

IAN WIGHTMAN
HISTORIC BUILDING CONSULTANTS



HERITAGE STATEMENT

Rest Harrow
Gorse Avenue
Kingston Gorse
West Sussex
BN16 1SB

Client: Mrs J Cooper

Project: Demolition and replacement of existing building with single storey dwelling.

Date: June 2024

Heritage Consultant: Ian Wightman BA Hons MSc PhD IHBC



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1. Introduction

- 1.1. This Heritage Statement has been prepared to inform a planning application submitted to Arun District Council on behalf of Mrs J Cooper.
- 1.2. The proposal seeks to demolish a bungalow within Kingston Gorse Estate and replace it with a new, single storey dwelling to provide a family home tailored to the needs of their daughter's ongoing medical requirements.
- 1.3. The application is being submitted following a pre-application enquiry made to Arun District Council in September 2023. This raised issues regarding design and the setting of a non-designated heritage asset, though the principle of a replacement building was found acceptable. The information provided herewith seeks to address these issues.
- 1.4. The site is not within a conservation area or part of the National Landscapes.



Aerial view of Kingston Gorse with main features highlighted. ©Google

2. Description of the building and its setting

- 2.1. The existing dwelling known as Rest Harrow is located in the Kingston Gorse Estate which was developed in the 1920s and 30s on the coast of West Sussex. The estate is approached from the north via Sea Lane where fields provide a buffer between the estate and Kingston village.
- 2.2. The estate consists largely of two roads running east-west, with the most northerly of these known as Middleway and the road nearest the coast known as Gorse Avenue. These are connected by four roads, three of which run north-south, with the most easterly oriented northwest to southeast.
- 2.3. The most central of these known as Seaview Avenue forms an axis between a water tower to the north, known as *Painters Keep*, and an entrance to the shore at the south. Rest Harrow is located to the east of Seaview Avenue at its northern end. Sea Lane continues south to form the western boundary of Kingston Gorse, separating it from the estate of West Kingston.



The front elevation of Rest Harrow.

- 2.4. Rest Harrow is a bungalow which is oriented east west with a projecting central gable facing south. The building has been extended to the rear (north) with two brick additions. All the roofs are clay tile whilst the exterior walls are largely painted brick.
- 2.5. There is a further addition to the front (south) in the form of a lightweight conservatory which occupies one of the two verandas located either side of the central gable. The gable has mock timber-frame, below which is a recessed porch leading to a front door with original windows to the right. These are a mix of multi-pane and leaded light.
- 2.6. To the west of the main house is a separate garage, constructed of brick and painted white, whilst to the front and rear the relatively large gardens are mainly laid to lawn with trees. The house and garden are accessed via an entrance off Seaview Avenue with a low brick wall and close boarded fencing forming the boundary.



The entrance to Rest Harrow and the detached garage situated to the west.



The rear garden which is partly screened by trees.

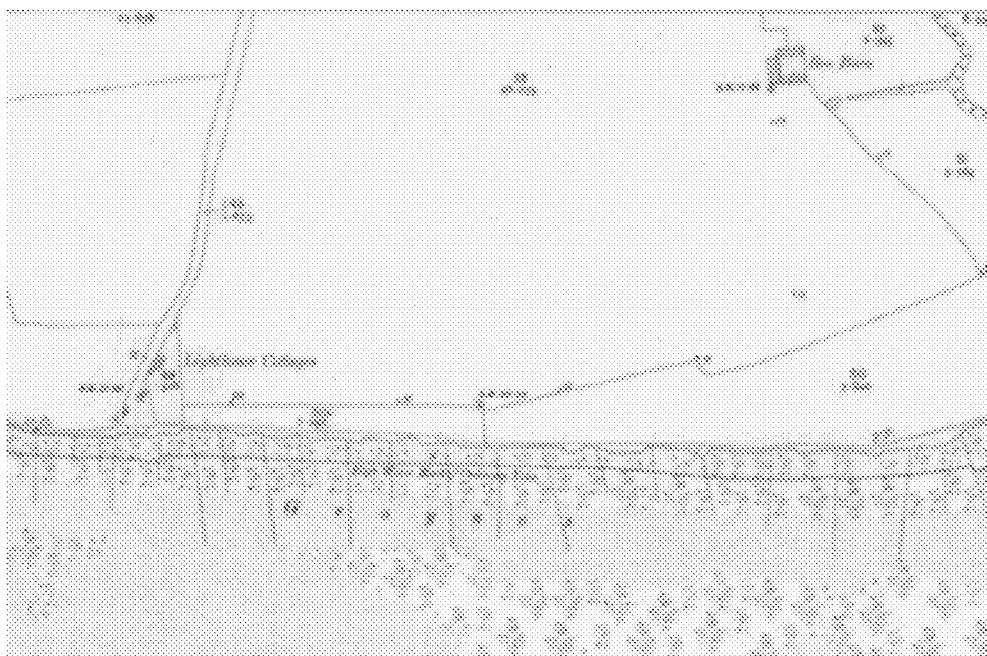
- 2.7. Within its broader setting there are agricultural fields to the north and to the west, the former water tower which has been converted into a dwelling (Painters Keep) and a further two storey dwelling on the opposite side of the road. To the south is another single storey bungalow dating from the original development which faces south towards Middleway.
- 2.8. All of the roads and subsequent property boundaries are lined by mature trees which reduces visibility towards many houses and forms green corridors down the principal roads. Within the properties, the trees contribute to a sense of enclosure.



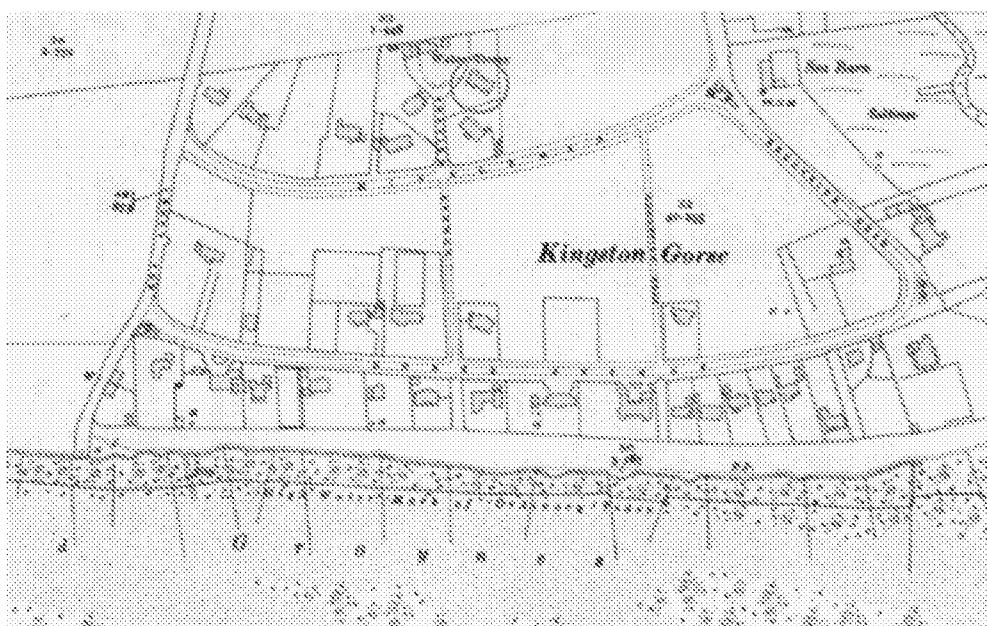
3D aerial of Kingston Gorse with Rest Harrow highlighted. ©Google

3. Historic context

- 3.1. Kingston is a small parish consisting largely of farmland and three neighbourhoods – East and West Kingston and Kingston Gorse. The original village was lost to the sea in the early 17th century at which time the settlement is believed to have consisted of around 20 households. As elsewhere in agricultural areas, the village declined during industrialisation, only to increase as a seaside location in the early 20th century.
- 3.2. The development of Kingston Gorse Estate is clearly legible using map regression. The OS mapping of 1911, which was surveyed in 1910 (see below) shows fields to the south of the village leading down to the coast with only a barn and some cottages on the coast. By 1933 the OS mapping (see below) shows Kingston Gorse in the process of being laid out with ongoing development in the form of individual houses on different size plots. Those nearest the water and probably in the greatest demand have all been allocated as have the plots around the water tower. This includes Rest Harrow, The development is likely to have begun in the 1920s.



OS map of 1911, revised in 1910, showing the land at Kingston prior to development. Reproduced with the permission of the National Library of Scotland.



OS map of 1933, revised in 1931 showing Kingston Gorse during its development. Reproduced with the permission of the National Library of Scotland.

3.3. As elsewhere along the West Sussex coast, a number of coastal developments occurred from this period and consisted of prospective development, often with individually designed houses situated on generous plots. In and around villages centred on Chichester harbour for example, the builder A.W. Stearn constructed a good number of cottages, often with thatch roofing and eyebrow dormers which have come to characterise areas such as West Itchenor. These had been developed with the popularity of sailing and the wider availability of the motor car which enabled people to visit and live on the coast.

3.4. Prospective buildings could vary greatly in design from more modest designs typical of the period to a more exaggerated historicism. In the latter, domestic dwellings often looked back to an idealised view of England and borrowed from historic detailing and features; an approach which had begun in the Edwardian period. This avoided accurately reviving styles in the manner of the Victorians and instead employed decorative features that met the needs of the client.

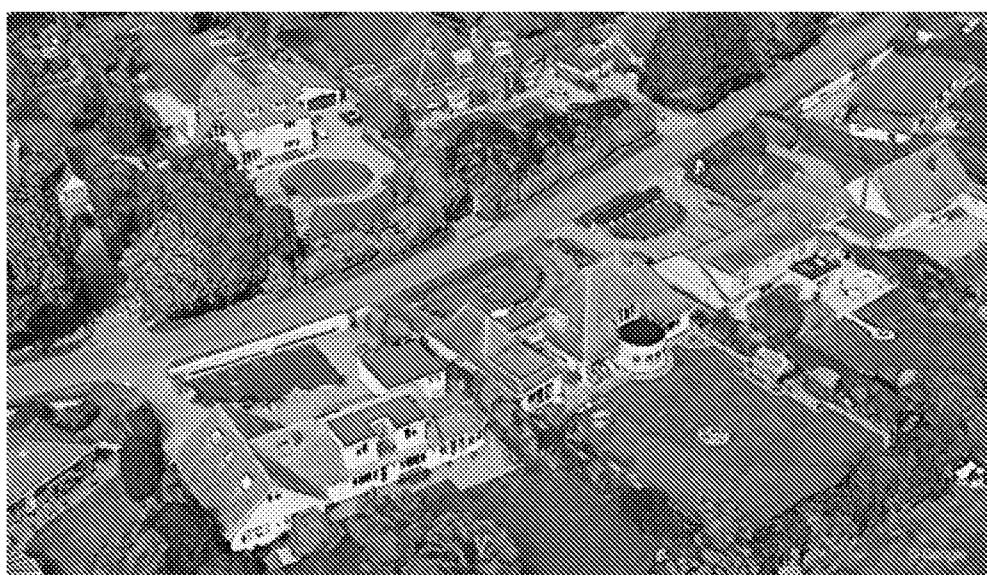
3.5. This domestic revival in the early 20th century also corresponded with a sentimental view of cottages and rural life and with the notion of 'Deep England' which represented an idealistic view of the countryside, especially in southern England. Such views were promoted in books on vernacular building and the English village, often reinforcing national identity and later as a form of propaganda between and during the war.

3.6. Following the first world war more traditional architects were generally working in a neo-Georgian style, however speculative builders often returned to the Edwardian version of *Old English* which appealed to mature men and resulted in a style known as *Tudorbethan* and *Jacobethan*. This form of historicism often employed mock timber-frame and traditional forms, sometimes exaggerated creating a fictional version of history.



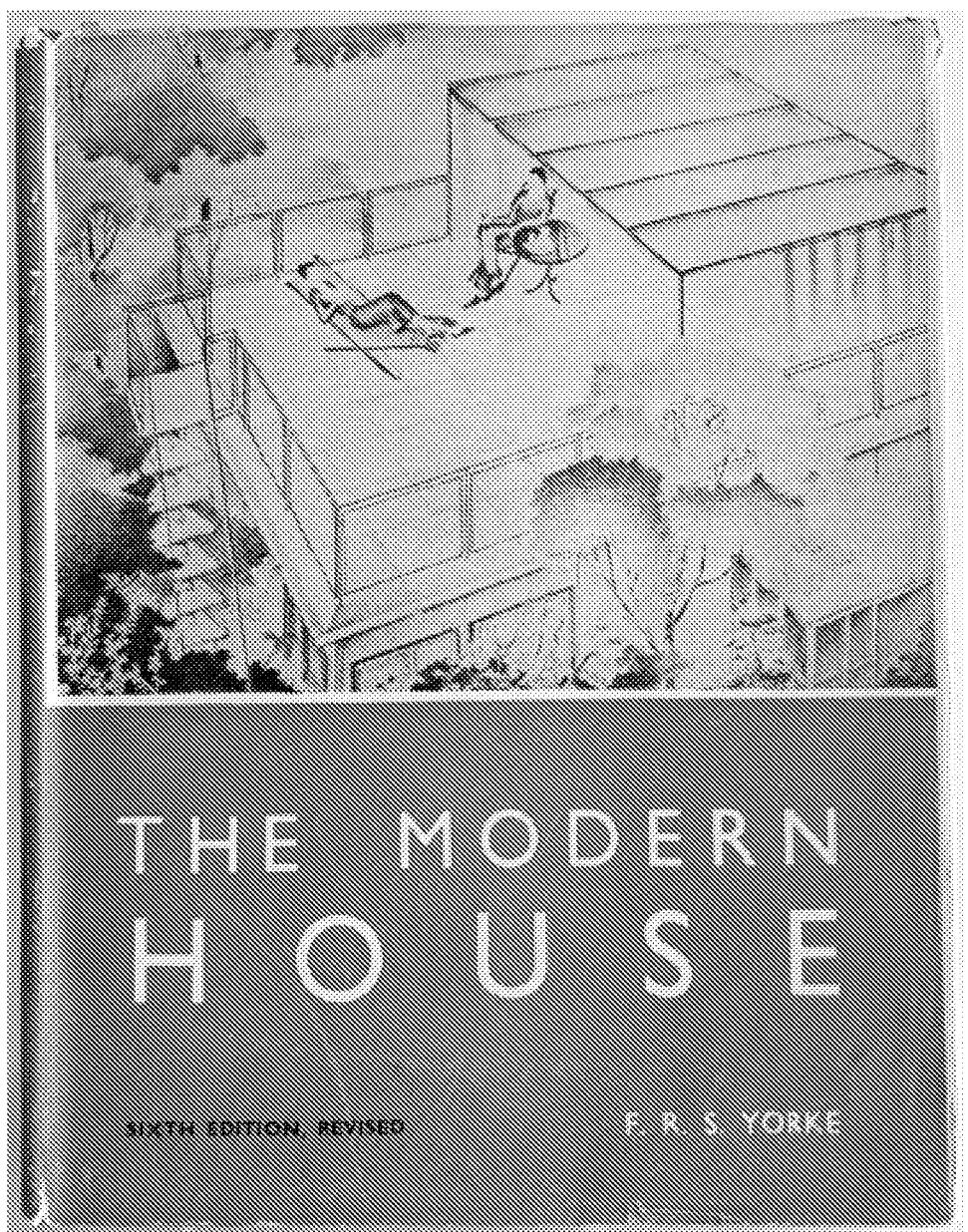
Driftstone Manor (above) and Kingston Place (bottom left) which contribute to the historicism of the estate as do many of the houses which include traditional materials such as thatch and timber.

- 3.7. Kingston Gorse includes a few outstanding examples of this approach in the form of Driftstone Manor which employs Horsham Slate and Kingston Place (illustrated above), however the scale and quality of these particular buildings is not typical of the estate as a whole.
- 3.8. The estate's character is also defined by more 'typical' house designs of the 1920s and 1930s, some of which borrow historic features, such as timber-frame and leaded light, but are more watered down in their overall design. Rest Harrow falls into this category, as do many others of the period which are distinctly 1920s and 30s in character. Rest Harrow is simply a bungalow that has been embellished with some historic features to integrate it into the broader character of the estate. It is also worth noting that whilst these buildings refer to the *English vernacular*, the materials and designs employed on the estate are not necessarily specific to the area and cannot all be said to reflect local distinctiveness. The variety of designs and architectural styles is very much an imposition on the place and more akin to the concept of a garden suburb.
- 3.9. A good number of these houses have also been extended, remodelled or refaced to reflect more modern tastes. Some buildings have been completely redeveloped and replaced with more generic designs that perhaps do not quite live up to the spirit of the place. The overriding character of the *suburb* remains one of architectural variety.



Aerial view of Middleway with the majority of houses here having been extended. © Google

- 3.10. Whilst the predominant characteristic of Kingston Gorse is commonly viewed as one of pitch roofs and what might be considered more traditional building approaches, the estate is also characterised by several 'flat-roofed' houses, that whilst varying in design quality, ultimately borrow from modernist examples that appeared on the estate from the 1930s.
- 3.11. It is noteworthy that whilst much domestic architecture in England during the 1930s was being developed largely within the parameters of the English tradition, modernist architecture in the form of the international style was also becoming hugely influential in this period with important examples in Sussex including the De La Warr Pavilion (1935) and Shoreham Airport (1936).



Sea Lane House by Breuer and Yorke and Yorke's influential book, *The Modern House*.

- 3.12. The plots available in the Kingston developments allowed for two hugely important modernist houses to be built: *Runnymede* (1936) on Coastal Road by Wells Coates and *Sea Lane House* (1939) by F.R.S Yorke and Marcel Breuer located at the western end of Kingston Gorse on Sea Lane. These two houses thus introduced the avant-garde into these estates at the same time as others were employing more conventional design.
- 3.13. Wells Coates is considered to be the father-figure of the British modern movement and one of the first to build in a pure modern style.¹
- 3.14. Breuer was a master at the Bauhaus prior to moving to London in 1935 where he designed a number of houses with the English modernist architect and writer, Francis Yorke. Yorke was the author of *The Modern House*, first published in May 1934 and reprinted numerous times in the following decades. Yorke writes of the modern house that:

'We cannot afford rooms that have no other function than to be decorative interiors, to impress the visitor. Our homes are to be lived in; we wish to make use of all the space, and of the furniture they contain. The old arrangement of the home is ineffectual, it impedes movement and household activities generally. The architects of today are concerned with the creation of a new plan for the new mode of life. Modern architecture has for her watchword – new functional plan'.²

- 3.15. Throughout the remainder of the 20th century and into the 21st century, *Runnymede* and *Sea Lane House* can be seen as influences on the continuing evolution and development of Kingston Gorse and West Kingston. These now includes a number of houses influenced by the modernist aesthetic, if not fully by modernist ideals.



West Kingston which includes two modernist icons, Runnymede and Sea Lane House. © Google

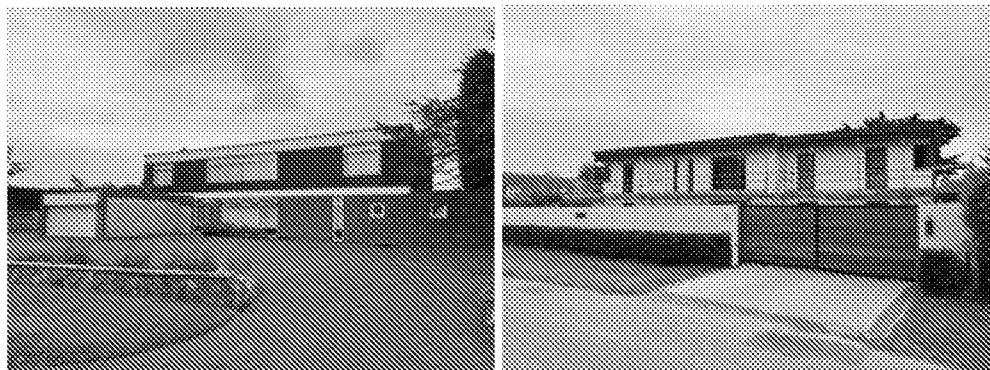
- 3.16. The latter examples do not (perhaps) have the refinement of *Sea Lane House* which was designed in the international style, or the technological advancement achieved by Wells Coates, both, great modernist designers of the 20th century. They are therefore not equivalents, but descendants of the concepts which have facilitated expansive outward views and lots of inward

¹ Historic England, *Runnymede*, National Heritage List for England, <<https://historicengland.org.uk/listing/the-list/list-entry/1419211?section=official-list-entry>> [Accessed: 24 May 2024].

² Yorke, F.R.S.; *The Modern House*, The Architectural Press (Revised 1948), p.9.

natural light. And whilst they might remain a minority, they have always been part of the overall architectural character of these suburbs.

3.17. Kingston Gorse Estate also has several examples of 'modern' dwellings which have over time, replaced more traditional building styles. Some of these are quite recent permissions suggesting that the approach is considered an acceptable means to continue to contribute to the area's architectural breadth and variety. These are all in highly visible locations on Middleway and Gorse Avenue, with those on the latter being physically large architectural statements.



Examples of modern buildings on Middleway.



Examples modern buildings on Gorse Avenue.

4. Significance

4.1. Within heritage protection, *significance* is a term applied to heritage assets that describes a structure or feature's special interest. The *National Planning Policy Framework* describes significance as:

'The value of a heritage asset to this and future generations because of its heritage interest. The interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting.'

4.2. Historic England's Advice Note 12 - '*Statements of Heritage Significance: Analysing Significance in Heritage Assets*' (2019), describes these different interests as follows:

4.3. **Archaeological interest:** *There will be archaeological interest in a heritage asset if it holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point.*

4.4. **Architectural and artistic interest:** These are *interests in the design and general aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved. More specifically, architectural interest is an interest in the art or science of the design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skills, like sculpture.*

4.5. **Historic interest:** *An interest in past lives and events (including pre-historic). Heritage assets can illustrate or be associated with them. Heritage assets with historic interest not only provide a material record of our nation's history, but can also provide meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity.*

ASSESSMENT OF SIGNIFICANCE

4.6. Rest Harrow is part of a housing development originating from the 1920s. The house itself has little, if any architectural merit and is not listed at national or local level.

4.7. Kingston Gorse Estate is similarly not designated though does contain buildings of 'local interest'. These include examples of traditional building design and materials which represent a form of historicism but are not vernacular in the proper sense. Many are aesthetically pleasing as one might find in a garden suburb and as such are ornamental rather than truly of the place.

4.8. Kingston Gorse therefore does not represent local distinctiveness in the way an historic village might and collectively is not an area that is architecturally unified by a single design ethos. Had it been important as such, it perhaps would have been recognised as worthy of preservation and identified as a conservation area, but this is not the case.

4.9. **Archaeological interest:** the house has no above ground archaeology and the building itself has no significant time depth.

4.10. **Architectural and artistic interest:** whilst the house contains mock timber-frame and leaded windows as a homage to traditional and vernacular building types, this is a form of decoration and not part of a more informed design.

4.11. **Historic interest:** the house has no specific interest other than its contribution to the estate as part of the original design approach. As discussed, this approach mimicked traditional building styles, often using them to artistic effect, though the nature of this has changed as buildings have been altered and replaced during the 20th century.

4.12. Rest Harrow is situated to the east of the water tower/Painters Keep which is a locally listed building and therefore a non-designated heritage asset. Rest Harrow is within its setting though does not contribute to its significance as they are not (to our knowledge) part of a designed group.

PAINTERS KEEP - ASSESSMENT OF SIGNIFICANCE

4.13. Painters Keep is a former water tower and locally listed building and as such a *non-designated heritage asset*.

- 4.14. The concept of the water tower which first arose in the 1820s was a necessary intermediary between the pumping station and housing developments to provide water pressure. Many that were visible, were designed to become features of the built environment, but were also 'emblematic' of a modern and clean water supply.³
- 4.15. Within heritage protection and designation, water towers are a subset of a group of buildings categorised by Historic England under *Infrastructure: Utilities and Communication*. A good number of water towers are statutory designated, though these will ideally predate 1850 and be 'substantially complete'. These were often built in different architectural styles from brick or stone. Most 20th century water towers however were made from reinforced concrete.⁴
- 4.16. Due to the date of the tower at Kingston Gorse, its interest is limited, though warrants protection as a locally listed building. In the first instance this status would have highlighted the desire by the council to retain a building that once redundant, could have potentially come under threat from demolition. Secondly, it would have provided the council with a level of planning control to protect it from any harmful alterations.



Painters Keep which has been impacted by a significant level of new development.

- 4.17. As can be seen in the photograph above, Painters Keep has been added to with extensions but also outbuildings within its setting. These employ half-hips, that are barn-like in form, though do not relate architecturally to the tower. So, whilst the asset has been retained, its special interest as a water tower has been impacted and its architectural effect greatly altered. Its status as a heritage asset has therefore also been harmed, as has any potential relationship with neighbouring development.

NATIONAL PLANNING POLICY

- 4.18. The National Planning Policy Framework (NPPF) sets out the Government's policy for the Historic Environment. It states that any harm to, or loss of the significance of a designated heritage asset (from its alteration or destruction or from development within its setting), should require clear and convincing justification (para 206).

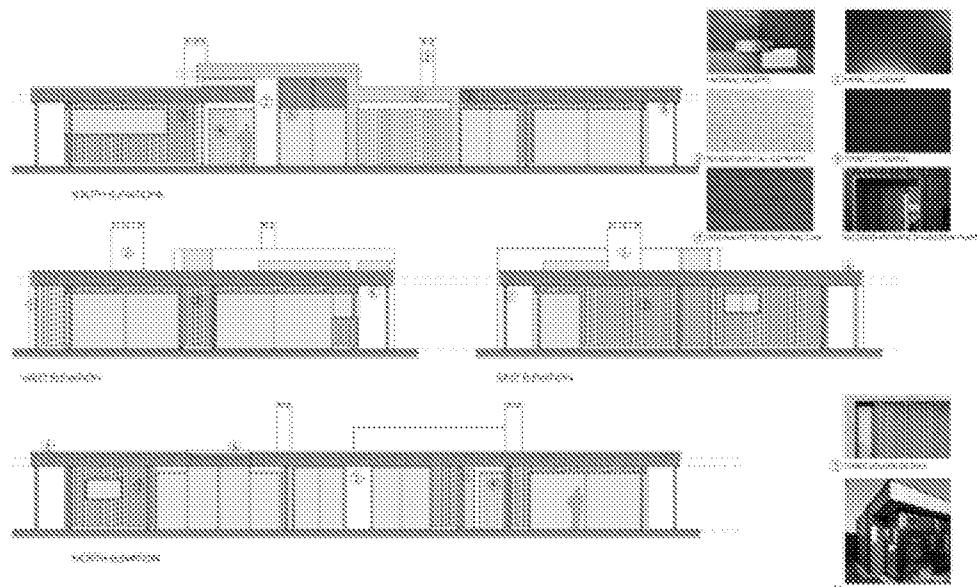
³ Historic England, Listing Selection Guide: *Infrastructure: Utilities and Communication* (2017), p.10.

⁴ Ibid.; p.10-11.

- 4.19. In assessing applications, the NPPF also stipulates that great weight should be given to the asset's conservation (and the more important the asset the greater the weight should be) (para 205).
- 4.20. It goes onto to state that where a proposed development will result in 'substantial harm' to a designated heritage asset, local planning authorities should refuse consent (para 207) and where the harm will lead to 'less than substantial harm' to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal including where appropriate, securing its optimum viable use.
- 4.21. The vast majority of harmful impacts to designated heritage assets constitute 'less than substantial harm' and are often subject to a further grading which seeks to identify the extent of harm within a spectrum of 'high to low' with justification applied accordingly.
- 4.22. Where proposals may affect a *non-designated heritage asset*, paragraph 209 of the Framework states that 'a balanced judgement will be required having regard to the scale of any harm or loss and the significance of the heritage asset.'

5. Pre-application enquiry

- 5.1. A pre-application enquiry (23/02631/FUL) was made to gauge the council's views on a replacement building. The design of the building is largely as proposed here and follows a modernist approach to make best use of the interior space. The building thus follows modernist principles to provide a functional plan and is very much determined by the living requirements of the family. The interior is therefore a determining factor in the building's form and appearance.



Plans of the replacement dwelling proposed in the pre-application enquiry. © ABL3 Architects

- 5.2. The principle of replacing the existing building was considered acceptable by the council, however the design approach taken for the new building was not considered appropriate. This

was primarily due to the impact of the proposed design on the setting of Painters Keep which as discussed above, is a locally listed building and a non-designated heritage asset.

5.3. The key responses from the pre-application enquiry were as follows:

1. Painters Keep makes a positive contribution of architectural design within the area.
2. The cohesive character of Rest Harrow, Imray and Painters Keep share traditional character and vernacular.
3. The proposed dwelling has a starkly modern character due to geometric forms, flat roof and lots of glazing.
4. The materials do not inform the localised character of the host dwelling.
5. The use of render is not informed by the localised character of the cul-de-sac or wider vernacular.
6. The proposed character and design are not appropriate as new development must ensure that the existing character and sense of place of an area is respected.
7. Painters Keep's contribution to the character of the area and setting of the host property is notable.
8. The 'stark contrast' of the new design would appear incongruous and detract from the significance of [the] heritage asset and its setting.
9. On balance the optimising of the site with a new dwelling would not outweigh the harm to the significance and setting of Painters Keep.

5.4. In considering the proposed design we have taken on board the comments of the council however believe that the importance of Painters Keep is perhaps exaggerated given the level of alteration it has experienced. We also believe that the nature and special quality of Kingston Gorse and its ongoing evolution is not fully appreciated. Key to this is the concept of what is 'local vernacular' and what is vernacular to the estate and the role of modernism within Kingston Gorse and the neighbouring suburb.

5.5. As discussed above, many of the buildings are reflective of historic styles and employ vernacular features, but these are influenced by development beyond the local area. This is not a village that has evolved, primarily using flints and timber-frame, but is an expression of diverse tastes in building styles facilitated by the concept of prospective development. Some buildings such as *Driftstone Manor* are outstanding in this respect and reflect an attitude towards history which was prevalent at the time, but other buildings are more muted and later houses are bordering on the generic.

5.6. The predominance of pitch roofs is partly based on the fact that in the 1920s, flat roofs were rare, but when they did arrive in the 1930s, Kingston did, quite notably acquire two hugely important examples in the form of *Runnymede* and *Sea Lane House*. These buildings were the antithesis of a fictional 'ye olde England', but must now be considered in the *spirit of the place* as an area of architectural expression.

5.7. As a consequence, these buildings are now an influence on more 'modernist' design approaches. This is not an approach that has 'percolated in' as has been suggested as it existed at the conception of the estates. As illustrated below, Sea Lane is effectively two simple rectangular volumes in an 'L' form with the more sculptural balcony and stair providing a contrast to the simple form and juxtaposition of the principal elements.



Sea Lane House. © Google

5.8. With respect to the points made above by the council, we feel that a more balanced view of these claims needs to be taken and have responded to these individually as follows:

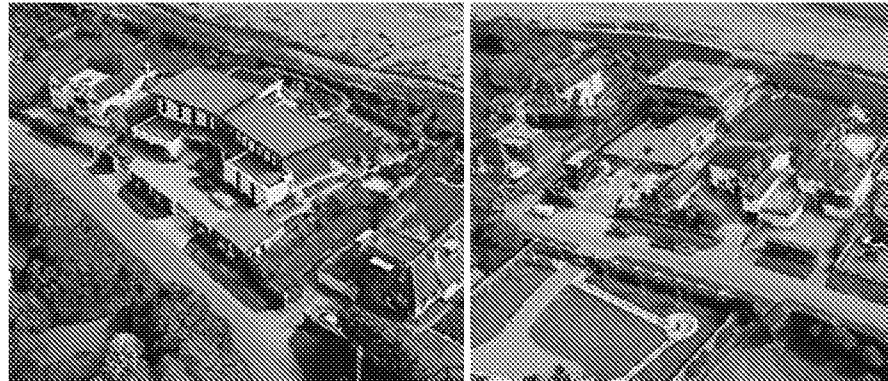
1. Painters Keep is a water tower that has been heavily developed in a domestic manner to the point that its original form and design has been compromised. Whilst it retains the central tower element, the later additions do not respond 'architecturally' to the asset or reflect its character and design in any way. Painters Keep is best appreciated from the north on approach to Kingston Gorse and is only properly seen from public spaces within the estate, when the viewer is aligned on Seaview Avenue. From either aspect the positive contribution it once made as a simple tower has been affected.
2. The council suggests that Rest Harrow, Imray and Painters Keep have a 'cohesive character'. If this is really the case, then why have the council agreed to the building's demolition? If the three buildings are important as a group, they should have been retained as such. Simply designing a new building with a pitch roof and vernacular materials will not necessarily result in one that is cohesive in the same way. Whilst their common thread is traditional roof forms and two of them employ brick, their design and typology are all quite different. They are also not clearly intervisible until you are very close to them and even then, they do not really read as a 'group'.
3. The suggestion that the proposed building has a 'starkly modern character' could describe other buildings which have been approved in Kingston Gorse and Sea Lane House for that matter, however we believe this partly has to do with the transferring of 3D ideas into 2D. The architectural effect is easier to understand when buildings have decorative features that translate more easily into 2D but less so when looking at elements that correspond with three-dimensional space in a more abstract manner. For this application CGIs have been produced so that the design can be better appreciated.



Sea Lane Barn which is the only truly vernacular building and predates the estate.

4. The concern that the materials do not reflect 'local character' is an issue for a number of buildings on the estate, including many new ones. The only truly vernacular building is Sea Barn (see above) which is a 19th century building constructed of pebbled flints with red brick quoins. Other buildings use stone in their fabrication and boundary walls, but much of this is not local to Kingston. West Sussex lacks high-quality building stone which is why it employs a mixture of different materials, but especially brick and flint because it is more resilient than local stones which are generally softer and do not weather well. At Kingston Gorse much of the stone appears to be imported and is certainly not local. If we are talking about the local character of the estate, then this must include a huge variety of materials and finishes which vary greatly and are not confined to a 'local' palette. Render and prefabricated construction was being used at nearby Runnymede in 1936.
5. The criticism that render is not being used for the principal walls seems contrary to the concern that the main materials are not vernacular.
6. Given the variety of design that has existed at Kingston since the 1930s and this includes the work of Breuer and Coates, and the subsequent 'modern' designs that now occupy Gorse Avenue, it is difficult to fathom how the design is out of place, when the *place* has always been defined by architectural variety and not material alone. Architectural variety and good design are the basis of the Kingston Design Statement and it is no doubt on these principles that the proposed design for the pre-application enquiry was supported by the Estate.
7. Painters Keep contributes architecturally as a point on the north-south axis and as such is a focal point. This is largely determined by its previous function and the neighbouring buildings being kept low. The building itself retains some 'character' as an early 20th century structure, but this has since been impacted by two large extensions which do not correspond with the asset in any way; in design, character or

typology. Its contribution to the character of the area has thus been diminished. Painters Keep is within the setting of Rest Harrow, but given that Rest Harrow is not a heritage asset and of no significance, we are not sure why the council believes this is 'notable'.



Large-scale, modern development approved by the Council on Gorse Avenue. © Google

8. The notion that the new design would represent a 'stark' contrast to Painters Keep, when they are barely intervisible is tenuous in our view. Rest Harrow would not be visible from the north, as it isn't now and only intervisible with Painters Keep when you are directly outside the properties. Even then they are not read well together and certainly do not correspond architecturally given their designs and the level of development permitted at Painters Keep.
9. The view that the benefits of the new dwelling would not outweigh the harm to the setting of a non-designated heritage asset requires a significant weight to be given to a building which itself has been harmed by subsequent development as well as to the importance of Rest Harrow. Rest Harrow was (and is) a bungalow next to a water tower. There is a correspondence of scale, in that one is high and one is low, but not of architecture. They may also be from the same period, but they are typologically and aesthetically different, especially since one has been heavily redeveloped.

6. Proposed scheme and impacts

- 6.1. The proposed scheme seeks to erect a new, single storey house for the family to live harmoniously together whilst their daughter will be able to have an independent life within part of the house. This will provide the specific requirements to help cope with her cerebral palsy and most importantly will include a level access throughout, wide hallways, and large rooms suitable for wheelchair use.
- 6.2. The materials chosen for the scheme, seek to create a high quality, contemporary aesthetic and include the use of timber, sheet metal and render. These materials are consistent with the design approach of the house and the modern idiom which it represents.
- 6.3. The position and orientation of the dwelling will remain the same within the site. The current access will remain unaffected; however the parking requirements have meant that new landscaping is required to ensure suitable space for wheelchair access and parking for carers.

- 6.4. The existing house is 238sqm GEA and the proposed house 304sqm GEA. Each room has been carefully sized to ensure it complies with Part M for wheelchair users. This requires that the rooms and hallways are larger than a typical home.
- 6.5. A number of sustainable design features are proposed to be incorporated into the dwelling. The orientation of the building and flat roof maximises the potential for solar gain, natural ventilation, and daylight within the spaces. An air source heat pump will be utilised within the dwelling, and high insulation standards will be maintained for energy efficiency. Locally sourced materials will be used wherever possible.



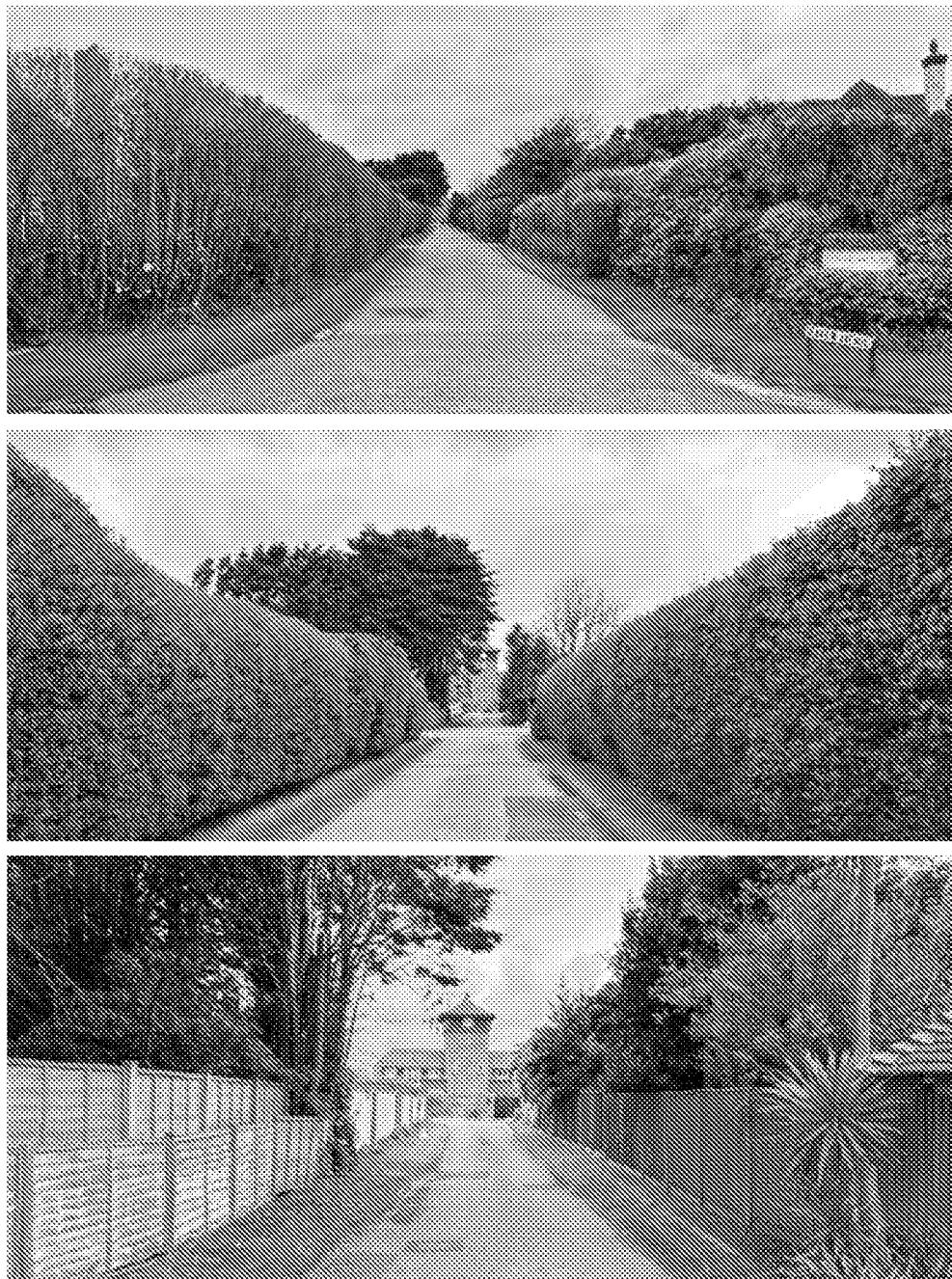
The scheme which embodies modernist principles in its use of materials, but most importantly its functionality to provide a healthy environment for the family and their daughter. © ABL3 Architects

- 6.6. **Impacts:** the scale and design of the building has retained a low level so that it remains as discrete as the current bungalow. The means that views to the water tower/Painters Keep from the northern entrance to the estate will not be impacted by the new development and the aspect will remain the same.



The view of Painters Keep from the north with Rest Harrow largely concealed by trees to the left.

- 6.7. Viewed from the south, Rest Harrow will also not be visible from Seaview Lane until you are at its entrance gates. The trees and greenery which are a hugely important feature of the estate create a relatively narrow avenue here prohibiting the view of other buildings.



Painters Keep from the south at various positions along Seaview Avenue with Rest Harrow fully hidden behind foliage in each of them.

- 6.8. Once at the gates, the three buildings are not located in positions that make them all easy to experience together. The extensions to the tower which are clearly modern, however dominate the aspect here, with Rest Harrow barely contributing to the scene.
- 6.9. We do not believe that a change in design here is going to result in a high level of harm to the heritage asset, especially given that it is not in a preserved state and the neighbouring buildings do not correspond easily with it.



Painters Keep viewed from outside Rest Harrow is set back with its two-storey additions, now a significant and prominent feature of the heritage asset.

7. Conclusion

- 7.1.** Kingston Gorse Estate was developed in the 1920s and 30s and consisted of buildings of largely individual, architectural styles that borrowed from the broader English vernacular, though may also have included some continental influences.
- 7.2.** Many of these represented a historicist view of the past which whilst borrowing vernacular features, were clearly of their time. A few of these are outstanding examples reflecting the individual taste and views of the original owners. Others consisted of more modest designs, such as Rest Harrow, with architectural detailing creating some interest. Some later additions to the estate are much more conventional and, in some cases, generic in their design.
- 7.3.** The estate is effectively a suburb, not unlike a garden suburb, with low density and wide lanes and strong green boundaries. It provided large plots, each allowing for individual, architectural expression and was not (to our knowledge) bound by an overriding architectural intention or design ethos.
- 7.4.** This allowed for more avant-garde designs to be introduced from 1936 and which have become by far the most important buildings on the estates. They have also influenced other design approaches, providing the two estates with even greater architectural variety.
- 7.5.** Over time buildings have been remodelled and, in some cases, redeveloped, but all are required to conform to the guidance provided in the Kingston Design Statement. This does not control taste or design approaches but encourages new buildings to be of a standard and design that is the worthy of the estates. The pre-application enquiry demonstrated that the new design for Rest Harrow met these requirements.
- 7.6.** The vernacular here is not one born out of the place, or the landscape more generally, but is conceptual, and gains strength from its variety and use in different design approaches. This of course must include the modernist idiom which is contemporary with the estate's formation.

7.7. In the council's response 'modern' flat-roofed houses seem to be perceived as a later intrusion, however, as we have seen, modernity and modernism is part of the spirit of the place. The fact that two listed buildings by two of the great modern designers, exists here, is unique. Historic England not only recognise these as two important houses, but that they also represent group value. It should therefore be no surprise, that the modern idiom has continued in the estates and in Gorse Avenue these are of a scale that is highly visible and influential.

7.8. It should be noted that whilst modernism provided an antithesis to more traditional forms, it also created a hiatus within architectural history and thus a clear space from which to look back at the past. The buildings of Kingston Gorse, to different degrees, represent a view of the past from this distinctly modern perspective. They are therefore not a product of the past, or their locality, but reflect an individual's taste for the past undertaken in a modern way.

7.9. Whilst Rest Harrow and Painters Keep are contemporary with each other, we are not convinced that they have a strong architectural, or stylistic relationship with each other, especially given the level of change that has impacted the latter. The alterations to Painters Keep do not appear to be acknowledged during the pre-application enquiry which is vital as we are not dealing with a completely preserved historic building, or an unchanged setting.

7.10. Similarly, we are sceptical that a new design approach here is going to harm the setting of the non-designated heritage asset, or any perceived group value. Especially given that the council have agreed to the principle of losing Rest Harrow. If the setting of Painters Keep was really this sensitive, or the group value that strong, one would expect an objection to the building's loss.

7.11. As we have demonstrated above, the replacement of Rest Harrow with a new building of similar height and scale is not going to harm the setting of Painters Keep from the north on Sea Lane, or from Seaview Avenue where the architectural value of the tower (as a tower) is better viewed from distance.

7.12. We also believe that the new design is one of high quality and we hope that CGIs help to convey this to the council and provide some comfort in this regard. The warm colours of the materials will complement the verdant setting of the house, whilst the architectural form and spaces will combine to provide a *new functional plan* that will help and support the lifelong needs of our client.

7.13. In the longer term, we also believe that the design captures the spirit of Kingston Gorse Estate which is defined by its existing architectural variety but also the creativity and freedom that has existed since the earliest buildings were constructed. This is after all the true spirit of the place.