

HERITAGE STATEMENT FOR

18 WELL ROAD HAMPSTEAD



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1. INTRODUCTION

Corrie Newell Historic Buildings Consultancy (CNHBC) has been working in collaboration with F3 Architects on the proposals for the extension, refurbishment and associated alterations at 18 Well Road.

This statement is based upon the proposals prepared to date by F3 Architects and is to be read in conjunction with the F3 Plans of Significance, proposal drawings and supporting documents.

Corrie Newell is a full member of the Royal Institute of British Architects and of the Institute of Historic Building Conservation, and has over 25 years' experience working with listed buildings.

2. SUMMARY OF PROPOSAL

- 2.1 The application is for the refurbishment and extension at 18 Well Road.
- 2.2 18 Well Road is in residential use and the proposals will enhance that optimum viable use.
- 2.3 This statement supports a Full Planning and Listed Building Consent application, submitted to the Local Planning Authority.

3. HERITAGE SIGNIFICANCE

- 3.1 18 Well Road comprises the central section of The Logs, a substantial late Victorian Villa facing Hampstead Heath. It was subdivided into separate maisonettes in the mid Twentieth Century.
- 3.2 18 Well Road was listed Grade II, with the rest of The Logs, on 14th May 1974 and its entry is as follows:

The Logs and attached wall and archway

II

Includes: Nos.1, 2 AND 3 CANNON LANE.

Large detached villa now subdivided. c1868. By JS Nightingale. For Edward Gotto who added the wings each side c1876. Built by Charles Till. 1951, divided into maisonettes. Yellow stock brick with red brick and stone dressings and diaper work. Hipped tiled and slated roofs with ornate projecting bracketed eaves and tall, thin ornate chimney-stacks; tower with truncated pyramidal roof (originally with cresting) and round-arched dormer; elaborate masonry finials on corners. Irregular plan. An eccentric mixture of Gothic, Italianate and other styles. Mainly 2 storeys with 4 storey central tower. Irregular fenestration. Entrances mostly altered. Ground floor windows stone canted bays; upper floors round-arched. Elaborate plaque with initials EG on north side of house. INTERIOR: not inspected but some features noted to survive, eg Minton tiles, serpentine and Plymouth rock. Interior of tower with good oval staircase. SUBSIDIARY FEATURES: attached stone capped brick garden wall with dentil cornice (originally surmounted by cast-iron cresting); gabled gateway to No.19 on Well Road with pointed arch opening having keystone inscribed "Lion House" and carved stone lion-like creatures, 2 to each side of gable; base of gateway with paired inset colonnettes and enriched corbels; panelled double doors. HISTORICAL NOTE: Gotto was a successful civil engineer and developer of land in this part of Hampstead.

- 3.3 The Logs is within the Hampstead Conservation Area. The house is described under the section on Well Road on page 24 of the Hampstead Conservation Area Appraisal as:

Further towards the Heath is The Logs, Nos.17-20, a bizarre pile of turrets, chimneys, gables and bay windows in heavily modelled grey brick built in 1868, by JS Nightingale.

The CAA notes it is a Listed Building and located within Sub-Area 2.

The characteristics of this part of the Conservation Area comprise an *intricate network of lanes and narrow alleyways built on the complex slopes of the land to the east of Heath Street, with an extraordinary variety of building types, ages and styles, ranging from tiny cottages of all ages, grand 18th century houses, Victorian tenements and substantial villas to 20th century council flats and small private houses.*

Documentary Evidence

- 3.4 Historic maps show that the house was one of the last of a group of substantial houses to be built and it encroached upon a former Green.



Figure 1. 1873 OS First Edition Map (surveyed 1864-1865).

- 3.5 The original house was published in *'The Builder'* in 1868¹. It cost £9,000 to build and was designed by J.S. Nightingale for Edward Gotto, a local civil engineer and developer.

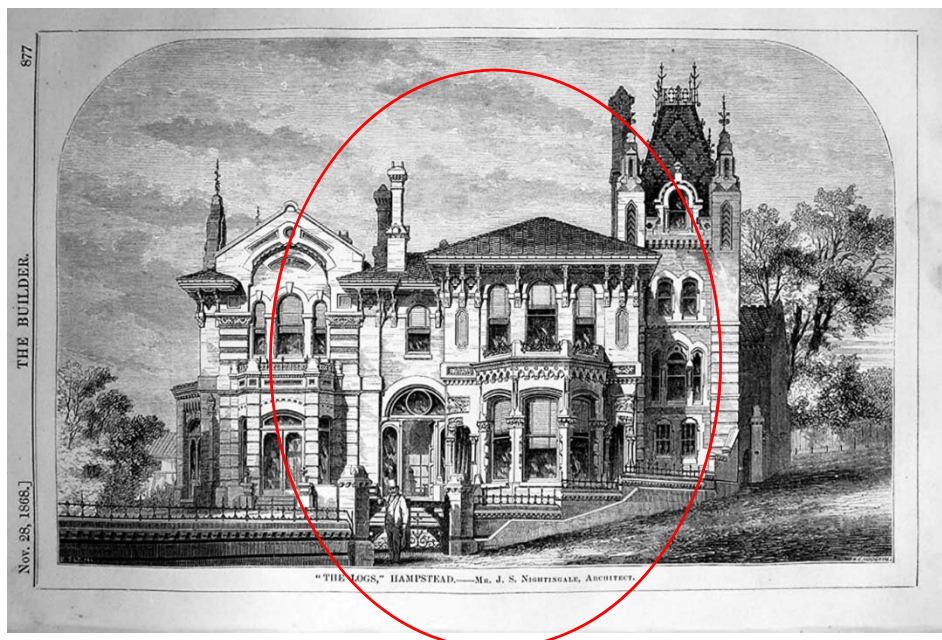


Figure 2. 1868 Original Entrance Elevation. Number 18 comprises the central element of the original house.

¹ *'The Builder'* Magazine, 28 November 1868. Richardson, John (2000) attributes the variety of styles to Gotto.

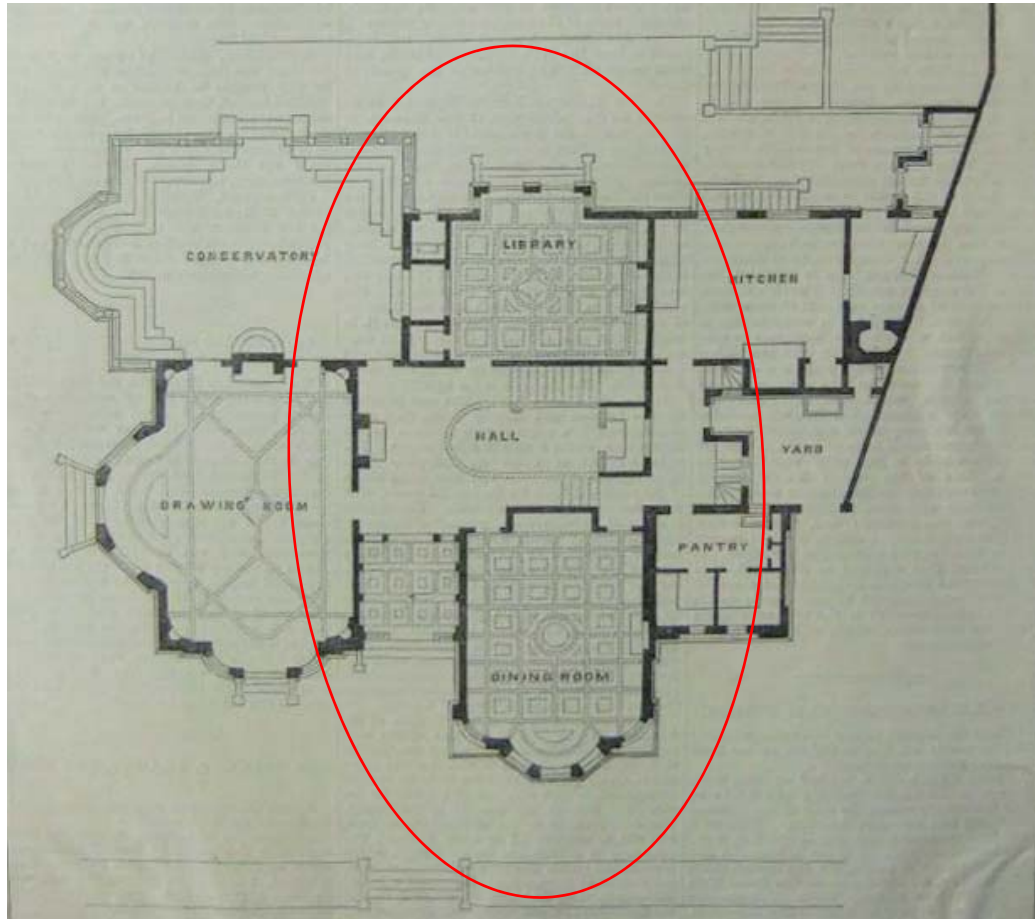


Figure 3. 1868 Original Ground Floor Plan and raised Garden platform.

3.6 The Logs was described in *'The Builder'* as:

'The house we illustrate in our present number is faced with doublepressed Burham bricks (the stables and offices with wire-cut Burham bricks), and has Portland stone dressings. Red bricks are sparingly used in panels, under the eaves and strings. The eaves project considerably from the face of the wall, and have a panelled soffit of Portland stone, supported on carved cantilevers. Polished granite and red Mansfield stone are used externally, and serpentine and Plymouth rock internally, in decoration. The roofs are covered with the Broomhall Company's patent tiles. Portland stone has been used internally for principal staircase, hall window, and screen between hall and vestibule. The hall, vestibule, and conservatory are paved with Minton's tiles.

There are open stained deal roofs over the hall and billiard – room. The joiner's work generally is of pitch pine, and carved work is introduced in the doors and other parts of ground floor. The drawing-room and diningroom ceilings have pitch pine ribs and cornices, and the library ceiling is wholly pitch pine. Arrowsmith's parquet has been used for the floors of the principal rooms. The furniture was made from special design'.

3.7 The spaces within number 18 comprise the principal staircase, the hall, vestibule, Dining Room and Library.

The exterior, open deal roof in the Hall, pitch pine ceiling of the Library and Dining Room, Minton tiles and parquet are still generally as described in the account.

- 3.8 In 1876 the house was extended for Edward Gotto to the North-west and South-east and altered to provide a Billiard Room, additional service areas and a substantial glazed entrance lobby².

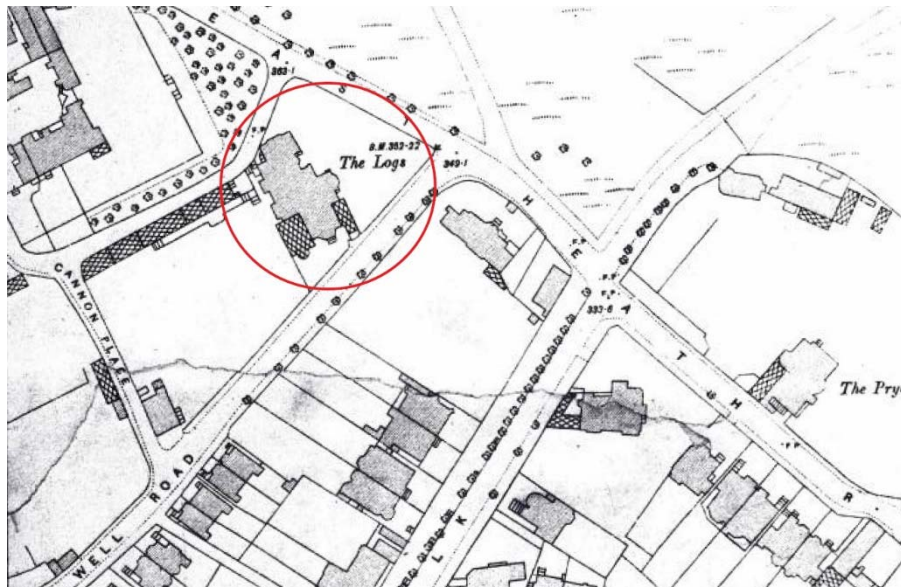


Figure 4. 1894 OS 2nd Edition Map showing the extensions to the flank elevations of the house. The map shows that the platform indicated on the original plans led to extensive glasshouses along Cannon Lane.

- 3.9 Edward Gotto lived in the building until his death in 1897. It was then leased to Frederic Pusinelli³. The 1911 census recorded that Frederic Charles Pusinelli and family occupied the house and employed seven servants, including a footman, a lady's maid, two housemaids, a parlour maid, a kitchen maid, and cook.



Figure 5. 1906-1911 Deed plan when the house was occupied by Frederic Pusinelli and family.

² Service, Alastair 'Victorian and Edwardian Hampstead', 1989.

³ 1897 Lease between Sarah Gotto and Frederick Pusinelli. This contains a schedule of rooms.

3.10 Frederic Pusinelli died in 1920 and the next owner is recorded as Charles Todd Owen (1870 – 1941), a paper mill owner and amateur microscopist⁴.



Figure 6. 1920 Third Edition Ordnance Survey Map, surveyed 1912.

Although the outline is simplified, it indicates that Frederic Pusinelli made no changes to the extent of the building.



Figure 7. 1935 Fourth Edition Ordnance Survey Map.

A further Conservatory had been added to the rear of the original Conservatory. The original Conservatory is shown solid rather than with the crosshatching denoting a glazed building. This is consistent with the next floor plan layout (below), which shows a solid built room and a first floor added above this room.

⁴ Charles Todd Owen, owner of Ely Paper Works, Cardiff. <http://microscopist.net/OwenCT.html>. Ely Paper Mill

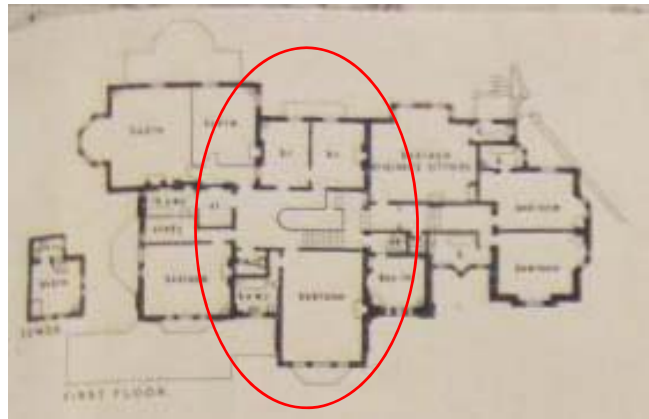


Figure 8. Circa 1935 First Floor Plan.

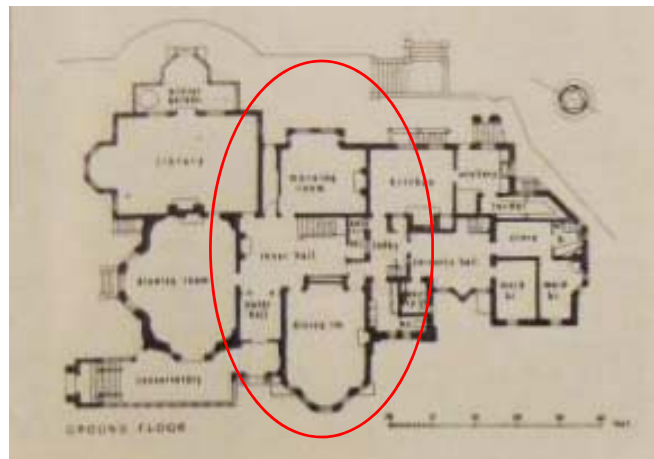


Figure 9. Circa 1935 Ground Floor Plan.

3.11 Figures 8 and 9 are reproduced from an undated article in the RIBA collection, which incorrectly attributes this floor layout to the original design. Changes to the original layout comprise:

1. Changes documented in 1876:

The angled wall on the RH flank end was moved and a new wing with Billiard Room and service rooms extended into the gap.

Within number 18, the original entrance was altered, with an additional glazed front lobby extended towards the front of the Dining Room bay (now lost). The spaces under the stair, the Dining Room stack and the floor levels of part of the stair hall were also altered.

2. Changes documented after 1920:

Rebuilding of the original Conservatory into an enlarged Library, with a new first floor bedroom range above.

Within number 18, this involved blocking off the opening to the original Conservatory, to create a garden passageway (now lost) in the place of former lobbies, with associated alterations to the First Floor landing to provide access to the new first floor bedrooms, and alteration to the original LH rear bedroom wall to provide a fireplace for the new first floor bedroom.

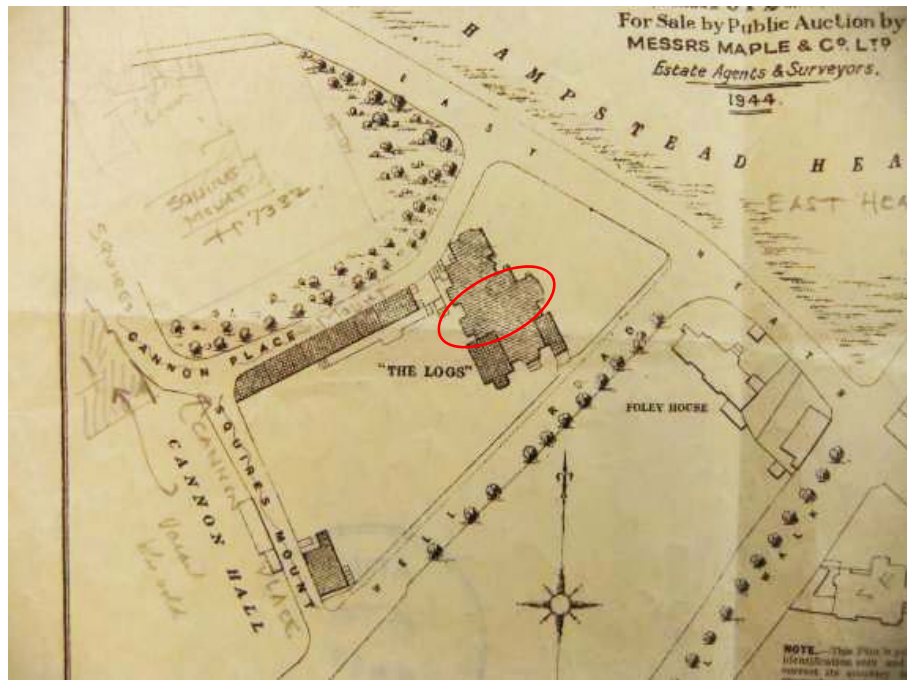


Figure 10. 1944 Sales catalogue. RIBA Collection.

3.12 The map shows the extent of the building reinstated to that of 1920. Although an out-of-date plan may have been used for the purpose, later maps also indicate that the last conservatory extension lasted only a short period.

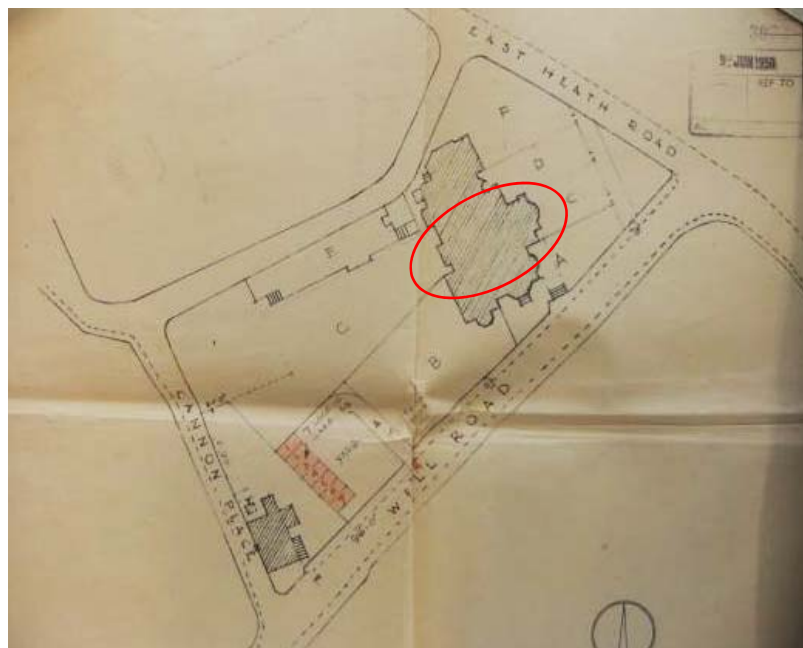


Figure 11. 1950 Block Plan showing potential subdivision and new-build in the garden. RIBA Collection.

3.13 The property was bought in 1950 by Alexander Gibson, who converted it into 6 maisonettes, with new-build garages and a house in the garden, in 1952.

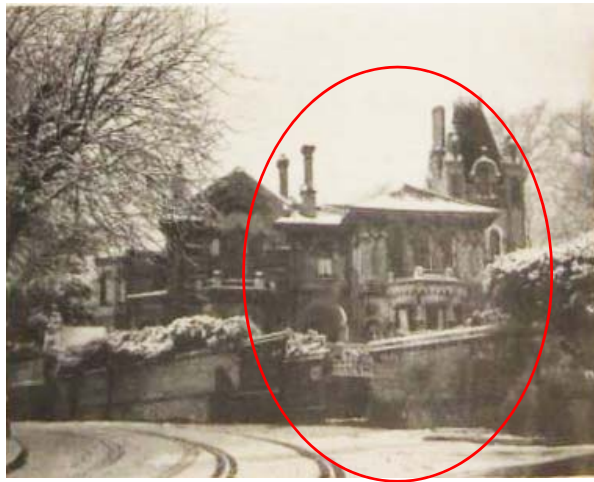


Figure 12. Circa 1952 Street view of The Logs. RIBA Collection.

3.14 The following are illustrations from an article about the conversion, published in the Architects Journal of 10 January 1952:

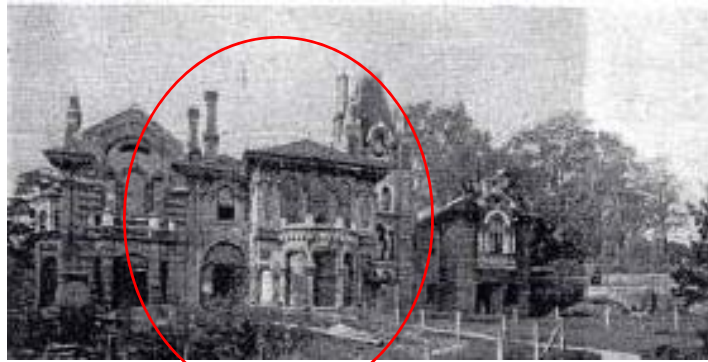


Figure 13. 1952 Front Elevations.

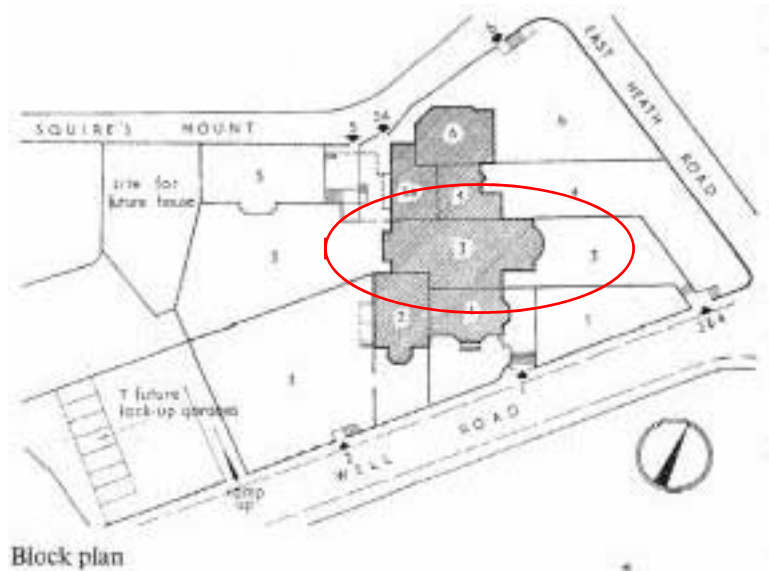


Figure 14. 1952 Block Plan

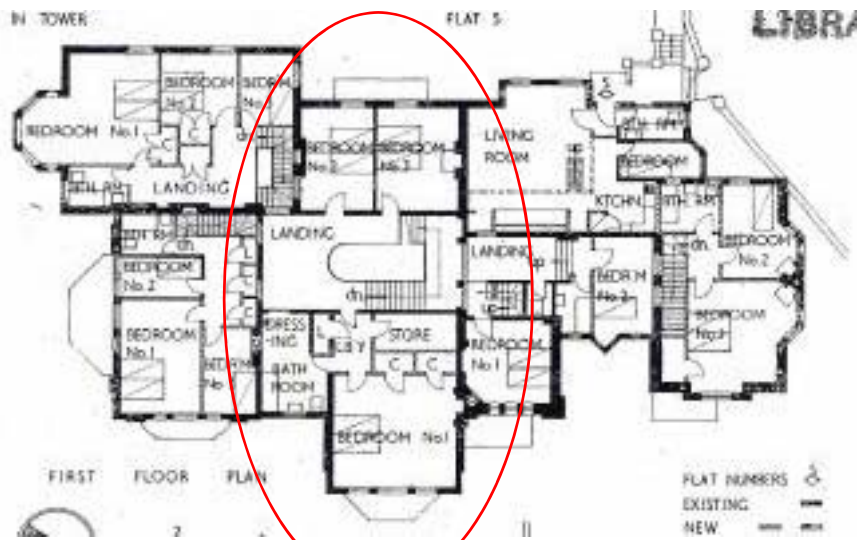


Figure 15. 1952 First Floor Plan

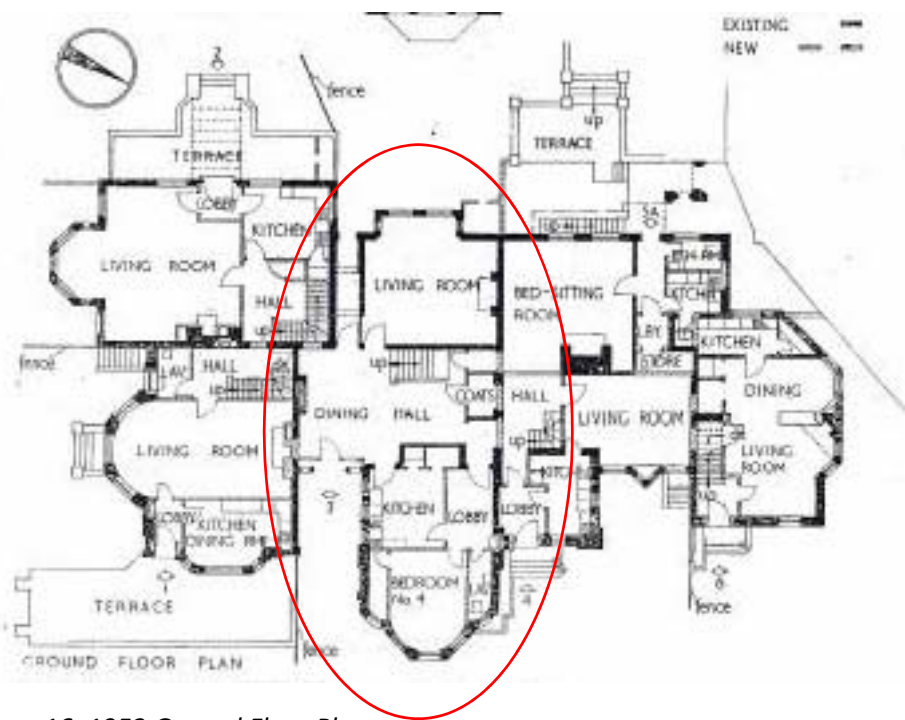


Figure 16. 1952 Ground Floor Plan

3.15 Works dating from this period to construct number 18 include:

Blocking former entrances to separate it from the adjoining residential units,

Removal of the entrance hall and vestibule, to create a recessed outdoor entrance space and new entrance enclosure,

Subdivision of the Dining Room and former chimney stack to provide a Kitchen, Toilet, Lobby and primary Bedroom, and new windows facing the entrance recess to light the new Kitchen,
 Further alterations to the below stairs spaces,
 Extension for an external room attached to the rear bay window,
 Further subdivision of the First Floor Front Bedroom and adjacent room to provide a Bathroom, Dressing Room and ancillary stores and cupboards,
 External alterations to subdivide the gardens, remove glazed structures and to alter the raised terrace platforms.

3.16 The 1954 Ordnance survey shows this initial stage of subdivision and new-build.

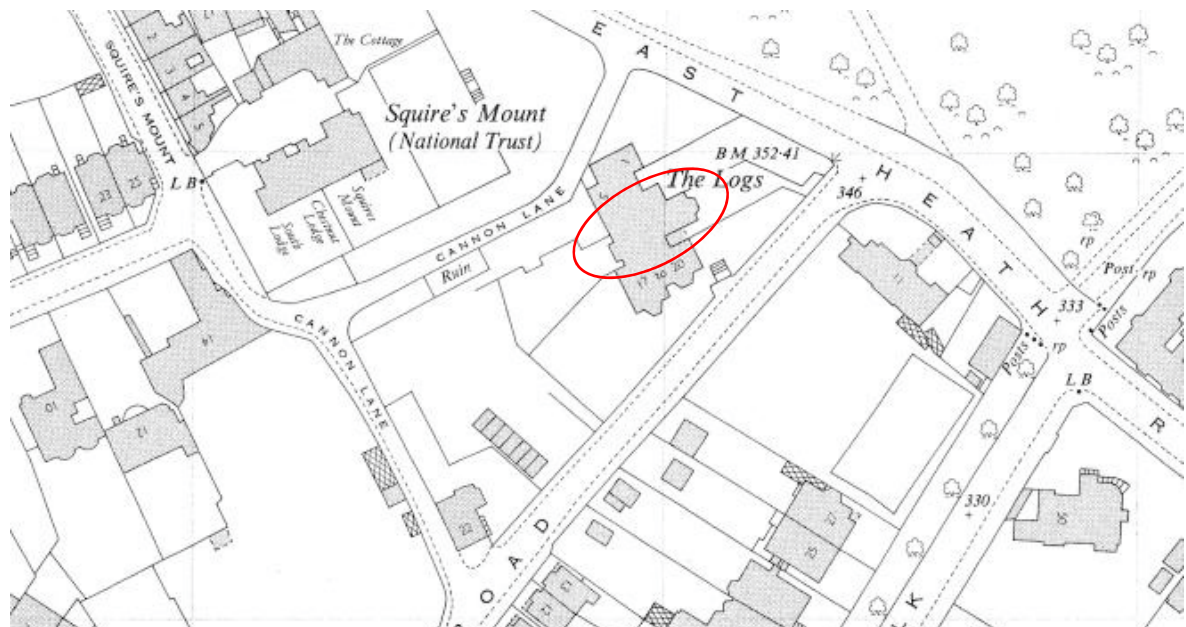


Figure 17. 1954 Ordnance Survey Map

3.17 In 1968 the interior layouts of the Dining Room, First Floor Front Bedroom and Bathroom spaces were again altered. The ground floor was lowered to insert the mezzanine floor. The works were carried out for the comedian and actor Marty Feldman (1934-82).

3.18 The house was subsequently listed in 1974 and the current owner bought it in 1980s.

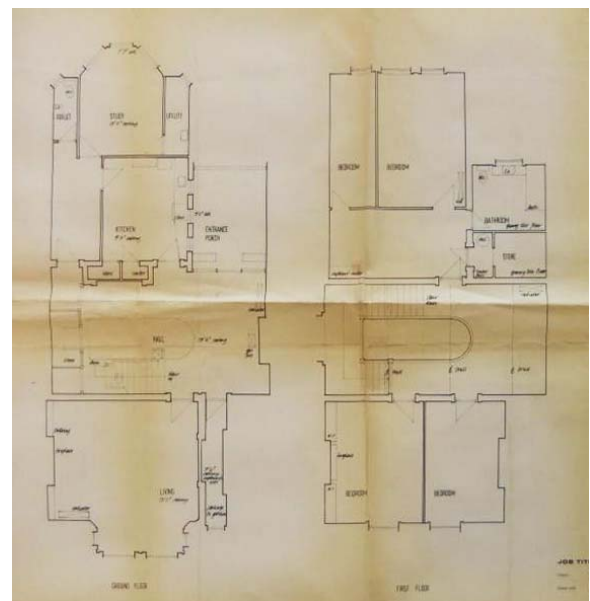


Figure 18. 1968 Floor Plans. RIBA Collection.

4. STATEMENT OF SIGNIFICANCE

Relevant Policies

- 4.1 This statement assesses the significance of 18 Well Road in accordance with the English Heritage policy documents, *Conservation Principles, Policies & Guidance* and *Guidance for the Sustainable Management of the Historic Environment*.
- 4.2 It complies with the Policy requirement under NPPF 128 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.

Methodology

- 4.3 It is to be read in conjunction with the F3 Architects Plans of Significance, which sets out the levels of significance for each of the spaces.
- 4.4 The Values of Significance described in Conservation Principles are as follows:
- Evidential Value
 - Historical Value
 - Aesthetic Value
 - Communal Value

18 Well Road demonstrates these values in the following ways:

- 4.5 **Evidential Value** – *“the potential of a place to yield evidence about past human activity”*
- 18 Well Road is a distinctive architect-designed villa of the 1860s.
 - Its location and grouping provides evidence of the growth and evolution of Hampstead.
 - Its position, scale and design provide evidence of a high social status house of the period.
- 4.6 **Historical Value** – *“the ways in which past people, events and aspects of life can be connected through a place to the present”*
- 18 Well Road shows the evolution of a substantial country house on the edge of London.
 - The building is a significant part of the Logs, and together they provide evidence of the social hierarchy and fashions of the period.
- 4.7 **Aesthetic Value** – *“the ways in which people draw sensory and intellectual stimulation from a place.”*
- The unique architectural composition and wilful variety of architectural elements, results in a building of distinction.
 - The building has stimulated writers to make comment (positively and negatively), including Pevsner (who called it a ‘formidable monstrosity’).
 - The interior layout, symmetry, architectural features, volumes, design, textures and details complement the design of the whole building and group.
- 4.8 **Communal Value** – *“associated with places that people perceive as a source of identity, distinctiveness, social interaction and coherence”.*

- 18 Well Road provides an important part of the character and streetscape of this part of the Conservation Area.
- Together with its neighbours, it creates a distinctive and prominent grouping of late Nineteenth Century houses facing onto Hampstead Heath.
- Contribution towards landmark qualities and public appreciation.

4.9 The level of value is assessed using five criteria: high, medium, low, neutral, and negative.

- **1. High** – the element is critical to understanding of significance. The complete areas of original fabric and design are assessed as being of High value and significance.
- **2. Medium** – the element is important to understanding of significance. The areas of later Nineteenth century changes and incomplete original fabric are assessed as being of Medium value and significance.
- **3. Low** – the element makes some limited contribution to understanding of significance. Extensively damaged Nineteenth century fabric and areas of modern fabric reinstated in a complementary historic style are generally assessed as being of Low significance.
- **4. Neutral** – the element is not negative, and could be enhanced to make a positive impact of the understanding of significance. Less sympathetic modern additions, replacements and changes are generally assessed as being of Neutral significance.
- **5. Negative** – the element is harmful or intrusive and detracts from the understanding of significance.

5.0 PROPOSALS – ASSESSMENT OF EFFECT AND IMPACT:

Relevant Legislation and Policies

- 5.1 Sections 16(2) and 66(1) of the Planning (Listed Buildings and Conservation Areas) Act 1990 require special regard to be paid to the desirability of preserving the listed building or its setting or any features of architectural or historic interest which it possesses. Section 72 confirms that special attention shall be paid to the desirability of preserving or enhancing the character or appearance of a conservation area.
- 5.2 Policy NPPF 131 states that: *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.*
- 5.3 Policy NPPF 132 states that: *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.*

- 5.4 Policy NPPF 134 states that: *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.*
- 5.5 Camden Strategic Policy Objective 7 is to:
Promote high quality, safe and sustainably designed buildings, places and streets and preserve and enhance the unique character of Camden and the distinctiveness of our conservation areas and our other historic and valued buildings, spaces and places.
- 5.6 Camden Local Plan Policy D/2 Heritage states that:
The Council will not permit the loss of or substantial harm to a designated heritage asset, including conservation areas and Listed Buildings, unless it can be demonstrated that the substantial harm or loss is necessary to achieve substantial public benefits that outweigh that harm or loss.
The Council will not permit development that results in harm that is less than substantial to the significance of a designated heritage asset unless the public benefits of the proposal convincingly outweigh that harm.

Conservation Areas:

In order to maintain the character of Camden's conservation areas, the Council will take account of conservation area statements, appraisals and management strategies when assessing applications within conservation areas. The Council will:

e. require that development within conservation areas preserves or, where possible, enhances the character or appearance of the area.

Listed Buildings:

To preserve or enhance the borough's listed buildings, the Council will:

j. resist proposals for a change of use or alterations and extensions to a listed building where this would cause harm to the special architectural and historic interest of the building; and

k. resist development that would cause harm to significance of a listed building through an effect on its setting.

- 5.7 Camden Policy 7.41 confirms the legislative and national plan policy basis above, and states that the Council *expects that development not only conserves, but also takes opportunities to enhance, or better reveal the significance of heritage assets and their settings.*
- 5.8 Hampstead Conservation Area Appraisal pages 57-58 describe current issues and approaches for the management of the Conservation Area as follows:

EXTENSIONS, CONSERVATORIES, BACKLAND

Extensions and conservatories can alter the balance and harmony of a property or of a group of properties by Hampstead 57 insensitive scale, design or inappropriate materials. A number of additions have harmed the character of the area and further inappropriate erosion will be resisted.

ELEVATIONAL ALTERATIONS AND LOSS OF DETAIL *The properties in the area have a wealth of applied decoration and detail on them, however many have lost elements of the original details and that has eroded, in places, the character and appearance of the area. Replacement of windows has a significant impact and in particular the use of PVCu impairs the architectural integrity of buildings since it does not have the same mouldings and degree of relief as the*

originals. The embellishments of the properties; cornices, pilasters, eaves, capitals, bargeboards, rubbed and carved brickwork, porches etc, are essential to the character of the Conservation Area and need to be retained and restored. Other alterations can also erode the character; satellite dishes, paint colour, materials, security shutters.

5.9 Policy H17 (page 61) states:

MATERIALS AND MAINTENANCE

In all cases, existing/original architectural features and detailing characteristic of the Conservation Area should be retained and kept in good repair, and only be replaced when there is no alternative, or to enhance the appearance of the building through the restoration of missing features. Original detailing such as door/window pediments and finials, porches, ironwork (window cills, railings), timber framed sash windows, casement windows, doors, tiled footpaths, roof tiles, decorative brickwork, bargeboards, stained glass, boundary walls and piers, where retained add to the visual interest of properties. Where details have been removed in the past, replacement with suitable copies will be encouraged. Original, traditional materials should be retained wherever possible and repaired if necessary.

Methodology

5.10 The effect is assessed as positive (beneficial), negative (harm) or negligible, using four levels: high, medium, low, and negligible.

- **1. High** – Substantial change, such as loss of fabric or setting.
- **2. Medium** – Significant less than substantial change that would affect how the heritage asset is perceived or understood.
- **3. Low** – Some change to its fabric or setting that would provide a detectable difference to its understanding or context.
- **4. Negligible** – Nominal change or change that is compatible with the existing character.

5.11 The impact is assessed as positive (beneficial), preserve (beneficial repair), negative (harm) or negligible. Where harmful, the level is categorised as substantial or non-substantial, in accordance with NPPF 132-134.

- **1. Beneficial** – includes the reinstatement of lost original features, the revealing of hidden evidence, and / or the improvement of the appearance and visual interest.
- **2. Preserve** – beneficial carrying out works of like-for-like repair and resolving construction and weathering problems to improve longevity of the asset.
- **3. Negative** – harm or adverse alterations to the interest of the asset that should be offset by heritage or public benefit.

6.0 SCHEDULE OF SIGNIFICANCE, EFFECT AND IMPACT:

6.1 This section of the report is to be read in conjunction with the Areas of Significance Plan, and the proposals drawings. Each section below summarises the significance, extent and impact of the detailed proposals described on those plans.

ELEMENT	HERITAGE VALUE	CONDITION	PROPOSALS
Front Elevation			
Main House Frontage	High (original)	Good (most)	Enhance – Replace modern entrance doorway with painted timber doorway to match original design on C19 print.
Bay Window	High (original) with Low (modern windows)	Poor (deformed stonework, weathering and missing historic elements)	Investigate structural movement and water penetration. Preserve – Conservation repair assuming in-situ helifix pinning and refixing of stonework in lime mortar, minimal like-for-like repairs to roof, stonework and painted timber windows where unsound or failed. Enhance – Reinstate leadwork, stone and iron balustrading like-for-like where missing.
Windows	Low (Modern) in High (original openings)	Reasonable / poor	Preserve – Refurbish with conservation like-for-like replacement of rotted elements.
Garden Wall and Gateway	High (original)	Good (most).	No alteration proposed.
Landscaping	Low (modern)	Reasonable	Enhance – reinstate symmetry with that of the historic bay window to improve views. Improve and soften boundaries to Landscape plan scheme.



Figure 19. Front Bay.

ELEMENT	HERITAGE VALUE	CONDITION	PROPOSALS
Rear (Garden) Elevation			
Main House	High (original) and Low (C20 changes)	Good.	Enhance – Remove modern patched brickwork to reinstate historic door opening shown on archive floor plans, install brick arch in lime mortar to match. Low/Enhance - (complying with Appeal decision APP/X5210/Y/14/3001195). Provide doorway within disturbed brick area, to give symmetrical openings.
Bay Window	High (Bay) Low (Modern doors)	Reasonable / poor	Preserve – Refurbish with conservation like-for-like replacement of rotted elements.
Windows	Low (Modern) in High (original openings)	Reasonable / poor	Preserve – Refurbish with conservation like-for-like replacement of rotted elements.
Garden Wall to South in approx. position of historic terrace platform	Low (modern brick) Medium (short section of leaning C19 brickwork)	Poor. (Terrace platform in neighbouring ownership).	Enhance - Allow to re-face damaged and modern brick in more sympathetic brick to match colour, type, texture of historic house brick and mortar on main house, and to replace modern coping where practical with stone coping to match existing house.
Garden wall to North	Low (modern)	Reasonable	Enhance - Allow to re-face modern brick in more sympathetic brick to match colour, type, texture of historic house brick and mortar.
Garden Structures	Low (modern Garden Room) High (Bay)	Reasonable	Negligible (according to Appeal decision APP/X5210/Y/14/3001195) – Replace modern Garden Room in a more contemporary way. Low (complying with Appeal decision) – Provide 2 garden structures to provide symmetry, derived from detached pergola, clear of bay window structure.
Landscaping	Low (modern)	Reasonable	Enhance – reinstate symmetry with that of the historic bay window to improve views. Improve and soften boundaries to Landscape plan scheme.



(L-R) Modern Garden Room to be replaced.

Modern timber joinery repaired / replaced like-for-like where rotted.

Historic opening reinstated (see archive plans of former passageway).

ELEMENT	HERITAGE VALUE	CONDITION	PROPOSALS
Interior Ground Floor			
Entrance Vestibule	Low (C20 rebuild)	Good (most)	Enhance – remove modern timber dividing screen to reinstate proportions of original volumes. (Front doorway enhanced as above)
Stair Hall	High (original volume, staircase, floor tiles mostly, Low (Modern fireplace, partitioning below stair)	Good	Enhance – Replace modern fireplace to original proportions shown by floor tile pattern and expose original hearth. Repair damaged Minton floor tiles like-for-like. Enhance - Reorder modern partitioning below stairs, providing proposed cloaks layout so that it is symmetrically centred on staircase. Enhance – Reinstatement original door opening to former Dining Room.
Living Room	High (original volume, ceiling, part flooring) Low (south end substantially changed)	Good	(Enhance – reinstatement historic doorway & provide symmetrical doorway to match as above)
Kitchen	Low (extensively altered) Low (modern mezzanine) High (original ceiling)	Good	Enhance – reinstatement historic doorway. Adjust floor level so it becomes consistent across the room. Negligible – replace modern partitions with new partitions to new layout, extending no further towards the bay than existing.
Mezzanine			
Mezzanine	Low (modern)	Good	Enhance - Remove projecting mezzanine spiral stair to better appreciate volume and carved ceiling.
First Floor			
Landing	High (original volume, staircase, doors and carved exposed roof).	Good	No alteration.
Master (Front) Bedroom	Medium (has had substantial alterations, now hidden)	Good	Low – provide enclosure for dressing area set clear of ceiling, and reversible. Within area of former historic partitioning.
Shower Room	Low (has had substantial alterations)	Good	Low – reorder interior and provide partial mezzanine within existing volume. Replace modern glazed roof with sliding glazed panels.
Rear Bedroom (North)	High (form). Low (modern Dressing Room fit-out)	Good	Enhance – Reinstatement room to historic proportions. Carefully remove modern cupboard and modern decorative fireplace unit. Investigate whether original fireplace exists behind cupboards. Allow to expose and refurbish. Enhance - Re-open doorway in position indicated by historic floor plan.
Rear Bedroom (South)	High (form). Medium (south wall affected by changes to stack)	Good	Low – Retain doorway to stairs with door fixed shut. Provide partition centrally to provide dressing en-suite area. Partition is reversible and does not affect a fireplace (see historic floor plans – this abuts rear of stack).

5. CONCLUSIONS:

- 5.1 These proposals preserve and enhance the appearance and use of the Listed Building and this part of the Conservation Area, as follows:
- The proposals are based on archive research and are designed not to remove or damage the original fabric.
 - The extension is hidden from the public realm, so does not affect the Conservation Area. It is subservient to the Listed Building, its rear elevation and its bay.
 - The proposals for extension comply with the direction given by the Planning Inspector, to replace the modern Garden Room and to preserve and enhance the interest and symmetry of the Listed Building and its highly significant bays.
 - The landscape proposals improve the appearance and garden setting of the Listed Building, and reinforce the symmetrical design of the bays.
 - The proposals enhance by removing unsympathetic modern alterations.
 - The proposals enhance by reinstating lost elements of the original recorded design.
- 5.2 The impact on the designated heritage assets would be minimal and will not harm their special interest. In the case of impact that is 'less than substantial', NPPF 134 directs that this is weighed against the public benefits of the proposal. Those benefits include enhancing the fabric, character, appearance, use and viability of the heritage asset.
- 5.3 As a result, the proposal complies with Local and National policies relating to Listed Buildings and the Conservation Area; and the statutory duty to preserve the special interest of the Heritage Assets will be fulfilled.