- 10.12 The result of this iterative and informed design approach will be that the aspects of heritage impact will be fully addressed through the design process, with the intention to ensure that the provisions of the relevant legislation are satisfied, and that national and local policies are adhered to.

APPENDIX 1

STATUTORY LIST DESCRIPTIONS

HIGHSETT AND FRONT RETAINING WALL

Overview

Heritage Category:
Listed Building

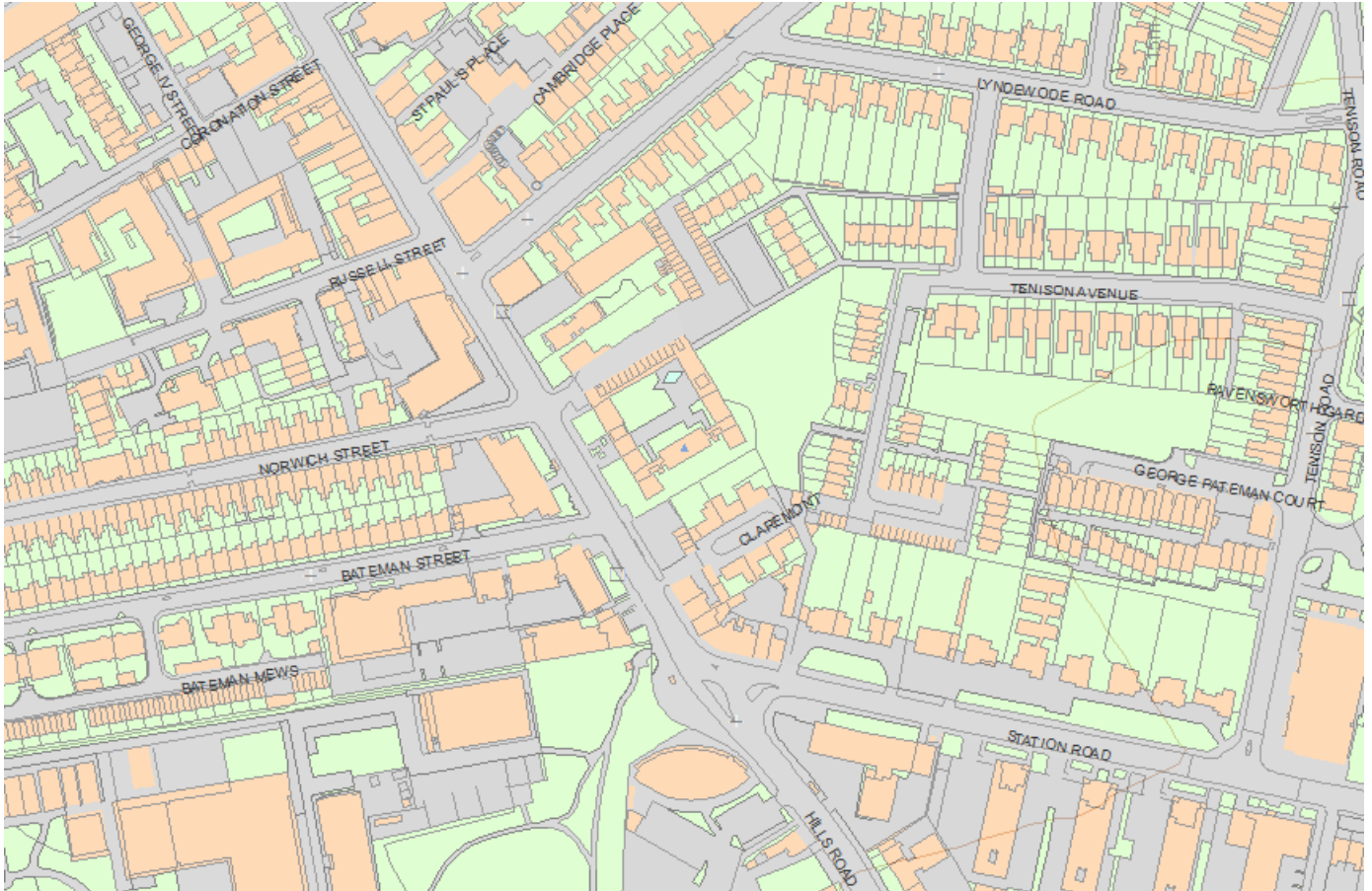
Grade:
II

List Entry Number:
1246829

Date first listed:
22-Dec-1998

Statutory Address:
HIGHSETT AND FRONT RETAINING WALL, 1A-37, HILLS ROAD

Map



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Location

Statutory Address

HIGHSETT AND FRONT RETAINING WALL, 1A-37, HILLS ROAD

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

County

Cambridgeshire

District:

Cambridge (District Authority)

National Grid Reference:

TL 45755 57439

Details

TL 4557 HILLS ROAD (East side) 667/17/10088 Nos 1A 37 Highsett and Front retaining wall

II

Block of 31 flats, six maisonettes and garages front retaining wall 1958-60 by Eric Lyons for Span Developments Ltd; Z Pick engineer; Leslie Bilsby, builder. Brick cross-wall construction with concrete floors, mostly tile hung. Flat roof over broad cornice. The group set in a courtyard plan mirroring that of the traditional Cambridge colleges, but with openings in the east, west and north-west corner elevations where the upper floors are supported on pilotis. The views through to the rear garden, though now with semi open screens and gates, are an important part of the composition. Three storeys. The north elevation has the maisonettes set over the garages, the other elevations with flats of various sizes; the first and second floor plans the same, and at these levels the east and west elevations mirror each other. Timber and UPVC windows set in continuous bands, an irregular pattern of side casements and pivoted toplights; deeper living room windows with transoms, Mineral board fascias. Open stairwells with some timber louvred screens designed for drying clothes. INTERIORS not inspected. Front of site with attached walls of dark brick, slit openings within them, now with bars, and original slate nameplate. The first element built in a larger scheme, and the only one constructed as intended in the 1958 brief. Eric Lyons and Geoffrey Townshend had worked together in private practice until in 1954 Townshend set himself up as a developer specialising in sensitive infill sites, with Lyons as his architect and Bilsby the builder. At a time when most speculative housing was of poor quality, they established an enviable reputation with a style that was humane, appropriate to its setting and beautifully planted. As important were the tenant management companies they set up, then an innovation and which has seen their schemes maintained in perfect condition. Above all, they established a standard of high quality, well detailed housing at moderate cost which was highly successful and widely influential. Most of their best known work is in London's southern suburbs; Highsett is of special interest for its courtyard plan and careful relationship between the flats and their setting. It is also one of their most asymmetrical and architectural compositions. 'At Highsett Eric Lyons and Span Developments have attempted to show, with a phased development of courts, the continued validity of the 'collegiate' plan for domestic purposes' (The Builder). 'Like Pimlico's Cubitt, or Nash, or Ralph Allen, seeing a situation, (Lyons) both exploited it to his own advantage and solved it to the general advantage. As with those earlier men the client's taste was a given factor of the first importance, not an irrelevancy to be wooed by the architect' (Architectural Review). 'Highsett so far displays all the best Span qualities: a firm outline and clear definition of spaces; well planned flats and a pleasantly relaxed use of materials' (Cambridge New Architecture). Included as one of their best works from their most creative period, and as their best work outside London. Source (Architectural Review February 1959: 108-120; The Builder 21 January 1961: 114; Architectural Design; May 1962: 234; Architect and Building News: 28 September 1960: 404-409; Housing Review: November-December 1960: 186-88; Nicholas Taylor Cambridge New Architecture, second edition Cambridge 1964-1965: 78-79)

Listing NGR TL4557357620

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Sources

Books and journals

Taylor, N, Cambridge New Architecture 78-79

'The Builder' in 21 January, (1961), 114

'Architect and Building News' in 28 September, (1960), 404-409

'Architectural Review' in February, (1959), 108-120

'Architectural Design' in May, (1962), 234

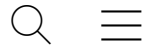
'Housing Review' in November December, (1960), 186-88

Legal

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest

End of official listing

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BOTANIC GARDEN, CAMBRIDGE

Overview

Heritage Category:

Park and Garden

Grade:

II*

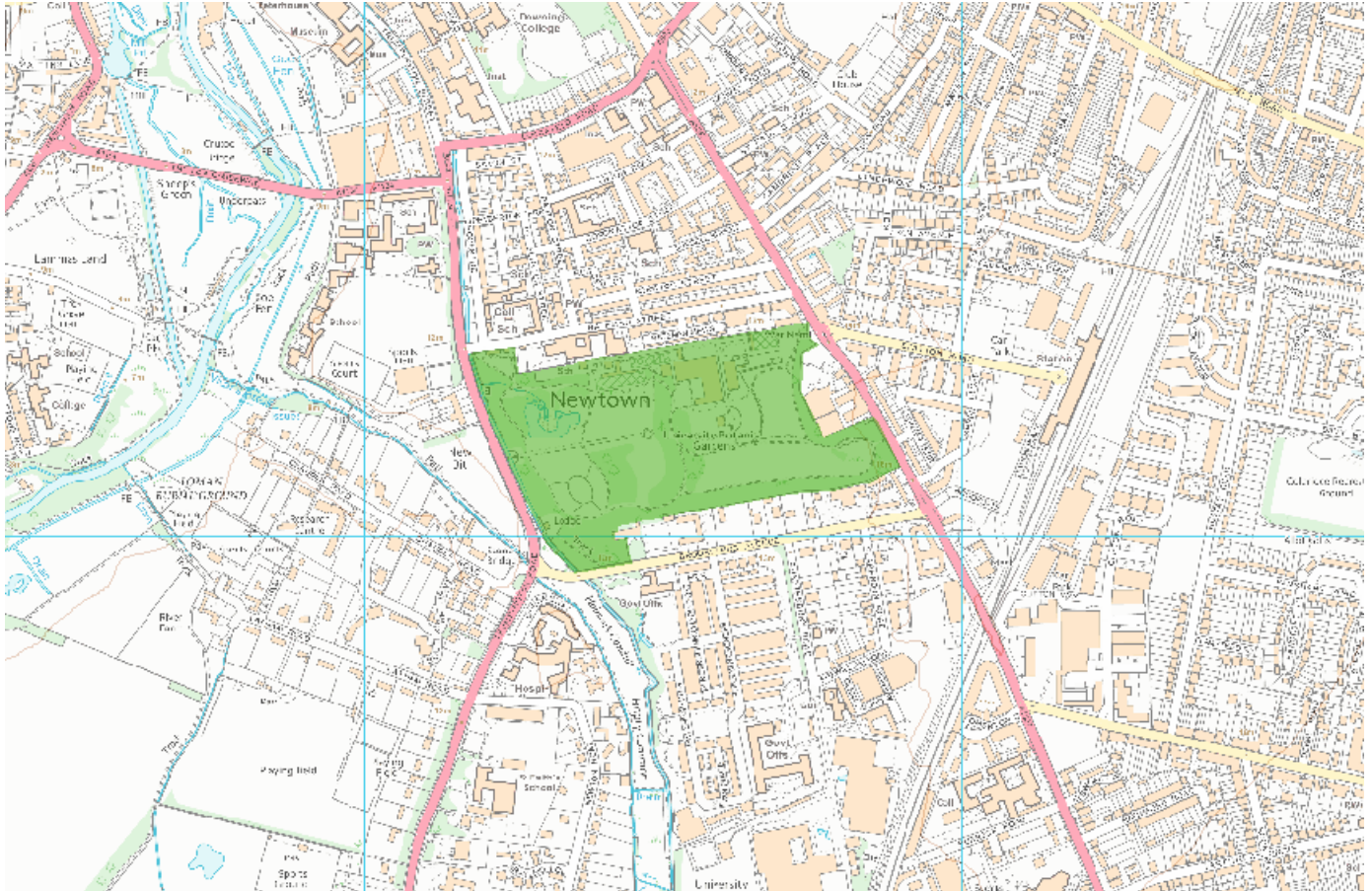
List Entry Number:

1000612

Date first listed:

16-Jan-1985

Map



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Location

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

County:

Cambridgeshire

District:

Cambridge (District Authority)

Parish:

Non Civil Parish

National Grid Reference:

TL 45535 57182

Details

A botanic garden laid out on meadow land from 1846 onwards, to a design of Andrew Murray, in a formal and landscape style, further extended from the 1950s onwards.

HISTORIC DEVELOPMENT

The Cambridge University Botanic Garden is over 200 years old, having been established originally in 1762 at Free School Lane in the centre of the city. John Stevens Henslow, Professor of Botany from 1825 to 1860 was a key instigator of the establishment of the gardens on a new 16ha site which the University acquired in 1831 to provide an area for teaching and research. A design for the western section of the gardens was prepared by A Murray, the first Curator of the new garden in 1835 and it was laid out from 1846 almost exactly as planned, with much of the detail of the planting provided by Professor Henslow. A previous plan by Samuel Lapidge, dated 1826, for a New Botanic Garden and glasshouse range was also partly followed and the Garden was first opened to the public in 1846. A succession of Curators culminated in the career of R I Lynch (1879-1919) under whose administration the range of glasshouses was rebuilt and many other features were established. Following Lynch's retirement in 1919 the University appointed a scientific Director of the Garden and the present arrangement of Director and Superintendent was established. The development of the eastern half of the garden did not commence until after the Second World War, under the direction of John Gilmour, Director of the Garden from 1951 to 1972. The Garden continues to develop and change within the strong design layout provided by Murray and Henslow, and later by Gilmour in the C20.

DESCRIPTION

LOCATION, AREA, BOUNDARIES, LANDFORM, SETTING The University Botanic Garden lies c 1km to the south of the city centre and is bounded by Bateman Street to the north, Hobson's Conduit (built in the C17 to serve the city) and Trumpington Road to the west, Brooklands Avenue to the south, and Hills Road to the east. It occupies c 16ha of generally flat land on the edge of city, situated beside the remains of extensive water meadows which lay to the west.

ENTRANCES AND APPROACHES The Garden has pedestrian entrances in Bateman Street to the north and Hills Road to the east, with the main gates and entrance in the centre of the west boundary, off Trumpington Road. Here the entrance crosses a single span, cast-iron bridge over Hobson's Conduit (listed grade II) which leads to the ornate wrought-iron Trumpington Gates (c 1765, listed grade II) which were moved from the original garden site in 1909. These gates with their arched overthrow are attached to semicircular cast-iron screens on brick bases. Brooklands Lodge (listed grade II) is an early C19, two-storey, gothic-style cottage located in the south west corner of the gardens. It was built at the entrance to the main approach drive to Brooklands House which lay to the south of the Garden but was severed from the property when Brooklands Avenue was laid out. The Lodge was then taken into the grounds of the Botanic Garden. The small area of land to the south of the Lodge was originally an elm spinney and bluebell wood which was developed as a pinetum once the boundary of the Botanic Garden had been extended.

PRINCIPAL BUILDING Between 1924 and 1925 a house was built in the gardens, to a design by the architect M H Baillie Scott as the residence of the Director of the Garden. Cory Lodge (listed grade II) is a small, white, neo Georgian two storey house with projecting wings to north and south. It stands to the east of centre in the Garden and faces west, aligned on the main walk and the Trumpington Gates and was named after Reginald Cory, a major benefactor of the Garden. Cory Lodge was converted into administrative offices in 1984 when the original colonnade to the west was moved outwards and the former bay enclosed to form part of the library. The previous Garden offices, known as No 1 Brookside (listed grade II), stands in the north west corner of the Garden. It is a two-storey house of grey gault brick, the south front having two semicircular bays facing towards the Garden and the north front facing onto Bateman Street.

GARDENS AND PLEASURE GROUNDS The Botanic Garden has, since the 1950s, become a single unit, but can be described by dividing the area into the Victorian gardens to the west and the modern C20 gardens to the east.

Entering the Victorian gardens from the Trumpington Gates the main axial walk, lined with a rare collection of pines and cedars, leads east to a fountain of stone and steel, completed in 1969 to a design by David Mellor of Sheffield. Beyond this to the east lies

the mid C19 brick Custodian's Hut and the lawn in front of Cory Lodge. A perimeter walk runs around the Garden, interrupted only along part of the northern boundary where the research area is located. Following the circuit walk north from the Trumpington Gates, the path leads through collections of chestnuts and maples to a woodland and bog garden, created in 1882, through which passes a stream, fed from Hobson's Conduit, which runs into the lake. The woodland includes an ornamental bamboo collection established in 1883, the first such outdoor collection in the country. The path emerges from the woodland and turns east along the northern boundary, past the lake which was made in a disused gravel pit, the spoil being piled to the north to create a mound which encloses the bog garden. On the north-east corner of the lake is the Rock Garden, created in the 1950s. The walk continues east past a series of glasshouses, originally built in the 1880s with a central section redesigned and opened in 1989. To the east of the glasshouse range is the Terrace Garden planted with shrubs and dwarf conifers, built in the 1860s as a Rock Garden and renamed in the 1950s when the new Rock Garden was constructed. The path then turns south to become the Middle Walk and crosses the centre of the gardens, through groups of mature oak and beech and the Old Pinetum, which represent the original plantings along what was then the eastern boundary of the Garden, and which today (1999) mark the division between the Victorian garden and the C20 garden. The Middle Walk rejoins the circuit path on the southern boundary and in completing the tour of the Victorian garden, turns west past a collection of Rosaceae and other families of trees to Brooklands Lodge on the western boundary. Turning north back towards Trumpington Gates paths enclose the Systematic Beds (a feature designed by Murray in 1846 based on an influential early C19 botanical text (de Candolle 1819). It houses the eighty-four families of the hardy herbaceous plants which could be grown in Cambridge. The beds are arranged with a central section of monocotyledons surrounded by an oval hawthorn hedge. Radiating from this are four more hawthorn hedges which create defined spaces for the four groups into which dicotyledons were thought to fall. In addition, the individual beds were laid out to represent the pages of the book so that a visitor could complete a circuit of the beds moving from the first to last pages. Along the western boundary, opposite the Systematic Beds, is a collection of lime species, the Common Lime beside the gates having been planted in 1846 to commemorate the opening of the Garden.

To the east of Middle Walk is the C20 garden, developed continuously from the 1950s onwards. Turning east from Middle Walk at the southern boundary, the circuit path passes groups of birches and alders, and a newly established late C20 maze planted with an ornamental grass. The walk runs through the Rose Garden to the eastern boundary where the herbaceous island beds and some of the nine national collections are located. Turning back towards the west the path passes the Scented Garden, Chronological Bed and the Winter Garden, where a turn to the north leads to a picnic area recently developed (1990s) with shrubs and trees for autumn interest. Continuing west along the main walk, the path passes the Genetics Garden, the Dry Garden and the Ecological Areas before rejoining the Middle Walk to the south-west of Cory Lodge.

OTHER LAND In the north-east corner of the Gardens is a c 2ha Research Station, laid out from c 1950 onwards and composed of laboratory, glasshouses, frames and field plots. Between the laboratory building and Cory Lodge is the first winter garden to be created on the site. Nearby stands the Gilmour Building which was built in 1989 and contains a meeting room, refreshment area and shop.

REFERENCES

de Candolle, Tenie de systematique des plantes (2nd edn 1819) *Gardeners' Chronicle*, ii (4 November 1882), p 585; ii (8 November 1958), p 280 *The Garden* 59, ii (16 February 1901) p 109 *J Roy Horticultural Soc* LXV, (6 June 1940), p 171 N Pevsner, *The Buildings of England: Cambridgeshire* (1970), p 214 *Garden History* 7, no 3 (1979), pp 49-52 S M Walters, *A Guide to the Cambridge University Botanic Garden* (1979) S M Walters, *The Shaping of Cambridge Botany* (1981) *Visitor's Guide*, (Cambridge University Botanic Gardens 1998)

Maps A Murray, *Plan of the New Botanic Garden, Cambridge, 1835* (copy held at Cory Lodge)

Description written: November 1999 Amended: December 2000 Register Inspector: EMP Edited: January 2001

Legacy

The contents of this record have been generated from a legacy data system.

Legacy System number:

1603

Legacy System:

Parks and Gardens

Legal

This garden or other land is registered under the Historic Buildings and Ancient Monuments Act 1953 within the Register of Historic Parks and Gardens by Historic England for its special historic interest

End of official listing

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MILESTONE OUTSIDE 100 HILLS ROAD

Overview

Heritage Category:

Listed Building

Grade:

II

List Entry Number:

1391728

Date first listed:

09-Aug-2006

Statutory Address:

MILESTONE OUTSIDE 100 HILLS ROAD, HILLS ROAD

Map



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The PDF will be generated from our live systems and may take a few minutes to download depending on how busy our servers are. We apologise for this delay.

This copy shows the entry on 18-Feb-2020 at 10:32:59.

Location

Statutory Address:

MILESTONE OUTSIDE 100 HILLS ROAD, HILLS ROAD

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

County:

Cambridgeshire

District:

Cambridge (District Authority)

Parish:

Non Civil Parish

National Grid Reference:

TL4575557324

Details

667/0/10159 HILLS ROAD 09-AUG-06 Milestone outside 100 Hills Road

II Milestone. Erected in 1731 by Dr William Warren. Stone block inscribed with "1 mile from Great St Mary's Church Cambridge". This is the first of a series of milestones that were erected to mark the distances between Cambridge and Haverhill. Dr Warren was a Fellow of Trinity Hall, who was also responsible for erecting a series of 16 milestones on the old road to London.

Summary of importance: Milestones are one of the few physical remains of the national historic road network and are therefore of considerable local and national significance.

Legacy

The contents of this record have been generated from a legacy data system

Legacy System number:

495028

Legacy System

LBS

Legal

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

End of official listing

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WAR MEMORIAL

Overview

Heritage Category:

Listed Building

Grade:

II

List Entry Number:

1268368

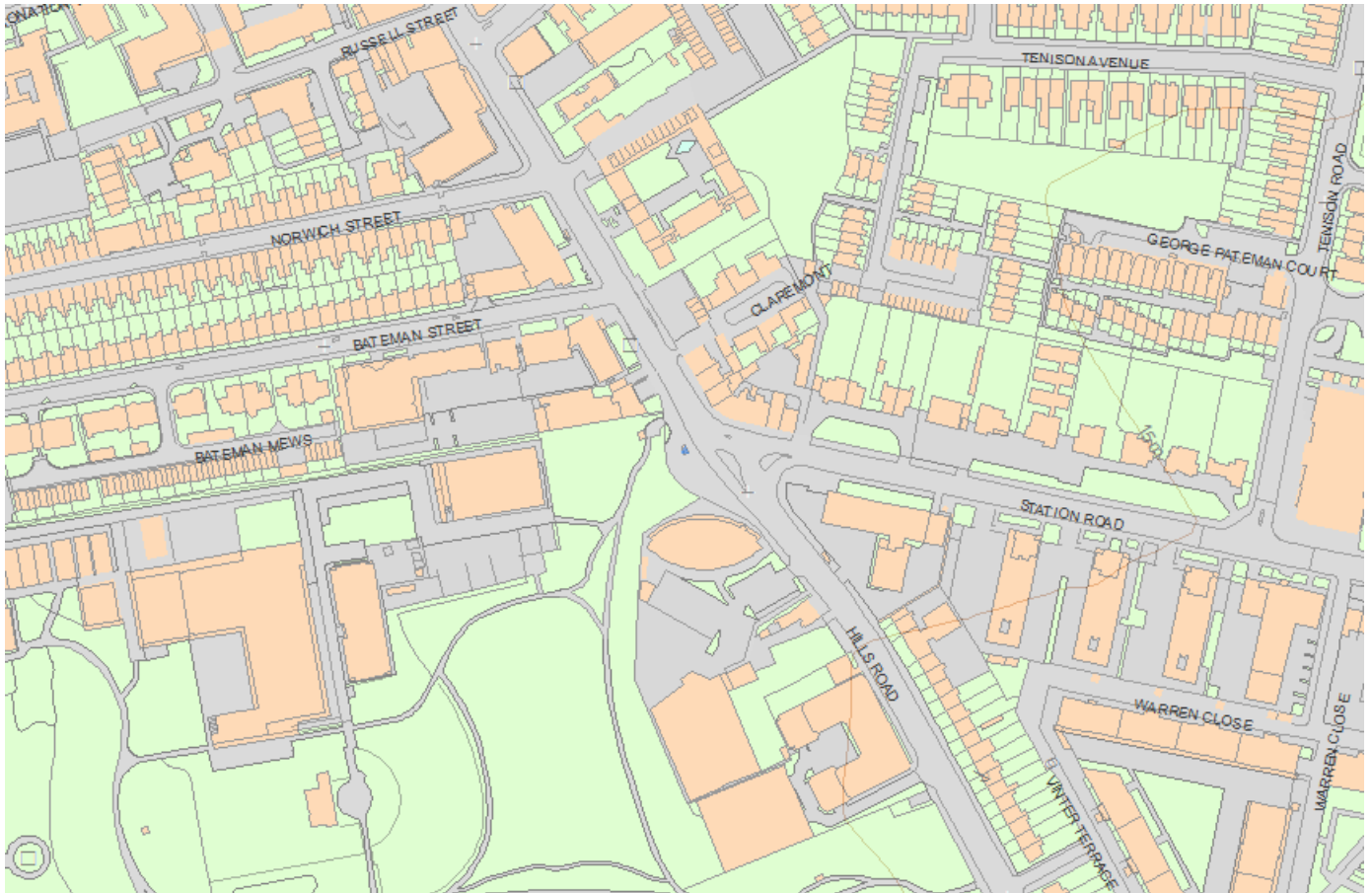
Date first listed:

02-Aug-1996

Statutory Address:

WAR MEMORIAL, HILLS ROAD

Map



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This copy shows the entry on 18-Feb-2020 at 10:33:02.

Location

Statutory Address:

WAR MEMORIAL, HILLS ROAD

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

County:

Cambridgeshire

District:

Cambridge (District Authority)

Parish:

Non Civil Parish

National Grid Reference:

TL4575057342

Details

This list entry was subject to a Minor Amendment on 21/10/2014

TL 4557 667-/17/10054

CAMBRIDGE HILLS ROAD War Memorial

II World War I memorial. 1922. Bronze figure by R. Tait McKenzie. Stone-faced brick plinth. Rectangular. Base with inscriptions supporting sarcophagus with rounded end to north and south. Sarcophagus carved with high relief plaque to the east side, coats of arms to remaining 3 sides. Sarcophagus supports full-size bronze figure of British soldier in military dress striding forward, rifle slung, gazing to right

The memorial was originally sited in the middle of Hill Road, but in 2012 was moved a short distance to the pavement in front of the Botanic Garden.

Listing NGR: TL4575057342

This List entry has been amended to add sources for War Memorials Online and the War Memorials Register. These sources were not used in the compilation of this List entry but are added here as a guide for further reading, 13 January 2017

Legacy

The content of this record have been generated from a legacy data system

Legacy System number:

461902

Legacy System

LBS

Sources

Websites

War Memorials Online, accessed 13 January 2017 from <https://www.warmemorialsonline.org.uk/memorial/121619>

War Memorials Register, accessed 13 January 2017 from <http://www.iwm.org.uk/memorials/item/memorial/887>

Legal

This building is listed under the Planning (Listed Building and Conservation Area) Act 1990 as amended for its special architectural or historic interest.

End of official listing

Images of England

Images of England was a photographic record of every listed building in England, created as a snap shot of listed buildings at the turn of the millennium. These photographs of the exterior of listed buildings were taken by volunteers between 1999 and 2008. The project was supported by the Heritage Lottery Fund.

Date: 07 Aug 2005

Reference: IOE01/13192/12

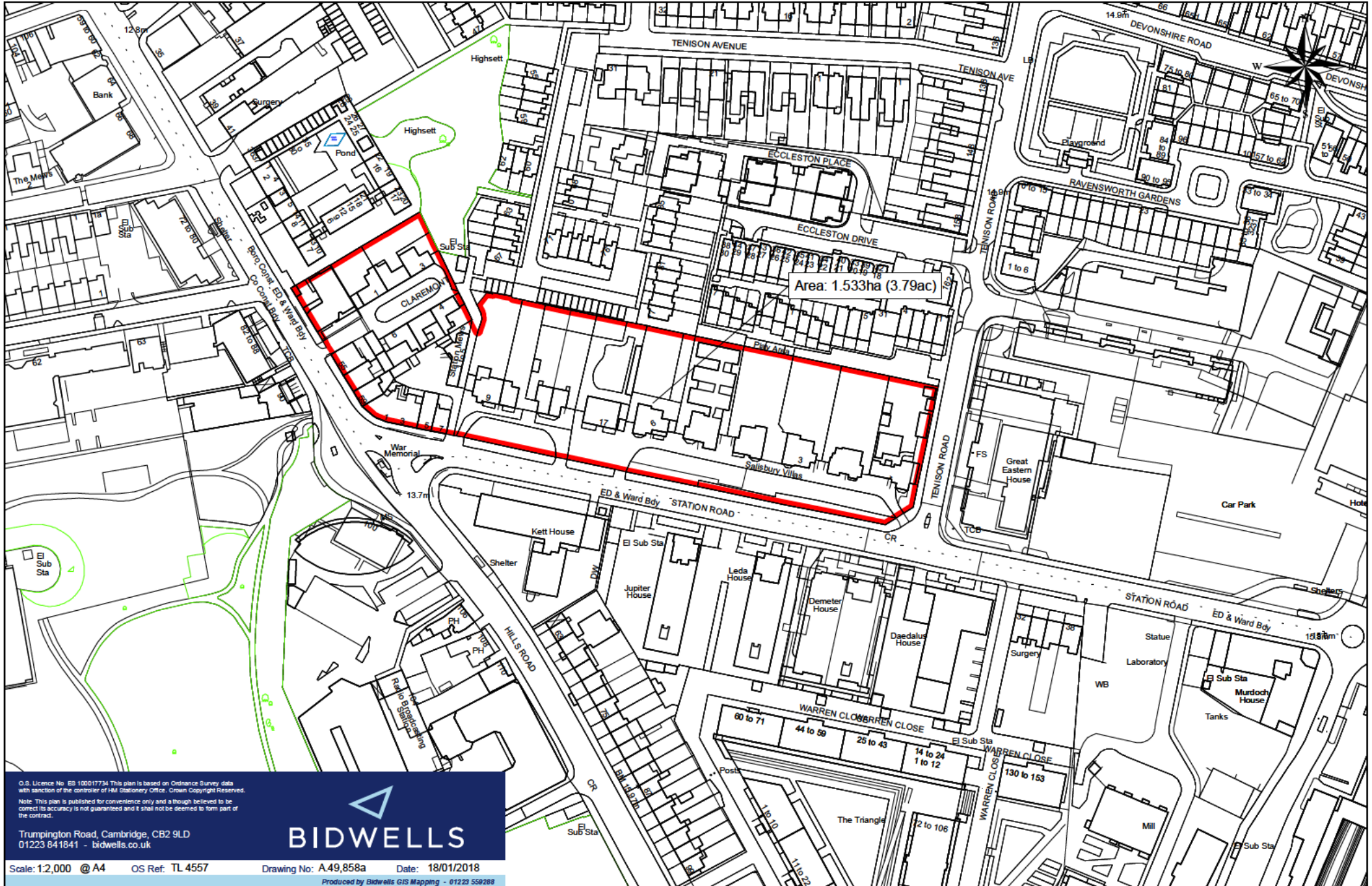
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Archive image, may not represent current condition of site.

APPENDIX 2

RED LINE BOUNDARY

Hills Road/ Station Road Planning Appraisal Site Location



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BIDWELLS

Trumpington Road, Cambridge, CB2 9LD
 01223 841841 - bidwells.co.uk

Scale: 1:2,000 @ A4 OS Ref: TL 4557 Drawing No: A.49,858a Date: 18/01/2018
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