

## Heritage Statement

### Relocation of the *Flamme* sculpture in the grounds of Kenwood House

Kenwood House, Hampstead Lane, Hampstead,

NW3 7JR London

This Heritage Statement is provided as part of a Listed Building consent and Full Planning application for relocation of the *Flamme* sculpture located in the grounds of Kenwood House. It has been produced in accordance with NPPF, Section 12: *Conserving and enhancing the historic environment*, paragraphs 128, 131, 132 and 134 to demonstrate the understanding of the cultural significance of Kenwood House and grounds as heritage assets and to assess the impact of the proposal on this significance.

#### **1. The Site – Description and Character**

The site consists of the area to the west of Kenwood House. The *Flamme* sculpture is currently located in the field south of the Former Dairy Buildings and in the north part of the West Meadow and will be moved to a sheltered clearing in North Wood within the so-called Sand Quarry and near the 'West Lodge'.

##### 1.1 Current Location

The current location is just beyond Lime Avenue, through the upper gate and to the left, below the Dairy (see Fig.1 in Appendix A). It lies within the historic 'Ornamental' character area (Fig.2 in Appendix A) as identified by the 'Caring for Kenwood' Landscape Conservation Management Plan (first issued in 1996, revised in 2012). It is a damp low area in the northeast corner of the West Meadow, an area of semi-natural acid grassland. This area is the site of the former farm pond and is spring fed. Until 2013 the area was overgrown with scrub trees (mostly birch, alder and oak) which have established since the 1950s. These obscured the historic views in and out of the dairy buildings and were cleared in February 2014. The removal of those trees has encouraged a damp marshland ground flora to develop (eg. ferns and marsh marigold) promoting the restoration of the historic character of the area and enhancing its biodiversity.

##### 1.2 Proposed Location

The proposed location is a small valley-like clearing within the so-called Sand Quarry near the 'West Lodge' and has been known as the North Woods and described in the Plan as the 'Wood' character area (Fig. 2). It lies adjacent to the area designated as a Site of Special Scientific Interest (SSSI). The Quarry is horseshoe in plan and has very few trees which are confined to the edges of the valley. The *Flamme* will stand towards the left of its centre, well clear of the trees (see Fig. 3 in Appendix A, the Site and Location Plans).

##### 1.3 Designations

Both locations are within the boundary of the grade II\* Registered Park and Garden. The current location of the sculpture forms part of the setting of the grade II listed Former Dairy Buildings and the new location is in a small area adjacent to the Site of Special Scientific Interest (SSSI) as designated by Natural England (Fig.4 in Appendix A).

Kenwood House and grounds are in the ownership of, and managed by English Heritage.

## **2 The Sculpture**

The *Flamme* is a free-standing sculpture by Eugene Dodeigne (b. 27 July 1923), a Belgian-born French sculptor best known for his monumental figures, usually placed outdoors. It is made from grey-green striated Belgian granite (Fig. 5 in Appendix A).

The sculpture came to the site owing to the generosity of a long-standing supporter of Kenwood, Mr Tom Bendham, a local philanthropist and a collector of contemporary art who purchased *Flamme* following the exhibition of Dodeigne's work in the Yorkshire Sculpture Park. It was created in 1983 and came to Kenwood in 1986, originally on long-term loan. Bequeathed to the Iveagh Bequest on the owner's death in 2005, it is the only statue by Dodeigne in a public collection in this country.

Together with its plinth the statue weighs about two tons and therefore will require new foundations (see Structural Engineer's specification).

## **3 History of the Site**

The history of the cultivated estate at Kenwood can be divided into three documented phases: the formal garden of the first half of the 18<sup>th</sup> century, as recorded in Rocque's map of 1745; the more picturesque landscape from the 1<sup>st</sup> Earl of Mansfield's time, as painted (with some artistic licence) by John Wootton in 1755; and the landscape remodelled by the 2<sup>nd</sup> Earl of Mansfield in 1793-6 and completed by the third Earl, largely to Humphry Repton's designs.

The area to the west of the house was given to the Farm in the mid-18<sup>th</sup> century and the Flamme sculpture now stands on the edge of the farm pond. The pond lay to the south of the farm beyond the steep bank at the western side of the flower garden.

Repton's remodelling in 1793 aimed at the integration of the surrounding land. By sweeping away the western garden boundary and forming the Inner Circuit walk to the west, the meadows on the west side of the estate were brought into the picturesque composition, appearing as an extension of the parkland. Removal of the garden boundaries and creation of the Inner Circuit path also brought both lakes and Ken Wood into the wider composition.

Repton also added an ornamental farm, or *ferme ornée*, designed to combine the practical use, profit and pleasure. The 'Ferme Ornée' gardens of the 18<sup>th</sup> century were an expression in landscape gardening of the Romantic movement. Emulating Arcadia, a pastoral paradise was created to reflect Man's harmony with the perfection of nature. The buildings at Kenwood were designed (probably by the second Earl's architect, George

Saunders) to complement Repton's pastoral scenery. The group of Dairy buildings comprised a brewhouse, dairy and ice house and the Dairy Cottage, and were intended to look like a Swiss chalet, with steep overhanging eaves.

The Dairy is located on a hillock, and was designed to form a focal point in the landscape. Its garden was separated from the West Meadow by a ha-ha (fence sunk in a ditch), allowing unobstructed views from it over the landscape. Cows, which grazed the West Meadow and the pasture lands on Parliament Hill were brought through the deep path under the rustic bridge to be milked at the Farm. Milk was made into butter and cheese at the Dairy, cooled by iced water drawn from the ice well below.

Until the 1950s the area formed an extensive open area of meadow, with scattered oaks in the valleys. Separated from the Pasture Ground by a scattering of trees bordering the Inner Circuit path, it appeared as an extension to the Pasture Ground, emphasising the extent of the estate. Following the withdrawal of grazing in the 1950s, the two spring-fed damp valleys were left uncut and progressed to secondary oak/birch woodland, as did the damp area in the north-east corner adjoining the flower garden. A holly hedge was planted around the eastern edge of the meadow and a collection of trees was planted below the Dairy. These grew considerably changing the open character of the meadow and closing off former views. The trees were cleared in 2014 to restore the importance of the Dairy in the wider landscape and reinstate some of the views enhancing the setting of the Dairy buildings.

The Sand Quarry is documented in Pritchard's plan of "drains and cistspools" at Kenwood from 1797 showing the distinct horseshoe shape of the site (Fig.6 in Appendix A).

The *Flamme* sculpture was installed in its current position in 1986. There are two other pieces of contemporary sculpture in Kenwood grounds: a work by Henry Moore on long-term loan from the Tate and a work by Barbara Hepworth, entitled *Monolith (Empyrean)*, 1953, acquired for Kenwood by the GLC in 1963.

#### **4 Significance and Values**

A property of the size and complexity of Kenwood should be expected to embody a broad range of significances, both cultural and natural. Included in this statement is only a brief summary which refers to the significance of the development Site. The heritage values are set out according to the schema prescribed in English Heritage's *Conservation Principles*.

In statutory terms the importance of Kenwood as a designed landscape is recognised by its Grade II\* designation in the English Heritage *Register of Parks and Gardens of Special Historic Interest in England*.

##### 4.1 Historical Values

Both in its architecture and landscape, Kenwood represents an outstandingly well-designed and well-preserved testament to the tastes, artistic patronage and aspirations of

the earls of Mansfield, especially in the second half of the 18th century and at the beginning of the 19th. The landscape is of particular national historic interest and associative value also because of the contribution of Humphry Repton, the leading landscape designer of his day and the survival of his "Red Book". This was a set of pen & ink and watercolour paintings and plans showing the existing and proposed designs which Repton prepared at the request of the 2nd Earl of Mansfield and which still survive in the family archives.

According to the Landscape Management Plan the historical importance of the landscape can be attributed to several factors:

- It is a good example of Humphry Repton's work, which is likely to gain increased recognition because of the survival of the Red Book which shows how closely much of his advice was followed. The fact that a Red Book survives also gives the landscape particular interest, especially because of the exceptional quality of the Red Book and the way it shows Repton's ideas developing.
- It represents a good example of the picturesque style of landscape of the late 18th century.
- It provides the setting of a major house and other estate buildings all of which were designed as an entity.
- It contains a significant number of pre-18th century landscape features in good state of preservation as well as features of two earlier 18<sup>th</sup>-century designed landscapes.
- The late 18<sup>th</sup>-century design survives almost intact with no significant design changes or overlays. It also contains all the original buildings, with the exception of the farmyard and ornamental buildings in the woods.
- Its survival in so complete a state is remarkable given its context within London.

The Sand Quarry is documented to exist in the late 18<sup>th</sup> century and the sand from here may have been used by Adam for his remodelling of Kenwood House. Historically, Hampstead Heath was a well-used source of sand which was dug for example from pits on Sandy Heath to dry up the rutted and muddy streets of London. In two World Wars, sand-bags were filled from the same sources. Years ago, the oak and birch woods lying beyond the Spaniards Road were bare ground pock-marked by sandpits.

## 4.2 Design Value

The principal value of Kenwood in design terms is as a picturesque layout of the 1790s, incorporating some earlier and some later features. It is this layout which, having undergone no significant subsequent re-modelling provides the structural framework of the present landscape and forms the basis of the conservation strategy for the designed landscape at Kenwood.

## 4.3 Aesthetic Values

Kenwood landscape is valued for its exceptionally high aesthetic qualities. These derive from:

- The variety and complexity of its topography and its elevated position;
- The variety and contrast between the different areas within it, ranging from gardens to parkland, meadows, lakes and woodland;
- The quality of the buildings and their landscape settings;
- The nature and quality of the views within the estate.

Kenwood landscape has been the subject of several paintings, for instance J.C. Ibbetson showed the historic view of the dairy with long-horned cattle grazing the meadow below in his painting of 1797 (Fig. 7 in Appendix A). Modern sculpture pieces have artistic value in their own right; the *Flamme* is the only piece by Dodeigne on display in Great Britain and is thus important to students and connoisseurs of contemporary sculpture and the artist's oeuvre. The presence of the sculpture pieces adds a contemporary interest to the site.

#### 4.4 Archaeological Values

The archaeological potential of Kenwood is generally little-known, but the evident design quality of the buildings, gardens and landscapes at numerous periods of the site's history illustrate the need for caution in the planning of works with a likely impact on remains below ground.

#### 4.5 Ecological Values

Kenwood Estate contains many elements of high ecological value in, amongst others in the categories of geology, hydrology & drainage, Sites of Special Scientific Interest (SSSI), Semi-natural Habitats, Ancient semi-natural woodland, Secondary Woodland, Grassland, Sphagnum Bog, Weir Pond Marsh, Ditches and Watercourses, Open Water.

Parts of North Wood are Ancient Woodland, meaning that they have existed continuously as woodland since at least 1600 and include many mature trees, some 200 years old, principally Sessile Oak (*Quercus petraea*) and Beech (*Fagus sylvatica*) with secondary species including occasional Pedunculate Oak (*Quercus robur*), Hairy Birch (*Betula pubescens*) and Silver Birch (*Betula pendula*), Mountain Ash (*Sorbus aucuparia*) and Holly (*Ilex aquifolium*).

The over-mature structure and dead wood interest is the principal reason for the notification of the woods as a Site of Special Scientific Interest. Woodlands of such over-maturity are nationally uncommon and particularly scarce in Greater London. Although the Sand Quarry lies on the verge of the SSSI its significance has been compromised by extensive quarrying over the years and the very few trees growing in the clearing are confined to its very edges.

#### 4.6 Community Value

Aside from its historic and design importance, Kenwood has considerable communal value as one of the great historic houses and amenities of north London. It attracts a very diverse crowd ranging from dog walkers who never set foot inside the house, to art lovers, architectural historians, and family groups using the cafe as a meeting place.

The landscape and house are of great importance to local people as a site of recreation and artistic enjoyment; they form a real centre for the community and have great social value. The majority of regular visitors to Kenwood are drawn to it by the quality of the landscape and its nature conservation interests, for passive recreational activities such as walking, enjoying the landscape and its wildlife.

There is further communal value to be found in the site's role as one of English Heritage's flagship properties, which has a very large number of visitors and generates considerable revenue via the well-used restaurant, cafe and shop. In this role, the management and popularity of the house are key to perceptions of English Heritage's wider role as a custodian of our national heritage. The estate at Kenwood is prized as an amenity for many reasons including the quality of the landscape, contact with Nature, standards of Upkeep and Presentation, History, Recreation.

The presence of the two contemporary sculpture pieces, the *Two-Piece Reclining Figure* by Henry Moore and the *Flamme*, reflects the importance of the site to the local community. Moore had a studio in Hampstead and the *Flamme* was bequeathed to Kenwood by a local collector. Notwithstanding their individual artistic and historical value the pieces have now become an integral part of the site's development and character and attract interest from diverse audiences. It has, for example been featured on the UCL's London Geology Fieldwork's website.

## **5 Context and Justification**

Kenwood is a designed landscape which derives its character from the contrast of semi-natural picturesque, wild and designed landscape and where elements of woodland, water, parkland, meadows and gardens form a carefully contrived setting to the mansion and the estate buildings. Several pieces of contemporary sculpture were added to the landscape in the 20<sup>th</sup> century before English Heritage took on the stewardship of the site. Although the pieces have now become part of the history of the estate their addition was not a result of consistent curatorial policy or landscape management strategy. Consequently, while the location of two pieces – Dodeigne's *Flamme* and Hepworth's *Monolith* - was unobtrusive when the areas around the house were overgrown and unmanaged, following the removal of trees from the West Meadow area, the sculptures now detract from historic views in and out of the Dairy buildings.

For this reason English Heritage proposes to relocate the *Flamme* sculpture and this will be in line with the main objectives of the management and conservation strategy for the estate as outlined in 'Caring for Kenwood', the Conservation Management Plan for the Kenwood Estate (first issued in 1996). This document remains current and its policies and recommendations for the landscape at Kenwood remain fundamental to English Heritage's management of the estate.

The objectives of the Plan highlight the need to conserve and repair the historic designed landscape and to restore some important features. Landscape analysis carried out for the purpose of the Plan has shown that this should be achieved by:

- Conserving and repairing some surviving elements of the historic design.
- Restoring some lost views within the estate.
- Gradually recovering the former balance between woodland and open landscape in some areas.
- Restoring some important features of the designed landscape that have been lost.
- Upholding high standards of presentation.
- Encouraging visitors to enjoy and understand the landscape design and its evolution.

## **6 Policy Framework**

### 6.1 National Planning Policy Framework NPPF

#### Section 12. Conserving and enhancing the historic environment

*Par 128: In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance. As a minimum the relevant historic environment record should have been consulted and the heritage assets assessed using appropriate expertise where necessary. Where a site on which development is proposed includes or has the potential to include heritage assets with archaeological interest, local planning authorities should require developers to submit an appropriate desk-based assessment and, where necessary, a field evaluation.*

In preparation of this statement we considered a wealth of records and documents as well as the 'Caring for Kenwood' Conservation Plan in order to understand the cultural significance of the development site and provide an informed assessment of the impact of our proposal on the heritage values of the asset.

Considering that the relocation of the sculpture will require excavation and potentially may have an impact on the archaeological interest of the site, the Greater London Archaeological Advisory Service (GLAAS) has been consulted. They raised no issues with the proposal stating that: "In terms of archaeology, the proposed works are of such a small scale that the archaeological impact would be negligible. Therefore we would not recommend any archaeological requirements" (see the email from Laura O'Gorman dated 9<sup>th</sup> September 2015 and submitted as part of this application).

Paul Jackson, the Head Gardener for Kenwood Estate, has been actively involved in the proposal and advised on the optimum new location for the sculpture to ensure that the

impact on the ecological values of the landscape will be minimal. Considering that the sculpture requires concrete foundations the new location has been chosen carefully so as not to damage the surrounding tree roots.

Par 131. *In determining planning applications, local planning authorities should take account of:*

- *the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation;*
- *the positive contribution that conservation of heritage assets can make to sustainable communities including their economic vitality; and*
- *the desirability of new development making a positive contribution to local character and distinctiveness.*

The proposal will result in the enhancement of historic views and community values of Kenwood. The *Flamme* and other contemporary sculpture pieces have already become part of the history of the site and contribute to the sense of place. Their presence alludes to the tradition of adorning a designed landscape with works of art while establishing a link with the modern art world and engages new audiences with the landscape and its history.

The proposal is in line with the long-term conservation and management strategy for Kenwood estate adopted by English Heritage. The principal aims of this strategy are to enhance the significance of the site as a heritage asset and enable the sympathetic, long-term use of the house and the surrounding landscape.

Par 132. *When considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset's conservation. The more important the asset, the greater the weight should be. Significance can be harmed or lost through alteration or destruction of the heritage asset or development within its setting. As heritage assets are irreplaceable, any harm or loss should require clear and convincing justification. Substantial harm to or loss of a grade II listed building, park or garden should be exceptional. Substantial harm to or loss of designated heritage assets of the highest significance, notably scheduled monuments, protected wreck sites, battlefields, grade I and II\* listed buildings, grade I and II\* registered parks and gardens, and World Heritage Sites, should be wholly exceptional.*

It has been ensured, through the careful analysis of the history and character of all the assets involved, and community consultation that no harm will be caused to the heritage significance of the site.

Par 134. *Where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal, including securing its optimum viable use.*

The proposal will enhance the setting of the Dairy buildings as well as the understanding and appreciation of the historic landscape and its development. It will



therefore deliver public benefits while not causing substantial harm to the significance of the site as a heritage asset.

## 6.2. London Borough of Camden Local Planning Policies

The Council has adopted a number of planning documents that form Camden Local Development Framework (2010), the 'development plan' for Camden - the starting point for planning decisions in the borough. Among these documents, the Core Strategy and Development Policies include legislation and guidance relevant to the Site.

### 6.2.1 Camden Local Development Framework (2010), Core Strategy:

Policy CS14 *Promoting high quality places and conserving our heritage*

Policy CS15 - Protecting and improving our parks and open spaces and encouraging biodiversity

#### Trees

15.21 *Trees are important for their aesthetic value, as habitat, in shading, cooling and filtering the air and in removing carbon dioxide and providing oxygen. They will play an increasingly important role in providing shade and refuge in the hotter summers predicted due to climate change.*

The proposal is in keeping with the above policies and will not have detrimental impact on the biodiversity of Kenwood habitats. The relocation of the sculpture will not have a detrimental impact on the tree roots as the scientific significance of the Quarry has been compromised by years of excavation and it will stand well clear from the trees which are confined to the edges of the clearing.

#### Hampstead Heath

15.24 *The Heath and some of its surrounding areas are designated Metropolitan Open Land*

The proposal will not compromise the openness of the landscape within Kenwood estate or Hampstead Heath area.

### 6.2.2 Camden's Biodiversity Action Plan.

*Sites of Special Scientific Interest (SSSIs) SSSIs are the country's best wildlife and geological sites. They are designated by Natural England and are managed by a wide range of owners and occupiers. Hampstead Heath Woods SSSI, part of the Kenwood Estate managed by English Heritage, is the only SSSI in Camden. SSSIs are statutory nature conservation (or geological) sites.*

Because of its carefully considered positioning the sculpture will not impact on the scientific interest of this area.

6.3. 'Caring for Kenwood' – Landscape Conservation Management Plan prepared by English Heritage.

The objective of the plan is to carefully integrate the demands of public access and enjoyment, nature conservation and the historic designed landscape. Understanding this complexity and balancing the interests is a delicate task which can only be achieved by setting out proposals at a detailed level. This has been done in the Plan and in this Heritage Statement. It is considered that the proposal is in line with the strategy set out in the Plan.

## **7 Heritage Impact Assessment**

For several years now English Heritage has been working to restore the landscape in accordance with the Landscape Management Plan and the relocation of the *Flamme* sculpture is in line with its objectives. In its current position the sculpture detracts from the principles of Repton's design, interferes in the historic views of the Dairy, its shape and appearance inconsistent with the historic design and character of the setting of those listed buildings.

English Heritage recognises that the *Flamme* and other contemporary sculpture pieces have become part of the history of the site and contribute to the sense of place. Their presence strengthens the community value of the site and has potential to attract new audiences. It is therefore our intention to retain the sculptures while displaying them to their best advantage in line with our high presentation standards and conservation objectives and to carefully balance their significance with the historic interest of the designed landscape.

Following the cutting back of some growth last year, *Flamme* now sits awkwardly in the landscape and its artistic qualities are not best appreciated. The proposed location in the Old Sand Quarry creates a natural 'amphitheatre' where the statue will be beautifully framed by the existing planting. In addition, in its new setting which is adjacent to the main public route down to the House, it will be enjoyed by a wider audience.

The new position of the sculpture has been chosen carefully not to interfere with the trees, their roots and with the unique habitat of the area. The sculpture is made of grey blue stone and because of its colouring and organic shape it will blend in well in its new setting without detracting from the natural ambience of the landscape.

Because of the small scale of the excavation required for the foundation the GLAAS advisers have confirmed that the relocation will not impact on the archaeological interest and sensitivity of the site.

Taking all the above into account I consider that the proposal will enhance the cultural significance of the site and have neutral impact on its natural and ecological values.

Dr Agnieszka Sadraei,

Properties Curator (London)

28<sup>th</sup> October 2015