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**Heritage Statement in support of minor changes to the proposed new portico  
for 31 Wilton Crescent SW1X 8RX**

The proposed portico is closely modelled on those to number 1, Grosvenor Crescent and others in Belgrave Square. In particular, it has been designed in a Greek, not a Roman manner. It is Greek Doric but without the very powerful Greek Doric columns. Instead it uses antae in place of columns in exactly the way an ancient Greek, or an early nineteenth century English, architect would have done. Greek Doric would always use antae rather than engaged half columns which would be typical of a Roman portico. Antae are, in effect, pilasters used where a Roman would have used an engaged half or three-quarter column attached to a wall.

The very shallow 'pilasters' used on the entrance porch to number 1, Grosvenor Crescent are Greek Doric antae used in the same way as those proposed for the portico at number 31, Wilton Crescent, and indeed the mouldings forming the capitals and bases are in both cases very similar. Those of the porch to 1, Grosvenor Crescent are derived from a famous monument, the Propylea, which formed the gateway onto the Acropolis in Athens, whilst those of our proposed portico are derived from a more modest monument, the Choragic Monument of Thrasyllos - also on the Acropolis – as befits the much more modest size and nature of 31, Wilton Crescent when compared with its neighbour at number 1, Grosvenor Crescent.

The earlier design, which gained consent, was arranged such that the antae at the front rested partly on the landing outside the front door and partly on the first step down from the landing; this gave the pilasters a greater height when seen from Wilton Crescent and allowed for a reasonably deep portico.

However, in response to a request from the Grosvenor Estate, we have slightly reduced the depth of the portico so as to minimise the view of it from the rear ground floor window of number 1 Grosvenor Crescent. The depth is still adequate to provide shelter from any rain whilst waiting outside the front door and the arched openings in the side walls to the portico look as good as they did in the earlier design despite a slight reduction in width.

In short, the small changes to the design are barely noticeable and not damaging to its integrity; the important elements, the antae, the Greek inspired capitals and entablature are all exactly the same. It would be fair to argue that it is so similar to the consented design that it is hard to see how it should not also gain consent; the two designs are almost identical although the new one is a little more reticent being slightly shallower.

The perspective sketch, WCP 505, has been redrawn to show the new design which, I would argue, supports and bears out the contention in the previous paragraph.