

PLANNING AND HERITAGE STATEMENT
&
DESIGN AND ACCESS STATEMENT
SEPTEMBER 2024

12 & 13 PRIMROSE HILL STUDIOS, LONDON NW1 8TR



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On behalf of

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1.0 INTRODUCTION

1.1 This combined Planning and Heritage Statement & Design and Access Statement is submitted in support of a householder planning application, which includes development works within the curtilage of a listed building, and within a conservation area, at 12 and 13 Primrose Hill Studios, London NW1 8TR.

1.2 The proposals of this application are pursuant of applications 2022/3694/P and 2022/4547/L and have been informed, in part, by the advice received during that comprehensive application process and, in particular, the written advice received from Sarah Freeman, Inspector of Historic Buildings and Areas, Historic England.

1.3 It is to be read in conjunction with the following:

- Completed Householder Application Form (Including demolition in a conservation area):
- Completed Certificate of Ownership;
- Completed Community Infrastructure Levy (CIL) Form;
- Existing, Demolition and Proposed Drawings.

2.0 THE SITE AND SURROUNDING AREA

2.1 The subject site comprises two residential dwellings (C3 use), 12 Primrose Hill Studios and 13 Primrose Hill Studios (also known as “The Lodge”) which are both connected by and adjacent to a walled yard with access onto Kingstown Street. It is located within the ‘Camden Town with Primrose Hill’ electoral ward and within the administrative boundary of the London Borough of Camden.

2.2 The site has an approximate area of 0.02 hectares (195 square meters).

2.3 12 Primrose Hill Studios is a purpose built single-storey artist studio with a Painting Room, dating from the 1880s. The end of terrace studio forms part of a larger complex of artists’ studios arranged around a rectangular courtyard, situated in a central block behind Fitzroy Road. 13 Primrose Hill Studios is a two storey dwelling and was originally constructed as the Porter’s Lodge between 1877 and 1882. The east elevation of

No.13 suffered significant bomb damage in WWII and has been altered several times. Both properties are in need of extensive repair. Adjacent to both buildings and located in the south-east corner of the development is a small yard which separates the two buildings.

2.4 The site is situated in the southern corner of Primrose Hill Studios and bounded by Kingstown Street to the south and the Auden Place parking spaces to the east.



OS Map (the two garages indicated have since been demolished)

2.5 Existing pedestrian and vehicular access is provided to the application site from both Primrose Hill Studios (via Fitzroy Road) and Kingstown Street.

3.0 HERITAGE CONTEXT

3.1 SITE DESCRIPTION

3.1.1 12 and 13 Primrose Hill Studios form part of the Grade II listed group of buildings known as Primrose Hill Studios which is located within the Primrose Hill Conservation Area in the London Borough of Camden. The yard sits within the demise of the Primrose Hill Studios listed development.

3.1.2 The Wider Setting

Primrose Hill Studios form part of a distinct sub-area of the Primrose Hill Conservation Area, as identified by the London Borough of Camden in the conservation area statement. Referred to as 'Sub Area 2: Central Area', this sub area covers the central part of the Conservation Area and is largely flat with a small incline from south east to north west. It is neighboured to the north by the railway line and to the south east by Regent's Canal. The area is urban in character with a high density of development with sporadic areas of greenery. It is dominated by long terraces of mid-and-late-19th century houses that are set back from the pavement with small lightwells and railings to basement areas. There are also a number of Victorian light industrial and commercial buildings, including a former piano factory, shops and public houses, which are either located within the terraces or occupying corner plots. The Primrose Hill School (c.1885, Grade II) dominates Princess Road in terms of bulk, height and scale. To the south of the subarea there are a cluster of post-war housing developments.

3.1.3 The Immediate Setting

Primrose Hill Studios is located at the centre of an urban block bounded by Fitzroy Road to the west, Chalcot Road to the north, Manley Street to the east, and Kingstown Street to the south. Fitzroy Road extends north-south in a straight line from Regent's Park Road to Gloucester Avenue, and bisects Sub Area 2 of the conservation area. Fitzroy Road was developed in phases by speculative developers during the mid-to- late-19th century and largely comprises three-storey residential brick terraces with a mix of classical and Italianate detailing. Directly opposite the alleyway to Primrose Hill Studios is a five-storey former piano factory at 44 Fitzroy Road. Designed in a neo-Gothic style, this building terminates in a prominent gable and is notably bolder than much of the surrounding development. The west side of Primrose Hill Studios is enclosed by the rear elevations and gardens of 31-49 Fitzroy Road. Built in the late-19th century, the rear elevations of this terrace

have since been altered with modern window and door openings, roof-level extensions, and rear extensions in a mix of glass and brick, and are largely obscured from view by 1-6 Primrose Hill Studios.

To the south of Primrose Hill Studios is Kingstown Street, which developed from the late-19th century as a small mews road servicing the rear gardens of the grander houses fronting Regent's Park Road (which form part of Sub Area 1 of the Conservation Area). Kingstown Street suffered bomb damage during the Second World War and the west end of the street now comprises a series of late-20th century villa-style buildings of two- three storeys, designed in a mix of contemporary idioms. One of these contemporary villas directly abuts the south side of 13 Primrose Hill Studios, on the site of a former stable block. The villas are still overlooked by the rear elevations of the grander 19th century residences fronting Regent's Park Road, but these residences are not visible from street level, but can be seen from the communal courtyard of Primrose Hill Studios. The central section of Kingstown Street to the East of the site has been extensively redeveloped with a modern residential estate known as Auden Place, which comprises two U-shaped brown brick blocks of three storeys arranged around a series of courtyard spaces and surrounded by soft and hard landscaping. Auden Place extends northwards along Manley Street, a small street accessed from Chalcot Road which bounds the east side of Primrose Hill Studios, and directly overlooks the site from the east.

To the north, Primrose Hill Studios is enclosed by a small terrace of railway workers' cottages fronting the north-west side of Manley Street. These cottages are two storeys high with basements and are constructed of multi-coloured stock brick. Behind these cottages is Fitzroy Yard, a large post-war light-industrial building enclosed to the north, east and west (currently under development), by the rear gardens and extensions of the street-facing terraces, and to the south by the north party wall of Primrose Hill Studios. Further north, the rear elevations of the 19th century terraces fronting the south side of Chalcot Road project above the backland development and can be seen from the communal courtyard of Primrose Hill Studios.

3.1.4 Primrose Hill Studios

Primrose Hill Studios comprises two rows of studio buildings facing onto a central rectangular courtyard. This courtyard is principally accessed from the west via a 19th century private alleyway positioned between Nos. 39 and 41 Fitzroy Road, and Studios 3 and 4. The alleyway floor is covered in pebbledash cement and above the

opening is a wooden arch with an original sign reading 'Primrose Hill Studios' and more contemporary signage below reading 'Private Road No Parking'. The sign has presently been removed for renovation.

The English Heritage listing description provides a comprehensive overall description of the buildings that make up Primrose Hill Studios as follows:

"Stock brick with red-brick trim. Prominent slate roofs with half and whole hips. Four house types arrayed around a rectangular courtyard. Earlier west build represented by two types (Nos.1 and 6 and Nos.2-5). Later east build by two more types (Nos.7 and 8 and Nos.9-12). Further variation in The Lodge, said to have been built as servants' quarters. Varied and picturesque cottage version of Queen Anne idiom, reflecting grander artist's studio houses. Nos.2-5 are a row divided by the entrance alley. Double pile with asymmetrical M roofs. Lower front range living spaces, taller rear range galleried studios with north-west facing studio windows in back or garden elevations and roof slopes. Single storey asymmetrical four-bay fronts, four-panel doors, small glazing-bar casement windows, some replaced. Party-wall parapets, tall red-brick chimneys. Nos.1 and 6 at ends of west group step forward to close court. Entrances in returns to slightly taller end blocks, half-hipped roofs. Leaded-light dormer window to east on No.6; No.1 abuts The Lodge, a two-storey house, with a canted-bay window under a pentice, eaves to half-hipped roof interrupted by eight-light window. Nos.7-12 have smaller footprints and no gardens. Single-storey top-lit studios, variegated rooflines with overhanging eaves. Nos.7 and 8 (to north) a mirrored pair with semi-basements and pyramidal roofs. Entrances together, recessed in deep porches and up flights of steps, part-glazed, margin-lit doors. Tall galleried studio rooms, single large windows with eight-light fixed panes over twin plate-glass sashes. Low-level small casement windows. To rear plain stock-brick two-storey elevation, each house having three bays of sash windows over doorways, some blocked. Nos.9-12 could not be lit from the rear and so are differently disposed and smaller; basements not evident. Single-bay studios have large windows, four-pane glazing surviving at No.11. Half hips to each roof, large rooflights in north slopes. Linking low flat-roofed entrance bays, double part-glazed doors, small windows, dentil courses. To rear blind stock-brick gabled walls."

The rectangular courtyard has a modern cement finish and a flower bed and trees at each end screen some of the studio buildings. Plants and ivy also grow against the walls of most studios. The central space of the courtyard, with its surrounding pavement, is used as a parking area for residents. Due to its inward facing arrangement and central location in an urban block, Primrose Hill Studios has a quiet, enclosed character.

3.1.5 The Site

The site comprises 12 Primrose Hill Studios, a former artist's studio (now a residential dwelling), and 13 Primrose Hill Studios, a two storey residential building, and a small adjacent yard located in the south corner of the Primrose Hill Studios development. Both buildings front onto the central rectangular communal courtyard, while the yard is accessed via a brick-arch gateway featuring redbrick detailing and a wrought iron fanlight and via a gate leading to a triangular cobbled area off Kingstown Street, the historical service access to the Studios. This gateway appears to be part of the later addition to No.13 that was created when the porch area was extended to the east between 1910 and 1932, and the gateway now has a modern timber gate. This yard has historically served No.13 and originally featured a series of outbuildings, now demolished. The yard, which is surfaced with cement, was originally enclosed by brick walls to the south and east. The south wall appears to have been extensively rebuilt, following bomb damage, when the garages (now demolished) were built in the 1950s, and now features a large set of timber gates and a pair of modern timber garage doors. The original east boundary wall appears to have been retained in part behind the brick garage block and is visible from Kingstown Street. The east wall of the garage block extends above this boundary wall. It is clad in an unattractive cement render and surmounted by timber fencing.

3.2 HISTORICAL BACKGROUND

3.2.1 The Development of Primrose Hill

Primrose Hill is a predominantly residential district in north London. From the medieval period until the 17th century, this area remained rural, comprising open fields separated with small lanes. The name Primrose Hill dates back to the 15th century and relates to the 56m hill which dominated the surrounding landscape. Land ownership was irregular and largely defined by field boundaries and small streams. Historically, the three principal landowners were Lord Southampton, Eton College and the Crown Estate. By the late 1600s a small tavern had opened next to Lower Chalcot Farm, which was sited on a lane leading west from Hampstead Road. From c.1800 this tavern was known as the Chalk Farm Tavern and was renowned for its large entertainment room and pleasure gardens, which occupied the area now bounded by Berkley Road, Sharpleshall Street and Regent's Park Road.

It was not until the mid-19th century that extensive development of the area began, in response to the expansion of London as both a trade centre and fashionable place to live. The first major development was the Regent's

Canal, which linked the Grand Junction Canal at Paddington and London Docks. In the 1830s, the London and Birmingham Railway line was built to connect the Midlands with the capital. Initially, a railway terminus was located at Chalk Farm but the line was subsequently extended to Euston Grove in 1834 to be closer to central London. The railway line extension to Euston ran directly through part of Lord Southampton's land and had to negotiate a steep incline.

The completion of the canal and railway was followed by proposals to develop Lord Southampton's land for housing. In 1840, the Southampton Estate was sold in freehold portions for development and a plan of the same year shows a grand estate consisting of large semi-detached and detached villas located in large gardens, with wide and generously curving roads. The newly planned estate was bound by the Regent's Canal to the south, the railway line to the east and north, and the fields of Primrose Hill, including the hill itself, to the west. These fields became Crown property in 1841 and were subsequently secured as public open space, Primrose Hill Park, by an 1842 Act of Parliament. The purchasers of the new Southampton Estate comprised speculative builders, wealthy citizens and Crown commissioners. Development occurred sporadically throughout the 1840s. Initial development was concentrated around Regent's Park and Camden Town, with smaller developments including a pair of semi-detached villas completed at the north end of Fitzroy Road and a villa terrace at the north end of Regent's Park Road.

As the importance of the railway grew throughout the 19th century, more powerful train engines were bought into use and large railway sheds were erected alongside Gloucester Avenue. A number of businesses were also established within easy distance of the railway, which also had access to Gloucester Avenue. The increased railway activities presaged an increase in noise, vibration and smoke pollution, which had a significant impact upon the physical layout and environmental quality of the area. Instead of grand villas, simple terraces and railway cottages were erected in Gloucester Avenue and adjoining streets close to the railway line. By 1860, the development of villa style properties had extended westwards along Regent's Park Road, opposite Primrose Hill Park. Elsewhere, however, the large villas had been abandoned for more formal terrace compositions following a variety of styles. The new layout included symmetrical terraces, St George's Terrace and Chamberlain Street, a formal square, Chalcot Square, and a sweeping crescent, Chalcot Crescent. Such variety of layout reflects changes in architectural taste during this period, whilst the compromises to layout may indicate competitiveness

between the architects and conflict between the new landowners, or a desire to increase the number of houses and ground rents, as the population continued to expand through the 19th century.

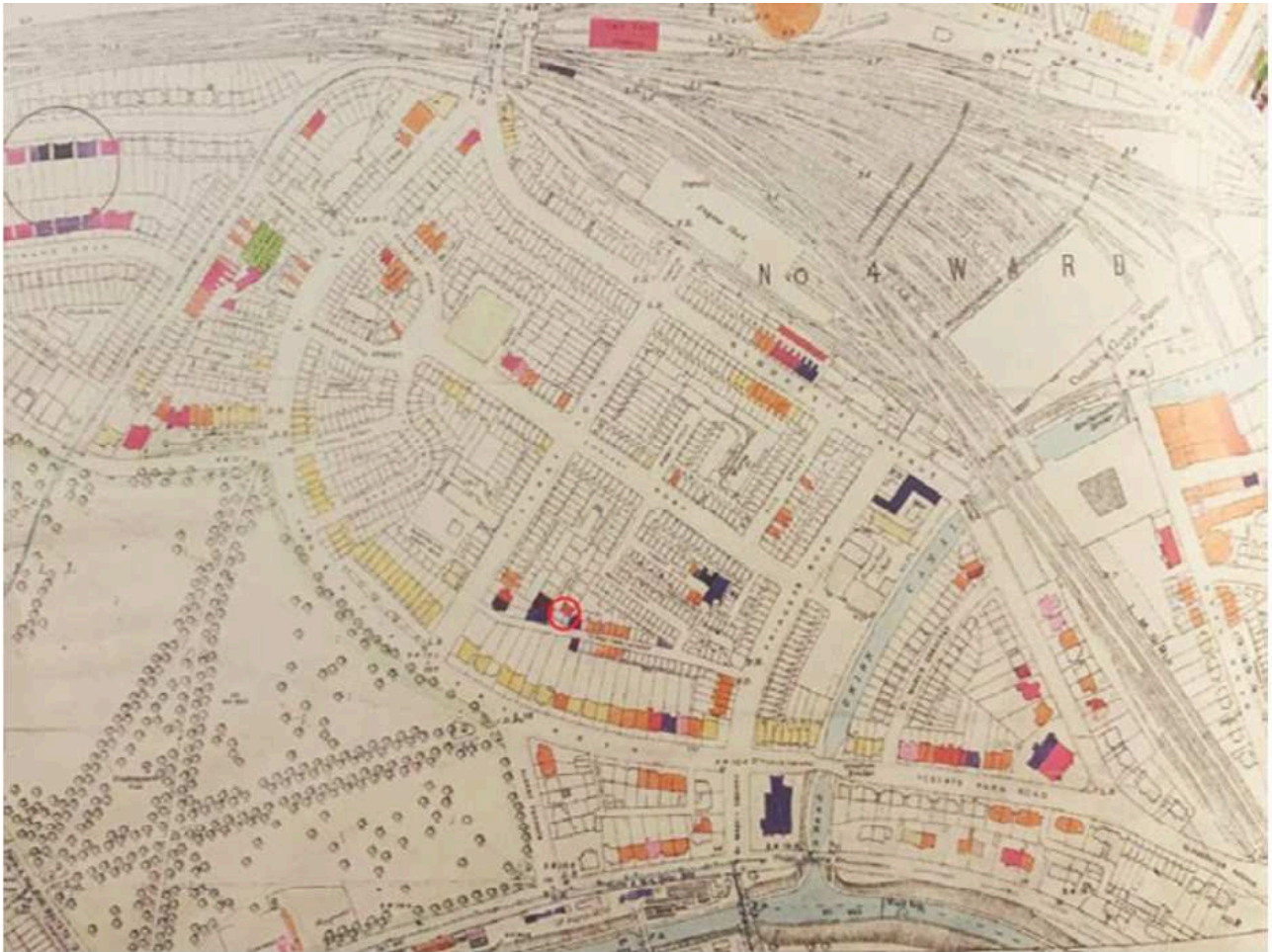
Manufacturing and the arts played a large part in the development of Primrose Hill. The rows of mews secluded behind the main streets of the Southampton Estate housed a mixture of private carriage livery stables, artisans' workshops and light industry. Other uses incorporated into the area in the 19th century included a boy's home, located on the corner of Regent's Park Road and Ainger Road, St. Marks Church in St. Mark's Square, Primrose Hill Primary School in Princess Road and various shopping parades to Regent's Park Road, Gloucester Avenue, Princess Road and Chalcot Road.



Development of Primrose Hill as shown in the 1875 Ordnance Survey map

By 1875, development of the new, mixed suburb of Primrose Hill was almost complete, save for two square plots, and the present street pattern had been established. The wide roads of the original villa layout were retained, but the density of subsequent development was higher than originally intended, particularly near to the railway line. The Chalk Farm Tavern gardens had been built upon and the large circular garden space to the

centre of the estate was lost. Further streets and mews buildings were introduced to the planned layout, such as Kingstown Street (then Fitzroy Place), Edis Street (then Eton Street) and Egbert Street, which featured regular terraces of townhouses.



Second World War damage to Primrose Hill depicted in the London County Council Bomb Damage Reports, 1939-45

In the 20th century, the estate experienced a number of changes. Bomb damage during the Second World War required substantial repairs to a number of buildings, whilst others were completely destroyed. Redevelopment of bombed sites occurred throughout the latter half of the 20th century and included 10 Regent's Park Road, redeveloped in 1954-6 as a block of flats and studios; Auden Place, former railway workers cottages, redeveloped in 1970 as housing; and Waterside Place, off Princess Road, redeveloped as housing. Other sporadic developments occurred throughout the 20th century. However, many of the buildings located close to the railway had fallen into disrepair during this period, as the poor state of the environment had discouraged investment. This was a trend that was only reversed on electrification of the railway line in the 1970s. Today, Primrose Hill is considered an archetypal example of a successful London urban village, due to its location and

the quality of its socio-historical development. The area retains its mixed-use character, and is popular amongst artists, musicians and creatives as a place to both live and work.

3.2.2 Primrose Hill Studios

Primrose Hill Studios were built in two phases during 1877-82 by the builder, Alfred Healey, of Healey and Baker builders, and comprised a group of 12 artists' studios. In 1877, Healey had completed ten terraced houses (Nos.31-49, odd) on a previously undeveloped plot on the east side of Fitzroy Road. Behind this, he reserved a large area for 12 terraced studios and a lodge, which were to be accessed via a narrow passageway between 39 and 41 Fitzroy Road and reusing an existing access point off Kingstown Road, which on completion, provided service access to the studio complex via the Porter's Lodge. Construction traffic must have accessed the studio site from Fitzroy Place/Kingstown Street, which then provided service access via the Porter's Lodge. Completed by 1882, the studios represented the last major phase in the 19th century development of Primrose Hill.

By the 1870s, the artists' studio was emerging as a distinctive building typology across London. The professional status and conditions for artists had changed significantly since the turn of the 19th century as social change, combined with improved wealth of a booming population, had provided a market for all manner of consumer goods including works of art. The status of art had also improved considerably during this period due to a 'pro-art' political climate, supported by Disraeli, Gladstone and the Royal Family, combined with the publication of periodicals and magazines, the founding of a significant number of public galleries and the establishment of art schools.

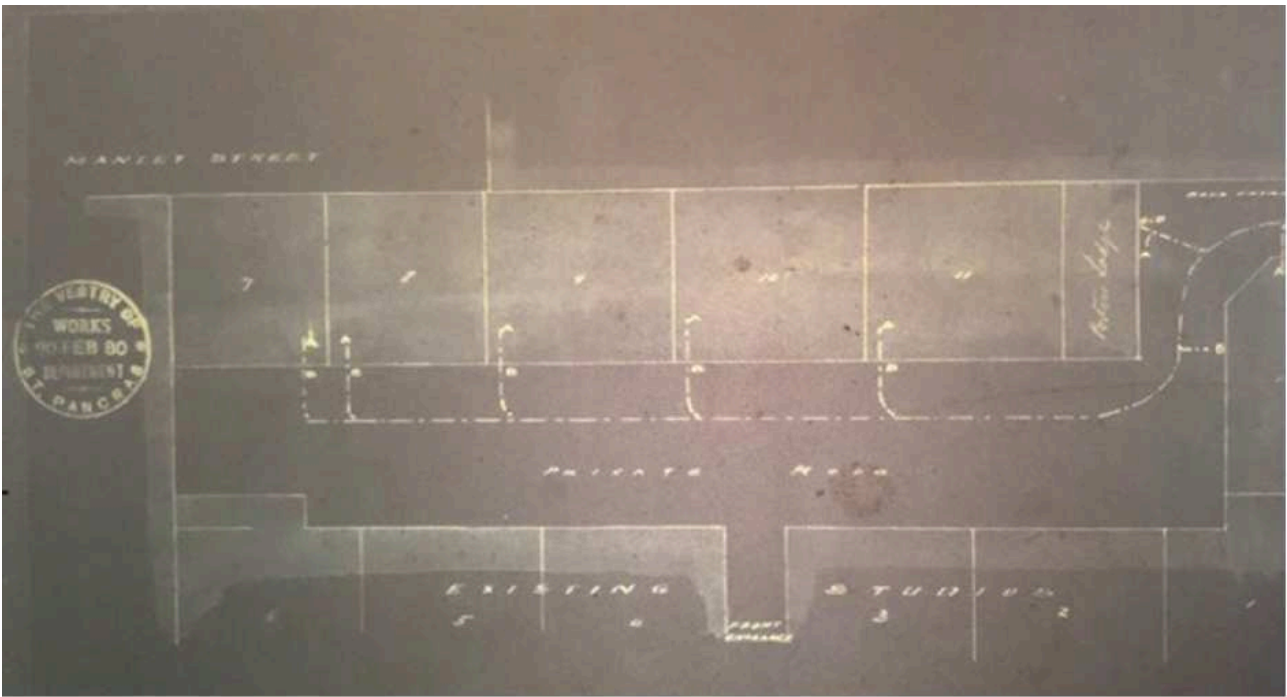
The change in social and financial status allowed artists more choice in the form and location of studio accommodation. The fringes of central London were generally preferred, as they were still relatively cheap, more secluded, and less congested, while the form of studio accommodation could range from single studio houses, extensions, ancillary studios, multiple studios, and terraced and courtyard based studios. The more successful artists could afford to custom-build their own studio homes, and often commissioned renowned architects to design them. But, for every custom-built studio in London there would have been another two or three speculatively built ones that could be rented from a landlord. During the latter decades of the 19th century, speculative studio development evolved to take advantage of the generated demand for this form of

accommodation. It proved attractive to artists who wished to have the right address, but could not afford to build their own studio, which was the case for the Primrose Hill Studios.

Primrose Hill Studios is an example of an early speculative, terrace based studio development and comprised four studio-house types arranged around a rectangular courtyard. The studios were built in two phases between 1877 and 1882. An 1880 drainage plan shows a completed row of six studios (comprising Nos.1-6) on the west side of the courtyard, which are labelled as 'existing studios'. The drainage plan shows the outline of a second row of studios (Nos.7-12), on the east side of the courtyard, and indicates that they were in the process of being constructed. However, the 1880 drainage plan shows an alternative arrangement on the south east side of the courtyard; a smaller, rectangular 'Porter's Lodge' is shown at the south end of the east range of studios (on the site of the present Studio 12), and a larger Studio 12 is shown at the south end of the courtyard (on the site of the present Porter's Lodge). A back entrance was positioned off Kingstown Street (originally Fitzroy Place), connecting to a small yard in the south-east corner of the development, while stables were positioned at the rear of the intended Studio 12, fronting onto the street.

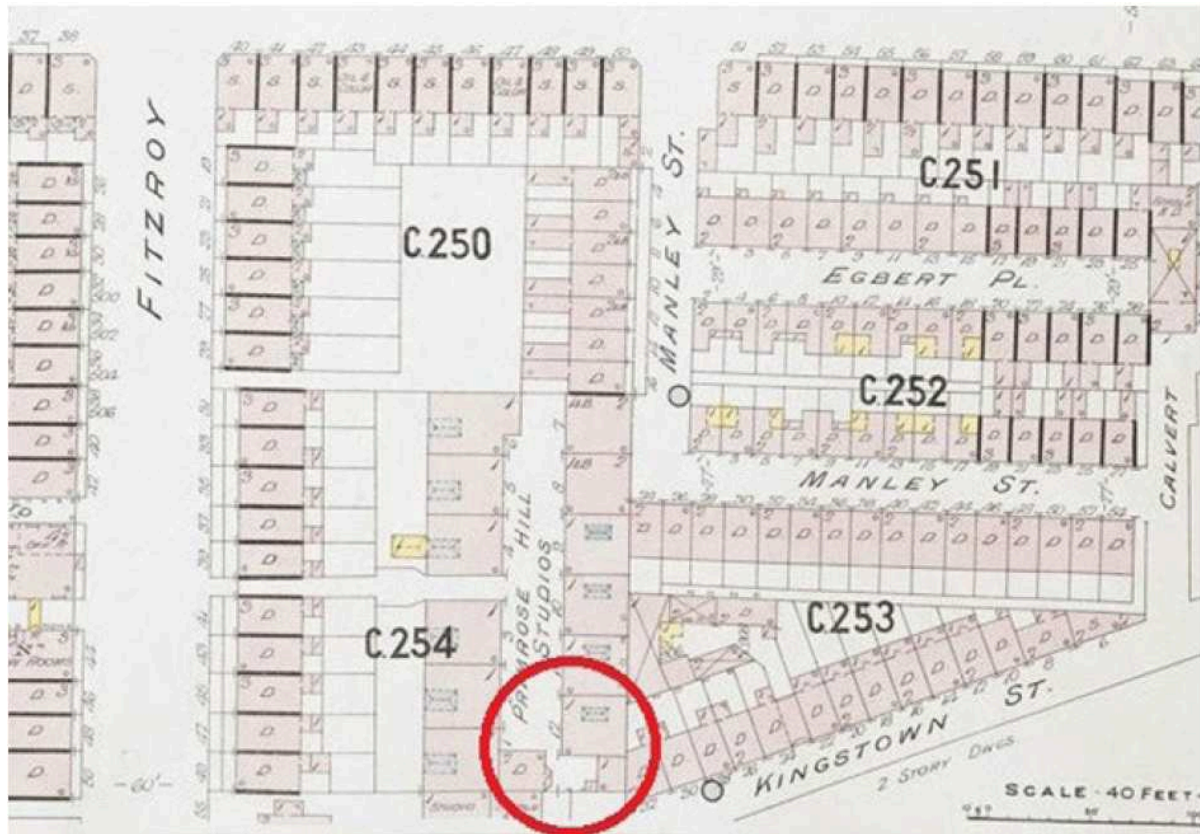


1880 Plan showing Studio 12, unbuilt

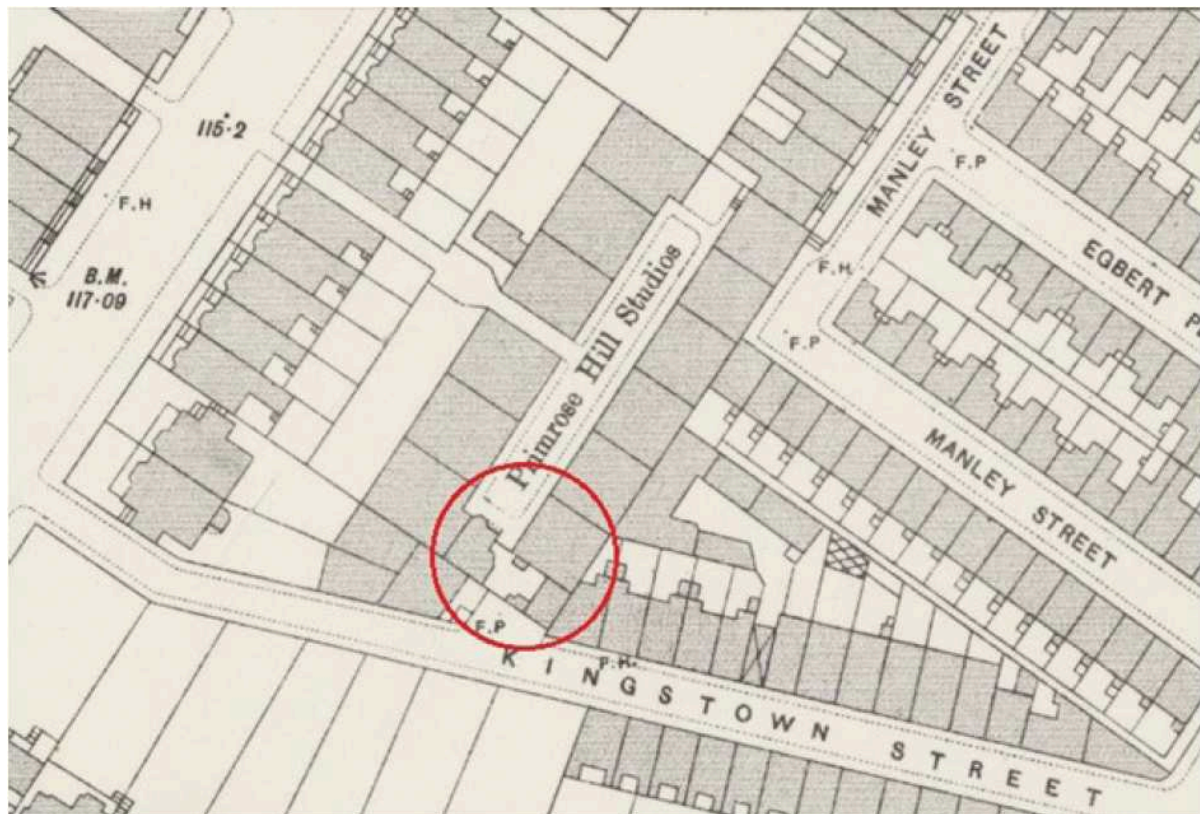


Drainage application for Primrose Hill Studios (unbuilt), 1880 (Camden Archives)

It appears as though the plan for the east range of studios and the Porter's Lodge was changed during the course of construction, sometime between 1880 and 1882. The earliest depiction of the layout of the studios as completed is the 1895 Ordnance Survey map which, unlike the 1880 drainage plan, closely reflects the present plan and arrangement of the studios. This provides further evidence that the layout as shown on the 1880 drainage plan was not implemented, as to have altered the buildings so soon after construction would have required extensive redevelopment, as well as additional cost. Although slightly later, the Goad Insurance Plan from 1900 provides greater detail relating to the original layout and design of the studios, including the height of the buildings, location of skylights and materiality. This reveals that Studio 12 was built as part of a group of four studios, Nos.9-12, which had matching footprints. The Lodge was built at the south end of the complex and provided service access from Fitzroy Place/Kingstown Street.



Primrose Hill Studios depicted in the 1895 Ordnance Survey map



Primrose Hill Studios depicted in the Goad Insurance Plan, 1900

Unfortunately, no original plans of the studio interiors have survived. No.13 at the south-west end of courtyard was built to provide porter's accommodation for the entire studio complex. It is marked on Goad's insurance map with a 'D' for dwelling, and was clearly used as a house for a porter, rather than as an artist's studio. Despite the variation in design, all of the studio buildings were built using stock brick with red-brick dressings and prominent slate roofs. Their exteriors were designed in a vernacular Queen Anne idiom, a picturesque style that was popular amongst artists during the final decades of the late 19th century. The plan also shows single storey outbuildings, to the east of the The Lodge which provided ancillary rooms for the servicing of the studio complex by the porter. A thesis written by M.E.E Bordass, "Primrose Hill Studios 1877-1883: To What Extent Do They Reflect Their Period" (1981) also notes that one of the outbuildings was the W.C for the Lodge, which presumably did not benefit from an indoor toilet or bathroom. The plan of these outbuildings is further detailed in a 1910 drainage plan.

Drainage plan showing The Lodge and adjoining yard, 1910 (Theobald's Rd Archive)

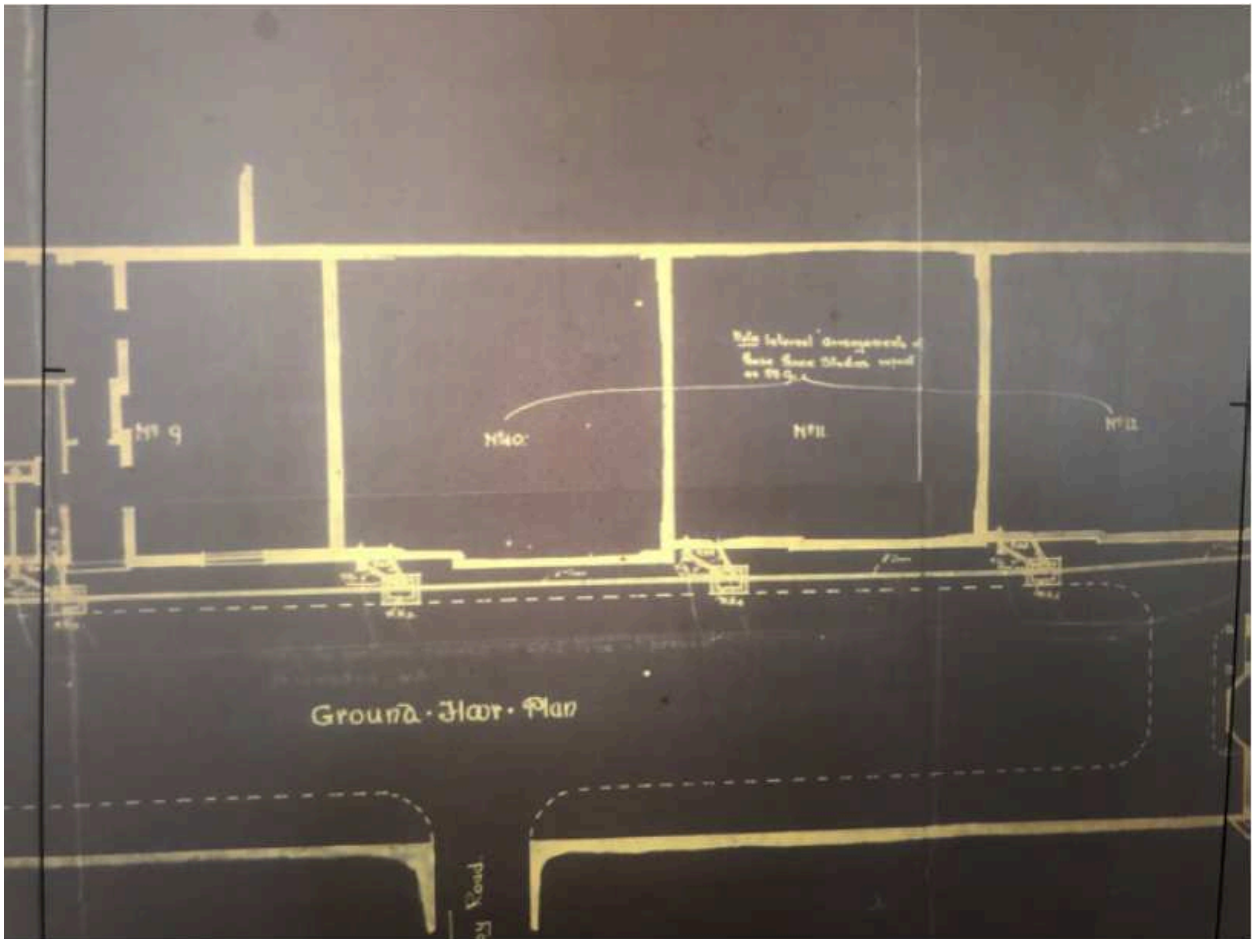
It is likely that the interiors would have followed a general plan, devised from similar terraced-based studio developments and available house patterns, but in some cases this layout was adjusted by Healey to suit his

chosen building type and the individual requirements of the first tenants. According to Goad's plan, the majority of the studio buildings were a single storey in height. Studios 7 and 8 were one storey over a basement, and The Lodge, now No.13, was two storeys. The most important and defining element of the artists' studio would have been the studio or Painting Room itself, which had to be of a substantial, albeit proportional, size in order to utilise lighting effectively, assess works from varying distances, and accommodate tall windows and large sculptures or paintings. Studios were also often used as entertainment and sale rooms, and had to be large and impressive enough for these purposes. As such, it is likely the majority of these single-storey buildings would have been taken up by the studio room. As a result, some of the first tenants had family homes elsewhere and used their studio for work only, while others chose to live in their studio.

3.2.3 12 Primrose Hill Studios

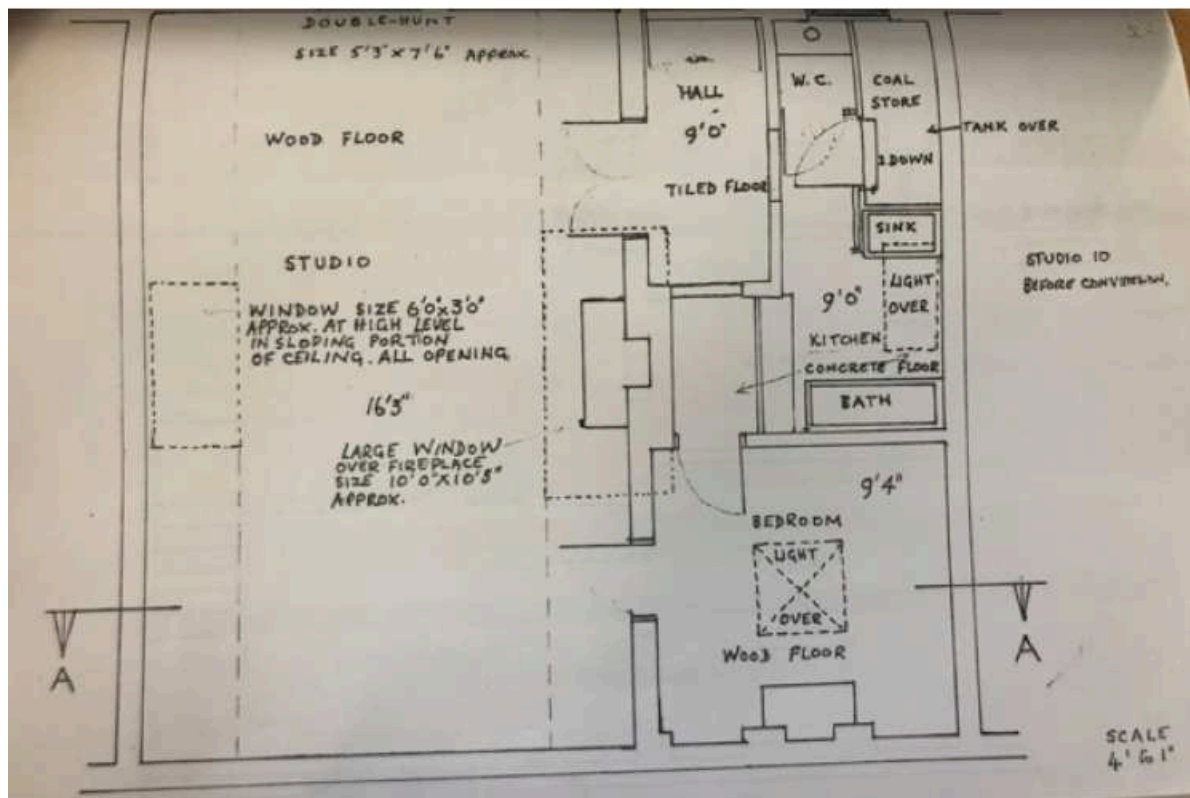
12 Primrose Hill Studios was constructed as part of the second, later, row of studios (Nos.7-12) on the east side of the courtyard. These studios had smaller footprints than those on the west side and had no gardens. Along with Studios 9-11, Studio 12 formed part of a distinctive grouping within the development, both in terms of external appearance and internal layout, which together exhibit one of the four different building types used by Healey.

No original plans of No.12 have been found in the archives and, as discussed above, the configuration shown in the 1880 drainage plan does not appear to have been built. However, a 1910 drainage plan shows the layout of No.9 and includes an annotation stating that the internal arrangement of No.9 was repeated across Studios 10-12. According to the plan of No.9, the southern half of No.12 was occupied by the studio or Painting Room, which featured a central fireplace on the north side and a large window on the west side facing the internal courtyard of the complex. This plan makes no indication that the large studio rooms had a mezzanine gallery levels, as is the case now. Plans showing the conversion of No.10 in the 1960's are the first to show the proposal to introduce a mezzanine gallery to the Painting Room. The gallery in No.12 is at the west end of the studio, whereas those in Nos. 9-11 are at the east end, which suggests that they may have all originally been built on the east side of the Painting Rooms in the 1960's, during their conversion to residential dwellings, but subsequently the gallery in No.12 was moved to the west end.

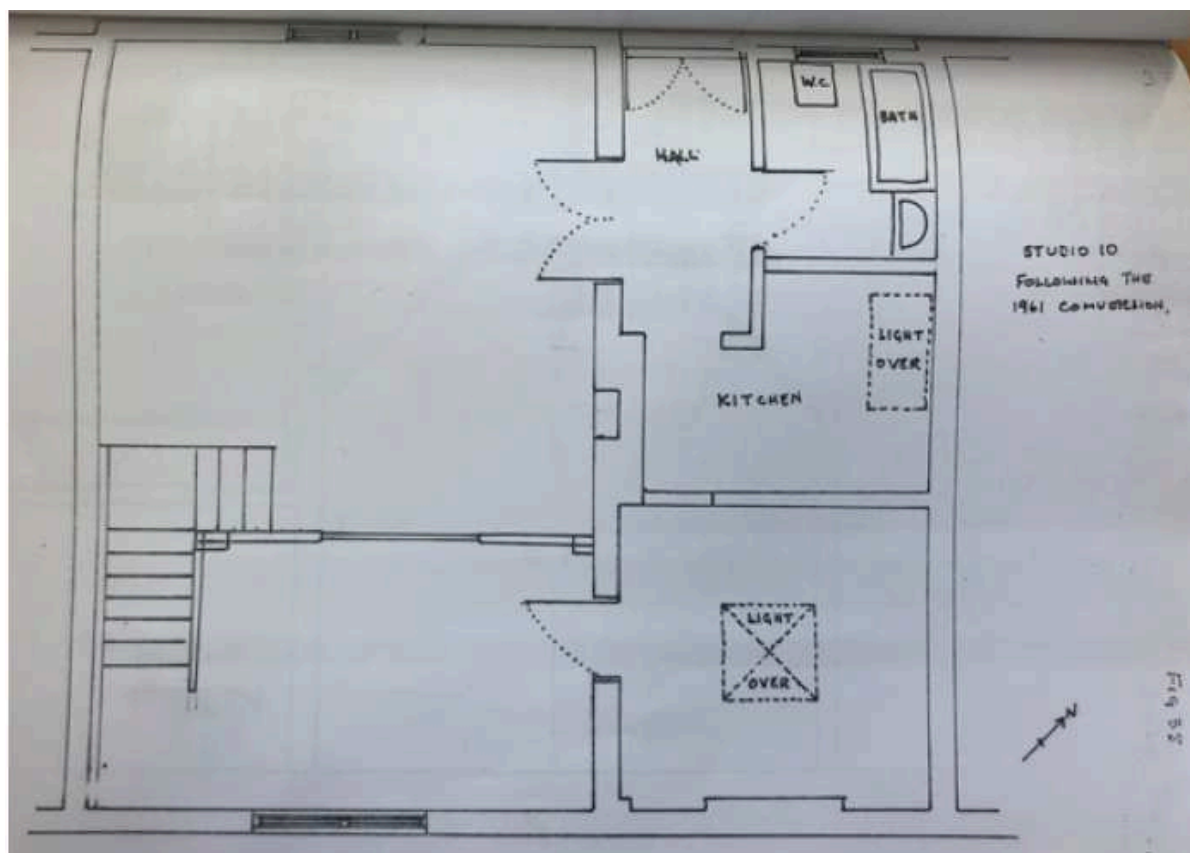


Drainage plan showing the continuation of the interior layout of Studios 9-12, 1910

The idea that the mezzanine gallery was subsequently moved from its original insertion in the 1960s is further borne out in the fabric of the mezzanine to studio 12 which comprises a (repurposed) stair and stylistically later mezzanine platform and railing which cuts the window to the courtyard elevation. The north partition wall of the studio featured two openings, on either side of the fireplace which remain in situ. The north-west opening was off an entrance hall and is likely to have been used by clients, while the north-east opening connected to a rear room, which may have been used by models as a changing room, or a bedroom for the artist or for the storage of materials if not in residence. The northern half of No.12 comprised a central entrance hall and small partitioned rooms; at the front of the building there was a small W.C off the entrance hall and a separate, narrow coal store, while a kitchen was presumably in the centre with a sink. At the rear there was a larger room, the bedroom or models changing room as discussed above, with a fireplace. These ancillary spaces are shown to have been partially reconfigured in the exemplar of studio 10 during the 1960's, as shown in the following image.



Studio 10, without a mezzanine, before conversion in the 1960's



Studio 10, with a mezzanine, after conversion in the 1960's

3.2.4 13 Primrose Hill Studios (formerly The Lodge)

The Lodge suffered significant bomb damage in WWII. Photographs printed in Bordass' thesis show the extent of bomb damage to the stable block to the rear of The Lodge on Kingstown Street. These photographs show the damage that was caused to the south party wall of the Lodge, and also show the east elevation of No.13 before the elevation was rebuilt, extended eastwards and dormers were inserted at first floor level.



Photograph showing bomb damage to the Porters Lodge, 13 Primrose Hill Studios, and the adjacent stable

After the war, extensive alterations were made to the Lodge, including the reconstruction of the east elevation. Indeed, comparison between the 1932 plan and the 1953 OS map shows that the footprint was extended eastwards and a projecting bay added, while the canted corner shown on the 1932 plan was removed to create a stepped elevation. Further comparison between the 1940s bomb damage photos and the current elevation shows that the projecting bay was rebuilt with French doors and a hipped slate roof, while the elevation further north was provided with a single door and rendered lintel. At first floor level, the brick elevation was partly removed and replaced with a large dormer window to the south, which is shown in a 1980s photo but a second dormer appears to have been added later, which effectively replaced the original brick elevation and altered the roofline.

On-site inspections have also shown that partition changes have taken place within the interior of the Lodge, including an opening underneath the staircase to link the front and rear ground floor rooms, and what appears to have been the insertion of a bathroom at first floor level. The staircase itself has also been extended and is likely to have been repositioned as it could not have fitted in the original floor plate. Indeed, when taking into consideration the building's original narrower plan and footprint, and the fact a wall is shown over the position of the staircase in the 1910 plan, it seems that the staircase has been completely rebuilt in a new location within the building. Its current central location makes sense given the location of the former fireplaces, but it could have also been positioned against the side elevation, directly behind the front entrance. In 1953, the former outbuildings in the yard adjacent to the Lodge were cleared away and replaced by a new single-storey brick block containing two garages. Throughout the post-war period, the Lodge remained in residential use.

No.13 was group-listed Grade II along with the rest of Primrose Hill Studios in 2004. Since 2013, there have been a series of planning and listed building consents for the construction of a modern link structure and first floor extension over the adjacent 1950s garage building to the east in order to provide additional living space. However, none of the consented schemes have been implemented, although the latest consent has been activated through the demolition of the existing garage buildings.

4.0 RELEVANT PLANNING HISTORY

4.1 12 and 13 PRIMROSE HILL STUDIOS

2022/4547/L

Refurbishment of two existing buildings including: general internal remodelling and alternations including relocation of staircase and reinstatement works; replacement of existing rooflights; installation of access hatch to flat roof; recladding of dormer and installation of metal-framed windows and doors to side elevation of no.13; and, various external minor alterations including like-for-like replacement of windows.

Granted 20/8/24

2022/3694/P

Refurbishment of two existing buildings including: replacement of existing rooflights ; installation of access hatch to flat roof; recladding of dormer and installation of metal-framed windows and doors to side elevation of no.13; and, various external minor alterations including like-for-like replacement of windows.

Granted 20/8/24

4.2 12 PRIMROSE HILL STUDIOS

2017/1062/L

Repairs to windows and rainwater pipes, re-roofing and upgrade to electrical wiring.

Granted 7/3/2017

2017/0607/P

Repairs to windows and rainwater pipes, re-roofing and upgrade to electrical wiring.

Granted 2/3/2017

2010/2162/L

Replacement of roof lantern light to residential flat (Class C3).

Granted 24/5/2010

4.3 ‘THE LODGE’, 13 PRIMROSE HILL STUDIOS

2019/2138/L

Details of fixing new link structure to main dwelling as required by Condition 4 of listed building consent dated 08/02/2019 ref. 2018/1156/L for First floor extension over existing double garage and single storey link to main dwelling at ground floor.

Granted 1/5/2019

2019/2137/P

Details of windows and facing materials (render/timber) as required by Conditions 5A & 5B of planning permission dated 2018/0191/P for First floor extension over existing double garage and single storey link to main dwelling at ground floor.

Granted 1/5/2019

2018/1156/L

First floor extension over existing double garage and single storey link to main dwelling at ground floor.

Granted 5/3/2018

2018/0191/P

First floor extension over existing double garage and single storey link to main dwelling at ground floor.

Granted 5/3/2018

2013/3435/L

Erection of a first floor extension above the existing garage, partial conversion of existing garage to habitable room to provide accommodation and an infill extension linking the main dwelling with the garage (Class C3).

Granted 9/9/2013

2013/3127/P

Erection of a first floor extension above the existing garage, partial conversion of existing garage to habitable room to provide accommodation and an infill extension linking the main dwelling with the garage (Class C3).

Granted 26/6/2013

5.0 THE PROPOSED DEVELOPMENT

5.1 This planning application seeks householder planning permission for the following:

“Erect a single storey extension, rebuilding the southern and eastern boundary walls, insert a doorway and restore the masonry finish to the southern elevation of 12 Primrose Hill Studios”

5.2 The proposal in this application is restricted to the courtyard area located between 12 and 13 Primrose Hill Studios. It does not proposed any alterations to the internal layouts of the listed buildings. The various proposed alterations are listed as follows:

5.2.1 Erection of a Kitchen Pavilion

- Erect a single storey flat roofed ‘pavilion’ to accommodate the kitchen for 12 Primrose Hill Studios.

5.2.2 Door Access to 12 Primrose Hill Studios

- Provide new frameless ‘jib’ door between the proposed kitchen pavilion and Painting Room.

5.2.3 Perimeter Wall to Courtyard

- Demolish the east and south boundary walls to the courtyard and rebuild these using reclaimed London Stock bricks.

5.2.4 Vehicle and Pedestrian Access onto Kingstown Street

- Replace existing vehicular doors and provide new vehicular door and pedestrian door.

5.2.5 Permeable Surface Finish to the Courtyard Area

- Level ground and finish with stone setts (or equal approved) with permeable jointing
- Provide linear slot drains for surface water.

5.2.6 Repair and Restore South Elevation Wall to 12 Primrose Hill Studios

6.0 PLANNING POLICY FRAMEWORK

6.1 This section provides an overview of the Development Plan and other planning policy and guidance relevant to the consideration of this proposal.

Policy Framework

6.2 Planning policy operates at three levels.

6.3 At national level, Central Government sets out national planning policy in the form of the National Planning Policy Framework (NPPF). The NPPF focuses on a presumption in favour of sustainable development.

6.4 The NPPF is supplemented by the National Planning Practice Guidance. This has since been revised and updated and replaces a number of older guidance notes and complement in the NPPF.

6.5 At regional level, The London Plan was adopted by the Mayor in March 2021 representing the regional spatial development strategy for Greater London. Policies pertaining to heritage include Policy HC1 Heritage Conservation and Growth

6.6 Local Level is currently supported by the Camden Local Plan which as adopted by the Council on 3 July 2017.

The ‘Development Plan’

6.7 Section 38 (6) of the Planning and Compulsory Purchase act requires planning applications to be determined in accordance with the statutory Development Plan unless material considerations indicate otherwise.

6.8 The statutory Development Plan for the purposes of Section 38 (6) of the Planning and Compulsory Purchase Act (2004) is the Camden Local Plan (2017) and The London Plan (2021).

6.9 The NPPF and NPPG also form a material consideration in the determination of planning applications.

6.10 The LB Camden also has Supplementary Guidance (CPGs) that provide additional guidance to support the Camden Local Plan. They also form a material consideration in determination of planning applications.

6.11 The relevant planning policies and guidance are scheduled in Section 6.13 and further considered in Section 7 Design.

Listed Building and Conservation Areas Act

6.12 The Site is located within the Primrose Hill Conservation Area and forms part of a the statutorily listed complex, Primrose Hill Studios. Consequently, it is necessary to *‘pay special attention the desirability preserving or enhancing the character and appearance of the Conservation Area’* as required by Section 72 (1) of the Planning (Listed Building and Conservation Areas) Act 1990. As the Site forms part of a listed building it is necessary to *“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”* as required by Sections 16 and 66 of the Planning (Listed Building and Conservation Areas) Act 1990.

Relevant Policies

6.13	Camden Local Plan 2017	H3 Protecting Existing Homes
		A1 Managing the Impact of Development
		A3 Biodiversity
		D1 Design
		D2 Heritage
		T2 Parking and Car Free Development
		T3 Transport Infrastructure
		T4 Sustainable Movement of Goods and Materials

Supplementary Guidance

CPG Altering and Extending your Home (2019)
CPG Design (2019)
CPG6 Amenity (2018)

Primrose Hill Conservation Area Statement (2000)

London Plan (March 2021)

National Planning Policy Framework (2021)

7.0 DESIGN

7.1 Kitchen Pavilion

The proposed building is single storey ‘pavilion’ formed within the east and south boundary walls to the courtyard and the southern wall to No.12. The internal walls are a continuation of the brickwork to the restored southern masonry wall to No.12 and the rebuilt southern courtyard brick wall. The west elevation comprises sliding folding metal framed glass doors. There is a linear rooflight adjacent to the eastern boundary wall of the courtyard. The roof is a flat roof formed from concrete with a louvred overhang providing some shade to the courtyard. The upper surface of the roof would either be completed with pea shingle or a waterproof concrete.

7.1.1 Justification

(i) Positive Impact on the Conservation Area

Currently there is an activated consent (2018/0191/P and 2018/1156/L) for a two-storey building on the footprint of the demolished garages with a single storey passageway linking to No.13. This consent has been activated by virtue of demolition of the two garages. However the applicant believes that the design, materials and scale of the two-storey building are not sympathetic to the character and appearance of the wider conservation area and would negatively impact the neighbouring listed buildings. The proposed single storey extension provides a positive alternative to the consented scheme, and (as it is single storey) would not be visible at street level from the wider conservation area or from the other listed buildings at Primrose Hill Studios. Elevated views would simply show a simple covered area over a section of the courtyard, smaller in area than the garages it replaces.

(ii) Positive Impact on the Listed Building Complex at Primrose Hill Studios

The proposal maintains the front door to No.13 in its east elevation, removing the potentially awkward physical and visible link connection to No.13 in the consented scheme (2018/0191/P and 2018/1156/L). It also would maintain the courtyard access to Primrose Hill Studios, as an outdoor courtyard access, avoiding the introduction

of a new formal front entrance to No.13 direct into the communal courtyard of Primrose Hill Studios where currently only the original 12 studios have their front doors.



Plan showing glazed link (circled in red) in the consented scheme which is visible both from the conservation area and the communal courtyard at Primrose Hill Studios

(iii) Positive Impact on The Painting Room at 12 Primrose Hill Studios

The historical background identifies that that these buildings were not designed as dwellings, but as artists' studios without kitchens, where meals would have been provided centrally by the on-site porter. The defining element and purpose of these properties was the impressive Painting Room that was required to be large enough for its purpose but also as a sales or show room for the artist. Mezzanines were not part of the original concept and were introduced at a later date when the properties were converted into residential dwellings. The applicants are a creative family and wish to preserve the impressive light and space of The Painting Room and utilise it for creative purposes such as sculpture, writing and theatre prop design. As with other studios within Primrose Hill Studios the introduction of a kitchen into the studio space hugely impacts the original proportions of the Painting Room, reducing available space, and limiting the ability to function creatively within the space. The

purpose of placing the kitchen into an adjacent extension building removes the requirement for a kitchen within the Painting Room and therefore helps preserve its original proportions and function.

The impact of a kitchen within the Painting Room has already been recognised as a sensitive issue and during the previous applications (2011/3694/P and 2022/4547/L) the Conservation Officer in his email of 12 February 2024 had advised the following:

“At some stage we will need to see an elevation of the proposed kitchen, so that we can assess its impact on the studio, with regard to high-level units (which we would ask you to avoid), extraction (which we would hope you could cope with using a recirculation system).”

(iv) Positive Impact on 13 Primrose Hill Studios by Maintaining an Adjacent Courtyard

It is noted that whilst the outbuildings have variously changed in the courtyard space to the east of No.13 at no point have they been physically attached to No.13. as proposed in the activated consent. The outbuildings have always been directly attached to No.12, allowing No.13 to directly benefit from the outdoor amenity provided by the small adjacent courtyard. The proposed application therefore maintains this historical relationship and, by avoiding a link to No.13 with an extension, maintains an unhindered or “open” elevation to No.13 which the PHCAAC were keen to protect when they objected to the consented application 2013/3127/P as follows:

“This ‘picturesque’ quality (of the Lodge) depends on the open space of the two open elevations of the building...” and objected to the “infill of a substantial part of this space...which is a critical element in the significance of the varied plan of the Listed Building. It would do harm to both the Listed Building and to its setting.”

The preservation of the courtyard also supports the The Primrose Hill Conservation Area Statement which recognises “enclosed courtyards” as a characteristic of the conservation area.

(v) Existing Historical Precedents

In the 1970’s when the then landlord of the Primrose Hill Studios was upgrading the studios with gardens, Nos 1-6, to modern residential dwellings for the rental market, rear extensions were built to accommodate new kitchens which were accessed directly off the Painting Rooms. These extensions can still be seen at Nos 2, 4 and

5 Primrose Hill Studios. It is also noted that these three extensions being west facing are visible from the wider conservation area. Therefore the preservation of the Painting Room space and direct access to latter kitchen extensions are existing historic precedents within the Primrose Hill Studios development. It is noted that the original kitchen extension at 4 Primrose Hill Studios was demolished and subsequently a larger contemporary flat roof extension was built in 2012 following the planning applications 2011/5335/P and 2011/5351/L.



Aerial View of Kitchen Extensions to 2, 4 and 5 Primrose Hill Studios (Highlighted in Red Circles) and the contemporary rear extension at No.4

(vi) Addresses the Historic Concerns of the Primrose Hill Conservation Area Advisory Committee.

The proposed kitchen pavilion occupies a footprint of 19.3sqm which is significantly smaller than the 29.8sqm footprint of the recently demolished garages and less than 50% of the approved 40.1sqm footprint of the 2013 consented scheme. In so doing the proposed kitchen pavilion maintains a significantly larger outdoor courtyard space than either the approved consent or the prior to the grade demolition. See table below

Comparison of Open Courtyard Area:	With Garages	22.9sqm
	Approved Scheme	12.6sqm
	Proposed Scheme	38.6sqm

The substantial reduction of this courtyard space was a significant concern to the PHCAAC as highlighted in their objection to the original two storey infill extension application in 2013 as follows:

“the infill of a substantial part of this space, as now proposed, would seriously harm, indeed largely destroy, this critical element in the significance of the varied plan of the Listed Building”.

(vii) Considered Design Impact

The proposed kitchen building is intended to visually appear as an enclosed section of the existing courtyard as opposed to a standalone building. The wall finishes will comprise the restored southern London Stock brick wall of No.12 and the London Stock brick finish of the rebuilt southern boundary wall. A minimal visual and physical connection to the listed building at No.12 is important and it is felt that the ability to still ‘read’ the entire restored masonry wall of No.12 is of paramount importance. Therefore no additional wall finishes are applied to this wall inside the pavilion allowing the brickwork to be visible along the entire length of the north and south walls. The openable glass elevation enhances this idea so that the wall to No.12 remains physically uninterrupted when the glazing is folded back into the open position. It should also be noted that by using the courtyard walls as the enclosure for the pavilion no additional below ground footings or foundations are required.

The floor finish of the pavilion would match that of the courtyard, emphasising the continuation of the courtyard into the pavilion, visually enhancing the size of the courtyard space. Sliding folding glass doors to the kitchen will be fully openable so that in summer months the kitchen would effectively become a covered outdoor kitchen area within the courtyard.

A linear rooflight along the eastern edge of the kitchen pavilion helps reduce the pavilion’s sense of ‘solidity’ even further and helps limit the visual connection to the listed building while providing daylight to the kitchen work surface. The provision of daylight within the pavilion also helps to extend the courtyard atmosphere within the pavilion. By reducing the roof’s visual connection with the eastern courtyard wall, the pavilion roof is further expressed as a suspended element over the courtyard.

The only ‘introduced’ material in this application is the contemporary concrete roof and its projecting louvre. This allows the character of the kitchen building to maintain a distinct visual separation from the aged London Stock brick character of the listed buildings whilst providing a sense of ‘shelter’ to the kitchen pavilion during inclement weather in what is otherwise a predominantly glazed building. The louvre provides a framework for future climbing plants to grow through (such as Clematis, Jasmine and the existing Francis E Lester rambling rose) which not only provides dappled shade to the courtyard, in summer but also visually ‘blurs’ the division between pavilion and courtyard. We believe that this provides a pleasant composition from the adjacent elevated views. It is proposed that the upper surface of the roof is finished with either a pea shingle or a concrete colour waterproof applied screed which would avoid the potential negative visual impact of a waterproof membrane from elevated views.

The sensitive use of materials and design for the kitchen pavilion maintain a visual distinction from the adjacent listed buildings and provide a minimal visual connection to them and therefore the design is deemed appropriate.

(viii) Suitability of Contemporary Design for an Extension at Primrose Hill Studios

A modern single storey rear extension at No.4 was approved on appeal in 2012 and the Planning Inspector in the Appeal Decision of 17 July 2012 advised the following:

“The council describe it as ‘overtly contemporary’ and I do not disagree. However, I consider that it is reasonable to be able to distinguish between the old and new, so being openly contemporary is appropriate. However, the design ensures that it would be in keeping with the existing house by maintaining an appropriate scale and subservience, using similar materials and providing the large window openings. Overall, while being clearly of a modern design, I consider that the proposed extension would complement and enhance the special architectural and historic interest of the main building. The benefit to the listed building would also mean that the proposal would enhance the character and appearance of the conservation area. It would not conflict with the aims and objectives of CS Policy CS14 and CDP Policies DP24 and DP25.”

Therefore distinguishing between the old and new, by employing a contemporary design, is deemed not only appropriate but is seen as “complimentary” to the listed buildings.

It is also recognised that the approved two storey infill extension at the application site is of a contemporary design, and whilst the applicant would prefer to build the current proposal, its appearance is clearly distinguished from the adjacent historical listed buildings. Therefore a contemporary extension is deemed appropriate.

7.2 Door Access to 12 Primrose Hill Studios

It is proposed to install a single leaf frameless door, a 'jib' door, connecting the Painting Room with the new kitchen pavilion. The height of the door would be to the lower edge of the existing dado rail which would help conceal the head of the door reveal. Additionally the door would be painted to match the colour of the Painting Room.



Image of a typical 'jib' door used in a traditional context

7.2.1 Justification

(i) Positive Impact on The Painting Room at 12 Primrose Hill Studios

The inclusion of a secondary exit door from the Painting Room enables the kitchen previously approved in applications 2022/3694/P and 2022/4547/L to sit within the Painting Room be located outside of the Painting Room helping to preserve the original proportions and use of the room. In addition the proposed door, being of a frameless design, would have a minimal visible presence within the Painting Room creating a clear distinction in design language to the designs and architraves of the original Victorian doors.

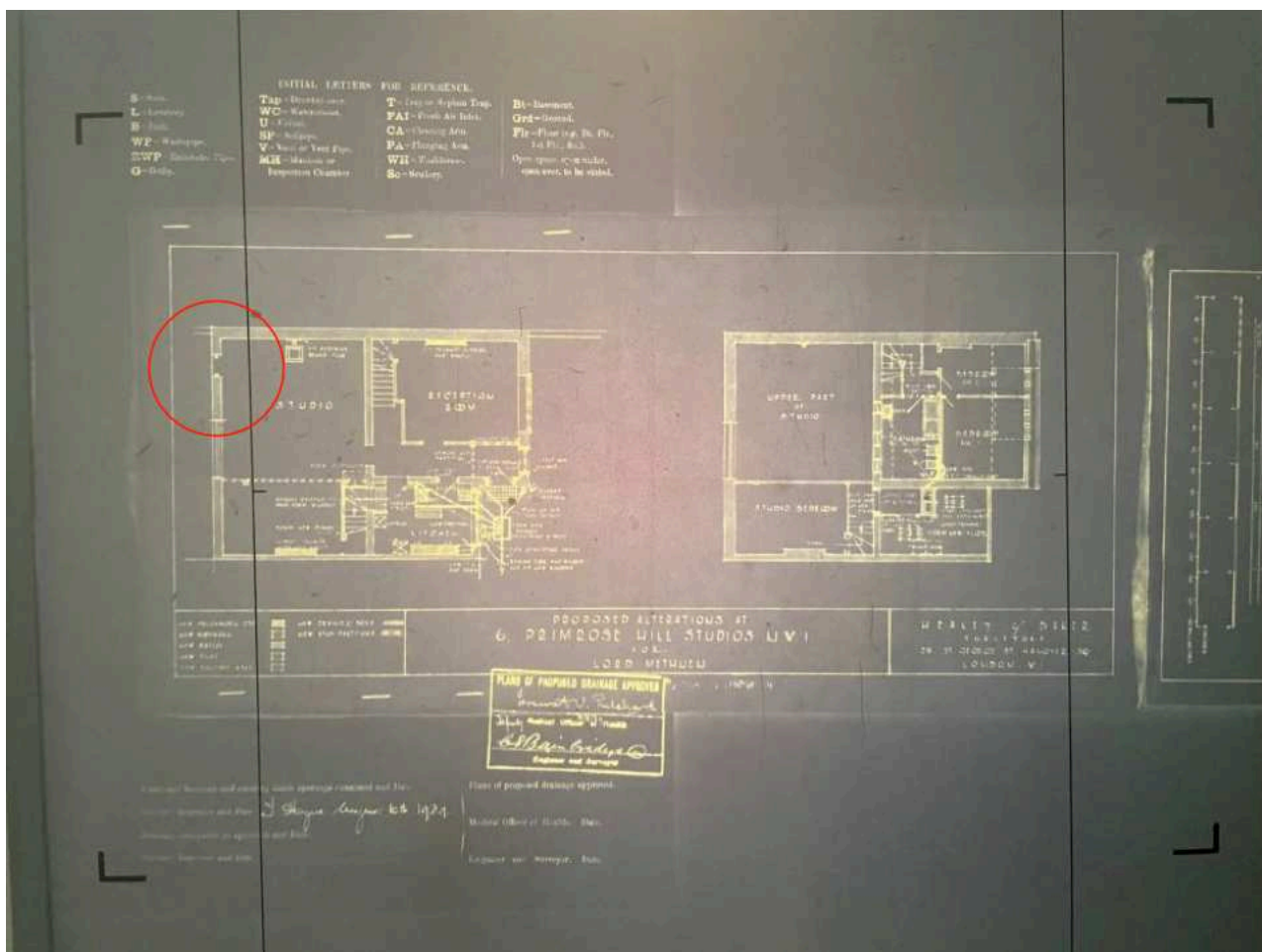
(ii) Positive Impact on The Lodge

A discreet door from No12. to the kitchen pavilion avoids the option of employing the consented physical, and visible, single storey connection to No.13. The consented passageway would be visible from the central courtyard of Primrose Hill Studios and from elevated views in the wider conservation area. A passageway connection

would also hugely reduce the size and therefore the amenity value and character of the small historic courtyard. The proposed door connection to No.12 would not be visible from outside the application site.

(iii) Existing Historical Precedents

Nos 1-6 Primrose Hill Studios originally had service/garden doors directly off their Painting Rooms however these were later bricked up when the central fixed large glazed window was altered to provide french doors to access the rear gardens. Subsequently new door openings were created to provide access to later kitchen extensions. As an example the 1939 plan below shows the original secondary rear door/entrance (circled in red) off The Painting Room at No 6.

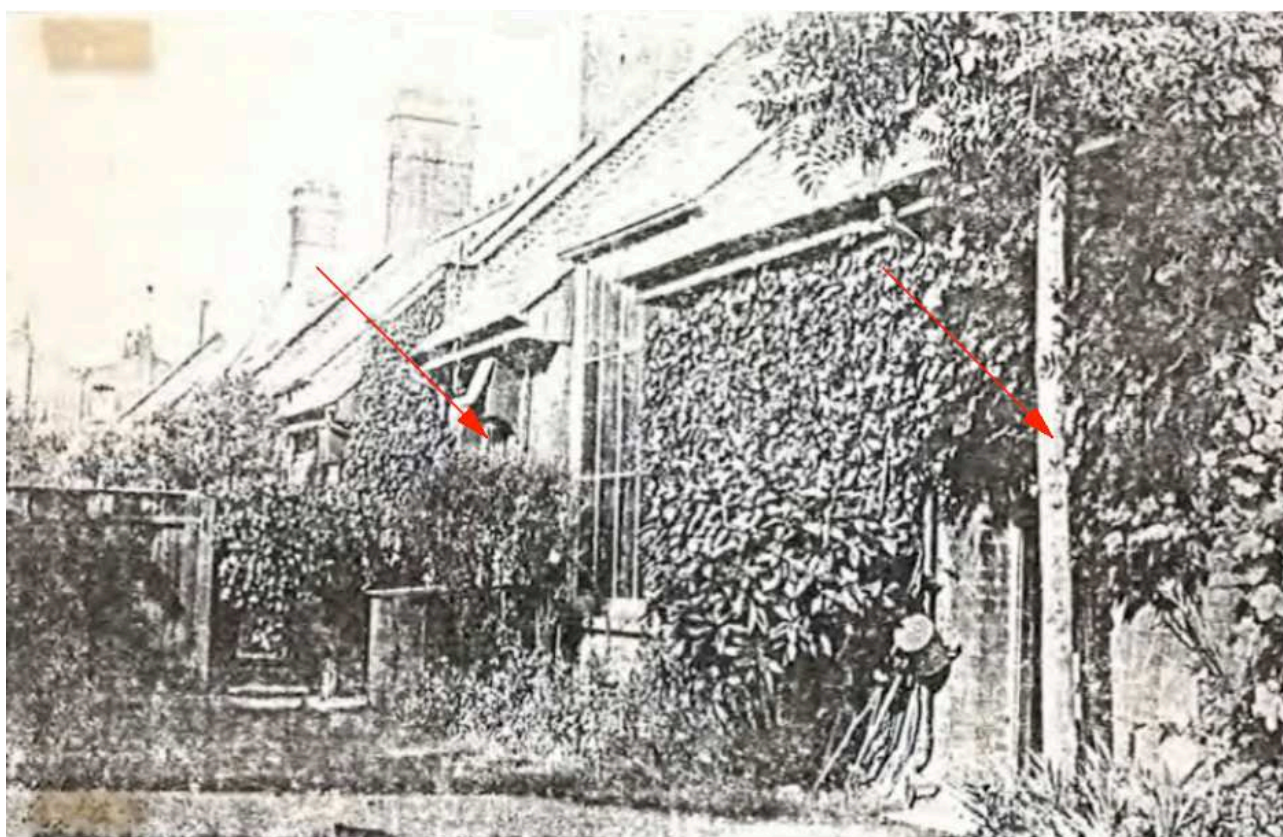


Plans for Studio 6 for Lord Methuen on behalf of Healey and Baker, 1939

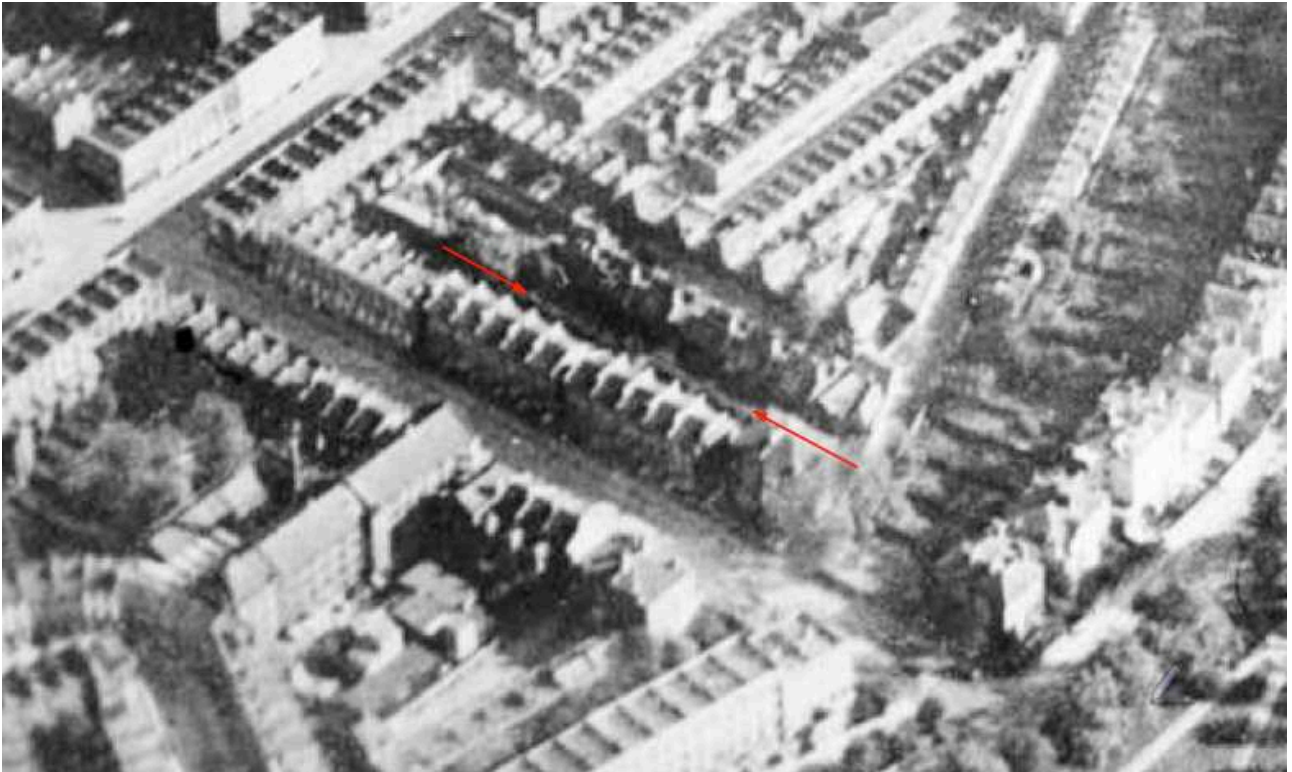
Therefore secondary doors from the Painting Rooms, originally to provide Secondary access to The Painting Rooms and then subsequently to provide access to new kitchen extensions are an existing characteristic of Primrose Hill Studios.

(iv) Historical Tradition

The supplementary planning guidance publication, *Artists' Studios Supplementary Planning Guidance*, by Senior Conservation and Design Officer, Kate Orme, advises that in order to respect Victorian propriety two forms of access were usually required to an artists' studio. One access was for the artist and his clients while models often used a separate entrance or the servants' entrance. The main access to the studio was often grand in order to impress visitors and possible clients. At Primrose Hill Studios a secondary Painting Room entrance was not possible for the Studios without gardens (Nos. 7-12) but the studios with gardens (Nos. 1-6) did have a secondary door to their Painting Rooms accessed through the rear garden. Historically all the gardens could be accessed from the private alleyway, leading to Primrose Hill Studios from Fitzroy Road. These garden doors therefore would act as the secondary service entrance in order to enter the Painting Rooms. A photograph taken in 1927, across the rear gardens of 2 and 3 Primrose Hill Studios, shows that there were no fences between the studio gardens (only a fence, with rear studio access, aligning the private alleyway) and shows the rear doors directly into the Painting Rooms indicated with red arrows. In addition an early aerial photograph also shows the continuous unbroken path, again highlighted with red arrows, through the rear gardens of Nos 1-6 to provide service access to the Painting Rooms.



Photograph, 1927, showing open gardens to the rear of 2 and 3 Primrose Hill Studios with red arrows indicating the secondary access into their Painting Rooms



Photograph, 1925, showing the continuous pathway through the rear gardens of Nos 1-6 Primrose Hill Studios to the secondary doors of the Painting Rooms

Therefore historically the introduction of a secondary service door to The Painting Room at No.12 would appear to be supported by a recognised tradition within Victorian artists' studios, a tradition which is already evident within the Primrose Hill Studio development.

(v) Practical Function

The applicant's family intend to use the Painting Room for, amongst other things, sculpture, painting, writing and theatre prop design on a non commercial basis. A secondary service door would therefore be very practical to allow materials to be delivered and dispatched via Kingstown Street avoiding unnecessary vehicle access down the narrow panhandle alleyway, off Fitzroy Road, and the often full parking area which can restrict vehicle movements.

(vii) Improved Amenity

Access to the proposed kitchen pavilion will also allow beneficial access from No.12 to the shared outdoor amenity courtyard area which it currently does not benefit from.

(viii) Concerns Raised by the Primrose Hill Conservation Area Advisory Committee in 2022

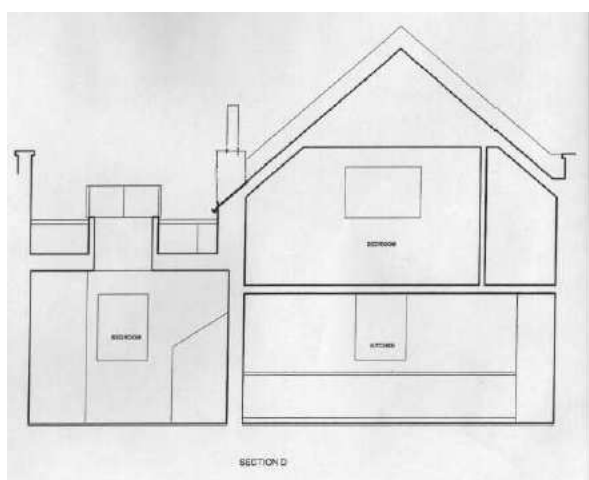
Two doors were initially proposed in the south wall of No.12 as part of applications, 2022/3694/P and 2022/4547/L. Prior to the doors removal from the applications proposal, and during the initial consultation, the PHCAAC commented as follows:

“The proposed insertion of two doors in the south elevation is acknowledged to change the original pattern of use of No12. It is acknowledged that this studio did not have secondary or rear entrance for services purposes, although such a secondary entrance door is judged characteristic of the studio building type. The very fact that this studio did not have such a service entrance is of clear significance in terms of the historic pattern of use of the studio. The insertion of such doors would subvert the building as a historic witness to this established and acknowledged pattern, It would harm the historic character and significance of the Listed Building”.

Whilst the objection specifically was raised against 2 No. proposed doors we can assume that a similar objection may be raised from the inclusion of a single door. The underlying concern of the PHCAAC would appear to be that a proposed door would impact the *“historic pattern of use of the studio”* and therefore in addressing these observations we would comment as follows:

- a. Primrose Hill Studios are no longer commercial artist studios but residential dwellings and this has a significant impact on their historic use. Whilst there must be *“special regard to...preserving the building or its setting or any features of special architectural or historic interest which it possesses”* its occupation is not limited to, or limited by, an *“original”, “historic”* or *“acknowledged”* pattern of use. It is also recognised that internal changes, such as the inclusion of a service door, would not appear to impact the buildings ability to remain *“witness”* to the rooms historic use as a Painting Room. For example from the historical research we know that in the 1960's drawings showed mezzanines were inserted to the Painting Rooms as the studios were converted to dwellings. This significant material departure from the original design does not deny the room's ability to remain *“witness”* to the *“established and acknowledged pattern”* of it's use as a Painting Room. Indeed subsequently the majority, if not all, of the Painting Rooms at Primrose Hill Studios have been subject to further

departures from their original use through consented planning applications transforming them into kitchen and dining rooms as currently befits their use as contemporary residential dwellings. We do not believe that the introduction of a single door adversely impacts the Painting Room and is de minimus in comparison to previous alterations, such as the introduction of mezzanines and kitchens. Therefore we believe that the objection put forward previously by PHCAAC is neither reasonable nor consistent. It is not consistent because the PHCAAC would have had to have raised objections to the introduction of kitchens into the Painting Rooms when they were variously consulted on those applications. To our knowledge no objections were raised on what would be considered a far more significant material departure from the room's historic use. Indeed the extensive internal remodelling of No 10, following consented application 2009/4424/L, included the addition of two new windows being installed at ground level into the public east elevation of the studio (facing Auden Place) - one in the Painting Room and one directly through the chimney flue in the former 'models' changing' room (which was subsequently moved to the side of the flue). See drawing below. However the Planning Officers Delegated Report states that the PHCAAC "have no objection" to the installation of new windows into the building.



Drawing from application 2009/4424/L showing two new proposed ground floor windows

- b. The applicants believe that the conversion of the Painting Room into a kitchen and dining room has a significant negative impact on the acknowledged use of the space, far more so than the inclusion of a secondary door to a relocated kitchen outside the Painting Room. The logic for this is simply based on the applicants genuine wish to use the Painting Room as a creative space, which is of course the intended historic use of the room. The inclusion of a kitchen would both reduce the available space and, given the communal functioning of a kitchen, would detract from the necessary privacy for creative work.

- c. The insertion of a single rear door into a blank side wall would not remove any material features of “special architectural or historic interest” and does not “*subvert*” the buildings ability to remain an “*historic witness to this established and acknowledged pattern*” of use of Painting Room, indeed, and to the contrary, it actually helps preserve the historic and establish use as a functioning artistic space by placing the kitchen in a new building.
- d. Secondary or service doors are acknowledged features of Victorian artist studios and indeed are a feature of some other Painting Rooms at Primrose Hill Studios and therefore the proposal to insert a secondary door at 12 Primrose Hill Studios is both in keeping with tradition and with the character of Primrose Hill Studios.
- e. Sarah Freeman, Inspector of Historic Buildings and Areas at Historic England, during the consultation of the previous application 2022/4547/L, had no concerns or adverse comments about the proposed doors in this wall of 12 Primrose Hill Studios.

7.3 Perimeter Wall to Courtyard



Existing southern elevation to the courtyard showing Francis E. Lester Rambling Rose.

It is proposed to demolish the eastern and southern courtyard wall and rebuild with reclaimed London Stock bricks to match the existing brickwork of the listed buildings. The 300mm wide wall will have an insulated cavity where it encloses the proposed kitchen pavilion but elsewhere would be solid. The overall height of the wall will

increase by approximately 3 brick courses to ensure that the wall is level with the parapet line to flat roof areas of Nos. 9-12 Primrose Hill Studios. A vehicular access to a parking space within the courtyard is retained and a separate pedestrian service access to the kitchen pavilion is proposed, both designed with simple galvanised metal doors. A stone coping would be added that would match the existing concrete copings along the eastern elevation of Primrose Hill Studios in both colour and dimension. This will continue the elevational datum already existing along the eastern boundary of the Primrose Hill Studio development.

It is also intended to retain and protect the existing climbing Francis E. Lester Rambling Rose to the southern courtyard wall.

7.3.1 Justification

(i) Positive Visual Impact on The Existing Condition

The existing southern and eastern walls to the courtyard are in poor state of repair and the walls are at varying levels and both are characterised by mismatched high level fencing and trellis (both of which are in a very poor state of repair). The replacement of these two disparate walls with a single level, London Stock brick, wall would unify this boundary treatment.

(ii) Positive Impact on Primrose Hill Studios

The proposed coping line continues that of the other studios in the east elevation of the development. Please see the comparative drawings on the following page. This ensures that the small courtyard area, which is historically integral to Primrose Hill Studios is now visually incorporated within the shared boundary of the development and, by the continuation of the existing Primrose Hill Studios boundary wall treatment, helps to formally clarify the historic demise of the listed development.

(iii) Lower Height than Consented Courtyard Infill Application (2018/1156/L and 2018/0191/P).

The proposed overall height of the proposed boundary wall is considerably lower than the approved two-storey infill building and is also considerably lower than the existing high level fencing and trellis levels which will have a positive impact on the character and appearance of the conservation area.



Existing East Elevation



Approved (2018/0191/P) East Elevation



Proposed East Elevation

Extract showing comparative elevations from The Design and Access Statement (applications 2022/3694/P and 2022/4547/L)

(iv) Endorsement from Historic England

It is noted that the same boundary wall height and external appearance was originally proposed for the southern and eastern boundary walls in applications 2022/3694/P and 2022/4547/L. This proposed element, along with the basement stairwell, was withdrawn, prior to consent, however prior to its withdrawal the wall treatment and its visual impact was reviewed by Historic England, who made the following observation:

“We acknowledge the efforts that have been made by the applicant to reduce the impacts to the listed buildings and the conservation area, and agree the outward appearance of the proposed external walls of the stairwell would have a more positive impact on the character and appearance of the conservation area than the previously approved extension [2018/1156/L and 2018/0191/P] referred to several times in the current application.”

Historic England's written advice, which is attached at Appendix A, then goes on to state to the Planning Officer:

"Your authority should take these representations into account"

(v) Structural Integrity

The existing boundary wall built in the 1950's is of unknown integrity whereas the rebuilt boundary wall will have the benefit of a structural assessment and up to date building control approval which will provide long term integrity to the wall.

(vii) Privacy and Overlooking

Nos. 34 and 47 Kingstown Street, located to the south, and Auden Place, located to the east, of the site have windows located on their elevations that overlook the application site. The trees beyond the east garden wall will prevent substantial overlooking from Auden Place however the scheme seeks to improve overlooking and increase visual privacy from Kingstown Street. Specifically the increased height of the boundary wall facing Kingstown Street will help in this regard. This does not impact the Rights to Light to the adjacent 34 Kingstown Street.

7.4 Vehicle and Pedestrian Access onto Kingstown Street

A galvanised steel vehicular double door is proposed in the same location as the existing double doors which enables the retention of one off-street parking space. (Please note that No.12 already has a dedicated parking space within the Primrose Hill Studios central courtyard). In addition a galvanised steel pedestrian service access is proposed. It should be noted that the applicants do not own a car.

7.4.1 Justification

(i) Promotes the Existing Character of the Boundary Treatment at Primrose Hill Studios

The reduction of the 3 large timber doors to a single vehicular door and a single pedestrian door enhances the masonry character of the boundary wall, which characterises and is sympathetic with, the rest of the boundary treatment to Primrose Hill Studios.



Photograph, existing condition of the south wall to the courtyard (showing three timber gates)

(ii) Sympathetic to the Historical Use of the Courtyard

Historically the courtyard was an enclosed yard with one vehicular access enabling construction traffic access to the Primrose Hill Studio development and then for its subsequent servicing requirements at Primrose Hill Studios. It's latter conversion to garaging is not sympathetic to the historic use and the existing line of three vehicular doors has no historical relationship with the listed complex. The proposed access treatment would be more in keeping with the historical use of the courtyard.

(iii) Improved Material Impact

The use of galvanised steel doors, commonly used in commercial and service settings, promotes the historical function of the courtyard area as one that 'serviced' the artists studios.

(iv) Council's Transport Policy

The removal of two garages and the retention of a single off-street parking space means the overall loss of one parking space. The loss of a single parking space is not contrary to the Council's transport policies.

7.5 Permeable Surface Finish to the Courtyard Area

The existing stepped concrete surface will be removed and the proposed finished surface will be a level. Irregular stone setts, or similar, are proposed. The finish will have permeable jointing which will allow surface water to drain into the existing below ground drainage system. In addition discreet continuous slot drains will be installed along the vehicular entrance and along the line of glass doors to the kitchen pavilion to ensure no surface water discharges onto Kingstown Street or into the kitchen pavilion.

7.5.1 Justification

(i) Improved Visual Impact and Outdoor Amenity

The proposed surface is a vast improvement on the varying cracked and broken concrete surface. A level surface will help to unify the courtyard and improve the amenity of the space which currently has multiple levels.

(ii) Surface Water Run Off onto Kingstown Street

The proposal ensures that there is no surface water run off onto Kingstown Street

(iii) Traditional Appearance

The proposed stone setts (or equal approved) will promote a more traditional character (as a oppose to overtly contemporary surface) to the courtyard . We believe that this would provide a positive impact on elevated views of the courtyard.

7.6 Repair and Restore South Elevation Wall to 12 Primrose Hill Studios

The existing south wall to 12 Primrose Hill Studios has been variously finished in paint or cement render. It is proposed to carefully remove these latter finishes and restore and repair the historic brickwork. It is also proposed to repair the missing brickwork where the walls of the garages were 'keyed' into the south wall of No.12.



Photograph, existing condition of the south wall to 12 Primrose Hill Studios.

7.6.1 Justification

(i) Positive Impact on the Listed Building and the Conservation Area

The southern flank wall to No.12 is visible from the wider conservation area and its restoration will provide a positive impact on the Listed Building as well as the Conservation Area.

The restored wall would become the finished face of the courtyard and, internally, the finished face of the proposed kitchen pavilion.

8.0 DESIGN PARAMETERS

8.1 Use

The residential dwelling use (C3) for 12 Primrose Hill Studios and 13 Primrose Hill Studios remain unchanged. Within the 52.7sqm courtyard area it is proposed to erect a 19.3 sqm kitchen pavilion. The remaining 33.5sqm will remain as an outdoor amenity space accessed and benefitting both Nos.12 and 13.

8.2 Appearance

The detailed appearance of the two listed building are subjects of separate planning applications 2022/3694/P and 2022/4547/L however the southern flank wall to No.12 will be repaired and restored as part of this application. The boundary wall will also be rebuilt in reclaimed London Stock bricks to match the existing masonry of Primrose Hill Studios. The proposed kitchen pavilion will not be visible from street level.

8.3 Scale

The scale of the proposals are all subordinate to the architecture of the adjacent buildings.

8.4 Layout

The applications does not propose any layout changes within the listed buildings. The proposed layout of placing the kitchen within the demise of the courtyard is considered to positively impact the Painting Room of No.12.

8.5 Amenity Space

The scheme seeks to increase access to the outdoor amenity space, within the courtyard, currently only benefitting No.13. The kitchen pavilion would provide No.12 with direct access to the shared outdoor amenity area. This new larger courtyard area and associated planting will also provide other benefits such as biodiversity.

8.6 Landscape Strategy

The courtyard is proposed as a mix of hard landscaping with as much green landscape as possible to enhance biodiversity, resulting in a considerable increase in greenspace from the existing courtyard. The projecting louvred roof of the kitchen pavilion will provide a structure for climbing plants to thrive.

These proposals in the application will not impact the adjacent trees to the east of the property as verified by the Arboricultural Impact Assessment (July 2022) issue by Canopy Consultancy as part of the 2022/3694/P application.

8.7 Access

The proposals have been developed with a view to compliance with Part M of the Building Regulations and conform to The Equality Act 2010 (formally DDA) requirements.

Access to the Properties.

There are two means of access to the properties. Both properties have pedestrian access via the central communal courtyard of Primrose Hill Studios. No.12 is accessed via a stepped entrance to the front door and No.13 is accessed via a gate into the south-eastern courtyard. The second access is via the vehicular and pedestrian gate, in the southern courtyard wall, from Kingstown Street however this currently benefits only No.13. It is proposed to add an additional pedestrian access in this courtyard wall in order that No.12 can also benefit from a service entrance via the proposed kitchen pavilion. By virtue of access through the sliding folding glass doors to the kitchen pavilion No.12 can also benefit from the vehicular access to the courtyard.

Car Parking

There is currently one off-street car parking provision for one car in the shared central courtyard of Primrose Hill Studios and, in theory, a further two car parking spaces in the now demolished garages accessed off Kingstown Street. The proposal retains the off-street car parking space in Primrose Hill Studios and provides for a further car parking space (and electric car charging point) within the small south eastern courtyard off Kingston Street. The loss of a single parking space is not contrary to the Council's transport policies.

In addition there is controlled on-street parking for residents in the adjacent streets in Primrose Hill and both units have access to on-street parking permits. It should be noted that the garage spaces have not been used for car parking for some time and the dimensions of the garage door opening would make parking difficult given modern day car sizes. The applicant does not own a car and the proposal does not put any additional pressure upon the local parking facilities.

Refuse

There is an existing refuse and recycling store shared by all Primrose Hill Studios residents, located on the alleyway that joins Fitzroy Road and the central courtyard of Primrose Hill Studios. Both properties currently utilise the dedicated refuse storage and this has adequate capacity. Deliveries are via the central Primrose Hill Studios courtyard or the rear access on Kingstown Street.

Cycle Storage

The scheme proposes cycle storage provision above that recommended by TfL Cycle Parking Standards (storage for 2 cycles per residential unit of 3 beds+), accommodating up to 4 bikes stored within the south eastern courtyard.

Public Transport

The site is within 200m of regular bus route on Regent's Park Road, 700m from Chalk Farm Underground Station and 1.1km from Camden Underground Station.

8.8 Sustainability

It is understood that a sustainability statement is not required for a scheme of this size as it is below the threshold of 500m² gross internal floorspace. There is a desire to reduce energy use and carbon emissions as far as is possible given the development's setting in a conservation area and historic context, in particular any restrictions imposed by its listed status.

Working within the limitations and restrictions imposed by the listed status of the application site we aim to mitigate carbon emissions and support Policy by:

- (a) Minimising embodied carbon through the reuse of the existing buildings and, where possible, recycling any material removed; and
- (b) Reducing operational energy use/carbon emissions by following the energy hierarchy set down in the Local Plan.
- (c) Using the latest standards to replace cement where feasible with GGBS (Ground Granulated Blast-furnace Slag), Fly Ash or Limestone Fines.

9.0 CONCLUSION

9.1 This combined Planning & Heritage Statement and Design & Access Statement has been prepared on behalf of Rory and Barbara Campbell-Lange in support of a planning application for a single storey extension, rebuilding the southern and eastern boundary walls, insert a doorway and restore the masonry finish to the southern elevation of 12 Primrose Hill Studios.

9.2 The designs within this application have, in a large part, been informed by previous applications and consultations regarding 12 and 13 Primrose Hill Studios.

9.3 In accordance with Section 38 (6) of the Planning and Compulsory Purchase Act 2004 and Sections 16, 66 and 72 of the Planning (Listed Buildings and Conservation Areas) Act 1990, the application proposals comply with the Development Plan, including relevant policies from the London Plan (March 2021), Supplementary Guidance, and the Camden Local Plan (2017)

9.4 It is therefore duly requested that the proposals that constitute this application be consented.



Historic England

Mr Sam Fitzpatrick
London Borough of Camden
Town Hall
London
WC1H 9JE

Direct Dial: 02079733802

Our ref: L01570814

6 February 2024

Dear Mr Fitzpatrick

Arrangements for Handling Heritage Applications Direction 2021

**NUMBERS 12 & 13 PRIMROSE HILL STUDIOS FITZROY ROAD LONDON NW1
8TR**

Application No. 2022/4547/L

Thank you for your letter of 9 January 2024 regarding the above application for listed building consent. On the basis of the information available to date, we offer the following advice to assist your authority in determining the application.

Historic England Advice

Significance

Numbers 12 and 13 Primrose Hill Studios are part (with nos 1-11) of a distinguished group of early, purpose-built artist's studios of four types built from 1877-82 by Alfred Healey (of Healey and Baker builders) in a picturesque Queen Anne style. The group is arranged in two rows either side of a partly landscaped courtyard and constructed of stock brick with red brick dressings and slate roofs in a playful composition with a variety of roof forms (numbers 9-12 having half hipped gable fronts with intervening flat roofs set behind parapets interrupted by small chimneys). The range of historical associations with notable artists and other occupants is extensively researched and recorded in the supporting heritage statement, but the studios are now mostly converted to residential use.

The buildings were partly damaged by a nearby WWII bomb, the impacts most evident in the rebuilding of the east wall of number 13. A small yard is present to the corner between the two buildings, most recently occupied by set of modern garages (now demolished) but historically providing an access route and outbuildings, including WCs, for the whole development. The group is listed at Grade II, reflecting its national significance, and located within the Primrose Hill Conservation Area, to which it makes a positive contribution to despite its relatively tucked away position.

Internally number 12 retains much of its original character and plan form, with an impressive double-height Painting Room, lit by a large north-facing skylight as



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traditional for artist's studios, with a mezzanine to the south and ancillary cellular spaces on the north side. Number 13 (The Lodge) has a more domestic character, originally being built as on-site accommodation for a porter/housekeeper to service the studios, and its interiors have a lower level of significance.

Impact

A large area beneath number 12 and the adjacent courtyard is proposed to be excavated to allow for the construction of a basement, accessed via an external staircase within the courtyard area with an adjacent lightwell. The original footings and suspended ground floor structure of number 12 would be removed and the building underpinned before new basement and ground floor slabs are cast. Architecturally the staircase is expressed with blind brick walls facing outwards, set at a lower overall height than that of the previously consented structure proposed for the courtyard.

The proposals also involve various internal alterations to both properties, including the reconfiguration of the bathroom, kitchen and rear room (the original retiring / model's dressing room) within number 12 to form a modern kitchen/dining area and WC. Formally submitted amendments no longer include the demolition of the mezzanine within the Painting Room as originally proposed. Within number 13 all internal partitions and the staircase is proposed to be demolished and reconfigured. A range of conservation repairs are also proposed, as detailed in the scheduled submitted to support the application.

Policy

Paragraph 205 of the National Planning Policy Framework (NPPF) states that, irrespective of the degree of harm caused, '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'. Paragraph 206 requires any harm to be clearly and convincingly justified, and paragraph 208 requires less than substantial harm caused to the significance of a designated heritage asset to be weighed against the public benefits of the proposal.

Policy A5 within the Camden Local Plan (adopted 2017) states that the Council will only permit basement development 'where it is demonstrated to its satisfaction that the proposal would not cause harm to [amongst other things]... d. the architectural character of the building; and e. the significance of heritage assets.'

Position

In our view, the proposals would result in less than substantial harm to the significance of number 12 Primrose Hill Studios, which we feel lacks justification. While we leave the detailed assessment of the potential structural implications to the building arising from the excavation, underpinning and basement construction to your authority to consider through your Basement Impact Assessment process, we consider that this element of the proposals would also cause harm to the building's significance through



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the loss of historic fabric, potential disturbance or inadvertent damage to the remaining fabric, and the impact on the hierarchy of spaces and plan form through the introduction of a substantial basement area to the otherwise modestly sized building. We also note the recent upheld appeal decision for number 10 (ref APP/X5210/W/20/3265608), where a proposed basement to another building in the group of four of this Studio type was refused and considered contrary to relevant policy and legislation.

The plan form and significant features within the interior is well preserved, despite some areas being in poor condition. We welcome the amendments to the proposals which now retain the existing mezzanine within the Painting Room, which is of some significance regardless of whether it has been moved from the northern side of the studio. The rear room, while evidently a secondary space to the Painting Room, is almost completely intact and retains its original character, with original cornicing and joinery and the Painting Room fireplace's sloping chimney flue expressed on its south wall. The opening-up of a large section of the wall to the kitchen area would have an adverse impact of this character and would likely require significant structural interventions to install, the implications of which we recommend are carefully assessed prior to any approval.

We do not consider the proposed internal alterations to number 13 as set out in the revised proposals to cause harm to the building's significance given the extent of change that has already occurred within this building.

We acknowledge the efforts that have been made by the applicant to reduce the impacts to the listed buildings and the conservation area, and agree the outward appearance of the proposed external walls of the stairwell would have a more positive impact on the character and appearance of the conservation area than the previously approved extension referred to several times in the current application. We also welcome the proposed schedule of conservation repairs. However, we do not consider these identified heritage-related benefits to be of sufficient weight to, on their own, outweigh the harm caused to the significance of the building through the wider scheme in line with paragraph 205 of the NPPF.

Recommendation

Historic England has concerns regarding the application on heritage grounds. We consider that the issues and safeguards outlined in our advice need to be addressed in order for the application to meet the requirements of paragraphs 205, 206 and 208 of the NPPF and relevant local Development Plan policies. In determining this application you should bear in mind the statutory duty of section 16(2) of the Planning (Listed Buildings and Conservation Areas) Act 1990 to have special regard to the desirability of preserving listed buildings or their setting or any features of special architectural or historic interest which they possess and section 72(1) of the Planning (Listed Buildings and Conservation Areas) Act 1990 to pay special attention to the



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desirability of preserving or enhancing the character or appearance of conservation areas.

Your Authority should take these representations in account and determine the application in accordance with national and local planning policy and in consultation with your specialist conservation advice. We have drafted the necessary letter of authorisation for your Authority to determine the application as you see fit and have referred this to the National Planning Casework Unit (NPCU) (copy attached). You will be able to issue a formal decision once the NPCU have returned the letter of authorisation to you, unless the Secretary of State directs the application to be referred to them.

This response relates to designated heritage assets only. If the proposals meet the Greater London Archaeological Advisory Service's published consultation criteria we recommend that you seek their view as specialist archaeological adviser to the local planning authority. The full GLAAS consultation criteria are on our webpage at the following link: <https://www.historicengland.org.uk/services-skills/our-planning-services/greater-london-archaeology-advisory-service/our-advice/>

Yours sincerely

Sarah Freeman

Sarah Freeman

Inspector of Historic Buildings and Areas

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