





7.1	The very existence of the grounds flowed from the refusal of the Commissioner of Works at the time (Acton Smee Ayrton) to finance the Museum so that it had an adequate capacity. A bigger building was projected. The smaller one funded by the Office of Works occupied less of the site, and so the grounds left over had to be landscaped.	7.5	The Museum extended permissive access to local residents who used it occasionally.
7.2	A large portion of the site was therefore left unoccupied which <i>faut de mieux</i> became public gardens, though it was always hoped that funds would be forthcoming and they would eventually be built on. It is not right, therefore, to say that Waterhouse intended his building to sit within a landscaped setting. His masters refused to pay for a larger building, leaving him with the task of doing something with the grounds. The 1911 controversy over the relocation of the spirit building was motivated, on the Museum's side, by the wish to keep the area unbuilt on so that future expansion on an adequate scale could proceed at a future date. The grounds were not planned with the intention of being a public park, but in the late C19 people came to use the grounds as an amenity.	7.6	Notwithstanding Waterhouse's public statement to the contrary, the landscape appears to have been an expedient design. It simply reproduced the prevailing line of the building alongside the prevailing line of the road, and at the corners near the pavilions generated a simple, square pattern from the intersection of the tramline-like paths.
7.3	Likewise there was no intention to keep the eastern gardens inviolate. The eventual construction of the Palaeontology Building was wholly in line with the original intention to utilise as much of the site as possible.	7.7	The landscape scheme was, like the building, intended to be strictly symmetrical, but the introduction of a picturesque landscape layout in the late C19, after the building was completed, upset this planned formal balance.
7.4	Waterhouse's scheme was for a symmetrical, geometric network of paths and over the years there were proposals to modify it with a variety of ornamental planting, none of which was realised. In the end, only the armature of his path and greensward network came to be realised, and this allowed easy extension to the subway access which also followed later. The grounds were not intended as a public park. They were intended as a landscape buffer between the road and the building, and the soft landscape elements offset the picturesque qualities of the building attractively and so add to its special interest.	7.8	The steady expansion of the Museum eroded the surviving design still further, as new development encroached onto the building itself. Thus, the landscaping is a partial remnant of a remnant. Waterhouse's relict layout has not been reconsidered to take account of the new building footprint or, indeed, the way the space is used. Upstanding, structural features (sculpture and fountain) do not now relate to any historic landscape design.
		7.9	The heavy structure planting on the principal boundary reflects his landscape concept. His other proposals were not implemented in full.

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8.1	PPS5 advises decisions about the historic environment be taken on the basis of information about its history and an analysis of special interest or significance.	8.5	Historical value is, however, a relevant consideration, and this has two aspects. Here we consider the potential historic interest is associational, with a notable person (Waterhouse) and with an element of great cultural value (the Museum).	8.2	Practical guidance on the definition of significance for planning purposes is set out, amongst other places, in English Heritage's <i>Conservation Principles (CP 1, 2008)</i> .	8.10	Neither can the compromised aesthetic value identified here be recovered through restoration. The more picturesque landscape to the western grounds has itself become of aesthetic significance, and the eastern grounds layout is not recoverable due to later building.
8.3	This document identifies a 'family of heritage values', essentially criteria, by which significance may be expressed. These criteria are:	8.6	The historical value of the grounds is undermined by changes to them over the last century or more. Waterhouse's intentions were never realised – he envisaged ornamental beds with fountains – and the armature of paths he did promote have themselves been significantly altered, so that the current landscape setting is far from how he envisaged it. That landscape design itself, in its conception, was typical for its date.	8.4	The grounds do not have 'evidential value' in the sense this term is intended in CP. In any event, there is written and visual primary evidence wherein the intentions for the grounds and their design and evolution is more fully documented and described. Some of this information exists in multiple editions and digitally, so it is secure.	8.11	The aesthetic value of the grounds derives from more abstract values, principally the interaction of a highly picturesque building form with natural landscape elements, notably the trees. The contrast in texture and material between featureless greensward and terracotta is pleasing too. The transition from the grounds level to the ramped access to the Museum is, however, poorly resolved and pinched. This reinforces our conclusion that the object of the landscape was purely visual, to provide a buffer and some softer vegetation to offset and enhance the lively naturalistic detailing of the building. The particular landscape ideas, as proposed and as executed, did not, however, develop the content of the museum architecture.
●	<b>Evidential Value</b> – 'derives from the potential of a place to yield evidence about past human activity' (para 35 of CP). This is reserved primarily for archaeological assets, where the physical remains are the only evidence for past activity – the historical record we have reviewed here demonstrates that the physical remains are not unique records;	8.7	Thus the historical value of the grounds is relatively minor and derives mostly from the involvement of the Museum's original architect, Alfred Waterhouse, in their layout. Their association with the Museum itself over time is likewise historic, but both associations are limited because of the scale and nature of change.	●	<b>Historical Value</b> – 'derives from the way 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' (para 39, CP).	8.12	But these positive aesthetic values would arise from new landscape elements that had similar effects. The nature of the landscape design eventually executed does not have high aesthetic value intrinsically because of its particular historical circumstances.
●	<b>Aesthetic Value</b> – 'derives from the ways in which people draw sensory and intellectual stimulation from a place', and can be the result of a conscious design. (para 46, CP)	8.8	As a consciously designed landscape, the grounds (east and west) have some potential aesthetic value. However, the landscape design itself was not innovative for its date and only a pared down version of it was executed. Furthermore, that conception for two halves was itself changed. Only one half survives, and that half is itself truncated. Neither was the landscape itself influential (these are all considerations outlined in CP, see paras 49 and 50). The only element of Waterhouse's conception to be executed as intended and to survive is the boundary/embankment treatment: heavy iron railings, raking and sloping beds for shrubbery, interspersed with plane trees that have now matured. This is an attractive treatment, certainly, but not innovative or special in landscape terms.	●	<b>Communal Value</b> – 'derives from the meanings of a place for the people who relate to it, or for whom it figures in their collective memory or experience' (para 54, CP).	8.13	Finally are communal values, which generally derive from collective experience or memory and are often associated with buildings and spaces that have symbolic significance in relation to a cultural or political function, for example.
8.4	The grounds do not have 'evidential value' in the sense this term is intended in CP. In any event, there is written and visual primary evidence wherein the intentions for the grounds and their design and evolution is more fully documented and described. Some of this information exists in multiple editions and digitally, so it is secure.	8.9	Overtime the aesthetics of the original has changed, but these changes have not fortuitously improved the original aesthetic of the eastern grounds. By contrast the picturesque layout to the western grounds is a complete landscape conception, albeit not the original one, and this change has	8.15	The landscape, however, was never designed to reinforce those values expressly, simply to provide a buffer and landscape setting. The paths were never and are not aligned with any particular approach in mind – in fact the transition from paths on the grounds to the ramps and surrounding roadways is not well resolved or integrated.	8.14	Clearly, the Museum itself is a building of communal significance. It has obvious symbolic content and is a public building intended to express shared values and ideas, though the original ones are somewhat different to the values we now have with such buildings.
8.16	As an area of public resort, and particularly for museum visitors, the space has an obvious utility for a wider public, but the expedient nature of the layout, and its limited aesthetic value, mean that this aspect of its significance derives from the sheer fact of it being an open space near to a major cultural institution.	8.17	Accordingly, we have concluded that the east grounds have limited significance. They were not innovative in their design or noteworthy; they have only modest historical associations and these associations of setting are in any event compromised by truncation and later development which has changed the balance of building line to path and space. The most significant component of the landscape is the boundary treatment which survives in a form which reflects Waterhouse's particular intentions, which was to provide screened glimpsed views of the building from surrounding footways and so introduce picturesqueness into a building that was otherwise rigidly symmetrical in its plan.	8.18	Overall, then, the eastern grounds contribute relatively little to the cultural significance to the site; the paths record part only of Waterhouse's intention, and without the elaborate planted beds and features he intended (and never executed), this landscape concept is itself incomplete. The boundary is a significant feature – aesthetically and historically. The western grounds, by contrast, do make a significant contribution to the aesthetic value of the building by virtue of their more picturesque layout.		

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- 9.1 The primary sources are held by the RIBA, the National Archives and the Museum itself. The RIBA holds a large collection of Waterhouse drawings and plans, but only two were relevant to the grounds. In the National Archives a key collection of documents and plans is WORK 17/311, dealing entirely with the grounds. WORK 17/48 has documents and plans dealing with the wrangling with the Science Museum. WORK 33/1251 is a perspective of the RHS gardens in 1862, and WORK 33/2157 is an undated plan showing the subway.
- 9.2 The Museum archives holds one significant plan of the grounds (DF 930/1) and other plans identified in the captions to the illustrations. DF 930 1-14 contains correspondence on structures, fittings and administration (very little on the grounds), and the Trustees' Minutes (DF 902/1) also has very little relevant material. By contrast, DF 934/1 contains a mass of material, mostly press cuttings, about the dispute with the Science Museum. Figures 22 to 25, whose source is not given in the captions, come from this volume. A primary source for Fowke's building and the plan of the RHS grounds is the official publication of the 1862 Exhibition, *The Record of the International Exhibition (Glasgow 1862)*.
- 9.3 Secondary sources have barely touched on the question of the grounds. Mark Girouard's *Alfred Waterhouse and the Natural History Museum (London 1981)* gives an account of Fowke's design and Waterhouse's development of the site, truncated for budgetary reasons; William Stearn's *The Natural History Museum at South Kensington (London 1981)* mostly deals with the administrative history of the departments and their leading personalities. The absence of any express commentary on the existing landscape is, in the context of a widely admired and well-known building, very significant.





## Chris Miele BA Hons MA PhD MRTPI IHBC FRHS FSA



**Position**  
Partner

**At Montagu Evans since**  
2006

**Date & Place of Birth**  
6<sup>th</sup> November 1961, Washington DC

**Main Areas of Expertise**  
Planning & the Historic Environment

**Professional Affiliation**  
Member, Royal Town Planning Institute  
Member, Institute of Historic Buildings Conservation  
Fellow, Royal Historical Society  
Fellow, Society of Antiquaries, London

### Key Commercial Clients

Stanhope Plc, Chelsfield LLP, Minerva Plc, Berkeley Homes, Gladedale Properties, Hammerson Plc.

### Key Public Clients

United States Government, City of Westminster, British Museum, Natural History Museum, Victoria and Albert Museum, English Heritage, Coin Street Commercial Builders, Greater London Authority, Trustees of the Southbank Centre & other Public Authorities including the London Boroughs of: Hackney, Lewisham, Lambeth & Haringey.

### Key Projects

- United States Embassy, Grosvenor Square
- British Museum
- Parliament Square Re-design
- Doon Street Tower
- Clapham Junction Interchange
- Ram Brewery, Wandsworth
- Oxford Colleges of Magdalen & Keble and the University of Oxford Biochemistry Laboratory
- Waterloo Development Framework

### Professional Experience Includes:

- 2004-2005, Senior Planning Director, RPS Planning. Experience included major infrastructure projects, expert evidence at complex planning inquiries, and other development projects of a significant scale, for a range of private and some public clients.
- 1998 - 2004 Director, Alan Baxter & Associates. Advising on planning and related urban design matters affecting the historic environment, to inform emerging design proposals; masterplanning, conservation plans and urban design studies; drafting planning policy guidance for historic sites.

### Areas of Expertise

All aspects of PLANNING & THE HISTORIC ENVIRONMENT, with particular expertise in:

- Concept design and detailed approach to historic buildings and new development in historic areas; conservation and management plans; conservation area appraisals, PPG15 assessments; expert witness work; historic landscape analysis; historic building analysis and recording; masterplanning/development frameworks in the historic environment; heritage impact assessments; representations and advice spot listings, delistings and certificates of immunity from listing; experience of scheduled monument consents; historic landscape and urban characterisation; historical research.
- Additional experience facilitating community consultations and enquiry by design processes.
- Experience of: hotel and restaurant, residential, office, retail, live-work, retail, mixed use, and extensive experience of arts projects (museums and theatres).
- 1991-1998 Historic Buildings Advisor, English Heritage. Experience included providing advice on listing and in support of English Heritage's statutory role in relation to listed building and conservation area consents and planning applications. Advice to local authorities on conservation area designations.

Curriculum Vitae

## Chris Miele BA Hons MA PhD MRTPI IHBC FRHS FSA

### Forthcoming

- 'Community Heritage' and other Victorian Myths: Reflections on the English Experience', ed. Melanie Hall, *The History of Preservation: International Perspectives* (Boston University Press, 2009).
- 'Gothic Sign. Gothic Realia: Reflections on the Holy Sepulchre, Architectural Representation', *Celebrating a Century of the Victorian Society: Essays and Reflections*, ed. Rosemary Hill and Andrew Saint (Victorian Society, 2009).
- *The Anatomy of a Georgian Villa*, Danson House, author (English Heritage 2009)

### Published Works

- *The Supreme Court of the United Kingdom: History, Art, Architecture* (Hardcover), editor and contributor (2010)
- *From William Morris: Conservation and the Arts and Crafts Cult of Authenticity*, editor and contributor (2005)
- "English Antiquity: Saxonism and the Construction of National Architectural Identities". In *Architecture and Englishness*, Con. Proceedings Society of Architectural Historians. (2005), ed. I. Dungavell and D. Crellin.
- *Designing the World: Engineering, Architecture and the Royal Navy*, *Architectural History* (Jr of the Society of Architectural Historians, UK), vol. 49, 2006.
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- "Re-presenting the Church Militant. The Camden Society and the Round Church", in *A Church As It Should Be*, ed C Webster and J Elliott (Stamford, 2000), pp 257-294.
- "Victorian Internationalism", in *The Gothic Revival. Religion, Architecture and Style in Western Europe, 1815-1914*, ed J de Maeyer and L Verpoest (Leuven/Louvain, Belgium, 2000), pp. 209-220.
- *London Suburbs*, gen ed. C Miele, technical ed. Kit Wedd, introduced by A Saint. Also contributor to first chapter: 'From Aristocratic Ideal to Middle-Class Idyll', (*English Heritage*, 1999), pp. 31-60.
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- *Morris on Architecture*, ed by C Miele (Sheffield, 1997). A collection of William Morris' lectures on building and architecture, with a critical introduction and annotations.
- "The First Conservation Militants", in *Preserving the Past*, ed M Hunter (Stroud, Gloucs., 1996), pp. 17-37.
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- "The Conservationist", in *William Morris*, ed by Linda Parry (Victoria & Albert Museum, Exhibition Catalogue, 1996), pp. 72-90.
- "Their Interest and Habit. Professionalism and the Restoration of Medieval Churches", in *A Saint and C Brooks* (Manchester, 1995), pp 151-171.
- "A Small Knot of Cultivated People: The Ideologies of Protection", *The Art Journal* (American College Art Association: special issue on Conservation and Art History), vol. 54 (Summer 1995), pp. 73-80.
- "The Restoration of the West Front of Rochester Cathedral: Antiquarianism, Historicism and the Restoration of Medieval Buildings", *The Archaeological Journal*, vol. 151 (1994), pp. 400-419.
- *Hoxton* (Hackney Society Publication, London, 1993)

List of Publications

## David Evans BA (Hons), MA, Ph.D

**Position**  
Consultant

At Montagu Evans since  
2000

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Detailed, high-level research into historic and listed buildings to support applications for planning permission, listed building consent, conservation area consent and planning appeals.

**Professional Affiliations**

- Honorary Research Fellow for the Department of English and American Studies, Exeter University;
- Consultant on military buildings and related structures for Keystone Historic Buildings;
- Researcher and Author for English Heritage publications.

Selected Research Undertaken on behalf of Montagu Evans LLP

- Researched Folkestone harbour
- Researched Elizabeth Shaw chocolate factory
- Researched Salters' Hall
- Researched William Booth Memorial College
- Researched Smithfield Markets
- Researched Ram Brewery
- Contextualised Calder Hall in comparison with other nuclear power stations
- Placed a development site at Wallingford in its historical context
- Researched proposed development area at Barnstaple
- Researched the grounds of Clevedon Hall
- Researched the Goodman's Fields area of the East End
- Researched the landscaped grounds of the Commonwealth Institute
- Wrote up the design history of Milton Keynes Shopping Building
- Placed the Bata factory in the context of welded steel framed structures
- Contextualised the proposed redevelopment off Folkestone High Street and the Mill House, Stowting
- Researched Witanhurst, Highgate
- Researched the Long Street flatted factories in Shoreditch
- Researched the history of the statues in Victoria Gardens
- Wrote a brief life of Grey Wornum
- Researched the former Carreras factory
- Researched 13 Talbot Square
- Researched Chenil House
- Researched 1 and 2 Montagu Place
- Researched 194 Euston Road
- Researched the United States Embassy
- Researched Centre Point
- Researched Slough Estates head offices building
- Researched the Dove Lane site, St Paul's, Bristol
- Researched the gardens of Cambridge Terrace
- Researched the former LCC Fire Brigade HQ at Albert Embankment
- Contextualised the gasholders at Battersea
- Researched the development of central Wandsworth
- Researched Gibberd's plans for the development of the centre of Harlow
- Researched the history of the Arndale Centre site in Wandsworth
- Researched TVU Library, Slough
- 6 Egerton Terrace

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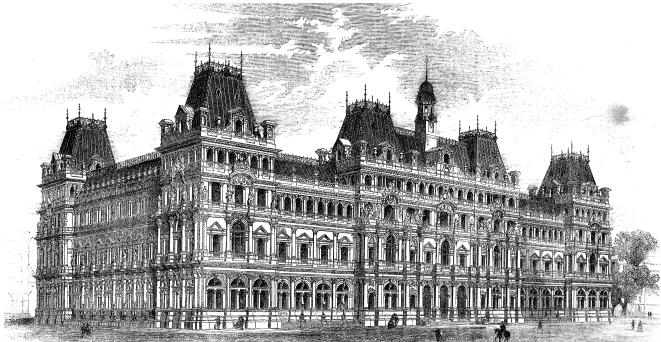
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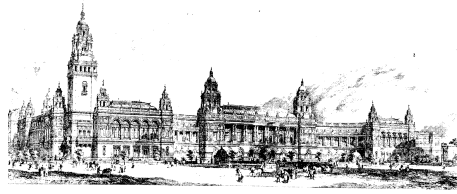
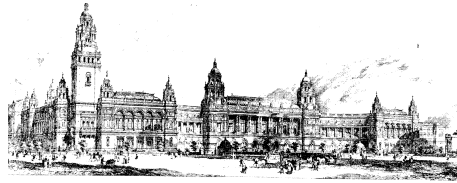
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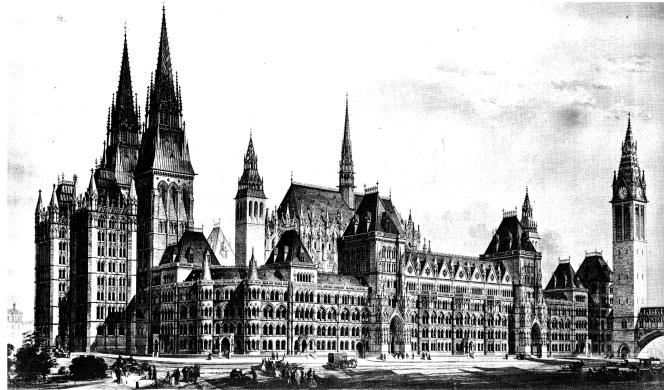




(above) War Office Competition, Henry Garling, 1856-57.



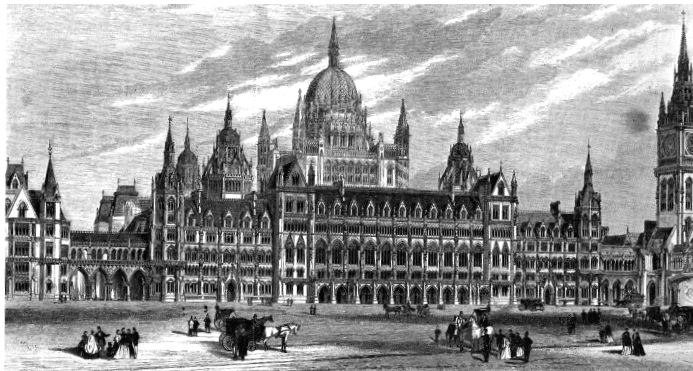
(above) Competition Design for the National Gallery, Edward M Barry, 1866.



(above) Competition Design for Law Courts by Raphael Brandon, 1866-67.



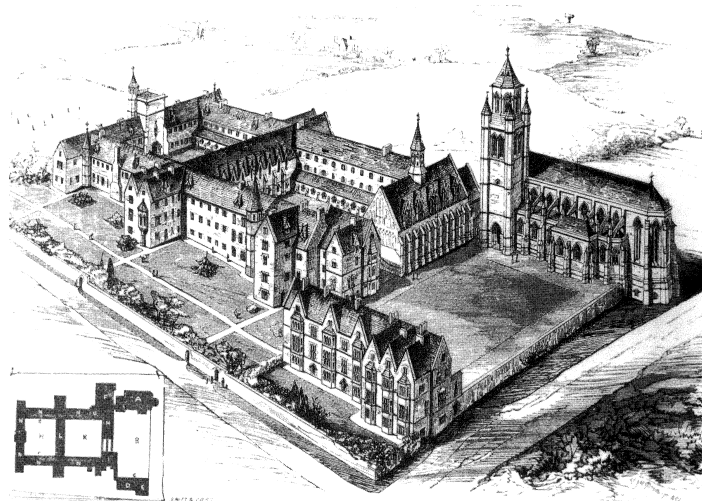
Competition designs for the Victoria and Albert Museum, from top, by William Emerson, William Young, Sir Thomas Deane, Sir Thomas Graham Jackson and Thomas Colcutt.



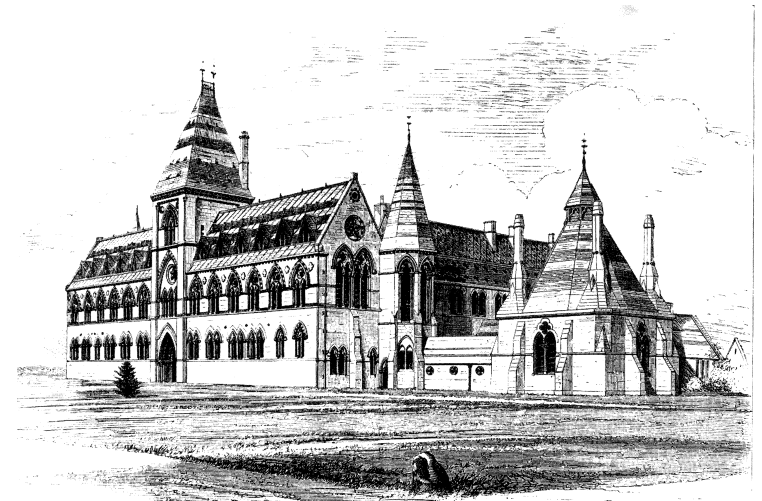
(above) Competition Design for the Law Courts, Edward M Barry, 1866-67.



(above) Natural History Museum, Alfred Waterhouse, Sketch of Embankment elevation.



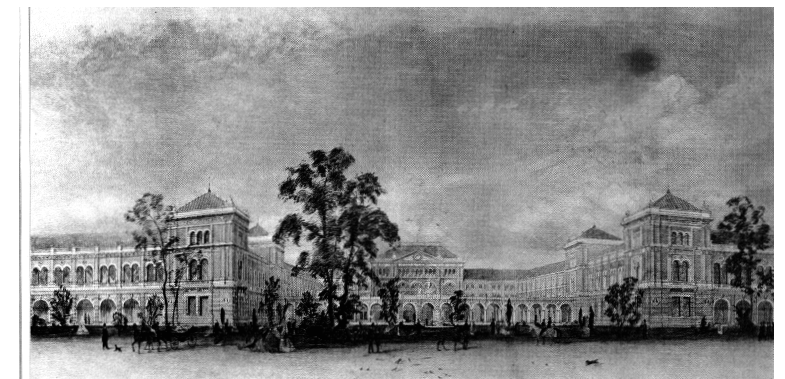
(above) College of St Nicholas at Lancing, Sussex. R.C. Carpenter, 1848.



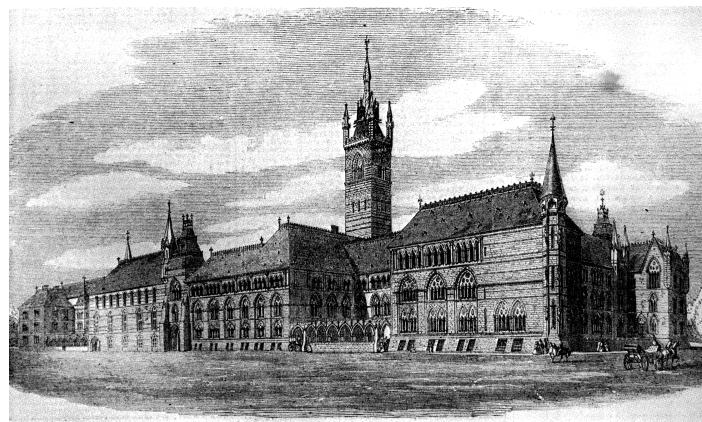
(above) The University Museum, Oxford. 1854-60, by Deane and Woodward.



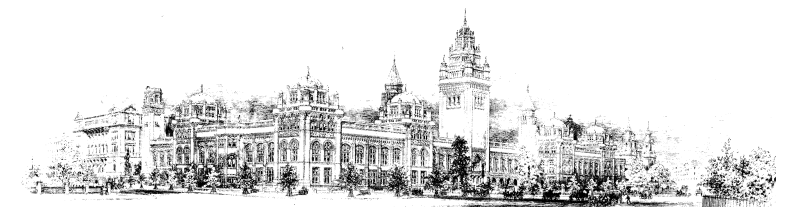
(above) St Paul's School, Hammersmith by Alfred Waterhouse.



(above) Francis Fowke's designs for the competition of the South Kensington Museum buildings, 1865.



(above) Foreign Office competition, G.E. Street, 1856-57.



(above) Aston Webb's design for the V&A Museum, 1891.

