

Tottenham House and Estate

Walled Garden Buildings: Building 5
Justification

16 September 2026

BLDA ARCHITECTS

1 Background:

- 1.1 Building 5 dates from circa 1780–1800 and comprises two adjoining structures. The southern element is a three-bay by two-bay lime-rendered building, while the northern element is a brick-built structure with a corrugated roof.
- 1.2 The Studio (Building 5) is built against the western section of the historic wall of the Walled Garden and lies within the 'Slips Garden'. The overall condition of Building 5 was in very poor condition, with most of the masonry walls having collapsed.
- 1.3 The approved proposals to re-build of the Walled Garden buildings, including the Studio (Building 5), sought to faithfully rebuild the original openings for doors and windows, whilst introducing flexibility to accommodate adjustments to the layout and fenestration in line with the agreed repurposing of the building which would ensure that improved accessibility and natural light would be provided.

2 Technical Condition

- 2.1 When the site was acquired the existing fabric of the Walled Garden Buildings was in a very poor condition, with substantial areas of the historic fabric lost. The masonry walls had suffered extensive collapse and were subsequently removed as part of the approved stabilisation and making-safe works undertaken to the building.



Figure 1 - Remains of Building 5 in 2026.

- 2.2 A proportion of the irreversible loss and damage is understood to have resulted from storm damage sustained in 2022. The surviving fabric is therefore limited in extent and condition, reflecting both the effects of prolonged deterioration and the more recent structural damage and subsequent stabilisation works.



Figure 2 - Remains of Building 5 in 2026.

- 2.3 Due to the advanced state of decay, substantial loss of the original historic fabric, and the storm damage sustained in 2022, much of the remaining brickwork was considered unsuitable for retention.
- 2.4 The existing bricks that were considered as suitable for reuse varied in size, dimensions, colour and appearance. Their incorporation within a single wall would therefore present challenges in achieving consistent coursing and joint sizes, potentially resulting in an irregular and visually inconsistent finish.
- 2.5 While accepting that some variation is characteristic of historic masonry, following an assessment of the quantity and condition of the surviving historic fabric, it is considered that the extensive use of salvaged bricks in this instance would not provide the visual quality, consistency or architectural coherence required for the successful reconstruction of Building 5.
- 2.6 As a result, it is proposed that the brickwork specification approved for the Spine Wall and the Walled Garden buildings, including Building 5, should follow the mix for other new brickwork within the Walled Garden, which was defined as Adam Architecture's Wall Type C specification.
- 2.7 This brickwork specification comprises an equal random mix of HG Matthews Chesham Multi and Light Multi bricks, laid in a Flemish bond pattern, with headers expressed in an equal random mix of HG Matthews Multi and machine-made wood-fired brick. This approach will provide a consistent material treatment while maintaining an appropriate relationship with the historic character and established material palette of the Walled Garden.

3 Proposed Alterations to Layout:

- 3.1 The Studio (Building 5) comprises two rooms connected by a small Lobby, which will serve a new function as an Art Studio. Both studio spaces will be accessible from the 'Slips Garden' through an entrance facing the Slips. Secondary access to the building is provided by a new opening within the historic garden wall connecting the Northern studio directly to the Walled Garden it backs onto.
- 3.2 Minor adjustments are sought to the plan form of Building 5, to enlarge the Lobby and WC so that the space can also accommodate a shower enclosure.

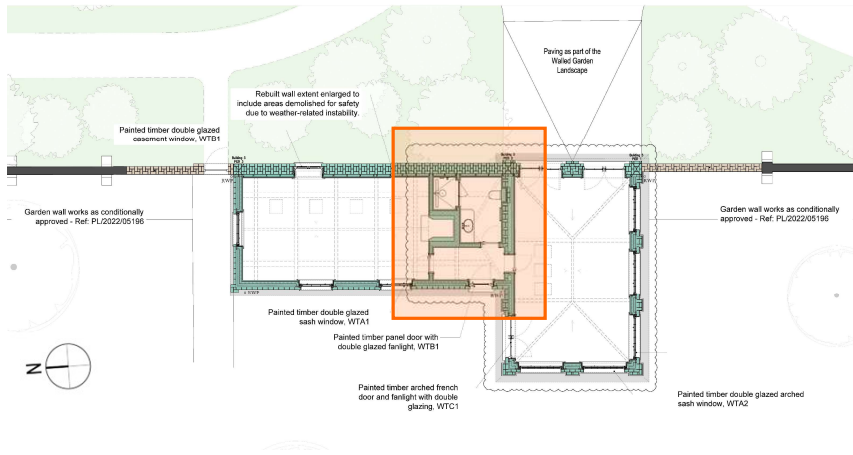


Figure 3 - Proposed floor plan of Building 5 with amended lobby and washroom

4 Proposed alterations to fenestration:

- 4.1 As an art studio, Building 5 requires optimal natural lighting. Proposals submitted with this application seek to proportionally enlarge the three glazed openings within the existing recessed tripartite panels of the South Elevation. The approved set of three double doors compromised the functional layout of the interior space as an Art Studio, and so the proposals seek to replace the doors with sash windows.
- 4.2 The proposals seek to replace the single opening in the Walled Garden wall on the East Elevation, with a pair of glazed French doors with fanlights above.

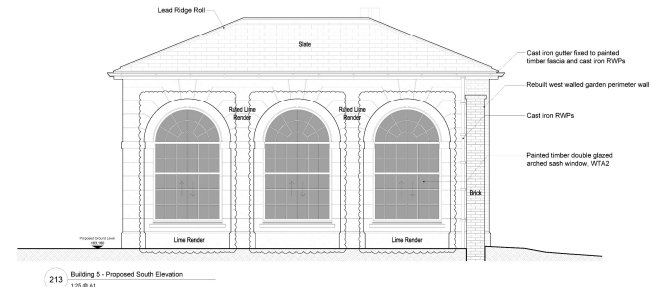


Figure 4 - Proposed South Elevation

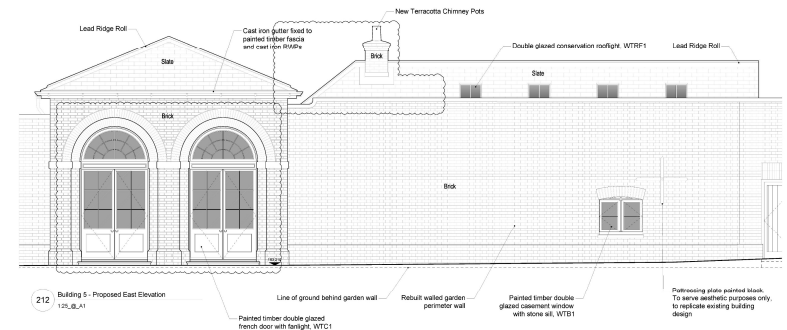


Figure 5 - Proposed East Elevation

- 4.3 The proposals also seek to enlarge the double-glazed windows of the West Elevation facing the 'Slips Garden', so that they follow the size and proportion of the proposed windows at the opposite end of the plan.
- 4.4 Finally, the proposals seek to enlarge the glazed double doors in the North elevation to follow the proportion of the other windows in the Studio.
- 4.5 The proposed alterations put forward in this application are derived from the new function of Building 5, and its character which is akin to garden loggias and orangeries that are typically found in the Historic Walled gardens of this period.

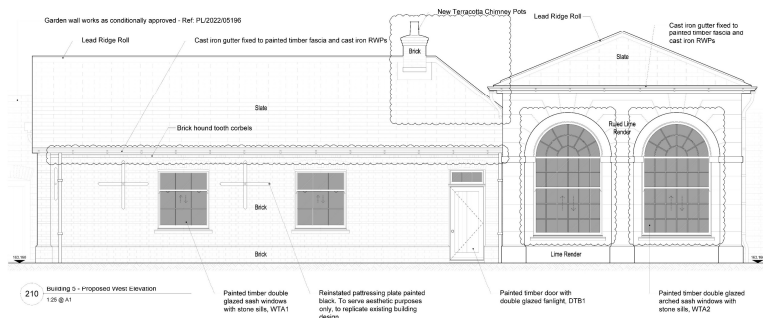


Figure 6 - Proposed West Elevation

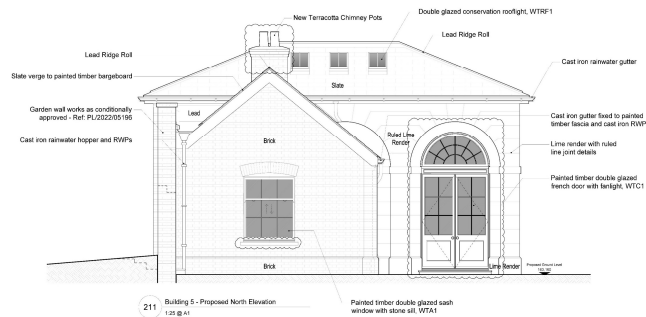


Figure 7 - Proposed North Elevation

5. Setting:

- 5.1 Building 5 is located immediately outside the Walled Garden, within the area known as the 'Slips Garden'. Its western wall forms part of the historic boundary wall, reinforcing its physical and historic relationship with the Walled Garden. The southern element of the building is aligned with the centre line of the existing pond. The surrounding ground is relatively level before rising towards the Slips Road, which is approximately 3.7m higher than the area around Building 5.
- 5.2 The pond and its immediate surroundings form a natural amphitheatre, defined by the change in levels and established planting. Mature shrubs and trees along the western side of the pond, adjacent to the road, provide substantial screening. Together with the topography and Pond Cottage, this vegetation restricts views towards Building 5.

- 5.3 Consequently, Building 5 has a relatively contained visual presence within the wider landscape, with only occasional glimpses of the building. This limited visibility is a characteristic of its existing setting and contributes to its relatively subdued presence within the wider historic landscape.

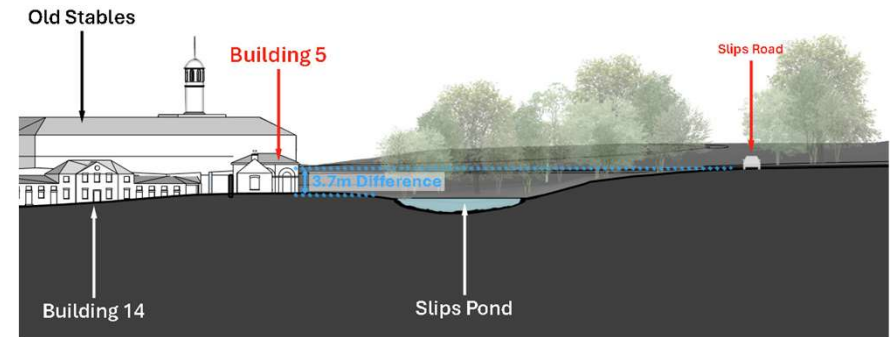


Figure 8 - Building 5 and its Surroundings

6. Function:

- 6.1 Other potential uses for the historic building were considered, including a maintenance office and workshop space. While this would provide a practical function, it is considered less suited to the architectural character, qualities and stature of the building.
- 6.2 A maintenance use would be likely to require additional storage for tools and materials, workbenches, equipment and potentially increased servicing and electrical provision. This could result in a more cluttered internal environment and have a greater impact on the historic fabric of the building. It would also make less effective use of the building's natural light, orientation and strong relationship with the Walled Garden. This type of use is considered less compatible with the character, scale and sensitive setting of the building.
- 6.3 An art studio is considered a more appropriate and sympathetic use for the historic building, particularly given its close relationship with the Walled Garden. The use will provide the building with a viable contemporary function while remaining low intensity. An art studio can be accommodated largely within the existing form and volume of the building, allowing its architectural character and relationship with the walled garden to remain clearly legible.

- 6.4 The orientation of the building is particularly well suited to an art studio, providing good opportunities for natural daylight and a strong visual relationship with the Walled Garden. The two French doors within the west wall, which forms part of the historic boundary of the Walled Garden, further strengthen this relationship by providing a direct visual and physical connection with the garden.
- 6.5 The proposed use is relatively quiet and low impact and is considered compatible with the character and setting of the historic building. The building's orientation, access to natural light and close relationship with the Walled Garden provide an appropriate environment for creative work. The proposal of a new function as an art studio offers an opportunity to give the building a suitable and sustainable use, while preserving its architectural character and enhancing its contribution to the historic Walled Garden and its wider setting.

7. Functional Improvements

- 7.1 Natural daylight is fundamental to many forms of artistic practice, particularly painting, drawing, sculpture, photography, craft and other material-based creative work.
- 7.2 The enlarged openings will substantially increase the quantity and quality of daylight available within the studio. This will allow the artist to work with greater levels of natural illumination and reduce the dependence on artificial lighting during the day. Daylight has a broad, balanced spectrum, so colours can appear closer to their true appearance, reducing the risk of colour distortion associated with artificial lighting. This is beneficial for colour critical artistic practices, where accurate perception of tone, hue and material qualities is important.
- 7.3 The distribution of large openings across the east, south and west elevations is particularly advantageous because daylight can enter the studio at different times of the day. This will provide the artist with a changing but naturally occurring light environment. Morning light from the east, stronger daylight from the south and afternoon and evening light from the west would provide a varied pattern of illumination throughout the day.
- 7.4 A studio with good daylight provision will provide a more suitable professional environment for colour-critical work. It will also improve visual comfort, reduce reliance on artificial lighting and provide a more pleasant working environment during extended periods of occupation. The availability of consistent natural illumination is particularly valuable where the artist needs to assess subtle differences in colour, texture, shadow and material finish.
- 7.5 The increased visual and physical openness will allow the artist greater flexibility in organising the studio. The increased connection to the external environment also allows the artist to adapt the use of the space according to the scale and type of work being undertaken, supporting activities such as painting, drawing, photography, making and the preparation or storage of larger artworks.
- 7.6 The enlarged openings will strengthen the relationship between the artist and the surrounding landscape and external space adjacent to the building within the Walled Garden that will provide:
- Visual relief during extended periods of concentrated work.
 - Greater awareness of changing daylight and weather and seasonal conditions.
 - Opportunities for observing natural forms, materials, textures and colours.
 - An improved sense of spaciousness and visual openness.
 - Opportunities to extend certain studio activities into the external space when weather conditions permit.
 - A stronger connection between indoor and outdoor working areas.
- 7.8 The larger French doors, particularly on the east elevation, will allow the art studio to operate in conjunction with an external working area. Larger ingress and egress will generally improve physical access for the movement of materials and artwork. The increased clear opening will make it easier for the artist to manoeuvre large and fragile objects without excessive turning, lifting or dismantling. The direct connection between the studio and external working area will improve the practical functionality of the space by allowing materials, tools and completed artworks to be transferred more efficiently between internal and external areas.