

LAND NORTH WEST OF LITTLE TEW APPEAL: NPPF PARA 84e HOUSE PROPOSAL

(WEST OXFORDSHIRE DISTRICT COUNCIL REF: 24/01861/FUL-REFUSAL 17 OCTOBER 2025)

ARCHITECTURAL STATEMENT BY FRANCIS TERRY MA (Cantab), Dip Arch, RIBA

I. INTRODUCTION AND BACKGROUND TO PROPOSALS

- I.1 I am a specialist, classically inspired architect, involved with the design and the building of beautiful houses – originally this was with my father, Quinlan Terry CBE and since 2016, I have run my own firm – Francis Terry and Associates, now acknowledged as an award-winning practice (**CV and Country House Commission References**).
- I.2 With an FTA team of 10, we specialise in the design of new country houses – for which ensuring the craftsmanship of construction and highest quality materials is fundamental to delivery of a “truly outstanding” house, for which our involvement continues until construction is completed.
- I.3 My involvement with proposals for a house on the Great Tew Estate dates back to an initial instruction in June 2021, which led to a pre-application consultation with Officers of WODC and an initial site visit and review meeting held on 13th October 2021. That meeting discussed two different design approaches – Scheme A and Scheme B, for which colour sketch proposals were reviewed. The Council favoured the Scheme A. (**Pre-App Email from MLA to WODC: 14 October 2021 and Council Response: 15 November 2021**). This initial scheme was prepared and progressed working closely with others in the team (particularly Christian Sweet, Dr Ted Bodsworth, Martin Leay and Jeremy Musson).
- I.4 In designing any new house, of course, close attention must be paid to context and setting. This is especially the case where, as with NPPF Para 84e, there is a policy requirement to be sensitive to the defining characteristics of the local area. From the architectural perspective, this was a matter progressed, from the outset, in close conjunction with the Country House Expert, Jeremy Musson – whose Specialist Design Review is contained at **Appendix 11 within Volume 3 of the July 2024 D&A/HS**.
- I.5 From the landscape and heritage perspectives, reviews were also undertaken on both the defining landscape characteristics of the area (**Colson Stone Practice July 2024 Application Appendix 2**) and the **Worlledge Associates Heritage Impact Assessment (Application Appendix 7)** covering the historical context of the site, including a Conservation Analysis of Little Tew and the setting of the village Conservation Area.
- I.6 The landscape and heritage considerations for this Inquiry are covered by Andrew Smith and Dr Chris Miele.
- I.7 How proposals have been progressed following that initial contact is set out in the following sections of this statement:
 - Section 2: **Follow up to Initial Pre-Application Consultation and Design Progression**
 - Section 3: **First Application Proposal – Ref 22/01785/FUL – 23 June 2022 (Refusal Date 15 December 2022)**
 - Section 4: **Preparing a Revised Application and Engagement with Design South East Review Panel**
 - Section 5: **Second Application Proposal – Ref 24/01861/FUL – 16 July 2024 (Refusal Date 17 October 2025)**
 - Section 6: **Achieving a Truly Outstanding Design Proposal Fulfilling NPPF Para 84e Criteria.**

2. FOLLOW UP TO INITIAL PRE-APPLICATION CONSULTATION AND DESIGN PROGRESSION

- 2.1 Having taken on board the initial points made by WODC, the decision was made to progress to a full application and a full project team was appointed (details within the June 2022 submission (Ref 22/01785/FUL). The decision was made to present the proposal to the Review Panel of the Traditional Architecture Group (TAG), an Affiliate of the RIBA.
- 2.2 **Recommendation for Review Panel involvement** – as progressed with the Traditional Architecture Group (**TAG**). With the Council having recommended a Design Review Panel involvement, initial enquiries were made with Design South East – but they were not able, at that time, to confirm relevant experience or involvement with classically inspired architectural schemes. On that basis, therefore, an approach was made to the Traditional Architecture Group (an Affiliate of the RIBA) and who were known to have had other Review Panel involvements with traditionally inspired architectural schemes.
- 2.3 **TAG Review, Findings and Recommendations (TAG 16th December 2021 and 6th April 2022 Comments) leading to June 2022 Planning Submission.** With two rounds of review and feedback commentary, suggestions from TAG were incorporated in the subsequent planning submission.

3. FIRST APPLICATION PROPOSAL: REF: 22/01785/FUL (23 JUNE 2022)

- 3.1 Design scheme progressed for planning application leading to 15 December 2022 Refusal, with the following house/design related objection points taken from the Refusal Notice, having taken into account the TAG Review comments and support.
- 3.2 Refusal related to architectural and design factors within the Decision Notice stated that the design:
“...would fail to represent a development which is truly outstanding, inadequately reflecting the highest standards in architecture, nor helping to raise standards of design more generally in rural areas, and would be adversely urbanising and transformative in the landscape, failing to significantly enhance its immediate setting, or be sensitive to the defining characteristics of the local area.”
- 3.3 From follow up discussions with WODC, it was decided to review and revise proposals for a second application.

4. PREPARING A REVISED APPLICATION AND ENGAGEMENT WITH DESIGN SOUTH EAST (DSE) REVIEW PANEL

- 4.1 **The DSE Review Process** – As recommended by WODC, we engaged with DSE. Following a familiarisation site visit and initial review discussion on 27 February 2023, followed by a Design Workshop held on 20 June 2023 to review progress, initial DRP recommendations were made. There were two further rounds of review and meetings.

These further review and follow up design changes, followed our own team reviewing/progressing all aspects of the DSE Panel's earlier recommendations. For the architectural points we responded to all main matters and recommendations made within the **DSE 5 March 2024 Report**, having noted in the DSE Summary:

“The presented drawings and direction of design development suggest that this proposal has the potential to be “truly outstanding”; however, the local authority must have confidence that there are mechanisms in place to control design quality alongside the implementation and management of the landscape.”
- 4.2 An integral part of how the house design approach and detail continued to evolve included my joint investigation and further review work with the eminent Country House Expert – Jeremy Musson. His

final supporting assessment and recommendations form an integral part of the final application as set out within his Specialist Design Review Report (noted above).

- 4.3 An earlier version of the Jeremy Musson Assessment was shared with the DSE Review Panel and advice from both became integrated within my final proposals.

4.4 **Culmination of DSE consultations and design endorsement –**

From the first summary paragraph of the 19th December 2024 Report, the Review Panel confirmed:

“The panel commend the design team on their response and engagement with the design review process. This has been exemplar in moving the design of this proposal forward and the panel consider this, in principle, to be a Paragraph 84e house. This is an outstanding piece of architecture and landscape design.”

5. SECOND APPLICATION PROPOSAL – REF 24/01861/FUL – 16 JULY 2024 (REFUSAL DATE 17 OCTOBER 2025)

- 5.1 My evolved and finalised design, called Serpentine Lodge, is described fully in my **Application Design Statement from page 14 onwards**. (Figure references in my following text noted are from my **Design Statement** and this text should also be read alongside my main application drawings included within the **D&A/HS Volume II: July 2024**.) The following provides a summary:
- 5.2 The design imagines this house as a satellite of a great estate, such as a dower house or a hunting lodge. As such it is an adornment to the landscape, rather than its focal point, whilst completely engaging with the best of architecture. The approach to the house from the public road is through newly planted woodland to the north which opens into the Upper Park. The drive sweeps through an area of grassland, dotted with trees in a naturalistic way, in the English landscape tradition. The visitor arrives obliquely at the entrance forecourt before turning to see the house revealed.

The Serpentine Lodge – Finalised Proposal

- 5.3 In this scheme {Figure 40} the forecourt is flanked by a pair of single storey quadrant wings. The wings terminate with niches containing urns, of a type similar to those used by Vanbrugh at Castle Howard {Figure 46}, above which are garlands inspired by those on Lutyens’ Orangery at Hestercombe {Figure 51}.
- 5.4 The wings frame the north elevation which is five bays wide and two storeys high. The centrepiece of the façade is three bays wide, with a serpentine profile. This centrepiece is articulated by pilasters and ashlar rusticated in bands in a manner often used by Hawksmoor, the bays are divided by French quoins. The central bay has a semicircular porch but the wall above it is faced in ironstone and the first floor window is circular and framed by a swag and lambs tails.
- 5.5 At attic level we have a Dutch gable type arrangement, partially inspired by the Tomkin’s Alms House in Abingdon {Figure 50}, framing a Palladian window. Two “chimney stacks” crown the building and act as part of the Passivhaus (see 5.9 below) ventilation strategy.
- 5.6 This lively elevation is preparation for the entrance hall, which in this scheme is circular and domed. The height of the apex of the dome is equal to its width, echoing the proportions of the Pantheon {Figure 52}. Openings in the dome allow in light from the first floor windows and allow the space to be viewed from the first floor corridor. The surface of the vault would be coffered in classical style.

Other Elevations

- 5.7 The south elevation consists of a five bay, two storey block, with single storey wings linked to the east and west sides. The centre of the composition has a two-storey polygonal bay and a central door with a broken pediment. The wings both have Palladian windows.

- 5.8 The east and west elevations of the wings are both five bays long. The west elevation has five French windows, while the east has alternating doors and windows. In both cases the central three bays have a trellis veranda at ground level and three dormer windows above. Both of these elevations face onto terraces which are sheltered by hedges and relate to the circular lawn to the west and pool to the east.

Passivhaus

- 5.9 The new scheme has been developed with environmental concerns at the forefront. The concept of the Passivhaus is that of a dwelling in which there is high resistance to heat flow between the outside and the inside of the building. There are no real precedents for new classical country houses built to such rigorous standards. The Design Review Panel presented to us a real challenge in combining traditional aesthetics with modern environmental design; but this was embraced as a welcome challenge, and one which has allowed us to explore precedents which were largely ignored by the Neo-Georgian architects of the twentieth century.
- 5.10 Increasing the levels of insulation to reach Passivhaus standards was relatively straight forward for the walls, floors and roof, but not for the windows and dormers.

Interior Planning

- 5.11 Spatial progression is very important in Baroque architecture. The transition from outside to inside is often mediated by transitional spaces. The circular hall is a form found in both churches and houses in the English Baroque style. Hawksmoor created a circular vestibule at St Anne's, Limehouse {Figure 54, Figure 55} and experimented with the idea of a circular hall at Castle Howard. Circular entrance halls seem not to have been common in Oxfordshire during the Baroque period, although we could see this deficit as being eclipsed by Gibbs's decision to make the whole plan of the Radcliffe Camera circular. Francis Terry's main inspiration was the Pantheon at Stourhead {Figure 56}, Wiltshire, designed by Henry Flitcroft [1697-1762].
- 5.12 While the entrance hall of the Serpentine Lodge scheme is smaller than the domed hall of Kedleston or the Stourhead Pantheon, the Rhodes House entrance hall demonstrates that the powerful ancient Roman precedent can translate well to the more modest scale of our proposed country house. With careful detailing it will be possible to articulate the archetypal forms in a way congruent with the nature of the dwelling.
- 5.13 The entrance hall leads on to a corridor on the east-west axis of the house. Arrangements in both schemes are identical beyond this point. The door directly opposite the front door on the north-south axis leads to the formal reception room. This reception room is the largest space in the house and fulfils the role of the drawing room in historic houses. On its south side it is enlarged by a semicircular bay which gives panoramic views of the landscape to the south.
- 5.14 Returning to the main east-west axis, and turning to the west, an arch gives on to the main staircase, another arch leads onto a circular tribune which is top lit with a balcony at first floor level. Doors to left and right lead to a study and a Butler's pantry, straight ahead is the library and an informal reception room.
- 5.15 Returning once more to the axial corridor, the first space beyond the centre is a lift lobby. Beyond the lift lobby the axis continues to another tribune, balancing the one to the west, which leads on to the family snug on the right, and straight on to a lobby between the kitchen and the dining room.

Windows

- 5.16 The triple glazed window units we have proposed are not suitable for the type of small pane "Georgian" vertical sashes commonly found in modern classical houses. Instead, a larger unit size in hinged casements has been adopted for this project. Similarly, the cheeks of the dormers carry extra insulation which will

not fit within the profile of a typical timber and metal dormer; the attic windows have therefore been given moulded ashlar surrounds with pediments.

- 5.17 Both of these decisions lend a French feeling to the design. We see this as appropriate as English Baroque has a strong French influence, in part due to Wren visiting France, not Italy. Larger pane sizes than were common in England were used by the French in the eighteenth century, and casements were much more common there than sliding sashes. The French also have a tradition of treating dormers in an emphatically architectural way.
- 5.18 In Oxfordshire we find that there was much use of decorative gables, though not always combined with windows. The old quad at Oriel college (1620s) {Figure 65} has a profusion of shaped gables, all blind, only in Basil Champneys's Rhodes building, three centuries later, do they become dormers {Figure 66}. There are more shaped gables at Cobb House (1672) {Figure 64} in Burford, but these have only blind ovals in them. In the vernacular tradition of the county stone dormers are not uncommon. The addition to Radcot House of 1660 {Figure 62} has three gables which effectively form two storey dormers, complete with oval windows in the upper levels.
- 5.19 Wren (or one of his contemporaries – Pevsner is not certain) designed three bay attics on the front quad of Queen's College (1710s) {Figure 67}. These features on the east and west ranges have curved pediments and are terminated with decorative scrolls. The placing of the pediment on top of the attic, above the main cornice level, and the use of a curved pediment, are both features of French seventeenth century architecture; particularly of the Louvre.
- 5.20 In England we find precedent for the use of large pane sizes in Raymond Erith's rebuilding of the Great House in Dedham in the 1930s {Figure 60}. Erith was always keen to reflect the true spirit of Georgian architecture, rather than apply a neo-Georgian style to his work. Before the general adoption of sliding sashes, English windows were of the casement type which can still be seen at the Old Ashmolean Museum {Figure 61}. Cross casements with stone or wooden mullions and transoms contained metal casements with leaded glass. The size of the glass quarries was related to the glass making technology of the time, with larger pieces being preferred.
- 5.21 The proposed new windows therefore will be designed as casements incorporating triple glazed units offering the highest practical level of insulation. With the integration of modern draft stripping, the proposed windows will be able to achieve a very high level of insulation, resisting heat loss in even the coldest conditions, but without appearing aesthetically compromised.

Development, Sources of Inspiration and Other Precedents

- 5.22 The aim of this project has been to produce a unique design, but with reference to local precedents, and to display a coherent progression of architectural spaces. The presence of some of the most sophisticated architects of the early eighteenth century in the county has provided a myriad of possibilities to quote both the English Baroque school and the continental influences which created it. In this way our design is informed by a deep knowledge of architectural history and the nuances of the classical language allowing a higher degree of sensitivity "to the defining characteristics of the area", as required by the NPPF.
- 5.23 With the idea of a double height entrance hall established, the use of different forms of first floor windows was considered. The idea of adding three circular openings at first floor level, as at Biddesden House in Wiltshire {Figure 72}, was explored. There are numerous examples of Georgian houses with three oculus windows in their facades; Wallsworth Hall (1740) {Figure 73} in Gloucestershire has them, as does Nicholas Hawksmoor's King William Court at Greenwich Hospital. The addition of ornament to a circular window was common in the baroque period {Figure 74} and was much imitated in the Edwardian revival of the style {Figure 76}. It was ultimately the single round window at Eyford Park (1910-12) {Figure 77}, in the Gloucestershire Cotswolds, by Guy Dawber [1861-1938], with its surrounding swags which became the model for the Serpentine Scheme.

- 5.24 The Pantheon element of the Serpentine Scheme came about from a circle drawn on the CAD plans of the Pavilion Scheme to check the room was a true square. The notion that the hall could be circular developed quickly into the idea of a domed hall. We subsequently discovered the drawing by Hawksmoor for Castle Howard which shows a circular hall in a similar relationship to the corridor on the cross axis {Figure 84}. The domed hall at Kedleston has a similar plan to the proposal, with four niches at the corners of the space {Figure 88}.
- 5.25 At Kedleston an outer dome is signalled externally by a lead dome rising above the parapet {Figure 89}. It must be noted that the deliberate expression of domes on the outside of a building wasn't a feature of ancient Roman architecture, but came about during the Renaissance under the influence of Islamic art. The smaller dome of the Pantheon scheme does not rise to the height of the attic and is therefore expressed externally by different means. Bending the façade to reveal the curved interior was an intriguing idea. The Corinthian Villa (2004) {Figure 90, Figure 91} in Regents Park by Quinlan and Francis Terry is believed to be the first example of a serpentine façade in England; however, the internal wall behind this façade is flat. The Pantheon scheme provided an opportunity to revisit the serpentine façade idea, but this time in a more fully integrated way.
- 5.26 The most famous use of a serpentine façade is Borromini's Church of San Carlo alle Quattro Fontane (1646) {Figure 92} in Rome. Curvaceous facades became popular for Italian churches but can occasionally be found in secular buildings. The façade of the Villa Eleonora at Noto, Sicily {Figure 93} by Paolo Libreri is a significant precedent. It dates from the early eighteenth century when the town was completely rebuilt following an earthquake in 1693. The rippling façade of the villa is also articulated by pilasters with banded rustication and also had a round window in the middle bay.
- 5.27 The major rooms in plan form have well defined geometries of their own and determine the articulation of the exterior. The corridor on the cross axis is a classic feature of many English country houses. The addition of unusual sources of natural light lends a sense of drama to the internal circulation. The tribunes with their balconies are inspired by the top lighting of the stairs at Ashburnham House in Westminster {Figure 94}. There is a more direct precedent at Moggerhanger (1790-1812) {Figure 95} by Sir John Soane [1753-1837] where the lightwells are separate from the staircases.
- 5.28 The final design achieves a synthesis of baroque precedents, reinvigorating the English Baroque tradition of Oxfordshire. The architectural spaces created offer both drama and the old Vitruvian virtue of delight; the firmness of the building will not be in question and the commodity is enhanced by the use of classical precedents to meet contemporary needs.

The Stables

- 5.29 The stables final scheme was reduced in scale compared to those in the first submission. In the original scheme there was a two-storey pavilion with a rusticated arch linking the two sections {Figure 6}. In the new scheme there are now two smaller buildings {Figure 96}, one containing garages, the other stables, linked by walls and gateways to form a courtyard. Instead of a grand two storey central block, there are now two single storey pavilions flanking the entrance with a simple Tuscan order.
- 5.30 The materials match the main house, but the architectural language is toned down to reflect the building's subsidiary nature. The inspiration comes from the simpler examples of eighteenth and nineteenth century stable yards which are almost utilitarian but retain a degree of formality and architectural presence.

6. ACHIEVING A TRULY OUTSTANDING DESIGN PROPOSAL FULFILLING NPPF PARA 84E CRITERIA

6.1 For the reasons identified in the combined documents of:

- My own Design Statement
- The final DSE Review Panel Report
- The specialist Design Review from Jeremy Musson

we all conclude the finalised scheme to fulfil the requirements of NPPF Para 84e for a truly outstanding new dwelling.

6.2 **Indeed, the 12 December 2024 Officer Note received from Stephanie Eldridge** (WODC Case Officer) acknowledged, amongst a list of wider ranging matters, beyond just the house proposal:

- **“In this case, we can accept that this is an example of exceptional design”.**

Fulfilling NPPF Para 84e Design Criteria

6.3 Set out below is summary text on how the design proposals fulfil the specific requirements set out within the NPPF. My points and commentary fall to be read alongside the more detailed Planning, Heritage and Landscape Statement of Case.

Design of Exceptional Quality and Truly Outstanding

6.4 As a work of architecture, the house is combined with a sophisticated garden setting and wider naturalistic landscape proposals. This fusion of outstanding design work creates a fundamentally picturesque composition, rooted in additional park planting and the existing character of the site, which speaks to the tradition of Repton, and J.C. Loudon, both having strong historical associations with this local area, but at the same time respecting the historic topography and historic field pattern (this being a matter anticipated to be agreed by the Council).

The Highest Standard of Architecture will raise Standards of Design in the Local Area

6.5 Overall, the proposal provides a new house, of a sophisticated plan, which may be compared and cross-referenced to the important buildings in the area, while at the same sensitively re-presenting such architectural quality in a carefully scaled and collected composition, evocative of a park lodge within a historic estate. At the centre of the new proposal, and informing stone detail, as well as overall form, is the ambition to bring the Oxfordshire baroque into the future. Thus, the Serpentine Lodge expresses the best ideas of past, present and future: a ‘dream home’ of original and memorable form and a truly outstanding design.

6.6 In this design, not only does the house achieve a fine logical plan and elegant, with sophisticated, varied elevations, but also demonstrates that traditional houses can be innovative in their imaginative re-assembly of different elements of the longer Classical tradition which is so rich in Oxfordshire. These influences, carefully studied and explored for the several stages of design, have here been thoughtfully developed into a highly original work.

6.7 The house design reflects the highest standards in architecture, as outlined above. It should also be noted, the design takes reference from the admired vernacular traditions of stone building of the district, as outlined in the West Oxfordshire design guide.

6.8 Apprenticeship and other dissemination of the design/build process will also serve to inform and increase standards of design.

Achieving the Highest Standard of Architecture

- 6.9 The proposal also shows an informed awareness of the very best quality architecture of the wider local area; namely those houses, large and small, which have already been identified as exemplifying the highest standards in architecture.
- 6.10 This house proposal will incorporate the most expert detailing, and the best artisan and building skills, and therefore help to raise the standards of design more generally, as exemplary of continuing classical tradition maintained at the highest level.

Sensitivity to the Local Area's Defining Characteristics

- 6.11 The design, from the architectural perspective, is considered fully sensitive to the defining characteristics of the local area in its use of locally sourced Taynton (ironstone) masonry and pale Cotswolds (limestone) dressings which reflects local traditions. This is further reinforced through use of familiar West Oxfordshire detailing of quoins and keystones. The proposed tall sash windows are also a familiar feature of admired architecture locally, while the French windows create an important connection to the landscape.
- 6.12 The concentrated Modern Classical character of the design sets this house firmly in the story of a group of admired Classical country houses in this area and presents an opportunity to celebrate their admired qualities anew, which is recognised in the advice and guidance of DSE.
- 6.13 Especially when judged with the sensitivity of approach to the landscape setting, the proposal as a whole will significantly enhance its immediate setting, which currently is mostly open, intensively managed farmland, dissected with hedge and tree lines. It will create visual interest by giving a focus to views, and the integrated approach to the house, garden, and landscape design, not only respects the existing topography and field patterns, but also represents an opportunity to create something lasting and memorable, whilst also delivering significant habitat enhancement.

Sustainability and Energy Proposals are of the Highest Standard

- 6.14 The updated design proposals now achieve the Passivhaus Premium Standard whilst also significantly exceeding national/local planning policy targets and meeting 100% of the Key Performance Indicators of the WODC Net Zero Carbon Toolkit.

Conclusion

- 6.15 This Statement, combined with the documents referenced and all drawings explain, in my view, why the finalised house proposal has been accepted as fulfilling the relevant NPPF Para 84e criteria from an architectural design perspective.
- 6.16 I took and progressed the ideas suggested by the Design Review Panel and used them to turn my proposal into an exceptional work of architecture. The new scheme presented is intended to demonstrate a knowledgeable, literate, approach to Classical architecture. Many Oxfordshire precedents have been assimilated into the composition, along with elements from continental architecture which help to refresh the local baroque tradition. As Lutyens was able to integrate many ideas from the broader European Classical tradition to produce houses that were unmistakably English and unmistakably Lutyens, so I aim to produce a house that is unmistakably Oxfordian and unmistakably Terry.
- 6.17 Rather than ending on my own assessment of the house and its exceptional qualities, I have chosen to quote from Jeremy Musson and for the Design South East Review Panel to have the final word.

6.18 Jeremy Musson concluded:

“Francis Terry’s finalised design, ‘the Serpentine Lodge’, represents a highly skilled reinterpretation of Oxfordshire classical traditions, realised in locally quarried stone. Undoubtedly an outstanding work of architecture, in terms of NPPF para 84e, the inventive and lively character of the proposed design, in the manner of an eighteenth-century park pavilion, “nestles” within the existing site and significantly enhanced landscape setting.

The design now follows DSE guidance in providing a stronger sense of a flow of approach and an artistic hierarchy in the elevations, reflecting in turn a more distinctive and original plan. The Serpentine Lodge design achieves the highest level of sustainability, namely Passivhaus status, appropriate to this day and age, as well as significant Biodiversity Net Gain within the overall landscape setting.”

6.19 And finally, quoting from the December 2024 DSE Report:

“The panel commend the design team on their response and engagement with the design review process. This has been exemplar in moving the design of this proposal forward and the panel consider this, in principle, to be a Paragraph 84e house. This is an outstanding piece of architecture and landscape design.”

“The panel commend the positive impact on biodiversity and Sustainable Urban Systems (SUDS).”

“The house could add to the layers of history of the site as it is both unique and of the highest quality. Coupled with the achievement of Passive House, this is an incredibly successful design with the potential to become a future heritage asset.”

“Achievement of the pre-planning package assessment certification of Passive House Premium standard is applauded.”

**Francis Terry
30th March 2026**