
Air Studios

Lyndhurst Road

London NW3 5NG

TITLE:

Heritage Statement

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AIR STUDIOS, LYNDHURST ROAD, LONDON NW3 5NG



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1.0

INTRODUCTION

- 1.1 This Heritage Statement has been produced to accompany applications for planning permission and listed building consent at Air Studios, Lyndhurst Road and should be read conjunction with the accompanying plans by BrightSpace Architects.
- 1.2 Air Studios occupy Lyndhurst Hall, the former Congregational Chapel on Lyndhurst Road. The building is Grade II listed and situated in the Fitzjohns/Netherhall Conservation Area. In line with paragraph 189 of the National Planning Policy Framework, the purpose of this statement is to define the significance of the listed building and its contribution to the conservation area. It will also describe the proposed works and assess their impact on the special architectural and historic interest of the listed building and the character and appearance of the surrounding conservation area.
- 1.3 This statement has been produced using desk based, online and archive research, combined with a visual inspection of the site and wider area. Consideration has been given to the relevant national and local planning policy framework as well as an analysis of the building, site and surrounding context.
- 1.4 The proposed works relate to the replacement of the existing 1990s glazed infill between the main hall and Lyndhurst Cottage in order to create an improved reception area at ground floor level and new restaurant/catering facilities to the 1st floor. The proposals also include internal works to the layout of ancillary, office and WC accommodation within the building. There are no works proposed to the main hall or other recording studio spaces.
- 1.5 Pre-application discussions have been undertaken with the London Borough of Camden and a site visit and meeting was undertaken by Elizabeth Martin (Conservation Officer) and Nora Constantinescu (Planning Officer) on 20 September 2019. The pre-application response from the Council dated 1 October 2019 is considered in more detail in section 7 below.
- 1.6 In accordance with the statutory tests at s.16 and s.72 of the Planning (Listed Buildings and Conservation Areas) Act 1990, this statement will demonstrate that both the special architectural and historic interest of the listed building and the character and appearance of the surrounding conservation area will be preserved. Furthermore, the proposals will be shown to comply with the relevant national and local conservation policy.

2.0

SITE AND SURROUNDINGS

2.1

The following section provides a brief overview of the location and context of the site and an outline description of the exterior and interior parts of the building that are affected by the proposals.

2.2

The application site is known as Lyndhurst Hall, which is a late 19th century former Congregational Church. The building is now occupied by Air Studios, an internationally renowned recording studio. The building is situated in a prominent site at the eastern end of Lyndhurst Road, close to the junction with Haverstock Hill.

2.3

The building was Grade II listed on 14 May 1974 as 'Lyndhurst Road Congregational Church'. The description indicates that the building was listed for group value and reads as follows:

"Congregational church with church hall to rear, now a recording studio. 1883-4. By Alfred Waterhouse with additions of 1905 by Spalding & Spalding. Purple Luton brick with red brick and terracotta dressings. Tiled gabled roofs with central hexagonal roof terminating in a lantern having louvred arcading and pyramidal roof. Romanesque style. Irregular hexagonal plan with gabled frontages to each side. Each gabled frontage with 3 large round-arched lancets above 4 smaller arcaded lancets; gable apexes each have a band of 7 arcaded lancets below diaper work. 2 entrances in angles each having a gabled portico with moulded round-arch entrance flanked by buttresses; above, 2 lancets in a shallow round-arched recess. Main entrance with octagonal stair-tower having round-arched lancets, stepped at lower storey. INTERIOR: central plan with galleries on 3 sides and polychrome banded brickwork, mostly currently painted over. To rear, attached church hall in similar style a cohesive part of the composition."

2.4

There are a number of other listed buildings within the surrounding area which are considered to form part of the setting of the application site. The relevant listing descriptions can be found at Appendix A.

- 11 Rosslyn Hill – Grade II
- Church of St Stephen – Grade I
- The Wharrie Cabmans Shelter – Grade II

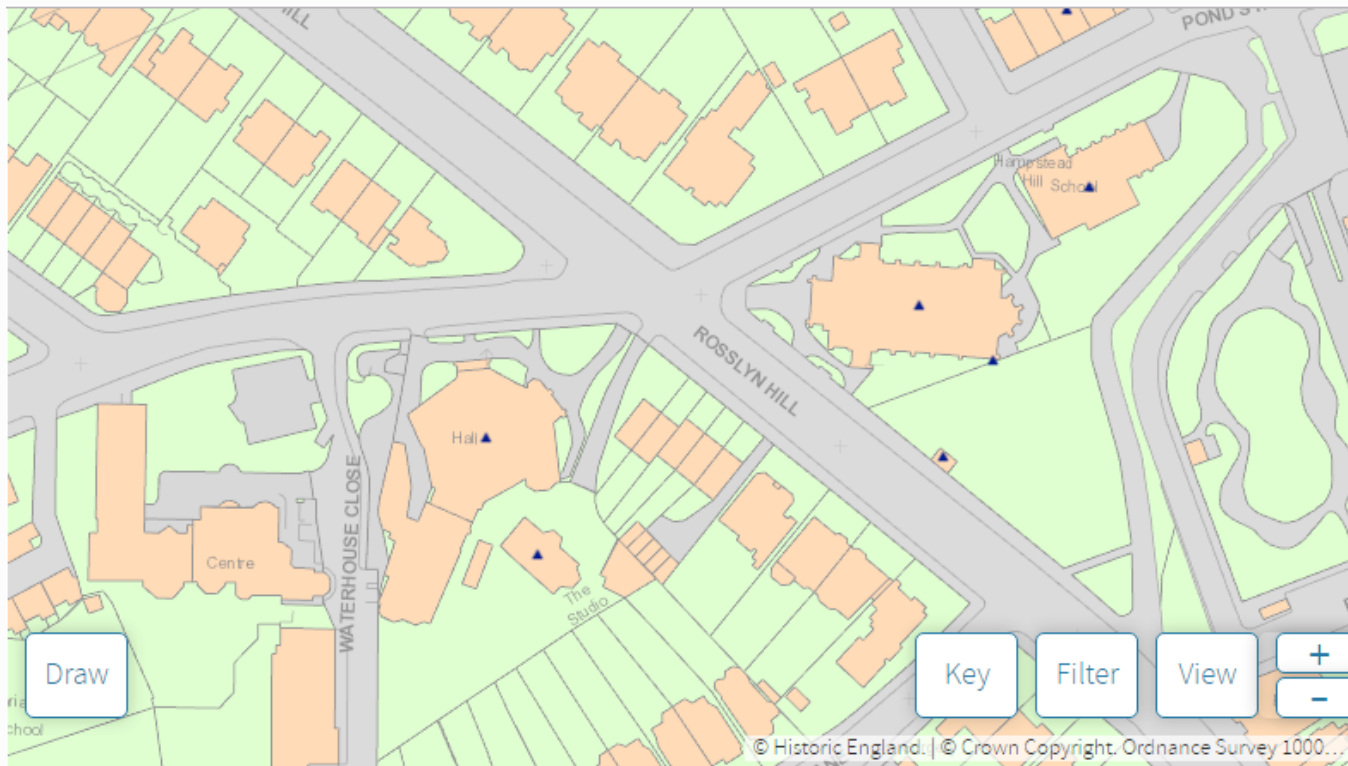


Fig 1 Statutorily listed buildings close to the application site, denoted by blue triangles on Historic England's map.

2.0

SITE AND SURROUNDINGS

2.5

The application site is located in the Fitzjohns/Netherhall Conservation Area which was first designated on 1 March 1984 and then extended in 1988, 1991 and 2001. The conservation area is large and sits on sloping land to the south of Hampstead village, with Fitzjohns Avenue forming the spine of the conservation area and Haverstock Hill defining its north eastern edge. The northern and eastern parts of the conservation area are informal in terms of their layout and spatial quality, with gently curving roads and a pattern of incremental development as the large late 18th and 19th century villas which first occupied the land were slowly lost to a closer grain of detached and semi-detached houses. The western part of the conservation area is more regular with a series of parallel north-south roads lined with large detached and semi-detached houses set on spacious plots.

2.6

The Fitzjohns/Netherhall Conservation Area Statement was adopted by the Council in 2001 and provides a description of the character and appearance of the area. At page 10 the document outlines that:

"The Conservation Area spreads across the southern slopes of Hampstead, on the descent from Hampstead Village.....The hills and their gradients play an important part in determining the area's character. Long views along the Avenues combine with substantially scaled properties and generous grounds to create an imposing district. Within a framework of broadly similar building types there is a mixture of architectural styles that includes neo-Gothic, classical Italianate, Queen Anne, Jacobean, Domestic Revival, Arts and Crafts/Norman Shaw.....The range of detail includes: fine rubbed brickwork, terracotta enrichments, stained glass, fine wrought iron work, Tudor-style chimney stacks, extensive tiling and tile hanging, Oriel windows, stone mullions to windows, bay windows, large studio windows for artists, well-detailed front walls, gate piers, decorative tiled front paths, doorways and large porches, elevated ground floors."



Fig 2 The Fitzjohns/Netherhall Conservation Area.

2.0

SITE AND SURROUNDINGS

2.7

The application site is situated in sub Area 2: Rosslyn and is described in the Conservation Area Statement:

"A landmark building is Lyndhurst Hall, Air Recording Studios, formerly the Rosslyn Grove Congregational Church, listed Grade II. Built in 1883 and designed by Alfred Waterhouse with additions by Spalding and Spalding. In purple Luton bricks with brick and terracotta dressings."

2.8

This part of the conservation area is heterogeneous in terms of the age, character, materials and architectural style of its buildings. To the east on Haverstock Hill there are large brick and stucco Italianate villas from the mid Victorian period. Sitting at the junction of Pond Street and Haverstock Hill is the Grade I listed St Stephen's Church (1869-71), an imposing feature within the streetscene in an early French Gothic style and constructed of purple Luton brick with stone dressings and magnificent plate tracery windows.

2.9

To the west of the application site is Rosslyn Lodge, now in use as the headquarters of Girl Guiding but originally constructed in 1799-1802 as a large private house. The building is of painted stucco and retains some of its late Georgian character, albeit now with a large extension and swathes of car parking intruding into its setting. The eastern end of Lyndhurst Road is rather fragmented in character with the coherent and rhythmic pattern of large houses at its western end giving way to areas of 20th century development such as Eldon Court, the housing around the junction of Lyndhurst Road and Eldon Road and Rosslyn Park Mews to the south of nos.12-14 (consecutive) Lyndhurst Road which detract to a degree from the historic grain and character of this part of the conservation area.

2.0

SITE AND SURROUNDINGS

The application site

- 2.10 The main section of the building consists of the original former Congregational Church hall and its associated wing to the rear. This is constructed of purple Luton brickwork with red brick and terracotta dressings in a Romanesque style.
- 2.11 To the south west of the main church is a curved two storey building now known as Lyndhurst Cottage. This contains office space and the existing café/catering facilities for the recording studios. These two elements of the building are connected by a glazed infill structure which was added to the building as part of the 1990s conversion works. The main entrance into the studios is tucked to the west of the main building and provides access into the glazed infill where the main reception area is situated.
- 2.12 The building was converted to recording studios in the 1990s and significant alterations were undertaken to the internal fabric of the building in order to accommodate this new use, including works to sound proof the studios and to create mixing/sound rooms within the impressive former church space. A lift shaft was added to the western elevation of Lyndhurst Cottage and an extension was created on the upper section of the western facade of the main church to form a Green Room for recording artists to use.
- 2.13 Lyndhurst Hall is a prominent building within the streetscene due to its height, scale and unusual footprint. The main hall is highly visible from the junction between Haverstock Hill and Lyndhurst Road and its lively roofscape of gables and central lantern are a feature in views looking north up Haverstock Hill from south of the junction. Looking east along Lyndhurst Road the building remains concealed in long distance views due to the curve of the road and the position of intervening buildings. Once past the junction with Eldon Road the building is prominent within the streetscene, albeit with views filtered by the mature trees along the boundary with Rosslyn Lodge. The main hall and rear wing however are the dominant features and the roofscape and western elevation of Lyndhurst Cottage is barely visible except at close quarters from the car park of Rosslyn Lodge.

3.0

RELEVANT PLANNING HISTORY

3.1

- Listed building consent (LWX0103811) was granted on 22 January 2002 for 'Internal alterations to the ground floor control room and ante room. As shown on drawing no. 2327/BA/801/01, /02, 1336/s/1, /2, 1338/s/4 (two drawings with this number).'
- Planning permission (PW9902384) and Listed Building Consent (LW9902385) were refused on 29 June 1999 for 'The removal of the door opening and reconstruction in new position using existing materials. As shown on drawing no(s) 43528/BG01/2/001, 002, 003, 004.'
- An approval of details applications (9217022) was granted on 19 March 1993 for 'Submission of details pursuant to Condition 02(a) - (k) of the listed building consent dated 8th February 1991 for alterations to form recording studios and ancillary facilities.'
- An approval of details application (9210063) was granted on 19 March 1993 for 'Submission of details pursuant to conditions 01 and 02 of the planning permission dated 08.02.91 for change of use and conversion of the premises to 3 recording studios together with ancillary facilities and ancillary residential accommodation and car parking.'
- Planning permission (8905427) was granted on 19 April 1990 for 'Change of use and conversion of the premises to three recording studios together with ancillary facilities and ancillary residential accommodation and car parking as shown on drawing nos. 672/01-06 20 21D 22/ 23C 24B 25B 26A 27-31 32A 33. revised on 15.11.89 and 10.04.90.'
- Listed Building Consent (8970952) was granted on 19 April 1990 for 'Alterations to form recording studios and ancillary facilities as shown on drawing nos. 672/01-06 20 21D 22/23C 24B 25B 26A 27-31 32A 33 revised on 15.11.89 and 10.04.90 and 19.12.90.'
- Planning permission (8600350) and Listed Building Consent (867001) were granted on 9 May 1986 for 'Removal of existing rooflights and installation of dormer window and window on the western elevation as shown on drawings No.LH12 and LH14.'
- Planning permission (8500360) and listed building consent (8570067) were granted on 9 April 1986 for 'Alterations to the roof including the formation of dormer windows and the addition of a new staircase access in connection with the use of the roofspace for residential purposes as shown on drawings No.LH100 101 106 and 107 revised on 16th October 1985.'

3.0

RELEVANT PLANNING HISTORY

3.1 cont'd

- Planning permission (8401088) was granted on 20 December 1985 for *'Use of the building for textile and weaving painting and drawing Taichi Yoga and ballet classes and film design studios in addition to the use as a recital hall; the formation of a means of access to the highway and the provision of 6 car parking spaces.'*
- Planning permission (8401430) was granted on 5 September 1984 for *'Construction of a new brick built lift enclosure and staircase as shown in drawing number 2341/1'.*

4.0 HISTORICAL DEVELOPMENT OF THE SITE AND AREA

- 4.1 The name Belsize is thought to derive from the French '*belassis*' meaning beautiful location. The manor of Belsize was owned by the Dean and Chapter of Westminster Abbey after the dissolution in the mid 16th century but was leased to the Earl of Chesterfield from the 17th century onwards.
- 4.2 Whilst the area remained primarily as farmland up until the 19th century it had already begun to increase in popularity during the late 18th and early 19th centuries as City gentlemen and merchants built large individual villas, taking advantage of the spacious surroundings, fresh air, clean water supply and relative proximity to London. This growth was inevitably limited however by the challenges of travelling into the capital, which in this period was via horse drawn carriage and was slow, uncomfortable and expensive. Nonetheless, large villas and houses had begun to dot the landscape such as Rosslyn Lodge on the south side of Lyndhurst Road (1799-1802), Rosslyn House further west and Belsize House (later Belsize Court, 1815) set within substantial grounds with access drives from the main roads.
- 4.3 In 1808 the estate was sold and divided into nine separate leasehold estates, focused largely upon these large villas. The application site and surrounding area was leased to a Thomas Roberts however little building took place in the first half of the 19th century, for example only one house on the corner of Belsize Lane and Haverstock Hill was constructed between 1808 and 1817. Elsewhere development began in earnest in the 1860s, starting with Eldon Road, Thurlow Road, Lyndhurst Road and Windsor Terrace and continued through to the 1880s.
- 4.4 The large scale 1866 Ordnance Survey map shows that incremental development had begun to take place, with houses at the western end of Lyndhurst Road and on Eldon Road facing the application site. Large villas had also been constructed to the north on Haverstock Hill with a regular relationship to the road rather than the more informal layout of the earlier detached villas and large houses. Rosslyn Lodge is shown directly to the west of the application site, much of which survives today. Further west the land which formed the Maryon Wilson estate was still open fields and wasn't developed until the 1880s onwards due to a long dispute over the right to grant building leases. A lane marked the western boundary of the Manor Farm estate as the area was known, with no east-west connecting roads at this time.

4.0 HISTORICAL DEVELOPMENT OF THE SITE AND AREA



Fig 3 The 1866 Ordnance Survey map showing the site with Rosslyn Grove and its spacious grounds.

HISTORICAL DEVELOPMENT OF THE SITE AND AREA

4.5

The way in which the area was developed, with large detached and semi-detached houses meant that the new Belsize estates were relatively socially homogeneous, appealing to barristers, merchants, stockbrokers and senior clerks and civil servants. Booth's poverty map of 1889 only takes in the southern part of the district however this shows the spacious north-south routes such as Fitzjohns Avenue as solidly upper class marked in yellow to denote '*Upper Middle and Upper Classes, Wealthy*' as well as roads further east such as Lyndhurst Grove and Wedderburn Road.

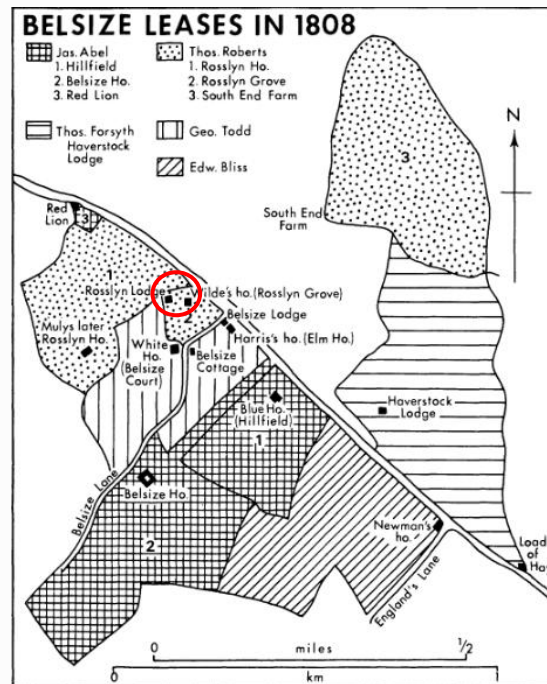


Fig 4 A map of the sub-division of the area, reproduced from [A History of the County of Middlesex: Volume 9, Hampstead, Paddington](#). Originally published by Victoria County History, London, 1989.



Fig 5 Booth's poverty map of 1889.

4.0 HISTORICAL DEVELOPMENT OF THE SITE AND AREA

- 4.6 The 1893 Ordnance Survey map shows the Congregational Church in situ, constructed in 1885 by Alfred Waterhouse. The north side of Lyndhurst Road was also lined with new houses and the surviving late 18th century villas such as Rosslyn House, Belsize Court and Rosslyn Lodge were beginning to be hemmed in by new smaller scale and more tightly grained development.
- 4.7 By the time of the 1909 Ordnance Survey map Rosslyn House had been demolished and Wedderburn Road and the south side of Lyndhurst Road had been developed in place of it and its gardens. Belsize Court and Rosslyn Lodge by this time were the last survivors of the earlier phase of development in the area and the spaciousness and informality of their sites and footprints contrasts with the regular alignment of new roads and houses.
- 4.8 The 1934-35 Ordnance Survey map shows the area between Belsize Lane and Ornan Road now developed, on the site of a large house known as Ivy Bank. By the 1954-55, the site of Belsize Court, which had been demolished in 1937, had been re-developed with flats.
- Development of the site**
- 4.9 The 1866 Ordnance Survey map shows the application site with a house known as Rosslyn Grove (1770) on it as well as another building in the position of the future church.
- 4.10 The former Congregational Church originated on a site on Willoughby Road where services were held in an iron building. The congregation had risen to around 220 members by 1883 and a new space was required. Members of the church purchased 4 acres of land on the Rosslyn Grove estate in order to construct the new building, selling the remainder of the land in order to finance it. This land to the south would eventually house nos.4-26 Belsize Lane. The church was opened in 1884 with the theologian Robert F Horton, an influential writer and preacher as its first full time minister and a capacity of 1500.



Fig 6 The 1893 Ordnance Survey map showing the original footprint of the church and the close proximity of it to Rosslyn Grove. The area to the south west had been developed for housing since the previous map of 1866 shown at Fig 3.



Fig 7 The 1909 Ordnance Survey map showing the Spalding and Spalding extensions to the south of the building.



Fig 8 A view of the church from the junction with Haverstock Hill in the late 19th century.

4.0 HISTORICAL DEVELOPMENT OF THE SITE AND AREA

- 4.11 The building was designed by Alfred Waterhouse (1830-1905) who was a prolific architect in the Victorian Gothic revival style, working in fields as diverse as commercial, domestic and ecclesiastical buildings. Waterhouse's parents were Quakers and many of his early commissions were for the Quakers or other non-conformist patrons. His notable works include Manchester Town Hall (1868-77), the Natural History Museum (1873-81), the rebuilding of Eaton Hall in Cheshire (1870-82) for the Duke of Westminster and the Prudential Assurance Company's headquarters (1885-1901) in Holborn. His work is noted for the use of red brick and terracotta.
- 4.12 The 1893 Ordnance Survey map shows the church in place, situated in close proximity to Rosslyn Grove. This house had been the home of Thomas Roberts and his family, one of the original early 19th century leaseholders of the area, until around the 1830s. Two separate structures stood to the west and south west of the main church building, the former in the position of what is now known as Lyndhurst Cottage.
- 4.13 The building was extended in 1905 by Spalding and Spalding, which included a southern addition to the rear wing and works to enlarge the separate small building to the west and connect it to the main church. These works can be seen on the 1909 Ordnance Survey map.
- 4.14 The site changes little over subsequent maps. Immediately to the east of the building the large detached house at no.9 Haverstock Hill was demolished during the late 1950s/early 1960s and was replaced with a terrace of smaller houses. Rosslyn Grove survives today, now known as no.11 Haverstock Hill.
- 4.15 The building became a United Reformed Church in 1972 when the Presbyterian and Congregational churches merged but closed in 1978. The building was converted to a recording studio in 1990 and has been in that continuous use ever since.

4.0

HISTORICAL DEVELOPMENT OF THE SITE AND AREA



Fig 9 The original interior of the church shown on a postcard with an inset of Rev Horton.

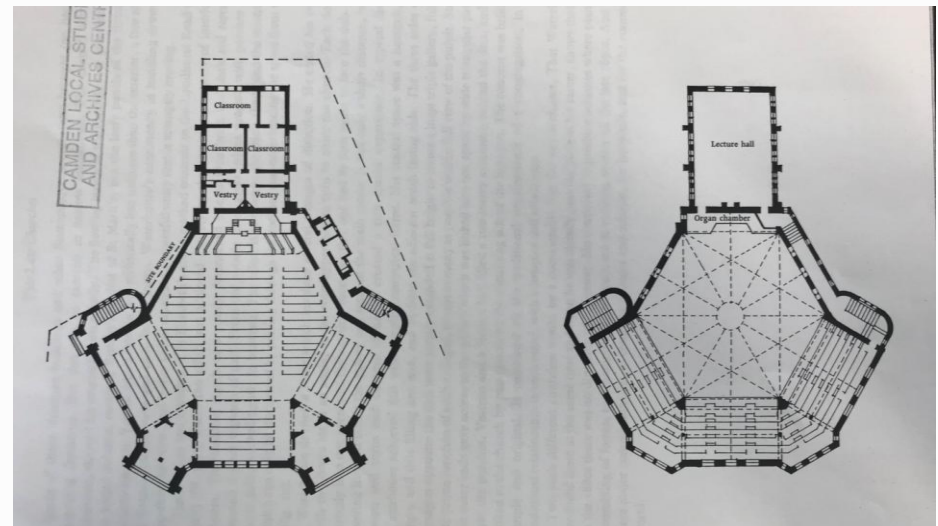


Fig 10 The original ground and 1st floor layout of the main building. Lyndhurst Cottage is not shown here.



Fuller Long

5.0

SIGNIFICANCE OF THE SITE

5.1

The National Planning Policy Framework Annex 2 defines significance as *"The value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting."* A heritage asset is defined as *"A building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. Heritage asset includes designated heritage assets and assets identified by the local planning authority (including local listing)."* In this case the heritage assets are the statutorily listed Lyndhurst Hall as well as the Fitzjohns/Netherhall Conservation Area.

5.2

Historic England's document *'Conservation Principles – Policies and Guidance for the sustainable management of the historic environment'* (2008) identifies a series of values that can be attributed to a heritage asset and which help to appraise and define its significance. Paragraph 3.3 of the document outlines that:

"In order to identify the significance of a place, it is necessary first to understand its fabric, and how and why it has changed over time; and then to consider:

- *who values the place, and why they do so;*
- *how those values relate to its fabric;*
- *their relative importance;*
- *whether associated objects contribute to them;*
- *the contribution made by the setting and context of the place;*
- *how the place compares with other sharing similar values."*

5.3

In assessing the significance of the site it is therefore necessary to examine its origins, history, form, architectural design, layout, materials and relationship with surrounding buildings. In making this assessment, consideration has been given to its intrinsic architectural merit, its completeness, the extent of any alterations and their impact, the contribution of the building to the character of the area and the degree to which the building illustrates aspects of local or national history.

5.0

SIGNIFICANCE OF THE SITE

5.4

The building consists of a double height hexagonal church space with a large rectangular wing to the rear. The building is constructed of Luton purple brick with terracotta dressings in a Romanesque style. The east, north east and north western sides of the hexagon have projecting pitched roof elements with matching gables. These are characterised by their tripartite arrangement of round headed lancet windows set above a series of five smaller arched windows beneath, all with stained glass. Within the apex of the gable is an arcade of seven very small linked arched windows beneath terracotta diaper work decoration. Facing north and east are the two original gabled entrance porches, with an octagonal stair tower adjacent to the latter. Flanking these three gables are small hipped roof projections which contain staircases. The remaining three sides of the hexagon also have gable ends which are simplified versions of those facing Lyndhurst Road. The main roof is clad in red clay tiles and is a complex interplay of slopes and gables, topped with an attractive and distinctive lantern with louvred arcading. The entire composition is enlivened with terracotta dressings, decoration and embellishment.

5.5

The projecting rectangular wing at the rear was constructed in two phases, the first when the original church was constructed and a later extension to the south by Spalding & Spalding in 1905 – the different pattern of fenestration can be seen its eastern elevation. The elevations are constructed in the same materials as the main hexagonal church building, continuing its Romanesque architectural styling and attractive fenestration pattern of round arched windows and terracotta detailing. The roofscape is a simple pitched form clad in red clay tiles with a range of rooflights and dormers on the eastern slope and gabled elements on the western façade. The northern most of these houses a staircase, lit by paired and tripartite groups of round arched windows. A lift shaft has been added to the western elevation of the rear wing as part of the conversion works and this has been reasonably successful, with a pitched clay tile clad roof, complementary brickwork and dummy windows.

5.6

The exterior of the building is well preserved and retains its original architectural composition, character and detailing and is therefore of high significance. The wing to the rear forms part of the original and early modifications to the plan and layout of the building and although much less visible from the public realm, is still of high architectural quality and significance, forming an intrinsic part of the overall composition.



Fig 12 The tripartite windows to the gables.



Fig 13 Entrance porch with arched surround and terracotta dressings.



Fig 14 An aerial view of the site showing the relationship between the church and Rosslyn Grove.

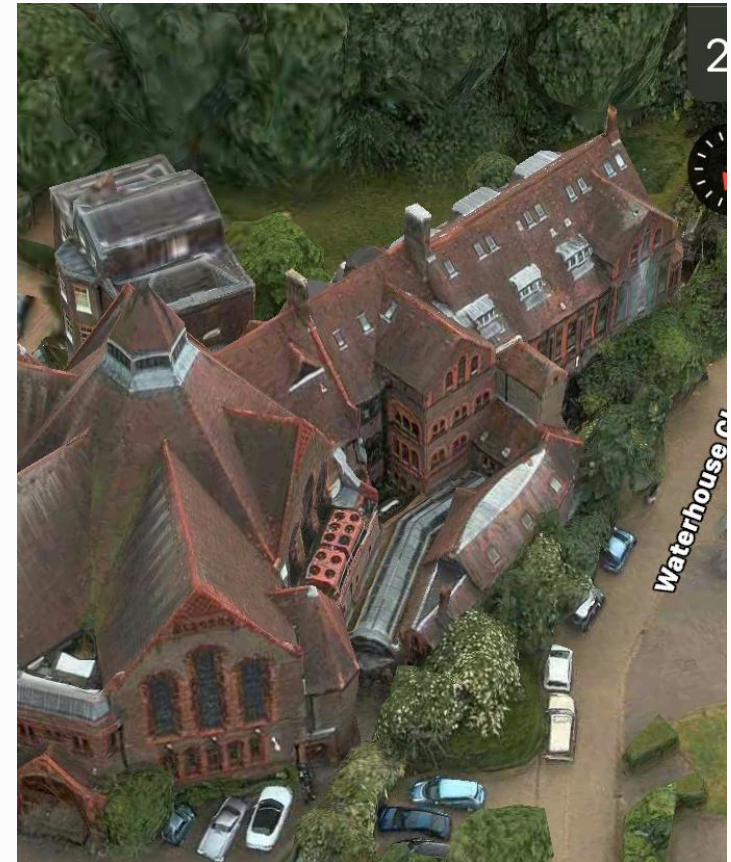


Fig 15 An aerial view showing the glazed infill between the main building and Lyndhurst Cottage.

5.0

SIGNIFICANCE OF THE SITE

5.7

To the west of the main building is the wing known as Lyndhurst Cottage. This was also constructed in two phases being enlarged and linked to the rear wing of the church in 1905. Lyndhurst Cottage is constructed in the same materials as the main church but is wholly subordinate in terms of its height, scale and physical relationship. The building was originally tucked to the rear of the church with little visibility from Lyndhurst Road and was clearly not part of the public facing parts of the church or part of the original circulation route or entrance into the building.

5.8

A glazed infill structure was added over the previously open courtyard between the west elevation of the church and Lyndhurst Cottage as part of the conversion works to form Air Studios. This internalised the space and created a new entrance and reception area for the building, altering the original concept of circulation on the site and giving this previously rather back of house area a primacy which it did not previously have. The glazed structure is of no inherent architectural or historic significance and its chunky timber frame and large soffits disrupt views through to the impressive elevations of the church and Lyndhurst Cottage above. In conjunction with the creation of the new reception and circulation space timber doors and screens were inserted into the ground floor facades of the western elevation of the church and the eastern elevation of Lyndhurst Cottage. These are rather chunky and visually dominant, their light toned wood providing a sharp visual contrast with the surrounding historic brickwork. A timber and glazed screen was inserted into the southern end of the glazed infill which disrupts views through the space.

5.9

Flanking the main glazed infill area are ancillary spaces such as offices and the existing catering and dining facility for Air Studios, which is contained within the ground floor section of Lyndhurst Cottage. A number of staircases link the ground floor with other ancillary spaces above. At the northern end of Lyndhurst Cottage is a plain flight with an elegant set of wrought iron balusters and handrail. Rising from the southern end of the atrium is the stair contained within a projection from the rear wing, lit on two sides by paired and tripartite groups of windows. At 1st floor level within Lyndhurst Cottage there is currently a kitchen that serves the ground floor café and a back of house catering office and storage areas. These are largely devoid of any architectural features and have plain plastered walls and ceilings, albeit with an attractive double height volume within the catering office area.

5.0

SIGNIFICANCE OF THE SITE

5.10

The main church space has found a new use as a large recording studio for orchestral music. Alterations and modifications were approved as part of the conversion in order to sound proof the space and to create a control room. The internal walls of the church were originally of exposed polychromatic brickwork which would have been impressive but this had already been painted over by the time the church closed, detracting from the architectural and aesthetic integrity of the church. The space has however retained its timber balustrading to the balconies, impressive spatial quality and vaulted ceiling. The internal spaces within the rear wing of the building are not affected by the current applications and have not been assessed as part of this Statement.

5.11

The building has a visual relationship with St Stephen's Church which is situated on the opposite side of Haverstock Hill, with their complementary Gothic and Romanesque styles and use of purple Luton brick, both with contrasting dressings – red brick in the case of St Stephen's and terracotta at the application site. Both buildings form landmark features in views north and south along Haverstock Hill and are significant local buildings. However, it is the main public facing parts of the church building, and not the western section and Lyndhurst Cottage which contribute to this visual and townscape relationship.

5.12

As referenced at paragraph 3.16 above, Historic England's 'Conservation Principles' identifies four values that can be attributed to a heritage asset. These have been examined in turn below.

Evidential Value

5.13

This value is derived from the potential of a place to yield evidence about past human activity (para 35) and is generally closely associated with archaeological sites and remains, with age being a strong indicator of evidential value.

In this case the building provides us with some evidence about past human experience, albeit in the relatively recent past. The building dates from the last quarter of the 19th century, an era that was increasingly well documented through written account and photography. The size and capacity of the church does reflect the dominance and centrality of religion as part of daily life during this period, but beyond this it provides little unique insight.

5.0

SIGNIFICANCE OF THE SITE

5.14

Historical value

Paragraph 39 of the Conservation Principles document outlines that *“Historical value derives from the ways in which past people, events and aspects of life can be connected through a place to the present. It tends to be illustrative or associative.”*

The church has formed part of the historic local scene along Lyndhurst Road and has been a feature of the townscape for nearly 150 years. The building was overlaid onto the existing emerging pattern of 18th and 19th century housing in the area and forms part of this tapestry of development. The size and status of the building reflects the popularity of non-conformism during the period and the need to provide a large and impressive new building to meet demand. The building has clear historical value in terms of illustrating the transformation of the area from a district of open fields dotted with large villas at the end of the 18th century to a fully developed inner suburb 100 years later.

The church was originally slotted into an already developed site, in close proximity to Rosslyn Grove, a house which survives today. Its original wider setting however has evolved and changed, as earlier houses have been replaced with 20th century development and Rosslyn Lodge to the west has been extended and institutionalised during the same period.

The conversion of the building in the 1990s has inevitably severed it from its original ecclesiastical use and functionality however its reincarnation as a renowned recording studio has added another layer of interest to the site which contributes to its significance.

The building is primarily associated with Alfred Waterhouse, the prolific Victorian architect who is well known on a national level for buildings such as Manchester Town Hall and the Natural History Museum. It is also associated with the Rev Robert Horton an influential figure in the Congregational Church and in its current use as a recording studio with the Beatles producer Sir George Martin who set up Air Studios in 1970 in Central London.



Fig 16 The current glazed infill looking south with modern joinery, doors and screen.

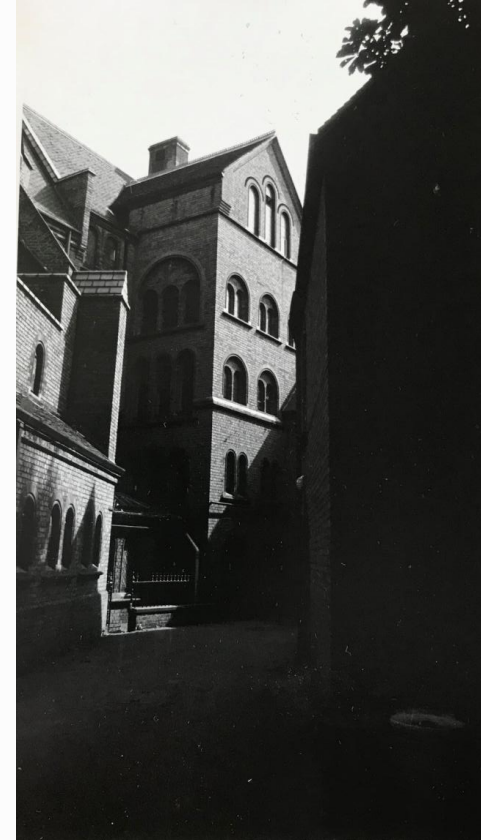
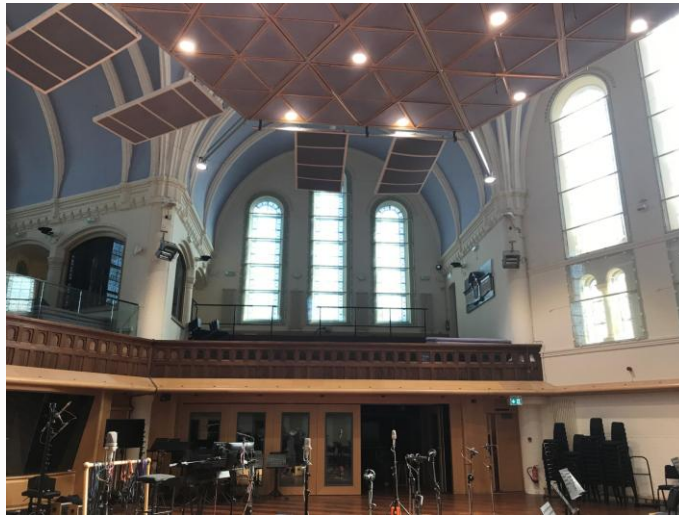


Fig 17 The same view prior to the insertion of the infill structure in 1990.

5.0

SIGNIFICANCE OF THE SITE



Figs 18, 19 and 20 The interior of the main church; a view through the glazed infill to the west elevation of the church; infill joinery from the 1990 conversion.

5.0

SIGNIFICANCE OF THE SITE

5.15

Aesthetic value

Aesthetic value is defined as *"....the ways in which people draw sensory and intellectual stimulation from a place."*

The interior of the building has been fairly significantly altered in the rear wing and main church in order to accommodate the new use and this has had an inevitable impact upon significance, with the loss of the original pews and modifications to the balconies. Other impressive features remain however such as the original spatial quality and proportions of the church, its vaulted ceiling and original stained glass windows. The introduction of the modern glazed infill between the church and Lyndhurst Cottage created an interesting new space from a previously back of house courtyard area however the structure itself is rather chunky and dated, blocking views through at ground floor level and up to the surrounding original facades of the building. This has inevitably detracted from some of the architectural and aesthetic quality of this part of the site.

In wider terms the building undoubtedly has townscape value and was intended to convey a sense of scale and grandeur. Its high quality materials, detailing and execution are attractive and of significant aesthetic value. Its unusual hexagonal plan form creates much variety, visual interest and distinctiveness to its exterior form and profile. The building was designed by Alfred Waterhouse, an architect of national note which is reflected in its Grade II statutory listing and is thus of high architectural and aesthetic value.

5.16

Communal value

This value is derived from the meanings of a place for the people who relate to it, or for whom it figures in their collective experience of memory. In this case, any communal value would be 'social', defined at paragraph 56 as *".....places that people perceive as a source of identity, distinctiveness, social interaction and coherence."*

The church clearly has very strong communal value. The building does not form part of the earliest phase of development within the area however it has been a constant presence for the local community for nearly 150 years. Local people will have had direct experience of regular churchgoing as well as others who have attended christenings, weddings and funerals. However, this significance and its relevance as a place of worship will diminish over time as the church closed in 1978. Nonetheless, its reuse as Air Studios is well known and contributes to the cultural and artistic heritage of the borough as well as its social, religious and communal identity.

This communal value is largely local in its focus in so far as it relates to the former ecclesiastical use of the building however Air Studios is an organisation of national and indeed international reputation.

5.0

SIGNIFICANCE OF THE SITE

5.17

In summary, from an assessment of the history, fabric, form and setting of the site and its buildings, the key features of significance and value are as follows:

- Its contribution to an understanding of the historic phased development of the area and its transformation from open fields to a fully built over inner suburb by the end of the 19th century;
- Its original size and capacity, reflecting the importance and centrality of religion in Victorian life;
- The building was commissioned for an expanding local Congregational community and reflects the growth and popularity of non-conformism in the mid to late 19th century;
- The size, scale and grandeur of the building and its architectural and aesthetic contribution to the streetscene along Lyndhurst Road and Haverstock Hill;
- Its physical, visual and architectural relationship with the Grade I listed St Stephen's Church on Haverstock Hill;
- The connection with the eminent architect Alfred Waterhouse who is notable on a national level for his prolific output of ecclesiastical, civic and commercial buildings. Lesser but nonetheless still notable connections with the Rev Robert Horton and Sir George Martin.
- The construction of the building which uses high quality and distinctive traditional materials;
- The architectural coherence of the main church building with its largely unaltered appearance, unusual plan form, lively roofscape and attractive detailing and embellishment;
- The hexagonal main church with its lofty proportions and impressive spatial quality, as well as retained features such as the timber balcony balustrading. The original character and appearance of this and other spaces within the building have inevitably been altered and ultimately somewhat undermined by their conversion and the associated alterations that were required for the new recording studios;
- The closure of the church in 1978 and its re-use and conversion reflect the declining role of organised religion in society;
- Association with Air Studios, an internationally renowned recording studio and the bespoke conversion of the building to suit the organisation that has created an indivisible relationship between it and its new use.

6.0

PLANNING POLICY CONTEXT

6.1

National Planning Policy & Legislation

Section 16 of the Planning (Listed Buildings and Conservation Areas) Act 1990 requires:

"In considering whether to grant listed building consent for any works the local planning authority or the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses."

6.2

Section 72 of the Planning (Listed Buildings and Conservation Areas) Act 1990 requires:

"...special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area."

6.3

The National Planning Policy Framework 2019 (NPPF) sets out the Government's planning policies and how these are expected to be applied. There is a general presumption in favour of sustainable development within national planning policy guidance.

Paragraph 189

"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."

Paragraph 192

"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."

6.0

PLANNING POLICY CONTEXT

6.3 cont'd

Paragraph 193

"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."*

6.4

Historic England published 'Making Changes to Heritage Assets – Historic England Advice Note 2' in February 2016. Section 3 covers additions and alterations and states at paragraph 41 that:

"The main issues to consider in proposals for additions to heritage assets, including new development in conservation areas, aside from NPPF requirements such as social and economic activity and sustainability, are proportion, height, massing, bulk, use of materials, durability and adaptability, use, enclosure, relationship with adjacent assets and definition of spaces and streets, alignment, active frontages, permeability and treatment of setting. Replicating a particular style may be less important, though there are circumstances when it may be appropriate. It would not normally be good practice for new work to dominate the original asset or its setting in either scale, material or as a result of its siting. Assessment of an asset's significance and its relationship to its setting will usually suggest the forms of extension that might be appropriate."

Paragraph 43

"The junction between new work and the existing fabric needs particular attention, both for its impact on the significance of the existing asset and the impact on the contribution of its setting. Where possible it is preferable for new work to be reversible, so that changes can be undone without harm to historic fabric."

6.0

PLANNING POLICY CONTEXT

6.5

Local Planning Policy

Camden's Local Plan was adopted on 3 July 2017 and sets out the Council's planning policies, replacing the Core Strategy and Development Policies planning documents that were adopted in 2010. The Local Plan will cover the period 2016-2031 and will play an essential role in the delivery of the Camden Plan, which sets out the Council's vision for the borough.

6.6

Policy D1 – Design is a key policy and has various parts that are relevant to the proposed development in heritage terms;

"The Council will seek to secure high quality design in development. The Council will require that development:

- a. respects local context and character;*
- b. preserves or enhances the historic environment and heritage assets in accordance with "Policy D2 Heritage";*
- e. comprises details and materials that are of high quality and complement the local character;*
- m. preserves strategic and local views; and*
- o. carefully integrates building services equipment.*

The Council will resist development of poor design that fails to take the opportunities available for improving the character and quality of an area and the way it functions.

Excellence in design

The Council expects excellence in architecture and design. We will seek to ensure that the significant growth planned for under "Policy G1 Delivery and location of growth" will be provided through high quality contextual design."

6.7

The supporting text to Policy D1 outlines at paragraph 7.2 that:

"The Council will require all developments, including alterations and extensions to existing buildings, to be of the highest standard of design and will expect developments to consider:

- character, setting, context and the form and scale of neighbouring buildings;
- the character and proportions of the existing building, where alterations and extensions are proposed;
- the prevailing pattern, density and scale of surrounding development;
- the impact on existing rhythms, symmetries and uniformities in the townscape;
- the composition of elevations;

6.0

PLANNING POLICY CONTEXT

6.7 con'td

- the suitability of the proposed design to its intended use;
- inclusive design and accessibility;
- its contribution to public realm and its impact on views and vistas; and
- the wider historic environment and buildings, spaces and features of local historic value."

6.8

Policy D2 – Heritage has relevant parts and is clear that:

"The Council will preserve and, where appropriate, enhance Camden's rich and diverse heritage assets and their settings, including conservation areas, listed buildings, archaeological remains, scheduled ancient monuments and historic parks and gardens and locally listed heritage assets.

Designated heritage assets

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

Conservation areas are designated heritage assets and this section should be read in conjunction with the section above headed 'designated heritage assets'. 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;*
- f. resist the total or substantial demolition of an unlisted building that makes a positive contribution to the character or appearance of a conservation area;*
- g. resist development outside of a conservation area that causes harm to the character or appearance of that conservation area; and*
- h. preserve trees and garden spaces which contribute to the character and appearance of a conservation area or which provide a setting for Camden's architectural heritage.*

6.0

PLANNING POLICY CONTEXT

6.8 cont'd

Listed Buildings

Listed buildings are designated heritage assets and this section should be read in conjunction with the section above headed 'designated heritage assets'. To preserve or enhance the borough's listed buildings, the Council will:

- i. resist the total or substantial demolition of a listed building;*
- 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."*

6.9

Policy F/N1 – New Development of the Fitzjohns/Netherhall Conservation Area Statement outlines that:

"New development should be seen as an opportunity to enhance the Conservation Area. All development should respect existing features such as building lines, roof lines, elevational design, and where appropriate, architectural characteristics, detailing, profile and materials of adjoining buildings."

6.10

The London Plan

The London Plan is the overall strategic plan for London, and it sets out a fully integrated economic, environmental, transport and social framework for the development of the capital to 2036. It forms part of the development plan for Greater London. London boroughs' local plans need to be in general conformity with the London Plan, and its policies guide decisions on planning applications by councils and the Mayor.

6.0

PLANNING POLICY CONTEXT

6.11

In July 2011 the Mayor published the London Plan. This has since been updated to include the Revised Early Minor Alterations to the London Plan (REMA) in October 2013 and the Further Alterations to the London Plan (FALP) on 10 May 2015.

Policy 7.8 Heritage Assets and Archaeology applies to this application and the relevant sections are as follows:

“Strategic

A London's heritage assets and historic environment, including listed buildings, registered historic parks and gardens and other natural and historic landscapes, conservation areas, World Heritage Sites, registered battlefields, scheduled monuments, archaeological remains and memorials should be identified, so that the desirability of sustaining and enhancing their significance and of utilising their positive role in place shaping can be taken into account.

B Development should incorporate measures that identify, record, interpret, protect and, where appropriate, present the site's archaeology.

Planning decisions

C Development should identify, value, conserve, restore, re-use and incorporate heritage assets, where appropriate.

D Development affecting heritage assets and their settings should conserve their significance, by being sympathetic to their form, scale, materials and architectural detail.

E New development should make provision for the protection of archaeological resources, landscapes and significant memorials. The physical assets should, where possible, be made available to the public on-site. Where the archaeological asset or memorial cannot be preserved or managed on-site, provision must be made for the investigation, understanding, recording, dissemination and archiving of that asset.”

7.0

ASSESSMENT OF THE PROPOSALS

7.1

This section sets out the proposals and will consider their impact. It will assess this impact in terms of the statutory duties to preserve the special architectural and historic interest of the listed building and to preserve or enhance the character or appearance of the conservation area. The proposals will also be considered against the relevant local and national historic environment policies.

7.2

Planning permission and listed building consent is sought for the replacement of the existing glazed infill structure between the west elevation of the church and Lyndhurst Cottage. This is part of a programme of alterations which seek to reconfigure and improve the layout and circulation of the main reception area of the building, as well as of ancillary spaces such as offices and WCs. The replacement of the glazed infill structure will allow for the partial infill of the space at 1st floor level, providing a new catering/restaurant area. The background to the scheme, its strategic objectives and a description of the practical, logistical and economic reasons for the proposals are outlined in the Design & Access Statement by Bright Space Architects which accompanies this application.

7.3

Pre application discussions have been undertaken with the London Borough of Camden and a pre application response dated 1 October 2019 has been received. This considered the principle of the development and concluded that *"As discussed on site, in heritage terms, it is considered that (subject to the design of the proposed infill extension) the proposed works would serve to preserve the significance of the listed building."* Furthermore, the advice concluded that *"Subject to the above issues, it is considered that there will be less than substantial harm caused to the building and where minor modifications are proposed (for example, the loss of two windows), the works are justified as being necessary to secure the optimum viable use of the building as a recording studio, in compliance with Camden's local plan policies and the NPPF. Subject to detailed design, it is considered that the impact of the proposed height, mass and position of the proposed infill extension on the character and appearance of the surrounding conservation area is likely to be minimal."*

7.0

ASSESSMENT OF THE PROPOSALS

7.4

Glazed Infill

The principle of lightweight glazed structures inserted into spaces within and between historic buildings is an acknowledged means of linking separate or distinct built elements in a legible manner whilst allowing the historic fabric to remain appreciable. The current glazed infill dates from the 1990s conversion of the building and whilst creating a relatively attractive space between the west elevation of the church and Lyndhurst Cottage the structure itself is now dated and has a number of design deficiencies. The former outdoor courtyard space was enclosed with a timber and glass structure with heavy framing and a lantern type roof form and created a new main entrance into the building. Solid sections of flat roof run around the edge of the infill adjacent to the brickwork facades of the listed building. This form and design means that sightlines from the ground floor reception area are obscured by the chunky and rather clumsy framing of the current infill. Although the structure incorporates relatively large areas of glazing, overall it lacks transparency and permeability. The internalisation of the former open courtyard area created a new focus for the building and remains the main entrance point for all visitors and users of the studios. The intention is to maintain this functionality whilst updating, improving and refurbishing the space so as to provide a high quality and distinctive welcome and first impression of the business.

7.5

It is proposed to remove the 1990s structure and to replace it with a new lightweight glazed infill with a steel frame. This will not result in the loss of any fabric of intrinsic importance or value as the infill is wholly late 20th century fabric. The new structure will be flat roofed rather than with a lantern profile which is considered to be a more contemporary and rationale design approach, allowing the varied and lively roof profile of the listed building to remain visually dominant. The proposed infill will be characterised by crisp detailing and high quality finishes and will be more lightweight and visually permeable than the existing structure, particularly within the 1st floor dining area, where new visual connections will be possible with the surrounding historic fabric. The late 19th century Romanesque architecture of the listed building has a strong sense of solidity and physical presence however the proposed glazed infill will provide a legible and distinct architectural juxtaposition between the two phases of the building. The new areas at ground and 1st floor levels within the infill will be light filled and spacious, allowing a full appreciation of the surrounding fabric and architecture of the listed building through its glazed elevations and roof. The relationship between the structure and the surrounding facades of the listed building has been carefully considered, not least due to the varying floor levels and position of surrounding fenestration, so as to avoid physical or visual conflict and to ensure that the proposed structure sits comfortably and respectfully within its context, for example the front section of infill at 1st floor level is cut back to respect the tripartite window at 1st floor level on the east elevation of Lyndhurst Cottage.

7.0

ASSESSMENT OF THE PROPOSALS

7.6

The proposed infill will be of a different volume to the existing structure but in broadly the same position between the two elements of the listed building and will remain visually subordinate in terms of its height and scale. The proposed structure will be set beneath the ridge height of the main section of roof to Lyndhurst Cottage and would be minimally visible from the public realm. The existing front building line of the infill structure will be maintained and will only be visible from a short section of Lyndhurst Road and when approaching the main entrance from within the site itself. Nonetheless, from these vantage points the proposed infill will represent an aesthetic and architectural improvement over and above the existing glazed infill, with a crisp, contemporary and lightweight appearance which respects and complements the solidity and architectural distinction of the original listed building.

7.7

The west elevation of the church and the western section of the roofscape of Lyndhurst Cottage are visible from Waterhouse Close to the west. From here the proposed infill would not be visible due to the intervening roof slope of Lyndhurst Cottage and the overall profile of the listed building would remain unchanged. Consequently, given the discrete siting and design quality of the proposals there is considered to be no harm caused to the character and appearance of the Fitzjohns/Netherhall Conservation Area. This conclusion reflects the Council's position in their pre-application response (October, 2019) which states that *"It is considered that the works would have a less than significant impact on the significance of the host building. Because of the location of the extension and its minimal visibility, it is considered that subject to detailed design, the works are unlikely to have an adverse impact on the character and appearance of the surrounding conservation area."*

ASSESSMENT OF THE PROPOSALS



Figs 21 and 22 Views of the west elevation of the church and of Lyndhurst Cottage demonstrating the concealed location of the proposed replacement glazed infill structure.

7.0

ASSESSMENT OF THE PROPOSALS

Internal Alterations

7.8

At ground floor level the existing café and servery area will be converted to office space and the partition walls and fittings associated with the servery will be removed. New partition walls will be inserted in order to create three smaller offices however these partitions will be sited so as to avoid any conflict with the internalised windows and ultimately are reversible interventions.

7.9

Within the current ground floor reception area the existing modern timber screen across the space will be removed, allowing for more open and less obstructed views through the reception area and an enhancement of spatial quality. A new glazed screen will be inserted further south, set into an existing masonry opening and in a more rational and discrete position. A new section of brickwork wall and timber partition to the north of this was inserted as part of the 1990s conversion works and the timber partition will be removed and the space behind converted to an area for staff lockers and for a water/refreshment point. None of this work will affect fabric of any demonstrable value or interest.

7.10

At 1st floor level within the new glazed infill it is proposed to create a dining area to replace the existing cramped cafe provision at ground floor level. The infill will only partially fill the space between the church and Lyndhurst Cottage at this floor level, with a lower section of roof to the south. The dining area will be serviced by a new slightly enlarged kitchen and servery area located at 1st floor level within Lyndhurst Cottage in the space which is currently occupied by the small catering kitchen and adjacent back of house catering office. The new kitchen layout will require the opening up of the space at 1st floor level within Lyndhurst Cottage and the removal of modern partitions so as to expand the kitchen facilities and connect with the new dining area. Internally this area is plain and the proposed works will not involve the loss of any historic fabric or features of inherent significance.

7.11

At pre application stage a new staircase within the glazed infill structure was proposed, connecting the reception area to the new 1st floor dining facility. However, in light of a review of space and operational requirements it is now proposed to provide access to 1st floor level via Stair 3. As well as providing a more practical solution for the movement of large numbers of people between these spaces, this option will also avoid the introduction of relatively large structure into the ground floor reception area, providing enhanced sightlines through the it and clearer and unobstructed views of the fabric of the listed building.

7.0

ASSESSMENT OF THE PROPOSALS

7.12

In order to provide access from the staircase into the new dining area it is proposed to modify two windows at half landing level on this staircase. This will involve the creation of a single arched door opening in their place, with matching red brick detailing to the aperture so that it blends with the adjacent retained arched window. In addition, so as to connect the kitchen/servery to the dining area it is proposed to remove two windows in the east elevation of Lyndhurst Cottage at 1st floor level in order to create a door width opening. A similar approach will be taken here, with red brick detailing and an arched opening.

7.13

It is acknowledged that a minor degree of harm will arise from the modifications to these two sets of fenestration. However, the small impact on historic fabric will unlock the potential of the glazed infill at 1st floor level to provide the size and layout of facility that is necessary for the optimum functioning of the catering operation. Whilst the windows have minor aesthetic value they are not of comparable architectural or aesthetic value to other sets of windows on the listed building, for example the windows to the main church with their full stained glass panes.

7.14

The minor modifications to these two sets of existing windows must be set within the context of the significant aesthetic and architectural improvement that will flow from the proposed new infill structure and the significant improvements in design quality and visual connectivity with the adjacent facades of the listed building. These minor works unlock the potential of the wider scheme and the benefits of this are examined at paras 7.23 and 7.24 below.

7.15

Refurbishment of toilets

It is proposed to reconfigure the main WC facilities at ground floor level so as to update their appearance and quality. It is also proposed to enlarge the female toilets adjacent to the main church space by expanding into the adjacent office. The existing sanitaryware, fittings and finishes are all modern and of no intrinsic merit or value and the proposed works will provide updated and improved facilities in place of the current tired and outdated provision.



Figs 23 and 24 The existing triple set of windows to Stair 3 and the paired windows to the 1st floor of Lyndhurst Cottage.



7.0

ASSESSMENT OF THE PROPOSALS

Policy compliance

7.16

Section 16 of the Planning (Listed Buildings and Conservation Areas) Act 1990 requires that special regard be paid to preserving the special architectural or historic interest of the listed building and section 72 requires that special attention is paid to the desirability of preserving or enhancing the character or appearance of the conservation area. In this case the proposals have been sensitively conceived so as to avoid harm to the integrity of the listed building, its plan form, spatial quality or historic fabric. Careful consideration has been given to the impact of any external changes on the character and appearance of the surrounding conservation area and any resulting impact is considered to be negligible but positive. The external appearance of the listed building will be altered but in a sympathetic manner which preserves the positive contribution that the building makes to the townscape. Consequently the proposals are considered to comply with both the s.16 and s.72 statutory duties.

7.17

Policy D1 (Design) of the Local Plan refers to general design principles and requires development to be of high quality, which respects local context and character and preserves or enhances heritage assets. Policy D2 (Heritage) relates specifically to proposals which affect listed buildings and conservation areas and requires that development preserves and where appropriate enhances these designated heritage assets. The Council will resist proposals that cause harm to the special architectural and historic interest of listed buildings or their settings. The current proposals are considered to fully comply with policies D1 and D2.

7.18

In this case the proposals have been sensitively conceived and formulated so as to respect, complement and ultimately enhance the special interest of the listed building. The proposed glazed infill will replace a late 20th century structure of no intrinsic aesthetic or architectural merit. Indeed the current structure is dated and clumsy in its profile, design and detailing, obstructing views of the upper parts of the listed building and disrupting the visual inter-relationship between the key reception and circulation space of the building and its surrounding architecture. The proposed infill is of an appropriate height, bulk and scale and will 'slot' into broadly the same position as the existing structure, remaining visually subordinate. Its crisp, rational and contemporary design will provide a high quality, lightweight and permeable juxtaposition with the solid and imposing late 19th century architecture of the listed building.

7.0

ASSESSMENT OF THE PROPOSALS

7.19

Many of the proposed internal changes to the listed building affect fabric that dates from the 1990s conversion works, including within the toilets where fittings and finishes are to be replaced and within the reception space where timber doors and screens are all modern. Key areas such as the main church space will not be affected by the proposals and affected spaces within Lyndhurst Cottage are plain and lacking in historic features. Consequently the internal appearance, spatial quality and plan form of the listed building will not be harmed in any way. The removal of features such as the timber screen that currently cuts across the reception area will improve legibility and spatial quality and the increased permeability and lightweight construction of the proposed glazed infill will improve sightlines between modern parts of the building and the surrounding historic elevations.

7.20

Consequently the proposals would preserve, and in some respects enhance, the special architectural and historic interest of the listed building.

7.21

The character, setting and context of the listed building has been carefully assessed and the proposals are not considered to cause any harm to the character and appearance of the Fitzjohns/Netherhall Conservation Area. The new infill structure is tucked between two well concealed sections of the listed building and will not rise above the roofscape of Lyndhurst Cottage, ensuring that views from the adjacent open park area are not affected. The appearance of the building will be modestly changed in short range views but overall there is considered to be an enhancement due to the improved design quality of the proposed glazed infill. The key facades of the main church building which address Lyndhurst Road and the junction with Haverstock Hill will remain unaffected and will continue to make their strong positive contribution to the character and appearance of the conservation area.

7.22

The National Planning Policy Framework (2019) requires applicants to describe the significance of any affected heritage assets and for local planning authorities to assess the impact of proposals so as to avoid or minimise conflict between the heritage asset's conservation and any aspect of the proposal. Great weight should also be given to the conservation of the heritage assets. This Statement has provided a thorough analysis of the significance of the listed building and the relative contribution of various parts of the building to its special architectural or historic interest. The proposals for the application site overall are not considered to cause harm to this defined significance and value.

7.0

ASSESSMENT OF THE PROPOSALS

7.23

Paragraph 196 of the NPPF outlines that any ‘less than substantial harm’ to a designated heritage asset should be weighed against the public benefits of the scheme, including where appropriate, its optimal viable use. The works to the existing pair of windows at 1st floor level in Lyndhurst Cottage and to the half landing of Stair 3 are considered to cause very minor harm to the listed building due to impact upon historic fabric. Nonetheless, the modification of these openings has been approached sensitively and with care so as to keep any disruption to historic fabric to the minimum required in order to provide the proposed layout and circulation pattern. The proposals will unlock the potential of the space and will satisfy practical and operational requirements for the new layout. The listed building is unique and took time during the 1980s to find a permanent and beneficial new use which could utilise the historic spaces within the listed building without damaging subdivision. Air Studios is now an indivisible part of the history and significance of the building and the proposals are required in order to be able to continue to provide high quality, modern and attractive facilities and remain competitive within the industry. Any very minor harm to the listed building is considered to be balanced by the public benefits of retaining this unique listed building in beneficial use and securing its long term care and maintenance.

7.24

This assessment is in line with the Council's conclusions in their pre-application response (October, 2019) which outlined that *“In this instance, two windows would be removed to create openings to the new infill extension. The works have been justified for the ongoing operations of Air Studios, which is an optimum viable use for the building and is now an integral part of the historic significance of the building. The works would also result in the removal of the dated and cumbersome 1990s extension which currently exists in the same position.”*

8.0

CONCLUSION

- 8.1 This application is for the replacement of the existing glazed infill to the west of the building and associated internal alterations to provide improved and re-configured catering, office and toilet facilities.
- 8.2 The proposals have been designed to respond sensitively to the listed building and to improve aesthetically and architecturally upon the existing glazed infill. Improved sightlines will be created and the surrounding facades of the building will be more visible and readily appreciable, with a clean, contemporary juxtaposition between new and old fabric. The associated proposals to upgrade the reception area, toilets and catering facilities are part of a considered strategy to ensure that Air Studios remains attractive and competitive within its industry and that the building evolves and responds to the changing requirements of the business. The scheme is however considered to strike an appropriate balance between these objectives and the preservation, and in this case enhancement, of the special interest of the listed building.
- 8.3 The proposed works are considered to fully comply with the requirements of the London Borough of Camden's Local Plan. They are considered to preserve, and indeed enhance the special architectural and historic interest of the listed building in line with the statutory duty. The works will preserve the character and appearance of the Fitzjohns/Netherhall Conservation Area. The proposals also accord with the provisions of the National Planning Policy Framework, in particular ensuring that the significance of the listed building is sustained and enhanced.

APPENDIX A – Listing and Scheduling Descriptions

No.11 Rosslyn Hill – Grade II

Detached house, formerly the Congregational Church manse. c1770. Brown brick with red brick dentil cornice and pediments. 2 storeys, attic and semi-basement. Gauged red brick flat arches to recessed sashes. North east front to drive with central 3-light canted bay flanked by single window bays, left hand bay blind; central pedimented attic bay. North west entrance front with 2 windows, right hand blind. Timber Doric portico; round-arched doorway with panelled reveals, patterned fanlight and panelled door. South west garden front, 3 windows. Central architraved doorway with console-bracketed pediment altered for use as a window. C20 Venetian type French window to right. Central pedimented attic storey. South-east garden front with ground floor canted bay. INTERIOR: retains some original features.

The Wharrie Cabman's Shelter, Rosslyn Hill – Grade II

Cabman's shelter. 1935 by Elisabeth Scott of Scott, Chesterton and Shepherd. Elm boarding on cedar frame, standing on concrete legs. Metal windows. Single storey kiosk on Coffee-stall with shelter to right. Deep eaves with decorative panels underneath. Mosaic panel designed by John Cooper set into floor in front of counter dated April 1935 and inscribed THE WHARRIE SHELTER, depicting taxi-related objects in a Cubist-influenced composition. HISTORY: this kiosk was donated by Mary Wharrie, daughter of Sir Henry Harben, first Mayor of Hampstead. It replaced an earlier structure on this prominent site, which had been given to the Borough of Hampstead by the Harbens. It is a very unusual structure, designed in a Modern Movement vein, with a mosaic of high quality. The paintwork to doors and window frames was originally painted in red and yellow. Scott (1898-1972) had gained her reputation through winning the 1928 competition for the Shakespeare Memorial Theatre at Stratford-upon-Avon. SOURCES: The Architect and Building news, 17th May 1935, 170 & 190-91; Hampstead & Highgate Express, 22 November 1996.

APPENDIX A – Listing and Scheduling Descriptions

St Stephen's Church, Rosslyn Hill – Grade I

Church, redundant at time of survey in 1995 [has now reopened]. c1869-1871. By S. S. Teulon. Purple Luton brick with stone dressings, bands and sculptures. Slated roofs. STYLE: modified Early French Gothic style with plate tracery. PLAN/EXTERIOR: 6-bay aisled nave with clerestory, transepts and apsidal polygonal sanctuary, beneath which a mezzanine floor of meeting rooms. Tall crossing tower with pyramidal roof and attached stair turret, with conical roof, on south-east angle. Gabled west front with portico of three arcaded arches on clustered columns flanked by large stepped buttresses attached to church by flying buttresses, both with sculptured figures. Below modillion parapet, nine grouped arcaded windows lighting an internal gallery. Above, a plate tracery wheel window. Aisles with lean-to roofs have square-headed 4-light trefoil tracery windows; slightly pointed arch clerestory windows of four lights and quatrefoil tracery flanked by sculptured demi-angels probably by Thomas Earp. Buttressed gabled transepts with 5-light windows, each having two rose and a wheel window; north transept with gable sculpture of King David by Earp. Buttressed sanctuary with 1 and 2-light windows having trefoil and rose window tracery. Tower has paired louvred belfry openings, clocks to each face and an arcaded gallery which extends around the stair turret.

INTERIOR: not inspected but noted to have been magnificent when complete, and retaining much of interest in its derelict state. Pale yellow, white and grey banded brick; fine brick vault to crossing, double chancel arch and vaulted sanctuary. Nave roofed in timber by massive trusses of arch-braces, Queen posts and collar purlins. Nave arcading on sandstone columns supporting brick arches enlivened in outline by dogtooth decoration and projecting headers and stretchers; capitals carved by Earp. Above, sgraffito roundels. Narthex with brick gallery opening onto nave through three segmental arches supported on coupled columns with curious unhistorical circular dossierets. Stained glass, much vandalised and some stolen, by Clayton and Bell and Heaton, Butler & Bayne. Vandalised mosaics by Salviati. Font given by and probably designed by Ewan Christian. Formerly with fine woodwork by Temple Moore, Henry Willis organ and good pulpit; all now removed.

HISTORICAL NOTE: from an original estimate for the building cost of £7,500 the final cost rose to £27,000; St Stephen's was the climax of Teulon's career and life. John Ruskin was said to have described it as "the finest specimen of brick building in all the land". The church was declared redundant in 1977 but has since reopened.

Thank you for viewing our Heritage Statement.

If you have any queries or would like to discuss anything further with us please don't hesitate to get in contact.
Our details can be found below.