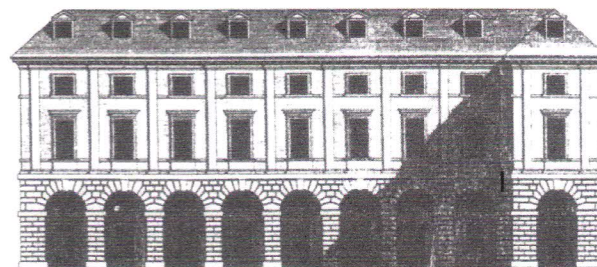
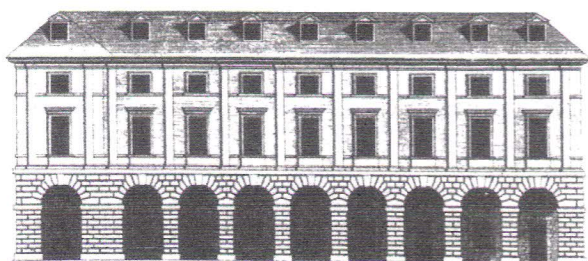

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THE ELMS, FITZROY PARK, HIGHGATE, LONDON, N.6.

ASSESSMENTS OF THE EFFECTS OF THE WORKS DESCRIBED IN THE ENFORCEMENT
NOTICE PROPOSED FOR RETENTION AND THE POTENTIAL EFFECTS OF THE FURTHER
PROPOSED WORKS ON THE PARTICULAR ARCHITECTURAL AND HISTORIC INTEREST
AND SIGNIFICANCE OF THE PROPERTY, SUBMITTED IN SUPPORT OF APPLICATIONS FOR
LISTED BUILDING CONSENT AND PLANNING PERMISSION



AUGUST, 2013



THE ELMS, FITZROY PARK, HIGHGATE, LONDON, N.6.

ASSESSMENTS OF THE EFFECTS OF THE WORKS DESCRIBED IN THE ENFORCEMENT NOTICE PROPOSED FOR RETENTION AND THE POTENTIAL EFFECTS OF THE FURTHER PROPOSED WORKS ON THE PARTICULAR ARCHITECTURAL AND HISTORIC INTEREST AND SIGNIFICANCE OF THE PROPERTY, SUBMITTED IN SUPPORT OF APPLICATIONS FOR LISTED BUILDING CONSENT AND PLANNING PERMISSION



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AUGUST, 2013

I. INTRODUCTION

- I.1 This report has been prepared by Paul Velluet in support of the new applications for Listed Building Consent and Planning Permission for the retention of some of the works included in the schedule attached to the Listed Building Enforcement Notice issued by Camden Council on the 14th May, 2012 and for the implementation of other works that fall beyond the scope of works approved by the Council under the Planning Permission, Listed Building Consent and Conservation Area Consent dated 28th January, 2003, and under the Appeal decisions dated 21st March, 2006. The report is based closely on preliminary versions of the report that have been submitted to Camden Council over past months as part of extensive pre-application documentation on which the comments of Council officers have been sought. The report is submitted in support of both sets of applications.
- I.2 In assessing the effects of the works on the particular special architectural and historic interest of The Elms, its features and its setting, judgements have been informed by the results of research into the design and development of The Elms undertaken by Alan Power, Caroline Pegum, Paul Velluet and Dan Cruickshank, and the related evaluation of the particular architectural and historic significance of the property; by reference to relevant national, London-wide and local planning policies and guidance; and by the knowledge and experience gained from over thirty-five years direct involvement in the conservation-based repair and alteration of historic buildings. From 1978 until 1991, Paul Velluet worked as Principal Conservation Officer in the South Area Team of Westminster City Council's Department of Planning and Transportation and in this capacity was actively and directly involved in many schemes for the repair, alteration and extension of historic buildings throughout Belgravia, including many designed by George Basevi. Such involvement continued during the years 1991-2004 when he served as Regional Architect and Assistant Regional Director within English Heritage's London Region, and in the years since in his work in private practice. Details of the qualifications and experience of Paul Velluet are attached in Appendix A.
- I.3 This report has two key purposes:
- Firstly, it provides an assessment of the effects of the works described in the Enforcement Notice that are now proposed for retention on the particular, special architectural and historic interest and the particular significance of The Elms, its features and its setting.
- Secondly, it provides an assessment of the potential effects of other works that fall beyond the scope of the approved works of January, 2003 and March, 2006 on that particular special interest and that particular significance.
- I.4 In progressing these aims, the report addresses where appropriate the extent to which such works materially affect the character of the property as a listed building and its external

appearance (i.e. whether or not they may be reasonably required to need Listed Building Consent and/or Planning Permission).

- 1.5 The assessments of the effects are made in relation to the evaluation of the particular, special architectural and historic interest and particular significance of The Elms, its features and setting derived from the results of research undertaken by Alan Power to support the original and subsequent applications, and by Caroline Pegum in 2004, and from the results of further research carried out by Paul Velluet and Dan Cruickshank over recent months, particularly in referring to maps and plans retained in the London Metropolitan Archives and Camden Council's Local Studies and Archives Centre. Importantly, that research has increased understanding and appreciation of the design and development of the property as it stood at the time that the original applications for Planning Permission, Listed Building Consent and Conservation Area Consent were submitted, particularly in relation to the stages in the construction of the property, and the extent to which the design of the respective parts of the building may be properly attributed to the architect, George Basevi.
- 1.6 The report has been prepared on the assumption that none of the works described in the Enforcement Notice are authorised in order that the Council can be presented with evidence as to why consent should be granted. As is explained in the covering letter sent to the Council with this report, nothing stated in in this report shall be taken as acceptance that the works in question have not already been authorised by the Council, however.
- 1.7 The draft report in the version as sent to the Council with other documentation on the 7th February has been revised in the light of the comments received from Council officers at the meeting held at Camden Town Hall on the 7th March.

2. ESTABLISHING AN INCREASED UNDERSTANDING AND APPRECIATION OF THE DESIGN AND DEVELOPMENT OF THE PROPERTY

THE DESCRIPTION OF THE PROPERTY ACCOMPANYING THE LISTING ENTRY

- 2.1 The Elms (together with the lodge and carriage entrance and the pedestrian entrance and garden wall to The Elms) was first listed in May, 1974. The description accompanying the grade II listing entry for The Elms is relatively brief and succinct, and, in the light of information from English Heritage and further research, is open to question:

'Detached house, 1838-40. By George Basevi, with later alterations and additions. Stucco with slated hipped roof and projecting eaves. Irregular main frontage of 2 storeys with semi-basement. 5 windows. Left-hand range; right hand ground and 1st floor tripartite, recessed sash windows, ground floor segmental arched. Bands at 1st floor and sill level. Link extension: entrance with ionic prostyle portico with extension to the right. Doorway with fanlight and half glazed double door. C20 windows. Cornice and blocking course. Right hand range: 3 light canted bay window carried on cast-iron columns. Single recessed sash at 1st floor. Stone-capped gable. South façade: 5 windows. To left, 3-light canted bay through ground and 1st floor, ground floor with central french (sic) doors. Projecting bay to right with tripartite, recessed sash windows with blind boxes on ground and 1st floor. Bands at 1st floor and sill level. Eaves cornice and projecting eaves with slated roof and dormer. To left hand ground floor a tented veranda (sic) with thin cast-iron columns. INTERIOR: retains original features'.

However, importantly, in the letter from Richard Parish of English Heritage to Ed Farrell of Camden Council of the 21st April, 2011, Parish notes that 'the interiors were not inspected at the time of listing', and in her report of June, 1987, architectural historian Susie Barson of

English Heritage observes that 'there is not a great deal of architectural or historic interest inside the house'.

- 2.2 The lodge and carriage entrance, and the pedestrian entrance and garden wall to The Elms are separately listed at grade II. The buildings and structures comprising all three listed entries are located in Camden's Highgate Conservation Area.

PUBLISHED REFERENCES TO THE PROPERTY AND THE RESEARCH FINDINGS OF CAROLINE PEGUM

- 2.3 A very brief but useful description of the property is provided in the relevant volume of *The Buildings of England* – (Bridget CHERRY and Nikolaus Pevsner, *London 4: North*, 1998, p.413):
- 'THE ELMS is set back behind its own lodge and drive. Much altered and added to, but its core is still the modest country villa built in 1838-40 by George Basevi for himself, together with the adjoining Beechwood (see above), after Fitzroy House was demolished. Stuccoed, with canted bays with iron canopies on the garden side; extended in 1863'.
- 2.4 Architectural historian, Caroline Pegum, undertook research on The Elms in 2004. A summary of her findings, as completed in November, 2004, is appended. Most usefully, her research reveals that in 1841 (in his will dated March, 1841), four years before his premature death, George Basevi referred to 'my dwelling house at Highgate' and 'my house and premises in Savile Row' (Basevi occupied no. 17, Savile Row from 1826 until his death in 1845). Pegum also suggests that he (and subsequently, his widow) is also believed to have had a lease on no. 18, Belgrave Square between the 29th May, 1841, and 18th November, 1856, also suggesting that his house at Highgate may have been used as 'rural residence'.
- 2.5 The results of Caroline Pegum's research are contained in a separate report forming part of this overall submission.

THE RESULTS OF FURTHER RESEARCH

- 2.6 Recent research and analysis of the early mapping of the area undertaken by Paul Velluet – specifically of the plan attached to the attested copy of the draft agreement for building a villa at Fitzroy Farm, dated 13th September, 1838 in the Southampton family papers held in the London Metropolitan Archives (M/90/774), the relevant part of the *Map of the Parish of St. Pancras in the County of Middlesex, 1849*, held in Camden Council's Local Studies and Archives Centre, and the relevant part of the 25" scale 1st edition, Ordnance Survey map of 1869 (London Sheet 111) - clearly suggest that primary access to The Elms from the Fitzroy Park access road was originally secured on the east side of the property, but by 1869, had been moved to the south side of the house and consolidated with the creation of a driveway and carriage turning-circle entered from a triangular recess in the boundary to the Fitzroy Park access road (see Plans 1, 2 and 3 appended).
- 2.7 In parallel, further analysis of the plans of The Elms at each level – specifically the plan-form and compartmentation of the property - mindful of the early-to-mid-19th-century provenance of the original villa and the particular formal approach to classical planning and design for which Basevi enjoyed a sound reputation, suggests that the original villa comprised a two-storey house to a simple, rectangular plan (with a cellar below its eastern half and with a shallow, hipped and slated roof) with a principal elevation facing west and containing three windows-bays at each level, short return-elevations facing north and south, each containing two window-bays at each level, and an east-facing elevation containing the main entrance at

its centre at ground floor level. The extent to which the entrance was approached through a projecting porch or colonnaded screen remains unclear. This now forms the much altered western half of the present house (see plans of the stage-by-stage development of the property appended)

- 2.8 The most recent research has been undertaken by architectural historian Dan Cruickshank. His observations on the chronology of the building, its construction history and the proposed works of repair and restoration of December, 2012 are contained in a separate report forming part of this overall submission.
- 2.9 Cruickshank's research usefully reveals that the plans attached to documents relating to the sale and leasing of the land and building agreements dating from 1838-1840 to which Pegum refers in her research findings should be regarded with caution and discernment insofar as they provide evidence to inform a view on the date of construction and completion of the original villa and its original design. He rightly suggests that a question hangs over whether The Elms was completed by 1840 as has been thought until hitherto, or at some later date, possibly after Basevi's death in October, 1845. As Cruickshank correctly suggests that 'this point is now of some considerable interest and importance because it relates to the strategy for the treatment of the interior of the eastern portion of the house. Was this portion of the house part of Basevi's original design and constructed during his lifetime or was it in fact constructed after his lifetime and not to his design?'
- 2.10 Cruickshank's analysis and interpretation of the plans attached to the documentation of 1838-1840, the surviving plan-form and compartmentation of the existing property tend to bear out Velluet's suggestion about the probable form of the original country villa as designed by Basevi and the view of English Heritage as set out in the letter from Richard Parish to Ed Farrell of Camden Council of the 21st April, 2011:

'The house has been added to extensively but it retains at its core the compact Regency style villa built by the architect George Basevi'.
- 2.11 A summary drawing together the results of the recent research and explaining the stages in the development of The Elms is set out in the architects' design and access statement forming part of this overall submission.

THE EXTERIOR OF THE ELMS

- 2.12 Externally, the carefully composed and proportioned north, west and south elevations of the original, western half of the house; the running of modest friezes around the elevations just below the eaves of the hipped roof-slopes and just above the level of the segmental and flat-arched heads of the ground-storey windows; the running of a modestly projecting cill-band around the elevations below the first floor windows; the use of a shallow, flat, two-storey projecting bay and a deeper, polygonal, two-storey projecting bay placed symmetrically on the west-facing elevation; the use of shallow, flat single-storey projecting bays placed symmetrically on the north and south-facing elevations – the easternmost bay on the north elevation containing a possibly later, shallow-curved projecting window-bay, clearly suggest that the design is of an order and character designed by an early 19th-century, classical architect of the calibre of Basevi. Indeed, in many ways, such architectural finesse and competence reflects some of Basevi's best work as carried out in Belgravia in the period 1825-1840 and on the Smith's Charity Estate in Brompton and on the Thurloe Estate in Kensington – such work showing the clear influence of John Soane to whom Basevi was articulated between 1811 and 1816. In addition, in her report of June, 1987, Susie Barson of English Heritage suggests that 'the canted bay through two storeys is a favourite feature of

Basevi' and goes on to refer to 'a similar arrangement...at Bitton Grove near Teignmouth in Devon of around the same date; at Taplow House in Buckinghamshire... and, of course, at Beechwood'.

- 2.13 By contrast, the design of the external elevations of the surviving, later, eastern half of the property (and of the elevations of the substantial north-eastern part of the house, now demolished under the approved scheme of 2003) show nothing of the careful composition and proportioning of the three, external elevations of the western half of the house, and would appear to be the work of a lesser architect or surveyor. Only some of the component parts – but not the overall composition - of the anomalously asymmetrical, Ionic portico on the south elevation suggest Basevi's possible involvement. In this connection, it is suggested that the portico may incorporate elements salvaged from an original and long demolished portico or colonnaded screen on the on the east side of Basevi's original villa.
- 2.14 The poorly proportioned and anomalously abbreviated, verandah shown wrapping around the ground floor storey of the polygonal, projecting bay on the west-facing elevation and across the blind, central bay adjacent in the record photographs taken by English Heritage in December, 1988, would appear to be an addition and seriously detracted from the original architectural integrity and significance of Basevi's design.
- 2.15 Of the fenestration of the original, western half of the house, on the evidence of the record photographs taken by English Heritage in 1988, the majority of the sub-divided, double-hung sash-windows at both ground and first floor levels in the north, west and south-facing elevations, with the exception of the two windows at ground floor level in the sides in the projecting, polygonal bay on the west-facing elevation, appear to have been original or substantially original. The casement-window at first floor level in the westernmost opening on the south-facing elevation, the 'French' casement-window at ground floor level in the westernmost opening on the north-facing elevation (which once served a long-lost conservatory) and the 'French' casement-window with margin-lights in the curving, projecting, ground floor level bay on the north-facing elevation appear to be later alterations. At roof-level, wide, flat-topped dormer-windows with casements had been added in the north and west-facing roof-slopes, and that on the north-side effectively doubled in width by a poorly detailed extension.
- 2.16 Of the fenestration of the surviving, later, eastern half of the house, on the evidence of the record photographs taken by English Heritage in December, 1988, the undivided and partly sub-divided, double-hung sash-windows at ground floor level, and the pair of modestly sized window-openings with metal-framed casement-windows at first floor level directly above the portico on the south-facing elevation, are inconsistent in design and detail with those of the original windows in the original, western half of the house, which would clearly suggest that they formed part of the house added to Basevi's 'compact Regency style villa' in later years or were, in the case of the pair of window-openings with metal-framed casement-windows above the portico, much more recent alterations – a photograph from the sale particulars of 1889 in the possession of English Heritage showing a single, tripartite, subdivided, double hung sash window.

THE INTERIOR OF THE ELMS

- 2.17 Internally, the interiors have been much altered. Even the original, western half of the house has been altered through the sub-division of original rooms with later partitions at first floor level, the loss of original ceiling-cornices, chimney-pieces and fire-places and their replacement with deeply coved ceiling-cornices and new chimney-pieces and fire-places of inappropriate character. On the evidence of the record photographs taken by English

Heritage in 1988, comparatively few of the features of distinctly Basevi character survived at the time that Planning Permission, Listed Building Consent and Conservation Area Consent were granted in 2003. Significantly, in her report of June, 1987, Susie Barson of English Heritage observes that 'there is not a great deal of architectural or historic interest inside the house'.

- 2.18 At ground floor level, whilst English Heritage's photograph (B 880 523) of the south-east corner of the large room occupying the north-west corner of the original villa – Room 1(N) - shows a ceiling-cornice/border and door-architrave of distinctly Basevi character, it also shows the edge of a wide, elliptically-arched opening between the room and the room to the immediate south and planted wall-mouldings of very different character. Similarly, whilst the English Heritage photographs (B 880 525 and 526) of the small room occupying the north-east corner of the original villa – Room 2 - show a matching ceiling- cornice/border, a segmental-arched recess and door-architraves of distinctly Basevi character, they also show a planted, elliptically-arched pelmet above the window-bay, a recessed book-case and over-door, and planted wall-mouldings of very different character; the detailing of the book-case matching that of the nearby and later, elliptically-arched opening. Similarly too, whilst English Heritage's photograph (B 880 527) of the two, interconnected rooms occupying the west side of the original villa – Rooms 1(N) and 1(S) - shows the potentially original, pair of marble chimney-pieces, it also shows the later, deeply coved ceiling-cornice running around the southern room in place of the original Basevi cornice/border that survives in the northern room, the later, wide, elliptically-arched opening between the two rooms, the infilling of the original, architraved door-opening into the southern room from the original entrance/staircase hall with book-shelves, the addition of unsightly, plywood pelmets across the tops of the window-openings, and later, planted wall-mouldings. English Heritage's photograph (B 880 528) of the chimney-piece in the southern room would suggest that the pair of chimney-pieces were designed by Basevi and were original. However, as was formally recorded, they were stolen some years ago despite being faced-over in plywood. Whilst English Heritage's photograph (B 880 522) of the south-east corner of the small room occupying the south-eastern corner of the original villa – Room 4 – shows what appear to be original window-joinery, panelled shutters and aprons and architraves, it shows a later, coved ceiling-cornice running around the room in place of the original Basevi ceiling-cornice/border and curiously flat, unpainted, hardwood wall-panelling and chimney-piece of distinctly late-19th-century/early-20th-century character. All these later alterations seriously detracted from the integrity and significance of Basevi's original interior.
- 2.19 English Heritage's photograph (B 880 521) of the entrance/staircase hall occupying the centre of the east side of the original villa – Room 3 – shows the possibly original timber staircase, designed in part to simulate a thin-waisted, stone staircase with cast-iron balusters and wreathed, hardwood handrail, spoilt only by the deepening of the soffits of the flights and landings and the infilling of a large part of the space below the central flight. The photograph also shows the large, subdivided window located in the east wall of the staircase hall and aligned centrally above the staircase, demonstrating very clearly that the eastern wall of the western half of the house was originally a fully external wall.
- 2.20 English Heritage's photograph (B 880 524) shows the south-east corner of the room occupying the south-east corner of the ground floor of the later, eastern half of the house – Room 8 - shows the highly anomalous, complete facing-over of the window in the projecting, polygonal window-bay on the east side of the room, the installation of what appears to a post-War gas-fire directly below, a deeply coved ceiling-cornice and one-over-one and two-over-two sashes serving the projecting, polygonal window-bay on the south side of the room – in marked contrast to the sub-divided sash-windows in the original villa to the west.

- 2.21 English Heritage's photograph (B 880 530) shows the east wall of the large room occupying the north-west corner of the first floor of the original villa – Room 66. Not only does this show the later subdivision of the original room and the loss of all the original Basevi features, but the introduction of unpainted, hardwood panelling and cupboards of early-20th-century character – described by Susie Barson of English Heritage in her report of June, 1987, as 'rather ugly but competently made joinery of the 1890s' - and a reproduction, 18th-century-style chimney-piece, detracting from its integrity and significance. Such work seriously detracted from the integrity and significance of Basevi's original interior.
- 2.22 Finally, English Heritage photograph (B 880 529) shows the south-east corner of the room occupying the south-east corner of the first floor of the later, eastern half of the house – Room 52. Whilst this shows what appears to be original window-joinery, panelled shutters and aprons and architraves serving the central (and only) window in the projecting, polygonal window-bay on the east side of the room, anomalously, the single, subdivided double-hung sash-window on the south side of the room possesses no shutters or aprons; panelled or otherwise.

DEFINING THE PARTICULAR SIGNIFICANCE OF THE PROPERTY

- 2.23 Drawing upon the joint advice of the Department of Communities and Local Government, the Department of Culture, Media and Sport and English Heritage on assessing the significance of a heritage asset set out in paragraphs 54 to 62 of *PPS 5 Planning for the Historic Environment: Historic environment planning practice guide* it is relevant to identify and define the particular significance of The Elms, its features and its setting insofar as it relates to the alterations as presently being considered. Of potential relevance in seeking to identify and define this significance is the guidance on understanding heritage values and assessing heritage significance set out in paragraphs 30 to 60 and 61 to 83 of English Heritage's *Conservation principles, policies and guidance for the sustainable management of the historic environment* in which discernment of the 'evidential', 'historical', 'aesthetic' and 'communal' values of a property is commended.
- 2.24 In discerning the 'evidential' value of The Elms, it is important to note that the basic plan-form and compartmentation, basic building structure, three of the four external elevations and some of the original internal features of Basevi's original country villa, survive to a substantial degree. Clearly, it is this western half of the property which has greatest evidential value. However, this had been seriously compromised by the later additions to the building on its east and north-eastern sides and by insensitive internal alterations undertaken over the last one hundred or more years. The absence of any particular special interest or significance in the massive additions to the original country villa is clearly reflected in the preparedness of both Camden Council as local planning authority and English Heritage to accede to the demolition of a substantial part of the extension to the original villa in the scheme approved in 2003.
- 2.25 In discerning the 'historical' value of The Elms, it is reasonable to suggest that it is the association of the original country villa with Basevi, as an eminent classical architect of the early-19th-century, which is of greatest historical value, rather than with any of its subsequent owners, residents or institutional occupiers, or with any events that have taken place within its walls.
- 2.26 In discerning the 'aesthetic' value of The Elms, it is reasonable to suggest that it is the surviving western half of the house – the surviving and substantially original country villa designed by Basevi which provides real aesthetic value, rather than the remaining parts of the poorly conceived north-eastern and eastern additions. As noted above, such value is

reflected in the carefully composed and proportioned north, west and east elevations of the western half of the house; the running of modest friezes around the elevations just below the eaves of the hipped roof-slopes and just above the level of the segmental and flat-arched heads of the ground-storey windows; the running of a shallow cill-band around the elevations below the first floor windows; the use of a shallow, flat, two-storey projecting bay and a deeper, polygonal, two-storey projecting bay placed symmetrically on the west-facing elevation; the use of shallow, flat, single-storey projecting bays placed symmetrically on the north and south-facing elevations, clearly suggest that the design is of an order and character designed by an early 19th-century, classical architect of the calibre of Basevi. Indeed, in many ways, such architectural finesse and competence reflects some of Basevi's best work as carried out in Belgravia in the period 1825-1840 and on the Smith's Charity Estate in Brompton and on the Thurloe Estate in Kensington – such work showing the clear influence of John Soane to whom Basevi was articled between 1811 and 1816.

- 2.27 In relation to 'communal' value, it is difficult to discern any particular commemorative, symbolic, social or spiritual values in The Elms. As a property used as a private family residence for the greater part of its life, and, further to the granting of Planning Permission for conversion in 1948, as seven family units, before being left empty and run-down for a number of years before its acquisition by the present owner in recent years, there appears to be little in its history which suggests communal value.
- 2.28 Drawing upon these values it is reasonable to suggest that the significance of The Elms resides in the particular evidential, historical and aesthetic values discerned above, and that it was implicit recognition of these that very probably justified its listing in May, 1974, and indeed contributed to support being elicited from Camden Council and English Heritage for the demolition of a substantial part of the additions of the 1860s and later in the scheme approved in 2003. In this connection, whilst it is noted that at that time the local authority's officers suggested that the 'extensions to the north and east sides of the building dating from 1863' were 'well-mannered' (report to Committee, paragraph 1.5), officers went on to advise that 'the 20th-century extensions to the north are of no interest' and that 'these later extensions, coupled with a general lack of maintenance, have compromised the house's Regency/early Victorian character'.

3. THE POLICY AND GUIDANCE BASE FOR THE ASSESSMENT OF THE EFFECTS AND POTENTIAL EFFECTS OF THE WORKS OF VARIATION

- 3.1 Both the works already undertaken for which approval is being sought and those yet to be undertaken for which approval is being sought have been devised with regard to relevant national, London-wide and local planning and conservation policies and guidance. These include the following.

RELEVANT NATIONAL POLICY

- 3.2 The policies contained in paragraphs 128, 129, 130, 131, 132 and 137 of *the National Planning Policy Framework*, published in March, 2012.
- 3.3 The works for which approval is sought will neither cause 'substantial harm or total loss of significance' nor 'less than substantial harm to the significance' of The Elms as 'a designated heritage asset' but will rather sustain and better reveal its significance.
- 3.4 The guidance contained in paragraphs 53 to 79, 142 to 153, 158 to 168, and 178 to 192 of the joint advice of the Department of Communities and Local Government, the Department

of Culture, Media and Sport and English Heritage published in *PPS 5 Planning for the Historic Environment: Historic environment planning practice guide*, published in March, 2010.

- 3.5 The works for which approval is sought are wholly consistent with such guidance.

RELEVANT LONDON-WIDE POLICY

- 3.6 The policies contained in Policy 7.8 the Mayor of London's *London Plan, Special development strategy for Greater London* of July, 2011.
- 3.7 The works for which approval is sought conserve the significance of The Elms as a heritage asset.

RELEVANT ENGLISH HERITAGE GUIDANCE

- 3.8 The guidance contained in paragraphs 53 to 79, 142 to 153, 158 to 168, and 178 to 192 of the joint advice of the Department of Communities and Local Government, the Department of Culture, Media and Sport and English Heritage published in *PPS 5 Planning for the Historic Environment: Historic environment planning practice guide*, published in March, 2010.
- 3.9 The works for which approval is sought are wholly consistent with such guidance.

THE RELEVANT POLICIES AND GUIDANCE OF CAMDEN COUNCIL

- 3.10 Policy CS 14 on 'Promoting high quality places and conserving our heritage' and Policies DP 24 and 25 on 'Securing high quality design' and 'Conserving Camden's heritage' in the *Camden Local Development Framework – Camden Core Strategy and Camden Development Strategies* of November, 2010; and the management strategy contained in Camden Council's *Highgate Conservation Area Appraisal and Management Strategy* of October, 2007.
- 3.11 The works for which approval is sought are entirely consistent with such policies and management strategy.

4. ASSESSMENT OF THE EFFECTS OF THE WORKS ON THE PARTICULAR SPECIAL INTEREST AND SIGNIFICANCE OF THE ELMS, ITS FEATURES AND ITS SETTING

- 4.1 This assessment is complementary to the detailed comments provided in the architects' design and access statement (and the related drawings and schedule); to the separate detailed response by Luard Conservation Ltd. to the comments of Ed Farrell of Camden Council of 1st July, 2011, on the original report on retained joinery prepared by Luard Conservation Ltd. as submitted as an attachment to the e-mail from the architects to the Council on the 23rd May, 2011; to the separate revised report on the retained joinery and its condition prepared by Luard Conservation Ltd.; and to the recommended approach to the conservation of the property set out in Dan Cruickshank's separate report.
- 4.2 In providing this assessment, it is relevant to comment on a number of issues raised in the advice of Richard Parish of English Heritage set out in his letter of the 21st April, 2011 to Ed Farrell of Camden Council on the expediency of enforcement action and the 'efficacy of seeking a reversal to specific works not undertaken in accordance with the Listed Building Consent'.

- 4.3 Whilst Parish refers to the survival of some original features of the interiors at the time of listing, he goes on to suggest that later interior decorative elements of some interest also survived. However, he neither identifies these nor relates his view to Susie Barson's critical observations in her report of June, 1987. Importantly in referring to the advice of Paul Calvocoressi of English Heritage of the 13th May, 2004 to the architects (and copied to Camden Council) on detailed material formally submitted by the architects for comment and approval to Camden Council and English Heritage in March, 2004 in connection with requirements of the first schedule of the Section 106 Agreement, Parish omits to note that such information was also submitted to the Council and to record English Heritage's welcoming the reconfiguration of the roofs above the retained parts of the property from the proposed arrangement shown in the scheme as approved in 2003 to one which maintained rather than transformed the geometry and retained rather than removed much of the fabric of the existing roof configuration and more clearly expressed the hipped roof of the original villa. Parish raises a number of other matters, some of which are seriously open to question. These are identified and discussed in the comments below.
- 4.4 Both the works already undertaken and yet to be undertaken are shown in the submitted drawings. Detailed information about those works is shown in the submitted drawings and in the other documents submitted in support of the applications. For the most part, the extent of the detailed information contained in such drawings and other documents should be sufficient to avoid the need for the imposition of conditions requiring the submission to and approval by the Council of further detailed information.

THE WORKS DESCRIBED IN THE ENFORCEMENT NOTICE

- 4.5 Item 1 of the Schedule attached to the Listed Building Enforcement Notice (The Schedule) – Major changes to the existing roof-slopes of the property were approved under the Planning Permission and Listed Building Consent granted in January, 2003. The reconfiguration of the roofs above the retained parts of the property from the proposed arrangement shown in the scheme as approved in 2003 to one which maintains rather than transforms the geometry of the original roof-configuration and reinstates the hipped roof of the original villa was discussed and welcomed by English Heritage staff in May, 2004 (see the copy of the letter from the late Paul Calvocoressi of English Heritage London Region of the 13th May, 2004, and referred to in the letter and drawings submitted to the Council by the architects on the 12th April, 2005).
- 4.6 The arrangement shown in the submitted drawings consolidates the principles as agreed with English Heritage; maintaining rather than transforming the geometry of the original roof-configuration and reinstating the hipped roof of the original villa. The works will serve to preserve the particular special architectural and historic interest of the property and sustain and better reveal its particular significance.
- 4.7 Item 2 of the Schedule – The provision of a 'heritage-style' roof-light set into the east-facing roof-slope of the hipped roof above the original, grade II listed villa is an entirely appropriate way of providing day-light to the staircase serving the roof-space directly below, and forms part of the reconfiguration of the roofs above the retained parts of the property referred to in paragraphs 5.5 and 5.6 above. The roof-light is effectively concealed from view from areas around the house and is set in the roof-slope to a conventional, 19th century profile. The works have had no adverse effect on the particular special architectural and historic interest of the property, nor have they harmed its particular significance.

- 4.8 Item 3 of the Schedule – Subject to appropriate design and detailing the use of tripartite sash-windows rather than triple casement-windows in the roof-level dormers on the north and west-facing roof-slopes need have no adverse effect on the particular special architectural and historic interest of the property, nor harm its particular significance. Indeed, the reduction in width of the dormer on the north-facing roof-slope to its original size is entirely beneficial in its effect. However, the proposed reinstatement of casement windows in each of the dormers, recovering the original appearance of the dormers, will be similarly beneficial in its effect.
- 4.9 Item 4 of the Schedule – The removal of the cast-iron columns and the timber bressummers at basement level supporting the two, projecting, polygonal window-bays serving the ground floor level room at the south-east corner of the retained, eastern half of the property was justified by the substantially decayed condition of the timber and by other structural factors as explained in the architects' design and access statement and the structural engineer's report. The infilling of the spaces below each of the projecting window-bays, the works need have no adverse effect on the particular special architectural or historic interest of the property, nor harm its particular significance. However, the proposed reinstatement of open spaces and windows below the projecting window-bays and the re-supporting of the bays on pairs of columns, recovering the earlier appearance of this part of the building, will be beneficial in their effect.
- 4.10 Item 5 of the Schedule – A lime-based mix has been used in repairing and reinstating the stuccowork facing to the elevations of the original part of the property in accordance with Condition 4 of the Listed Building Consent of the 28th January, 2003. No further approval is required.
- 4.11 Item 6 of the Schedule – The existing first floor level window-cills which form an integral part of the continuous, stucco band that runs around the three, external elevations of the original villa, and the other existing, individual window-cills at ground and first floor levels have been repaired in matching materials in accordance with Condition 4 of the Listed Building Consent of the 28th January, 2003. No further approval is required. It is significant that in his letter of the 21st April, 2011, Richard Parish only 'assumed' that the cills had been replaced in concrete.
- 4.12 Item 7 of the Schedule – The use of new, cast-aluminium rainwater goods and fixings to traditional profiles and finish to replace the existing mix of defective, cast-iron, lead and UPVC rainwater goods is entirely appropriate for a grade II listed property of this age and character; not least, in the absence of any copper-sheeting at roof-level. The works as carried out on site have had no adverse effect on the particular special architectural and historic interest of the property nor have they harmed its particular significance. Anomalously, in his letter of the 21st April, 2011, Richard Parish suggests that the use of cast-iron would 'mitigate the complete loss of historic patina' (sic). However, the proposed reinstatement of cast-iron rainwater goods to traditional profiles and finish should be beneficial in its effect.
- 4.13 Item 8 of the Schedule – The removal of the existing, original and non-original window-joinery and door-joinery was justified by the substantially decayed condition of the timber as explained in the architects' design and access statement and in the report prepared by Luard Conservation Ltd. Its replacement with new joinery to closely matching detailed design and profiles is in accordance with Condition 4 of the Listed Building Consent of the 28th January, 2003. No mention is made in this condition to the finish of new joinery or to the use of either hardwood or softwood; indeed, it is likely that the cills of any surviving original windows and possibly other parts of the windows and the cills of any surviving original door-joinery were made in hardwood rather than softwood. The use of hardwood for the cills of

any new window and door-joinery reflects long-established and sound practice in the interests of durability. Whilst it is probable that in the early-to-mid-19th-century any original softwood joinery would have been painted, Catherine Hassall's paint analysis report confirms that the major part of the window and door joinery was painted in dark colours, rather than white, for the greater part of its life; and indeed, parts of that joinery were grained to simulate hardwood. Such an approach would be entirely consistent with taste and practice at that time. On this basis, the use of hardwood is wholly unobjectionable in the context of the renewal of the window and door-joinery of a grade II listed property of this age and character. Such works have had no adverse effect on the particular special architectural and historic interest of the property, nor harmed its particular significance.

- 4.14 Importantly, the existing window-joinery comprised sections to varying profiles; the glazing-bars, for instance, varying between 16mm. and 22.5mm. in width and around 45mm. in depth. The glazing bars in the new window-joinery are generally 20mm. in depth and 43mm. in depth. The particular profiles of the joinery sections are substantially consistent with traditional 19th-century practice, and viewed from both inside and outside present an entirely satisfactory appearance consistent with the particular character of the property, preserving its particular interest and sustaining its particular significance.

- 4.15 Importantly, too, as noted above, Catherine Hassall's paint-analysis of the existing window-joinery has demonstrated that much of the original or early joinery was painted in dark colours for the greater part of its life, and in some cases grained to simulate hardwood. On this basis, as noted above, the use of hardwood is wholly unobjectionable in the context of the renewal of the window and door-joinery of a grade II listed property of this age and character and has had no adverse effect on the particular special architectural and historic interest of the property, nor harmed its particular significance.

- 4.16 Item 9 of the Schedule – The repair of the entrance portico and steps on the south elevation of the western half of the house undertaken to date has been carried out in matching lime-based materials in accordance with Condition 4 of the Listed building Consent of the 28th January, 2003. Further works of repair will be undertaken in similarly matching materials.

- 4.17 Item 10 of the Schedule - As noted in paragraphs 4.5 and 4.6 above, the reconfiguration of the roofs above the retained parts of the property from the proposed arrangement shown in the scheme as approved in 2003 to one which maintained rather than transformed the geometry of the original roof-configuration and reinstated the hipped roof of the original villa was discussed and welcomed by English Heritage staff in May, 2004 (see the copy of the letter from the late Paul Calvocoressi of English Heritage London Region of the 13th May, 2004, and referred to in the letter and drawings submitted to the Council by the architects on the 12th April, 2005. The arrangement shown the submitted drawings consolidates the principles as agreed with English Heritage; maintaining rather than transforming the geometry of the original roof-configuration and reinstating the hipped roof of the original villa. The works of will serve to preserve the particular special architectural and historic interest of the property and sustain and better reveal its particular significance.

- 4.18 Item 11 of the Schedule – The external blind-boxes inserted into the heads of the segmental-arched and flat-arched ground floor level window-openings in the south-facing elevation were clearly shown removed in drawing 365/306 rev. A – one of the approved drawings supporting the Listed Building Consent and Planning Permission decisions of 28th January, 2003. The removal of the exactly similar blind-boxes serving some of the windows in the west-facing elevation has been undertaken given their seriously decayed condition and their adverse impact on the integrity of Basevi's design of the original villa. However, new boxes will be reinstated as shown in the submitted drawings.

- 4.19 Item 12 of the Schedule – As noted in paragraphs 5.1 and 5.2 above, the reconfiguration of the roofs above the retained parts of the property from the proposed arrangement shown in the scheme as approved in 2003 to one which maintained rather than transformed the geometry of the original roof-configuration and reinstated the hipped roof of the original villa was discussed and welcomed by English Heritage staff in May, 2004 (see the copy of the letter from the late Paul Calvocoressi of English Heritage London Region of the 13th May, 2004, and referred to in the letter and drawings submitted to the Council by the architects on the 12th April, 2005. The arrangement shown the submitted drawings consolidates the principles as agreed with English Heritage; maintaining rather than transforming the geometry of the original roof-configuration and reinstating the hipped roof of the original villa. The works will serve to preserve the particular special architectural and historic interest of the property and sustain and better reveal its particular significance.
- 4.20 Item 13 of the Schedule - As noted in paragraph 2.12 above, the poorly proportioned, projecting, canopied verandah shown wrapping around the ground floor storey of the polygonal, projecting bay on the west-facing elevation and across the blind, central bay adjacent in the record photographs taken by English Heritage in December, 1988, was clearly an addition and seriously detracted from the original architectural integrity and significance of Basevi's design. However, having been removed due to the seriously decayed state of the carpentrywork of the canopy, the verandah will be reinstated as shown in the submitted drawings.
- 4.21 Item 14 of the Schedule – The two window-openings at first floor level above the portico in the south-facing elevation of the later, eastern extension to Basevi's original villa together with the post-War, steel-framed casement-windows they contained, were shown retained in drawing 365/306 rev. A – one of the approved drawings supporting the Listed Building Consent and Planning Permission decisions of 28th January, 2003. The two window-openings, which were not original – see paragraph 2.16 above - have been modestly raised in level whilst retaining their original dimensions and fitted with traditional, subdivided sash-windows. Such works have had no adverse effect on the particular special architectural or historic interest of the property, nor have they harmed its particular significance.
- 4.22 Item 15 of the Schedule – The walls and ceilings in Rooms 39 to 43 (inclusive) and 45 at basement level are being reinstated in a lime-based plaster applied to lathing.
- 4.23 Item 16 of the Schedule: The removal of the existing, timber-joisted floor-structure above Room 42 (below Room 7) within the later, eastern extension to Basevi's original villa was justified by the substantially decayed condition of the timber and by other structural factors as explained in the architects' design and access statement and the structural engineer's report. Together with the replacement of the defective floor with a new floor-structure in concrete, the works have had no adverse effect on the particular special architectural and historic interest of the property, nor have they harmed its particular significance. Significantly, the principle of the use of concrete construction for the replacement of floors of the adjoining principal rooms (rooms 1(N) and 1(S)) at ground floor level in the important western part of the property was accepted by the Council's conservation staff and formally approved in the decision to grant Listed Building Consent of March, 2006. Subject to the satisfactory detailed treatment of the timber floor above the concrete slab and of the plastered soffit below the slab, the works have had no adverse effect on the particular special interest of the property, nor have they harmed its particular significance. Should the Council consider that the detailed treatment needs to be more fully defined, then submission for approval of relevant drawings of this aspect of the works could be a requirement of a condition added to the Listed Building Consent decision-letter. As clearly noted in the architect's and the structural engineer's reports, any attempt to remove the

concrete floor-slab would be likely to lead to further loss in original building fabric, adversely affect the structural stability of adjacent parts of the building fabric, and be counterproductive to securing the preservation of the special interest of the property.

- 4.24 Item 17 of the Schedule – The installation of service-ducts in the rooms and corridors at basement level have had no adverse effect on the particular special architectural or historic interest of the property, nor have they harmed its particular significance.
- 4.25 Item 18 of the Schedule – The removal of the staircase linking the basement and ground floors in the later, eastern extension to Basevi's original villa was clearly shown in drawing 365/303 revision A – one of the approved drawings supporting the Listed Building Consent of the 28th January, 2003. The adjacent north wall in area 8I at basement level possessed no special interest or significance and thus its removal has had no effect on the particular special architectural and historic interest or on the particular significance of the property.
- 4.26 Item 19 of the Schedule - Lime-based plaster finishes applied to lathing will be used in the reinstatement of the finishes to the walls and ceilings in Area 5 at ground floor level in the later, eastern extension to Basevi's original villa in accordance with Condition 4 of the Listed Building Consent of the 28th January, 2003. The area is clearly shown as substantially altered in drawing 365/303 revision A – one of the approved drawings supporting the Listed Building Consent of the 28th January, 2003. A timber floor finish will be reinstated.
- 4.27 Item 20 of the Schedule - The removal of the existing, timber-joisted floor-structure in Area 6 at ground floor level within the later, eastern extension to Basevi's original villa was justified by the substantially decayed condition of the timber and by other structural factors as explained in the architects' design and access statement and the structural engineer's report. The replacement of the defective floor with a new floor-structure structure in concrete has had no adverse effect on the particular special architectural and historic interest of the property, nor has it harmed its particular significance. As noted above, the principle of the use of concrete construction for the replacement of floors of the adjoining principal rooms (rooms I(N) and I(S)) at ground floor level in the important western part of the property was accepted by the Council's conservation staff and formally approved in the decision to grant Listed Building Consent of March, 2006, Subject to the satisfactory detailed treatment of the timber floor above the concrete slab and of the plastered soffit below the slab, the works have had no adverse effect on the particular special interest of the property, nor have they harmed its particular significance. Should the Council consider that the detailed treatment needs to be more fully defined, then submission for approval of relevant drawings of this aspect of the works could be a requirement of a condition added to the Listed Building Consent decision-letter. As clearly noted in the architect's and the structural engineer's reports, any attempt to remove the concrete floor-slab would be likely to lead to further loss in original building fabric adversely affect the structural stability of adjacent parts of the building fabric, and be counterproductive to securing the preservation of the special interest of the property.
- 4.28 Item 21 of the Schedule - The removal of the existing, timber-joisted floor-structure in Room 7 at ground floor level within the later, eastern extension to Basevi's original villa was justified by the substantially decayed condition of the timber and by other structural factors as explained in the architects' design and access statement and the structural engineer's report. The replacement of the defective floor with a new floor-structure structure in concrete has had no adverse effect on the particular special architectural or historic interest of the property, nor has it harmed its particular significance. As noted above, the principle of the use of concrete construction for the replacement of floors of the adjoining principal rooms (rooms I(N) and I(S)) at ground floor level in the important western part of the property was accepted by the Council's conservation staff and formally approved in the

decision to grant Listed Building Consent of March, 2006, Subject to the satisfactory detailed treatment of the timber floor above the concrete slab and of the plastered soffit below the slab, the works have had no adverse effect on the particular special interest of the property, nor have they harmed its particular significance. Should the Council consider that the detailed treatment needs to be more fully defined, then submission for approval of relevant drawings of this aspect of the works could be a requirement of a condition added to the Listed Building Consent decision-letter. As clearly noted in the architect's and the structural engineer's reports, any attempt to remove the concrete floor-slab would be likely to lead to further loss in original building fabric, adversely affect the structural stability of adjacent parts of the building fabric, and be counterproductive to securing the preservation of the special interest of the property

- 4.29 Item 22 of the Schedule – The west and north walls of Room 7 at ground floor level within the later, eastern extension to Basevi's original villa have already been rebuilt in brickwork (and not blockwork as stated in the Schedule). Appropriate finishes will be reinstated.

- 4.30 Item 23 of the Schedule - The removal of the existing, timber-joisted floor-structure in Rooms 8 and 9 at ground floor level within the later, eastern extension to Basevi's original villa was justified by the substantially decayed condition of the timber and by other structural factors as explained in the architects' design and access statement and the structural engineer's report. The replacement of the defective floor with a new floor-structure in concrete has had no adverse effect on the particular special architectural and historic interest of the property, nor has it harmed its particular significance. As noted above, the principle of the use of concrete construction for the replacement of floors of the adjoining principal rooms (rooms 1(N) and 1(S)) at ground floor level in the important western part of the property was accepted by the Council's conservation staff and formally approved in the decision to grant Listed Building Consent of March, 2006, Subject to the satisfactory detailed treatment of the timber floor above the concrete slab and of the plastered soffit below the slab, the works have had no adverse effect on the particular special interest of the property, nor have they harmed its particular significance. Should the Council consider that the detailed treatment needs to be more fully defined, then submission for approval of relevant drawings of this aspect of the works could be a requirement of a condition added to the Listed Building Consent decision-letter. As clearly noted in the architect's and the structural engineer's reports, any attempt to remove the concrete floor-slab would be likely to lead to further loss in original building fabric, adversely affect the structural stability of adjacent parts of the building fabric, and be counterproductive to securing the preservation of the special interest of the property. The partition between the rooms was not original and possessed no special interest or significance and thus its removal has had no effect on the particular special architectural and historic interest of the property or on its particular significance.

- 4.31 Item 24 of the Schedule – As noted in paragraph 5.28 above, the partition between the rooms was not original and possessed no special interest or significance and thus its removal has had no effect on the particular special architectural and historic interest and significance of the property. The reinstatement of the partition and its finishes makes no sense in conservation terms. In addition, as noted in paragraph 4.20 above, the window in the projecting, polygonal window-bay on the east side of the room had been completely faced-over.

- 4.32 Item 25 of the Schedule – The finishes and features of Room 4 at ground floor level will be reinstated in lime-based plaster on lathing and in joinery to traditional detail in accordance with the submitted drawings. The detailed approach to the works of reinstatement will be consistent with the position and status of the room in Basevi's original villa and will serve to

preserve the particular special architectural and historic interest of the property and sustain and better reveal its particular significance.

- 4.33 Item 26 of the Schedule – The partition on the north side of Room 4 at ground floor level will be reconstructed in studwork faced in lime-based plaster on lathing on both sides. Such work will serve to preserve the particular special architectural and historic interest of the property and sustain and better reveal its particular significance.
- 4.34 Item 27 of the Schedule – The lath and lime-based plaster finishes to the walls and ceiling, the ceiling-cornice/border and the joinery within the staircase/entrance hall within Basevi's original villa – Area 3 – will be repaired and reinstated in accordance with the submitted drawings. The detailed approach to the works of reinstatement will be consistent with the position and status of the room in Basevi's original villa and will serve to preserve the particular special architectural and historic interest of the property and sustain and better reveal its particular significance.
- 4.35 Item 28 of the Schedule – The lath and limed-based plaster finishes to the walls and ceiling, the ceiling-cornices/borders, the joinery and the floor-boarding within Rooms I(N) and I(S) at ground floor level within Basevi's original villa will be repaired and reinstated in accordance with the submitted drawings. The detailed approach to the works of reinstatement will be consistent with the position and status of the rooms in Basevi's original villa and will serve to preserve the particular special architectural and historic interest of the property and sustain and better reveal its particular significance.
- 4.36 Item 29 of the Schedule – New chimney-pieces of appropriate character and quality based on known work by Basevi will be reinstated in Rooms I(N) and I(S) in order to resolve the loss through theft of the original pieces – see submitted drawings.
- 4.37 Item 30 of the Schedule – The removal of the later French-windows (that once served the long-lost conservatory), the reinstatement of the original width and depth of the window-opening and the reinstatement of a sub-divided double-hung window at the north end of Room I(N) to match the design of the original window at the south end of room I(S) given the seriously decayed condition of the joinery will serve to preserve the particular special architectural and historic interest of the property and sustain and better reveal its particular significance.
- 4.38 Item 31 of the Schedule – The lath and lime-based plaster finishes to the walls and ceiling, the ceiling-cornices/borders, the joinery and the floor-boarding within Room 2 at ground floor level within Basevi's original villa will be repaired and reinstated in accordance with the submitted drawings. The detailed approach to the works of reinstatement will be consistent with the position and status of the rooms in Basevi's original villa and will serve to preserve the particular special architectural and historic interest of the property and sustain and better reveal its particular significance.
- 4.39 Item 32 of the Schedule – A new chimney-piece of appropriate character and quality based on known work by Basevi will be reinstated in Room 2 at ground floor level within Basevi's original villa – see submitted drawings.
- 4.40 Item 33 of the Schedule - In conjunction with the reinstatement of the lath and lime-based plaster finishes to the walls and ceiling, the ceiling-cornice/border and the joinery within the staircase/entrance hall within Basevi's original villa – Area 3 – Item 27 of the Schedule, the large joinerywork window serving the space will be reinstated as shown in the submitted drawings based on the findings regarding the serious decayed condition of the window set out in the report prepared by Luard Conservation Ltd. The partition at first floor level on

the west side of the landing in the upper part of the staircase hall – Area 69 – will be reinstated to its original alignment in materials and finishes to match surviving original work as shown in the submitted drawings..

- 4.41 Items 34, 35 and 39 of the Schedule – The new partition between the two recovered original rooms at first floor level in the western part of the house – Basevi's original villa - formerly occupied by modern Rooms 63, 64, 65 and 66 and the re-entrant lobbies, will be reinstated with the lath and lime-based plaster finishes. The ceilings in both recovered areas, together with the ceiling-cornices/borders will be reinstated in lime-based plaster and the window and other joinery and the floor-boarding within the rooms reinstated in accordance with the submitted drawings. The detailed approach to the works of reinstatement will be consistent with the position and status of the rooms in Basevi's original villa and will serve to preserve the particular special architectural and historic interest of the property and sustain and better reveal its particular significance. A new chimney-piece of appropriate character and quality based on known work by Basevi will be located in the recovered room to the south – see submitted drawings.
- 4.42 Items 36 and 37 of the Schedule - The ceiling together with the ceiling-cornices/borders will be reinstated in lime-based plaster and the window and other joinery and the floor-boarding within the room reinstated in accordance with the submitted drawings. The detailed approach to the works of reinstatement will be consistent with the position and status of the room in Basevi's original villa and will serve to preserve the particular special architectural and historic interest of the property and sustain and better reveal its particular significance. A new chimney-piece of appropriate character and quality based on known work by Basevi will be located in the room – see submitted drawings.
- 4.43 Item 38 of the Schedule – The area formerly occupied by Rooms 48 and 49 at first floor level in the later eastern half of the property will be reinstated as one room as shown in the drawing (365/301/A) supporting the scheme approved in January, 2003. The detailed treatment will be as shown in the submitted drawing and consistent with the preservation of the particular special interest of the property and sustaining its particular significance.
- 4.44 Item 40 of the Schedule – The window joinery – including shutters - will be reinstated in accordance with the submitted drawings. A partition with lime-based plaster on lathing will be reinstated on the south side of the room and the ceiling reinstated in lime-based plaster on lathing – all as shown in the submitted drawings.
- 4.45 Item 41 of the Schedule – The reconstruction of the floor and stairs in Area 50 at first floor level in the later, eastern half of the property was provided for in the approved scheme of January, 2003. The work has had no adverse effect on the particular special interest and the particular significance of the property.
- 4.46 Items 42 and 43 of the Schedule - The window joinery – including shutters - will be reinstated in Rooms 52 and 53 in accordance with the submitted drawings. A partition with lime-based plaster on lathing will be reinstated between the rooms and the ceilings reinstated in lime-based plaster on lathing and ceiling-cornices and floor-boarding reinstated – all as shown in the submitted drawings.
- 4.47 Item 44 of the Schedule – The creation of a wide, glazed roof above the area to the immediate east of the original villa was clearly shown in the drawings submitted to Camden Council and English Heritage in March, 2004, and the substantially amended roof configuration welcomed by English Heritage in the letter from the late Paul Calvocoressi in his letter to the architects of the 13th May, 2004. The glazed roof and the supporting structure will be completed as shown in the submitted drawings. Subject to the proposed

adjustments in the foot-print of the Winter Garden at its western end, the glazed roof and its supporting structure have no adverse effect on the particular special architectural and historic interest of the property nor do they harm the significance of the property. The scale and design of the glazed roof and its supporting structure are entirely sympathetic with those of the original and existing and new parts of the property immediately adjacent. The removal of the rainwater gutters and downpipes was clearly provided for under the approved scheme of January, 2003 (drawing 365/302/A).

- 4.48 Item 45 of the Schedule – The removal of the timber staircase linking the first floor to the roof-space (Area 70) was clearly provided for under the approved scheme of January, 2003 (drawing 365/301/A). The new staircase has been relocated in approximately the same position as the earlier staircase which was in poor condition, rather than in the form of an upward extension to the principal staircase linking the ground floor to the first floor as previously proposed and approved. The detailed design of the new staircase is shown in the submitted drawings and is entirely traditional in character, sympathetic in construction and detailing to the property. In the context of the previously approved scheme, the work has no adverse effect on the particular special architectural and historic interest of the property nor does it harm its particular significance. Partitions faced in lime-based plaster on lathing will be reinstated as shown in the submitted drawings.
- 4.49 Item 46 of the Schedule – The removal of the modern partitions in the roof-space was provided for in the approved scheme of January, 2003. New partitions faced in lime-based plaster on lathing will be provided within the roof-space as shown in the submitted drawing. In the context of the previously approved scheme, the works need have no adverse effect on the particular special architectural and historic interest of the property, nor need they harm its particular significance.

OTHER PROPOSED WORKS

- 4.50 Other works are proposed in addition to those described in the Council's enforcement notice. These are described and the approach to be adopted explained fully in Section 5 of the architects' design and access statement and relate to the entirely sound and laudable intention to recover an architectural coherence to the interiors of the surviving, original, western half of the property, described by English Heritage in April, 2011 as 'the compact Regency style villa built by the architect George Basevi', reinstating the character and detailing of the architect's work where lost or otherwise damaged, with a view to preserving the particular special architectural and historic interest of the property and sustaining and better revealing its particular significance in accordance with relevant national policy and guidance. Such an approach reflects the increased understanding and appreciation of the particular origins and development of the property discerned by Dan Cruickshank and others in recent research, and the assessment of the particular significance of the property gained from such insights.
- 4.51 Such an approach to the reinstatement of the interiors of Basevi's country villa will also provide consistency with the surviving and repaired exterior of the original, early 19th. century villa, rather than restoring later and poorly considered alterations effected in the later years of the 19th. century and the middle years of the 20th. century.
- 4.52 Such recovery of the original architectural and historic integrity of a listed building is clearly envisaged in the guidance of English Heritage set out in paragraphs 158 to 168 of *PPS5 Planning for the Historic Environment: Historic Environment Planning Practice Guide* of March, 2010. Of particular relevance are paragraphs 159, 190, 161 and 168:

‘159. Restoration may range from small-scale work to reinstate missing elements of decoration, such as the reinstatement of sections of ornamental plasterwork to a known design, to large schemes to restore the former appearance of buildings with the addition of major missing elements such as a missing wing. Previous repairs may be historically important, and may provide useful information about the structure of the building, as will the recording of any features revealed by the work. New work can be distinguished by discreet dating or other subtle means. Overt methods of distinction, such as tooling of stonework, setting back a new face from the old, or other similar techniques, are unlikely to be sympathetic.

160. Restoration is likely to be acceptable if:

1. The significance of the elements that would be restored decisively outweigh the significance of those that would be lost.
2. The work proposed is justified by compelling evidence of the evolution of the heritage asset, and is executed in accordance with that evidence.
3. The form in which the heritage asset currently exists is not the result of a historically-significant event.
4. The work proposed respects previous forms of the heritage asset.
5. No archaeological interest is lost if the restoration work could later be confused with the original fabric.
6. The maintenance implications of the proposed restoration are considered to be sustainable.

161. Restoration works are those that are intended to reveal or recover something of significance that has been eroded, obscured or previously removed. In some cases, restoration can thus be said to enhance significance. However, additions and changes in response to the changing needs of owners and occupants over time may themselves be a key part of the asset’s significance.

168. If convincing evidence is available it may be appropriate to take opportunities to reinstate missing architectural details, such as balustrades and cornices or missing elements of a decorative scheme, using traditional methods and materials.’

4.53 The proposals as explained fully in Section 5 of the architects’ design and access statement relating to the entirely sound and laudable intention to recover an architectural coherence to the interiors of the surviving, original, western half of the property, described by English Heritage in April, 2011 as ‘the compact Regency style villa built by the architect George Basevi’, reinstating the character and detailing of the architect’s work where lost or otherwise damaged, are entirely consistent with the six criteria set out under paragraph 160, and with the guidance set out in paragraphs 161 and 168.

4.54 In addition and importantly, the proposals realise key policies set out in the *National Planning Policy Framework* at paragraphs 131 and 137 in that they respond to the ‘desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation’ (paragraph 131) and take up ‘opportunities for new development with Conservation Areas... and within the setting of heritage assets to enhance or better reveal their significance (paragraph 137). In this connection, it is noted that the policy goes on to state that ‘Proposals that preserve those elements of the setting that make a positive contribution to or better reveal the significance of the asset should be treated favourably’. Taken overall, the works and development that form the subject of the present applications will not only reverse the long decline dereliction of this ‘Building at Risk’ to the benefit of the special interest and significance of the listed building itself and its

immediate setting, and the character, appearance and significance of the conservation area in which it is set, but will 'enhance and better reveal their significance'.

5. CONCLUSION

- 5.1 Overall, the works already undertaken and now proposed for retention or modification, and the works yet to be undertaken and now proposed - all as shown in the submitted drawings – will neither have an adverse effect on the particular special architectural and historic interest, features and setting of the property nor have a harmful effect on their particular significance. Indeed, many of the works will serve not only to preserve the particular special architectural and historic interest of the property but also to sustain and better reveal its particular significance.
- 5.2 Given the particularly poor condition of the building as acquired by the present owner, its inclusion on English Heritage's *Register of Heritage at Risk* and the clear need to secure substantial investment and action to secure its effective repair and being brought back into beneficial use, the works already carried out and proposed for retention and those works yet to be carried and proposed for implementation clearly merit being keenly supported and encouraged.

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14th August, 2013.

PAUL VELLUET - CHARTERED ARCHITECT
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Paul Velluet - Chartered Architect is an independent consultancy specialising in the provision of professional and technical advice to property owners, prospective developers and other planning and building professionals on the conservation aspects of development and works relating to projects involving historic buildings and areas, particularly at the critical pre-planning and planning stages.

Established at the beginning of 2005, the consultancy undertakes work for commercial, educational, residential, cultural, diplomatic, church, health-sector, hospitality-sector and rural-estate clients. Clients have also included historic London estates, historic building trusts and local amenity and community groups. Much of the work of the consultancy involves research and the preparation of assessments of the architectural and historic interest and significance of historic buildings and sites, collaborative and creative engagement with local authority planning and conservation officers, and the drafting and submission of documentation supporting proposed development and works in relation to national and local planning and conservation policies and guidance.

Paul Velluet is a chartered architect, a member of both the RIBA and the Institute of Historic Building Conservation, and a member of both the Franco-British Union of Architects and the Worshipful Company of Chartered Architects. He has worked for over thirty-five years in both private practice and in the public sector specialising in building and area conservation. After several years with architects Manning Clamp + Partners in Richmond, he worked from 1976 until 1991 for Westminster City Council's Department of Planning and Transportation and from 1991 until 2004 for English Heritage, where he was Regional Architect and an Assistant Regional Director for London. From early 2005 until the end of 2011 he worked as Senior Associate, Conservation and Planning with the major Central London commercial practice HOK Architects.

Paul Velluet was born in East Sheen and has lived in south-west London ever since, other than for five years studying at the University of Newcastle-upon-Tyne in the late-'sixties/early-'seventies, and where he later undertook a Masters degree, writing a thesis on the work of the distinguished cathedral and church architect Stephen Dykes Bower, and where, in subsequent years he has lectured on conservation, planning and access law and practice.

In past years, he has served on the Executive Committee of the Society of Architectural Historians of Great Britain, the Planning Group of the RIBA, the Thames Landscape Strategy Panel of the Royal Fine Art Commission, the Covent Garden Area Trust, the Cathedrals Fabric Commission for England, the Board of the Museum of Richmond and the Board of the Orange Tree Theatre, Richmond. For five years he served as an assessor for the RIBA/Crown Estate's Annual Conservation Awards and this year served as an adviser on conservation-based schemes eligible for short-listing for the Stirling Prize. He continues to serve as a member of the Cathedrals Fabric Commission's Technical Group, The Archdiocese of Westminster Historic Churches Committee, The Guildford Cathedral Fabric Advisory Committee and the Council of the Ecclesiological Society, of which he is past Chairman.

Paul Velluet is currently Inspecting Architect for the St. Paul's Church, Wimbledon Park, and was formerly Inspecting Architect for St. Matthias' Church, Richmond, Holy Trinity Church, Eltham and St. Peter's Church, Petersfield. He was consultant architect for major re-ordering schemes at Holy Trinity Church, Eltham and St. Peter's Church, Petersfield, and major works of conservation at St. Paul's Church, Wimbledon Park, and project architect for the repair and restoration of no. 4, The Terrace, Richmond; a scheme awarded *European Architectural Heritage Year (Civic Trust) Award* in 1975, and project architect for the planning and design stages for the repair of Decimus Burton's Temperate House in the Royal Botanic Gardens, Kew; a scheme awarded a *R.I.B.A. Awards commendation* in 1983; and other projects that have received awards and commendations under local

awards schemes. He was an exhibitor in the Architecture Room of the Royal Academy of Arts Annual Summer Exhibitions, 1975 and 1981.

Paul Velluet has lectured on listed building and access law, conservation and development in London and liturgical planning at diverse conferences and on professional courses including those organized by the RICS, Urban Design London and The Cathedrals Commission. He has been a contributor to various journals including *The Architects' Journal*, *Planning in London*, *Urban Design Quarterly*, English Heritage's *Conservation Bulletin*, *Church Building* and *Ecclesiology Today*, and to various publications including *Context: New buildings in historic settings* (The Architectural Press, 1998); *The Buildings of England* volumes on *London 2: South* (1983) and *London 6: Westminster* (2003); and diverse policy and guidance documents for Westminster City Council and English Heritage.

A schedule of projects undertaken by the consultancy since the beginning of 2005, including details of clients, and particulars of most projects, is available on request.

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