

7 Holly Village, London N6 6QJ

Heritage Statement



November 2018

abridged 2019

AHP Architectural
History
Practice

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1. INTRODUCTION

1.1 This Heritage Statement has been prepared on behalf of David Gal and Ranjan Ramparia, owners of 7 Holly Village. The property is a grade II* listed building located within the Dartmouth Park Conservation Area. Works of adaptation and improvement (mainly internal) are proposed. These were the subject of pre-application discussions with Camden Council and have been refined in the light of advice received and as the scheme has developed.

1.2 The statement describes the significance of the heritage assets affected by the proposals, and assesses the impact of the proposals on that significance. It meets the requirement of NPPF paragraph 189 that:

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.

1.3 The statement has been written by Andrew Derrick BA AA Dipl Cons IHBC, a director of the Architectural History Practice (AHP). It should be read in conjunction with the application drawings and other planning documentation prepared by David Sherriff and Michael Snelling.

2 THE SIGNIFICANCE OF THE HERITAGE ASSET



Figure 1: The building in context. No 7 (circled) is one of a semi-detached pair, across a lawn opposite the gatehouse



Figure 2: Side elevation, showing the lean-to roof of kitchen to right, with three gabled window heads and raised rooflight between two of these

- 2.1 No. 7 Holly Village forms part of a model venture of twelve former estate cottages, built in a picturesque Gothic cottage orné style in 1865 from designs by Henry Darbishire for the wealthy heiress Baroness Burdett-Coutts. It is likely that the cottages were intended for people of independent means, rather than estate workers or employees of Coutts Bank. The estate consists of three pairs of semi-detached cottages and four detached houses, entered via a gatehouse and set within spacious landscaped grounds. No.7 forms half of a semi-detached pair with no. 8, lying across a lawn opposite the gatehouse (figure 1). Its front elevation is shown on the front cover of this report and the side elevation at figure 2.
- 2.2 Nos 1-12 (inclusive) were first listed in 1954 and today are listed grade II* in a single list entry (see appendix 1; that part of the list entry relating to no. 7 is highlighted in bold). Grade II* is a category enjoyed by only 5.8% of listed buildings¹, and was bestowed in this case for the external design of the buildings and their group value (the interiors were not inspected at the time of the listing).
- 2.3 The account in the Dartmouth Park Conservation Area Appraisal focuses on the external design, layout and landscaping of the development:

Holly Village [...] is a unique formal development with an introverted air and a distinct character. It contributes an intricate skyline to long views, gables, pinnacles, ornamental chimneys and turrets of the two-storey cottages rising above the dense perimeter hedges. It was founded in 1865 by Angela Burdett Coutts of Holly Lodge as a picturesque garden village on a corner of her estate, and designed by W.A. Darbishire in a fantasy Gothic style. It is said to have been built by Italian workmen. It is enclosed by rustic lattice wooden fencing between moulded newel posts, broken occasionally by heavy timber gates with chamfered posts and rails, backed by hedges of evergreen holly.

The gatehouse, situated diagonally on the road junction corner, is designed to attract attention. It is composed of two houses with Gothic ground-floor arcades, linked by a pointed arch inscribed '+ Holly Village erected by A. C. B. Coutts A.D.1865 +' above ornamental iron gates surmounted by a oriel and gable with ornamental barge-boards, and flanked by pinnacled turrets, each bearing a corbel-based life-size statue under a gabled canopy, that on the left said to represent Angela Burdett-Coutts herself. The flanking houses are gabled with pierced bargeboards, that on the right having a one-storey canted bay with stone mullions, that on the

¹ <https://historicengland.org.uk/listing/what-is-designation/listed-buildings/>

left a full-height square bay. Within the enclosure and largely hidden from the road are seven separate buildings arranged spaciouly and slightly asymmetrically around lawns: five (*sic*) detached houses of slightly differing design, two with corner towers, and two (*sic*) blocks of semidetached cottages. The construction materials are the same throughout: pale grey stock brick, with chamfered engineering bricks to shed water at plinths, sill and wall tops, diaper decoration in yellow brick, stone dressings, often finished with label stops; hardwood joinery often weathered to silvery grey, and timber stud dressings to the towers of the detached houses. Each gable and dormer is framed by carved bargeboards supported on moulded brackets. The roofs are of ornamental cut slates surmounted by ornamental crested red clay roof tiles with iron cresting and weather vanes. The important chimneys that decorate every building are of brick with stone bases and tops. The cottages are highly articulated with many gabled roofs, and sprinkled with fabulous animals and small busts in stone.²

2.4 Just as the external design of no two of the buildings is exactly the same, so is there considerable variation in the internal planning. The asymmetrical plan form of no. 7 is shown at figure 3. The main entrance gives onto a hallway with sitting room to the right and a dining room and small kitchen beyond. The original stair leads up to three first floor bedrooms and a bathroom, while a modern stair continues up to a further room in the attic space. Photographs showing areas affected by current proposals are at figures 2 and 4 to 13 (for key to photos see plans at figure 3).

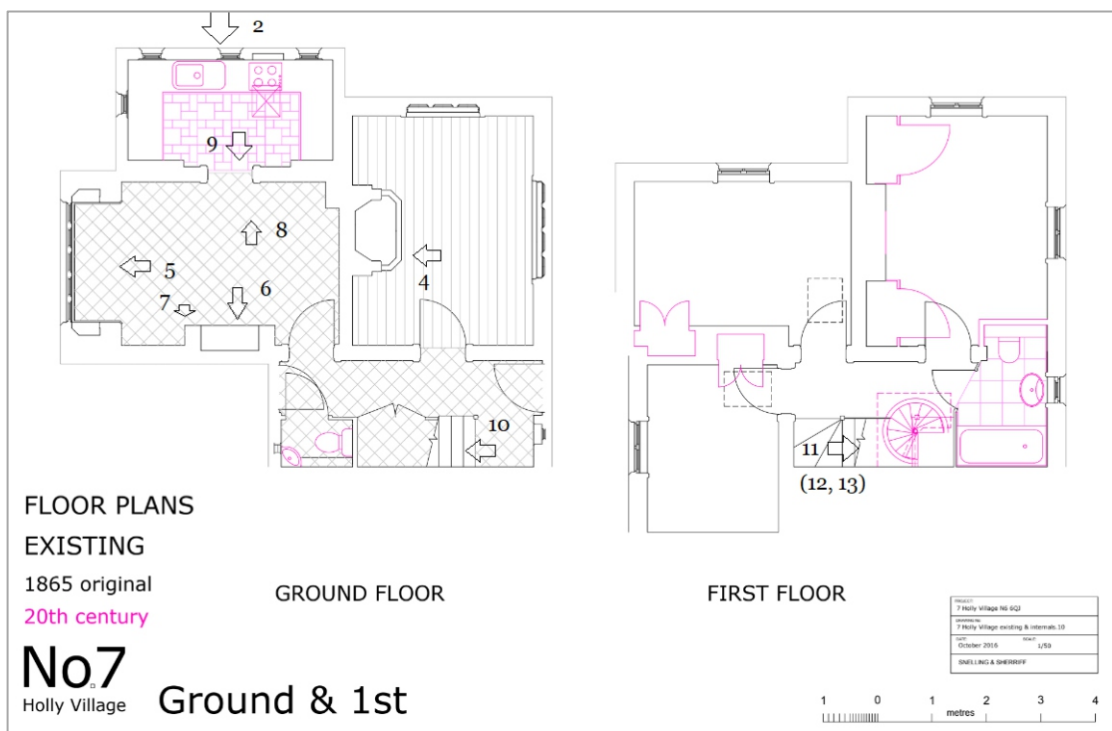


Figure 3: Plans as existing (David Sherriff and Michael Snelling)

² Camden Council, *Dartmouth Park Conservation Area Appraisal and Management Plan*, 2009, pp.34-5



Figure 4: The sitting room has a boarded floor and a C20 Tudor-style stone fireplace



Figure 5: Dining room bay window within pointed and chamfered arched recess



Figure 6: The dining room chimney breast has a plain opening, possibly originally for a kitchen range, with modern brick and tile infilling at the bottom

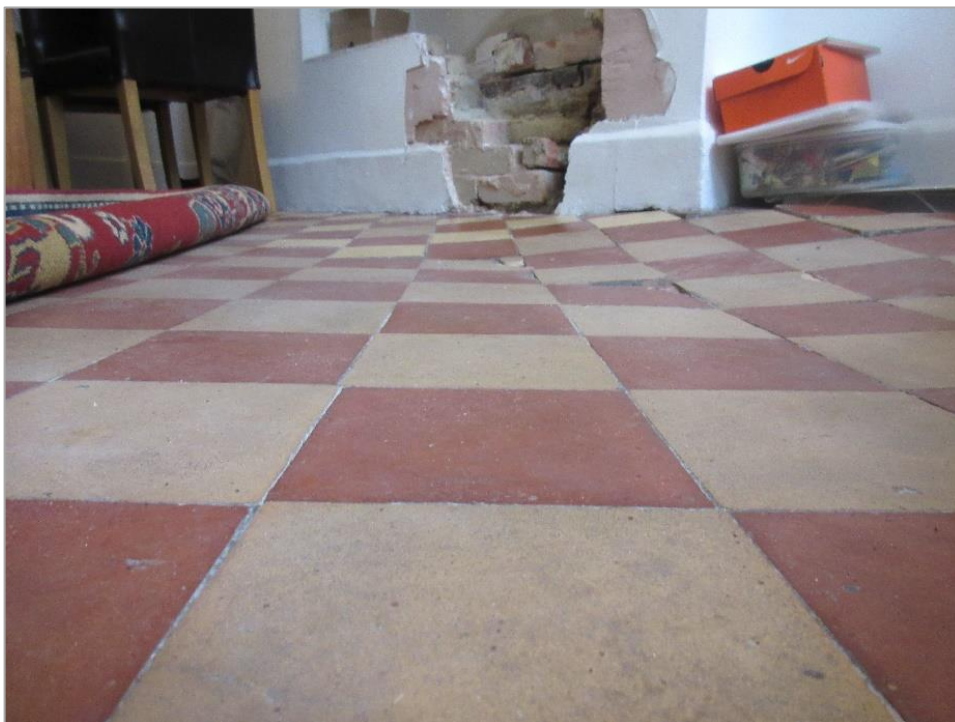


Figure 7: Like the hall, the dining room floor retains its original red and ochre tiles, in places very uneven

3. PROPOSED WORKS: POLICY CONTEXT

3.1 It is proposed to carry out works of adaptation and improvement to the listed building, mainly internal.

3.2 The overarching legislative context for development in the historic environment is the Planning (Listed Buildings and Conservation Areas) Act, 1990. Section 66 (1) states that:

In considering whether to grant planning permission for development which affects a listed building or its setting, the local planning authority or, as the case may be, the Secretary of State shall have special regard to the desirability of preserving the building or its setting [...]

3.3 Section 72(1) of the Act states that:

...in the exercise of functions under the Planning Acts, with respect to any buildings or other land in a conservation area, special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area.

3.4 The setting of a heritage asset is defined in the National Planning Policy Framework (NPPF, glossary) as:

The surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral.

3.5 NPPF paragraph 184 enjoins local authorities to recognise that designated heritage assets are an irreplaceable resource and to conserve them in a manner appropriate to their significance. Paragraphs 193-6 state:

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 (and the more important the asset, the greater the weight should be). This is irrespective of whether any potential harm amounts to substantial harm, total loss or less than substantial harm to its significance. Any harm to, or loss of, the significance of a designated heritage asset (from its alteration or destruction, or from development within its setting), should require clear and convincing justification. Substantial harm to or loss of:

- a) grade II listed buildings, or grade II registered parks or gardens, should be exceptional;

b) assets of the highest significance, notably scheduled monuments, protected wreck sites, registered battlefields, grade I and II* listed buildings, grade I and II* registered parks and gardens, and World Heritage Sites, should be wholly exceptional.

Where a proposed development will lead to substantial harm to (or total loss of significance of) a designated heritage asset, local planning authorities should refuse consent, unless it can be demonstrated that the substantial harm or total loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply:

- a) the nature of the heritage asset prevents all reasonable uses of the site; and
- b) no viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation; and
- c) conservation by grant-funding or some form of not for profit, charitable or public ownership is demonstrably not possible; and
- d) the harm or loss is outweighed by the benefit of bringing the site back into use.

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, where appropriate, securing its optimum viable use.

3.6 National Planning Policy Guidance (NPPG) describes public benefits in the following terms:

Public benefits may follow from many developments and could be anything that delivers economic, social or environmental progress as described in the National Planning Policy Framework. Public benefits should flow from the proposed development. They should be of a nature or scale to be of benefit to the public at large and should not just be a private benefit. However, benefits do not always have to be visible or accessible to the public in order to be genuine public benefits.

Public benefits may include heritage benefits, such as:

- sustaining or enhancing the significance of a heritage asset and the contribution of its setting
- reducing or removing risks to a heritage asset
- securing the optimum viable use of a heritage asset in support of its long term conservation.

3.7 On the question ‘what is a viable use for a heritage asset and how is it taken into account in planning decisions?’ NPPG states:

The vast majority of heritage assets are in private hands. Thus, sustaining heritage assets in the long term often requires an incentive for their active conservation. Putting heritage assets to a

viable use is likely to lead to the investment in their maintenance necessary for their long-term conservation.

By their nature, some heritage assets have limited or even no economic end use. A scheduled monument in a rural area may preclude any use of the land other than as a pasture, whereas a listed building may potentially have a variety of alternative uses such as residential, commercial and leisure.

In a small number of cases a heritage asset may be capable of active use in theory but be so important and sensitive to change that alterations to accommodate a viable use would lead to an unacceptable loss of significance.

It is important that any use is viable, not just for the owner, but also the future conservation of the asset. It is obviously desirable to avoid successive harmful changes carried out in the interests of repeated speculative and failed uses.

If there is only one viable use, that use is the optimum viable use. If there is a range of alternative viable uses, the optimum use is the one likely to cause the least harm to the significance of the asset, not just through necessary initial changes, but also as a result of subsequent wear and tear and likely future changes.

The optimum viable use may not necessarily be the most profitable one. It might be the original use, but that may no longer be economically viable or even the most compatible with the long-term conservation of the asset. However, if from a conservation point of view there is no real difference between viable uses, then the choice of use is a decision for the owner.

- 3.8 These policies are largely reflected in relevant local planning policies regarding the management of the historic environment.

APPENDIX 1: LIST DESCRIPTION

(Description of nos. 7/8 highlighted in bold)

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

Name: 1-12, HOLLY VILLAGE

List entry Number: 1379116

Location: 1-12, HOLLY VILLAGE

County: Greater London Authority

District: Camden

District Type: London Borough

National Park: Not applicable to this List entry.

Grade: II*

Date first listed: 10-Jun-1954

Date of most recent amendment: Not applicable to this List entry.

TQ2886NE HOLLY VILLAGE 798-1/13/922 Nos.1-12 (Consecutive) 10/06/54

GV II*

Group of 12 former estate cottages. 1865. By HA Darbshire. For Baroness Burdett Coutts. Built by William Cubitt employing Italian craftsmen for the wood carving. Multi-colour stock brick with stone dressings; slate roofs with decorative cresting. Substantial 2-storey cottages in cottage ornée style picturesquely grouped around a private garden entered from street through an archway flanked by 2 cottages.

EXTERIOR: Nos 1 & 2 and entrance: central gabled drop archway, inscribed "Holly Village erected by AGB Coutts AD 1865", surmounted by a small crowstep gable with oriel window of 3 pointed lights at the apex and flanked by carved stone figures under carved wooden aedicules flanked by dormers; main gable with wooden lattice bargeboard. Carved wooden Gothic 2-stage lantern on ridge flanked by pairs of elaborate stone dressed chimney-stacks. Smaller arches flanking entrance form porches to gabled cottages with central projecting bays. Right hand cottage, No.2, with 3-light bay window having pointed arches on colonettes at ground floor; floor 2 round-arched lancets and lozenge above; wooden lattice bargeboards with finials; pairs of elaborate stone dressed chimney-stacks. Left hand cottage, No.1, with 2 pointed arch windows at ground floor; 1st floor 3-light bracketed casement with penthouse roof, flanked by diaper brickwork; a roundel above; similar bargeboards and chimneys. No.3: detached gabled and dormered cottage with attached, asymmetrically positioned 3-storey elaborate Gothic tower; ground floor forming main entrance portico with trefoil arch on clustered columns, enriched band at 1st floor level continuing around the house, traceried lancets under pointed arcading at 1st floor, 2nd floor paired pointed traceried windows set in studding with herringbone brickwork nogging; elaborate wooden parapet with carved wooden gabled spirelets. Pointed slate roof surmounted by gabled spirelet. To right, traceried window of 3 pointed lights at ground floor; 1st floor with 2-light dormer having pierced bargeboards. Cusped bargeboards with finials; elaborate chimneys. No.4: detached gabled and dormered cottage with projecting right hand bay. Main entrance porch to left with pitched slated roof and carved wooden drop arch on colonettes. Ground floor to right hand bay projecting with 2 gabled windows and slated penthouse roof. Enriched band at 1st floor level continuing around the house. Traceried 2-light pointed window at 1st floor with lozenge over. Carved bargeboards of wave design and finials; elaborate chimneys. Nos 5 & 6: semi-detached gabled and dormered pair. Entrances on returns. Outer bays projecting, each with

window of 3 pointed lights to ground floor, enriched band at 1st floor continuing around the house, 2nd floor window of 2 pointed lights and lozenge above. Central bays each with bay windows of 4 pointed lights with continuous penthouse roof forming gables at windows; 1st floors each with 2-light dormers with pierced bargeboards. Carved bargeboards with finials and central stack of 8 clustered chimneys flanked by paired chimneys, all with stone dressings. **Nos 7 & 8: semi-detached gabled and dormered pair with diaper work and enriched 1st floor band. Asymmetrically placed projecting bay having 5 pointed light canted bay window with penthouse roof at ground floor and traceried 2-light pointed window at 1st floor with lozenge over. Slated entrance porch to right with wooden bargeboards forming trefoil arch on colonettes; traceried 4-light pointed window. 2nd floor with two 2-light dormers having pierced bargeboards. Left hand return of projecting bay with verandah entrance having slated roof and patterned wooden supports. Carved and pierced bargeboards with finials and clustered chimneys.** Nos 9 & 10: semi-detached gabled and dormered pair similar to Nos 5 & 6 with exception of ground floor windows to central bays being flush. No.11: detached gabled and dormered cottage with diaper work to 1st floor and enriched 1st floor band. Main entrance at angle of main range and projecting right hand bay. Porch of pointed arcading, with trefoil entrance arch on geometrically patterned base; slated mansard roof with gable over entrance arch. Traceried 3-light pointed window to left and 2light and 1-light dormers with pierced bargeboards to 1st floor. Projecting bay with 3 individual pointed lights at ground floor and bracketed bay window of 3 pointed lights and roundel above at 1st floor. Cusped bargeboards with finials and enriched rectangular chimney-stack at angle of cross roofs. No.12: detached gabled and dormered cottage with diaper work to ground floor and 1st floor on right return. Main entrance in projecting 3 storey Gothic tower at right hand angle. Ground floor forms porch with entrance of cusped pointed arch on colonettes flanked by carved roundels. Enriched band at 1st floor level continuing around the house. 1st floor with 3 lancets under elaborate wooden bracketed gable hoods with carved gargoyles at angles and geometrically patterned studding above. 2nd floor with studding forming traceried blind arcading and central 2-light traceried pointed arch dormer windows. Carved wooden spirelets at angles and pointed roof. Central bay with single pointed light at ground floor and 2 pointed lights at 1st floor. Projecting left hand bay with traceried 3-light pointed window to ground floor and similar 2-light window with lozenge over at 1st floor. Carved and pierced bargeboards with finials. Elaborate chimney-stacks at angle of cross roofs.

INTERIORS: not inspected.

HISTORICAL NOTE: a model venture for private rent to those on considerable incomes. Holly Village was never lived in by her estate workers or Coutts Bank clerks. The Village was purchased by its tenants in 1921.

Listing NGR: TQ2858886501

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