Design and Access Statement for 41A Hollycroft Avenue, London NW3 7QJ

prepared by

DOMINIC McKENZIE ARCHITECTS

(February 2025)

Introduction

No. 41 Hollycroft Avenue is a semi-detached house located at the southerly end of Hollycroft Avenue. The house is four storeys and is divided into two flats. Our clients own the lower of these two flats – consisting of the upper and lower ground floor and garden.

Hollycroft Avenue is part of the Redington / Frognal conservation area.

No. 41 is not nationally listed, though it is locally listed as making a positive contribution to the conservation area.

The neighbouring pair of semi-detached houses to the south (nos. 43 and 45) are Grade II listed.

This Design and Access Statement describes proposed alterations to the existing house to:

• Demolish the existing modern rear extension and reconstruct a new rear extension to the back of the house.

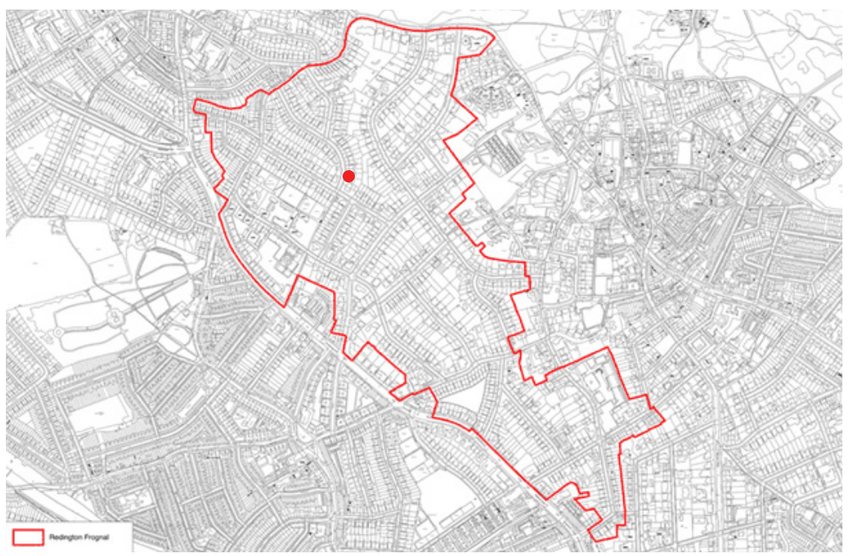
• Add new glazing to the upper ground floor rear – similar to that previously approved at no. 39 Hollycroft Avenue (the adjoining semi-detached house).

• Lower portions of the lower ground floor - in the existing garage and for the proposed rear extension, in order to improve floor-to-ceiling height. A structural statement is included with the planning application.

• Associated internal alterations.

• Minor repairs the house's top roof.

Dominic McKenzie Architects is an award-winning architectural practice based in north London. This application is made on behalf of our clients Evelyn Peters and Dino Paparelli.



Redington / Frognal conservation area with 41 Hollycroft Avenue marked

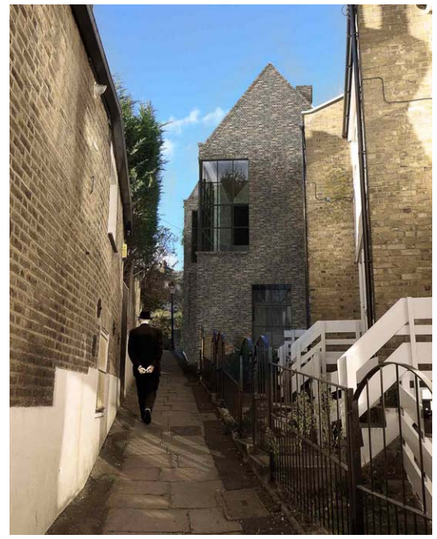
Dominic McKenzie Architects

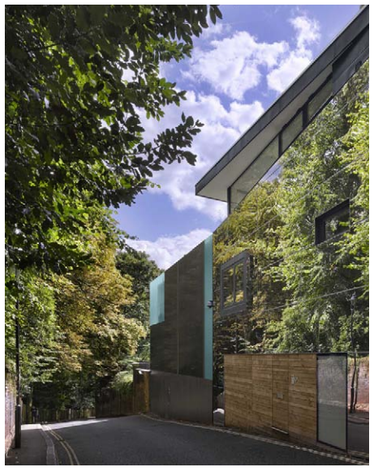
Dominic McKenzie Architects (DMA) is an award-winning architecture practice based in north London specialising in residential architecture.

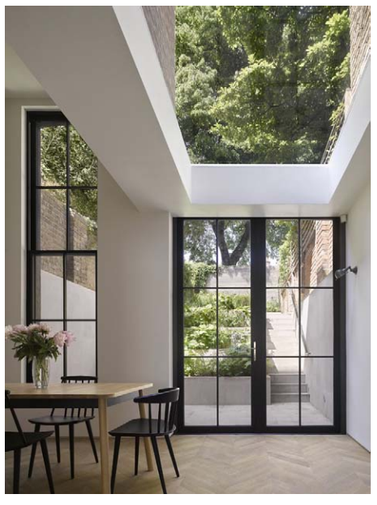
In 2014 'Eidolon House' won the Sunday Times British Homes Award for 'Best One-Off House below 2500sqft' and was included as a feature project in the Channel 4 TV series 'Inside Out Homes'. In 2016, DMA was selected for Wallpaper* magazine's Architect's Directory – 'a selection of 'the world's best young architectural talent' and was included in the Architecture Foundation's 'New Architects 3' book which showcases 'the best new practices in the UK since 2005'. In 2019 DMA were recipients of the NLA 'Don't Move Improve' award for 'Best Historic Intervention' for their project Tower House. DMA's project Hampstead House' won 'Best Residential' project in the 2021 Homes and Gardens Awards.

Dominic has been a judge for the 2009 and 2010 UK Affordable Housing Awards and was a judge between 2013 and 2019 of the National Housing Awards. He has written about architecture for Wallpaper and Architecture Today. He has been a guest critic at the Architectural Association and the University of Westminster schools of architecture in London, and at the University of Miami in the United States. Between 2011 and 2014 he ran a Master of Architecture unit at Birmingham School of Architecture, where his group was highlighted as a 'Standout Unit' in the Architects Journal review of the year.

Prior to setting up his own practice, Director Dominic McKenzie was a project architect for the Accordia housing project in Cambridge which won the 2008 RIBA Stirling Prize – the UK's highest award for architecture.

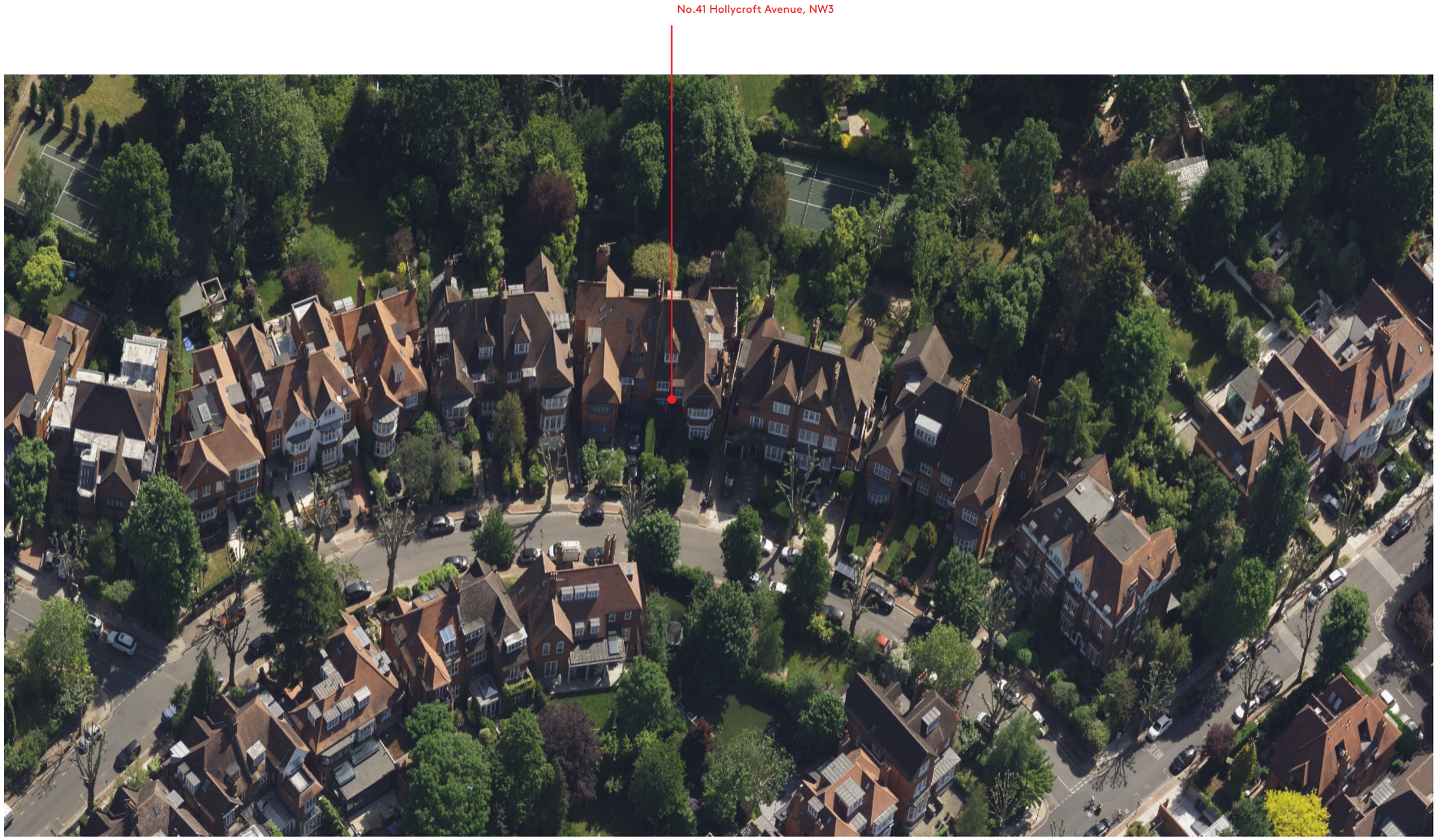






Hollycroft Avenue

Aerial view from West



Hollycroft Avenue

Aerial view from South

Hollycroft Avenue

Aerial view from East

Hollycroft Avenue

Aerial view from North

Description of Existing Property

Front

The existing original house is four storeys including the lower ground floor. It is divided into two flats with the upper and lower ground floor and the front and rear gardens belonging to our clients. The upper floor flat is entered via an external staircase on the south side of the house.

As is typical of the area, the houses are quite set back quite far from the pavement line with large front gardens. Seen from the street, the front garden is on the left hand side enclosed by a tall hedge. The right hand side contains a sloping drive leading to a lower ground floor modern garage door.

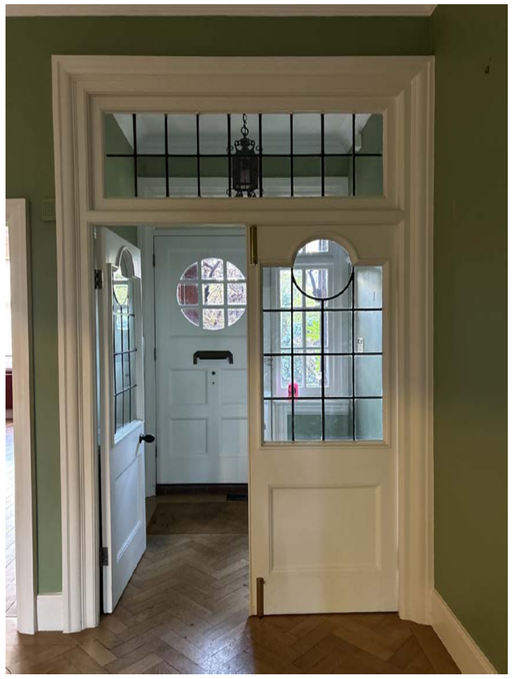
The house itself is designed in an Arts and Crafts style with the upper and lower ground floor in red brick, the first floor and gable in terracotta hung tiles and the main roof also in terracotta tiles. Windows are divided into small white multi-pane windows which is characteristic of the Queen Anne Revival architecture another common architectural style in the area.

On the right side of the elevation is an outrigger with a bay window at upper ground and first floor, but which stops above the lower ground floor garage door.

Hidden inside the front garden behind the tall hedge is a porch which projects forward from the house. The first floor also projects forward in line with the porch. The porch is in timber and features a semi-circle/arch motif and the door is inset with circular Arts and Crafts motifs.

T he existing driveway ends with modern garage doors under the upper floor bay windows

The hidden front garden and entrance porch with its semi-circular/arch motif (partially hidden by foliage)



Circular motifs in the front entrance door and inner door

The existing front elevation above - includes no. 39 (left), no. 41 (centre) and no. 43 (right - separated by the side passage)

Description of Existing Property

Rear

The rear garden is level with the lower ground floor, whereas the front garden is level with the upper ground floor - there is a change of level from the front to the rear of the houses.

The rear elevation is similar to the front in terms of general massing with a projecting outrigger on the south side of the house. Unlike at the front however the outrigger is part gable ended and partly with a roof sloping towards the garden. The asymmetrical composition is divided by a tall chimney in the centre.

The right hand side of the rear elevation comprises a two storey bay occupying the upper and lower ground floor.

In front of the outrigger on the left hand side is an existing modern rear extension. This contains a bedroom at lower ground floor level with a terrace accessed from the upper ground floor kitchen above it.

A set of black painted steel steps descends from the upper to the lower ground floor. A modern black painted steel balcony also wraps around the façade to the right to connect with the living room French doors.

The rear garden itself is very large, totalling 318 sqm.

Side Passage

In the narrow gap between nos. 41 and 43 Hollycroft Avenue there is a side passage which allows access from the front of the house to the upper floor flat. The passage also connects to the rear garden.

The side passage is a pragmatic secondary space. It is not easily viewed from either the front or the rear. In addition to the entrance steps to the upper floor flat, it also contains bins and bikes. There are also unused side entrance steps to the lower flat (upper ground floor level). These steps have been closed up internally and are currently used as a pantry for the kitchen.

Existing Rear Elevation

The house's rear facade with the existing rear extension on the left and the projecting outrigger and chimney behind it

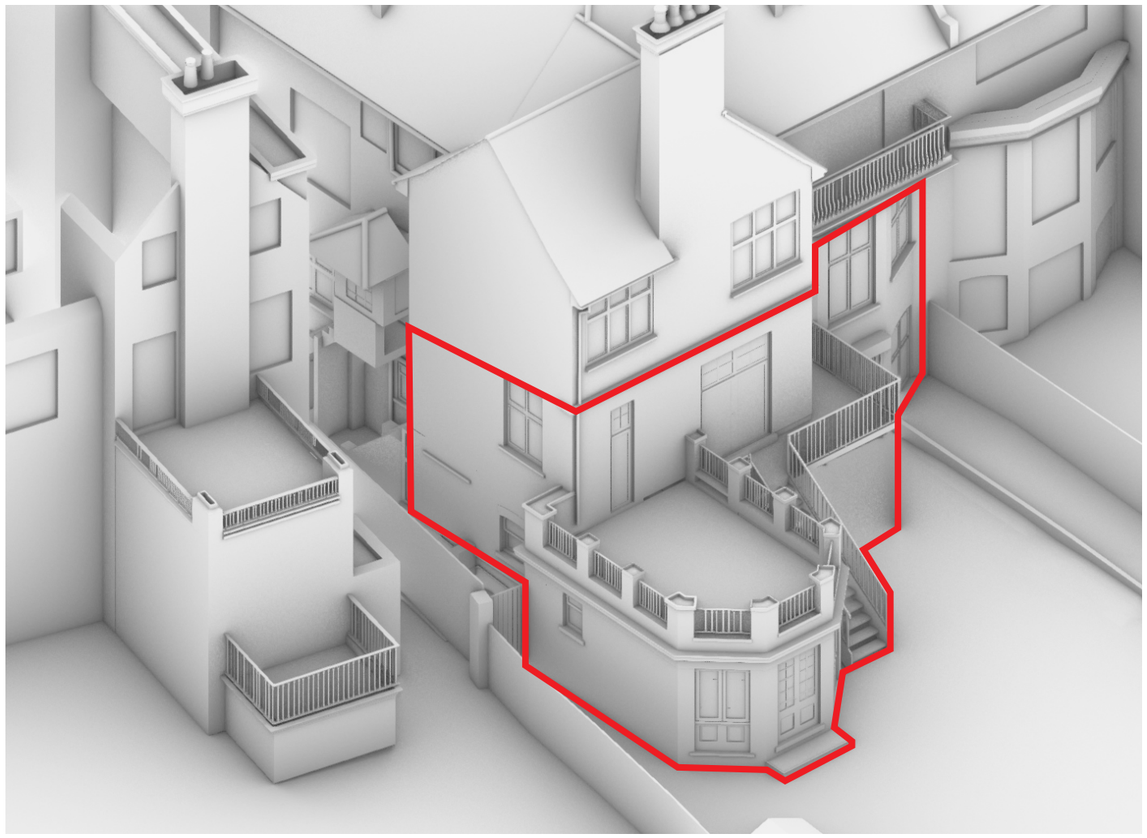
The existing black steel steps and balcony which wraps around the rear outrigger

The side passage with the unused lower flat side entrance steps

Existing Side Elevation

Description of Existing Property

Axonometric illustration



Existing rear extension, steel balcony and upper and lower ground floors outlined in red

Description of Existing

Adjoining house – no. 39 Hollycroft Avenue

The adjoining semi-detached house to no. 41 Hollycroft Avenue is no. 39 next door. This is an identical house - a mirror image of no. 41.

The house has recently been renovated. As part of the renovation the rear elevation has been changed with contemporary glazing inserted across the lower two floors.

Photos of the house can be seen online here:

https://www.iqglassuk.com/projects/hollycroft-avenue/s83177/

The planner's report stated for the application (2015/3356/P) stated:

'2.4 Whilst the proposed fenestration is larger than the existing fenestration, it is not considered that the proposal would adversely impact on the character and appearance of the Conservation Area. This application has also been submitted in the context of a similar proposal which was granted planning permission at no. 37 for a similar proposal (ref. PWX0103276). The proposal will provide a visual balance to the rear of the building and is considered to be appropriate in design terms preserving the character of the host building and the Conservation Area. It is therefore in accordance with the guidance set out in CPG1 (Design) and policies DP24 and DP25.'

Left - Approved drawing from the planning application for the adjoining house (ref. 2015/3356/P). The rear elevation contains contemporary glazing at upper and lower ground floor

Adjoining house – no. 39 Hollycroft Avenue, view of front facade

Left - View of the rear of no. 39 Hollycroft Avenue from no. 41 rear garden. The upper ground floor contemporary glazing is visible above the garden fence

Heritage Statement
Hollycroft Avenue – History & Character

As set out in the 'Redington / Frognal conservation area, Character Appraisal & Management Plan' (December 2022), this part of Hampstead was developed from the 1870s:

'By the 1870's there were very strong financial incentives for the landowners to sell or develop their landholdings. There was increasing demand from wealthy Londoners seeking what Hampstead could offer. As the Belsize Park area to the south had by this stage been largely completed, the Heath was now protected from development and the owners of substantial houses in Hampstead were selling off their grounds for development, the remaining Hampstead slopes became the natural location for residential expansion.'

The specific streets around Hollycroft Avenue began redevelopment from 1896. The realisation of the individual houses was the result of a highly successful partnership between the Irish builder-developer George Washington Hart and the architect Charles H.B. Quennell.

Due to the high prevalence of Quennell designed houses in the neighbourhood, architectural guides such as 'London:North (Pevsner Architectural Guides: Buildings of England)' (Pevsner and Cherry) have come to refer to this area as '*Quennell-land*'.

The adjacent pair of semi-detached houses to the south (nos. 43 and 45), which are of a different design to nos. 39 and 41, are Grade II listed and were designed by Charles H.B. Quennell. The listing is as follows:

TQ2585NE HOLLYCROFT AVENUE 798-1/25/925 (West side) Nos.43, 43A AND 45

GV II

Pair of semi-detached houses. 1905. By CHB Quennell; built by GW Hart. Red brick with brick patterning and quoins to 1st floors. Tiled hipped and gabled roofs with overhanging eaves having painted wooden soffit; tall slab chimney-stacks. Symmetrically designed pair. 3 storeys. 2 windows each. Entrances in outer bays having hoods on shaped brackets and fanlights above this. Ground floors with canted bay windows having glazing bars to upper halves only. 1st floor; gauged brick flat arches to tripartite sashes and central bays with 3-light sashes having segmental relieving arches infilled with herringbone brickwork. Gables with 3-light sashes, modillion brickwork eaves, diaper patterning between modillion bands and broken into by main roof eaves. Slab stacks rise behind. INTERIORS: not inspected.

Listing NGR: TQ2554285989

No. 41 Hollycroft Avenue seen from the street

Neighbouring houses, nos. 43 and 45 Hollycroft Avenue are listed buildings. They are of a different design to nos. 41 and 39.

Heritage Statement
Local Precedent - Hill House

As well as the architectural context of 'Quennell-Land', the wide range of nearby Arts and Crafts houses designed by Charles Quennell, Dominic McKenzie Architects have also made reference to a nearby Modernist house dating from 1938. It was designed by the architect Oliver Hill - Hill House.

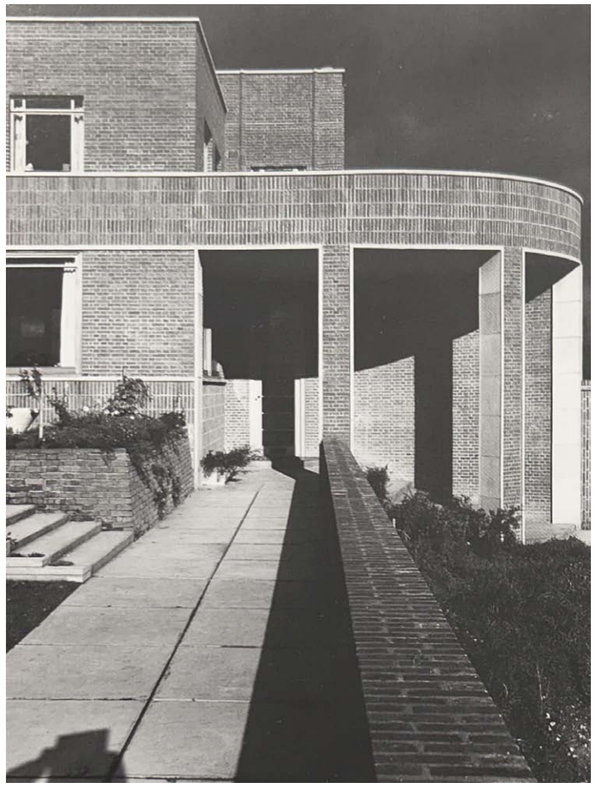
Hill House is located on, or rather above Redington Road, the next street over to the east of Hollycroft Avenue. The site is one of the highest in London.

Alan Powers, in his book 'Modern – The Modern Movement in Britain', writes:

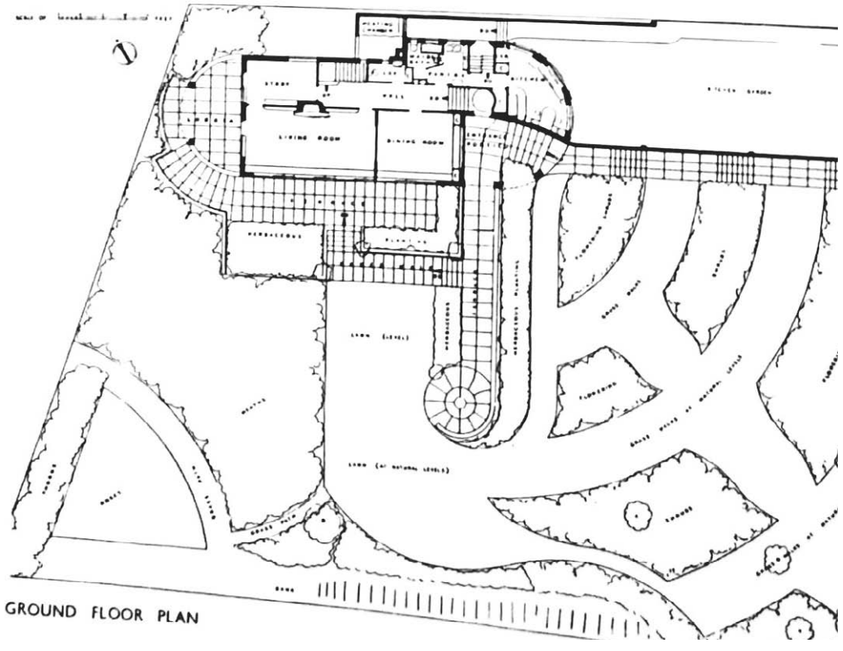
'The peculiar features of the Hill House site brought out the architect's ingenuity and it resembles no other house of its period. The brick portico was part of a bull-nosed form at each end of the building and draws together the approaches to the house from the street below and from the garden terrace with a graceful gesture'.

Hill House is constructed in red bricks in a mix of English bond and stack-bonded, soldier courses. There are stone dressings to openings and copings.

Hill House by the architect Oliver Hill, 1938. Located on nearby Redington Road



The end of the house features a curving 'bull-nosed form' in red brick



Policy and Design Guides Context

This application follows the advice of Camden Council's relevant design guides and planning policies including, but not limited to, the following:

Redington / Frognal Conservation Area Character Appraisal & Management Plan, December 2022

• Positive Buildings

Buildings and groups of buildings that make a positive contribution to the conservation area.

Hollycroft Avenue 1-23 (odd), 27-41 (odd), 51-53 (odd), 2-18 (even), 24-46 (even)

• Buildings are set-back behind front gardens or grassed and landscaped strips. This creates a green character to streets, but also creates a clear enclosure and definition of those streets by the set-back building frontages and front boundary treatments. Many properties have large gardens to the rear.

• The arrangement of built forms set in extensive garden spaces creates the suburban, rather than urban, townscape character, with glimpses through the gaps between properties to the trees and gardens to the rear. The majority of houses are large detached or semi-detached dwellings, with gaps between them

• 3.5 Architecture and Buildings - Vernacular and Polite Influences
The buildings in the area are primarily polite architecture, in terms of using the compositional principles and features of different formal architectural styles.
A local vernacular is represented mainly by the materials being used, in particular use of red or yellow brick and plain clay tiles. The Arts and Crafts movement, which is a clear influence, also drew on vernacular influences, through as part of a more formal style.

There are obvious and dominant influences and these are:

Queen Anne: *One of the key influences in the conservation area is Queen Anne Revival. Numerous buildings combine red brick and tile construction, some with render and tile hanging. Houses tend to have white timber framed windows, many with small-panes, with a range of bay and dormer window styles.*

Arts and Crafts, Freestyle and Domestic Revival: *Many properties have domestic architectural detailing and materials. Properties are often asymmetrical, based on functional plans.*

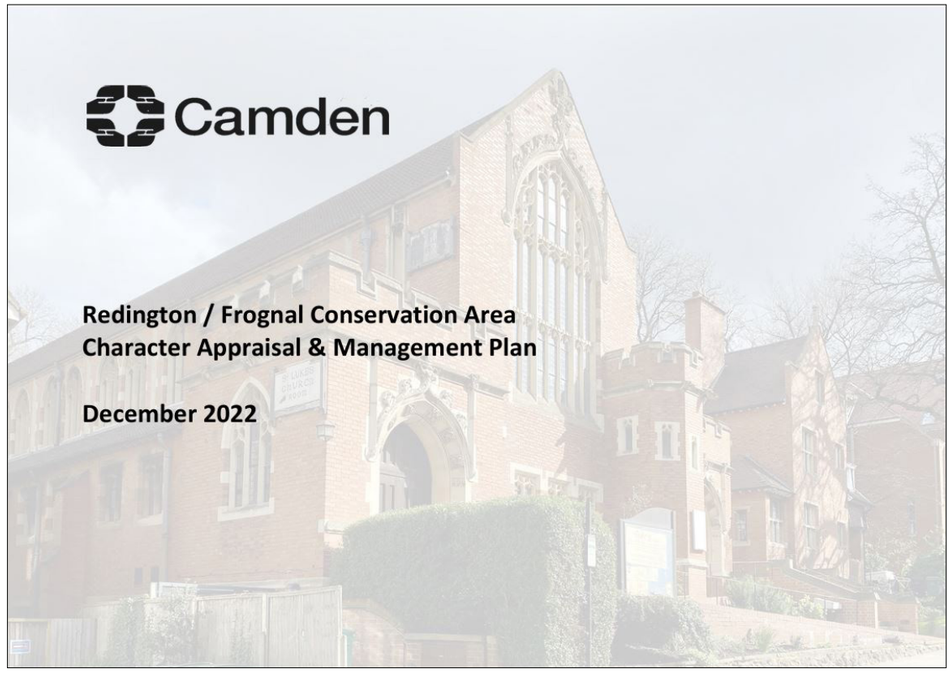
Materials, Features and Detailing
Whilst the area is architecturally diverse, there are predominant materials and common architectural features.

Common architectural features and characteristics of the area include:

Materials: Among the most prevalent walling materials are red brick, sometimes used together with render or tile hanging. The predominant roofing materials for pitched roof houses is plain clay tiles. Some properties have stone dressings, terracotta detailing or tile hanging.

Modulation: Modulation is created in building facades by projection and recession of different sections of walling, open porches or/and bay windows

• Good conservation is not about preventing change, but ensuring that change preserves or enhances the character or appearance of the area and does not cause harm.



Policy and Design Guides Context

Redington / Frognal Conservation Area Character Appraisal & Management Plan, December 2022 (continued)

5. Management Plan
5.1 Conservation Strategy

• The key principle is to preserve or enhance the buildings, townscape, landscapes, public realm and other characteristics that contribute to the special architectural or historic interest of the area, whilst also ensuring that new interventions are of high quality and appropriate to their context.

6.3 Building Design

k) New development should be seen as an opportunity to enhance the conservation area. This guidance does not promote stylistic imitation and recognises the well-established conservation principle that buildings should be 'of their age', including design for superior environmental performance (as a response to climate change).

l) In addition to complementing the townscape and landscape characteristics of the area, new development may respond to the area's character through the creative adaptation of recurring architectural features, including modulation of elevations, use of bay or oriel windows, open porches, gables or dormers.

m) Materials should be durable, with a high standard of finish and constructional detail. Use of local, traditional materials is encouraged, including brick and tile with timber windows and detailing. Imitation materials, such as plastic for detailing where traditionally timber would be used, should be avoided. Use of materials with low embodied energy or recycled materials is also encouraged.

n) Exceptional, innovative and creative design solutions will be supported, where they complement the townscape and landscape character of the area.

6.4 Alterations, Extensions and Infill

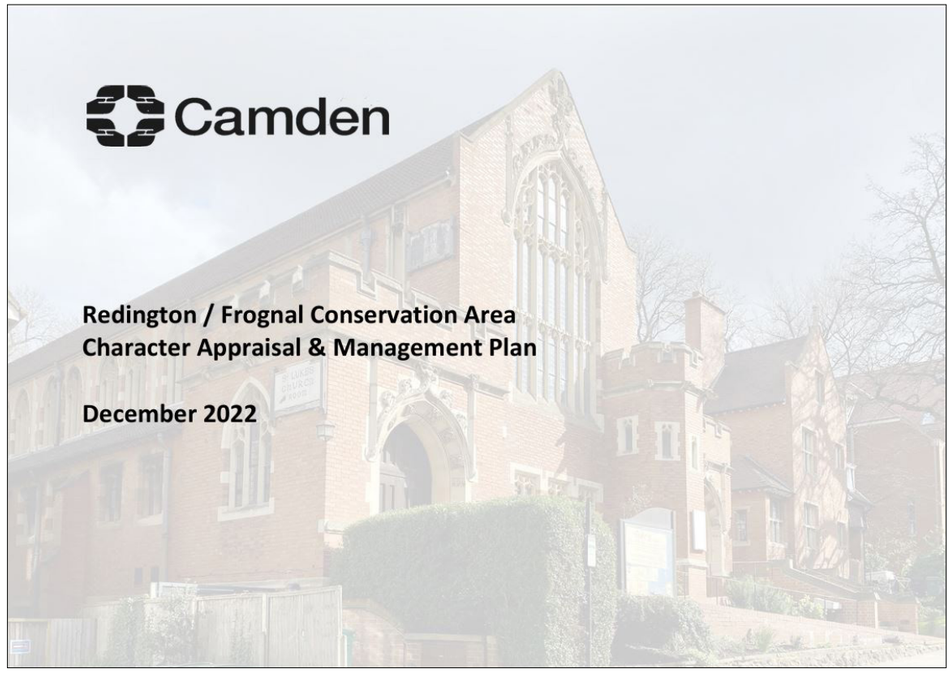
o) Every proposal for modifications to a dwelling in the conservation area will be reviewed on a case-by-case basis, with regard for the design of the building, the adjoining properties and streetscape.

p) In all cases, existing/original architectural features and detailing characteristics of the conservation area should be retained and kept in good repair, and only be replaced when there is no alternative, or to enhance the appearance of the building through the restoration of missing features.

q) Extensions to existing buildings should be subservient in height, scale, massing and set-back. Extensions should complement and be unobtrusive to the existing landscape and townscape character of the Area. In most cases extensions should be no more than one storey in height.

r) Alterations and extensions will not be acceptable where they will spoil the uniform elevations of a terrace or group of buildings. Side extensions/infills will be resisted where an important gap/view is compromised and the symmetry and composition of a building is impaired.

s) Modifications should draw on materials and general characteristics of existing buildings, including roof forms. Dormers and roof lights should be on rear roof slopes and not front roof frontages with limited/no visibility from the public realm.



t) Alterations and extensions to buildings should minimise impacts on historic fabric and avoid destruction of features of interest, including roof forms. This includes retention of original windows, chimneys and decorative features. As far as possible, alterations should be reversible (this means contouring around existing fabric, rather than cutting into it).

u) Natural materials, such as brick and stone, should not be painted, rendered or clad unless this was the original treatment, as it can have an undesirable effect on the relationship of the building within the setting of the conservation area. Repointing should match the original mix and mortar profile and may be difficult to reverse if done unsympathetically

v) Extending into basement areas will only be acceptable where it will not involve harm to the character of the building or setting. Basement extensions should keep physical manifestations (such as light wells) to a minimum, so as to avoid adverse impacts on garden space and landscape character.

Policy and Design Guides Context

Camden Planning Guidance Design CPG 1

4 Extensions, alterations and conservatories

KEY MESSAGES

• Alterations should always take into account the character and design of the property and its surroundings.
• Windows, doors and materials should complement the existing building.
• Rear extensions should be secondary to the building being extended.

The principles of this guidance also apply to extensions and alterations to other types of property. It expects high quality design that respects and enhances the character and appearance of a property and its surroundings, and also covers matters such as outlook, privacy and overlooking.

4.7 Alterations should always take into account the character and design of the property and its surroundings. A harmonious contrast with the existing property and surroundings may be appropriate for some new work to distinguish it from the existing building; in other cases closely matching materials and design details are more appropriate so as to ensure the new work blends with the old.

Materials

• Wherever possible you should use materials that complement the colour and texture of the materials in the existing building… In historic areas traditional materials such as brick, stone, timber and render will usually be the most appropriate complement to the existing historic fabric; modern materials such as steel and glass may be appropriate but should be used sensitively and not dominate the existing property.
• Materials for alterations should weather well, so their ageing process contributes positively to the character of the building, and the site's wider context.

Scale

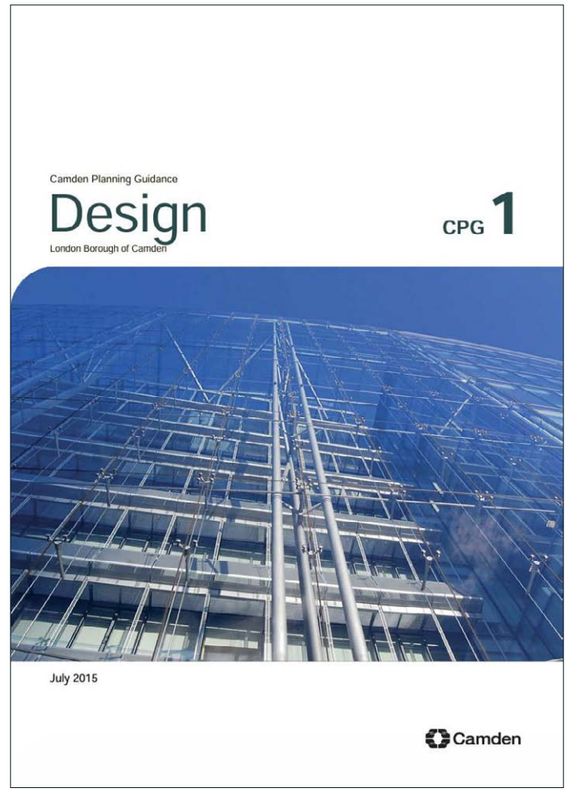
4.8 Extensions should be subordinate to the original building in terms of scale and situation unless the specific circumstances of the site, such as the context of the property or its particular design, would enable an exception to this approach.

Rear extensions

4.9 A rear extension is often the most appropriate way to extend a house or property. However, rear extensions that are insensitively or inappropriately designed can spoil the appearance of a property or group of properties and harm the amenity of neighbouring properties, for example in terms of outlook and access to daylight and sunlight.

General principles

4.10 Rear extensions should be designed to:
• be secondary to the building being extended, in terms of location, form, scale, proportions, dimensions and detailing;
• respect and preserve the original design and proportions of the building, including its architectural period and style;
• respect and preserve existing architectural features, such as projecting bays, decorative balconies or chimney stacks;
• respect and preserve the historic pattern and established townscape of the surrounding area, including the ratio of built to unbuilt space;
• not cause a loss of amenity to adjacent properties with regard to sunlight, daylight, outlook, overshadowing, light pollution/spillage, privacy/overlooking, and sense of enclosure;
• allow for the retention of a reasonable sized garden; and
• retain the open character of existing natural landscaping and garden amenity, including that of neighbouring properties, proportionate to that of the surrounding area.



4.11 Materials should be chosen that are sympathetic to the existing building wherever possible.

4.13 In most cases, extensions that are higher than one full storey below roof eaves/parapet level, or that rise above the general height of neighbouring projections and nearby extensions, will be strongly discouraged.

Width of rear extensions

4.14 The width of rear extensions should be designed so that they are not visible from the street and should respect the rhythm of existing rear extensions.

4.15 In addition, the rear of some buildings may be architecturally distinguished, either forming a harmonious composition, or visually contributing to the townscape.

2. Design Excellence

KEY MESSAGES

Camden is committed to excellence in design and schemes should consider:
• The context of a development and its surrounding area;
• The design of the building itself;
• The use and function of buildings;
• Using good quality sustainable materials;
• Creating well connected public spaces and good quality public realm
• Opportunities for promoting health and well-being
• Opportunities for improving the character and quality of an area

Policy and Design Guides Context

Camden Planning Guidance Design CPG 1 (continued)

2.1 High quality design makes a significant contribution to the success of a development, of a place and the community in which it is located. The design of the built environment affects many things including the way we use spaces and interact with each other, comfort and enjoyment, safety and security, our sense of inclusion and our health and well-being. In addition, high quality design across the borough contributes to achieving, a high-quality, sustainable environment for all in the community to live, work, play and relax.

2.2 The purpose of this guidance is to promote design excellence and to outline the ways in which developments can achieve high quality design.

2.4 This guidance applies to all development, whether involving new build, conversions, refurbishments, extensions or alterations. However, the implications for a proposal will vary greatly depending on the nature of the site, the proposed use, the scale of development, its interaction with surrounding sites, and existing buildings and structures on the site, including listed buildings.

2.6 Camden is committed to excellence in design. The Council is working with its partners to promote design excellence and improve public buildings, landscaping, open spaces and the street environment. Camden's commitment to seeking the highest design quality has resulted in a number of developments being recognised both nationally and London wide in design award schemes.

2.9 In order to achieve high quality design in the borough we require applicants to consider buildings in terms of:
• context
• height
• accessibility
• orientation
• scale and massing
• siting
• functionality and layout
• detailing
• materials

Context and character

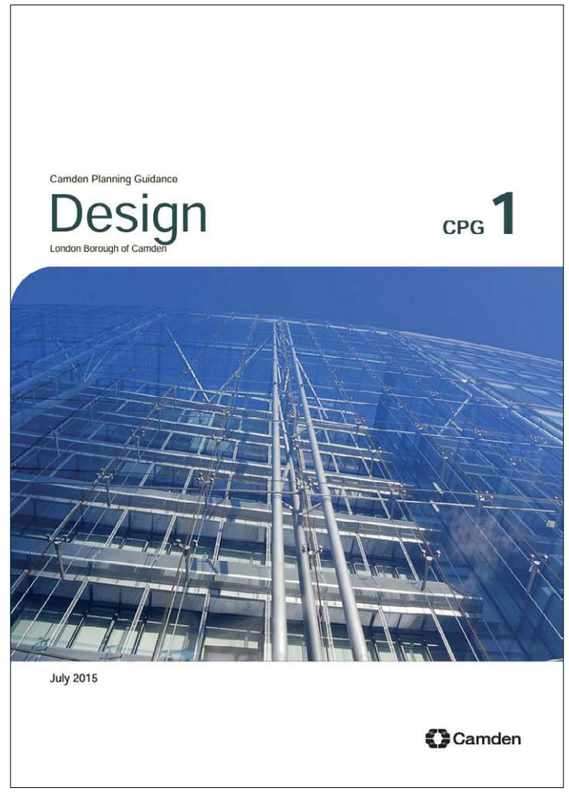
• Development should respond positively and sensitively to the existing context
• Development should integrate well with the existing character of a place, building and its surroundings
Accessible • Places should be accessible to all and easy to get to and move through (permeable)
• Development should connect well with existing places

Understanding and responding to context

2.11 Good design should respond appropriately to the existing context by:
• ensuring the scale of the proposal overall integrates well with the surrounding area
• carefully responding to the scale, massing and height of adjoining buildings, the general pattern of heights in the surrounding area
• positively integrating with and enhancing the character, history, archaeology and nature of existing buildings on the site and other buildings immediately adjacent and in the surrounding area, and any strategic or local views, vistas and landmarks. This is particularly important in conservation areas;
• respecting and sensitively responding to the natural and physical features, both on and off the site.

Materials: contextual, durable and sustainable

2.14 Materials should form an integral part of the design process and should:
• Be contextual – the texture, colour, pattern and patina of materials can influence the impact and experience of buildings for users and the wider townscape. The quality of a well-designed building can easily be reduced by the use of poor quality or an unsympathetic palette of materials. Decisions on the materials used in a development scheme should be informed by those used in the local area.



• Respond to existing heritage assets and features by relating to the character and appearance of the area, particularly in conservation areas or within the setting of listed buildings.
• Be durable and fit for purpose – it is important that robust materials that will weather well are used.

3. Heritage

KEY MESSAGES

• Camden has a rich architectural heritage and we have a responsibility to preserve, and where possible, enhance these areas and buildings.
• The Council will only permit development within conservation areas that preserves and where possible enhances the character and appearance of the area.

APPLICANTS - will need to show how the significance of a heritage asset, including any contribution made by their setting, has been taken into consideration in the design of the proposed works. The level of detail required will be proportionate to the asset/s importance and no more than is sufficient to understand the potential impact of the proposal on the significance of the asset/s affected.

3.6 Conservation area designation is a way to recognise the importance of the quality of an area as a whole, as well as giving some protection to individual buildings within it. Conservation areas are not designated to stop all future development or change but to ensure that change is managed to conserve and where possible enhance the historic significance of the area as a whole.

Design Statement

Proposals

Dominic McKenzie Architects' (DMA's) proposals seek to make sensitive adjustments to the garden flat of 41 Hollycroft Avenue, to create new living space for our clients, whilst respecting the architecture of the original house.

The proposed changes are as follows:

• The existing modern rear extension would be demolished and a new rear extension constructed.

• New glazing would be installed in the the upper ground floor rear, similar to that previously approved at no. 39 Hollycroft Avenue (the adjoining semi-detached house).

• The existing front bay windows at upper ground floor would be reproduced at lower ground floor in place of the existing modern garage doors. A new planter would be added between the extended bay window and the car parking space.

• The lower ground floor would be lowered to improve head height – a structural statement is included with the planning application.

• Associated internal alterations.

Proposed Rear Extension

The existing modern rear extension, consisting of a lower ground floor bedroom and upper ground floor terrace, is proposed to be demolished and a new rear extension constructed in its place.

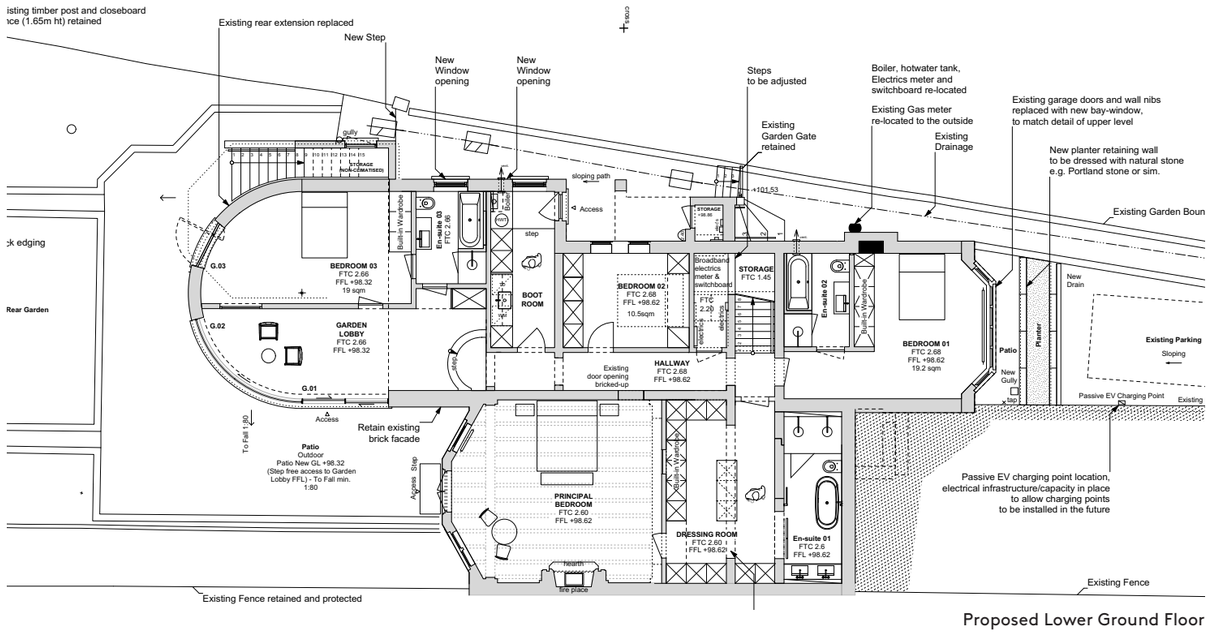
The existing rear extension's bedroom is rather small and generally the extension is of poor thermal quality having been constructed in the 1980s. The bedroom lies at the end of a long snaking corridor which is rather dark and has little visual connection to the garden.

Instead DMA is proposing to widen the extension in line with the house's original rear outrigger walls. This would allow for a more generous and thermally insulated bedroom and additionally a new light-filled garden lobby which would form the end of the lower ground floor corridor.

The new rear extension is proposed to be constructed from red brick in a Flemish bond with lime pointing similar to the brickwork of the original house. The rear extension would be 'of its age' as recommended in the Redington / Frognal Conservation Area guidance, but also with 'superior environmental performance' (see quote below):

6.3 Building Design k) New development should be seen as an opportunity to enhance the conservation area. This guidance does not promote stylistic imitation and recognises the well-established conservation principle that buildings should be 'of their age', including design for superior environmental performance (as a response to climate change).

The form of the rear extension is proposed with a curved semicircular form in plan, which responds to the use of semi-circular and circular motifs found in the original Arts and Crafts house and is also reminiscent of the 'bull-nosed forms' seen at Hill House.



Proposed Lower Ground Floor

Proposed Rear Elevation

Design Statement

Upper Ground Floor Terrace

The upper ground floor terrace above the rear extension would become slightly wider, aligning with house's original outrigger flank walls. Planting would be added around the perimeter of the roof terrace to enhance the views from the kitchen and to slightly increase the privacy on the terrace. As there is already a roof terrace in this position there would be no change in terms of overlooking / amenity with the new terrace.

The existing modern black metal balcony which wraps around from the outrigger to the living room bay window would be removed.

Kitchen glazing

To the rear of the kitchen it is proposed to increase the amount of glazing to allow clearer, uninterrupted views to the garden and terrace.

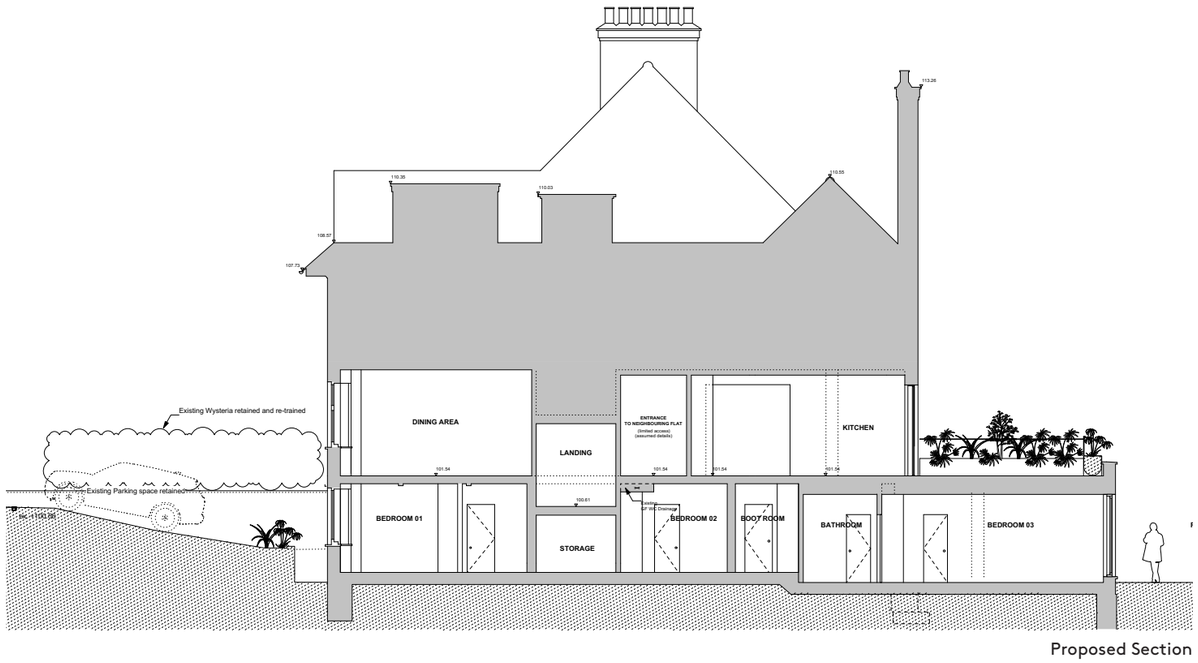
The proposed glazing would follow exactly that previously approved and implemented at no. 39 the adjoining semi-detached house – as noted earlier, the planning officer for no. 39 wrote:

'The proposal will provide a visual balance to the rear of the building and is considered to be appropriate in design terms preserving the character of the host building and the Conservation Area. It is therefore in accordance with the guidance set out in CPG1 (Design) and policies DP24 and DP25.'

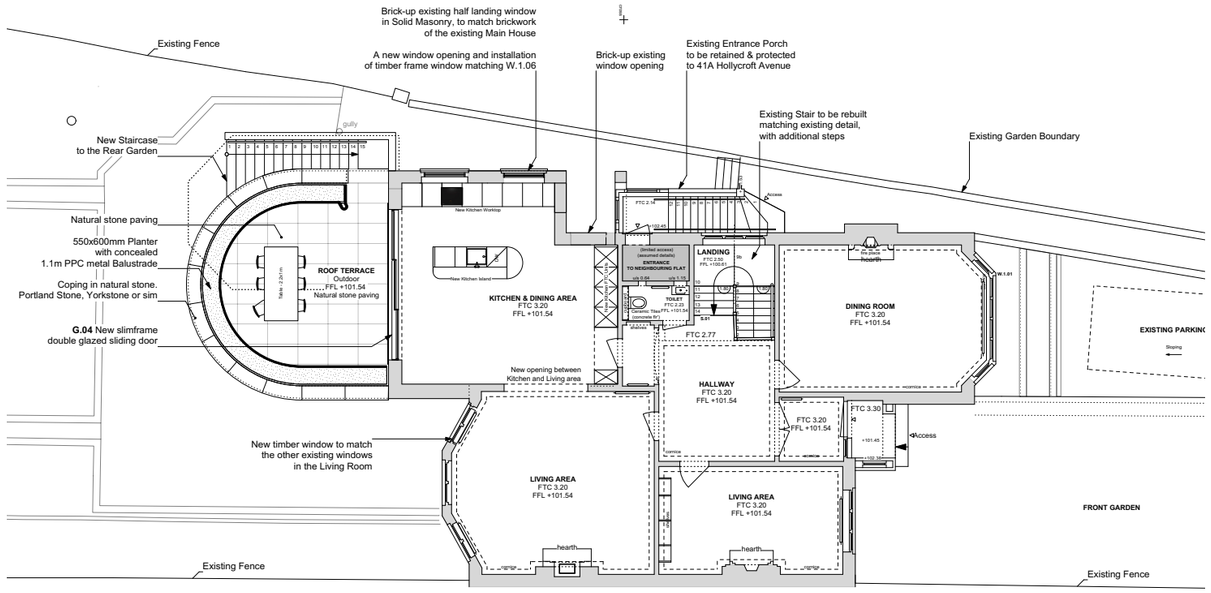
Front Bay Window and Parking

At the front of the house it is proposed to convert the existing garage into a bedroom. In order to make this bedroom feel more like part of the house, it is proposed to extend the bay window downwards from the upper floors, replacing the existing modern garage doors. The style of glazing on the upper ground floor would be reproduced at lower ground floor.

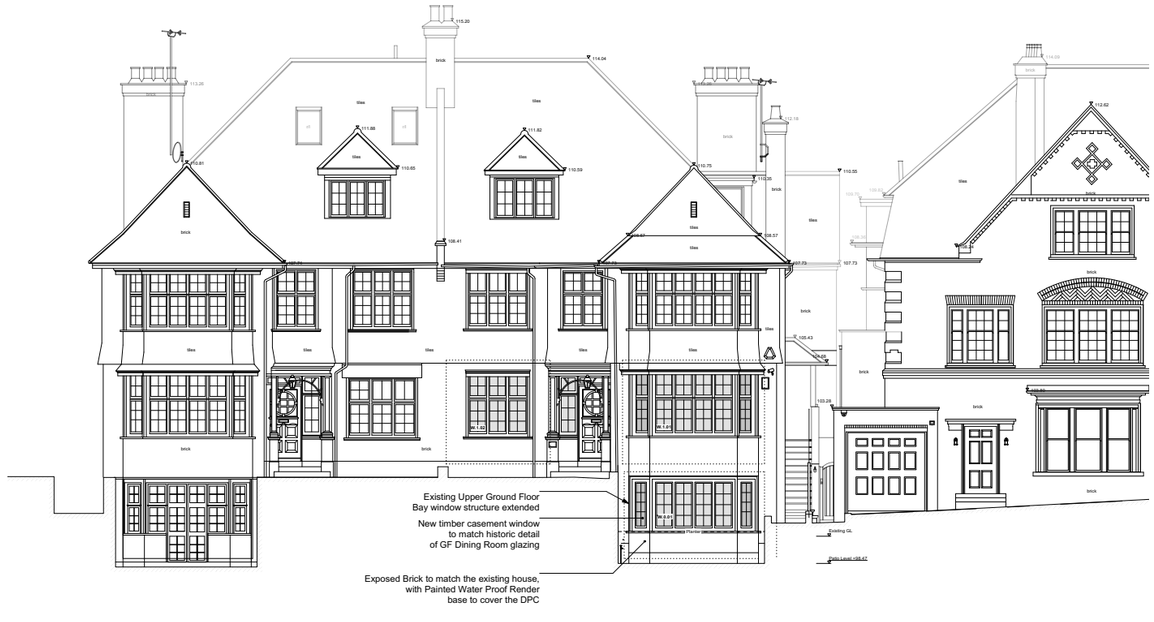
In front of this new lower ground floor bay window it is proposed to add a new planter at the foot of the car parking area. This will improve the amenity in the new bedroom.



Proposed Section



Proposed Upper Ground Floor



Proposed Front Elevation

Design Statement

Side Passage

As part of the proposed work there would be minor changes to the side passage.

The existing redundant side entrance steps to the lower floor flat (currently used internally as a pantry as noted previously) would be removed. In their place a new side door would be created giving access to the lower ground floor Boot / Utility Room.

The existing stepped access to the upper floor flat would be retained as existing above.

Internal Alterations

The house's interior would be adjusted as part of the renovation work. The upper ground floor would largely stay the same, except for a new opening between the living room and kitchen and some associated remodelling of the kitchen.

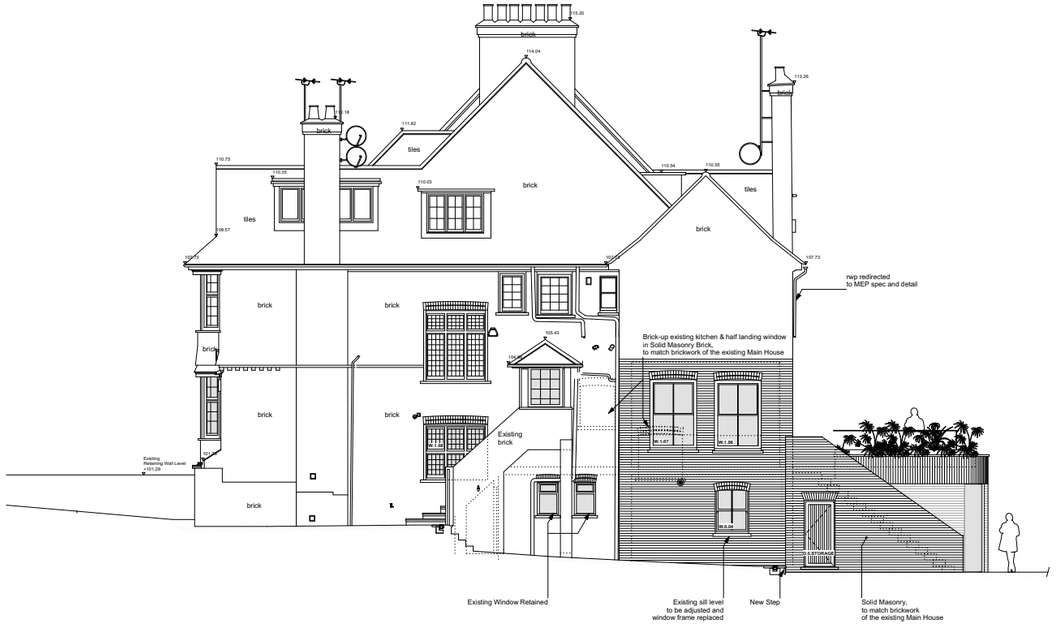
At lower ground floor more extensive changes are proposed:

• At the front of the house the existing garage and utility room is proposed to be converted into a bedroom and would utilise the extended bay window described above.
• Access to the master bedroom would be adjusted with a new bathroom positioned near the front of the house.
• The remodelled corridor which would now open directly to the garden via the proposed rear extension. A boots / utility room and new guest room are proposed to be accessed off the corridor.
• A further bedroom would be housed in the new extension with more generous proportions and improved thermal quality.

Lower ground floor level adjustment

At the moment the lower ground floor garage / utilty room area is 2 steps above the adjacent corridor and the master bedroom is a further 2 steps down from the corridor. It is proposed to adjust the finished floor level throughout the lower ground floor so that there are no internal steps – it would all finish at the same level.

To achieve this, Dominic McKenzie Architects (DMA) have worked with the structural engineers Float Structures who have prepared a Basement Impact Assessment which has been submitted at the same time as the main application.



Proposed Side Elevation

Proposed Section

Far left - The entrance steps to the upper floor flat would be retained as existing

Left - The redundant side entrance steps to the lower floor flat would be removed. In their place, a new door to the lower ground floor Boot / Utility Room would be added

Conclusion

Dominic McKenzie Architects is an award-winning practice that specialise in working with historic buildings. Our proposals for no. 41 Hollycroft Avenue have been carefully considered to improve the experience of living in the house for our clients' family, whilst respecting and enhancing the existing listed building.

DOMINIC
McKENZIE
ARCHITECTS

February 2025