

TOPIC PAPER 2: HERITAGE
ASSETS
THE BEEHIVE CENTRE

APPEAL REF:APP/Q0505/V/25/3360616

1.0 Introduction

- 1.1 This heritage topic paper addresses the following matters:
- Identification of the heritage assets in the immediate context of the site and their significance.
 - Identification of the heritage assets in the wider context of the site and their significance.
 - Details of the assets where the parties have agreed that they are affected by the proposed development including map plotting, listing description and photographs.
 - Details of the assets where the parties have disagreed on whether they are affected by the proposed development including map plotting, listing description and photographs; and
 - A summary on the parties' views on the scheme's impact of each heritage asset.
- 1.2 For ease of reference, the table at Appendix 1 helps explain the framework of the approach taken to the assessment of significance, this is in line with the methodology of the Heritage Statement.

2.0 Assets identified within the immediate context of the site



Figure 1: Location of assets in the immediate context.

- 2.1 It was agreed through the Environment Statement scoping exercise and reinforced within the Statement of Common Ground that the assets listed in Table 1, which are found within the immediate context, had the potential to be impacted by the proposals. The image above identifies each of those assets by reference to the number assigned to them in Table 1.
- 2.2 A full assessment of the significance of the assets, including the methodology used, was undertaken within the Heritage Statement submitted as part of the application [Section 4 of CD2.40].
- 2.3 A summary of this assessment is outlined in the table below:

Table 1 Immediate context assets and their significance

NO.	ASSET	TYPE	BIDWELLS SIGNIFICANCE	LPA SIGNIFICANCE
1	Mill Road	Conservation area	Good	Good-
2	The Church of St Matthew	Grade II	Good	Good
3	247 Newmarket Road	Grade II	Good	Good
4	Cambridge Gas Company War Memorial	Grade II	Good	Good

NO.	ASSET	TYPE	BIDWELLS SIGNIFICANCE	LPA SIGNIFICANCE
5	St Andrew the Less	Grade II	Good	Good

- 2.4 In terms of 'setting', Mr Handforth, the applicant's heritage expert has deviated slightly from the Bidwells' Heritage Statement insofar as he will state whether the setting of the identified heritage assets either make 'positive', 'neutral' or 'negative' contributions, in accordance with Historic England's *The Setting of Heritage Assets* Historic Environment Good Practice Advice in Planning Note 3 (Second Edition).

3.0 Assets identified within the wider context of the site

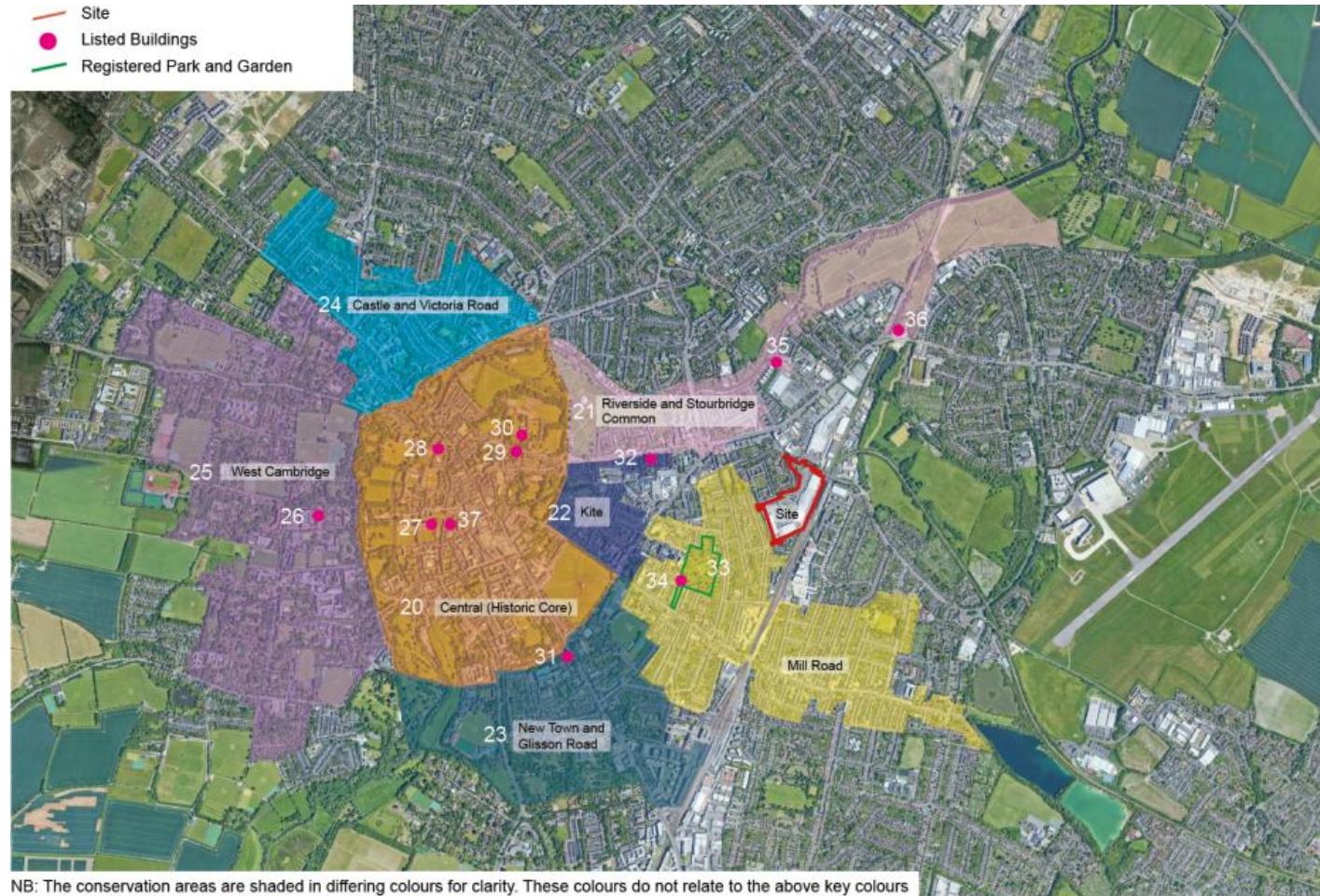


Figure 2: Location of assets in the wider context

- 3.1 It was agreed through the Environment Statement scoping exercise and reinforced within the Statement of Common Ground that the assets listed in Table 2 below, which are found within the immediate context, had the potential to be impacted by the proposals. Figure 2 above identifies each of those assets by reference to the number assigned to them in Table 2.
- 3.2 A full assessment of the significance of the assets was undertaken within the Heritage Statement submitted as part of the application. Within the document, the significance of the identified heritage assets has been assessed, a summary of this assessment is outlined in the table below.

Table 2 Wider context assets and their significance

NO.	ASSET	TYPE	BIDWELLS SIGNIFICANCE	LPA SIGNIFICANCE
20	Central	Conservation Area	High	High
21	Riverside and Stourbridge	Conservation Area	Good	Good
22	Kite	Conservation Area	Good	Good
23	New Town and Glisson Road	Conservation Area	Good	Good
24	Castle and Victoria Road	Conservation Area	Good	Good
25	West Cambridge	Conservation Area	Good	Good
26	University Library	Grade II	Good	Good
27	King's College Chapel	Grade I	Very High	Very High
28	St John's College	Grade I	Very High	Very High
29	All Saints Church	Grade I	Very High	High
30	Jesus College	Grade I	Very High	Very High
31	Church of Our Lady and the English Martyrs	Grade II*	High	Good
32	Christ Church	Grade II	Good	Good
33	Mill Road Cemetery	Grade II Registered Park and Garden	Good	Good
34	Custodian's House	Grade II	Good	Good
35	Old Cheddars Lane Pumping Station	Scheduled Monument	Good	High
36	Chapel of St Marys Magdalene	Grade I	Very High	High
37	Church of St Mary the Great	Grade I	High	High

4.0 Agreed heritage assets affected

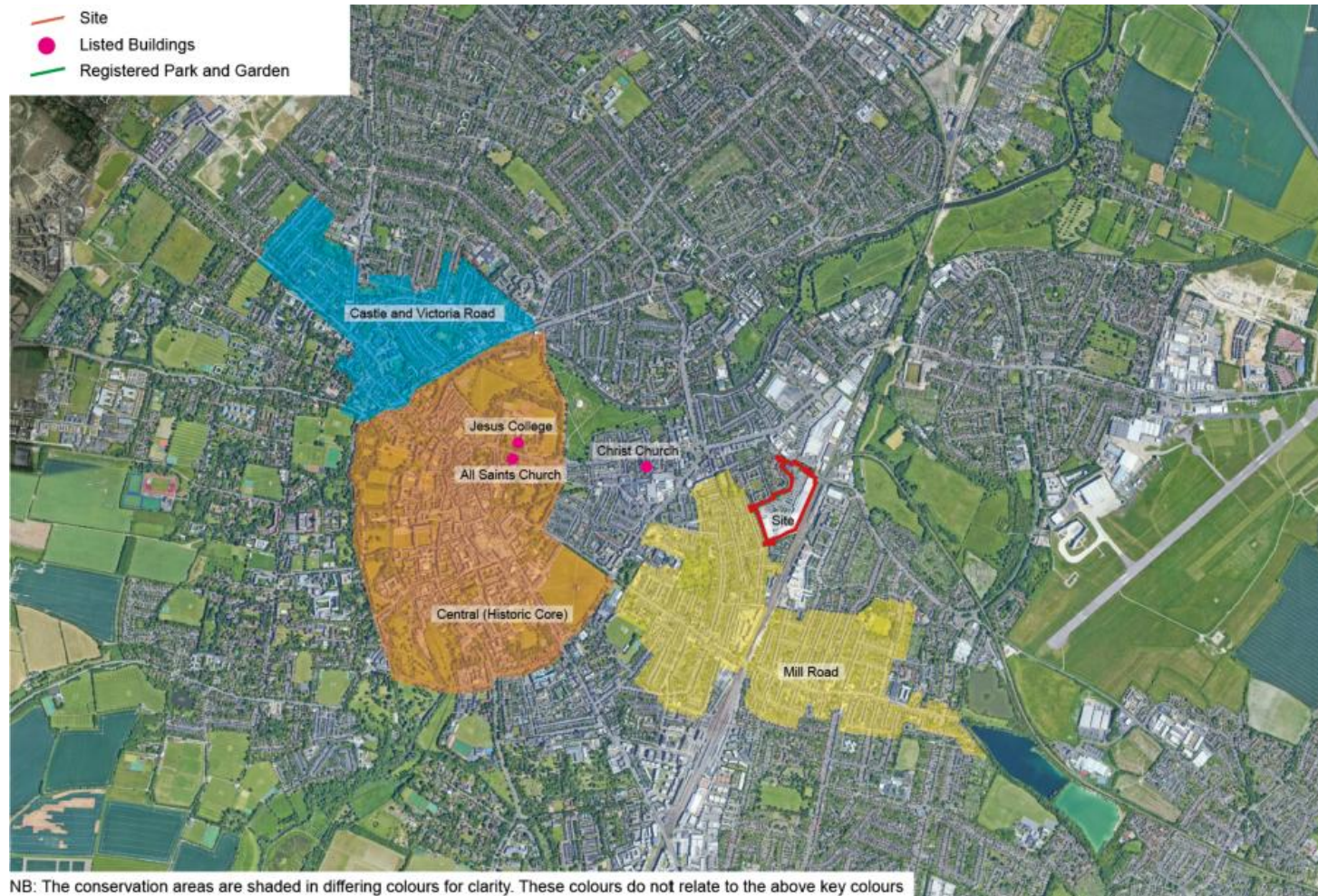


Figure 3: Location of heritage assets in the wider context

4.1 Following an assessment of all the identified assets and the proposals it has been agreed with the Local Planning Authority (LPA) that the following assets are affected by the proposals:

- Mill Road Conservation Area
- Christ Church – Grade II
- Jesus College – Grade I
- All Saints Church – Grade I
- Castle and Victoria Road Conservation Area
- Central Conservation Area

4.2 The details of each of these assets is set out below, including a plan of its location, its listing description (where appropriate) and photographs of the asset.

4.2.1 The LPA consider further assets to be affected which are considered in Section 5 of this Heritage Topic Paper.

Mill Road Conservation Area

Location in context of site



Figure 4: Mill Road Conservation Area (shaded yellow) in context of site outlined in red.

Summary of significance

MILL ROAD CONSERVATION AREA	
Summary of Significance	The built form of the area is predominantly laid out on an almost grid like-street pattern. Many of the buildings area are terraced, two storey houses built between the late 19th century and the early 20th century. This creates a consistent and horizontal feeling to the area.

MILL ROAD CONSERVATION AREA	
	The primary material palette is yellow or white gault brick with some details picked out in red brick. Rooflines generally run parallel to the highways and tend to be slated. Within the consistent runs of terraces there are other buildings, all in differing uses, which give the streetscape some punctuation and provide views/focal points along streets. There are also examples of modern infill development within the area. The conservation area is set within a very urban context with Victorian and 20th century buildings lining the surrounding roads. There are numerous examples where development is seen above the rooflines of the terraces. The conservation area is a neatly detailed, consistent and well-preserved example of a late-Victorian suburb. This suburb is set within an ever-evolving urban context. Overall, the conservation area is considered to hold a good level of significance.
Contribution of Setting	The setting is formed by the wider city of Cambridge providing a strong context for the conservation area. There are elements of this setting, particularly the industrial/commercial sites, which do not positively add to this and are adverse in their impact. However, when taken overall, the wider setting is considered to make an overall positive contribution to the significance of the conservation area
Contribution of Site to setting (Appellant)	The site is located to the west of the St Matthew's part of the conservation area. In most instances, there is no awareness of the site in its current form from within the asset due to the effect of intervening built form and street enclosure. However, the south-west parts of the site are located directly adjacent to the designation's boundary. Here, the commercial character and use contrast with the residential suburban character of the conservation area. The orientation of the buildings on site, particularly in the south-west corner where service yards dominate, results in the site turning its back on the conservation area, feeling very separate and unwelcoming when viewed or approached from the asset. The buildings on the site are of their time and of no quality. As such, the site is considered to form an adverse aspect of the Mill Road Conservation Area's setting.
Contribution of Site to setting (LPA)	The site is located to the west of the St Matthew's part of the conservation area. In most instances, there is no awareness of the site in its current form from within the asset due to the effect of intervening built form and street enclosure. The south parts of the site are located directly adjacent to the designation's boundary. Here, the commercial character and use contrast with the residential suburban character of the conservation area. However, this is only discernible from Rope Walk at the very edge of the Conservation Area and impacts are limited slightly by mature tree planting along the edge of the site. The orientation of the buildings on site, particularly in the south corner where service yards dominate, results in the site turning its back on the conservation area, feeling very separate and unwelcoming when viewed or approached from the asset. This forms a clear distinction between the architectural and historic interest of the conservation area and the modern retail park. The buildings on the site are of their time and of no quality. As such, the site is considered to form a neutral aspect of the Mill Road Conservation Area's setting.

Photographs



Figure 5: Typical view along one of the terraced roads.



Figure 6: View across St Matthews Piece.



Figure 7: Modern development within the conservation area.

Christ Church – Grade II

Location in context of site



Figure 8: Christ Church in context of site outlined in red.

List Description Map

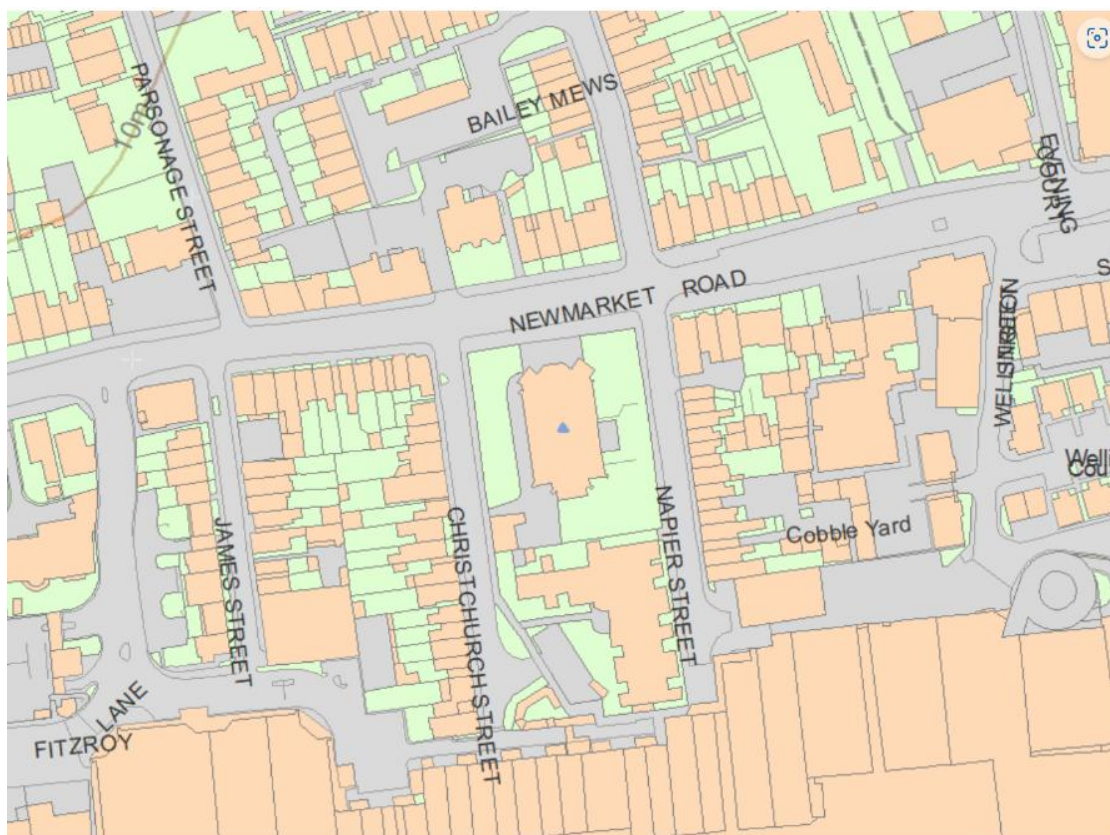


Figure 9 - Historic England location map

List Description

Heritage Category: **Listed Building**

Grade: **II**

List Entry Number: **1126147**

Date first listed: **02-Nov-1972**

List Entry Name: **CHURCH OF CHRIST CHURCH**

Statutory Address: **CHURCH OF CHRIST CHURCH, NEWMARKET ROAD**

County: **Cambridgeshire**

District: **Cambridge (District Authority)**

Parish: **Non Civil Parish**

National Grid Reference: **TL 45871 58770**

Details

667/5/588 NEWMARKET ROAD 02-NOV-72 (South side) Church of Christ Church

GV II

Church. 1839. By Ambrose Poynter. North porch added in the late C19. Minor alterations in 1946, interior divided horizontally late C20. Red brick with stone dressings; slate roof. Tudor style. Turrets with domical ogee caps at each corner in the manner of King's College Chapel. 6 bays. 3 light transomed windows with quatrefoil heads at either end. INTERIOR. Arcades with plain octagonal piers and moulded 4-centred arches. Interior divided to form church hall below with worship area above at level of and retaining the galleries. Panelled roof. (RCHM 43).

Listing NGR: TL4587158770

Summary of Significance

CHRIST CHURCH	
Summary of Significance	Evidence shows the church dates to the 19th century. The aesthetic value of the church rests in its Tudor Revival style and construction materials. The craftsmanship of the building is of high quality and raises the architectural and aesthetic values. Of particular note, are the turrets with domical ogee caps at each corner, referencing the roof line of King's College Chapel. Attractive views of the building can be gained along Newmarket Road as well as wider views from Castle Mound. The building has a distinctive architectural character and retains its authenticity as a place of worship in the community As a result of this illustrative, associative and communal value, the overall historic value of the church is considered to be good.

CHRIST CHURCH	
Contribution of Setting	The setting of the church is formed by the church grounds in which it sits and its connection with the surrounding residential streets. This creates a clear context for the church which is beneficial to its understanding. Beyond this is the wider historic city which strengthens this context. Although there are elements of this setting which make a neutral or adverse contribution, for example the Grafton Centre, the overall setting is considered to make an overall positive contribution to the significance of the building.
Contribution of Site to setting	The site is circa 610m southeast of the church. As a result of the low scale nature of the site, there is a limited awareness of it in views to from and across the church. Therefore, in its current form, the site is considered to make a neutral contribution to the setting of the asset.

Photograph



Figure 10: View of Christ Church

Jesus College Chapel – Grade I

Location in context of site



Figure 11: Jesus College in context of site outlined in red.

List Description Map

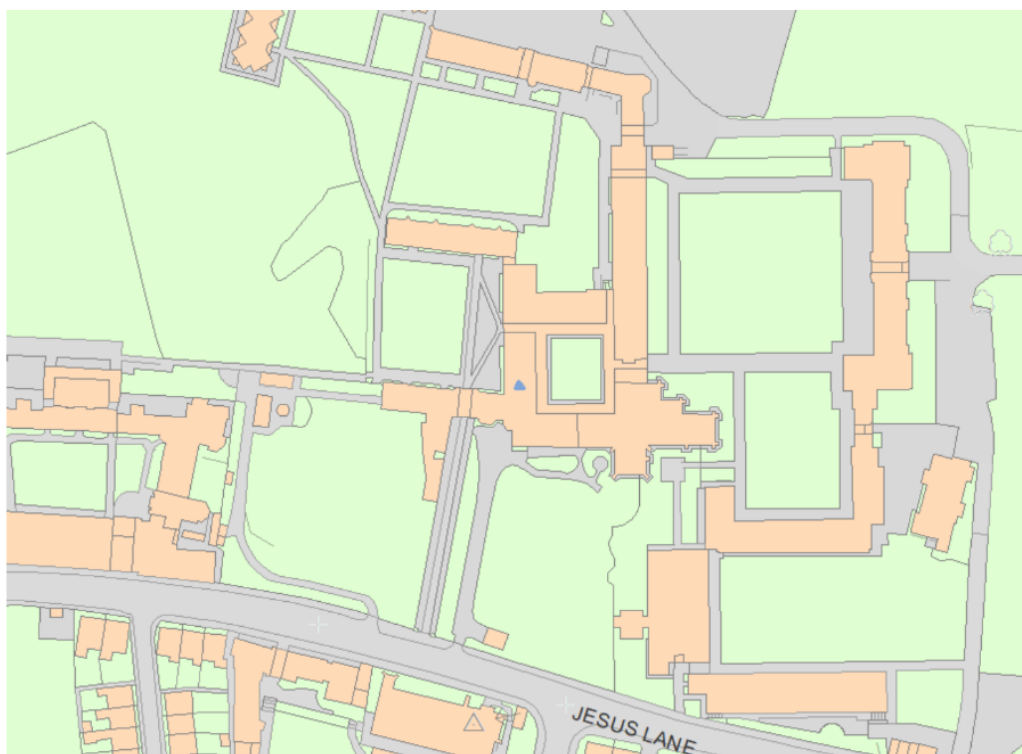


Figure 12: Historic England location map.

List Description

Heritage Category: **Listed Building**

Grade: **I**

List Entry Number: **1125529**

Date first listed: **26-Apr-1950**

List Entry Name: **JESUS COLLEGE, THE BUILDINGS SURROUNDING CLOISTER AND OUTER COURTS, AND THE EAST RANGE OF PUMP COURT (EXCLUDING THE NORTH RANGE OF OUTER COURT)**

Statutory Address:

JESUS COLLEGE, THE BUILDINGS SURROUNDING CLOISTER AND OUTER COURTS, AND THE EAST RANGE OF PUMP COURT (EXCLUDING THE NORTH RANGE OF OUTER COURT)

County: **Cambridgeshire**

District: **Cambridge (District Authority)**

Parish: **Non Civil Parish**

National Grid Reference: **TL 45202 58890**

Details

JESUS COLLEGE 1. 942 The Buildings surrounding Cloister and Outer Courts, and the East Range of Pump Court (excluding the North Range of Outer Court). TL 4558 NW 4/264 26.4.50. I 2. Outer Court South Range with Gatetower circa 1500 with alterations in 1880. Red brick with stone dressings. Late C19 timber panelled ceiling in gatehall. The room above has mid-C18 fielded panelling. The rest of the range is 1503-7, third storey added 1718, redesigned after a fire in 1951. Many C18 internal features on lower floors. Cloister Court with Chapel On the site of the Nuns' Cloister. The external walls of the walks were rebuilt with 4-centred arches 1762-5. Fine timber roofs circa 1500. The Chapel is the oldest part of the College buildings, dating from the C12 and C13. It has been almost entirely refaced in the C19 and C20. Restored by Augustus Welby Northmore Pugin 1846-9. The tower has 3 stages, the top one of circa 1500 with a C19 embattled parapet. The Chancel roof of 1847-9 was designed by Pugin; the other roofs are of circa 1500 but restored by Pugin, those of the crossing have paintings by the Morris firm. Glass, lectern and communion table all designed by Pugin 1847-9. Organ by John Sutton 1847. Screen and stalls both by Pugin 1847-9. Fine carved bench ends of circa 1500. East Range Some C13 external features but mainly covered or altered in later centuries. The interior has beams and partitions of circa 1500; also a staircase and some doors. The Combination Room has panelling of 1762 by James Essex, and there are a number of other features from the C17 and C18. North Range C13, with rebuilding circa 1500, and much later alterations, a number of circa 1500 features survive, mostly in the form of blocked doors and windows. 2 storeys, mainly red brick. The interior of the range contains the Hall and the Buttery. The Hall is of 6 bays and has an oriel window of circa 1500 and a screen and wainscoting of 1703. The oriel was restored by Waterhouse in 1871; the other windows are also circa 1500. The roof is circa 1500 with a cupola of 1709. There is some C16 and C17 heraldic glass. West Range C13 rebuilding circa 1500. 2 storeys brick, part plastered. Also with a number of original features either blocked or concealed entirely. The interior of the range contains the Kitchen, Pantry and Old Library. The Kitchen and Pantry have been modernised. The Library is of 7 bays with a roof of circa 1500. The room was refitted 1663-79 and the bookcases date from that time. There is also interesting glass and a C17 doorcase. The Master's Lodge This occupies part of the South and West ranges of Cloister Court. Of very varied dates from C13 onward. 3 storeys, brick. Re-modelled by R H Carpenter in 1886 after alterations in 1718-20. There are many concealed medieval features. The interior has an C18 staircase and some re-set panelling, the Conference Chamber has pine panelling from circa 1600 and a fine fireplace. The West wing contains some C18 panelling. East Range of Pump Court 1822. By James Webster. White brick with stone dressings, slate roof. Symmetrical design, largely unaltered both outside and in the interior. (RCHM).

Listing NGR: TL4520258890

Summary of Significance

JESUS COLLEGE CHAPEL	
Summary of Significance	Jesus College is comprised of a range of Grade I and II listed buildings. The chapel is the oldest part of the college buildings, dating from the 12th and 13th centuries. It was almost entirely refaced in the 19th and 20th centuries and was restored by A.W.N. Pugin in 1846-9. The building demonstrates its history and evolution in the materials of its construction. These materials possess high aesthetic merit and show detailing and features of interest from a number of centuries. Views of the building can be gained along Jesus Lane, but it is the wider views, in particular Castle Mound, which place the building within its historic context as part of the City. In this view, the Chapel tower does not rise significantly within the skyline due to its relatively lower height (when compared to All Saints Church for example) but does form part of the incidental examples of towers and spires which can be seen from this vantage point. The chapel has a significant level of historic and communal value particularly as a result of its intrinsic connection with the development and prominence of Cambridge as an important city within England. The chapel is therefore considered to hold a very high level of significance.
Contribution of Setting	The setting of the chapel is formed by its immediate grounds and built form of Jesus College. This forms a fundamental part of the understanding of the building. The extended setting is formed by the wider city which provides a clear context for the college buildings. This setting is considered to make an overall positive contribution to the significance of the building although it is noted that there are elements within this, particularly the wider setting, which make an adverse contribution.
Contribution of Site to setting	The site is <i>circa</i> 1.26km south-east of the chapel. Due to distance and intervening built form between the two, there is no direct relationship between the site and Jesus College. In wider views, where the college is seen in the context of the site, as a result of the low scale nature, there is a limited awareness of it in these views. In its current form, the site is considered to make a neutral contribution to the setting of the asset.

Photograph



Figure 13: View of the Chapel

All Saints Church – Grade I

Location in context of site



Figure 14: All Saints Church in context of site outlined in red.

List Description Map

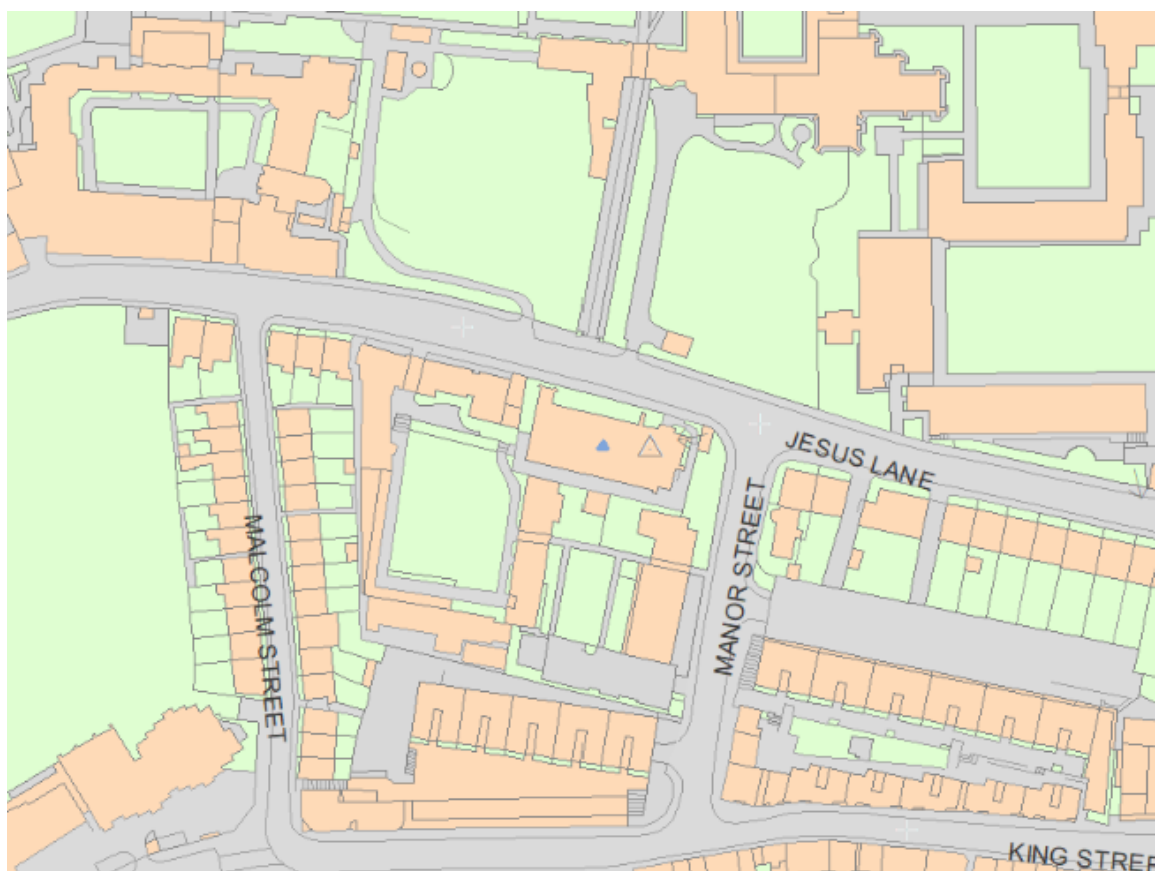


Figure 15: Historic England location map

List Description

Heritage Category: **Listed Building**

Grade: **I**

List Entry Number: **1126204**

Date first listed: **26-Apr-1950**

Date of most recent amendment: **27-Jan-2011**

List Entry Name: **ALL SAINTS CHURCH**

Statutory Address 1: **ALL SAINTS CHURCH, JESUS LANE**

County: **Cambridgeshire**

District: **Cambridge (District Authority)**

Parish: **Non Civil Parish**

National Grid Reference: **TL 45177 58791**

Details

This list entry was subject to a Minor Amendment on 26/09/2012

667/4/1 26-APR-50

JESUS LANE (South side) All Saints Church (Formerly listed as JESUS LANE Church of All Saints)

I Designed by G F Bodley. Body of church and base of tower 1863-4, spire and tracery in north wall completed 1869-70.

MATERIALS: Handmade brick faced with ashlar, tiled roofs. Interior arcade of Ancaster stone.

PLAN: Nave, chancel with tower over the choir, south aisle, south-east vestry and organ chamber and north-west door.

EXTERIOR: The tower is an important Cambridge landmark and one of the tallest structures in the city. The north side to Jesus Lane is the show front. The church is wholly in an early C14 Decorated style, and is the first use by Bodley of the English Decorated, which subsequently became his preferred style.

Very large 5-light east window, the north and south walls of the chancel are blind. The design of the substantial tower is based on that of Ashbourne, Derbyshire, and has a projecting north-east stair turret with an external doorway. The tower has striking carved corbels below the embattled parapet, and gargoyles at the corners. Each face of the tower has a pair of transomed 2-light belfry windows with pierced stone panels. The north face of the tower has a 3-light window with intersecting tracery. There is a very fine, tall broach spire, added as part of the second phase of work on the church. It has five tiers of lucarnes, the lowest tier with transoms and flowing tracery in the openings. In addition, the north-east stair turret on the tower is also a small, crocketed spirelet with a gabled and traceried base that rises above the tower parapet.

The nave has a 3-light west window with intersecting tracery, and 2- and 3-light Decorated-style windows on the north side, the tracery part of the second phase of work. The north-west porch is gabled. The south aisle is shorter than the nave and has a 5-light uncusped east window, a Y-tracery west window and 2-light windows in the south wall. There are two doors on the south side, that to the vestry trefoil-headed. The lean-to south-east vestry and boiler house are in the angle between the east end of the south aisle and the chancel.

INTERIOR: The interior is quite dark and architecture is simple compared to the exterior, but it makes up for this plainness with extraordinarily rich painted decoration and good, contemporary furnishings. The tower stands over the western part of the chancel, with a small sanctuary beyond, and the tower arches, including an arch into the east bay of the south aisle, give the impression of a crossing. The tower arches and the five bay south arcade have chamfered arches on polygonal piers or responds with moulded capitals and bases. There are tall tie beam and king post roofs in both nave and south aisle. There is a flat timber roof over the choir, under the tower, which is divided into panels by moulded beams, and the sanctuary has a boarded, canted wagon roof.

PRINCIPAL FIXTURES: Excellent contemporary fittings, mostly designed by Bodley, including glass by Morris and superb painted decoration mainly executed by F R Leach and W H Hughes.

The C15 font survives from the old church. Octagonal, with alternating Tudor roses and shields, it was repainted in the C19. There is also a second font, designed by Bodley in 1863. Of alabaster, it has a traceried stem and Tudor roses on the bowl. Timber pulpit 1864 by Bodley which was painted by Wyndham Hope Hughes in 1874. The lectern is 1900. The chancel screen was designed by John Morely and made by Rattee and Kett in 1904. It has delicate Art-and-Crafts perpendicular tracery and a coved cornice. Above it is a great cross, also painted. The south aisle screen by Bodley of 1879. The choir stalls and nave benches by Bodley are plain in comparison to the rest of the decoration. The fittings of the sanctuary were also designed by Bodley and include the high altar with riddel posts, 1904 steps to the altar, and a suite of textiles. The chancel floor and the risers of the steps have encaustic tiles.

The walls and roofs of the whole church, and the stone work including the piers and window tracery at the east end, are stencilled with bands of richly coloured pattern including fruit and floral motifs, IHS and IHC monograms, and texts. The choir ceiling has the symbols of the evangelists, and there is a Christ in Majesty flanked by angels and kneeling figures of the Virgin and St John over the western tower arch. The paintings were done in stages by several artists. The Christ in Majesty is 1875 by W H Hughes, and was repainted in 1904 by B M Leach. A painting of Jesus blessing the Children on the west wall is probably also by Hughes. The canopy of honour in the east end of the nave roof was executed by William Morris in 1864. Some of the ceiling decoration was carried out by F R Leach in 1870, supervised by C E Kempe, and other wall and ceiling decoration was designed by Bodley and painted by Leach in 1878-9. The stencilled decoration was also repaired and partly repainted by Leach in 1904-5.

The glass in the east window of 1866 by Morris and Co. is particularly notable. The figures were designed by William Morris, Edward Burne-Jones and Ford Maddox Brown and are set in white backgrounds, an unusual feature for the time. There is also other good C19 and early C20 glass including three windows by Kempe, two by Leach, and one of 1944 by Douglas Strachen.

A C18 chandelier in the east tower arch is from the old church. There are some monuments, including a number of C18 and early C19 wall tablets reset from the old church and a C19 marble tablet to Very Rev. Herbert Lucock, sometime vicar of All Saints.

HISTORY: All Saints has its origins in the Church of All Saints in the Jewry, in St John's Street. Early prints show that the tower was built on arches over the street. By the mid-C19 the medieval church was too small for the congregation, and as it stood in the way of development of that area of the city, it was decided to move it further north to Jesus Lane. The new church opened in 1864, and the old church was demolished when St John's Street was widened in 1865, although its churchyard is preserved as an open space.

After an initial desire to have Gilbert Scott as architect, George Frederick Bodley, who had been a pupil of Scott's, was chosen to design the new church. Bodley, who had set up his own practice in 1855, was to become one of the most important architects of the Gothic Revival. From 1860 a number of plans were drawn up for the church, but were rejected as being too expensive. The design was finally settled in 1862, and construction carried out in 1863-4 with a further phase of work on 1869-71 including the completion of the tower and spire and some of the north aisle glazing. The cost of the first phase was £5,408 with a further £2,036 spent on the second phase. All Saints is notable for the first introduction of Decorated-style motifs into Bodley's work, as the style became his trademark, but it has recently been noted (Hall) that the second phase of work made the building more Decorated than had been originally intended with the

inclusion of flowing tracery in the windows and substitution of the very slender spire for a heavier broach spire originally proposed. Work carried out in 1904 to the decorative scheme was necessitated by damage caused by smoke from the gas lamps; the church was electrified in 1904 (chancel) and 1907 (nave). The church has been very little altered in the C20 and is one of the best preserved Anglo-Catholic interiors in England. It became redundant in 1973, and although there were proposals to demolish it a few years later, it passed to the Churches Conservation Trust in 1981.

SOURCES: Hall, M, 'The Rise of Refinement: G. F. Bodley's All Saints, Cambridge, and the Return to English Models in Gothic Architecture of the 1860s', *Architectural History* 36, (1993) 103-26 Newman, J, *Buildings of England: Cambridgeshire*, (1977) 221 RCHME *City of Cambridge II* (1959) 254-5 Tricker, R, *All Saints' Church*, (2004)

REASONS FOR DESIGNATION: All Saints' Church, Jesus Lane, Cambridge, is designated at Grade I for the following principal reasons: * Outstanding parish church of 1863-4 designed by G F Bodley. All Saints is the first use of the Decorated style in Bodley's work, and as such is a seminal part of his oeuvre * Very complete interior decoration including furnishings, stencilled and painted wall decoration, and stained glass designed by Bodley and others, including William Morris, C E Kempe, F R Leach and W H Hughes

Summary of Significance

ALL SAINTS CHURCH	
Summary of Significance	All Saint's Church was designed by G F Bodley and was built 1863-1870. It is built of brick faced with ashlar and has tiled roofs. The church is decorated in an early 14th century Decorated style. The tower is an important Cambridge landmark and one of the tallest structures in the city and is visible in key views such as from Castle Mound. The design of the tower is based on Ashbourne, Derbyshire, and has a projecting north-east stair turret with an external doorway. There is an embattled parapet at the top of the tower and rising from it a tall broach spire. The church has a significant connection with the history and development of the City. The church is a distinctive built feature which performs a prominent role in the environment of people living nearby, and a strong spiritual role alongside. The longevity and quality of the structure provides an authenticity and connection with the past which creates a strong image for local communities and within the wider. For all these reasons, the church possesses a very high level of significance.
Contribution of Setting	The setting of the church is formed by its immediate churchyard and grounds. The extended setting of the church is formed by the wider city. This combined setting makes an overall positive contribution to the significance of the building.
Contribution of Site to setting	The site is <i>circa</i> 1.28km south-east of the church. There is no direct relationship between the site and the church due to distance and intervening built form. As a result of the low scale nature of the site in its current form, there is a limited awareness of it in views of the church spire, in particular from Castle Mound which is a key viewpoint. In its current form, the site is considered to make a neutral contribution to the setting of the asset.

Photograph



Figure 16: View of All Saints Church

Castle and Victoria Conservation Area

Location in context of site



Figure 17: Castle and Victoria Conservation Area (shaded blue) in context of site outlined in red.

Summary of Significance

CASTLE AND VICTORIA CONSERVATION AREA	
Summary of Significance	The designated area includes the 19th century residential development around Victoria Road and Chesterton Road, Histon Road cemetery, Edwardian development north-east of Huntingdon Road, and the Roman settlement and site of the Norman Castle around Castle Hill. It is a predominantly urban area, with the small green space of Castle Mound having a distinct contrasting character. The area surrounding Castle Mound holds a high level of archaeological significance, being the site of the walled Roman town and the medieval castle that was re-fortified by Oliver Cromwell. The motte of the Norman castle survives and is a landmark site in the area. The conservation area is considered to hold an overall good level of significance.
Contribution of Setting	The area is bounded by the Historic Core Conservation Area to the south, Storey's Way Conservation Area to the northwest, and the West Cambridge Conservation Area to the west. The conservation area is located in the highest part of Cambridge, the castle being positioned here due to its defensive advantage. From the top of Castle Mound there are panoramic views across the historic city. The setting is considered to make an overall positive contribution towards the significance of the conservation area.

CASTLE AND VICTORIA CONSERVATION AREA	
Contribution of Site to setting	The site is located circa 1.56km to the south-east of the conservation area. It is a considerable distance away, approximately 1.5km, and from within most of the area it is not considered to be a meaningful or recognisable part of the wider setting of the conservation area. The site does feature as a minor element in certain panoramic views across the city from Castle Hill; however, due to the relatively low-lying nature of the site, it is not a prominent feature in these views. Overall, the site is considered to make a neutral contribution to the setting of the conservation area in its current form.

Photograph



Figure 18 - View of Castle and Victoria Conservation Area

Central Conservation Area

Location in context of site



Figure 19: Central Conservation Area (shaded orange) in context of site outlined in red.

Summary of Significance

CENTRAL CONSERVATION AREA	
Summary of Significance	At its simplest, the city can be viewed as a series of rings. The central area is the commercial core, surrounded by the colleges, university and residential buildings and beyond this are the river and open spaces. The defining topographical characteristic of central Cambridge is that it is very flat. The taller buildings, such as St John's and King's College Chapels, therefore become prominent landmarks within the cityscape. Due to its historical, evidential, cultural and aesthetic value, the significance of the Central (Historic Core) Conservation Area is considered to be high.
Contribution of Setting	The is formed by the wider city of Cambridge. This provides a strong context for, and demonstrates the historic evolution of, the historic core. The wider setting is therefore considered to make an overall positive contribution to the setting of the conservation area overall, although there are elements within this which are considered to provide either a neutral or adverse contribution.
Contribution of Site to setting	The site is located circa 910m east of the conservation area. Due to the relatively low scale nature of the site in its current form, there is little or no awareness of it in views from and across the central core of the conservation area. As such, in its current form, the site is considered to make a neutral contribution to the setting of the asset.

Photograph



Figure 20 - View across Market Square

5.0 Disputed assets affected

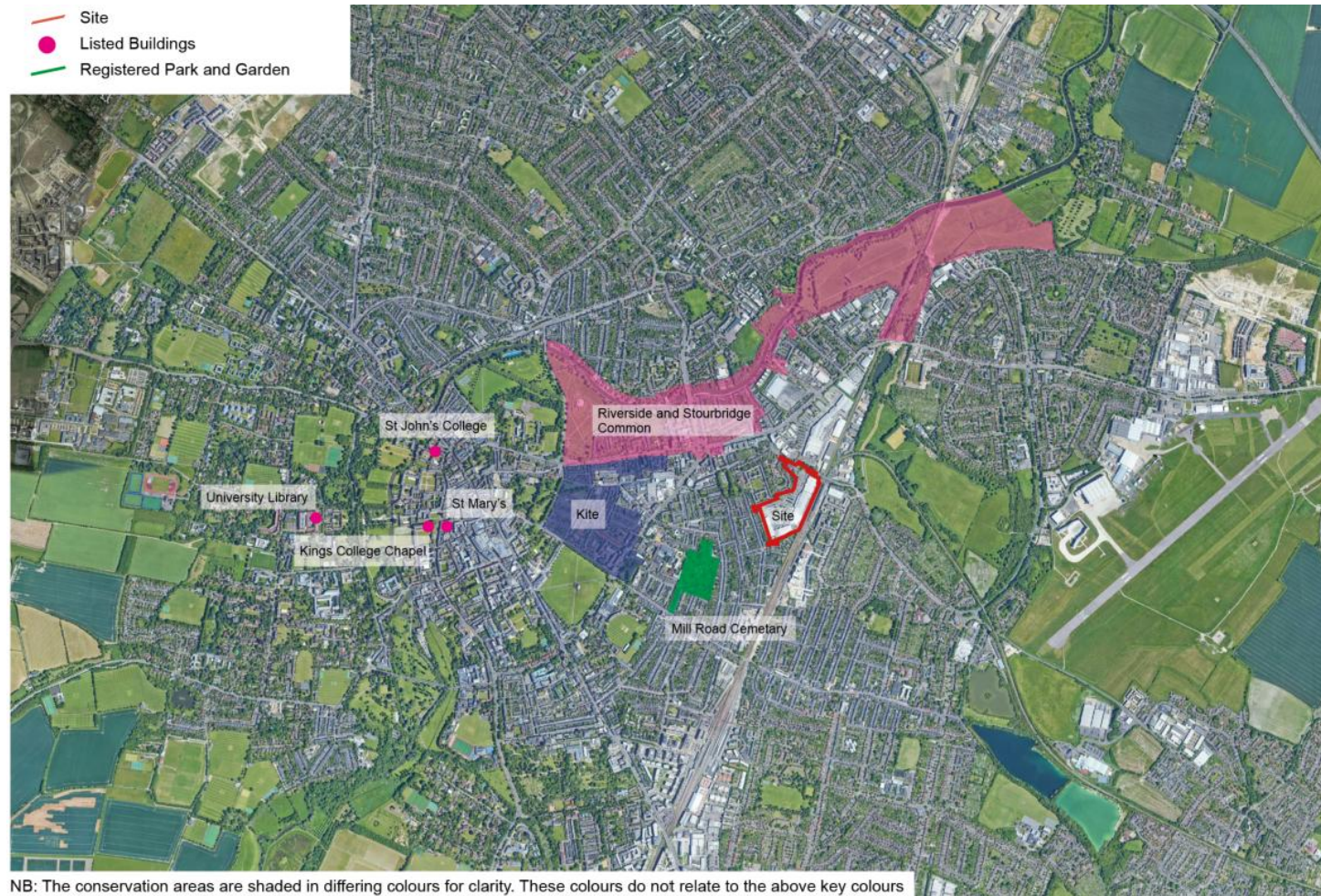


Figure 21: Location of disputed assets

5.1 The LPA have identified these additional assets as being affected, this is a matter of dispute between the parties.

- Mill Road Cemetery (Registered Park and Garden)
- Kings College Chapel
- St Mary the Great Church
- St John's College
- University Library
- Kite Conservation Area
- Riverside and Stourbridge Common Conservation Area

5.2 The details of each of these assets is set out below, including a plan of its location, its listing description (where appropriate) and photographs of the asset.

Mill Road Cemetery – Grade II

Location in context of site



Figure 22: Mill Road Conservation Area (shaded green) in context of site outlined in red.

List Description Map

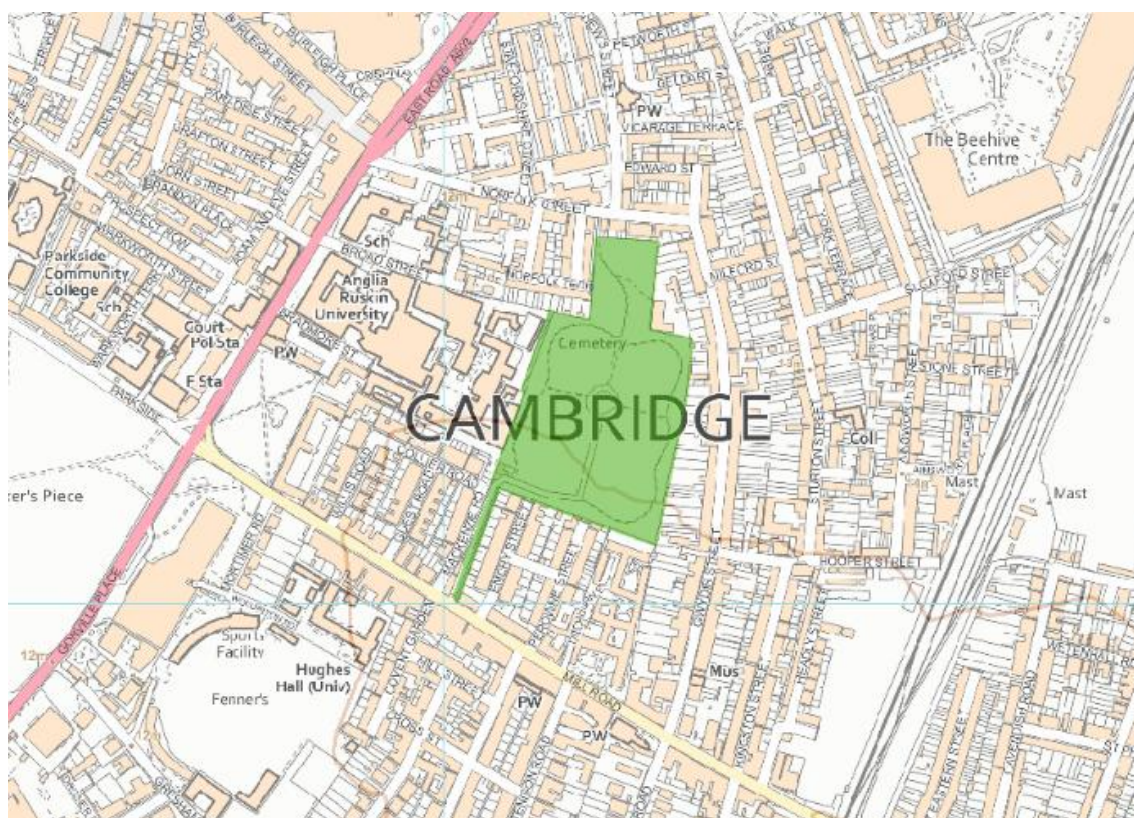


Figure 23: Historic England location map.

List Description

Heritage Category: **Park and Garden**

Grade: **II**

List Entry Number: **1001561**

Date first listed: **12-Dec-2001**

County: **Cambridgeshire**

District: **Cambridge (District Authority)**

Parish: **Non Civil Parish**

National Grid Reference: **TL 46135 58198**

Details

A city cemetery, established by the parochial clergy and opened by the Bishop of Ely in 1848, in response to the creation of a burial ground at Histon Road, Cambridge opened to Nonconformists in 1843.

HISTORIC DEVELOPMENT

The rapid growth of Cambridge in the early-C19 put the city's churchyards under severe pressure. Following calls for new burial grounds by the Cambridgeshire Chronicle in 1832, the Cambridge Cemetery Company, a private, non-profit-making body, opened the Histon Road Cemetery (qv) in 1843 for 'persons of all religious persuasions'. In response to this, the established church began to take action the following year and set up the Parish Burial Ground Committee (PBGC). This body was charged with the responsibility of raising funds by voluntary contributions to purchase a site for a burial ground. In 1847 c 3.5ha of land, used as the University cricket ground, were conveyed to the Church Building Commissioners, having been purchased from the estate of the Rev Dr Geldart (PBGC Minutes, 23 November 1847), for the use of thirteen parishes. Each of the parishes was allocated its own area within the cemetery and the boundaries were marked by small stones, some set into the boundary wall. A central area was set aside for the erection of a chapel when funds permitted. Once the land had been drained, boundary walls, gravel drives, railings, gates, and a lodge were laid out and the grounds were consecrated at the official opening by the Bishop of Ely on 7 November 1848. This event was reported in detail in the Cambridgeshire Chronicle the following day. By 1850 over 700 burials had taken place, and the committee noted that 'a very general and increased desire prevails that the erection of a chapel should no longer be deferred' (PBGC Minutes). The committee already had £400, so an appeal was launched to raise £600, making a total budget of £1000 for the building. The architect George Gilbert Scott (1811-78) was approached and asked to prepare a design for the chapel. His subsequent plans, dated 22 April 1851, show that his building would cost £1800 to erect, so amendments were requested. There followed protracted discussions and alterations, which went hand in hand with the fund-raising efforts and finally contracts were signed in 1856, following the gift of £250 from the Rev Professor Whewell, Master of Trinity College. Professor Whewell showed an interest in the design of the chapel and may have had a hand in asking for further alterations to Scott's plans (Proc Cambs Antiq Soc 1995). Problems with the interior meant that the chapel did not open until May 1858, ten years after the cemetery was established and in the intervening years, the lodge had been used as a mortuary chapel. Following the completion of the chapel the cemetery continued in use until some of the parish areas were filled and closed in 1904, with the remainder closing in 1949. In 1954 the chapel was demolished. In 1999 the Friends of Mill Road Cemetery were formed to raise awareness of the cemetery as a place of remembrance, and of historic and ecological interest. The site remains (2001) in the ownership of the Church of England, apart from the lodge which is privately owned. It is administered by trustees (the incumbents of the parishes) and is managed by the City Council.

DESCRIPTION

LOCATION, AREA, BOUNDARIES, LANDFORM, SETTING Mill Road Cemetery lies in the south-east quarter of the city of Cambridge. The c 3.5ha site is bounded to the north, east, and south by the gardens of private houses, and to the west by the grounds of Anglia Polytechnic University. The ground is level and entirely enclosed by a low brick wall, with limited views into the site from the surrounding gardens and houses.

ENTRANCES AND APPROACHES The main entrance to the cemetery is off Mill Road. A set of gates on the road leads onto a long drive running north-east, set between Mackenzie Road and the private gardens of houses in Emery Street. The drive, which is lined with pollarded limes and clipped evergreens, enters the main body of the cemetery ground beside the mid C19 knapped flint and stone Gothic-style lodge (listed grade II) that stands in the south-west corner. There are also small pedestrian entrances to the burial ground through gates in the eastern and northern boundary walls.

PRINCIPAL BUILDING The principal building surviving on the site is the lodge in the south-west corner. For ten years following the opening of the burial ground the lodge was used as the mortuary chapel, custodian's accommodation, and committee room and it carries an inscription about the foundation of the cemetery. After 1858, a chapel was finally erected in the centre of the burial ground, to designs by the architect George Gilbert Scott, possibly with alterations by Professor Whewell (Proc Cambs Antiq Soc 1995) but this was demolished in the 1950s leaving the lodge once again the only building on the site. Extensive additions were made to the lodge in 2001/02.

OTHER LAND Mill Road burial ground was laid out as an ornamented cemetery by the Parish Burial Ground Committee, with four main paths dividing the land into quadrants, joined to serpentine perimeter walks, all of which survive. These wide cross walks converge on a circular central area where the Scott chapel stood. They are lined with Irish yews, with the most elaborate and early memorials (several of which are listed grade II) arranged along the north/south walk and around the chapel site. The planting around the serpentine paths and perimeter of the site has a more naturalistic feel, with mature trees including weeping beech, weeping ash, sycamore, and varieties of pines informally arranged. Amongst the mature trees are many young specimens planted in the 1970s. The divisions of the cemetery into thirteen different parish areas can be discerned by the marker stones which the PBGC erected.

The 1888 OS map shows that mixed beds of shrubs had been planted at the outer corners of the serpentine paths and the remains of some of these survive, although in some cases the plantings have been replaced. At the western end of the east/west axial path, close to the boundary wall, is a further collection of early memorials (1840s, several listed grade II) interspersed with evergreen shrubs.

REFERENCES

Cambridgeshire Chronicle, 17 February 1832; 10 October 1843; 8 November 1848 [copies held at Cambridgeshire Record Office] Proc Cambs Antiq Soc LXXXIV, (1995), pp 143-53 Mill Road Cemetery, Management Plan, (Cambridge City Council Landscape Design Group 1990s)

Maps OS 1:500 City map of Cambridge, published 1888 OS 25" to 1 mile: 1st edition published 1888 2nd edition published 1903 3rd edition published 1925

Archival items Cambridge Parish Burial Ground Committee Minutes (1884 onwards), (Cambridgeshire Record Office) Notes and information provided by the Friends of Mill Road Cemetery.

REASONS FOR DESIGNATION Mill Road Cemetery is designated at Grade II for the following principal reasons: * An early example (1848) of a garden cemetery. * The design combines a formal and informal layout of paths, which survives essentially intact. * Although the chapel has been demolished, its open site retains the original focal position.

Description written: October 2001 Amended: March 2002 Register Inspector: EMP Edited: December 2009

Summary of Significance

MILL ROAD CEMETERY	
Summary of Significance	Mill Road Cemetery is a Registered Park and Garden. It was opened by the Bishop of Ely in 1848. During the 19th century, the rapid growth of Cambridge put the city's churchyards under considerable pressure. The cemetery contains large mature trees and is an area of ecological interest. It has varied tombstones, some of which are listed, and winding pathways which create a pleasant place to walk and relax in. The Park & Garden is considered to hold a good level of significance.
Contribution of Setting	The site is bounded to the north, east and south by the gardens of private houses, and to the west by the grounds of Anglia Ruskin University. The ground is level and entirely enclosed by a low brick wall, with limited views into the site from the surrounding gardens and houses due to the presence of mature boundary vegetation. The residential setting of the cemetery adds positively to its understanding and context and makes an overall positive contribution to the significance of the building.

MILL ROAD CEMETERY	
Contribution of Site to setting	The site is located circa 430m northeast of the cemetery. Due to the intervening built form, there is no awareness of the site either within or across the cemetery. As such, the site in its current form is considered to make a neutral contribution to the setting of Mill Road Cemetery.

Photograph



Figure 24: View of Cemetery

Kings College Chapel – Grade I

Location in context of site



Figure 25: Kings College Chapel in context of site outlined in red.

List Description Map

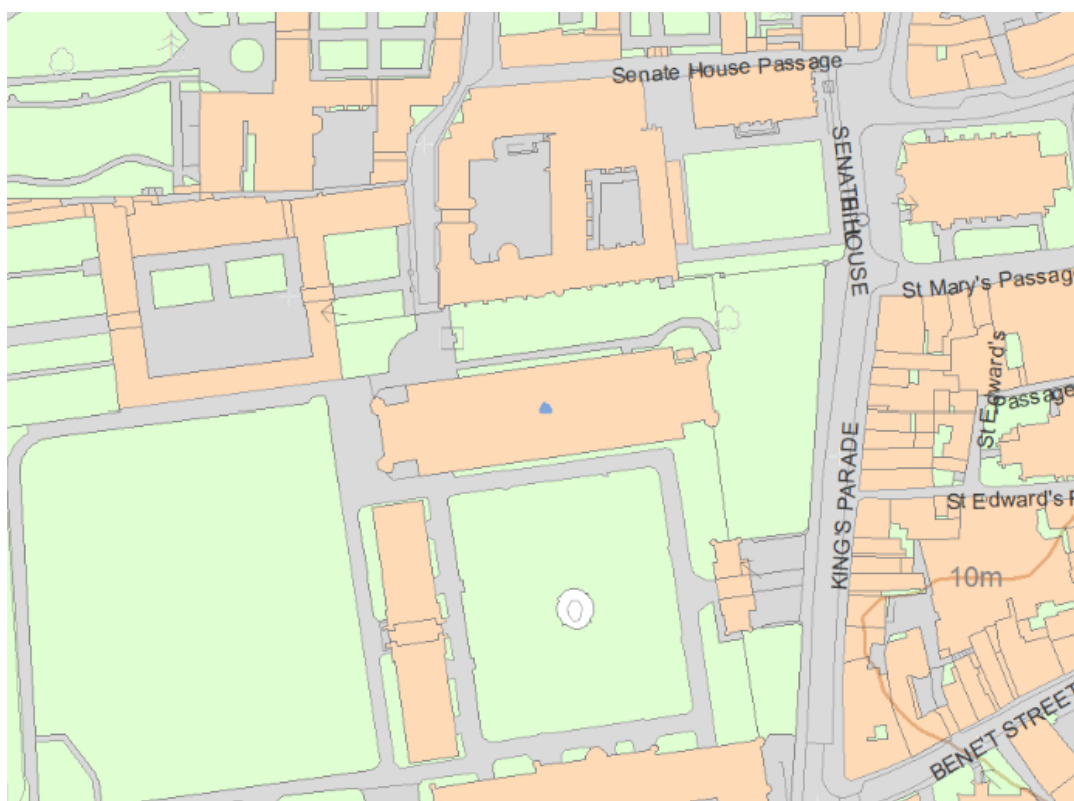


Figure 26: Historic England location map.

List Description

Heritage Category: **Listed Building**

Grade: **I**

List Entry Number: **1139003**

Date first listed: **26-Apr-1950**

List Entry Name: **KING'S COLLEGE, CHAPEL**

Statutory Address 1: **KING'S COLLEGE, CHAPEL**

County: **Cambridgeshire**

District: **Cambridge (District Authority)**

Parish: **Non Civil Parish**

National Grid Reference: **TL 44728 58395**

Details

KING'S COLLEGE 1. 942 Chapel TL 4458 SE 6/267 26.4.50. I 2. The Chapel was built between 1446 and 1515, and the glass was added between 1515 and 1531. The woodwork was made between 1532 and 1575. The building is an outstanding example of the craftsmanship of the period and all the fittings are noteworthy. The fan-vault of the roof was designed and built by John Wastell, master-mason 1512-15. The timber roof was built by Martin Prentice and Richard Russel 1508-15; it is of 24 bays. The East end and altar were remodelled in the general internal restoration of 1968. There are several good C16 doors with fine locks and other iron fittings. C18 font. The windows form one of the finest and most complete sets of late medieval stained glass in Europe. The side-chapel glass is, however, mostly modern. Brass eagle lectern, early C16 with candle sconces added by Butterfield and a base by Rattee in 1854. Organ by Renee Harris, 1688. Screen of magnificent oak carving, 1533-36 with the central doors of 1636. Choir stalls of oak, 1533-6. The Chapel was paved with marble 1702 and Portland stone 1775. Monument to John Churchill, only son of Duke of Marlborough, died 1702. (RCHM).

Listing NGR: TL4472858395

Summary of Significance

KINGS COLLEGE CHAPEL	
Summary of Significance	Evidence shows the building dates to the mid-15th century and retains a large number of features both internally and externally which are of significant interest, and some exceptional including the fan-vault which is the largest in Europe. The aesthetic value of the building rest in its detail design and construction materials. The craftsmanship of the building is of substantial quality Attractive views of the building can be gained along Kings Parade as well as numerous locations around the city it has a distinctive architectural character which is replicated on other important buildings within Cambridge. It has a significant connection with the history and development of the Cambridge. The church is a distinctive built feature and is seen as an iconic symbol of Cambridge and is considered to hold a very high level of significance.

KINGS COLLEGE CHAPEL	
Contribution of Setting	The setting of King's College Chapel is formed by its immediate context within the King's College grounds. Beyond this is the historic core of Cambridge. This setting makes an overall positive contribution to the significance of the building.
Contribution of Site to setting	The site is located circa 1.7km east of the chapel. Due to the relatively low scale nature of the site in its current form, there is no awareness of the site from the chapel itself. In views across the city towards the site, where King's College Chapel can be seen, there is also a limited awareness of the site. As such, in its current form the site is considered to make a neutral contribution to the setting of the asset.

Photograph



Figure 27 - View of Kings College.

St Mary the Great Church – Grade I

Location in context of site



Figure 28: St Mary the Great Church in context of site outlined in red.

List Description Map



Figure 29: Historic England location map.

List Description

Heritage Category: **Listed Building**

Grade: **I**

List Entry Number: **1126084**

Date first listed: **26-Apr-1950**

Date of most recent amendment: **02-Nov-1972**

List Entry Name: **CHURCH OF ST MARY THE GREAT**

Statutory Address 1: **CHURCH OF ST MARY THE GREAT, MARKET HILL**

Statutory Address 2: **CHURCH OF ST MARY THE GREAT, ST MARY'S PASSAGE**

Statutory Address 3: **CHURCH OF ST MARY THE GREAT, ST MARY'S STREET**

County: **Cambridgeshire**

District: **Cambridge (District Authority)**

Parish: **Non Civil Parish**

National Grid Reference: **TL 44846 58460**

Details

667/6/9 ST MARY'S STREET 26-APR-50 (South side) CHURCH OF ST MARY THE GREAT MARKET HILL (West side) CHURCH OF ST MARY THE GREAT ST MARY'S PASSAGE (North side) CHURCH OF ST MARY THE GREAT

GV I

Early C14 chancel. Nave and aisles begun 1478 but not completed until c.1520. W tower begun 1491 but not completed until 1606. Aisle galleries added 1735. Restored by James Essex 1766, and again in 1850-1 by Gilbert Scott with further work by Anthony Salvin in 1857. S porch rebuilt 1888. Some C20 restoration.

MATERIALS Rubble with some ashlar, and dressings of oolitic limestone. Interior faced largely in clunch. Some of the stone comes from the ruins of Ramsey and Thorney abbeys. Lead roofs.

PLAN Chancel, nave, W tower, N and S aisles extending alongside the tower and the western part of the chancel, S porch.

EXTERIOR A very large and impressive church that forms an important landmark in the centre of Cambridge. The exterior is wholly perpendicular in appearance, and is embattled throughout with low pitched roofs. The windows are late perpendicular in style and have vertical tracery, with transoms in the aisle windows and chancel E window. Tall four stage W tower, with a very large W window and polygonal corner turrets. It is c.1490-1550 to the top of the W window, with the upper part added in 1593-1608. The W door is C19 and replaces a late C16 Elizabethan door. Clerestoried nave, the clerestory windows unusually tall. The aisles extend across the western bay of the chancel to form chapels, and there is a polygonal rood stair turret on the S side at the junction of aisle and chapel. Gabled S porch, added in 1888 to replace a porch demolished in 1783. The chancel was refaced externally in 1857 by Salvin.

INTERIOR A lofty interior, particularly notable for the rich decoration on the arcades and the survival of the C18 aisle galleries. The chancel E window is C14 internally and there is also evidence for former C14 N and S doors and windows. There is an early C14 tomb recess in the chancel, and C14 two ogee-headed statute niches flanking the E window. The arches to the chancel chapels are late C15. The tall, slender nave arcades, the N and S tower arches and the chancel arch have richly panelled spandrels with blind tracery and a moulded frieze of quatrefoils. The internal string courses in the aisles and chapels are also decorated with paterae, flowers, masks and heraldic devices. The nave roof stands alternately on slender shafts that descend to the piers and corbels between the clerestory windows. The tower arch rises through two stories to the head of the clerestory windows; it is partially closed by the organ gallery. The lower part, with a Perpendicular-style doorway in artificial stone, is probably part of the former W gallery of 1819. The aisle galleries were installed in 1735. Screens closing the entrance to the chancels from the aisles were made up in the C19 from parts of the C18 pulpit.

Very fine late medieval roofs in the nave, aisles and chapels with carved bosses and openwork tracery in the spandrels of the braces; the bosses in the nave are very fine. There is a further C18 roof designed by James Essex above the medieval nave roof. N and S aisle doors are early C16; those in the chapels are late C16, as is that to the rood stair. The N tower screen wall door is C17; that on the S is C15.

PRINCIPAL FIXTURES Remains of a C14 double piscina and sedilia in the chancel, and two C14 statue niches flanking the E window. Late C15 piscina in the S aisle. Excellent and very unusual font of 1632, polygonal, with strapwork cartouches on the bowl and Renaissance foliage carving on the stem. The cover is also C17. Late medieval chest, much restored in the C19. Some C16 or C17 poppyheads survive on the C17 benches at the back of the galleries. The other gallery seating is C18. Good nave benches of 1863 with finely carved poppyheads, and C19 choir stalls, also with poppyheads. Organ of 1698, rebuilt in 1870, in a fine late C17 case. Very good C19 pulpit of 1872, with openwork tracery; it is mounted on rails in the floor allowing it to slide to the centre of the church when needed. Wooden eagle lectern of 1867. Some late C19 and early C20 glass. E window of 1872 by William Chance. The clerestory windows, installed 1902-4, use portraits of noted Victorian clergymen for the faces of the apostles. Clock face of 1679 on the tower.

Many monuments, mostly wall and floor tablets. Notable monuments include an early C14 tomb recess in the chancel, probably for John of Cambridge, d. 1335, and William Butler, d. 1617/8, an alabaster wall tablet with a half-figure flanked by putti. Also many good C18 wall tablets, and a number of palimpsest ledger slabs made from former brass indents. A small brass plaque marks the former burial place of Martin Bucer, d. 1551. There is a good set of C18 and early C19 bequest boards under the W tower and in the galleries.

SUBSIDIARY FEATURES Good cast iron churchyard railings with floral finials including lilies.

The datum point for road mileage from Cambridge, established in 1732, is cut into the SW tower buttress.

HISTORY There may have been a church on this site, adjacent to the marketplace, before the Conquest, and it was certainly in existence by the late C12 or early C13, when it was known as St Mary-by-the-market. It was used by scholars of the nascent university from their arrival in 1209. There was a fire in 1290, and the chancel was rebuilt in the early C14 and consecrated in 1351. The rest of the church was entirely rebuilt from the late C15. The work began in 1478, but carried on into the early C16. The nave roof was being framed in 1506, the altar in the Lady chapel was set up in 1518, the nave seats were made in 1519. Craftsmen associated with the work include the masons William Burdon, John Bell and William Rotherham, and the carpenter William Buxton. The W tower was begun in 1491, but by 1550 it had only reached the height of the W window. The bell chamber was complete by 1596, and the top of the tower was finished in 1608. The medieval pulpit was replaced by a new one (now in Orton Waterville church) in 1618. A projected spire was never built. The galleries in the aisles were added in 1735, and a chancel gallery, subsequently removed, was installed in 1754. A three-decker pulpit and box pews were also installed in the mid C18. James Essex carried out restorations to the nave roof and altered some of the windows in 1766. A W gallery, also later removed, was installed in 1837 to designs by Edward Blore. Blore also intended to add a spire to the tower, but this was never carried out.

The Elizabethan W door of 1576 was replaced by a Gothic-style door in 1850-1 by Gilbert Scott, and the old vestry was demolished and the chancel re-clad in 1857 by Anthony Salvin. The S porch was rebuilt along its original lines in 1888, and the tower was restored in 1892. There was also some refurnishing and restoration in the C20, including reordering in the chancel in 1958.

SOURCES RCHME City of Cambridge: II (1959) , 275-80 Buildings of England: Cambridgeshire (1970), 219-20 Hall, R. Great St Mary's: The University Church, Cambridge, Guidebook and History (2006)

REASONS FOR DESIGNATION The church of St Mary the Great, Cambridge is designated at Grade I for the following principal reasons:

* Outstanding late Perpendicular church, with well documented construction dates. * Excellent font of 1632
 * Unusual survival of C18 nave galleries * Interesting restoration by James Essex in the mid C18, including the installation of a new roof over the medieval roof. * High quality surviving furnishings.

Summary of Significance

ST MARY THE GREAT	
Summary of Significance	The Church of St Mary the Great is Perpendicular in style with embattlements throughout, with low pitched roofs. It is constructed from rubblestone with some ashlar, with dressings of oolitic limestone. The interior is faced largely in clunch. The church is on the site of an earlier Saxon church, with the foundations dating from 1010. Following a fire in 1290, the church was rebuilt in the early 14th century and the chancel dates from this period. The rest of the church was rebuilt entirely from the late 15th century, completed in 1606. Prior to the construction of the Senate House in the mid-18th century, the church was used as an official gathering place for university meetings and debates. Overall, the Church of St Mary the Great is considered to hold a very high level of significance in heritage terms. It is still in use as a place of worship and is considered to be a landmark within the city, giving it high spiritual and communal value, alongside its continued historic status as the University Church.
Contribution of Setting	The church is located in the centre of the medieval city, set at the edge of the marketplace, emphasising the historic links between the two places of gathering. It also has close links to the University, with the 18th century Senate House, where graduations take place, directly opposite, and many colleges, including King's and Trinity in close vicinity. As such, the setting of the Church of St Mary the Great is considered to make an overall positive contribution to its significance.
Contribution of Site to setting	The site is approximately 1.6km to the east of the Church of St Mary the Great as a result of the distance and intervening built form there is a limited visual connection between the receptors. As such, it is considered that the site in its current form has a neutral contribution to the setting of the Church of St Mary the Great.

Photograph



Figure 30 - View of the Church of St Mary the Great

St John's College – Grade I

Location in context of site



Figure 31: St John's College in context of site outlined in red.

List Description Map

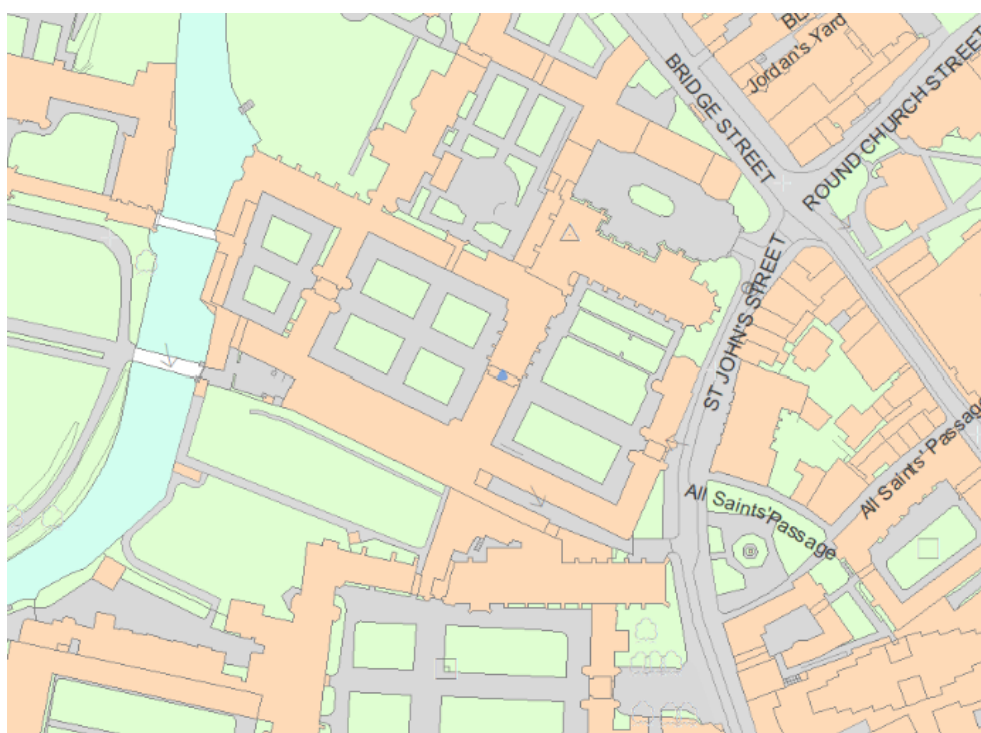


Figure 32: Historic England location map.

List Description

Heritage Category: **Listed Building**

Grade: **I**

List Entry Number: **1332216**

Date first listed: **26-Apr-1950**

List Entry Name: **ST JOHN'S COLLEGE, THE BUILDINGS SURROUNDING THE FIRST, SECOND AND THIRD COURTS**

Statutory Address 1: **ST JOHN'S COLLEGE, THE BUILDINGS SURROUNDING THE FIRST, SECOND AND THIRD COURTS**

County: **Cambridgeshire**

District: **Cambridge (District Authority)**

Parish: **Non Civil Parish**

National Grid Reference: **TL 44761 58752**

Details

ST JOHN'S COLLEGE 1. 942 The Buildings surrounding the First, Second and Third Courts TL 4458 NE 3/282 26.4.50. I 2. First Court East Range with Gatehouse 1511-16. Red brick with dressings in freestone and clunch. The Gatehouse is of 3 storeys, it was restored and partly reconstructed in 1934-5. Embattled parapet and angle turrets. Original windows. Oak doors of circa 1516. Much carved decoration. Moulded 4-canted arch. The Gatehall has a 2 bay fan-vault, the room above some re-set C16 and later linenfold panelling. The range North of the gate is of 2 storeys and attics and has some contemporary interior features. South of the gate is similar, but the Junior Combination Room has several features of interest. The Chapel 1863-9. By Sir Gilbert Scott. In the C13 Gothic style. Ancaster stone. Very tall Nave and tower. Apsed East end to St John's Street divorced from the East range of First Court, but joined by a wrought-iron screen (qv). Tower of 3 stages with an open arcaded belfry and pinnacles above. The interior has an antechapel, and the main chapel is of 5 bays with an apsidal end. There are a number of fittings and monuments from the old chapel, including some C15 and C16 brasses. Some C15 glass, the rest by Clayton and Bell, Hardman, and Wailes, all circa 1869. Brass eagle lectern 1840. Seated marble statue of James Wood by E H Baily RA 1843. Stalls of 1516 with carved misericordes. West Range 1511-16. Red brick with embattled parapets. The north part of the range was extended in 1863-5 by Sir Gilbert Scott. The brickwork was refaced in 1935. The Hall roof has an hexagonal louvre of 1703. The West and East fronts of the range are similar except that the C19 extension is not visible from the West. Internally the Hall is of eight bays (formerly five) with a fine hammer-beam roof. The Hall is lined to cill-level with linenfold panelling of 1528-9, extended in 1863. The five-bay screen is original, but much restored. The heraldic glass is of all centuries from C15-C19. The Butteries and Kitchen form the rest of the range, there are beams exposed, and some C18 panelling. South Range 1511-16, but raised one storey and refaced in ashlar by James Essex, 1772-6. Three storeys, band at first floor level, sash windows with architrave surrounds, pedimented doorcases, slate roof. The internal arrangements have been considerably altered. Second Court Begun 1598, contracted by Ralph Symons and Gilbert Wigge. Red and yellow brick with Northamptonshire stone dressings and slate roofs. Two storeys and attics. North Range Ten bays. Lead rainwater heads dated 1599. Internally there is some C17 and C18 panelling. The Combination Room (originally the Master's Gallery has a plaster ceiling of circa 1600 by Cobbe. The walls are panelled throughout, divided by fluted and enriched Doric pilasters. Two fine fireplaces, one from the old Red Lion Inn. The ceiling continues in the small room on the West which is lined with mid C18 panelling. The West staircase is of 1628 and has

walls of contemporary panelling. One attic room has panelling of circa 1600, the rest is C18. South Range This consists of sets of rooms and the Kitchen offices.

The interior has features from different periods, original panelling of circa 1600; staircase and panelling from the mid C18. Cupboards and other fittings from circa 1600. West Range Externally similar to the other ranges except for the central gatetower, the Shrewsbury Tower. Three storeys with angle turrets and battlements. The archway has a four-centred head with label, the arms above are of 1671. The gatehall has a panelled stone vault in two bays. The room above has early C18 bolelection moulded panelling; above that plain C18 panelling. The rest of the range has some original internal features, including panelling and fireplaces. Third Court North Range including the Library. 1623-5. Red and yellow brick with freestone dressings. Ten bays. The ground floor has two four-centred lights to each bay, the first floor, which is the Library has two cinquefoil ogee lights in a traceried head to each bay. The North wall has five double bays separated by buttresses, the windows are similar. The river front has a two-storeyed three sided bay window, and is dated 1624. Internally, the ground floor has no ancient features, it was adapted for Library use in the C19. The Library has a ten bay roof restored by James Essex in 1783, and reconstructed 1927-8 the bookcases have been altered and are partly Jacobean and partly C18. The panelling is C17. The West window has heraldic glass of 1850. West Range 1669-73. Red brick with stone dressings, slate roofs. Three storey and attics. The East front has an projecting centrepiece with an open arcaded walk of six bays on either side. The centrepiece is of three stages with a Tuscan order. The arcading is ashlar with Tuscan pilasters. Two-light windows. The river front is in five bays divided by chimney projections. Rainwater-heads are dated 1672 and 1799 the main foundations were strengthened in 1777 and 1841. Shaped gables surmounted by finials. Internally the staircases are original and there are several rooms with original panelling and other features. South Range 1669-73. Three storeys and attics. Eight bays. Dated 1671 on the river front and on a rainwater head. Two four-centred lights in each bay. The interior of the range contains many original features including beams, fireplaces and panelling. There are also C19 features. (RCHM).

Listing NGR: TL4476158752

Summary of Significance

ST JOHN'S COLLEGE (CHAPEL)	
Summary of Significance	St John's College is formed by the buildings surrounding the First, Second and Third Courts. The Chapel dates to 1863-9 and is designed by Sir Gilbert Scott with a very tall nave and tower. The chapel replaced a smaller chapel which had been built as part of the original construction of the College courtyard (the First Court). The Chapel was not originally conceived as having a tower but Henry Hoare who was an alumnus of the College, offered to pay for the cost of adding this to the design. St John's College is considered to hold a very high level of significance.
Contribution of Setting	The setting of St John's College is formed by its immediate grounds as well as the surrounding historic core of Cambridge. The setting provides a context and understanding of the College and is considered to make an overall positive contribution to its significance.
Contribution of Site to setting	The site is located circa 1.65km east of the Chapel. Due to the relatively low scale nature of the site in its current form, there is no awareness of the site from the college or chapel itself. In views across the city towards the site, in particular from Castle Mound, there is also a limited awareness of the site due to this lower scale nature. As such, in its current form, the site is considered to make a neutral contribution to the setting of the asset.

Photograph



Figure 33 - St Johns College (main gate)

University Library – Grade II

Location in context of site



Figure 34: University Library in context of site outlined in red.

List Description Map

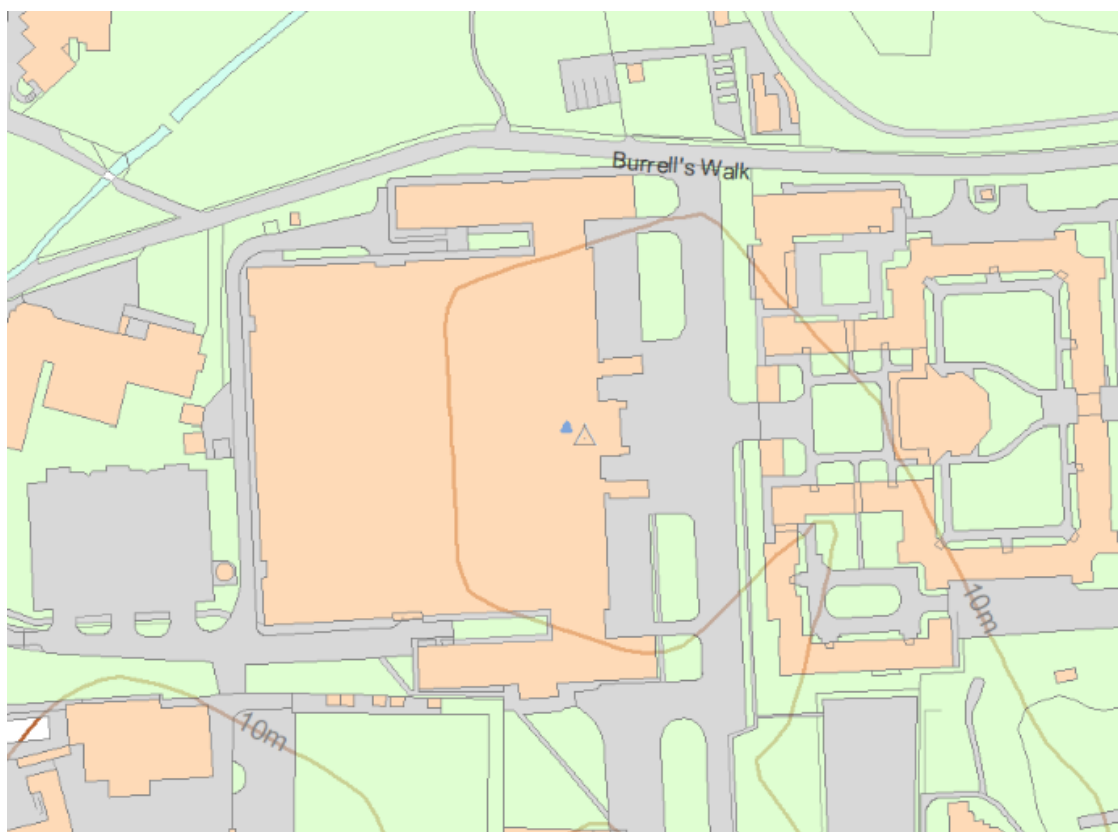


Figure 35: Historic England location map.

List Description

Heritage Category: **Listed Building**

Grade: **II**

List Entry Number: **1126281**

Date first listed: **10-May-1962**

Date of most recent amendment: **02-Nov-1972**

List Entry Name: **UNIVERSITY LIBRARY**

Statutory Address 1: **UNIVERSITY LIBRARY, QUEENS ROAD**

Statutory Address 2: **UNIVERSITY LIBRARY, WEST ROAD**

County: **Cambridgeshire**

District: **Cambridge (District Authority)**

Parish: **Non Civil Parish**

National Grid Reference: **TL 44161 58411**

Details

UNIVERSITY LIBRARY 1. 942 (West Road) TL 4458 16/255B 10.5.62 II 2. Built in 1931-4. Architect Sir Giles Gilbert Scott. Long half H-shaped building. Red brick. Stone plinth, stringcourse and cornice. Pantiled roof. Projecting centre with round-headed rusticated archway, 4 windows over, pediment and tall tower. On each side of this, recessed portions of 3 windows each, and then blocks of 12 tall strip windows with recessed penthouse storey and widely overhanging eaves. At each L-shaped block of lower elevation, 2 storeys and 7 windows. Included inside are a number of C17 and C18 bookcases including the ones designed for the Old University Library by James Essex in 1731-4. (RCHM 21, bookcases only).

Listing NGR: TL4416158411

Summary of Significance

UNIVERSTIY LIBRARY	
Summary of Significance	The University Library was designed by Sir Giles Gilbert Scott. Construction of the library began in 1931 and was completed in 1934. The structure is faced with two-inch handmade bricks 'of a lightish Indian red' from Great Missenden, Buckinghamshire, while the stone used for cornices and dressings is Clipsham or Weldon. The roofs - and the top surfaces of the cornices — were laid with special small Lombardic tiles. The same, rather exotic treatment and dramatic vertical emphasis was given to the tower, 157 feet high, where, at a high level, gallery-like openings are flanked by figures at the four corners representing the Four Winds of Heaven carved by E. Carter Preston, the sculptor used by Scott at Liverpool. When considered overall, the University Library is considered to hold a good level of significance.
Contribution of Setting	The immediate setting of the library is formed by a number of surrounding College buildings set within a landscape setting. The extended setting is formed by the city of Cambridge to the east and the open fields to the west.

UNIVERSITY LIBRARY	
	Overall, the setting of the building makes an overall positive contribution towards its significance.
Contribution of Site to setting	The site is located 2.3km east of the library. Due to the relatively low scale nature of the site in its current form, there is no awareness of the site from the library. In addition, in views across the library towards the core of Cambridge, there is also a very little awareness of the site. As such, in its current form, the site is considered to make a neutral contribution to the setting of the library.

Photograph



Figure 36 - View of Cambridge Library

Kite Conservation Area

Location in context of site



Figure 37: Kite Conservation Area (shaded dark blue) in context of site outlined in red.

Summary of Significance

KITE CONSERVATION AREA	
Summary of Significance	The area is mainly residential and is based on a grid pattern of streets characterised by historic terraces in a cohesive townscape. The streets typically feature Georgian terraces of two or three storeys, built of gault brick with slate roofs. In some grander streets the houses have basements, bay windows and stone front steps. Nearly all of the houses are built on the back of the pavement or only slightly set back, and many have back gardens often containing mature trees. Most of the earliest buildings are now Grade II listed, and many others are on the City Council's list of Buildings of Local Interest. Overall, the conservation area is considered to hold a good level of significance.
Contribution of Setting	East Road lies to the east of the conservation area, effectively forming a boundary (also the southern section of the Area extends across East Road to include Petersfield). It is a main traffic route and has many large-scale buildings such as the Crown Court, Anglia Ruskin University and student accommodation, a mid-20th century housing estate, and the buildings around the Grafton Centre complex. East Road therefore marks a sudden change in character when exiting the conservation area, and 'cuts off' the area from the Mill Road Conservation Area to the east, whereas historically the two areas would have been a natural continuation from one another. Despite elements of the setting of the area being considered to be negative, overall, the setting includes both the medieval historic core of Cambridge and significant 19th century development, as well as several significant green spaces. Therefore, the setting overall is considered to make an overall positive contribution to the significance of the conservation area.

KITE CONSERVATION AREA	
Contribution of Site to setting	The site is located circa 600m east of the conservation area and is visually and physically separated by the intervening built form of both the Grafton Centre and the Mill Road Conservation Area. As a result of this separation, the site is considered to make a neutral contribution to the setting of the asset, in its current form.

Photograph



Figure 38 - View of Kite Conservation Area

Riverside and Stourbridge Conservation Area

Location in context of site

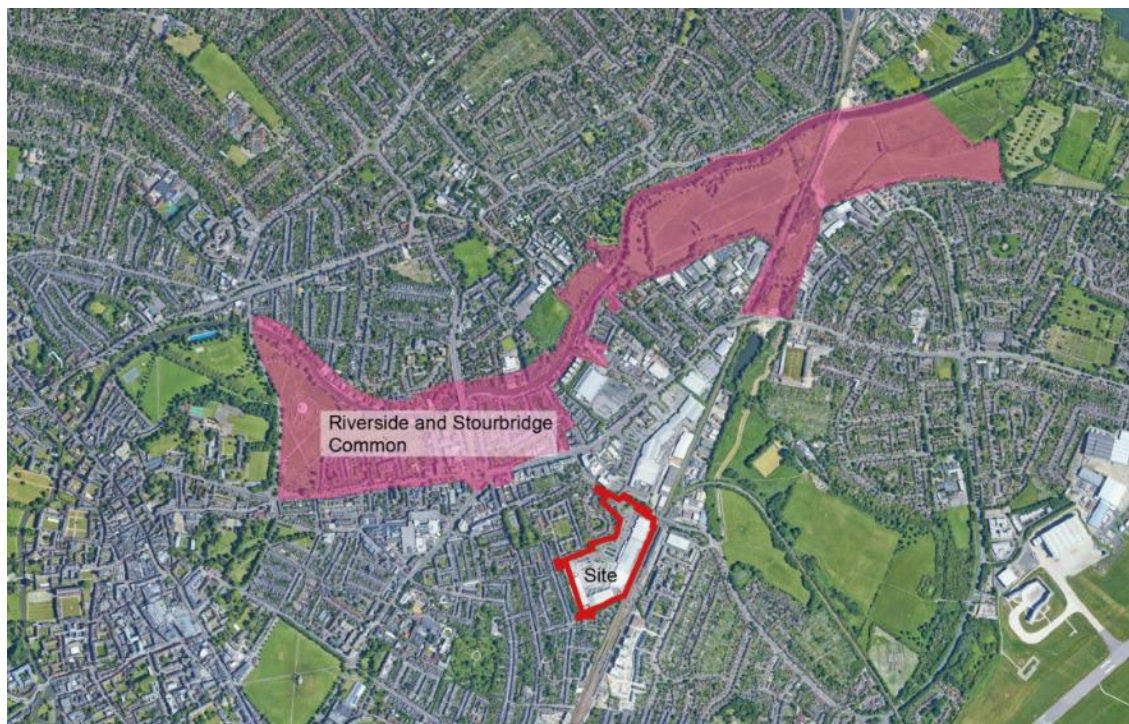


Figure 39: Riverside and Stourbridge Conservation Area (shaded pink) in context of site outlined in red.

Summary of Significance

RIVERSIDE AND STOURBRIDGE CONSERVATION AREA	
Summary of Significance	The conservation area covers the stretch of the River Cam from Victoria Bridge north-eastwards to the city boundary. It comprises the river frontage and towpaths and the adjacent meadows, the north side of Maids Causeway and the north side of Newmarket Road towards the Leper Chapel. The historical development of the Riverside and Stourbridge Common area is linked to the history of Barnwell and its common fields The conservation area is considered to hold a good level of significance.
Contribution of Setting	The setting of the conservation area includes the suburbs of Chesterton to the north and Barnwell to the south-east, and Jesus Green to the west. The Kite Conservation Area and the Grafton Centre are to the south. A “backcloth of trees” surrounds the commons to the south, which softens views of the urban setting beyond. The wider setting is therefore considered to make an overall positive contribution to the setting of the conservation area overall, although there are elements within this which are considered to provide either a neutral or adverse contribution.
Contribution of Site to setting (Appellant)	The site is located <i>circa</i> 340m south-east of the conservation area. The commercial character of the site contrasts with the residential nature of the area. There are a significant number of modern developments between the two resulting in limited visual interaction between the two. As such, the site is considered to be a neutral aspect of the conservation area’s setting.

RIVERSIDE AND STOURBRIDGE CONSERVATION AREA	
Contribution of Site to setting (LPA)	The site is located circa 340m south-east of the conservation area. The site is separated from the conservation area by a variety of development ranging from modern residential development to large scale buildings along Newmarket Road to the Newmarket Road Retail Park and Tesco store. As such, the site is considered to be a neutral aspect within the conservation area's setting.

Photograph



Figure 40 - View of Maids Causeway in Riverside and Stourbridge Conservation Area

6.0 Impact summary

- 6.1 Taking into account the impacts on the significance of heritage assets, the level of effect or impact of the proposals on significance would correlate with 'less than substantial' harm as defined by the NPPF.
- 6.2 The level of harm, as considered by Steven Handforth on behalf of the applicant, caused to the identified heritage assets identified in section 4 is negligible as a consequence of changes to their setting, in NPPF terms this would be at the lowest end of the less than substantial harm range.
- 6.3 Outlined below is a summary of impacts, identifying where there is agreement and disagreement between the Appellant and the LPA:

ASSET	IMPACT ON SIGNIFICANCE (APPELLANT)	IMPACT ON SIGNIFICANCE (LPA)
Mill Road Conservation Area	Less than Substantial (LTS) - Lowest end of the spectrum	LTS – lower end
Central Conservation Area	LTS - Lowest end of the spectrum	LTS – towards the middle
Castle and Victoria Road Conservation Area	LTS - Lowest end of the spectrum	LTS – lowest end
All Saints Church – Grade I	LTS - Lowest end of the spectrum	LTS - moderate
Jesus College – Grade I	LTS - Lowest end of the spectrum	LTS – moderate
Christ Church – Grade II	LTS -Lowest end of the spectrum	LTS – lower end
St John's College – Grade I	No Impact	LTS – moderate
University Library – Grade II	No Impact	LTS – lower end
Church of Our Lady and the English Martyrs – Grade I	No Impact	LTS – towards the middle
King's College Chapel – Grade I	No Impact	LTS - moderate
Mill Road Cemetery RPG – Grade II	No Impact	LTS – lower end
Custodian's House – Grade II	No Impact	LTS – lower end
Old Cheddars Lane Pumping Station – Scheduled Monument	No Impact	LTS – towards the middle

ASSET	IMPACT ON SIGNIFICANCE (APPELLANT)	IMPACT ON SIGNIFICANCE (LPA)
Riverside and Stourbridge Common Conservation Area	No Impact	Neutral
Kite Conservation Area	No Impact	LTS - lower end
West Cambridge Conservation Area	No Impact	LTS – lowest end
Great St Mary Church – Grade I	No Impact	LTS – moderate
St Matthews Church – Grade II	No Impact	Neutral
247 Newmarket Road – Grade II	No Impact	Neutral
Cambridge Gas Company Memorial – Grade II	No Impact	Neutral
St Andrew the Less – Grade II	No Impact	Neutral
33-38 Abbey Walk – Building of Local Interest	No Impact	Neutral
New Town and Glisson Road Conservation Area	No Impact	Neutral
Chapel of St Mary Magdalene (The Leper Chapel) – Grade I	No Impact	Neutral

- 6.4 In summarising its position on the impact of the development of the development on the significance of the assets identified in the above table, the LPA has adopted the following scale:

EIA EFFECT	NPPF HARM
Neutral	No harm
Negligible adverse	Less than Substantial (LTS) - lowest end
Minor adverse	LTS – lower end
Moderate – Minor adverse	LTS – towards the middle

Moderate adverse	LTS – moderate
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- 6.5 The Applicant does not agree with that approach and has not adopted the same scale.

APPENDIX 1 – METHODOLOGY

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.