

5 PRIMROSE HILL STUDIOS
FITZROY ROAD
LONDON
NW1 8TR



**DESIGN AND ACCESS STATEMENT
&
HERITAGE STATEMENT**

IN SUPPORT OF A
PLANNING AND LISTED BUILDING CONSENT APPLICATION

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i PREAMBLE

These Design and Access and Heritage statements are based on the required format set out in planning legislation and local authority documents.

The extent of the investigations and submitted material is gauged to suit the scope of works and their effect on the historic assets of the subject property.

1.0 INTRODUCTION

- 1.1 This combined Heritage, Design and Access Statement, along with the attached drawings, have been prepared in support of a planning application and Listed Building Consent application being made to Camden London Borough Council.

The application includes works to number 5 Primrose Hill Studios, a Grade II Listed mid-terrace dwelling, located within the Primrose Hill Conservation Area. The property is one of 12 studios, originally built between 1877 and 1882, all of which are set around a courtyard. They were conceived as individual artists' studio houses, numbers 1-6 on the north side of the courtyard all have varied internal layouts, which were arranged around a principal studio space.

In recent years, many of these studios have been converted into residential accommodation. Significant internal alterations have been carried out at Number 5, which includes the introduction of a gallery, extending into the garden with a single storey lean-to kitchen extension, the alteration of internal door openings, the blocking up of an original fireplace and new fenestration.

The current owner is seeking to rejuvenate the property and re-instate much of the original studio layout.

This document has been prepared by the applicant's architects, Johnston Cave Associates, who have researched and responded to the legislative context of the proposals and presented their findings by reference to both the Town and Country Planning (General Permitted Development) (England) Order 2015 (as amended 2019) and also local and national planning policy publications.

The purpose of the Heritage Statement is to describe the significance of those heritage assets affected by the proposals, including any contribution made by their setting and to inform the decision-making process by evaluating the potential impact of the proposal on their significance.

1.2 Summary of Significance

5 Primrose Hill Studios is Grade II Listed, dating back to 1877.

The proposed works relate to the later 20th century additions, such as the gallery and the kitchen extension, respecting the historic floor plan and fabric. The materials of the current fitting out are modern and whilst in reasonable condition they are of no intrinsic architectural merit.

The property was originally inhabited by the artist Frederic Villiers (1851-1922). He was a painter and illustrator of military subjects, and a war correspondent.

The principal significance of the property is its historic value and resides mostly in the original design intent of the studio and the wider development of an artist 'colony' and the historic floor plan of the studio.

1.3 Summary of Proposals

The proposed works are:

- The removal of the 20th century gallery and stair (assume 1930s).
- The replacement of the poor quality 1970's kitchen extension with high quality extension of similar form and scale using reclaimed bricks externally to match existing.
- The replacement of existing non-original doors, windows, and rooflights with new carefully considered double-glazed units.
- External maintenance: Brickwork to be repointed, and the render to be repaired in like for like materials.
- Reinstatement of original door openings.

1.4 Methodology

The assessment includes limited historic research and background information regarding the subject buildings, by undertaking searches in local and national archives for published and primary sources. Documentary research was based upon primary and secondary sources of local history and architecture, including maps, drawings, and reports. These are referenced in the text of the Heritage Statement.

- 1.5 This report should be read in conjunction with the following drawings, each prefixed with Johnston Cave Associates job no. 2606;

10-1-P1	Site location & block plan	1:1250/1:200 @ A3
20-01-P1	As Existing – Ground Floor Plan	1:50 @ A3
20-02-P1	As Existing – First Floor Plan	1:50 @ A3
20-03-P1	As Existing – Roof Plan	1:50 @ A3
20-04-P1	As Existing – South Elevation	1:50 @ A3
20-05-P1	As Existing – North Elevation	1:50 @ A3
20-06-P1	As Existing – Section AA	1:50 @ A3
20-07-P1	As Existing – Section BB	1:50 @ A3
20-08-P1	As Existing – Section CC	1:50 @ A3
20-09-P1	As Existing – Section DD	1:50 @ A3
20-10-P1	As Existing – Section EE	1:50 @ A3
20-11-P1	As Existing – Section FF	1:50 @ A3
20-12-P1	As Existing – Section GG	1:50 @ A3
21-01-P1	Demolitions & Removals – Ground Floor Plan	1:50 @ A3
21-02-P1	Demolitions & Removals – First Floor Plan	1:50 @ A3
21-03-P1	Demolitions & Removals – Roof Plan	1:50 @ A3
21-04-P1	Demolitions & Removals – South Elevation	1:50 @ A3
21-05-P1	Demolitions & Removals – North Elevation	1:50 @ A3
21-06-P1	Demolitions & Removals – Section AA	1:50 @ A3
21-07-P1	Demolitions & Removals – Section BB	1:50 @ A3
21-08-P1	Demolitions & Removals – Section CC	1:50 @ A3
21-09-P1	Demolitions & Removals – Section DD	1:50 @ A3
21-10-P1	Demolitions & Removals – Section EE	1:50 @ A3
21-11-P1	Demolitions & Removals – Section FF	1:50 @ A3
21-12-P1	Demolitions & Removals – Section GG	1:50 @ A3

30-01-P1	As Proposed – Ground Floor Plan	1:50 @ A3
30-02-P1	Not used	
30-03-P1	As Proposed – Roof Plan	1:50 @ A3
30-04-P1	As Proposed – South Elevation	1:50 @ A3
30-05-P1	As Proposed – North Elevation	1:50 @ A3
30-06-P1	As Proposed – Section AA	1:50 @ A3
30-07-P1	As Proposed – Section BB	1:50 @ A3
30-08-P1	As Proposed – Section CC	1:50 @ A3
30-09-P1	As Proposed – Section DD	1:50 @ A3
30-10-P1	As Proposed – Section EE	1:50 @ A3
30-11-P1	As Proposed – Section FF	1:50 @ A3
30-12-P1	As Proposed – Section GG	1:50 @ A3

2.0 PLANNING CONTEXT, LEGISLATION & CONSIDERATIONS

2.1 Statutory Designations

- 2.11 Primrose Hill Studios are included in the National Heritage List for England as a Listed Grade II building (designated heritage asset), of special architectural or historic interest, as part of an asset group.

Primrose Hill Studios, Fitzroy Road

Date Listed: 30th June 2004

Listing: 1390876

“II Artists' studio houses. 1877-82. Alfred Healey, builder. Stock brick with red-brick trim. Prominent slate roofs with half and whole hips. Four house types arrayed around a rectangular courtyard. Earlier west build represented by two types (Nos 1 and 6 and Nos 2-5). Later east build by two more types (Nos 7 and 8 and Nos 9-12). Further variation in The Lodge, said to have been built as servants' quarters. Varied and picturesque cottage version of Queen Anne idiom, reflecting grander artist's studio houses. Nos 2-5 are a row divided by the entrance alley. Double pile with asymmetrical M roofs. Lower front range living spaces, taller rear range galleried studios with north-west facing studio windows in back or garden elevations and roof slopes. Single-storey asymmetrical four-bay fronts, four-panel doors, small glazing-bar casement windows, some replaced. Party-wall parapets, tall red-brick chimneys. Nos 1 and 6 at ends of west group step forward to close court. Entrances in returns to slightly taller end blocks, half-hipped roofs. Leaded-light dormer window to east on No. 6; No. 1 abuts The Lodge, a two-storey house, with a canted-bay window under a pentice, eaves to half-hipped roof interrupted by eight-light window. Nos 7-12 have smaller footprints and no gardens. Single-storey top-lit studios, variegated rooflines with oversailing eaves. Nos 7 and 8 (to north) a mirrored pair with semi-basements and pyramidal roofs. Entrances together, recessed in deep porches and up flights of steps, part-glazed, margin-lit doors. Tall galleried studio rooms, single large windows with eight-light fixed panes over twin plate-glass sashes. Low-level small casement windows. To rear plain stock-brick two-storey elevation, each house having three bays of sash windows over doorways, some blocked. Nos 9-12 could not be lit from the rear and so are differently disposed and smaller; basements not evident. Single-bay studios have large windows, four-pane glazing surviving at No. 11. Half hips to each roof, large rooflights in north slopes. Linking low flat-roofed entrance bays, double part-glazed doors, small windows, dentil courses. To rear blind stock-brick gabled walls. Interiors have not been inspected. No. 8 can be seen from courtyard to have studio gallery with balustrade of pierced splat balusters. First tenants included the painters John Dawson Watson (No. 1), Joseph Wolf (No. 2), John William Waterhouse RA (No. 3), John Charles Dollman (No. 5), P. M. Feeney (No. 7), Charles Whympers (No. 8) and Lawrence George Calkin (No. 10). Arthur Rackham lived at No. 3 in 1905-6, when some of the illustrated books for which he is best known were published, and at No. 6 after 1920 when his main home was in Sussex. Subsequent tenants have included Lord Methuen RA, Patrick Caulfield and John Hoyland. Sir Henry Wood, musician and conductor, also lived here. Primrose Hill Studios are listed as an early, attractive and well-preserved example of speculatively built artists' studio houses.”

2.12 All the descriptions within the above listing relate to the external features.

2.13 Primrose Hill Studios are located within the Primrose Hill Conservation area.

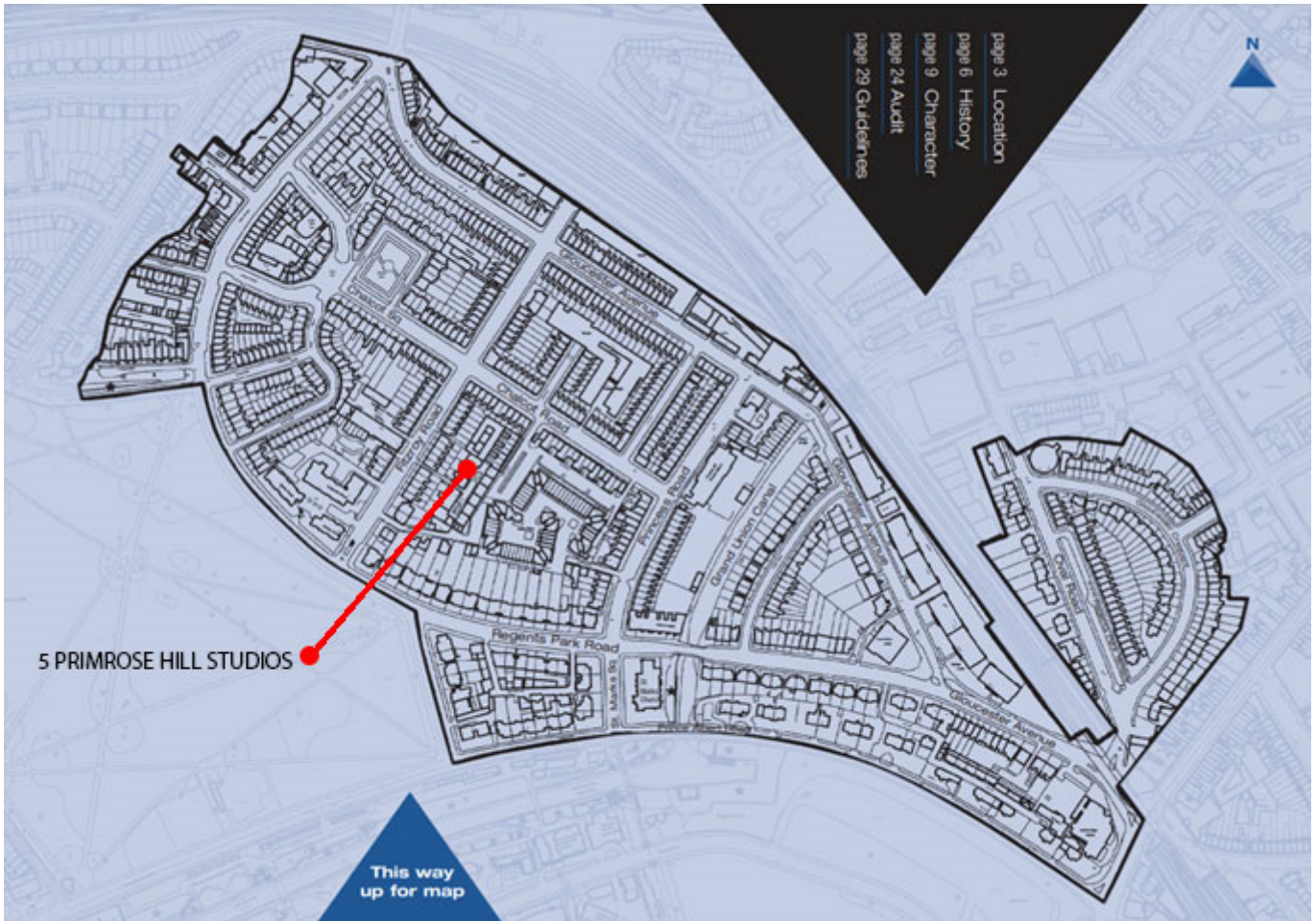


Figure 1. Map illustrating the Primrose Hill Conservation Area with the site illustrated in red.

2.2 National Planning Policy Framework (NPPF)

~ Historic Environment

2.2.1 Where heritage assets have been identified, NPPF requires that any proposal must:
“conserve heritage assets in a manner appropriate to their significance, so that they can be enjoyed for their contribution to the quality of life of this and future generations”

(Paragraph 17).

2.2.2 Whilst 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.”

(Paragraph 131)

2.3 National Planning Policy Framework (NPPF)

~ Supplementary Planning Guidance: Repairs and Alterations to listed buildings 1995

2.3.1 *“Internal alterations should normally be entirely in accordance with the period, style and detailing of the original building or with later alterations of special architectural and historic interest. Wherever possible existing detailing and the contemporary features of the building should be preserved, repaired or, if missing, replaced. All works, whether they be repairs or alterations, will be required to be carried out in a correct scholarly manner, under proper supervision, by specialist labour where appropriate.”*

Internal alterations SPG/HBI

2.3.2 *“Where they are of special architectural or historic interest, the original plan forms of listed buildings should be preserved, or restored where appropriate, and their integrity should not be compromised. It will not normally be acceptable to make openings in the party wall between historic buildings where this would adversely affect the special architectural or historic interest of the building.”*

Plan form SPG/HB2

2.4 National Planning Policy Framework (NPPF)

~ Section 5.00 General Principles

2.4.1 *“In general, works to listed buildings should retain historic fabric and features of architectural or historic interest in situ and repair all damaged historic fabric or features, rather than replace them. The City Council encourages the reinstatement of missing architectural features where there is clear evidence of their original appearance.”*

Alterations to listed buildings
(Paragraph 5.4)

2.5 Planning History

The local authority has a record of the following applications for Planning Permission and Listed Building Consent:

2017/0595/P	Repairs to windows, roof and rainwater goods plus upgrading of electrical wiring.	Status: Approved 24/04/2017
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Relevant Planning History of neighbouring buildings

2018/2667/L	3 Primrose Hill Studios: Interior refurbishment works	Status: Approved 02/08/2018
2017/0597/P	6 Primrose Hill Studios: Repairs to windows and rainwater pipes, re-roofing, and upgrade to electrical wiring.	Status: Approved 02/03/2017
2012/0238/P	4 Primrose Hill Studios: Erection of single-storey rear extension with green roof (following demolition of existing rear extension), replacement/refurbishment of ground and first floor level rear windows, installation of clay ridge tiles and associated external alterations to dwellinghouse (Class C3).	Status: Approved 20/01/12
2012/0238/P	4 Primrose Hill Studios: Excavation of a basement, a lightwell to the rear, replacement of existing roof light and replacement of existing window with double glazed sash window at first floor level following demolition of existing single storey rear extension, a solar panel and a replacement timber fence for an existing dwelling house (Class C3).	Status: Refused 01/11/2010

2.6 Pre-Application Advice – Local Authority

- 2.6.1 Prior to the submission of the formal applications, a formal pre-application advice query was submitted on 20/5/2022 to Camden Borough Council. The application comprised plans, elevations, sections, photographs as existing, and a statement discussing the scheme philosophy.

The following advice was received from Colette Hatton (Conservation Officer) on 20/07/2022:

- 2.6.2 *“The proposals are to slightly increase the size of the extension so that it can house a kitchen. The new extension is subordinate to the main building and is constructed from London stock bricks. I have no objection to this element of the proposals, subject to detail.”*
- 2.6.3 *“The large window to the rear of the building is a significant architectural element of the building. The framing and glazing are not historic but the window might represent the historic composition. It would be helpful to see some historic images of the window so that any proposals affecting the window can be properly assessed. If a listed building consent application is submitted, I suggest a proper analysis of the window is undertaken.”*

The arrangement and form of the glazed screen has changed significantly since the original. Historically the window cill height was the same level as the kitchen window and has been substantially changed over time. The windows either side of the doors have been lowered by three brick courses, whilst the introduction of a pair of French doors has meant the opening has been lowered to threshold level. This level of domestication over time has resulted in the existing glazed screen looking more suburban than was originally built. The heavy painted timber frame does not relate to the original refined glazing arrangement, and as such, we believe the proposed scheme is more reminiscent of what was there historically, as well as being similar to what has been approved and installed at the neighbouring studio no. 4.

- 2.6.5 *“Internally, it is proposed to remove the mezzanine level. The mezzanine level is not an original part of the building but was likely inserted during the 1930s, not just in this building but also others within the complex. Whilst there is some historic significance to the insertion, in this instance the mezzanine level has been crudely erected, crashing into picture rails and cutting across a decorative niche. It is also located above the fireplace compromising the visual prominence of the fireplace within the room. An historic painting of the room prior to the insertion of the mezzanine level has been submitted, and as a result of this evidence and the reasons above, the removal is considered acceptable. The applicant has mentioned that the fireplace shown in the painting will be reinstated as a direct heritage benefit.”*
- 2.6.6 *“Internal refurbishment involves the installation of underfloor heating. I suggest the historic floorboards are left in situ and the insulation and new floorboards are laid on top. The architect has said this will only minimally impact the floor height. The impact on historic joinery would need to be fully assessed, however from the site visit it is evident no historic doors have survived.”*

We are no longer proposing to lift the historic floorboards, yet we still intend to lift the 20mm modern boards that have been laid over. The proposal now involves laying a LoPro super slim (15mm thick) underfloor heating system over the original floorboards with the Dinesen wood floor (approx. 28mm thick) laid on top of this.

- 2.6.7 *“It is also proposed to remove the plasterwork and expose the brickwork to the chimney breast in the rear room. Historically this wall would have been covered in plaster, as is evidenced in the submitted historic painting, as a result, this part of the works would not be supported.”*

The works no longer involve the removal of plasterwork in Studio 1.

3.0 DESIGN & ACCESS STATEMENT FOR THE PROPOSED SCHEME

3.1 Site Location & Context

- 3.11 No 5 Primrose Hill Studios is a mid terrace property, consisting of a ground floor with a gallery over the principal studio space, and is located on the east side of Fitzroy Road. The building has facing brickwork with a pitched slate roof over.



Figure 2. Aerial view of Primrose Hill Studios, with Fitzroy Road to the west

4.0 DESIGN RESPONSE

4.1 Design Statement

The current owner wishes to significantly revert the building back to its original form as an artist's studio, by clearing away many of the additions that have over time eroded the simple character of the artist's studio and led to the domestication of the studio. A process that has eroded from its historical significance.

The proposed works can be broken down into the following categories.

4.11 Kitchen extension:

The proposed works include the demolition of the existing unsympathetic assumed 1970's kitchen extension, with a replacement extension of greater quality. The outer wall will be set out approximately 200mm outwards from the existing extension wall. This slight increase allows for a greater wall build up, using reclaimed bricks laid in English bond to match existing. A new MHB slim steel profile door and full width window provide a sharp contrast to the original windows and doors to the front, allowing the original historical elements to be read as such. A minimalistic and crisp contemporary kitchen installation will provide a further juxtaposition. The current modern doorway into the kitchen is to be blocked up, with a new door and fanlight to match the original door installed into the remaining opening.

Gallery removal:

The removal of the assumed 1930's gallery and stair over the principal studio space will allow the original historic format to be reinstated. It is assumed that this later addition was built as a fully enclosed space with a stud partition wall, and later opened up to create a gallery with balustrade in the 1970s.

Doors and Windows:

All existing rooflights are to be replaced with new clear double glazed rooflights. The non-original modern roof light over the gallery is to be removed and the roof slope is to be made good. Original windows are to be made good where required, and the non-original window to the shower room is to be replaced with a top hung casement window to match the original windows. Existing original front door to be repaired and upgraded to offer a better level of security.

The existing non-original glazed screen, windows and doors on the north elevation are to be removed and replaced with new slim steel profile door and screen, such as MHB.

Roof:

The existing roof to be repaired/renewed as required, with Welsh slate to match existing. Where possible, all sound original roof components are to be re-used, and sheep's wool insulation to be added. The existing valley gutter to be overhauled as required also.

Materials:

All existing floor finishes are non-original and are to be removed and replaced with a timber floor with low profile underfloor heating that will be laid over existing original floorboards. The shower room will have a floor finish adequate to form a wet room. Where making good is required to internal walls and ceilings, this will be carried out using a lime-based plaster and repainted with a microporous paint.

Internal:

An original doorway is to be reopened between the two studio spaces, with a door to match the existing panelled internal doors. The modern storage platform in the hallway is to be replaced with full height library shelving and a ladder. Historically, this area was where artists materials supplied were delivered and stored. The chimney opening and chimney piece to Studio 2 wall will also be reinstated, with the existing flues in both Studios lined with FuranFlex flue liner (thermosetting resin of high hardness with fibreglass reinforcement).

External:

Existing brickwork is to be repointed and repaired where required. Where the existing render has blown on the two parapet walls, this will be made good with the reintroduction of lead flashings. Existing original fascia panels are to be repaired where required. Cast iron gutters and downpipes are to be reinstated to the original rear façade where there is evidence of their appearance, and new steel gutters and downpipes are to be installed on the replacement kitchen extension. Existing original façade cast iron ventilation panels are to be overhauled where required.

Other:

Existing original architraves, skirtings, and picture rails to be repaired as required. All non-original decorative items are to be removed, including the pictorial rail in the hallway. All radiators and non-original electrical items and non-original door ironmongery are to be removed also.

HERITAGE STATEMENT

5.0 STATEMENT OF SIGNIFICANCE

5.1 DEFINING THE EXTENT AND NATURE OF SIGNIFICANCE

Paragraph 128 of the NPPF requires 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.”

- 5.11 In describing the elements that comprise significance, reference has been made to the criteria outlined in ‘Conservation Principles, Policies and Guidance,’ These are in summary:

Evidential Value – relating to the potential of a place to yield primary evidence about past human activity;

Historical Value – relating to ways in which the present can be connected through a place to past people, events and aspects of life;

Aesthetic Value – relating to the ways in which people derive sensory and intellectual stimulation from a place;

Communal Value – relating to the meanings of place for the people who relate to it, and whose collective experience or memory it holds.

5.2 DESCRIPTION

- 5.21 Frederic Villiers was an important war artist, who was the first occupant of Studio number 5. He was one of the first residents to use the space as it was intended, and regularly allowed other artists to work in the studio when he was away working as a war artist in the late 19th Century, prior to it becoming more domesticated with the introduction of the gallery level in the 1930s.
- 5.22 The studios were designed by a speculative builder, Alfred Healey, and therefore exhibited characteristics of other speculative buildings being built during the 1870s and 1880s. These include the common London stock brickwork laid in English Bond, slate roofs, and ornate ridge tiles.
- 5.23 Primrose Hill Studios, owing to their simplicity of their form, reflect English vernacular architecture of the 1860s. This is also evident in the plain like front doors to No 5 and the other north studios, as well as the partibility of their internal fittings. The studios are asymmetrical, a result of their simplistic functional layout.
- 5.24 The standardised studio units allowed for each occupant to personalise their space, a trait that is associated with the Victorian times. They are a very unique group of buildings, with their appearance and layout creating a sense of cohesion and community. Internally, Healey allowed the tenants the opportunity and freedom to express individual taste, with some fitting galleries over the studio spaces, and letting them decide which fireplace to install. None of the original fireplaces exist in the main studios.

5.3 ANALYSIS

- 5.31 The external rear elevation has been much altered through the 20th century, with the inclusion of an unsympathetic kitchen extension. Figure 3 illustrates how the glazed screen to the rear looked originally. This can be compared to Figure 4, which shows how the glazed screen has been developed over time to how it is as existing. It is clear from the replacement brickwork (Figure 5) that the original cill height has been lowered by around 3 courses, to accommodate a larger glazed screen complete with a set of French doors.

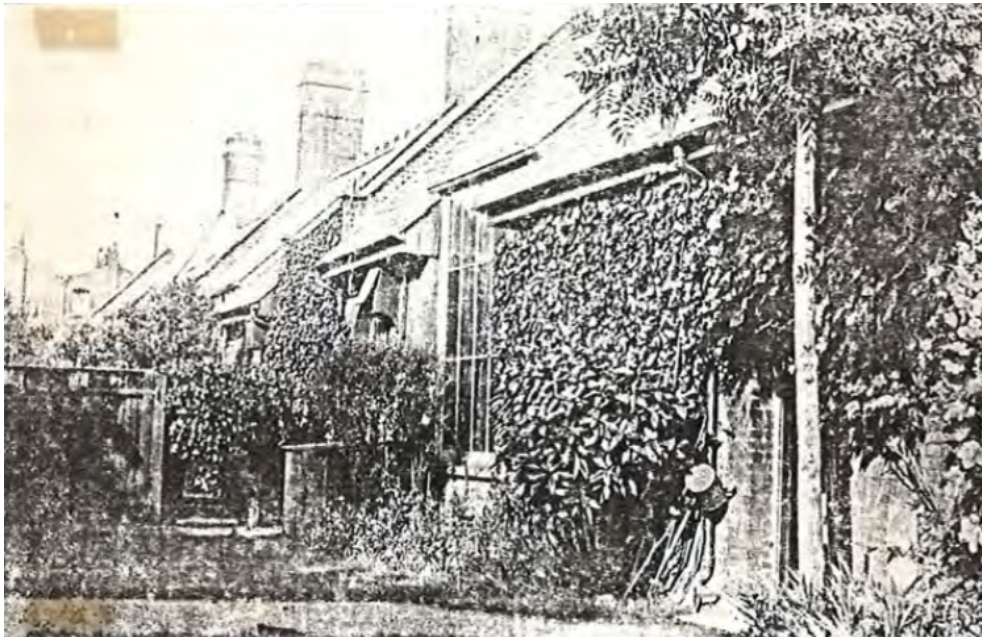


Figure 3: Historic photograph (1927) showing the original glazed screen to Studio 3



Figure 4: Studio 5 glazed screen as existing, along with assumed 1970s kitchen extension – a very different from to what was originally built.

- 5.32 Figure 3 depicts a more refined glazed screen, compared to the clearly modern form with heavy timber elements that are existing today, it also indicates that the cill was noticeably higher than the current situation. Figure 4 also indicates from the change in pointing the side cills have been lowered by at least 3 brick courses. The proposed design is more refined, and reminiscent of what was historically there. It is a modern interpretation and remembrance of the original north facing glazed screen, whilst being better suited to modern living with doors that access out into the garden at the rear, and similar to what has been carried out at the neighbouring property, studio no. 4 (Figure 6).



Figure 5. Existing modified brickwork beneath glazed screen, indicating non-original



Figure 6. Modern refined glazed screen as installed at 4 Primrose Hill Studios

- 5.33 No 5 Primrose Hill Studio offers aesthetic significance as a result of its grouping as an artist's studio. Further aesthetic value can be found in the various architectural detailing present throughout the building.
- 5.34 Primrose Hill Studios reflects the period of the late 19th century in which they were built. They were located in a developing suburb at the time when artists' studios were growing in popularity. There is historical significance in maintaining this artistic community, with this kind of grouping having re-emerged due to the arts and crafts movement of Morris and Ruskin happening in England at the time.
- 5.35 Extensive research uncovered a painting of the then soon to be Esther Kenworthy Waterhouse (Figure 7), painted by William Logsdail in 1883 at the studio while he briefly sub-rented it from Fredrick Villiers while he was away travelling. The image clearly shows the studio without the mezzanine. Two architectural features which still exist and can be clearly read to locate the sitter are the arched recess and the fireplace opening. The setting of these elements has been diminished with the later introduction of the mezzanine which obscures them. These would be better revealed if the mezzanine were to be removed.



Figure 7. Portrait of Esther Kenworthy Waterhouse by William Logsdail, at Primrose Hill Studios

- 5.36 It is also, our client's intent to re-instate the missing chimney piece, which we are able to recreate for the detail in the painting. This combined with the removal of the mezzanine and reintroduction of the missing door linking the two studios would restore the open character of the studio and reinstate the historic floor plan.
- 5.37 It is also clear the timber picture rail must predate the mezzanine which has been crudely cut in several locations to accommodate the mezzanine (Figure 8). The mezzanine is a crude piece of work more in keeping with the mid to late 20th Century date we suggested rather than late 19th or early 20th century. The mezzanine stylistically unrelated to the original build or any early alterations that which could be considered as instructed by Fredrick Villiers or another artist of this generation.



Figure 8. Original timber rail that has been crudely cut to allow for the installation of a mezzanine



Figure 9. Modern stair crudely installed to cut across arched recess

6.0 IMPACT ASSESSMENT

The impact of the proposals on the significance on the Listed Buildings

- 6.1 The works in general adapt works carried out to the later 20th century additions. The materials of the current fitting out are modern and whilst in reasonable condition they are of no architectural or historic merit.
- 6.2 The works to the interior leave the historical core of the house unaltered and do not remove any interior fittings or features of note. All non-original decorative items are to be removed and replaced with ones that match what would have been there originally.
- 6.3 The impact of the proposed works will not affect the significance of the asset with regard to the main street elevations and offers several enhancements.
- 6.4 The continuation of the long-standing use of the building as a studio provides a positive impact reinforcing its communal and historic value and its role in the context of the historic character of the area.

7.0 CONCLUSION

7.1 Para 131 of the NPPF states:

“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” whilst the NPPG states: “Conservation is an active process of maintenance and managing change. It requires a flexible and thoughtful approach to get the best out of assets as diverse as listed buildings in everyday use to as yet undiscovered, undesignated buried remains of archaeological interest”

7.2 The proposals to the property are considered to sustain and enhance the special historic and architectural interest of the heritage asset by leaving the historical core unaltered and reinstating the original layout of the property by removing the later 20th century additions. The proposed works are sympathetic to the existing studio house.

7.3 The NPPF Annex 2 Glossary defines conservation as follows:

Conservation (for heritage policy)

The process of maintaining and managing change to a heritage asset in a way that sustains and, where appropriate, enhances its significance.

7.4 The proposed reinstatement of its form and character as a studio reflects the building’s original design intent as an artist’s studio house.

7.5 In summary, the works will sensitively adapt the building interior to meet modern servicing and domestic needs whilst leaving the original floorplan intact. Any intervention has been kept to a minimum with the legibility of the 19th Century studio house having been maintained in accordance with the guidance and spirit of constructive conservation set out in Conservation Principles (2008):

“Each generation should therefore shape and sustain the historic environment in ways that allow people to use, enjoy and benefit from it, without compromising the ability of future generations to do the same. “

7.6 Accordingly, the proposed works satisfy the relevant clauses of the NPPF and the duty as set out in the Planning (Listed Buildings and Conservation Areas) Act 1990 to 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. In doing so it also ensures the continuing life and elevated status of the building.

7.7 In summary, No. 5 Primrose Hill Studios’ historical significance lies in its Historical and Communal value, with little interest evident in its evidential or aesthetic value. Its strong historical value is its original form and simplistic functional layout that has remained intact over time. As well as its communal significance owing to its grouping as an artists studio collective.

8.0 APPENDIX



Figure 10. Studio 5 front elevations, assumed to be taken in the 1970s



Figure 11. Studios 5 & 6 front elevations – assumed to be taken in the 1970s



Figure 12. Studio 4 rear elevation – assumed to be taken in the 1970s