

HERITAGE STATEMENT 18 PARK SQUARE EAST

Quality Assurance

Site name: 18 Park Square East, London, NW1 4LH

Client name: Diorama Estates Ltd.

Type of report: Heritage Statement

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Signed:



Date: February 2020

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Appendix 1

PHASING PLANS

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STATUTORY LIST DESCRIPTION

1.0 Introduction

- 1.1 This Heritage Statement has been prepared on behalf of Diorama Estates Ltd. to assess the extant heritage value of 18 Park Square East, London, NW1 4LH, including the Diorama building to the rear. The property forms part of the terrace '13-24 Park Square East and attached railings, the Diorama, Bedford College Annexe' which is included on the Statutory List for Buildings of Special Architectural or Historic Interest. It is also located within the Regent's Park Conservation Area within the London Borough of Camden.
- 1.2 The proposed development includes the change of use of the building from institutional use to be used as offices, extension at roof level to provide new third floor, internal subdivision, infilling, refurbishment and associated works.
- 1.3 This review includes a historic context section, which allows an assessment of the relative heritage value of the existing building on site, before the impact of the proposals is determined. This approach to heritage assessment is required in order to satisfy the provisions of Sections 16(2), 66(1) and 72 of the Planning (Listed Buildings & Conservation Areas) Act 1990 in relation to listed buildings, and the National Planning Policy Framework 2019 (NPPF) where the assessment of heritage assets is being considered (Paragraphs 184, 189 and 190).



Figure 1 Aerial map showing the indicative location of the site at the south east of Regent's Park and north of Marylebone Road. Google Maps, 2019.

2.0 Heritage Policy and Guidance Summary

National Policy

Planning (Listed Buildings & Conservation Areas) Act 1990

- 2.1 The primary legislation relating to Listed Buildings and Conservation Areas is set out in the Planning (Listed Buildings & Conservation Areas) Act 1990.
- Section 16(2) states *“In considering whether to grant listed building consent for any works the local planning authority or the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses”*.
 - Section 66(1) reads: *“In considering whether to grant planning permission for development which affects a listed building or its setting, the local planning authority or, as the case may be, the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses”*.
 - In relation to development within Conservation Areas, Section 72(1) reads: *“Special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area.”*

National Planning Policy Framework (2019)

- 2.2 The revised National Planning Policy Framework (NPPF) was published on 19th February 2019, replacing the previous published 2012 and 2018 frameworks. With regard to the historic environment the over-arching aim of the policy remains in line with philosophy of the 2012 framework, namely that *“our historic environments... can better be cherished if their spirit of place thrives, rather than withers.”* The relevant policy is outlined within chapter 16, ‘Conserving and Enhancing the Historic Environment’.
- 2.3 This chapter reasserts that heritage assets can range from sites and buildings of local interest to World Heritage Sites considered to have an Outstanding Universal Value. The NPPF subsequently requires these assets to be conserved in a *“manner appropriate to their significance”* (Paragraph 184).
- 2.4 NPPF directs local planning authorities to require an applicant to *“describe the significance of any heritage assets affected, including any contribution made by their setting”* and the level of detailed assessment should be *“proportionate to the assets’ importance”* (Paragraph 189).
- 2.5 Paragraph 190 states that the significance any heritage asset that may be affected by a proposal should be identified and assessed. This includes any assets affected by development within their settings. This Significance Assessment should be taken into account when considering the impact of a proposal, *“to avoid conflict between the heritage asset’s conservation and any aspect of the proposal”*. This paragraph therefore results in the need for an analysis of the impact of a proposed development on the asset’s relative significance, in the form of a Heritage Impact Assessment.
- 2.6 Paragraph 193 requires that *“When considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset’s conservation (and the more important the asset, the greater the weight should be). This is*



irrespective of whether any potential harm amounts to substantial harm, total loss or less than substantial harm to its significance.”

2.7 It is then clarified that any harm to the significance of a designated heritage asset, either through alteration, destruction or development within its setting, should require, *“clear and convincing justification”* (Paragraph 194). This paragraph outlines that substantial harm to grade II listed heritage assets should be exceptional, rising to ‘wholly exceptional’ for those assets of the highest significance such as scheduled monuments, Grade I and grade II* listed buildings or registered parks and gardens as well as World Heritage Sites.

2.8 In relation to harmful impacts or the loss of significance resulting from a development proposal, Paragraph 195 states the following:

“Where a proposed development will lead to substantial harm to (or total loss of significance of) a designated heritage asset, local planning authorities should refuse consent, unless it can be demonstrated that the substantial harm or total loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply:

- a. the nature of the heritage asset prevents all reasonable uses of the site; and*
- b. no viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation; and*
- c. conservation by grant-funding or some form of not for profit, charitable or public ownership is demonstrably not possible; and*
- d. the harm or loss is outweighed by the benefit of bringing the site back into use.”*

2.9 The NPPF therefore requires a balance to be applied in the context of heritage assets, including the recognition of potential benefits accruing from a development. In the case of proposals which would result in *“less than substantial harm”*, paragraph 196 provides the following:

“Where a development proposal 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.”

2.10 It is also possible for proposals, where suitably designed, to result in no harm to the significance of heritage assets.

2.11 In the case of non-designated heritage assets, Paragraph 197 requires a Local Planning Authority to make a *“balanced judgement”* having regard to the scale of any harm or loss and the significance of the heritage asset.

2.12 The NPPF therefore recognises the need to clearly identify relative significance at an early stage and then to judge the impact of development proposals in that context.

2.13 With regards to conservation areas and the settings of heritage assets, paragraph 200 requires Local Planning Authorities to look for opportunities for new development, enhancing or better revealing their significance. While it is noted that not all elements of a conservation Area will necessarily contribute to its significance, this paragraph states that *“proposals that preserve those elements of a setting that make a positive contribution to the asset (or better reveal its significance) should be treated favourably.”*

Planning Practice Guidance (PPG) (2014)

- 2.14 The Planning Practice Guidance (PPG) is a companion to the NPPF, replacing a large number of foregoing Circulars and other supplementary guidance. It is planned that this document will be updated to reflect the revised NPPF in due course and the Historic Environment section was most recently updated in July 2019.
- 2.15 In respect of heritage decision-making, the PPG stresses the importance of determining applications on the basis of significance, and explains how the tests of harm and impact within the NPPF are to be interpreted.
- 2.16 In particular, the PPG notes the following in relation to the evaluation of harm: "In determining whether works to a listed building constitute substantial harm, an important consideration would be whether the adverse impact seriously affects a key element of its special architectural or historic interest." (Ref ID: 18a-018-20190723).

Historic England 'Conservation Principles: Policies and Guidance' 2008



- 2.17 Historic England sets out in this document a logical approach to making decisions and offering guidance about all aspects of England's historic environment, including changes affecting significant places. The guide sets out six high-level principles:
- *"The historic environment is a shared resource"*
 - *Everyone should be able to participate in sustaining the historic environment*
 - *Understanding the significance of places is vital*
 - *Significant places should be managed to sustain their values*
 - *Decisions about change must be reasonable, transparent and consistent*
 - *Documenting and learning from decisions is essential"*
- 2.18 'Significance' lies at the core of these principles, the sum of all the heritage values attached to a place, be it a building, an archaeological site or a larger historic area such as a whole village or landscape. The document sets out how heritage values can be grouped into four categories:
- **Evidential value:** *the potential of a place to yield evidence about past human activity*
 - **Historic value:** *the ways 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.*
 - **Aesthetic value:** *the ways in which people draw sensory and intellectual stimulation from a place*

- **Communal value:** the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory”.

2.19 It states that:

“New work or alteration to a significant place should normally be acceptable if:

- a. There is sufficient information comprehensively to understand the impacts of the proposal on the significance of the place;*
- b. the proposal would not materially harm the values of the place, which, where appropriate, would be reinforced or further revealed;*
- c. the proposals aspire to a quality of design and execution which may be valued now and in the future;*
- d; the long-term consequences of the proposals can, from experience, be demonstrated to be benign, or the proposals are designed not to prejudice alternative solutions in the future” (Page 58)”.*

Historic England Advice Note 2 ‘Making Changes to Heritage Assets’ (February 2016)

2.20 This document provides advice in relation to aspects of addition and alteration to heritage assets:

“The main issues to consider in proposals for additions to heritage assets, including new development in conservation areas, aside from NPPF requirements such as social and economic activity and sustainability, are proportion, height, massing, bulk, use of materials, durability and adaptability, use, enclosure, relationship with adjacent assets and definition of spaces and streets, alignment, active frontages, permeability and treatment of setting” (paragraph 41).

Historic England: Historic Environment Good Practice Advice (GPA) in Planning Note 2 ‘Managing Significance in Decision-Taking in the Historic Environment’ (March 2015)

2.21 This advice note sets out clear information to assist all relevant stake holders in implementing historic environment policy in the NPPF (NPPF) and the related guidance given in the National Planning Practice Guidance (NPPG). These include: *“assessing the significance of heritage assets, using appropriate expertise, historic environment records, recording and furthering understanding, neglect and unauthorised works, marketing and design and distinctiveness” (para 1).*

2.22 Paragraph 52 discusses ‘Opportunities to enhance assets, their settings and local distinctiveness’ that encourages development: *“Sustainable development can involve seeking positive improvements in the quality of the historic environment. There will not always be opportunities to enhance the significance or improve a heritage asset but the larger the asset the more likely there will be. Most conservation areas, for example, will have sites within them that could add to the character and value of the area through development, while listed buildings may often have extensions or other alterations that have a negative impact on the significance. Similarly, the setting of all heritage assets will frequently have elements that detract from the significance of the asset or hamper its appreciation”.*

Historic England The Setting of Heritage Assets Historic Environment Good Practice Advice (GPA) in Planning (second Edition) Note 3 (December 2017)

2.23 This document presents guidance on managing change within the settings of heritage assets, including archaeological remains and historic buildings, sites, areas and landscapes. It gives general advice on understanding setting, and how it may contribute to the significance of heritage

assets and allow that significance to be appreciated, as well as advice on how views contribute to setting. The suggested staged approach to taking decisions on setting can also be used to assess the contribution of views to the significance of heritage assets.

2.24 Page 2, states that *“the extent and importance of setting is often expressed by reference to visual considerations. Although views of or from an asset will play an important part, the way in which we experience an asset in its setting is also influenced by other environmental factors such as noise, dust and vibration from other land uses in the vicinity, and by our understanding of the historic relationship between places.”*

2.25 The document goes on to set out ‘A staged approach to proportionate decision taking’ provides detailed advice on assessing the implications of development proposals and recommends the following broad approach to assessment, undertaken as a series of steps that apply equally to complex or more straightforward cases:

- “Step 1 - identify which heritage assets and their settings are affected;
- Step 2 - Assess the degree to which these settings make a contribution to the significance of the heritage asset(s) or allow significance to be appreciated;
- Step 3 - assess the effects of the proposed development, whether beneficial or harmful, on that significance or on the ability to appreciate it;
- Step 4 - explore ways to maximise enhancement and avoid or minimizing harm;
- Step 5 - make and document the decision and monitor outcomes.” (page 8)

Historic England ‘Analysing Significance in Heritage Assets Advice Note 12’ (October 2019)

2.26 This document provides guidance on the National Planning Policy Framework requirement for applicants to describe heritage significance in order to aid local planning authorities’ decision-making. It reiterates the importance of understanding the significance of heritage assets, in advance of developing proposals. This advice note outlines a staged approach to decision-making in which assessing significance precedes the design and also describes the relationship with archaeological desk-based assessments and field evaluations, as well as with Design and Access Statements.

The advice in this document, in accordance with the NPPF, emphasises that the level of detail in support of applications for planning permission and listed building consent should be no more than is necessary to reach an informed decision, and that activities to conserve the asset(s) need to be proportionate to the significance of the heritage asset(s) affected and the impact on that significance. This advice also addresses how an analysis of heritage significance could be set out before discussing suggested structures for a statement of heritage significance.

Regional Policy

The London Plan: The Spatial Development Strategy for London consolidated with alterations since 2011 (2016)

2.27 The London Plan sets out the overall strategic plan for the development of London until 2036. The document was published in March 2016. The most relevant policies are as follows:

2.28 Policy 7.4 Local Character:

“Development should have regard to the form, function, and structure of an area, place or street and the scale, mass and orientation of surrounding buildings. It should improve an area’s visual or physical connection with natural features. In areas of poor or ill-defined character, development should build on the positive elements that can contribute to establishing an enhanced character for the future function of the area.

Buildings, streets and open spaces should provide a high quality design response that:

- *has regard to the pattern and grain of the existing spaces and streets in orientation, scale, proportion and mass*
- *contributes to a positive relationship between the urban structure and natural landscape features, including the underlying landform and topography of an area*
- *is human in scale, ensuring buildings create a positive relationship with street level activity and people feel comfortable with their surroundings.*
- *allows existing buildings and structures that make a positive contribution to the character or a place to influence the future character of the area*
- *is informed by the surrounding historic environment”.*

2.29 Policy 7.6 Architecture:

“Architecture should make a positive contribution to a coherent public realm, streetscape and wider cityscape. It should incorporate the highest quality materials and design appropriate to its context. Buildings and structures should:

- *be of the highest architectural quality*
- *be of a proportion, composition, scale and orientation that enhances, activates and appropriately defines the public realm*
- *comprise details and materials that complement, not necessarily replicate, the local architectural character*
- *not cause unacceptable harm to the amenity of surrounding land and buildings, particularly residential buildings, in relation to privacy, overshadowing, wind and microclimate. This is particularly important for tall buildings.*
- *incorporate best practice in resource management and climate change mitigation and adaption*
- *provide high quality indoor and outdoor spaces and integrate well with the surrounding streets and open spaces*
- *be adaptable to different activities and land uses, particularly at ground level*
- *meet the principles of inclusive design*
- *optimise the potential of sites”*

Emerging Policy: The New London Plan

2.30 Examination in Public opened on 15th January 2019. Although not yet adopted, the new London Plan is a material consideration on planning decisions. The following policies are relevant to heritage and this application.

2.31 Policy D1 London’s form and characteristics

A. Development Plans, area-based strategies and development proposals should ensure the design of places addresses the following requirements:

Form and layout

- 1) *use land efficiently by optimising density, connectivity and land use patterns*
- 2) *enhance local context by delivering buildings and spaces that positively respond to local distinctiveness through their layout, orientation, scale, appearance and shape, with due regard to existing and emerging street hierarchy, building types, forms and proportions*

Quality and character

- 12) *respond to the existing character of a place by identifying the special and valued features that are unique to the locality and respect, enhance and utilise the heritage assets and architectural features that contribute to the local character*
- 13) *be of high quality, with architecture that pays attention to detail, and gives thorough consideration to the practicality of use, flexibility, safety and building lifespan through appropriate construction methods and the use of attractive, robust materials which weather and mature well.*

2.32 Policy HC1 Heritage conservation and growth

- A. *Boroughs should, in consultation with Historic England and other relevant statutory organisations, develop evidence that demonstrates a clear understanding of London's historic environment. This evidence should be used for identifying, understanding, conserving, and enhancing the historic environment and heritage assets, and improving access to, and interpretation of, the heritage assets, landscapes and archaeology within their area.*
- B. *Development Plans and strategies should demonstrate a clear understanding of the historic environment and the heritage values of sites or areas and their relationship with their surroundings. This knowledge should be used to inform the effective integration of London's heritage in regenerative change by:*

- 1) *setting out a clear vision that recognises and embeds the role of heritage in place-making*
- 2) *utilising the heritage significance of a site or area in the planning and design process*
- 3) *integrating the conservation and enhancement of heritage assets and their settings with innovative and creative contextual architectural responses that contribute to their significance and sense of place*
- 4) *delivering positive benefits that sustain conserve and enhance the historic environment, as well as contributing to the economic viability, accessibility and environmental quality of a place, and to social wellbeing.*

Development proposals affecting heritage assets, and their settings, should conserve their significance, by being sympathetic to the assets' significance and appreciation within their surroundings. The cumulative impacts of incremental change from development on heritage assets and their settings, should also be actively managed. Development proposals should seek to avoid harm and identify enhancement opportunities by integrating heritage considerations early on in the design process.

Local Policy

Camden Local Plan (2017)

2.33 The Camden Local Plan (2017) outlines plans for development and forms the basis for planning decisions in the borough. The document was adopted by the council on the 3rd July 2017 and replaces the Core Strategy and Camden Development Policies documents. The relevant policies are set out within this document are:

2.34 Policy D1: Design

“The Council will seek to secure high quality design in development. The Council will require that development :

- a) respects local context and character;
- b) preserves or enhances the historic environment and heritage assets in accordance with Policy D2 Heritage;...”

2.35 Policy D2: Heritage

“The Council will preserve and, where appropriate, enhance Camden’s rich and diverse heritage assets and their settings, including conservation areas, listed buildings, archaeological remains, scheduled ancient monuments and historic parks and gardens and locally listed heritage assets.

Designated heritage assets

Designed heritage assets include conservation areas and listed buildings. The Council will not permit the loss of or substantial harm to a designated heritage asset, including conservation areas and Listed Buildings, unless it can be demonstrated that the substantial harm or loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply:

- a) the nature of the heritage asset prevents all reasonable uses of the site;*
- b) no viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation;*
- c) conservation by grant-funding or some form of charitable or public ownership is demonstrably not possible; and*
- d) the harm or loss is outweighed by the benefit of bringing the site back into use.*

The Council will not permit development that results in harm that is less than substantial to the significance of a designated heritage asset unless the public benefits of the proposal convincingly outweigh that harm.

Conservation areas

Conservation areas are designated heritage assets and this section should be read in conjunction with the section above headed ‘designated heritage assets’. In order to maintain the character of Camden’s conservation areas, the Council will take account of conservation area statements, appraisals and management strategies when assessing applications within conservation areas. The Council will:

- e) require that development within conservation areas preserves or, where possible, enhances the character or appearance of the area;*

- f) *resist the total or substantial demolition of an unlisted building that makes a positive contribution to the character or appearance of a conservation area;*
- g) *resist development outside of a conservation area that causes harm to the character or appearance of that conservation area; and*
- h) *preserve trees and garden spaces which contribute to the character and appearance of a conservation area or which provide a setting for Camden's architectural heritage.*

Listed Buildings

Listed buildings are designated heritage assets and this section should be read in conjunction with the section above headed 'designated heritage assets'. To preserve or enhance the borough's listed buildings, the Council will:

- i) *resist the total or substantial demolition of a listed building;*
- j) *resist proposals for a change of use or alterations and extensions to a listed building where this would cause harm to the special architectural and historic interest of the building; and*
- k) *resist development that would cause harm to significance of a listed building through an effect on its setting...*

Other heritage assets and non-designated heritage assets

The Council will seek to protect other heritage assets including non-designated heritage assets (including those on and off the local list), Registered Parks and Gardens and London Squares.

The effect of a proposal on the significance of a non-designated heritage asset will be weighed against the public benefits of the proposal, balancing the scale of any harm or loss and the significance of the heritage asset."

Regent's Park Conservation Area Appraisal and Management Strategy (July 2011)

- 2.36 The Regent's Park Conservation Area was designated in July 1969. The west of the Park was designated by Westminster Council and the east by Camden Council. The conservation area was extended in 1971, 1985 and 2011. The current Conservation Area Appraisal and Management Strategy was formally adopted by the council in July 2011.
- 2.37 The site is located within *Character Zone 1: The Regent's Park and Terraces fronting the park, and their mews*. The key characteristics of this area is summarised as below:
- This character area is at the transition of park and terrace. The eastern part of the Park that lies within the conservation area contains the Broadwalk, and Nesfield's Avenue Gardens of 1863 at its southern end, which lie on the boundary with Westminster City Council. The buildings at the park's edge form a triumphant classical route; buildings with giant orders and sculpture to be seen from a distance and to impress. The gates, metalwork, paving and stone details all contribute to the quality of the area.*
- 2.38 The terraces within the conservation area are an important feature which:
- have the appearance of palaces on a triumphal route. The line of terraces extends beyond this conservation area, around the Outer Circle of the park; and the overall development continues to the south, to Regent's Crescent and ultimately down Regent Street to the site of Carlton House above the Mall. The terraces in this conservation area should be understood in the context of this whole composition.*

2.39

Park Square East and the Diorama mark the end of the route from Carlton House to the Park.
Park Square East:

lines the route from the park entrance to the Outer Circle and faces the Park Square Gardens. In the centre of the terrace (number 18) the projecting centre bay was the double entrance to the Diorama designed by A. C. Pugin; originally constructed as a diorama in 1823, it closed in 1851 and was converted to a Baptist Chapel at the expense of Sir Samuel Morton Peto. The polygonal stock-brick building is hidden behind the terrace and is best viewed from Peto Place. The exterior survives, but little of the interior although what is believed to be the masonry base of the pivot on which the original internal structure was balanced was retained in the conversion. The building is converted to offices, renovated in 1988, and is currently occupied by the Prince of Wales's Trust.

3.0 Methodology

Heritage Assets

- 3.1 A heritage asset is defined within the National Planning Policy Framework as
- a building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. It includes designated heritage assets and assets identified by the local planning authority (including local listing) (NPPF Annex 2: Glossary).*
- 3.2 To be considered a heritage asset *“an asset must have some meaningful archaeological, architectural, artistic, historical, social or other heritage interest that gives it value to society that transcends its functional utility. Therein lies the fundamental difference between heritage assets and ordinary assets; they stand apart from ordinary assets because of their significance – the summation of all aspects of their heritage interest.”* (‘Managing Built Heritage: The Role of Cultural Values and Significance’ Stephen Bond and Derek Worthing, 2016.)
- 3.3 ‘Designated’ assets have been identified under the relevant legislation and policy including, but not limited to: World Heritage Sites, Scheduled Monuments, Listed Buildings, and Conservation Areas. ‘Non-designated’ heritage assets are assets which fall below the national criteria for designation.
- 3.4 The absence of a national designation should not be taken to mean that an asset does not hold any heritage interest. The Planning Policy Guidance (PPG) states that *“non-designated heritage assets are buildings, monuments, sites, places, areas or landscapes identified by plan-making bodies as having a degree of heritage significance meriting consideration in planning decisions, but which do not meet the criteria for designated heritage assets.”* (Paragraph: 039 Reference ID: 18a-039-20190723)
- 3.5 The PPG goes on to clarify that *“a substantial majority of buildings have little or no heritage significance and thus do not constitute heritage assets. Only a minority have enough heritage significance to merit identification as non-designated heritage assets.”*

Meaning of Significance

- 3.6 The concept of significance was first expressed within the 1979 Burra Charter (Australia ICOMOS, 1979). This charter has periodically been updated to reflect the development of the theory and practice of cultural heritage management, with the current version having been adopted in 2013. It defines cultural significance as the *“aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places may have a range of values for different individuals or groups”* (Page 2, Article 1.2)
- 3.7 The NPPF (Annex 2: Glossary) also defines 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."

- 3.8 Significance can therefore be considered to be formed by "*the collection of values associated with a heritage asset.*" ('Managing Built Heritage: The Role of Cultural Values and Significance' Stephen Bond and Derek Worthing, 2016.)

Assessment of Significance/Value

- 3.9 It is important to be proportionate in assessing significance as required in both national policy and guidance as set out in paragraph 189 of NPPF.
- 3.10 The Historic England document 'Conservation Principles' states that "*understanding a place and assessing its significance demands the application of a systematic and consistent process, which is appropriate and proportionate in scope and depth to the decision to be made, or the purpose of the assessment.*"
- 3.11 The document goes on to set out a process for assessment of significance, but it does note that not all of the stages highlighted are applicable to all places/ assets.
- Understanding the fabric and evolution of the asset;
 - Identify who values the asset, and why they do so;
 - Relate identified heritage values to the fabric of the asset;
 - Consider the relative importance of those identified values;
 - Consider the contribution of associated objects and collections;
 - Consider the contribution made by setting and context;
 - Compare the place with other assets sharing similar values;
 - Articulate the significance of the asset.
- 3.12 At the core of this assessment is an understanding of the value/significance of a place. There have been numerous attempts to categorise the range of heritage values which contribute to an asset's significance. Historic England's '*Conservation Principles*' sets out a grouping of values as follows: evidential, aesthetic, historic and communal values.
- 3.13 Value-based assessment should be flexible in its application, it is important not to oversimplify an assessment and to acknowledge when an asset has a multi-layered value base, which is likely to reinforce its significance.

Contribution of setting/context to significance

- 3.14 In addition to the above values, the setting of a heritage asset can also be a fundamental contributor to its significance - although it should be noted that 'setting' itself is not a designation.

The value of setting lies in its contribution to the significance of an asset. For example, there may be instances where setting does not contribute to the significance of an asset at all.

- 3.15 Historic England's Conservation Principles defines *setting* as “an established concept that relates to the surroundings in which a place is experienced, its local context, embracing present and past relationships to the adjacent landscape.”
- 3.16 It goes on to state that “context embraces any relationship between a place and other places. It can be, for example, cultural, intellectual, spatial or functional, so any one place can have a multi-layered context. The range of contextual relationships of a place will normally emerge from an understanding of its origins and evolution. Understanding context is particularly relevant to assessing whether a place has greater value for being part of a larger entity, or sharing characteristics with other places” (page 39).
- 3.17 In order to understand the role of setting and context to decision-making, it is important to have an understanding of the origins and evolution of an asset, to the extent that this understanding gives rise to significance in the present. Assessment of these values is not based solely on visual considerations but may lie in a deeper understanding of historic use, ownership, change or other cultural influence – all or any of which may have given rise to current circumstances and may hold a greater or lesser extent of significance.
- 3.18 The importance of setting depends entirely on the contribution it makes to the significance of the heritage asset or its appreciation. It is important to note that impacts that may arise to the setting of an asset do not, necessarily, result in direct or equivalent impacts to the significance of that asset(s).

Assessing Impact

- 3.19 It is evident that the significance/value of any heritage asset(s) requires clear assessment to provide a context for, and to determine the impact of, development proposals. Impact on that value or significance is determined by first considering the sensitivity of the receptors identified which is best expressed by using a hierarchy of value levels.
- 3.20 There are a range of hierarchical systems for presenting the level of significance in use; however, the method chosen for this project is based on the established ‘James Semple Kerr method’ which has been adopted by Historic England, in combination with the impact assessment methodology for heritage assets within the *Design Manual for Roads and Bridges* (DMRB: HA208/13) published by the Highways Agency, Transport Scotland, the Welsh Assembly Government and the department for Regional Development Northern Ireland. This ‘value hierarchy’ has been subject to scrutiny in the UK planning system, including Inquiries, and is the only hierarchy to be published by a government department.
- 3.21 The first stage of our approach is to carry out a thoroughly researched assessment of the significance of the heritage asset, in order to understand its value:

SIGNIFICANCE	EXAMPLES
Very High	World Heritage Sites, Listed Buildings, Scheduled Monuments and Conservation Areas of outstanding quality, or built assets of acknowledged exceptional or international importance, or assets which can contribute to international research objectives.

	Registered Parks & Gardens, historic landscapes and townscapes of international sensitivity.
High	World Heritage Sites, Listed Buildings, Scheduled Monuments, Conservation Areas and built assets of high quality, or assets which can contribute to international and national research objectives. Registered Parks & Gardens, historic landscapes and townscapes which are highly preserved with excellent coherence, integrity, time-depth, or other critical factor(s).
Good	Listed Buildings, Scheduled Monuments, Conservation Areas and built assets (including locally listed buildings and non-designated assets) with a strong character and integrity which can be shown to have good qualities in their fabric or historical association, or assets which can contribute to national research objectives. Registered Parks & Gardens, historic landscapes and townscapes of good level of interest, quality and importance, or well preserved and exhibiting considerable coherence, integrity time-depth or other critical factor(s).
Medium/ Moderate	Listed Buildings, Scheduled Monuments, Conservation Areas and built assets (including locally listed buildings and non-designated assets) that can be shown to have moderate qualities in their fabric or historical association. Registered Parks & Gardens, historic landscapes and townscapes with reasonable coherence, integrity, time-depth or other critical factor(s).
Low	Listed Buildings, Scheduled Monuments and built assets (including locally listed buildings and non-designated assets) compromised by poor preservation integrity and/or low original level of quality of low survival of contextual associations but with potential to contribute to local research objectives. Registered Parks & Gardens, historic landscapes and townscapes with modest sensitivity or whose sensitivity is limited by poor preservation, historic integrity and/or poor survival of contextual associations.
Negligible	Assets which are of such limited quality in their fabric or historical association that this is not appreciable. Historic landscapes and townscapes of limited sensitivity, historic integrity and/or limited survival of contextual associations.
Neutral/ None	Assets with no surviving cultural heritage interest. Buildings of no architectural or historical note. Landscapes and townscapes with no surviving legibility and/or contextual associations, or with no historic interest.

3.22 The next stage is to assess the 'magnitude' of the impact that any proposed works may have. Impacts may be considered to be adverse, beneficial or neutral in effect and can relate to direct physical impacts, impacts on its setting, or both. Impact on setting is measured in terms of the effect that the impact has on the significance of the asset itself – rather than setting itself being considered as the asset.

MAGNITUDE OF IMPACT	TYPICAL CRITERIA DESCRIPTORS
Very High	<p><u>Adverse:</u> Impacts will destroy cultural heritage assets resulting in their total loss or almost complete destruction.</p> <p><u>Beneficial:</u> The proposals would remove or successfully mitigate existing and significant damaging and discordant impacts on assets; allow for the substantial restoration or enhancement of characteristic features.</p>
High	<p><u>Adverse:</u> Impacts will damage cultural heritage assets; result in the loss of the asset's quality and integrity; cause severe damage to key characteristic features or elements; almost complete loss of setting and/or context of the asset. The assets integrity or setting is almost wholly destroyed or is severely compromised, such that the resource can no longer be appreciated or understood.</p> <p><u>Beneficial:</u> The proposals would remove or successfully mitigate existing damaging and discordant impacts on assets; allow for the restoration or enhancement of characteristic features; allow the substantial re-establishment of the integrity, understanding and setting for an area or group of features; halt rapid degradation and/or erosion of the heritage resource, safeguarding substantial elements of the heritage resource.</p>
Medium	<p><u>Adverse:</u> Moderate impact on the asset, but only partially affecting the integrity; partial loss of, or damage to, key characteristics, features or elements; substantially intrusive into the setting and/or would adversely impact upon the context of the asset; loss of the asset for community appreciation. The assets integrity or setting is damaged but not destroyed so understanding and appreciation is compromised.</p> <p><u>Beneficial:</u> Benefit to, or partial restoration of, key characteristics, features or elements; improvement of asset quality; degradation of the asset would be halted; the setting and/or context of the asset would be enhanced and understanding and appreciation is substantially improved; the asset would be brought into community use.</p>
Minor/Low	<p><u>Adverse:</u> Some measurable change in assets quality or vulnerability; minor loss of or alteration to, one (or maybe more) key characteristics, features or elements; change to the setting would not be overly intrusive or overly diminish the context; community use or understanding would be reduced. The assets integrity or setting is damaged but understanding and appreciation would only be diminished not compromised.</p> <p><u>Beneficial:</u> Minor benefit to, or partial restoration of, one (maybe more) key characteristics, features or elements; some beneficial impact on asset or a stabilisation of negative impacts; slight improvements to the context or setting of the site; community use or understanding and appreciation would be enhanced.</p>
Negligible	Barely discernible change in baseline conditions and/or slight impact. This impact can be beneficial or adverse in nature.
Neutral	Some changes occur but the overall effect on the asset and its significance is neutral.
Nil	No change in baseline conditions.

4.0 Historic Context

- 4.1 The site is located in the centre of Park Square East, to the north of Marylebone Road and south of Regent's Park. Previously the rural outskirts of London, plans to redevelop the area had begun in the eighteenth century. The New Road (now Marylebone Road) had been constructed in the 1750s to relieve east-west traffic on the Oxford road further south, and the Adam brothers had begun the development of Portland Place in the second half of the eighteenth century.
- 4.2 The area was comprehensively redeveloped in the early nineteenth century when leases in the area were returned to The Crown. In 1810 John Nash and James Morgan were commissioned to plan the development of Marylebone Park, connecting to Carlton House to the south via Portland Place and Regent's Street. The plan was largely built out during the 1820s and 1830s.
- 4.3 Park Square East formed part of the southern entrance to the Regent's Park at the north end of the triumphal route. The front (west) elevation of the terrace forms a uniform design, although the details of the buildings behind were left to the individual builder. Construction of Park Square East began before Park Square West, and nos. 17-19 were built first, completed in only four months in 1823, to designs by James Morgan and A. C. Pugin.
- 4.4 A. C. Pugin and James Morgan had been commissioned by James Arrowsmith, brother-in-law of Louis Daguerre, to design a building to house the country's first Diorama. Daguerre and Charles Bouton had created the world's first Diorama, in Paris, the previous year. The Diorama was an early form of cinema which presented two different scenes to the audience. Each scene was formed by a series of suspended canvases which were approximately forty feet tall by eighty feet wide. They were partly translucent and were painted with a scene – usually one of the two scenes was a landscape and the other was landmark building. Natural light from windows behind and a 'ground-glass roof' (Timbs "Curiosities of London, 1860) was manipulated through the skilful use of blinds behind, above and in front of the canvases to illuminate different parts of the canvases and create the illusion of moving scenes.
- 4.5 Pugin's original plan and elevation for nos. 17-19 and the Diorama provide some details of the intended appearance of the Park Square East elevation and the principal (first) floor of the houses at the front and Diorama at the centre and rear of the group. Nos. 17-19 form the central, projecting section of the Park Square East terrace. It is seven windows wide, with no. 18 (the entrance to the Diorama, to the rear) occupying the central three bays. Visitors to the Diorama entered through the central door at the ground floor of no. 18. Stairs against the inside of the front wall led to the first floor *Vestibule* which gave access into the viewing *Saloon*. The saloon seated approximately 200 people.
- 4.6 The saloon rotated between two deep *Picture rooms* which each housed a scene on the suspended canvases. These were back-lit by large windows in the rear walls of the Diorama building in Peto Place. The side and return walls contained no windows, but blank arches on the external elevations.
- 4.7 Nos. 17 and 19 were designed as individual terraced houses and their plans mirror each other. Only two windows wide at the front, their stairwells occupy the centre of each house and they narrow to a single window's width at the rear to accommodate the Diorama's circular saloon. Accommodation was arranged over basement, ground, first, second and attic storeys, with two rooms on each floor.



Figure 2 Proposed front elevation of 17-19 Park Square East, 1823. RIBA ref: SKB246/2 in PUGIN AC.

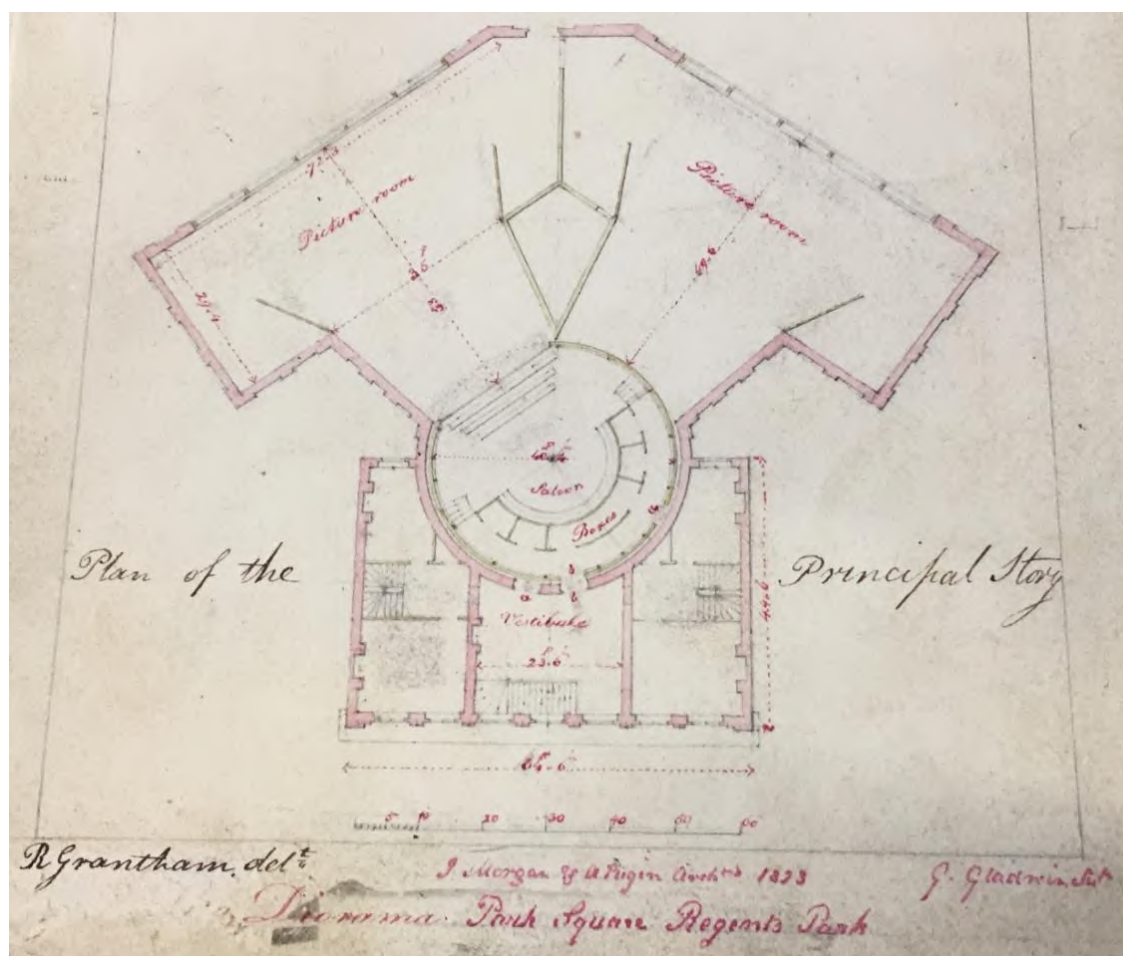


Figure 3 Proposed 'Plan of the Principal Story' of 17-19 Park Square East, including Diorama. RIBA ref: SKB246/2 in PUGIN AC.

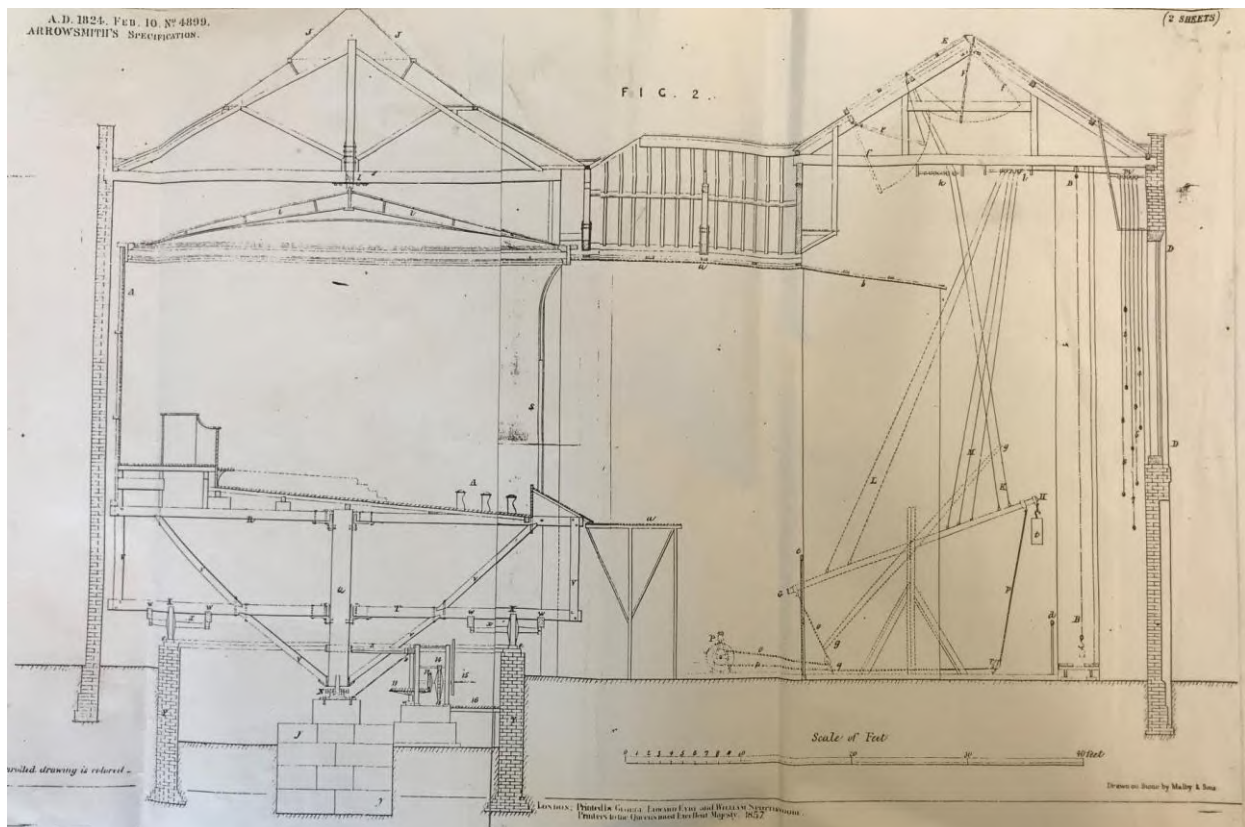


Figure 4 Arrowsmith's Patent No. 4899: Diorama, or Method of Exhibiting Pictures, 1824.

AA: the saloon; BB: one of the pictures; D: large window with a series of adjustable, 'coloured transparent' blinds in front; E: 'a large window or skylight'; F: 'transparent coloured blinds'; G, H: lever to operate the roof blinds; Q: timber shaft; y: masonry piers beneath the saloon floor.

- 4.8 The audience of the Diorama sat thirty to forty feet from the canvases in a circular 'saloon' at the centre of the building, 'tastefully decorated, and fitted up with boxes and a pit' which rotated 73° between the two scenes, with approximately ten to fifteen minutes facing each scene. The saloon was rotated by an arrangement of wheels beneath:

The revolution of the saloon is effected by means of a sector, or portion of a wheel, having teeth formed upon its edge; these work in a series of wheels and pinions, so that one man placed at a winch is enabled to give motion to the whole. (Kidd's Picturesque Pocket Companion, 1829)

- 4.9 The patent for 'Arrowsmith's Specification' provides a detailed description of the mechanism:

The floor of the revolving saloon is supported upon a very strong timber framing, which consists of a central shaft of axis Q, having twelve timbers or arms similar to those seen at R and T, arranged round it at equal distances, in the manner of radii. The extremities of these timbers are connected together by upright pieces V, V, and the whole framing is farther strengthened by diagonal braces v, v, and cross timbers w, w, which proceed from one arm to the next, and are firmly bolted to each arm, so as to form a pentagonal framing. The cross timbers w, w, serve to carry the bearings of twelve strong iron shafts or axes similar to those seen at x, x, which have cast-iron wheels or rollers X, X, fixed upon them, being adapted to roll round upon the surface of a metal kirk or ring e, e, which is bolted down firmly to a course or coping of masonry situated upon the top edge of the circular wall Y, Y. This wall, if seen in plan, would appear like a large well, and its foundation proceeds some feet below the surface of the ground, in order to obtain a solid foundation for the support of the revolving saloon. The framing of the saloon above

described is steadied in its revolving motion by the central shaft Q, which is furnished with a pivot or gudgeon at its lower extremity, working into a brass top-piece N, being fitted with adjusting screws, as shewn in Fig. 2, and bolted securely upon the surface of a pier of masonry y, y.

- 4.10 The saloon had a transparent ceiling, 'radiated from the centre, and is divided into compartments, each of which has a well executed medallion portrait of some celebrated painter of antiquity' (Kidd's Picturesque Pocket Companion, 1829).
- 4.11 The saloon was kept in 'comparative darkness' during displays. (Timbs, Curiosities of London, 1860).
- 4.12 Scenes exhibited in the first six years included *Trinity Chapel in Canterbury Cathedral, Ruins of Holyrood Chapel, Edinburgh* and *Valley of Sarnen, in the canton of Underwald*, 'in which a variety of atmospheric changes were successfully introduced. Thus there were a fine sunny day – a snow storm and gloom – and the landscape again restored with all its splendour and loveliness.' The novelty of such moving scenes seems to have been immediately popular:

The admission to the Diorama is 2s.; and taking into consideration the first-rate excellence of the paintings, it presents a foremost claim to the attention of the sight-loving visitor; but after the preceding meed of praise which we have thought it our duty to award to the ingenious artists, we need not enlarge upon its merits. The success of the exhibition has been highly honourable to British liberality and taste, (upwards of one hundred pounds having been received for admission during one day,) and so long as the proprietors continue to produce views of equal merit with the preceding, the Diorama will, doubtless, continue to be appreciated as a triumphal display of pictorial skill. (Kidd's Picturesque Pocket Companion, 1829)

- 4.13 At its peak it 'transcended everything of its class' (Extract from "The Art Journal", Vol. IV, 1852) and on Easter Monday 1824 it was reported to have taken more than £200 (Timbs "Curiosities of London", 1860).
- 4.14 Although it continued to operate its profitability had considerably declined by the mid-1830s, in part due to increasing competition. 'The building and grounds in the rear, with the machinery and pictures were sold in September, 1848, and again in June, 1849' (Timbs "Curiosities of London", 1860). By 1852 the Diorama had been 'definitively closed after an existence of upwards of twenty years. The premises and machinery are announced for sale, either together or separately.' (Extract from "The Art Journal", Vol. IV, 1852).

1853-1922 – Regent's Park Baptist Chapel

- 4.15 Whilst nos. 17 and 19 continued in separate residential use, Samuel Morton Peto (a civil engineer, contractor, influential member of the Baptist church and soon-to-be Sir Peto) bought the Diorama in c.1853. Peto employed 'Messrs. Wardle and Baker, under the direction of Mr. John Thomas, of Paddington' to convert the building to a Baptist chapel. The conversion required extensive alteration, and the interior of no. 18 Park Square East and the Diorama building to the rear appear to have been entirely gutted. Although the shell of the building was retained, the two large windows in the rear elevations of the Diorama building were replaced with rows of smaller windows with buttresses to support the walls and new roof structure. An article in *The Builder* of 5th May 1855 describes the main alterations to the building and details of the 'Byzantine' architectural style adopted for the interior:
 - *The roof, for instance, which was a forest of complicated timbers, depended in a great measure for support upon framed partitions extending across the building in different directions. All these had of necessity to be removed, and a wrought iron girder, 84 feet span, was substituted. Upon*

this girder, directly or indirectly, the whole roof is now supported, leaving the area of the chapel unobstructed.

- *The large old wooden window-frames in the two flank walls were removed by shoring up the superincumbent brickwork, and semi-circular headed windows introduced, with stone dressings, having semi-detached columns inside, with foliated caps.*
- *Internally, A cornice runs all round the building at the level of springings, and is carried as an archivolt over the windows. From the apex of the archivolt, and between each of the windows, are semi-octagon shafts, with enriched caps, from which spring the ribs of the cove. The ceiling is divided into panels by moulded beams and ribs, so disposed as to form an octagon immediately over the centre of the chapel, 22 feet in diameter, from which is suspended a sun-light. The inner sides of the octagon are coved and filled in with perforated zinc for ventilation, and immediately over it is an extracting shaft, of sufficient area to carry off the vitiated air and products of combustion.*
- *In the 18 Park Square West elevation, the two windows which originally flanked the central ground floor entrance door were replaced with doors: The principal entrance to the chapel is from the Park, where three double doors open into a vestibule... A flight of stone steps leads into a semi-circular hall, which is divided from the vestibule by three semi-circular headed archways, the centre one being the largest, and having its springing carried up higher than the others by double detached shafts, with moulded caps and bases. This archway forms the entrance to the body of the chapel, through two doorways in the arcated screen which forms the diameter side of the semi-circular hall. The two smaller archways lead to the stone staircases, which wind round the curved sides of the hall into the gallery. There are two other entrances into the body of the chapel from the mews, as also two others into the gallery leading to the children's seats, which are so arranged as to have the boys and girls in different parts of the chapel.*
- *Within the principal (first) floor of the chapel, five banks of seats faced the pulpit at the centre rear of the room and could accommodate 750 adults. The pulpit was also Byzantine in style and was 'of Caen stone, octagon on plan, with spiral shafts at the angles, having enriched caps...Panels of alabaster are introduced in each of the sides'. 'Behind the pulpit is the "baptistry," lined with Minton's tiles, and surrounded with a neat iron railing'. A further 500 adults could be accommodated in the gallery, as well as '200 free seats, and 160 sittings for children'. (The Builder, 5th May 1855)*
- *A number of ancillary structures were built to the rear of the new chapel, in Peto Place. This included a room for up to 200 people for evening services, 'minster's and deacon's vestries, committee-rooms'.*
- *At ground floor level of the Diorama building, beneath the chapel, were school rooms 'capable of containing 250 boys and 250 girls'.*
- *The plan drawing produced in The Builder shows that staircases had been inserted in the outer wings of the chapel to provide access to the classrooms at the lower level and gallery above the chapel.*

4.16 The Regent's Park Baptist Chapel was opened in April/May 1855.

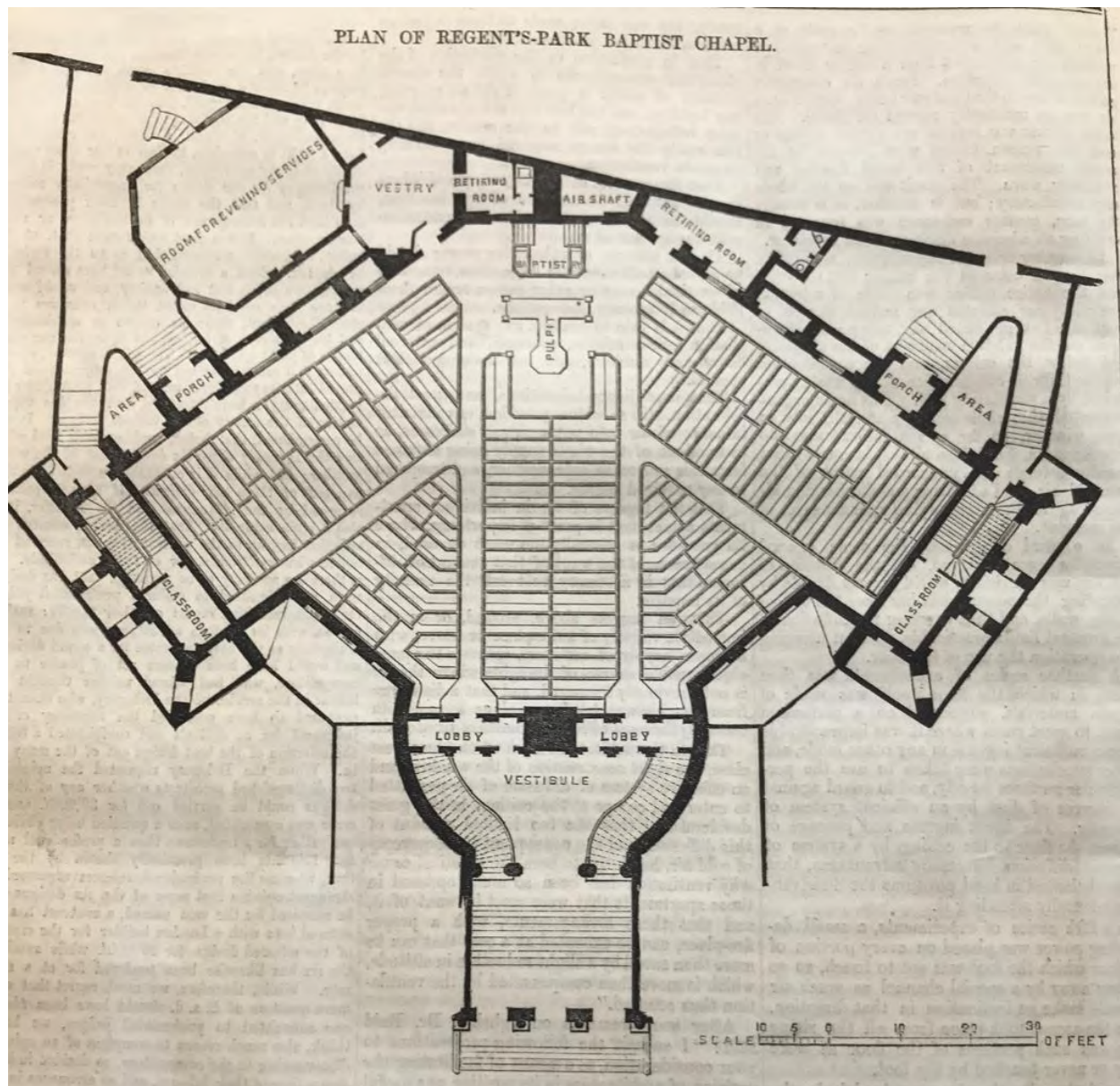


Figure 5 Plan of the Regent's Park Baptist Chapel. *The Builder*, 1855.



Figure 6 Regent's Park Baptist Chapel 'vestibule', within the front half of the circular Diorama saloon. *The Builder*, 1855.



Figure 7 Regent's Park Baptist Chapel. The Builder, 1855.

1922-1929

- 4.17 The Baptist Chapel ended its lease in 1922, after which there was a short period of temporary uses, including a lease granted to a Mr Tonnellier who sub-let various parts of the building, including the 'Small Hall and Vestry with lavatory off' for use as kitchen and restaurant; and 'two rooms off the south staircase' as a dwelling. (National Archives, ref: CRES 35_3533)

- 4.18 It is apparent from The Crown Estate's archives that under his lease Mr Tonnellier was to undertake works to no. 18 (including the Chapel) but did not achieve much more than to start stripping out works. During an inspection by The Crown Estate's surveyor in 1925 it was reported that the third floor windows to the Park Square elevation and 'all the windows of the Chapel on the Peto Place side with the exception of two have been removed and are stored in the Basement. The openings are now open to the weather.' Several louvres had been removed from 'the large louvre ventilator to roof', one of the skylights had been removed, much lead had been stolen, and overall 'the roof and skylights are defective', allowing rain into the building in several places. In addition, 'the greater part of the gallery has been dismantled. The iron standards are still in position'. (National Archives, ref: CRES 35/3533)

- 4.19 During this period, it appears that nos. 17 and 19 continued to be used as dwellings separate from no. 18. (National Archives, ref: CRES 35/3533).



Figure 8 Detail of aerial photograph from the north-west, 1926. The roof form of the 1850s chapel is evident, including hipped roof over the wings of the Diorama building, octagonal light/louvre over the chapel, and the Diorama saloon's conical rooflight. Britain From Above ref: EPW015723.

1929-1965 Arthur Stanley Institute for Rheumatic Diseases

- 4.20 In 1927 discussions began about no. 18 and the former chapel being converted for use as a non-residential clinic for the treatment of rheumatism. Treatment for rheumatism was already carried out at 'the British spas' and it was considered that 'clinics for physical treatment should be established in London and other large towns, for the investigation, diagnosis, and treatment of early cases.'

A concrete scheme for a demonstration clinic for physical treatment in London has now been framed. It will treat from 200 to 400 cases a day, out of an insured population of 2,400,000 persons in the metropolitan area, who could never hope to go to the spas and who need out-patient treatment, often after working ours. Hydrotherapy, with pool and local baths, hot air and manipulation, will be provided, together with a department for light and electrical treatment and a hall for remedial exercises, the whole under the direction of medical men who have had special experience in these forms of physical treatment.

(Rheumatism in Industry, International Society of Medical Hydrology's British Committee on Rheumatism, The Times, 16th March 1927. National Archives, ref: CRES 35/3533)

- 4.21 The popularity of rheumatism clinics was apparent by 1948 when there were concerns that specialist staff were being lost to other clinics (for example, in Watford). (Institute House Committee minutes, July 1948).

- 4.22 In January 1929 a 35.5 year lease for no. 18, including the former chapel, was signed by The Crown Estate (TCE) and the British Red Cross Society for 'use as a Clinic for the investigation, diagnosis and curative treatment of rheumatism', to be known as the Arthur Stanley Institute. The British Red Cross undertook to carry out works for the refurbishment of the building and conversion to a clinic, with all works to be approved by TCE Commissioners in advance. Even at this time, the retention of the historic appearance of the Park square East elevation was of primary importance to the Commissioners, as explicitly stated in negotiating the lease:

And it is agreed that no alterations shall be made to the external appearance of the said buildings so far as they can be seen from Park Square East and the public parts of Regents Park except such alterations to the Entrance door and glass windows above as may be approved in writing by the Commissioners.

(National Archives, ref: CRES 35/3534).

- 4.23 The British Red Cross undertook complete refurbishment of the building, excluding the front part of the building at no. 18, which resulted in the almost complete internal demolition of the Chapel. Whilst the supporting structure of the Byzantine screen appears to have been retained, the strip-out included the 'pulling down' of:
- The entire gallery structure, remaining pews, doors and fanlights;
 - The ground floor 'wooden floor and joists and plaster ceiling under';
 - 'The whole of the windows and window frames in the main building';
 - In the basement the strip-out involved 'the whole of the internal walls and partitions, cast iron and wooden columns and beams, doors and frames, deal cased frames and wood floors and bearers and the brickwork supporting the Pulpit and Pool. The whole of wood dadoes and skirtings, wooden seats and shelving, stoves and chimney pieces. The two boilers and flues from the same and brickwork supporting and around boilers';
 - 'The two flights of stairs from Basement to Gallery floor level with stone steps and landings, wrought [sic.] iron balusters and Mahogany handrail and the wood floor and joists and plaster ceiling under, doors and frames, windows, stoves and chimney pieces and matchboarded dado to rooms off last stairs.'

(General Description & Order of Work, 1929. National Archives ref: LRRO 1/4507).

- 4.24 Thomas A. Pole FRIBA was commissioned to undertake the conversion. Alterations included:
- The replacement of all windows to Peto Place with steel-framed fixed lights and casements;
 - Removal of the pitched roofs and construction of a new, flat roof with a number of rooflights;
 - Construction of a plant room on the south east wing of the roof;
 - Removal of the rear half of the conical roof light over the Diorama's saloon and construction of gable wall to terminate it;

- Insertion of two floors, using steel joists cased in 'fine cement...concrete' with cement in-fill, across the Diorama building;
- Subdivision of the new floors to create numerous treatment rooms, changing cubicles, offices etc. around the outside of the floor plan, accessed from internal corridors;
- Dig pit and line with cement and asphalt to form a hydrotherapy pool in the ground floor of the Diorama building;
- Insertion of octagonal lightwell through the centre of the Diorama building to bring light to the new internal corridors and new hydrotherapy pool;
- Also on the ground floor was a barrel-vaulted douche room, a 'baths & treatment' room, a hot air room and a vapour room. All these 'wet' areas had cement floors with falls towards in-built channels and gullies covered with brass gratings to carry away excess water;
- Creation of new main entrance for patients in the south east elevation on Peto Place;
- Insertion of new main stairwell with 'oak molded [sic.] and French polished handrail grooved for and screwed to core rail with all ramps, bends, wreaths and molded [sic.] newel caps', and lift adjacent to new patients' entrance. Another, smaller lift was also installed within the former Diorama saloon;
- Replacement of the pair of stairs in the outer wings of former chapel (which ran between the ground and gallery levels) with 'No.2 wrot [sic.] iron internal escape stairs'.

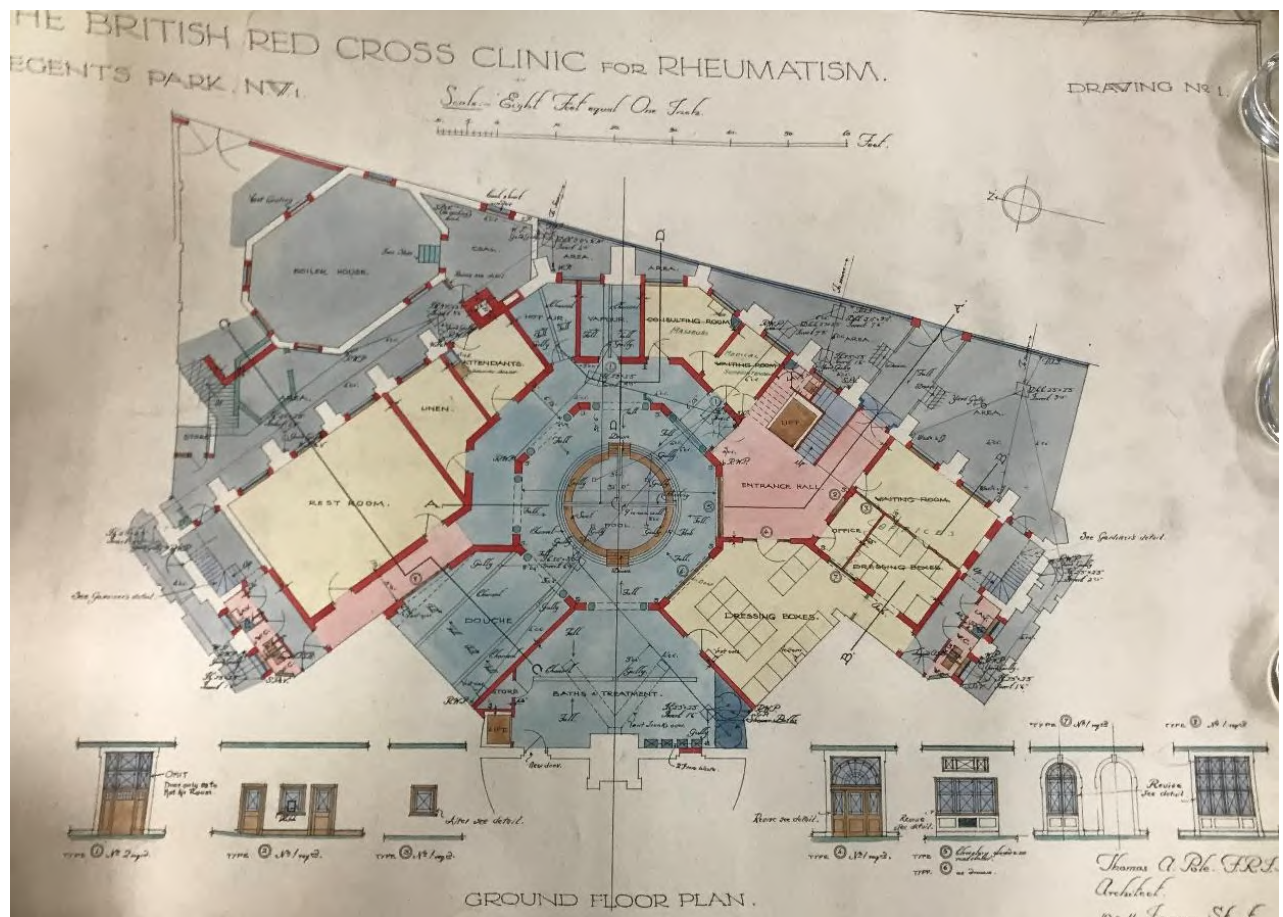


Figure 9 Proposed ground floor of the Clinic for Rheumatism, 1929. The Baptist chapel's rear extensions generally remain, used as a Boiler House and coal store. National Archives, ref: LRRO 1/4507.

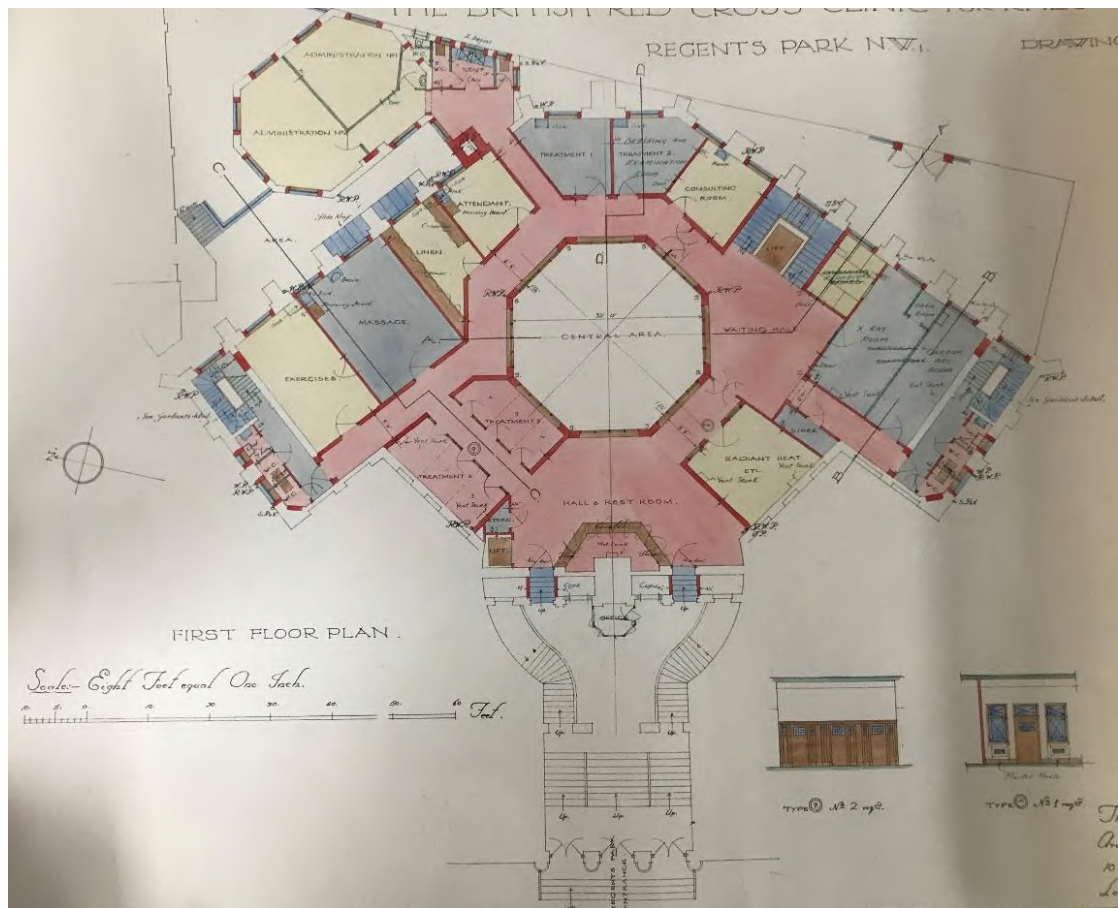


Figure 10 Proposed first floor plan of the Rheumatism Clinic, 1929. This shows that the front part of the building was unchanged apart from the two short flights of stairs inserted between the chapel's vestibule and the new ground floor. National Archives, ref: LRRO 1/4507.

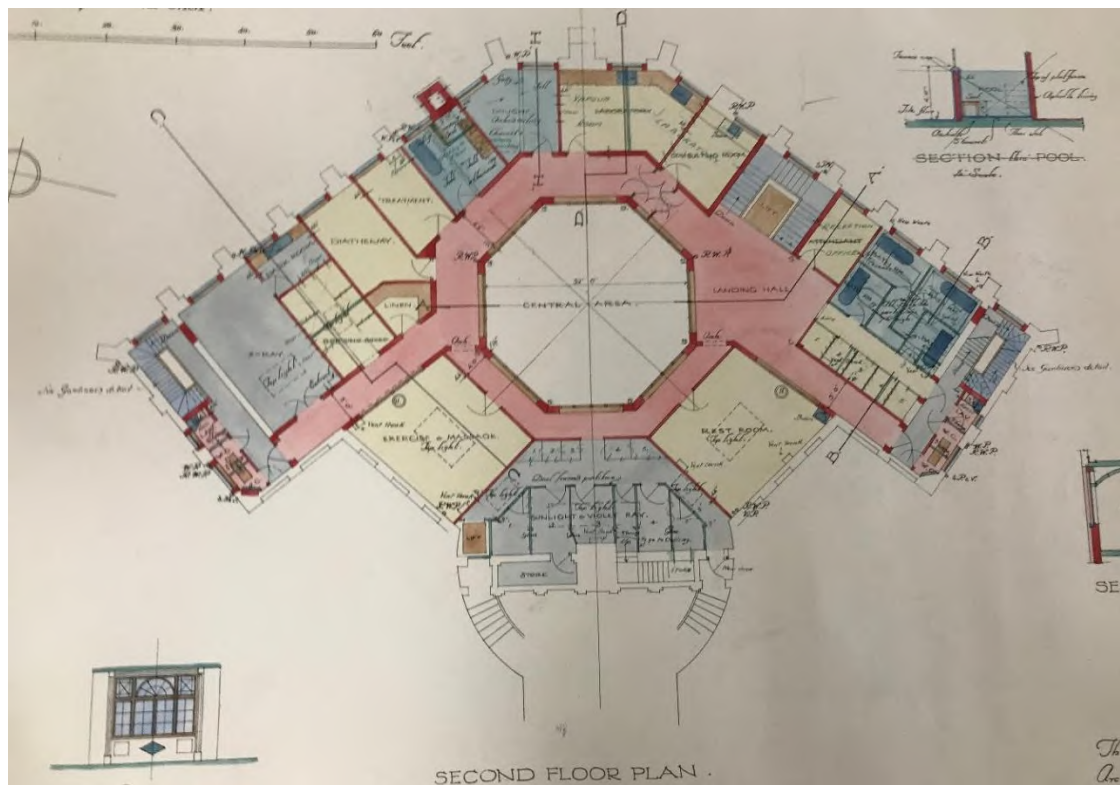


Figure 11 Proposed second floor plan of the Rheumatism Clinic, 1929. National Archives, ref: LRRO 1/4507

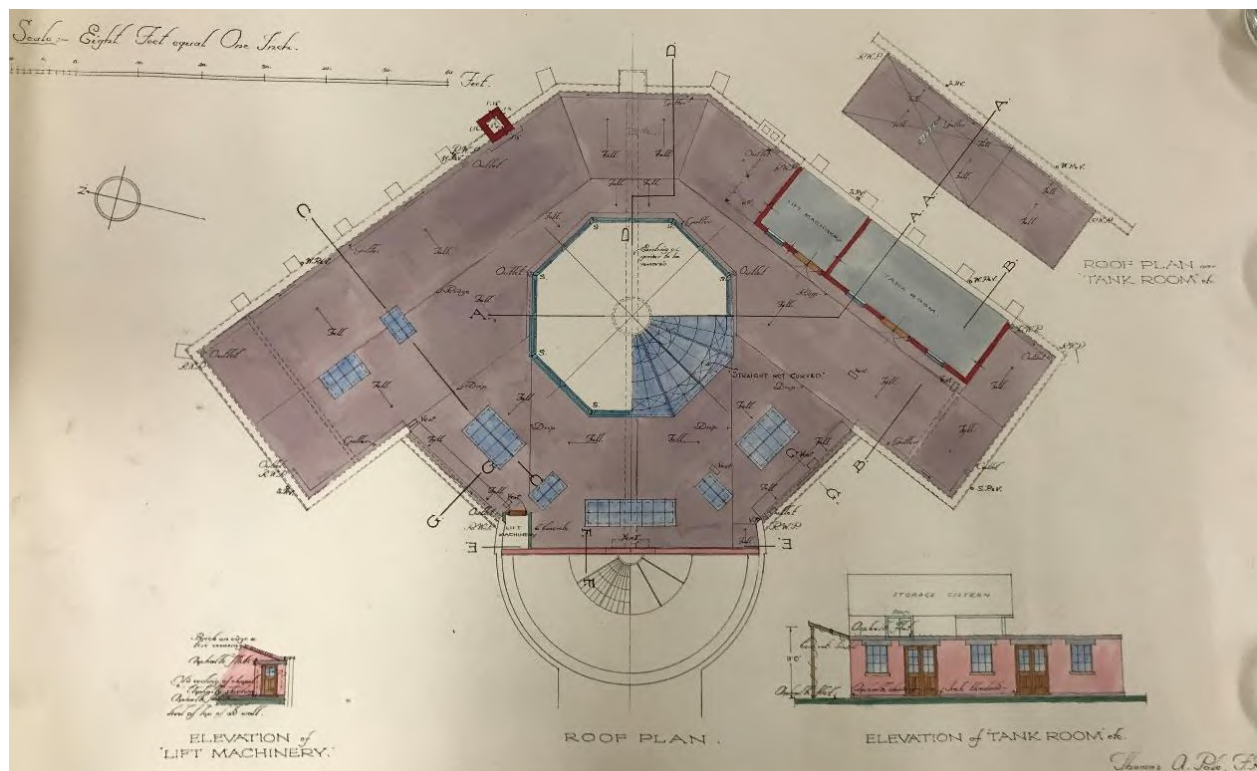


Figure 12 Proposed roof plan of the Rheumatism Clinic, 1929. National Archives, ref: LRRO 1/4507.

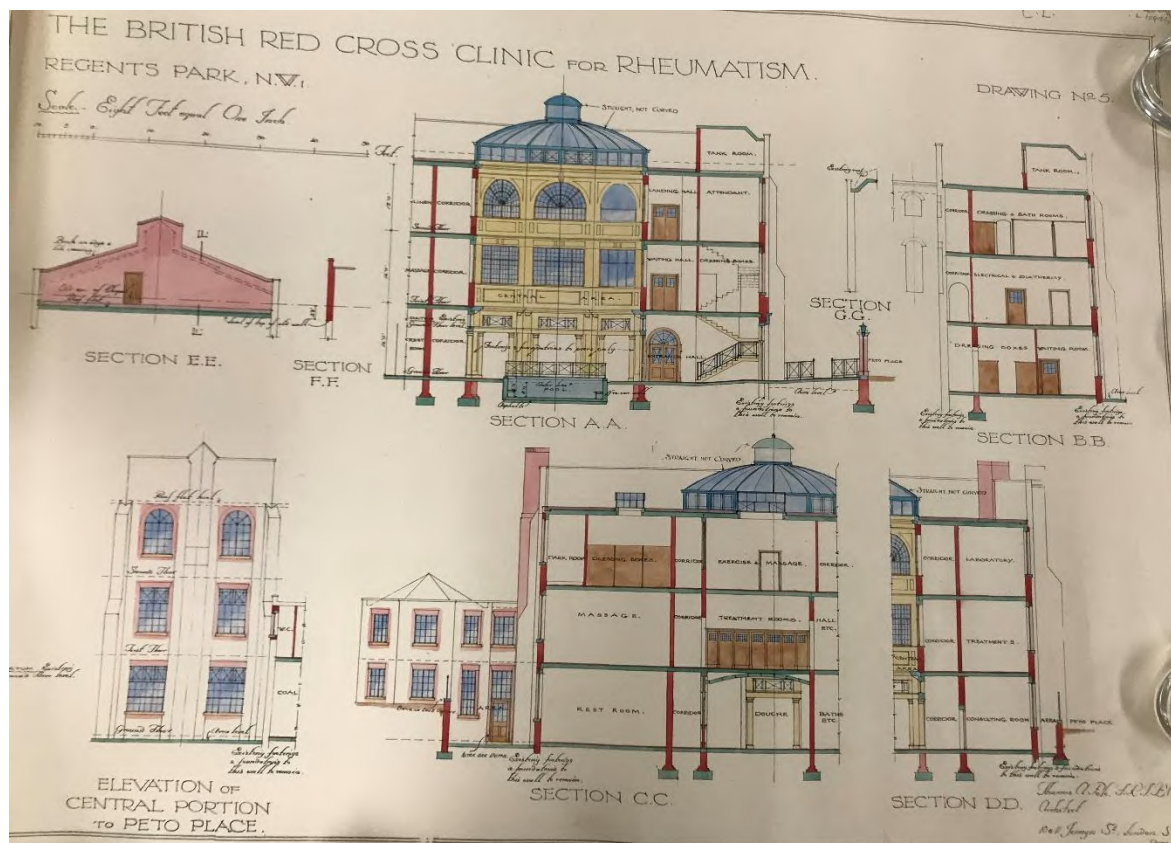


Figure 13 Proposed sections of the Rheumatism Clinic, 1929. Section E-E shows the proposed gable termination of the former Diorama saloon's conical rooflight. The annotations on the rooflight read 'straight, not curved'. National Archives, ref: LRRO 1/4507.

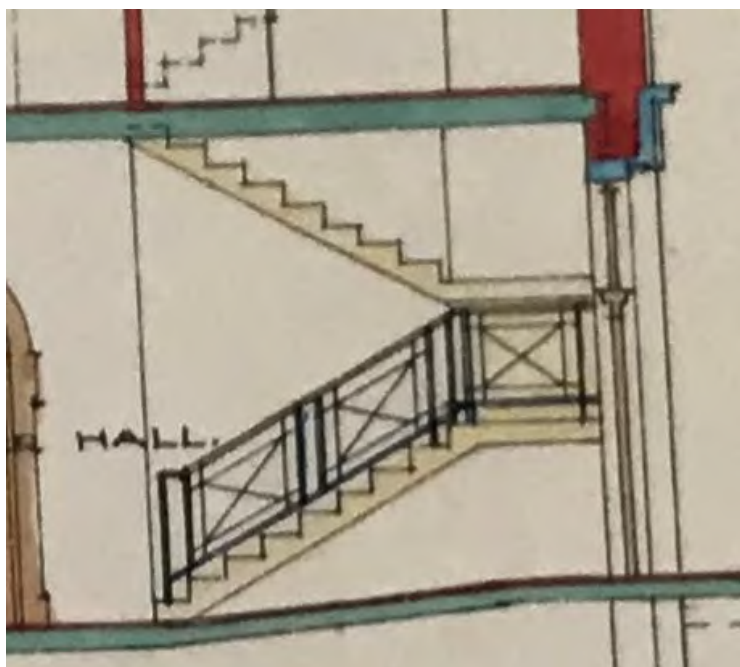


Figure 14 Detail of section showing the proposed main staircase balustrade. The balustrade design matches that for some internal screens and external railings. Details of the lift and lift cage are not shown. National Archives, ref: LRRO 1/4507.

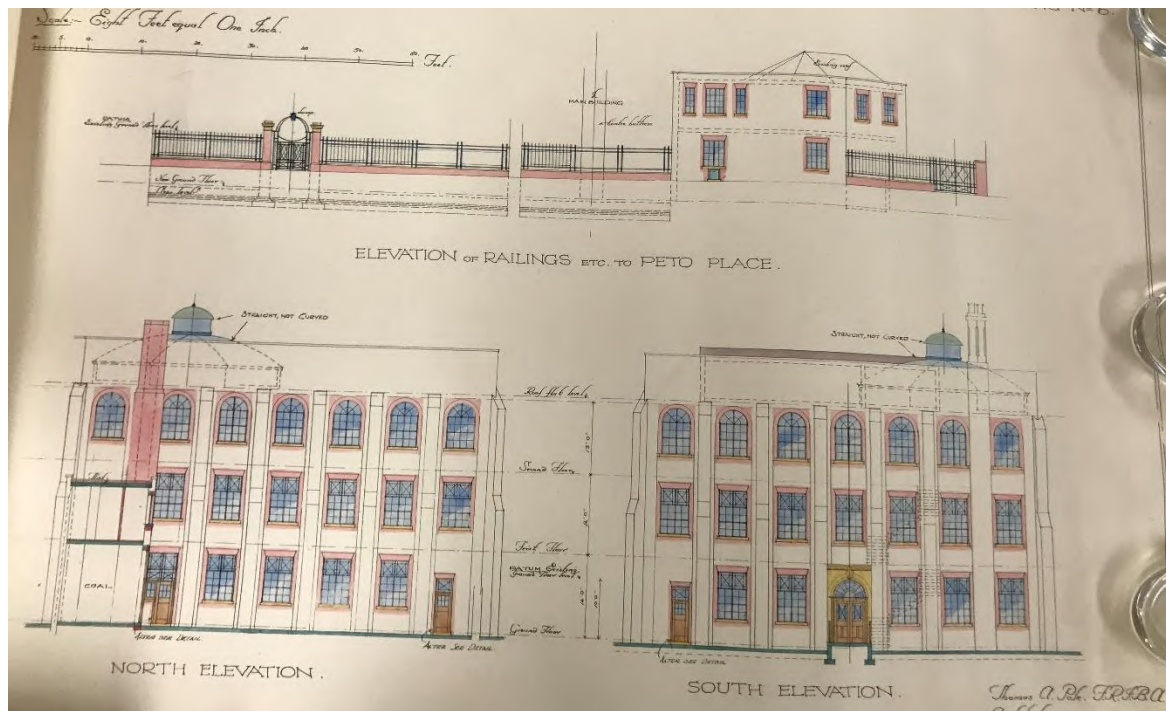


Figure 15 Proposed elevations of the Rheumatism Clinic, 1929. National Archives, ref: LRRO 1/4507.

- 4.25 In 1930, following completion of the works, the lease was revised and the following plan included to reflect the newly refurbished building:

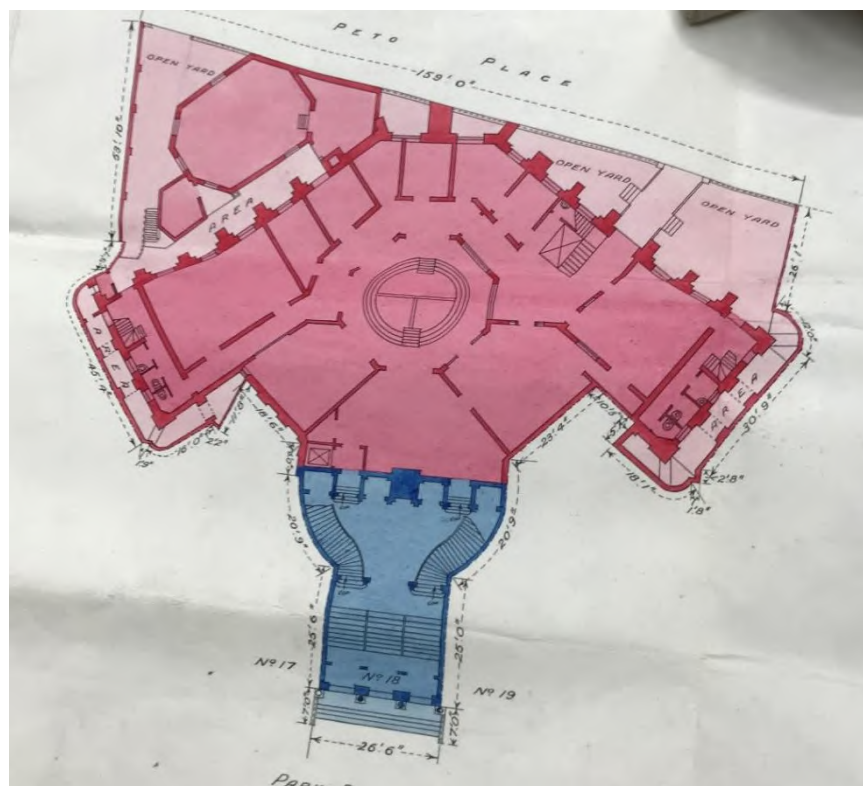


Figure 16 1930 plan of the ground floor of 18 Park Square East, including former chapel to the rear. Revised lease between TCE and British Red Cross Society, National Archives, ref: CRES 35/3535.

- 4.26 From 1930 to the early 1960s, numerous alterations were undertaken to adapt the building to the Rheumatism Institute's changing needs. In the early 1930s various alterations were made to the front part of the building at 18 Park Square East to provide additional office space. These involved:
- Sealing of the central and left hand doors from Park Square East; the right hand door then became the only entrance from Park Square East (the main clinic entrance remained in Peto Place);
 - Insertion of a new floor over part of the top of the 1850s steps to create a new upper ground floor within no. 18 and storage space below.
 - Internal partitions to create two offices at new raised ground floor level, in the centre and left hand part of no. 18. This created a corridor from the right hand door, via the exposed portion of the 1850s steps, to the hall in the former chapel vestibule;
 - Insertion of a spiral staircase in front of the right hand door to provide access to new offices inserted at first and second floor level;
 - Partial infilling of front arcade at the top of the 1850s steps;
 - New staircase behind the front arcade (National Archives, ref: CRES 35/3535)
- 4.27 During these works some demolition took place and 'rubbish (mostly from the original building)' was deposited in the newly created 'vaults' under the new, raised ground floor offices (letter from the British Red Cross's architect to TCE Commissioner, 8th February 1933; National Archives, ref: 35/3535).

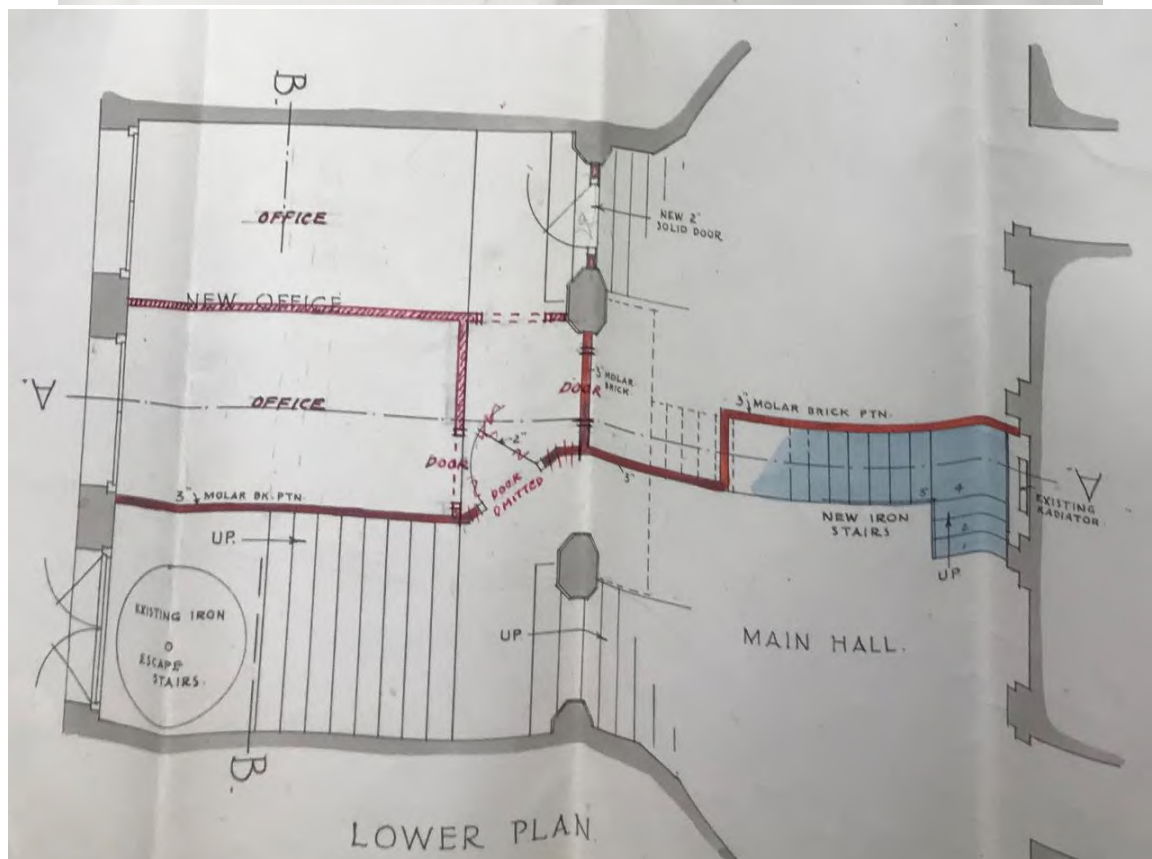


Figure 17 Proposed sub-division of the front of 18 Park Square East, 1932. Plan (bottom) and section (top).
National Archives, ref: CRES 35/3535

- 4.28 In 1938 works to alter and extend the Institute were approved by TCE Commissioners. The approved specification included the breaking up of existing paving and excavation for new foundations, so the extension must have included a new structure in Peto Place (National Archives, ref: CRES 35/3536).
- 4.29 The below photo of Peto Place from 1941 shows a number of outbuildings to the rear of the Diorama building including some of the chapel's rear extensions. This photo also shows that a rear boundary wall existed at this time.



Figure 18 Photo of the rear of the Diorama building, Peto Place, 1941. The rear wall has a raised parapet. LMA Collage Record No. 113747.

- 4.30 It is evident the Institute soon required more space, however, as in 1943 they contacted TCE Commissioners about the possibility of expanding into the adjoining houses (13-17 Park Square East). Although the scheme did not progress, the correspondence again emphasises the value given to the preservation of the Park Square East elevation. TCE's response to the Institute stated that: 'The architectural expert whom we have called in to advise us attaches high importance to the Park Square and Crescent houses as an integral part of the Nash scheme of development, and pending decisions which may be taken during the next few months I think it would be wrong to allow the three houses to be incorporated with the clinic...'. (National Archives, ref: CRES 35/3536).



Figure 19 Aerial photograph from the south-west, 1946. The changes to the roof undertaken as part of the Diorama building's conversion to rheumatism clinic are visible and include the bisection of the Diorama's conical rooflight, construction of flat roof in place of the chapel's hipped roof, construction of a larger octagonal rooflight, construction of plant and tank rooms on the roof. Britain From Above, ref: EAW000542.

- 4.31 Following the National Health Service Act (1946/7) the Institute became part of the Middlesex Hospital and the lease of 18 Park Square East transferred to the Minister of Health on 5th July 1948 (National Archives, ref: CRES 35/3536).

- 4.32 Whilst this no doubt had a considerable impact on the running of the Institute, the Institute continued to occupy no. 18 and the Diorama building and plans labelled *The Middlesex Hospital: Peto Place Clinic for rheumatism*, April 1948 (LMA/4441/01/4321) show the little significant change to the floor plans.

- 4.33 The minutes of the Institute's House Committee (1948-1964) demonstrate small alterations to the Diorama building were ongoing to meet the needs of the Institute. In 1948, for example, funds were approved for a new gymnasium and 'linenry'. Also in 1948 the committee room was to be re-built and the administrator's office divided to create two new rooms. The Institute 'also proposed to construct the new partitions and dormer window to provide an engineers office on the third floor' (National Archives, ref: CRES 35/3536).

- 4.34 The 1850s chapel entrance was also altered in 1948 when a new 'escape ladder' was cut through the steps in the front of 18 Park Square East.

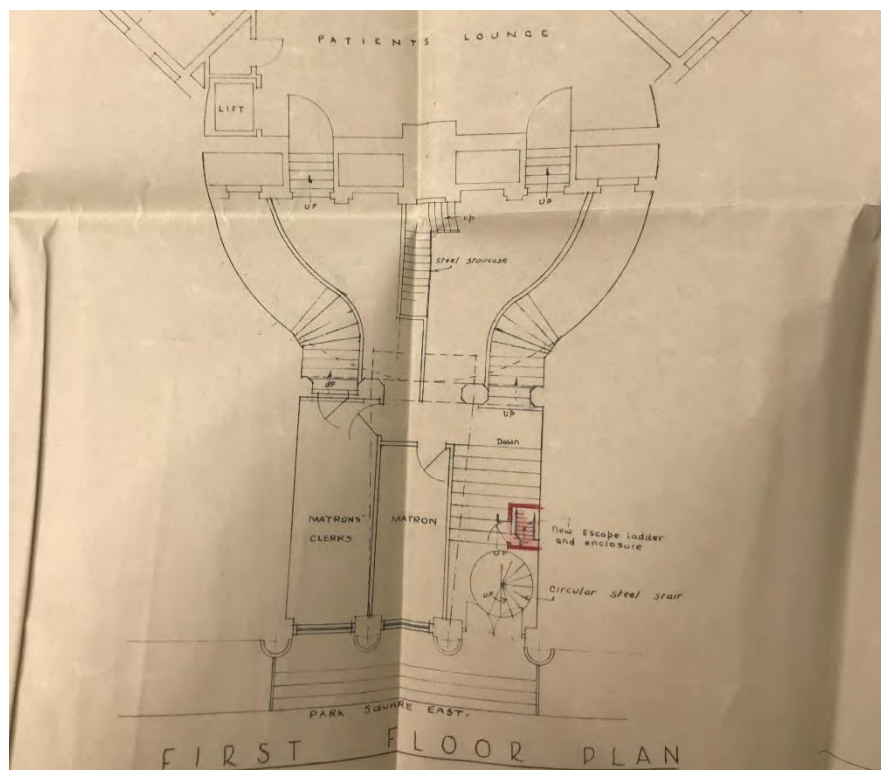
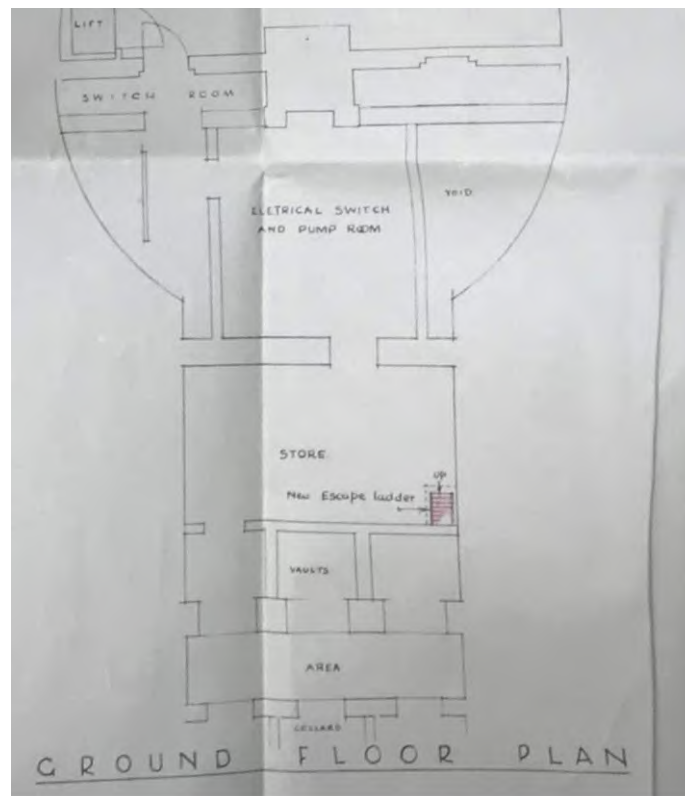


Figure 20 1948 proposed ground (top) and first (bottom) floor plans to insert a 'new escape ladder' (shown in red) through the 1850s steps. National Archives, ref: CRES 35/3536

- 4.35 In 1948 the Institute's advising architect 'condemned' the top two floors of the Park Square side of the building and the functions were moved from there until repairs could be undertaken.
- 4.36 In 1949 investigations were carried out to explore the possibility of constructing new buildings on part of the roof, which would have held a lecture room and museum (it having been decided that it did not also need to hold a gymnasium, clinical photography and dark room, plaster room, minor operations room and waiting room). This plan was later put on hold when the Institute received structural advice that the walls would not stand the extra strain and it was proposed to construct the lecture room in the matron's hall instead (apparently the conversation was still ongoing in 1950, see below).
- 4.37 In 1950 it was considered to take on the leases of the two neighbouring houses on Park Square East (presumably nos. 17 and 19) but it was decided they were unsuitable for conversion to an inpatient department for the Institute.
- 4.38 Also in 1950 the Institute proposed 'to demolish the existing stone stairs in the old entrance Hall to 18, Park Square East. These stairs are not in use and lead nowhere and are entirely redundant. It is then proposed to form a new floor at second floor level in the upper part of this Hall, this floor to be used as a central store, badly needed by the Institute. This floor would be connected by a new opening to the existing second floor and by new stairs to the existing Board Room and, by further new stairs, to the present first floor (this first floor is at ground floor level, approximately, of Park Square East). The lower half of the Entrance Hall will be converted into a Lecture Hall for 60 students with entrances from the Patients' Lounge and emergency exit only to Park Square East...There will be no new openings to the exterior, the whole of the work is internal replanning.' These works were 'satisfactorily completed' by May 1951 (Correspondence, 1950 and 1951. National Archives, ref: CRES 35/3536) and subsequent plans no longer show the full width of 1850s steps in no. 18 at either ground or first floor, only the right hand portion.
- 4.39 As well as changes to the layout of the building, there were periodic alterations to the fixtures and fittings installed as regulations, technology and the requirements of the Institute adapted. For example, replacement gates were installed to the small lift in 1950, and handrails and gantries were installed to the men's and women's hydrotherapy pools. In 1959 the tiling and nosings on the main staircase between first and second floors were scheduled to be replaced (House Committee minutes).
- 4.40 In 1961 the decision was made that the Institute would merge with the Department of Physical Medicine and Rheumatism, and would be housed in a new building at the Middlesex Hospital from 1964 (to be called Arthur Stanley House) and little further alteration to the Arthur Stanley Institute at Park Square East seems to have taken place during the Institute's tenancy.



Figure 21 1962 photograph of the front elevation of 17-19 Park Square East. The 1850s alteration to the entrance of no. 18 (creating three doorways instead of one) is still in place, although the central and left hand door were redundant by this point as the Institute had inserted an additional floor inside. RIBA Pix ref no.: RIBA5342.

1965-1975 Bedford College

- 4.41 In 1965 Bedford College took a nine-year lease of 18 Park Square East and moved their Geography and Zoology Departments there, as well as the Social Research Unit of the Department of Sociology, Social Studies and Economics (Bedford College Calendar 1966-68, p. 37).
- 4.42 Before the start of their lease, the College commissioned a survey of the Arthur Stanley Institute which provides some detail on the condition and layout of the building at that time. The survey for no. 18 shows that:
- The 'semi-circular "domed" roof' over the Diorama saloon was still terminated in a brick gable: the current hipped-roofed-structure had not yet been constructed, although there was a smaller, corrugated iron- and steel-framed shed;

- 'On the edge of the roof nearest Peto Place is a large brick-built structure (housing the lift motor and store rooms) on top of which is a tubular metal framework covered with corrugated asbestos-cement sheeting over the cold water storage cisterns.'
- 'The lower front [to Park Square East] has been altered at some time in the past to provide three sets of double entrance doors in painted timber with raised, fielded and mitred panels and glazed fanlights over; as a result of internal replanning these doors are decorative only apart from one pair which serves as a fire exit. These doors are approached by a stone threshold and steps, extending the full width of the elevation'
- 'Beneath the entrance threshold and pavement are the original vaults and front area, access to which is obtained by a hatchway in the ground floor filing room [the ladder which had been inserted through the 1850s steps as part of the 1948 works]; the area is partially filled with rubble...'
- 'Most of the windows at the rear are of painted metal but there are also several timber windows; the original metal windows are in seriously corroded condition and several have been renewed over the past few years...a number of cills are defective.'
- 'the interior of the front premises facing the square has been completely remodelled to form a lecture theatre etc., and floor levels altered to line up with the levels in the rear building thus producing a rather unhappy relationship between the main façade and the floors; for example, the ground floor level is about half way up the false entrance doors, the fanlights of which serve as the office windows and the second floor being at window cill level and so on.'
- 'The internal elevations of the central well above the bathing pool are cement rendered with large timber windows; minor cracking of the rendering is apparent. The base of the pool is badly fractured as is the terrazzo/gutter to the tile-paved surround.'

(Royal Holloway, ref: AR/599/1)

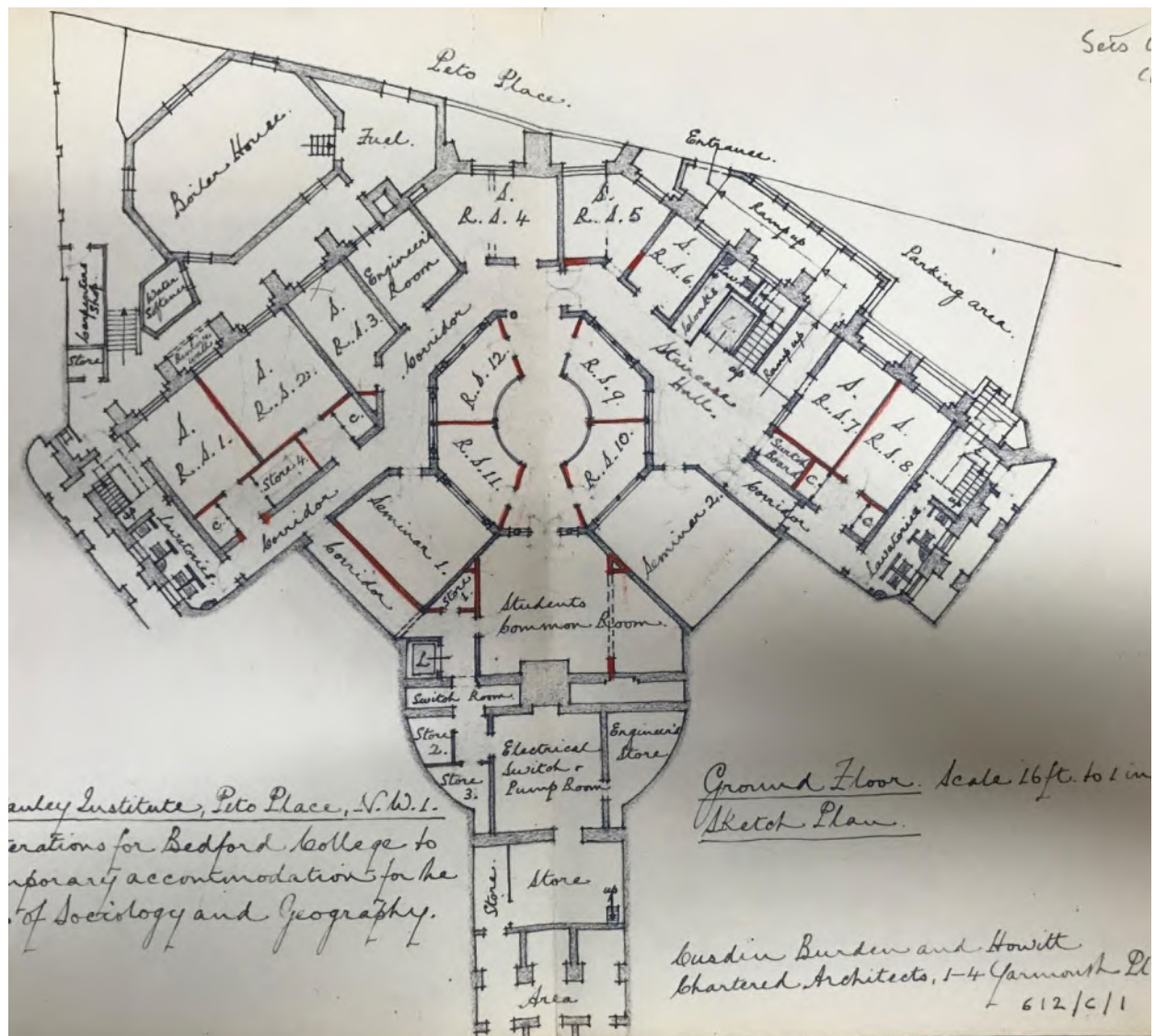


Figure 22 Survey plan of the ground floor of the Diorama and basement of no. 18, 1965. Royal Holloway, ref: AR/599/1.



Figure 24 Second floor plan of the Diorama, and second and third floors of no. 18, 1965. Royal Holloway, ref: AR/599/1.

- 4.43 It is clear that for TCE Commissioners the historic appearance of the Park Square East elevation remained the most sensitive area of the building. The *Outline Principal Terms for a lease* for no. 18 specify the 'The Regency Character of the premises externally is at all times to be maintained and no alterations are to be made to any features to be included in a schedule annexed to the lease.' And 'The exterior of the premises as seen from Park Square East, is to be maintained as though in private residential occupation, and the windows facing Park Square are to be kept close-curtained. The entrance door from Park Square East is to be kept closed except when in use for egress and ingress to the premises.' The draft lease also stated that after the initial works to make the building suitable for the College's use 'no other alterations or improvements are to be carried out to the premises.' The entrance for students was to remain via Peto Place. (Royal Holloway, ref: AR/599/1)
- 4.44 The College undertook only the minimum amount of refurbishment work to the building, such as renewing paintwork, floor covering etc.. They retained the overall layout of the building, including most internal partitions, although they did make some minor internal alterations such as removing the changing cubicles throughout the building to provide more classrooms, staff offices, laboratories and ancillary accommodation.
- 4.45 In 1974 13-24 (consecutive) Park Square East with attached railings were listed Grade I. This includes the Diorama. The list description notes that nos. 13-16 and 20-24 had been converted to flats in c. 1986 and many original internal features were destroyed, although the principal

elevation to Park Square (designed by Nash) has been largely preserved as originally constructed. See the Appendix for the full list description.



Figure 25 '20-24 Park Square East: rear elevations', 1985. The south elevations of the Diorama building are partially visible in this photo, showing that windows had been inserted in the originally blank arches of the flank wall. The plant and tank rooms are also prominent features on the roof. LMA Collage Record No.: 106298.

1973-1994

- 4.46 Throughout this period, a long-term use was being sought for the Diorama and a series of planning applications was submitted.
- 4.47 In 1973 proposals were submitted for the comprehensive redevelopment of Albany Terrace, including the demolition of the Diorama building behind the retained Park Square East elevation, for the construction of new Ismaeli cultural and religious centre. Listed building consent was granted but the legal agreement was not signed and the consent was not issued.
- 4.48 In 1980 proposals were submitted for the demolition of the Diorama and creation of landscaped area. The Greater London Council opposed the demolition and the scheme was not progressed.
- 4.49 In 1983 proposals were submitted for the conversion of the Diorama to office use. It included the complete removal of everything within the shell of the Diorama building and construction of three new floors of open plan office around a replica of the octagonal lightwell, with large areas of glazing inserted into the rear walls in reference to the Diorama's original windows. This was refused by Camden on policy grounds. A public enquiry was held in December 1983, with the Council's decision upheld. In August 1984 the Secretary of State for the Environment issued their decision, granting consent for alterations for residential use of nos. 17 and 19, however refusing

consent for the intrusive alterations to no. 18 (including the Diorama building). The Secretary of State agreed with the Inspector's conclusions, saying:

Major alterations to this Grade I building, with demolition of a substantial part, would be inappropriate unless they are justified by the use to which it would be put.

The appellants have proposed to retain the various surviving elements of the original Diorama building, but in my opinion the interest of the building is not confined to these, though they are the most important features. I have, at the very least, misgiving about the proposed rebuilding of the rear...walls.

It would be better to keep the existing interesting rear wall, repaired and improved as necessary, as a significant element of the historic development of this extremely unusual building than to replace it with a reconstruction.

4.50 In 1986 two applications were submitted on behalf of the Crown Estate Commissioners for the alteration of nos. 17-19:

- 8600031 R2 (planning permission) and R2 8670007 (listed building consent) for the restoration and renovation of the Diorama, 17, 18 and 19 Park Square East, Regents Park, London NW1 to form 2 houses and 18 flats with associated car parking, and an exhibition gallery;
- 86700032 (planning permission) and 8670008 (listed building consent) for the restoration and renovation of the Diorama, 17, 18 and 19 Park Square East Regents Park, London NW1, to form 2 houses and 18 flats with associated car parking, and a health and fitness club.

4.51 The proposals for the restoration of nos. 17 and 19 were generally accepted in heritage terms. However, the proposals for the conversion of the Diorama were considered too invasive as they required considerable demolition of the Diorama building, including removal and reconstruction of all floors in order to insert an additional floor. This would have required the infilling of the window openings in Peto Place and creation of new windows to match the new floor levels.

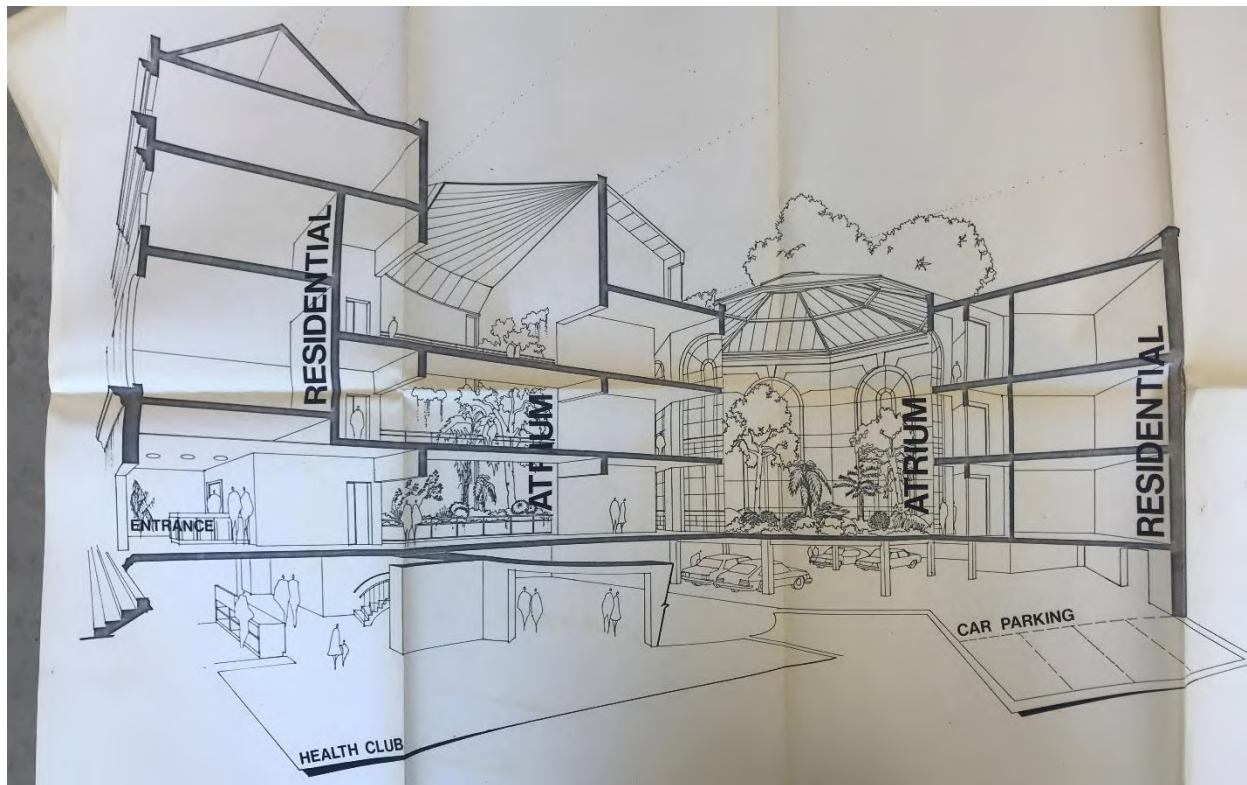


Figure 26 Cut-away perspective drawing of the proposed residential scheme. Hunter + Partners, 1985, submitted as part of the 1986 residential conversion. LMA/4441/01/4321.

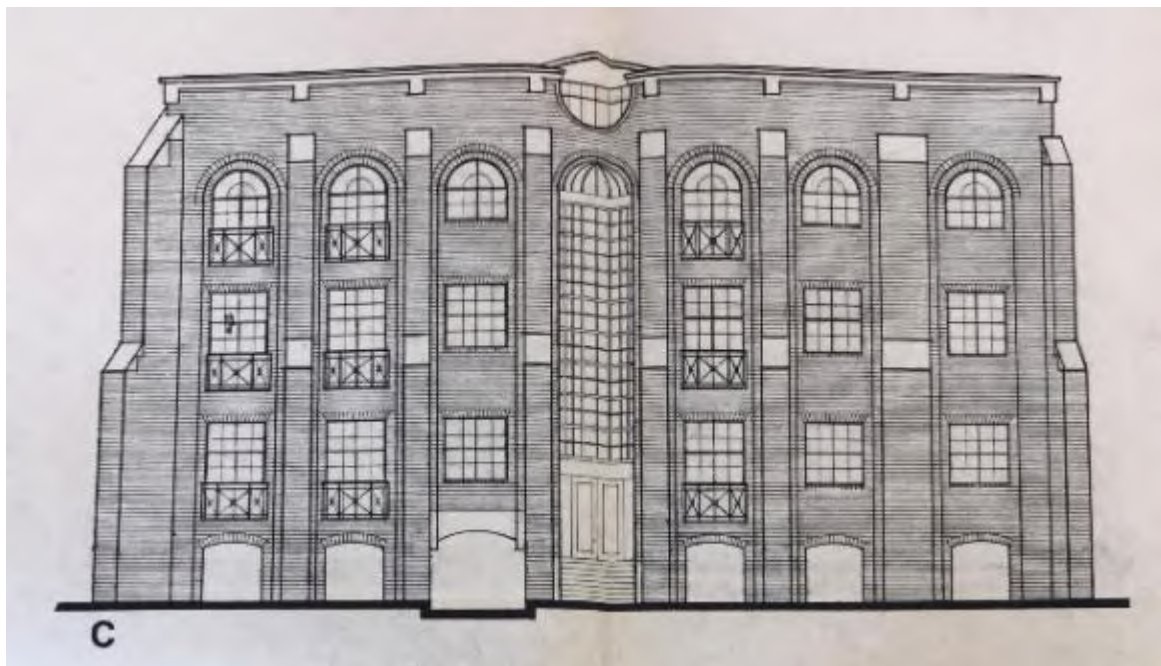


Figure 27 One of the proposed elevations to Peto Place, Hunter + Partners, 1985, submitted as part of the 1986 applications to remove the 1930's floors, create a basement car park and insert an additional floor and move all windows in Peto Place to align with the new floor levels. LMA/4441/01/4321

- 4.52 This application was refused by Camden, and the decision was upheld by the Inspector at appeal and subsequently the Secretary of State in July 1987. The proofs of evidence provided as part of

the appeal provide evidence of the condition of the building at that time, and amount of surviving historic fabric. The following drawings show that much of the structure of the 1850s Byzantine screens was in place in 1987, although most of the decoration had been already been removed.

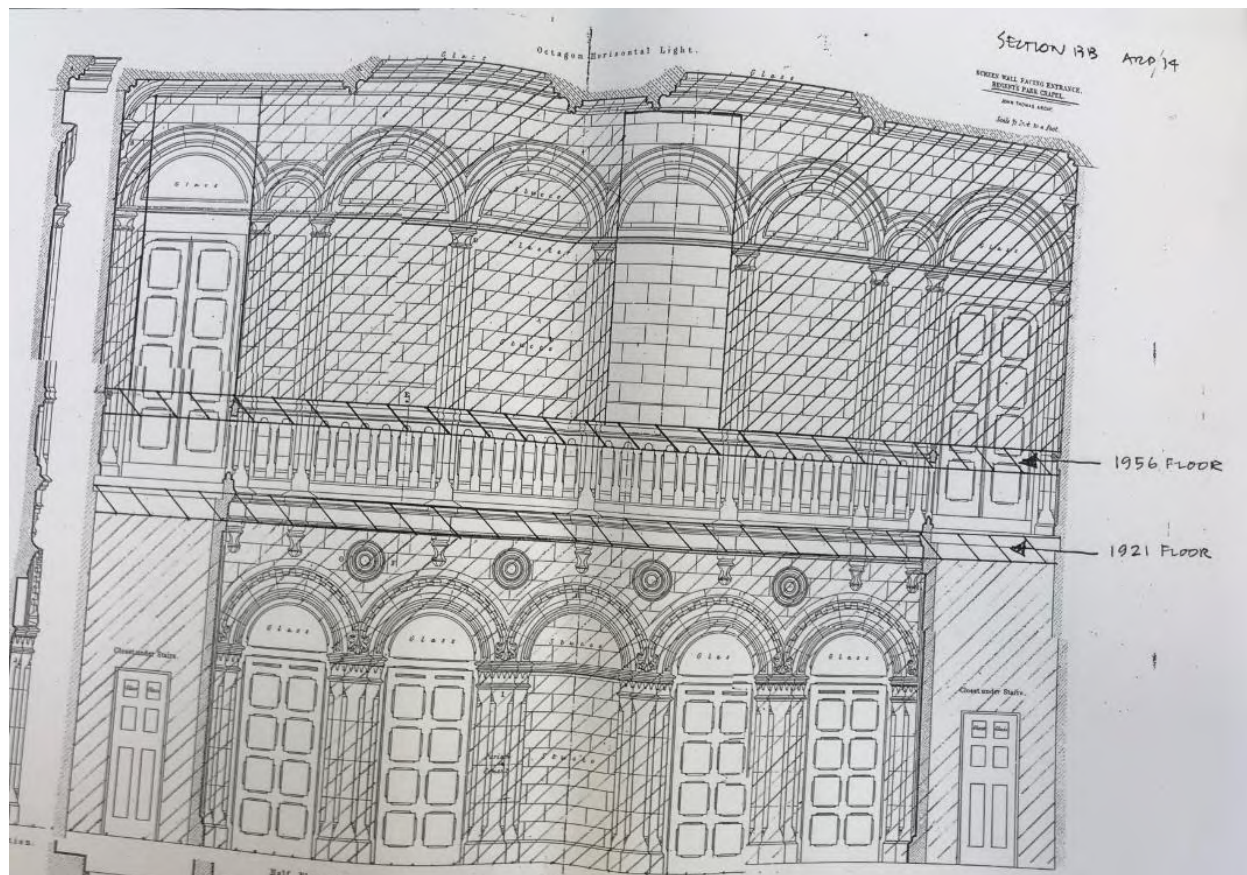


Figure 28 1987 marked-up section of "inner screen" showing remaining structure (no architectural details remain on this screen). London Borough of Camden, proof of evidence of Anthony Richardson. LMA/4441/01/4321

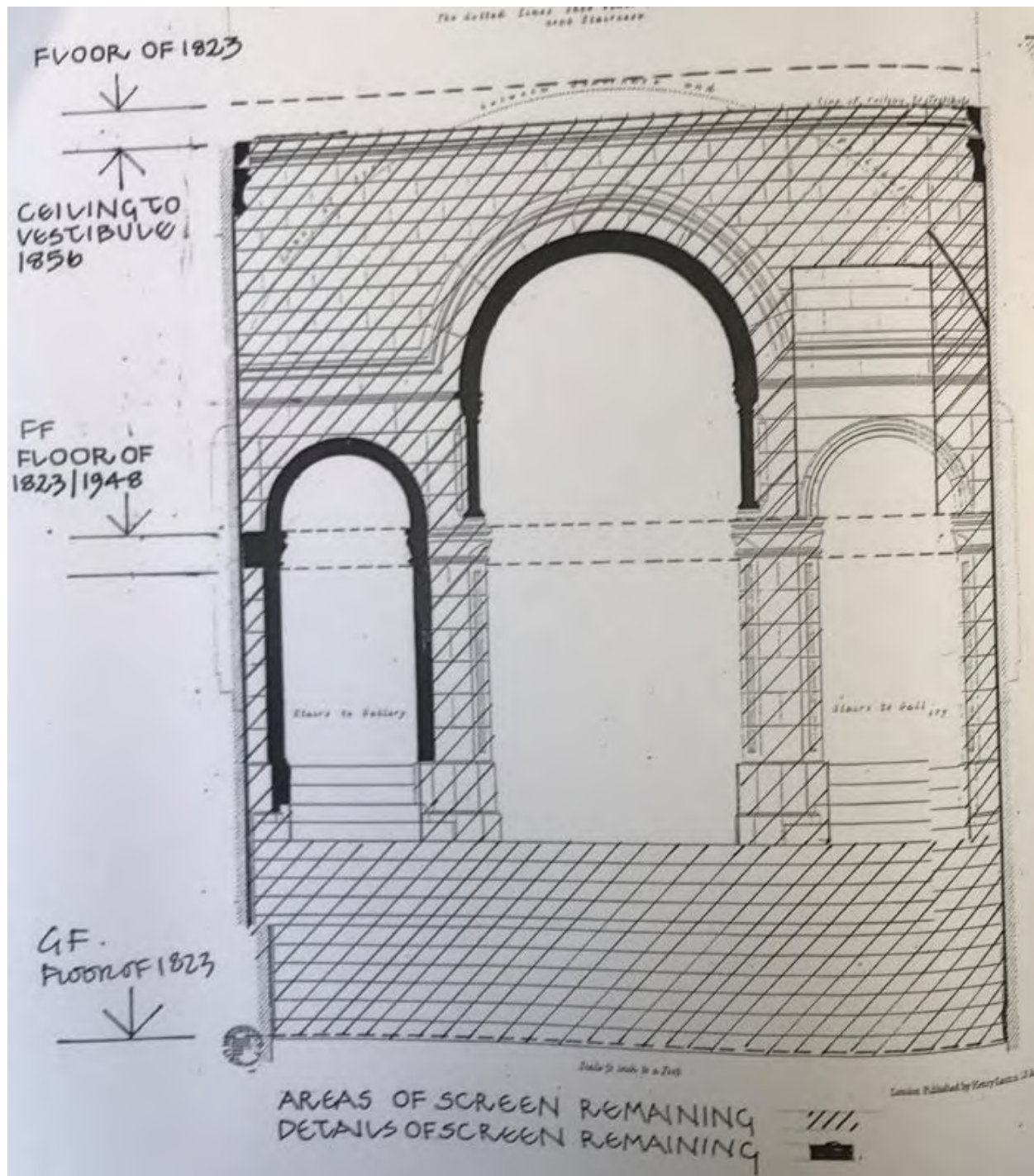


Figure 29 1987 marked-up section of "middle screen" showing remaining structure and details of the 1850s screen. London Borough of Camden, proof of evidence of Anthony Richardson AAdipl. RIBA. LMA/4441/01/4321.

- 4.53 In the decision letter from Department of the Environment the Secretary of State agreed with the conclusions of the Inspector, stating that:

In this case the architectural and historic character and integrity of the buildings, and in particular the significance of the Diorama building itself as the only surviving Diorama building in the world, are considered to be paramount.

The Secretary State found both appeal proposals *to be unacceptable because of their damaging affect upon the appearance and character of the appeal buildings.*

- 4.54 An alternative scheme was submitted in 1986 by the tenants, Diorama Arts Ltd., which retained and restored much more extant fabric and was granted planning permission and listed building consent. This scheme was not progressed.

1994 refurbishment

- 4.55 In 1994 the Prince's Trust took over nos. 17-19, including the Diorama building, for their offices and undertook the next major phase of works to the Diorama building. Although the shell and floors were retained the majority of the internal partitions within the Diorama building were removed and nos. 17, 18 and 19 were connected internally. The works also included the reinstatement of some of the 1850s Chapel features in no. 18's entrance and vestibule, as well as reinstatement of the 1820s Park Square East entrance front. Plans submitted in 1994 and 1996 show the main changes were:

- Pair of new stairs from the lowest level of the Diorama building up to the raised ground floor level of the Park Square East houses, within the Diorama saloon. The details of the railings to these stairs match the details of tops of the railings to the stairs around the lift at the rear of the Diorama building and are understood to be contemporary;
- This lift has also been replaced and it is assumed the lift gate was replaced at this time as it does not match other railings in the building or the 1929 drawings. The smaller lift within the Diorama saloon was removed;
- Demolition of 'redundant boiler house' (at north east of the building, in Peto Place);
- Demolition of redundant stack adjacent to boiler house and reinstatement of 'original wall face with buttress & adjacent window';
- Laid new floor slab, including laying of DPM to lap with DPC injected into walls;
- Removal of roof over entrance ramp to Peto Place entrance and the rebuilding of existing wall;
- Demolition of existing plant and tank room on the Diorama roof;
- Lifting of existing parapet copings of Diorama building to provide new DPC before rebedding copings;
- Replacement of all existing coping stones to buttresses;
- Replacement of a timber window frame in the Peto Place elevation with a new steel frame to match adjacent;
- Replacement of third floor windows to Park Square East elevation with double hung sashes 'to follow the original design';
- Replacement of doors to no. 18 Park Square East with a single leaf door in the central opening to match no. 17 and flanking timber-framed sash windows;
- Replacement of existing rooflight over the octagonal lightwell with a new, similar structure;
- Repair of glazing and rebuild vent to the semi-circular rooflight of the Diorama's saloon;

- The reinstatement of the 1850s steps within the front entrance of no. 18;
- Removal of spiral staircase from ground floor to second/third floor within front of no. 18;
- 'Overhaul all internal windows [into octagonal lightwell]. Re-glaze using clear glass';
- 'Partitions, stairs and existing first floor removed to expose 1850s screens across rotunda. Repair and refurbish screens';
- Reinstatement of 1850s Byzantine enrichment to the vestibule screen (the plan and elevation drawings accompanying this application show that most of the Byzantine decoration on the screens had been lost during the twentieth century). The application drawings detail the method of reinstatement: 'all plaster to this level [bottom of arches] in specialised hard plaster...Above this level all decorative plaster to be fibrous work. Flat areas of lined out plaster to be in plaster as general specification. New doors to be in stained and varnished parana pine with glazed fanlight over';
- Construction of a pair of new stairs wrapping around inside of front half of vestibule, entered between flanking arches in front screen;
- Installation of new fire surrounds and grates, and rear glazed doors (discharging conditions 04 and 05 (a) of listed building consent application ref: HB/9370025, September 1993; Camden planning ref: HB/9470153);
- Refurbish existing staircases, doors, windows, chimney stacks, railings etc.

4.56 Features shown to have been extant before the 1994 works which are of relevance to the current application are:

- Walls along two sides of the octagonal lightwell at ground floor, whilst the other six sides were open and flanked by pairs of columns;
- Ladder and hatch from basement to ground floor entrance hall of no. 18;
- No access between front part of no. 18 and Diorama's saloon at second/third floor;
- Staircase over the centre of the front half of Diorama's saloon;

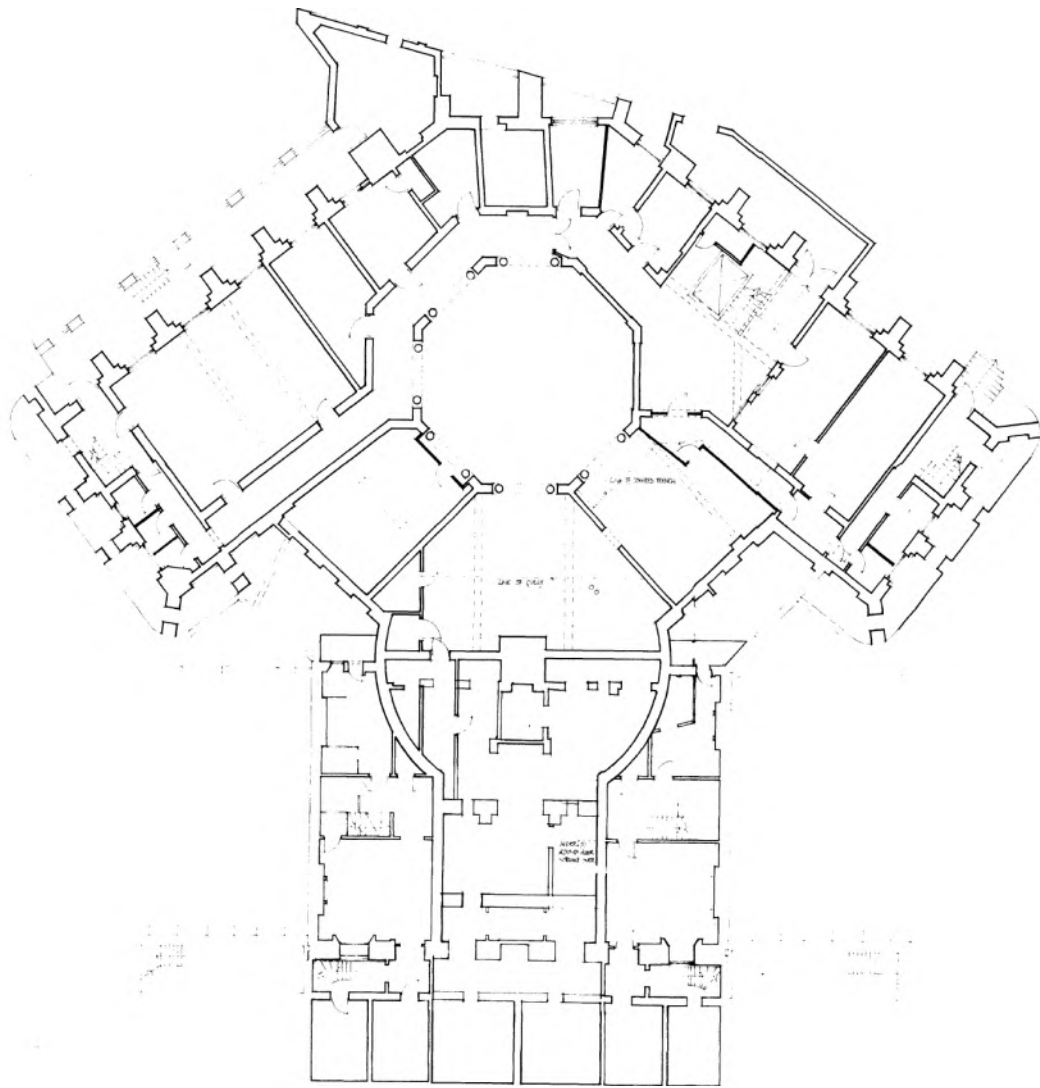


Figure 30 Existing ground floor of the Diorama and basement of nos. 17-19, 1994. Camden planning ref: HB/9370268.

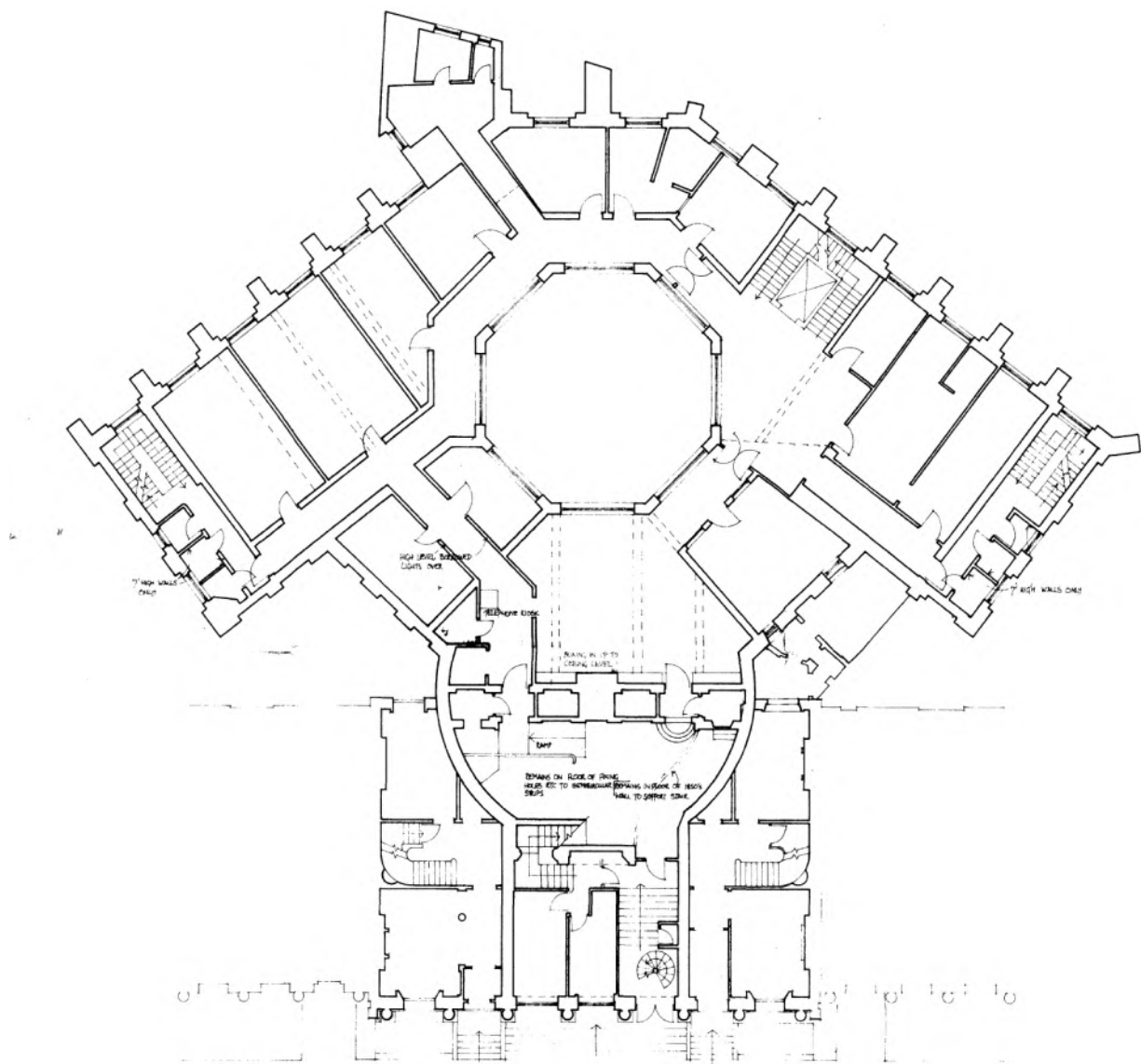


Figure 31 Existing first floor of the Diorama and ground floor of nos. 17-19, 1994. Camden planning ref: HB/9370268.

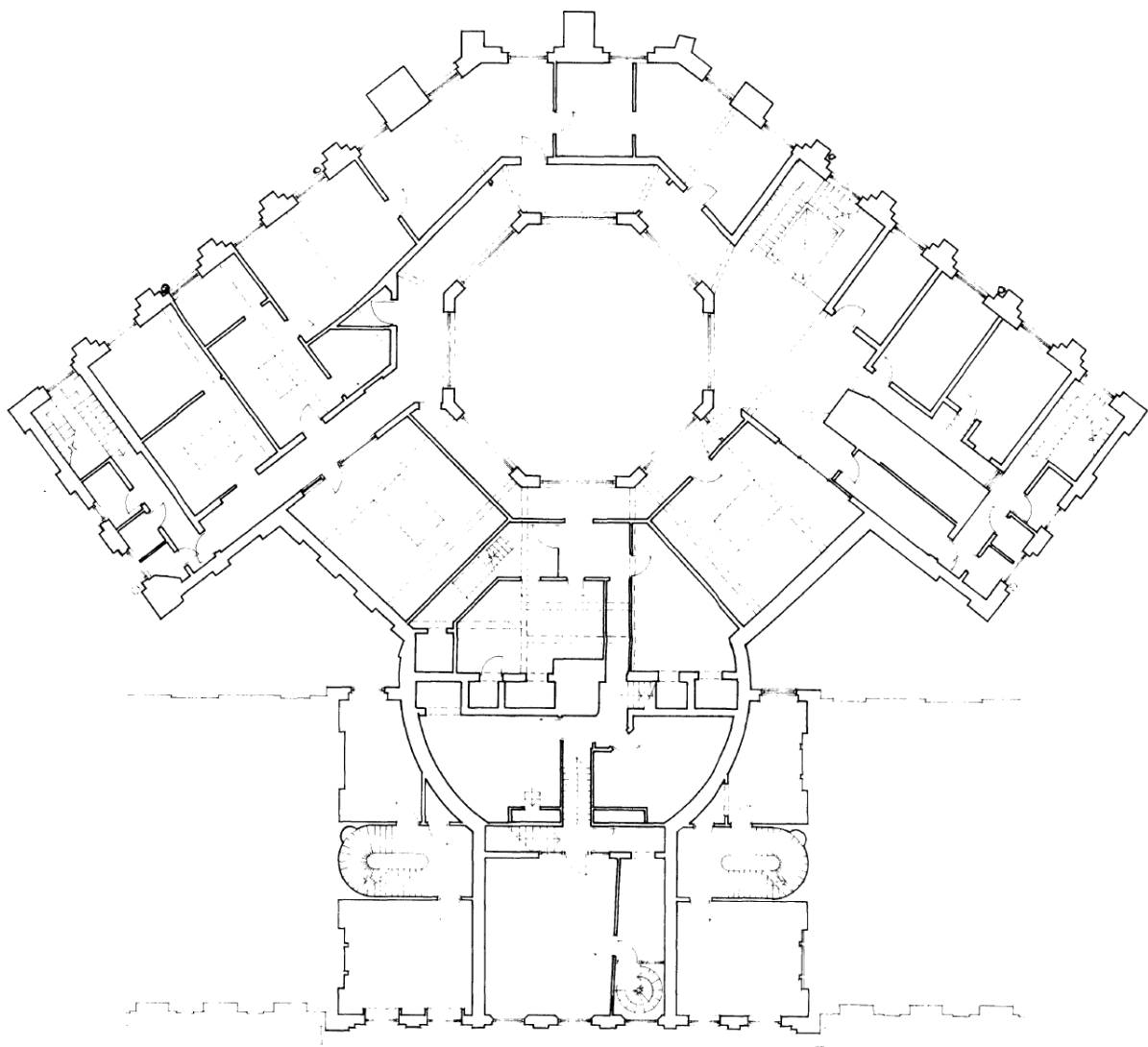


Figure 32 Existing second floor of Diorama building and first floor plan of nos. 17-19. Camden planning ref: HB/9370268.

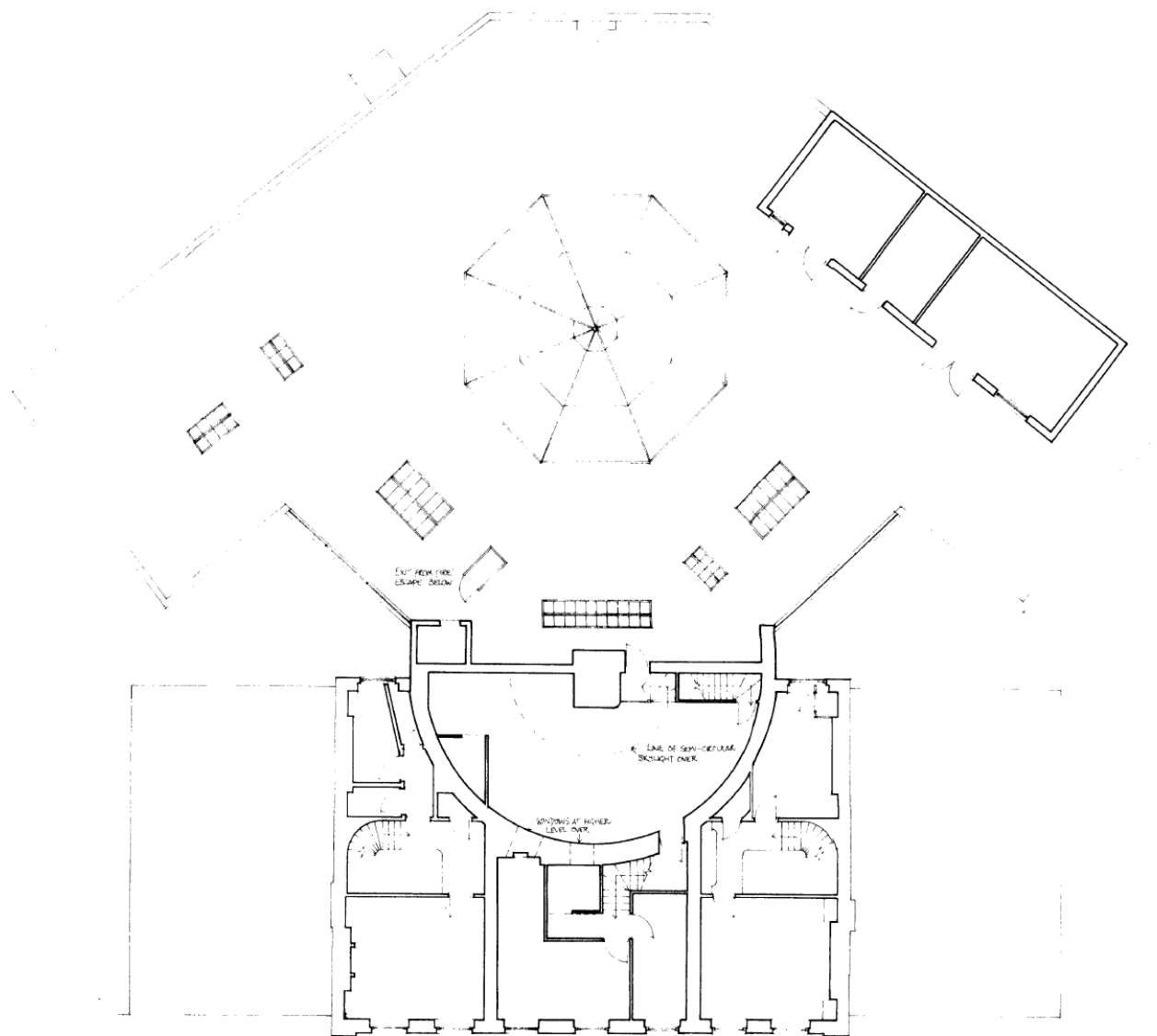


Figure 33 Existing second floor plan, 1994. Camden planning ref: HB/9370268.

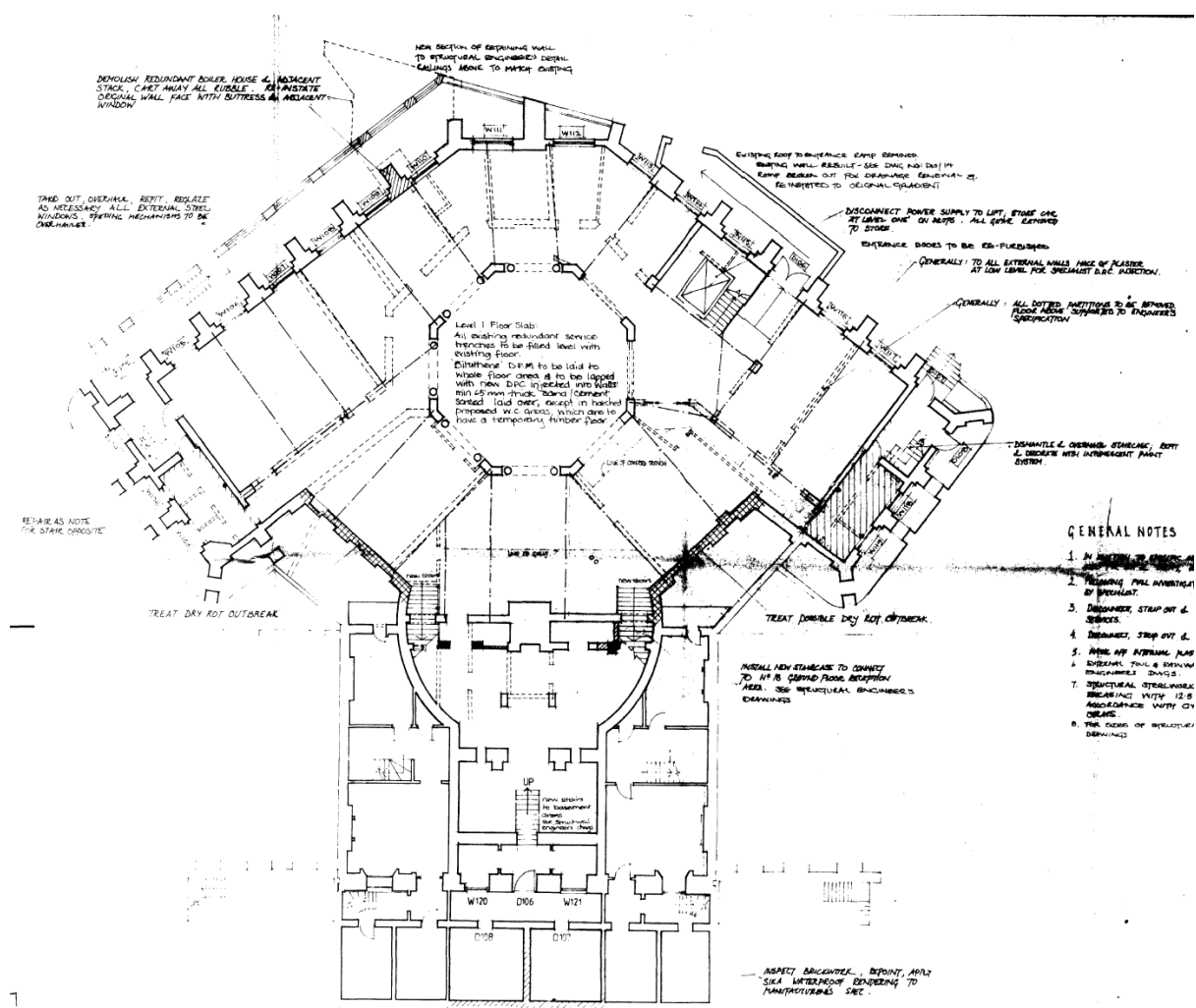


Figure 34 Proposed ground floor of the Diorama building and basement of nos. 17-19. Dashed lines show walls to be removed. Camden planning ref: HB/9370268.

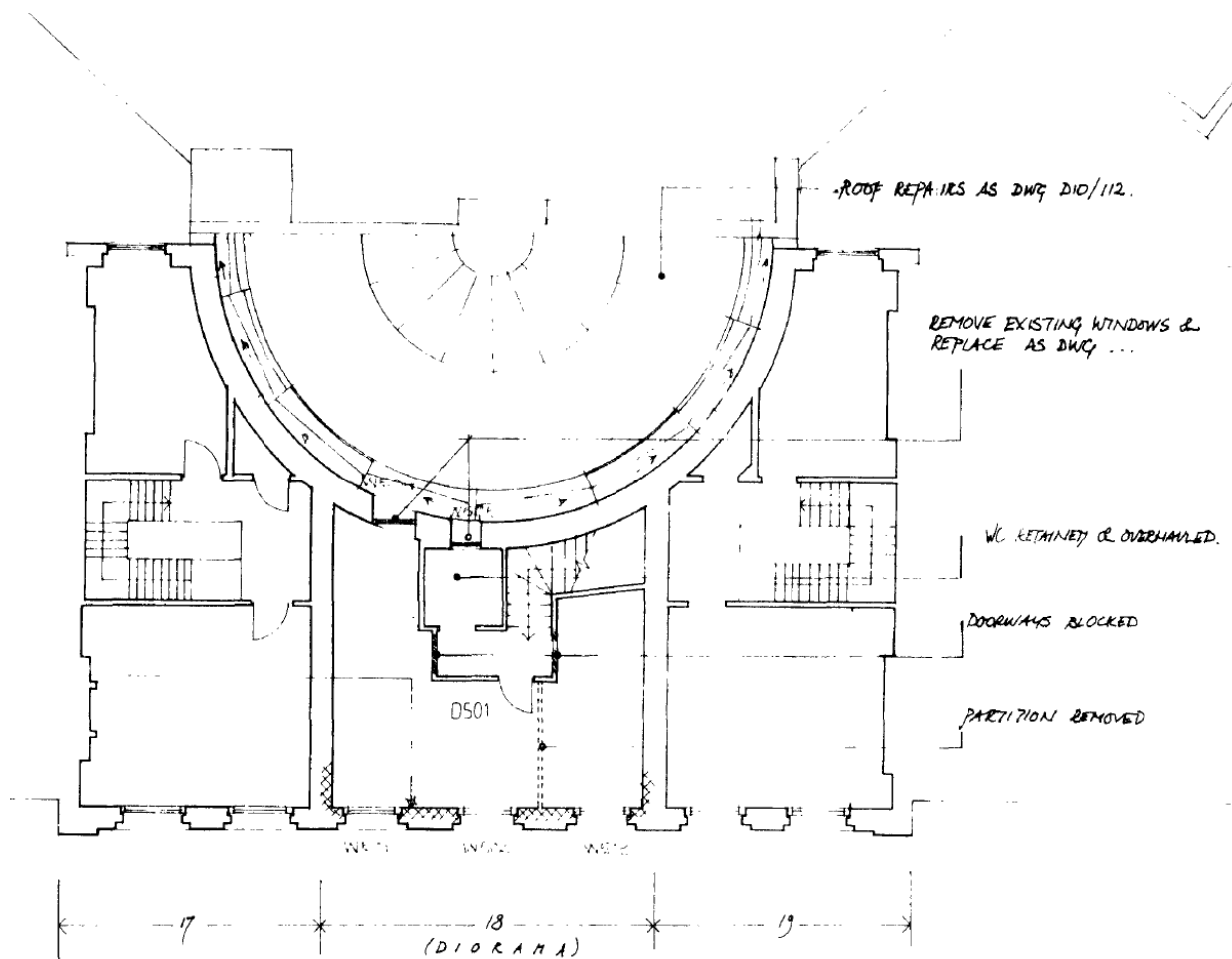


Figure 36 Proposed third floor of nos. 17-19. Camden planning ref: HB/9370268.

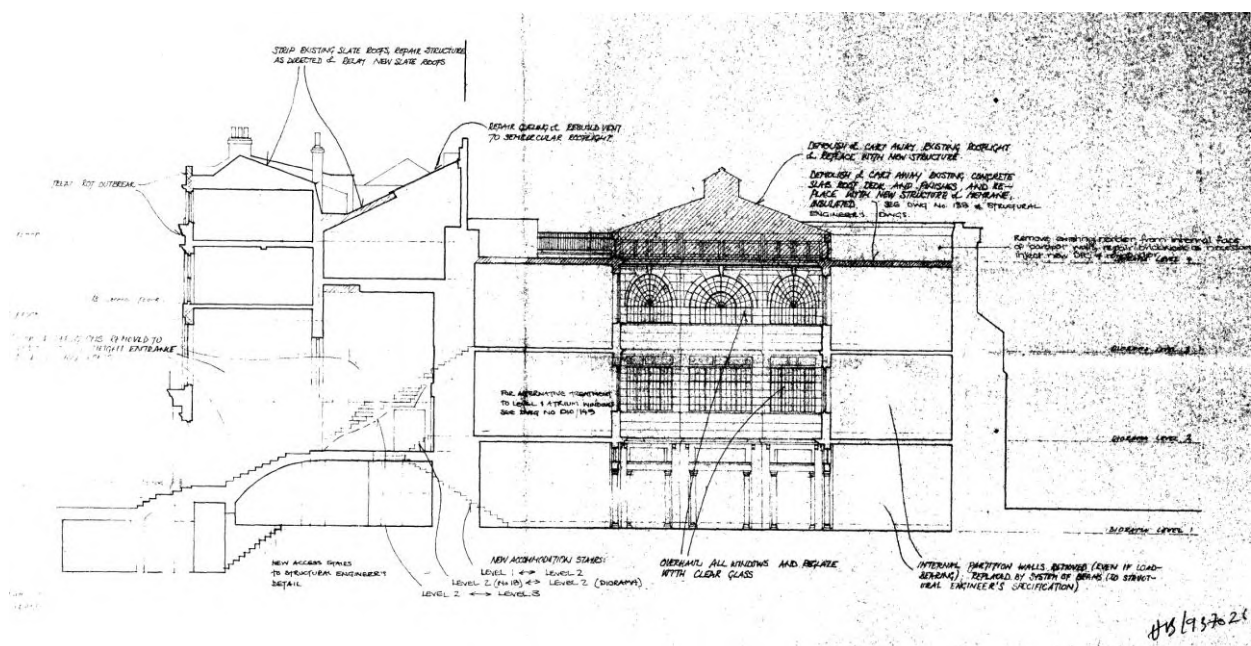


Figure 37 Proposed section. Camden planning ref: HB/9370268

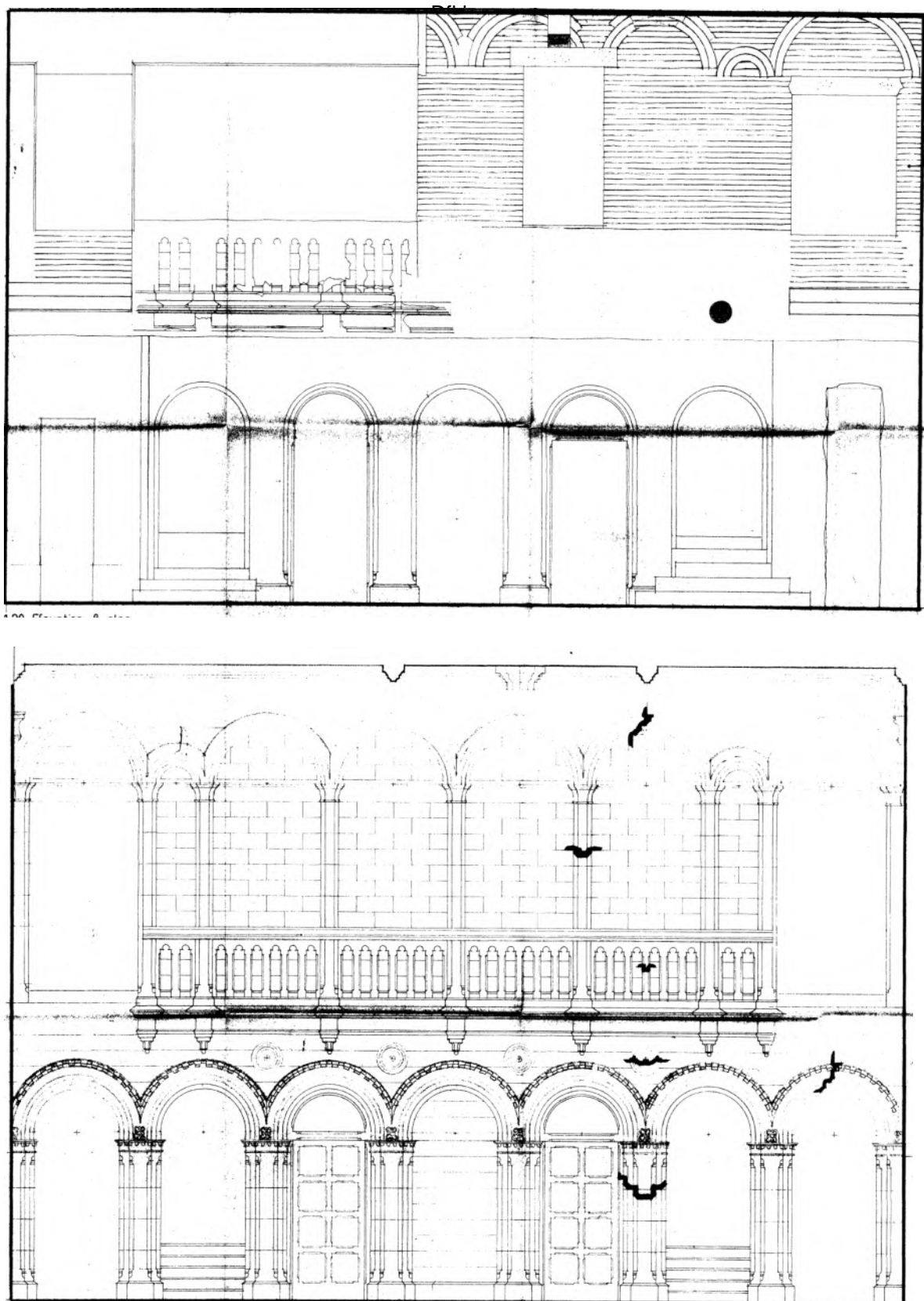


Figure 38 Vestibule screen as existing (top) and proposed (bottom). Donald W Insall & Associates Limited, June 1994. Submitted as a detail to discharge condition 02(c) of the application for the refurbishment of 17-19 Park Square East (ref. HB/9370268 and HB/9470227)).

5.0 Site Description

- 5.1 The site is located within the centre of the terrace on Park Square East. It occupies part of the central seven bays of the terrace, which project forward of the rest of the terrace. No. 18 occupies the central three bays and is flanked by nos. 17 and 19 which are each of two bays. The elevation of the central projecting part of the terrace is stuccoed and framed by giant pilasters at first and second floor. There are Ionic columns dividing the bays at ground floor. A central set of stone steps rise from the pavement to the front door at ground floor level. This part of the building, which forms part of the Park Square East terrace, is comprised of three principal storeys and an attic storey over basement.
- 5.2 This elevation forms part of the Nash-designed terrace and the wider redevelopment of the area. Park Square East and West mark the north end of the triumphal route from Westminster and the entrance to Regent's Park. This plan is still evident today and the buildings which survive from the original early nineteenth century development are grade I listed.
- 5.3 There have been very few alterations to the Park Square East elevation since its construction. In the 1850s current glazing was inserted in the first floor windows openings. The attic storey windows were replaced in the 1990s to match the original designs, as were the ground floor door and windows.
- 5.4 To the rear of no.18 the site extends to include the former Diorama building which is much larger than the terraced houses on Park Square East and polygonal in plan, extending to Peto Place to the rear. This structure was built along with nos. 17-19 Park Square East in 1823 to designs by A. C. Pugin and James Morgan to house the country's first Diorama, designed by Arrowsmith. The building's overall form remains, although its roof structure and fenestration has been considerably changed during the nineteenth and twentieth centuries.
- 5.5 The Peto Place elevations are of stock brick with semi-circular arched triple height window openings which were inserted in the 1850s when the building was converted to a Baptist Chapel and the building was radically reconfigured. The buttresses between the windows were also added or considerably extended at this time, probably to support the new roof structure and internal floors.
- 5.6 The metal-framed casement windows in the principal Peto Place elevations (the long elevations to the south east, east and north east) were inserted in 1929/30, dividing the tall chapel window openings to create three floors of windows rather than the triple height ones, as part of the conversion of the building to a rheumatism clinic. The shorter, flank elevations which face the rear of the Park Square East buildings, have regular arrangements of blind arches with smaller windows inserted more randomly through the twentieth century.
- 5.7 In the south east elevation on Peto Place is a semi-circular doorway with Portland stone surround, timber door and fanlight which also date from the rheumatism conversion.
- 5.8 There is a flat roof over the former Diorama building with high parapet which dates from the clinic conversion in the first half of the twentieth century, although it has been re-covered in the 1990s. In the centre of this roof is an octagonal rooflight over a lightwell which was constructed to light the internal corridors of the rheumatism clinic below. The rooflight was also reconstructed in the 1990s.
- 5.9 At the west end of the Diorama building roof it meets the rear of the Park Square East building. Originally it is believed there was a conical rooflight over the Diorama saloon which forms the centre of the building plan and acts as a transition space between the building which fronts Park

Square East and the rest of the Diorama building to the east. When the building was converted to a clinic in the first half of the twentieth century the eastern half of this rooflight was removed and a brick gable wall was built to terminate the western half. In the 1990s a single storey, hipped roofed building was built of brick against the gable wall. This arrangement remains today and creates a jumbled arrangement of structures across the roof.

- 5.10 Internally, the polygonal Diorama building is occupied by open plan office space over the ground, first and second floors created in the 1990s when the clinic's internal divisions were removed. The octagonal lightwell is the only structure which breaks up the large internal spaces. The lightwell walls are rendered with a large, timber-framed window in each wall at first and second floors. The second-floor windows have arched heads, the first-floor windows are square. At ground floor the lightwell is open-sided with short walls at the angles. The openings are framed by Tuscan columns. There are rectangular fanlights over the openings. Two sides were originally filled by timber and glazed panels to create a barrier between the clinic entrance hall and the hydrotherapy pool set in the floor of the lightwell. These have been removed and columns were inserted to match the 1929/30 columns as part of the 1990s refurbishment.
- 5.11 The interior elements of the rear of the building are very plain and basic in appearance, reflective of its later institutional use. Suspended ceilings are located throughout and conceal the bare 1929/30 concrete flooring. Two functional cast iron staircases are located at each extreme end of the building and a concrete stair with central lift with modern aluminium metal work detailing is also visible.
- 5.12 There is no basement level within the polygonal Diorama building. The basement of the Park Square East building and front part of the Diorama saloon has large pillars and arches to support the staircases and screens inserted above as part of the chapel conversion in the 1850s. Within the Diorama saloon building, the rear half is believed to have been infilled as part of the 1929/30 clinic conversion to extend the hydrotherapy treatment rooms at ground floor of the polygonal Diorama building. There are masonry piers in this space which appear to support the 1850s screen above but may in part date from the 1820s and have supported the Diorama saloon podium. In the 1990s doorways were inserted from no. 18 to no. 17 (to the north) and no. 19 (to the south). There is a front basement area with two vaults under the pavement. These are paved with brick and have timber doors.
- 5.13 Within the ground floor entrance of no. 18 is a double height entrance hall with ribbed mouldings across the ceiling, created in the 1850s when the first floor 'vestibule' entrance to the Diorama saloon was removed. There is a set of steps up across the width of the entrance hall. These steps were first constructed in the 1850s as part of the chapel conversion. They were mostly demolished in the mid-twentieth century, with only a strip retained, and reconstructed in the 1990s. These steps lead to a semi-circular vestibule in the front half of the Diorama saloon, framed by two sets of arched screens. The structure of these dates from the 1850s conversion of the building, although the Byzantine enrichment in plaster was recreated in the 1990s. There is a pair of stone steps (also dating from the 1990s) which wrap around the drum of the vestibule. There are side doors in the front part of the entrance hall to nos. 17 and 19 which were inserted in the 1990s.
- 5.14 At the second floor within the Park Square East building is a single room with a corridor to the rear parallel to the circular Diorama saloon wall. There is access between nos. 17, 18 and 19 at this level, created in the 1990s. The floor of no. 18 is slightly higher than that of nos. 17 and 19, however, requiring short flights of steps up to no. 18 which make awkward transitions. There are no features of interest in this room.
- 5.15 At third floor there is a single room within the Park Square East building, again with corridor against the Diorama saloon to the rear. There are flights of steps up from the second floor within the corridor. There are doors from the corridor and the front room between nos. 17, 18 and 19. The floor is level across the three buildings. There are no features of interest at this floor.



Figure 39 The Park Square East elevation of nos. 17-19, which projects forward of the rest of the terrace. No. 18 occupies the central three bays. The windows at first floor were inserted in the 1850s. The original arrangement of entrance door and flanking windows was reinstated in the 1990s.



Figure 40 South-east elevation of the Diorama building in Peto Place. The form of the building dates from the 1820s, the arched openings and buttresses were part of the 1850s chapel conversion, the metal-framed windows and stone door surround were inserted in 1929/30.



Figure 41 North-east elevation of the Diorama building in Peto Place.



Figure 42 Open plan office at the first floor of the Diorama building, created in the 1990s.



Figure 43 The suspended ceiling in 1990s open plan office cuts across the tops of the 1929/30 windows in 1850s arched openings at second floor.



Figure 44 Octagonal lightwell in the centre of the Diorama building, inserted in 1929/30.

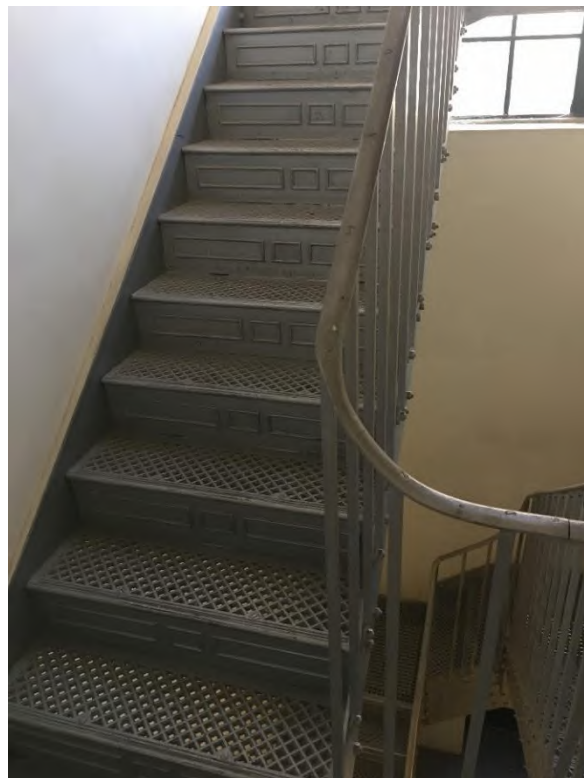


Figure 45 1929/30 'escape' staircase. One of two in the outer wings of the Diorama building.



Figure 46 Staircase within the rear of the Diorama building with later metal detailing and modern lift.



Figure 47 The remaining half of the conical rooflight over the Diorama's saloon. Although the fabric has been renewed and the timber supports radiate from the 1850s structure, the form of the rooflight is believed to be consistent with the Diorama's roof.



Figure 48 Exterior of the conical rooflight.



Figure 49 Octagonal lantern over the lightwell through the Diorama building. 1990s replacement of 1929/30 structure.



Figure 50 1929/30 gable (in red brick) terminating the conical rooflight over the Diorama's saloon. The yellow brick structure dates from the 1990s conversion or later.



Figure 51 Screen at the front of the chapel vestibule. The structure of the screen dates from the 1850s conversion, the fibrous plaster enrichment dates from the 1990s refurbishment. The staircase and standalone column also date from the 1990s.



Figure 52 'Byzantine' screen at the rear of the chapel vestibule with 1990s enrichment (left) and looking up the screen to the ceiling above (right).



Figure 53 Basement of the front part of no. 18. The arches were constructed to support the 1850s chapel steps, screen and staircases.



Figure 54 Looking towards the front area of no. 18. The thick front wall with deep door and window reveals is visible. The arches in front are beneath steps in no. 18's entrance which were originally constructed in the 1850s.

6.0 Significance Assessment

- 6.1 The entire site forms part of the Grade I listed terrace 13-24 (consecutive) Park Square East. However, there are parts of the site which are considered to retain more historic or architectural interest.
- 6.2 The principal elevation on Park Square East forms part of the Nash planning of Regent's Park and connects to the processional route to the south. The key buildings which remain from this nationally significant phase of town planning are Grade I listed, including the houses around Park Crescent, Church of All Souls on Langham Place and Carlton House Terrace. These buildings are associated with the Crown-led redevelopment of the area and the influential Regency architect John Nash. The site's principal elevation, as part of the wider Park Square East elevation, is therefore considered to be the part of the site of highest significance.
- 6.3 Although the planning history, archival research and on-site inspection indicate the majority of windows in the Park Square East elevation have been replaced, their materials, style and scale are generally consistent with the originals (except at first floor) and so although their fabric is not of historic interest, they help to maintain the original appearance of the interior and exterior of the building.
- 6.4 The rest of the original building, designed and built by A. C. Pugin and James Morgan in 1823, is also considered to be of high significance. This includes no. 18 as well as the Diorama building.
- 6.5 The Diorama building to the rear, although much altered from its construction in 1823, is believed to be the last surviving purpose-built Diorama building in the world. Its form is unusual and provides evidence of the original building shape and size required to hold a Diorama. The form of this building, its footprint and considerable massing, are therefore considered to also hold a high level of significance.
- 6.6 The long walls facing Peto Place were largely rebuilt during the 1850s conversion, and windows have been inserted into the return walls which originally featured only blind arches. These alterations have somewhat obscured the original appearance of these elevations, however the scale and original brick construction remain appreciable and the alterations are of some interest in their own right. The majority of the roof structure was replaced in the 1850s and again in 1929/30, however half of the conical rooflight over the Diorama's saloon remains. Although the fabric has been renewed, its form is generally believed to be consistent with that of the Diorama roof, based on historic descriptions and section drawings.
- 6.7 The floor plan and levels in no. 18 have been considerably altered during the nineteenth and twentieth centuries and there is no clear evidence of 1820s fabric surviving inside the Diorama building.
- 6.8 In the 1850s the building underwent radical conversion to a Baptist chapel. Some evidence of this phase in the building's historic development remain. Externally, the arched window openings at second floor of the Diorama building and the buttresses between are believed to date from the 1850s, although the windows themselves are later. On the Park Square East elevation the first floor windows also date from the 1850s. These are all attractive features which make an important contribution to the external appearance of the building and illustrate the building's history and make a moderate contribution to its significance.
- 6.9 Internally, the double height ground floor of no. 18 retains the appearance of the 1850s chapel's entrance, however much of the visible fabric is in fact a late twentieth century recreation. The steps across the width of no. 18's entrance hall were mostly demolished in the mid-twentieth

century, as were the pair of staircases wrapping around the drum of the chapel's raised vestibule which was created by sub-dividing the Diorama's saloon. These were rebuilt to a similar design in the 1990s. Also in the 1990s, the Byzantine decoration on the two arched screens was recreated in plaster over the remains of the brick structures. At basement level the supporting structure for the screens and staircases survives as a number of arches and pillars.

- 6.10 No other internal fabric from the 1850s Baptist chapel conversion has survived the 1929/30 conversion to a rheumatism clinic. The school room, gallery, pulpit, baptistry, entrances, ancillary staircases and all fixtures and fittings were removed and no evidence of these now survive. Of the windows inserted as part of this conversion, only the three windows on the first floor of the Park Square East elevation survive.
- 6.11 It is therefore considered that, whilst the Baptist Chapel use was a considerable part of the history of the building, involving substantial alteration of no. 18 and the Diorama building and occupying it for almost seventy years, the small amount of historic fabric remaining from this period is of considerably less significance than that of the 1820s design and construction.
- 6.12 In 1929/30 the building underwent another radical conversion when it was converted to a rheumatism clinic. The 1987 Inspector's decision to uphold the local planning authority's refusal of consent for the residential conversion of the building included the comment that this was 'the first clinic of its kind in Britain'. It is unclear what this statement was based on and it has not been possible to verify it. Further research has found other earlier facilities for the treatment of rheumatic diseases which included physiotherapy and hydrotherapy. The Royal Mineral Water Hospital in Bath (grade II* listed building) was constructed in the mid-eighteenth century as a general hospital. It became the Mineral Water Hospital in the mid-nineteenth century and was extended to provide on-site thermal baths and hydrotherapy facilities. It was in use as a hospital for rheumatic diseases until 2019 when its move to the Royal United Hospital site outside the historic centre of Bath was due to be completed. (Quinnell, 2000; NHLE ref: 1395448).
- 6.13 The 1929/30 conversion to a rheumatism clinic resulted in the removal of nearly all evidence of the previous chapel use. The appearance of the Diorama building from Peto Place is influenced by these works, including the flat roof concealed behind a parapet, metal-framed casement windows and stone doorway in the south-east elevation. These external features are attractive and provide evidence of the early twentieth century alterations to the building. The functional elements of the clinic have, however, been removed, including various outbuildings and bulky rooftop plant rooms containing water tanks and the boiler house. Whilst less attractive, these elements nonetheless would have provided evidence of how the clinic would have operated.
- 6.14 Similarly, internal features which would be key to understanding the early twentieth century use of the building have been removed, including plan form at each floor, hydrotherapy pool and other wet treatment rooms with in-built drainage system and changing cubicles. Today, each floor of the Diorama building is open plan, with no evidence remaining of the numerous rooms and internal corridors.
- 6.15 In this context, the octagonal lightwell which was inserted as part of the 1929/30 conversion to provide natural light to internal corridors and ground floor treatment rooms, whilst making an attractive feature at the centre of the building, provides little evidence of the former clinic use the building housed.
- 6.16 Three 1929/30 staircases survive in the Diorama building: two metal staircases in the outer wings and one within the rear of the building. The metal staircases were 'escape' stairs and appear to have survived largely intact. The rear staircase was of stone, with wrought iron balustrade and oak handrail. The balustrade and handrail do not match the 1929 proposal drawings and are likely to have been replaced as part of the 1990s conversion as the existing circle detail matches that found on the 1990s balustrade in the vestibule. The rear staircase wraps around a lift, which

is modern. The metal surround to the lift was not shown in the 1929 drawings and its original design is not known. The existing is not in keeping with any of the 1929/30 metalwork which survives in the Peto Place windows and the 1929 proposal drawings. It is likely to have been replaced along with the balustrade, to which it is connected. These staircases and lift are therefore considered to be of little historic or architectural interest and make a negligible contribution to the significance of the listed building.

- 6.17 The most recent phase of works, in the 1990s, restored some prominent historic features, such as the 1820s' appearance of the Park Square East elevation. Whilst this modern fabric (the ground floor door and windows to no. 18) is not of interest in its own right, it does make an important contribution to the overall appearance of the listed building and has helped to recreate the original Nash, Pugin and Morgan appearance of the front of the building which is of considerable significance.
- 6.18 The reinstated features of the chapel entrance within no. 18 (steps, pair of staircases and Byzantine decoration to the screens) are similarly of no interest in their own right, although they provide an indication of what the entrance to the chapel would have been like in the 1850s.
- 6.19 The 1990s phase of works created the open plan office space at ground, first and second floor of the Diorama building. These spaces and the office fit-out are of no historic or architectural interest, and the suspended ceilings, cut across the historic windows in the external walls and internal lightwell, obscuring their original form.
- 6.20 Within the Park Square East part of the building, the 1990s office conversion also connected no. 18 to nos. 17 and 19 at basement, ground, second and third floors. This has obscured the original separation between the three buildings and at second floor is complicated by changing floor levels. The impact of the connection is particularly prominent and harmful at ground floor, which was designed as one of the principal spaces within the Park Square East buildings.
- 6.21 Overall, the building is listed as part of the entire Park Square East terrace and forms part of the wider Nash scheme around Regent's Park and extending south to Westminster. Its principal significance is derived from its front elevation which forms the centre of the Park Square East terrace. The rest of the original building, constructed in the 1820s is also of high significance. The rear part of the building is the only known surviving purpose-built Diorama building and its unusual form and massing provides evidence of this. The remnants of the later stages in the building's history, notably the 1850s chapel conversion and the 1929/30 clinic conversion are also of some interest, although considerably less than the original building.

Regent's Park Conservation Area

- 6.22 Regent's Park Conservation Area includes the eastern part of Nash's early nineteenth century Regent's Park development. This nationally important piece of town planning formed part of a wider scheme which extended to the south and connected to infrastructure such as the canal and a market and included urban, suburban and semi-rural features.
- 6.23 Although much redevelopment of buildings has taken place since the original construction, the overall plan has survived. Where buildings do survive to Nash's original design they are highly designated.
- 6.24 The site forms part of the terrace on Park Square East. The terrace survives from the original Nash plan and the front elevation forms part of the palace-like elevation facing Park Square and opposite Park Square West at the south of Regent's Park and north end of the triumphal route from Carlton House Terrace. As such, the style, scale and materials of the front elevation form an

important part of the Nash plan and as part of the terrace the site makes a good contribution to the significance of the conservation area.

- 6.25 The Diorama building to the rear of Park Square East clearly differs from the design of the rest of the conservation area and other surviving buildings of Nash's overall plan in form, architectural style and use. The Regent's Park redevelopment, however, was not restricted to residential uses and included recreation facilities, including the Colosseum to the north of Park Square East as well as the Regent's Park. The Colosseum was built soon after the Diorama and housed a painted panorama of London. It was demolished in the nineteenth century. The evidence the Diorama building provides as to the original variety of uses included in the wider plan is important to the understanding of the overall aims of the early nineteenth century scheme.

7.0 Proposals and Assessment of Impact

- 7.1 The development proposals involve the change of use of the building from institutional use (*sui generis*) to be used as offices (Class B1a), extension at roof level to provide new third floor, internal subdivision, infilling, refurbishment and associated works.
- 7.2 Pre-application discussions have been held with Camden's conservation and design officers (written responses received in March 2018 and August 2019), Historic England Inspector (on-site meeting held in October 2019) and the Regent's Park Conservation Area Advisory Committee (RPCAAC) (written responses received in April and November 2019). Each body supported the principle of the proposals whilst raising a number of questions to be addressed through further design development and research.
- 7.3 The features of highest significance are being preserved as part of the proposals. This includes the preservation of the principal elevation of no. 18 on Park Square East. This elevation forms the centre of the Grade I listed terrace and its 1820s appearance would remain unaltered as part of the proposals, thereby preserving the part of the building which contributes most to the significance of the listed building and the conservation area.
- 7.4 Contemporary with this phase of construction, the Diorama building to the rear is also of high significance. Its form provides evidence of its original use and is generally agreed to be the most important stage of the building's history, including by the Inspector in their 1987 decision. The unusual plan form of the building would be retained as part of the proposals, and some of the key internal spaces reinstated. The rear elevations to Peto Place would be retained as at present, with 1820s form, 1850s arches and buttresses and 1929/30 windows and aprons. The stone surround to the 1929/30 patients' entrance to the rheumatism clinic is the most decorative individual element on these elevations and it would also be retained.

Roof Extension

- 7.5 A roof extension would be added behind the existing parapet. The existing roof structure is not original, but dates from 1929/30 and the rooflights and roof covering were replaced in the 1990s. The proposed roof extension has been supported in principle by Historic England, Camden and the RPCAAC. Further work has been undertaken to respond to the points raised during pre-application discussions. In particular, the RPCAAC desired the retention of the octagonal rooflight over the Diorama building, and Camden sought reassurance that the extension would not harmfully impact views of the listed building.
- 7.6 The Diorama building is located on Peto Place, which is bounded by buildings on Euston Road and Albany Street and has a strong sense of enclosure. Whilst glimpsed views from Euston Road and Albany Street to the Diorama building would include the roof extension, the extension would be subservient to the host building and have minimal visual impact due to its setback and the existing high parapet.
- 7.7 At present, none of the roof structure of the Diorama is visible from Park Square East behind the terraced houses. The proposed roof extension would be up to 1.2m higher than the ridge height on Park Square East, however this highest point is at the rear of the Diorama building on Peto Place and would not alter the views of the Nash roofscape from Park Square.
- 7.8 The proposed extension would have a hipped roof to the rear and incorporate a conical rooflight above the Diorama saloon, thereby reinstating key elements of the form of the original Diorama building. Historic photographs show that the Baptist chapel had hipped roofs and section drawings show the Diorama had pitched roofs. The third floor extension, consisting of a grey

sheet metal façade and pitched slate roof, would be in keeping with the form and colours of the surrounding roofscape.

- 7.9 It is proposed to reinstate the full conical rooflight on the roof extension to a form similar to that in the section drawing of the Diorama and which was partially removed as part of the 1929/30 works. It is proposed to be of a slightly shallower pitch than the existing rooflight, which would reduce its height and potential to affect views from Park Square.
- 7.10 The proposed roof extension would not replicate the octagonal lantern over the rear part of the Diorama building which was inserted as part of the clinic conversion. This lantern does not form part of the original form of the Diorama building, and its fabric in fact dates from the 1990s refurbishment of the building. The structure of the lightwell at ground, first and second floors is proposed to be retained as evidence of the clinic use.
- 7.11 The design intention is to reinstate the original Diorama roof-form, including pitched roofs at the rear and conical rooflight over the saloon. This phase of the building's history is considered to be of the most significance.
- 7.12 Overall, the proposed roof extension would preserve the historic fabric and appearance of the most important parts of the listed building, with the 1929/30 rooflight being of minimal interest to the building's significance, and reinstate key elements of its roof form. The proposed extension is therefore considered to have a neutral impact on the significance of the listed building and conservation area.

Diorama saloon

- 7.13 It is proposed to reinstate the circumference of the Diorama's cylindrical saloon in the centre of the building.
- 7.14 Although the shell remains at present, this area has been much altered since its construction. In the 1850s a Byzantine-style entrance vestibule was created by removing the first floor and inserting two screens and three staircases, dividing the saloon in two. During the early twentieth century most of the Byzantine decoration was removed and two of the three staircases were demolished, the third largely demolished. The space was reconfigured with new partitions, floors and stairs inserted in the front and rear parts. Much of this was then stripped out in the 1990s and some of the 1850s features recreated based on historic images.
- 7.15 The proposed demolition of these features would therefore result in the loss of a relatively small amount of 1850s fabric at ground floor, along with the supporting structure at basement level. The appearance of the double height entrance within no. 18 is the only internal element of the building in keeping with the 1850s chapel, although much of this fabric in fact dates from the 1990s when the wide steps and pair of staircases against the drum of the vestibule were constructed and the Byzantine decoration on the screens was recreated. It is therefore considered that the demolition of these elements would have a minor adverse impact on the significance of the listed building.
- 7.16 The toilet blocks in the rear part of the saloon at ground, first and second floor, which were inserted as part of the 1990s office conversion, would also be removed as part of the proposals.
- 7.17 The removal of these elements would enable the reinstatement of the original circumference of one of the most important spaces of the Diorama building, and allow an appreciation of the original volume of this space. The Diorama was the building's original intended use and is of

considerably more interest than the later stages. These proposed works would therefore result in a minor beneficial impact on the significance of the listed building and the conservation area.

- 7.18 Within the Diorama saloon's drum, a new wall would be constructed parallel to the original external walls. This would be built of London stock brick to match the original and would support the proposed staircase. The staircase would be paved with Portland stone and would be in keeping with the historic character of the building. A lift would also be inserted within the drum of the Diorama. In August 2019 Camden officers voiced support for *the introduction of new vertical circulation in a central location adjacent to these spaces [in the Diorama building], which will not only improve circulation within the building but will also help its users appreciate its unique architecture.*
- 7.19 Officers went on to say: *Although the previous changes reflect the different uses the building has had in its history, the result is a somewhat jumbled and unresolved configuration with elements dating from the Victorian period, and the early and late 20th century. Most notably the original rotunda is no longer legible as the void has been filled in, and the pitched rooflight at main roof level has been removed. There have been a number of changes to floor levels, meaning that circulation is illogical and overly complex and does not meet current access standards...There are few original decorative features in this part of the building, which deserves a grander and more spectacular treatment reflecting its original use as a diorama and place of entertainment. The proposed changes, revealing and employing the surviving structure of the original building, are therefore welcomed subject to detailed design. It is considered appropriate to combine the rawness of the stripped back historic fabric, with a more contemporary decorative treatment, designed as a reinterpretation of the original interiors which were likely to have a quite dramatic feel.*
- 7.20 In April 2019 the RPCAAC stated that: *The Committee recognized the important concern that, in Listed Buildings, features of merit from the later history of a building should normally be retained. The Committee agreed however, that in this case, the removal of the 1990s version of the Baptist Chapel screen and the 1853-55 double stair would enable the volume of the original Diorama auditorium drum to be revealed.*



Figure 55 Proposed central circulation space in the Diorama saloon. MWA, November 2019.

Basement demolition

- 7.21 It is proposed to remove the raised ground floor within the front part of the Diorama saloon. A new floor would be inserted at the same level as the ground floor of the Diorama building at the rear, with a short flight of steps down from the Park Square East entrance hall. It is also proposed to excavate the basement in the rear part of the Diorama saloon and into part of the polygonal building.
- 7.22 The existing upper ground floor in the Diorama saloon was inserted in the 1850s, at a lower level than the saloon podium had been. The removal of this floor would enable a smoother transition from the entrance front on Park Square East to the main office space in the Diorama building to the rear, and level access between the office space and the central circulation space.

- 7.23 The rear part of the Diorama saloon was made level with the ground floor of the rest of the Diorama building as part of the 1929/30 conversion, if not earlier, as it is shown as part of the hydrotherapy treatment rooms in the 1929 plans. It is not known if the void was filled when it was floored over or if any earlier structures survive beneath.
- 7.24 The RPCAAC in their November 2019 pre-application comments objected to the alteration of the floor level of the Diorama saloon as the proposed lower level would be neither that of the 1850s or 1820s. The level of the lowest floor of the 1820s Diorama saloon is not known and so would be an approximation in any regard.
- 7.25 The RPCAAC also questioned 'the implications of the lowering of the floor level in the drum for the original fabric of the Listed building' and objected to the loss of the existing masonry piers which may date from the 1820s construction and have supported the saloon podium. Section drawings of the Diorama building from the patent in 1824 show there were masonry piers supporting the timber and metal structure which in turn supported the saloon floor and rotating mechanism. The entire saloon floor, timber and metal rotating structure have since been removed, however, and there is no evidence that the extant masonry structures date from the 1820s, whilst the position and scale of the masonry piers appear to be providing support for the later (1850s) structures above. Further investigation into the fabric of the structure would be required to help understand the age of these structures due to the fact that they have been completely rendered. If the masonry piers do date from the 1820s they would provide some evidence of the position of the saloon floor and scale of the podium supports, albeit compromised by considerable later alteration. Whilst their removal would result in a minor adverse impact on the significance of the listed building this harm could be mitigated through further investigation and recording of the structure.

Reinstated first floor in Park Square East

- 7.26 The ceiling over the ground floor entrance from Park Square East would be reinstated, recreating the 1820s' single height entrance space. The recreated first floor above was previously proposed to be incorporated with nos. 17 or 19 as residential accommodation, however, following pre-application comments from Camden (March 2018) the design has been altered to make this space a boardroom as part of the new office in the Diorama building. This would then form a principal room at first floor within the Park Square East building, reinstating the hierarchy of the 1820s building which originally housed the 'vestibule' to the Diorama saloon in this location.
- 7.27 The ceiling of the first floor room would be lowered to create level access at second floor level for nos. 17 and 19 to either side. The 1850s plasterwork would be restored on the new ceiling. The lowered ceiling would cross the top of the windows at first floor. The other buildings in the terrace already have this feature, with round-headed windows externally and lower, square-headed windows internally. It is therefore considered that this would have no impact on the significance of the listed building or conservation area.
- 7.28 As well as reinstating the original hierarchy of the spaces, the insertion of a first floor over the entrance hall would make a clear distinction between it and the Diorama saloon beyond. The Diorama saloon would open up dramatically from the entrance space and mark an architectural and experiential break between the two volumes. The reinstated first floor would result in a minor beneficial impact to the significance of the listed building.

Connection with nos. 17 and 19

- 7.29 It is proposed to block the doorways to nos. 17 and 19 in the entrance hall. This would recreate the separation between the three buildings within the most significant spaces. The existing

access between no. 18 and nos. 17 and 19 at basement level would also be blocked and separation would be maintained at first floor.

7.30 The connections between the buildings and changing floor levels are more complex at second and third floors. It is proposed to separate the Park Square East front of no. 18 from the Diorama saloon to the rear. These spaces would then be incorporated into the residential accommodation of nos. 17 and 19, with internal partitions inserted to maintain separation between these two houses. The placement of the partitions has been carefully considered to ensure they do not block the front windows of no. 18. This approach was supported by Camden during pre-application discussions in 2018 and provides an elegant solution to a complex layout which maintains the hierarchy of the 1820s buildings.

7.31 The two front vaults would no longer be used in conjunction with no. 18. One would be connected to no. 17 and the other to no. 19. As the position of the vaults would remain unchanged the historic relationship between the vaults and the building would remain legible. This would have a negligible adverse impact on the significance of the listed building.

Office in the Diorama building

7.32 The open plan nature of the office floors in the Diorama building would be retained at ground, first and second floor. The existing internal partitions within the rear of the ground floor of the Diorama building would be reconfigured to create storage space.

7.33 Following pre-application responses from the RPCAAC and Camden officers who voiced opposition to the removal of the 1929/30 octagonal atrium, further design development has been undertaken and it is now proposed to retain the rear atrium structure at ground, first and second floors. The sills of the atrium window openings at first and second floor would be dropped to floor level. The atrium would be infilled at each level using a 'demountable structure' and the existing floor structure would be preserved. It is proposed to use 'daylight bulbs' in the atrium rooms to give the effect of natural lighting from above.

7.34 The pairs of columns flanking the openings of the lightwell at ground floor of the octagonal lightwell would be removed. Two of these pairs were inserted in the 1990s, along with other alterations at this floor; the others date from the 1929/30 conversion. These columns are not of architectural or historic interest in their own right, being of no particular artistic or evidential value, and serve only to ornament the openings in the octagonal lightwell. The walls of the lightwell are being retained at each floor, including the openings. Along with the contemporary floor plates, this would preserve the most significant surviving elements of the early twentieth century clinic conversion. The removal of the columns at ground floor will not affect the appreciation of this stage in the building's history. This element of the proposed alteration would therefore have a neutral impact on the significance of the listed building.

7.35 The 1929/30 metal staircase within the north and south wings of the Diorama building would be removed. A new staircase would be inserted in the south wing to serve all floors the proposed roof extension. The existing staircases are functional in design and construction, and were intended to be 'escape' stairs as part of the clinic conversion. The proposed circulation strategy, which includes the reinstatement of the original circumference of the Diorama's saloon and allows an appreciation of this important space's original volume, makes two additional staircases redundant. It is therefore considered that, as part of the overall scheme, the removal of this small amount of historic fabric which dates from a later and less important stage of the building's history, would have a negligible adverse impact on the significance of the listed building.

7.36 The 1929/30 staircase and lift in the rear of the Diorama building would be removed. The lift is a modern replacement and is of no interest. The stairs are not of innovative design or construction

and their location no longer bears any relation to the floor plan which was radically altered from the clinic layout in the 1990s. The handrail and railings to the staircase do not match the original design and are believed to have been inserted as part of the 1990s refurbishment. The removal of these elements would therefore have a neutral impact on the significance of the listed building.

- 7.37 At ground, first and second floor of the Diorama building, the windows in the flank elevations overlooking the rear gardens of nos. 17 and 19 would be blocked internally to create service risers and W.C.s. The window openings, which are believed to date from the mid-twentieth century, would remain in place. The windows inserted into the flank elevations as part of the initial works to convert the building to a clinic were 'to be glazed with obscured glass' and so were never intended to be looked through (National Archives ref: LRRO 1/4507). The internal fittings would be removable and preserve the historic fabric and would have no impact on the significance of the listed buildings.
- 7.38 These proposals retain and use the features of interest within the Diorama building, whilst removing those elements which are redundant and make little or no contribution to the significance of the listed building. The proposals would also improve the overall appearance of these floors, raising unattractive suspended ceilings which cut across windows.
- 7.39 Overall the proposals would preserve the features of most significance within the listed building, reinstating some of the key spaces of the Diorama building whilst providing a sustainable use for the building which has been vacant for a number of years. It is therefore considered that the proposed development would result in an enhancement of the significance of the listed building and have no impact on the significance of the conservation area.

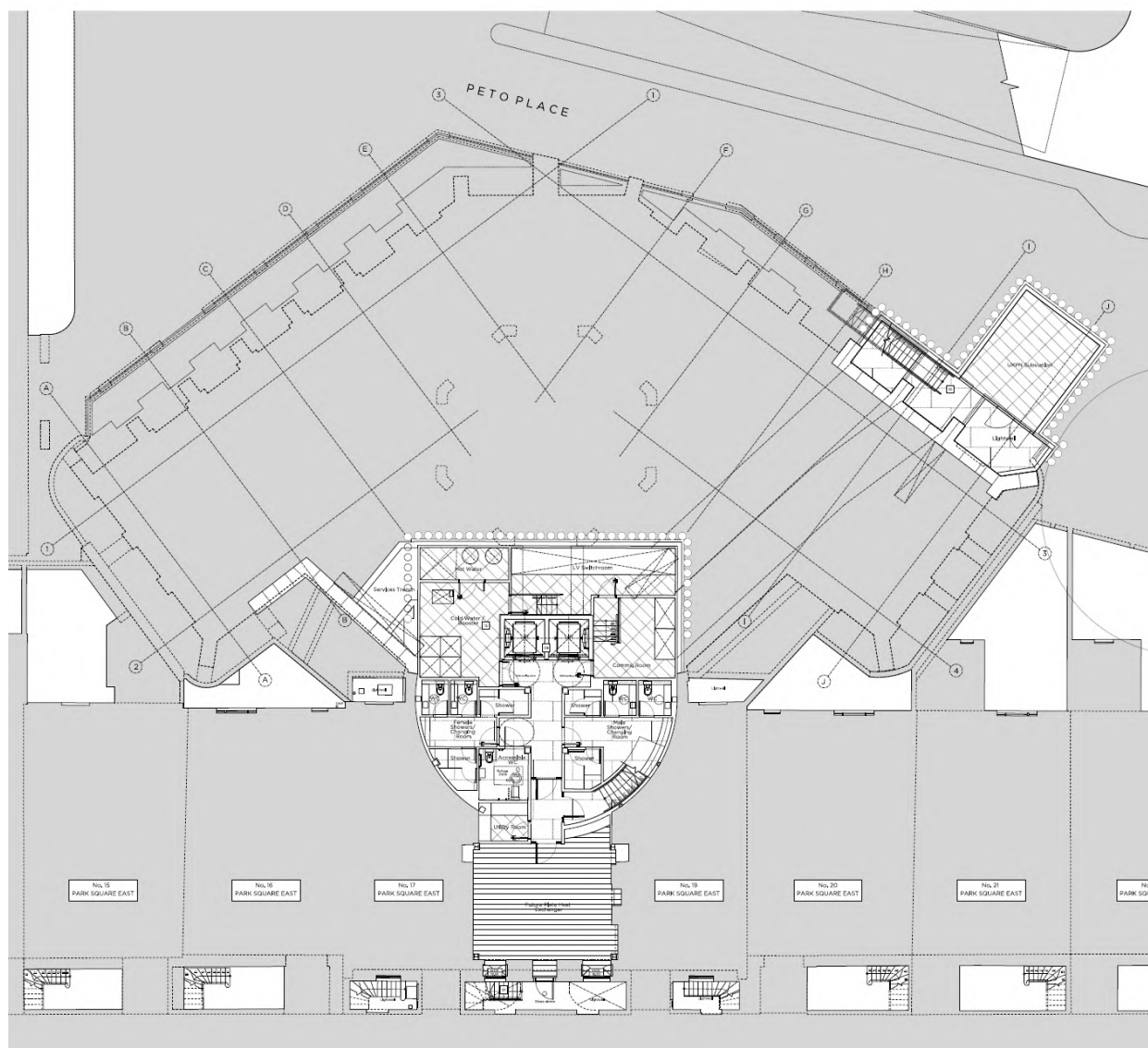


Figure 56 Proposed basement plan. MWA, February 2020.

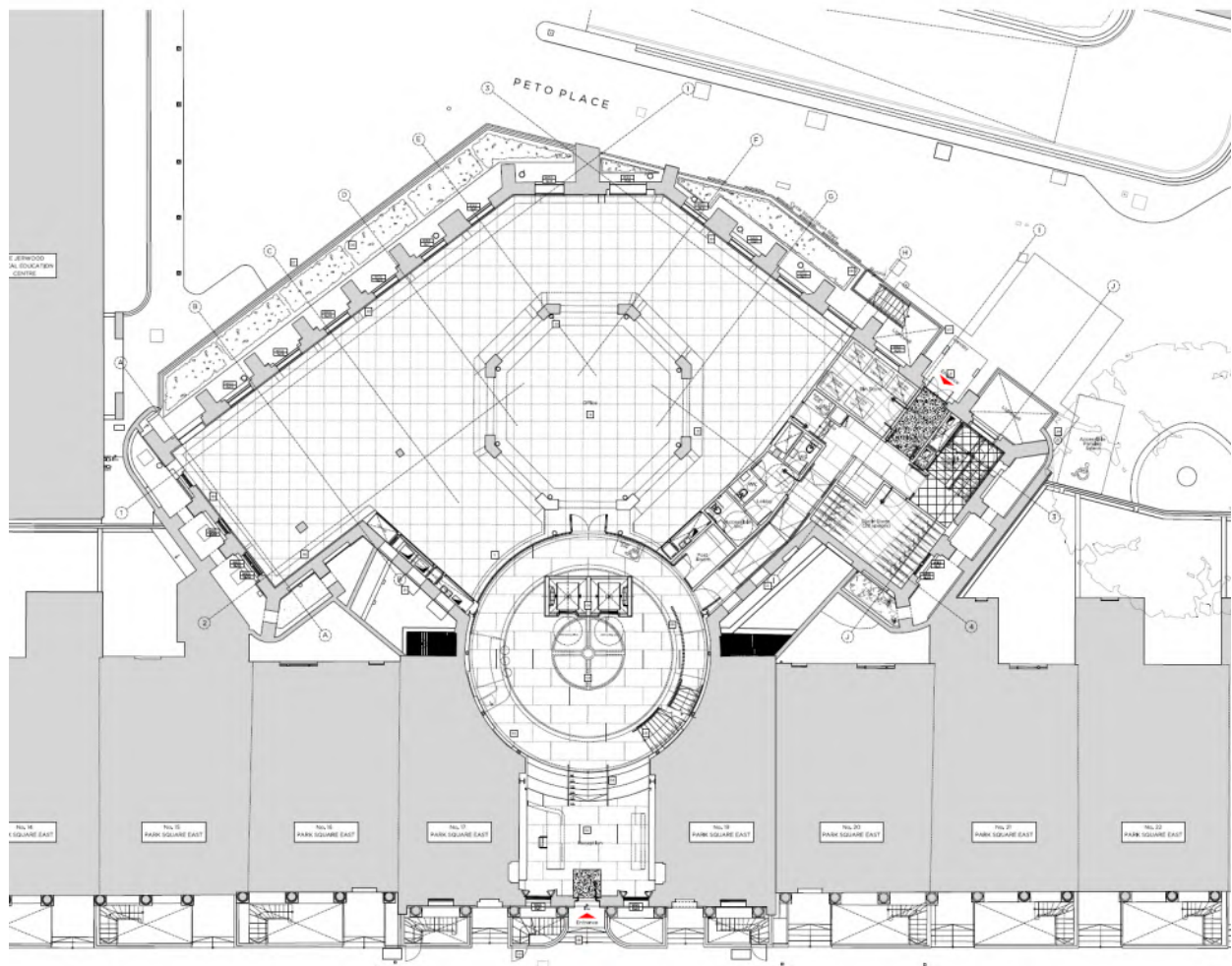


Figure 57 Proposed ground floor plan. MWA, February 2020.

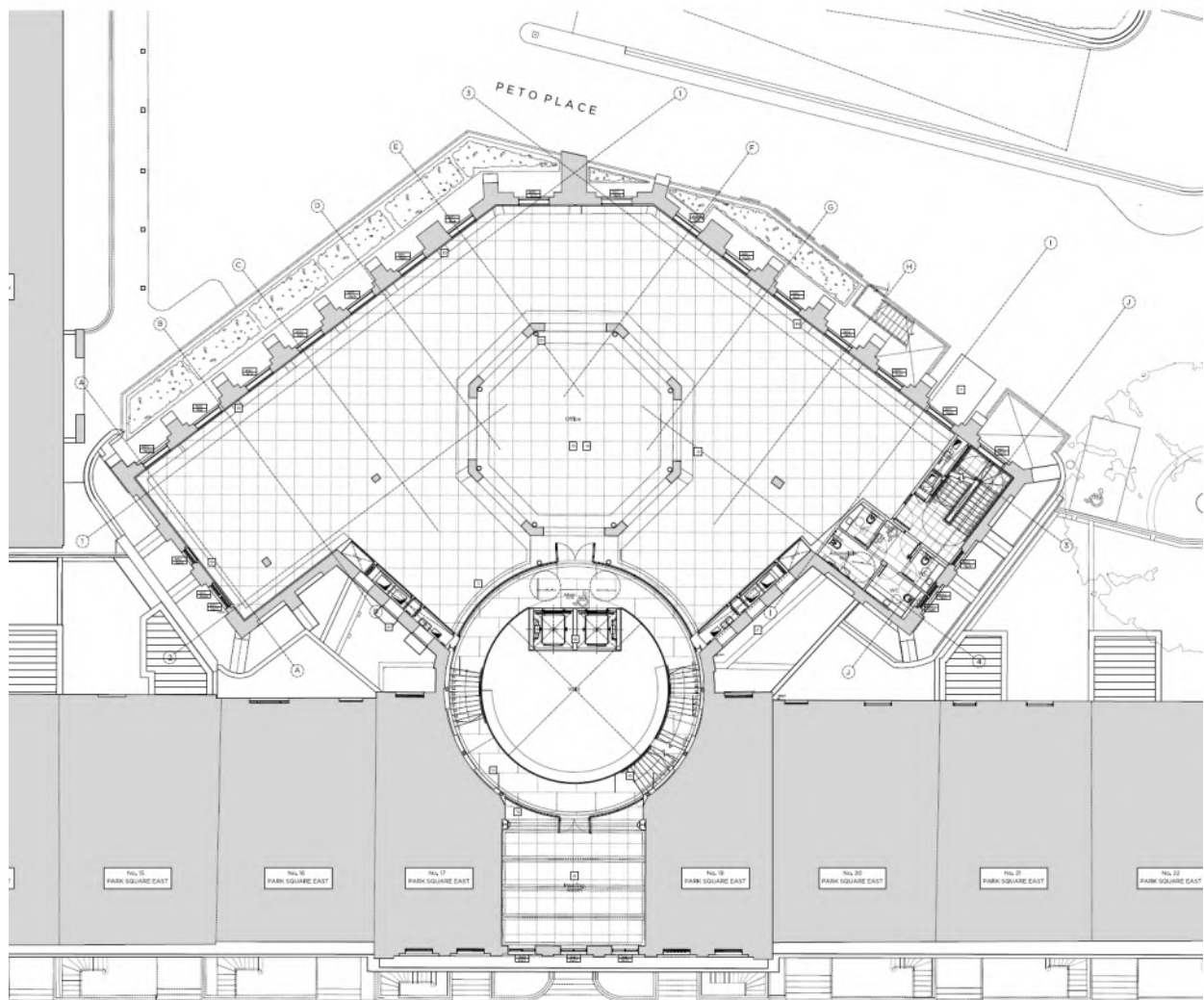


Figure 58 Proposed first floor plan. MWA, February 2020.

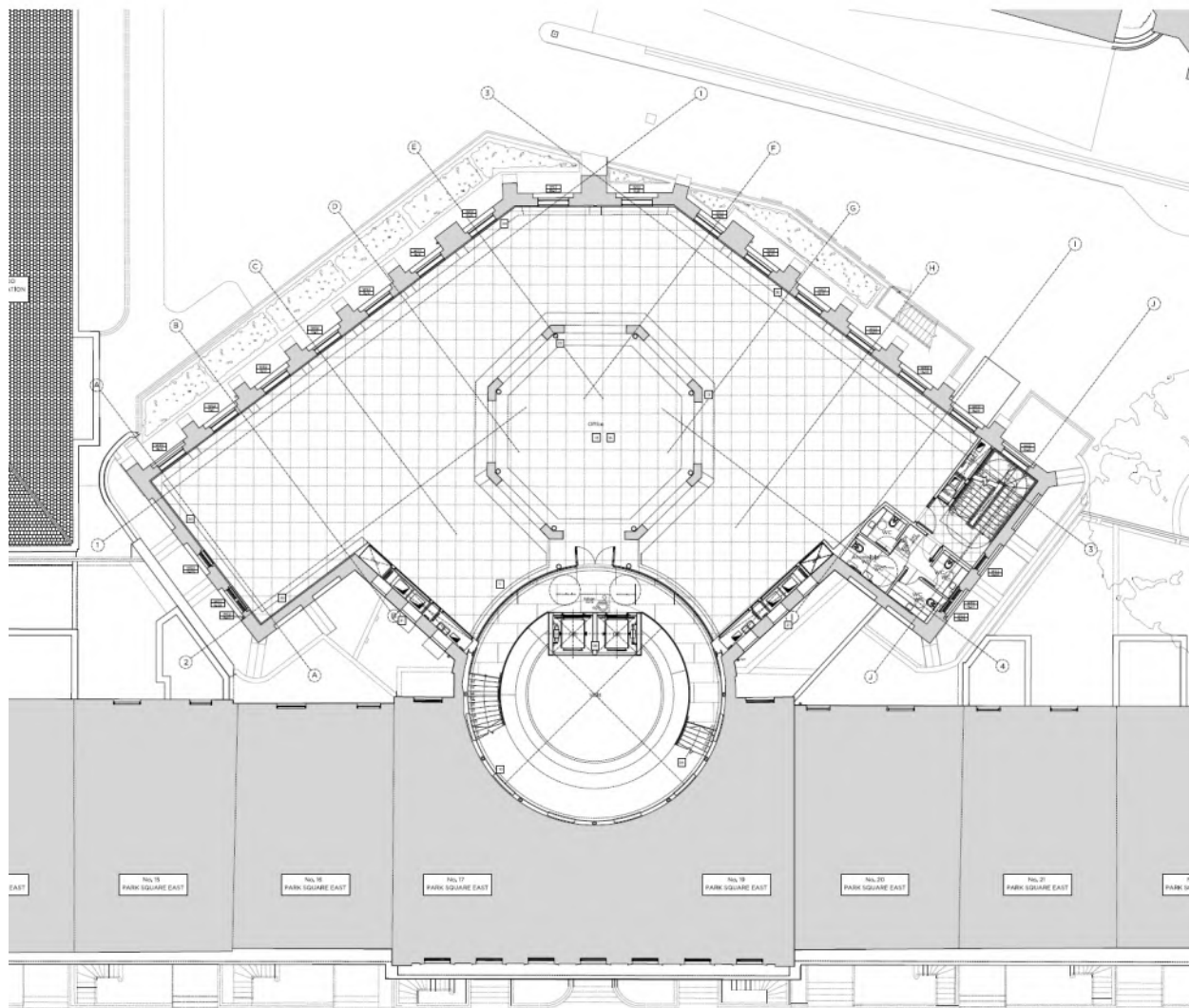


Figure 59 Proposed second floor plan. MWA, February 2020.

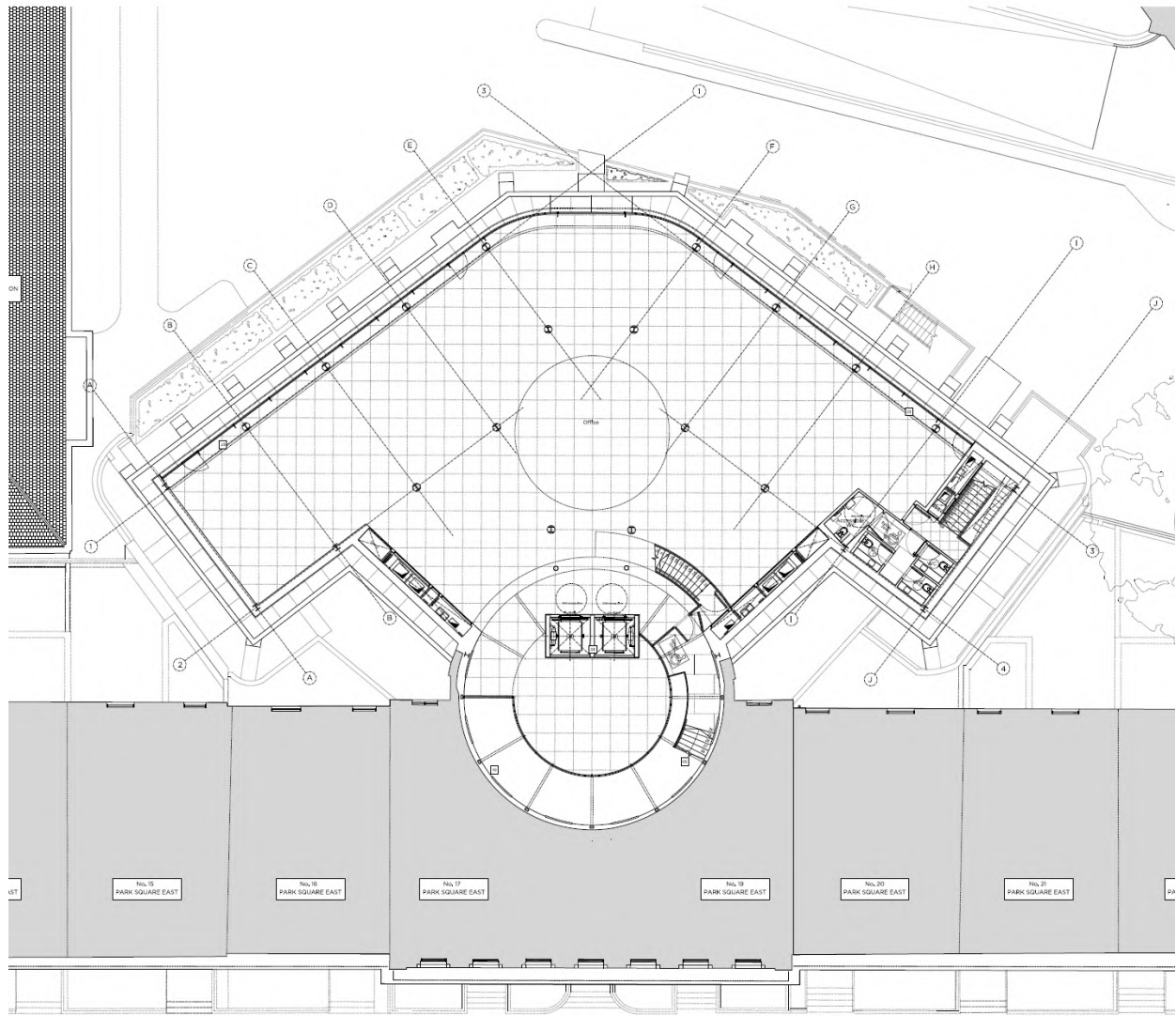


Figure 60 Proposed third floor plan.

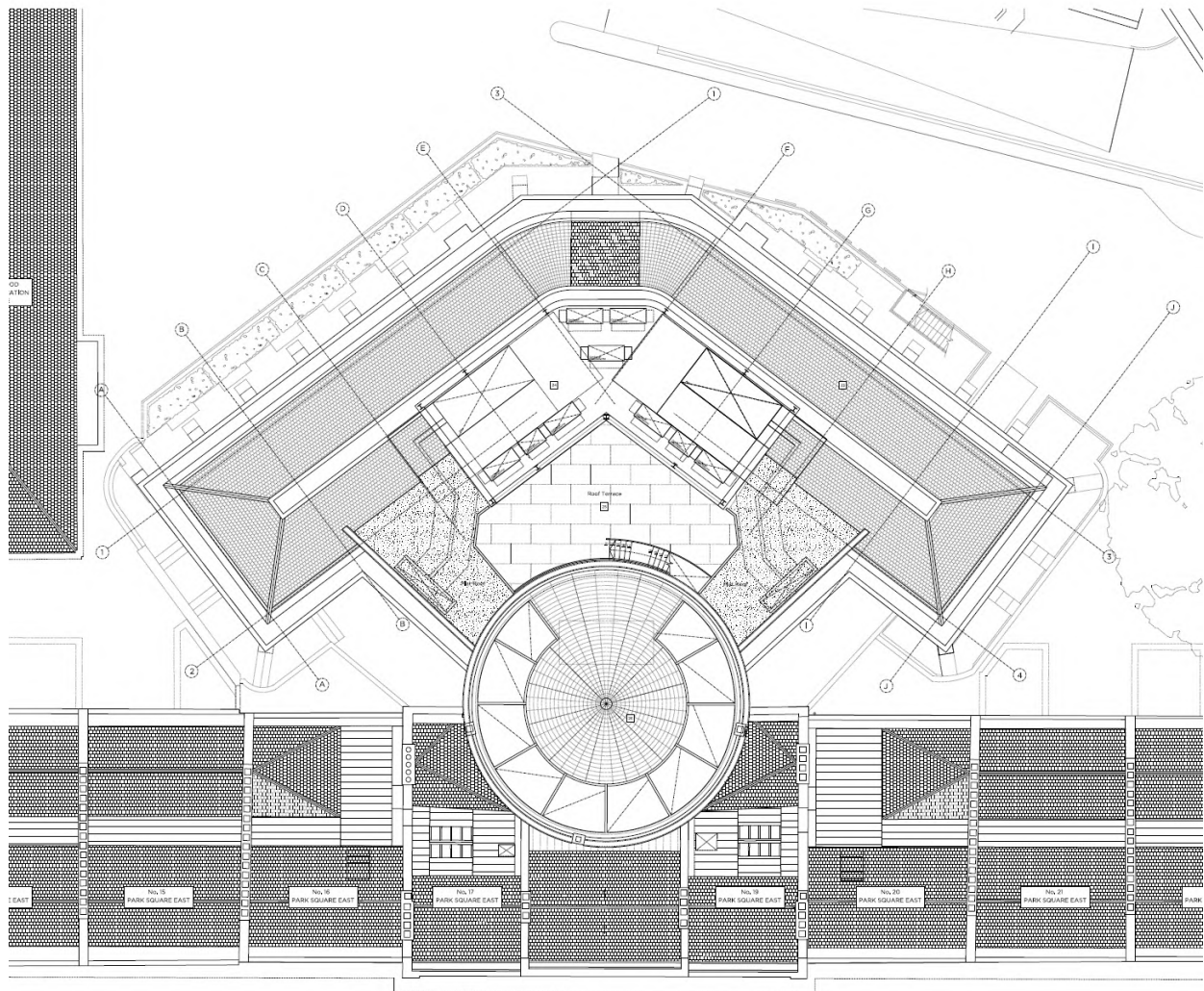


Figure 61 Proposed loft plan.



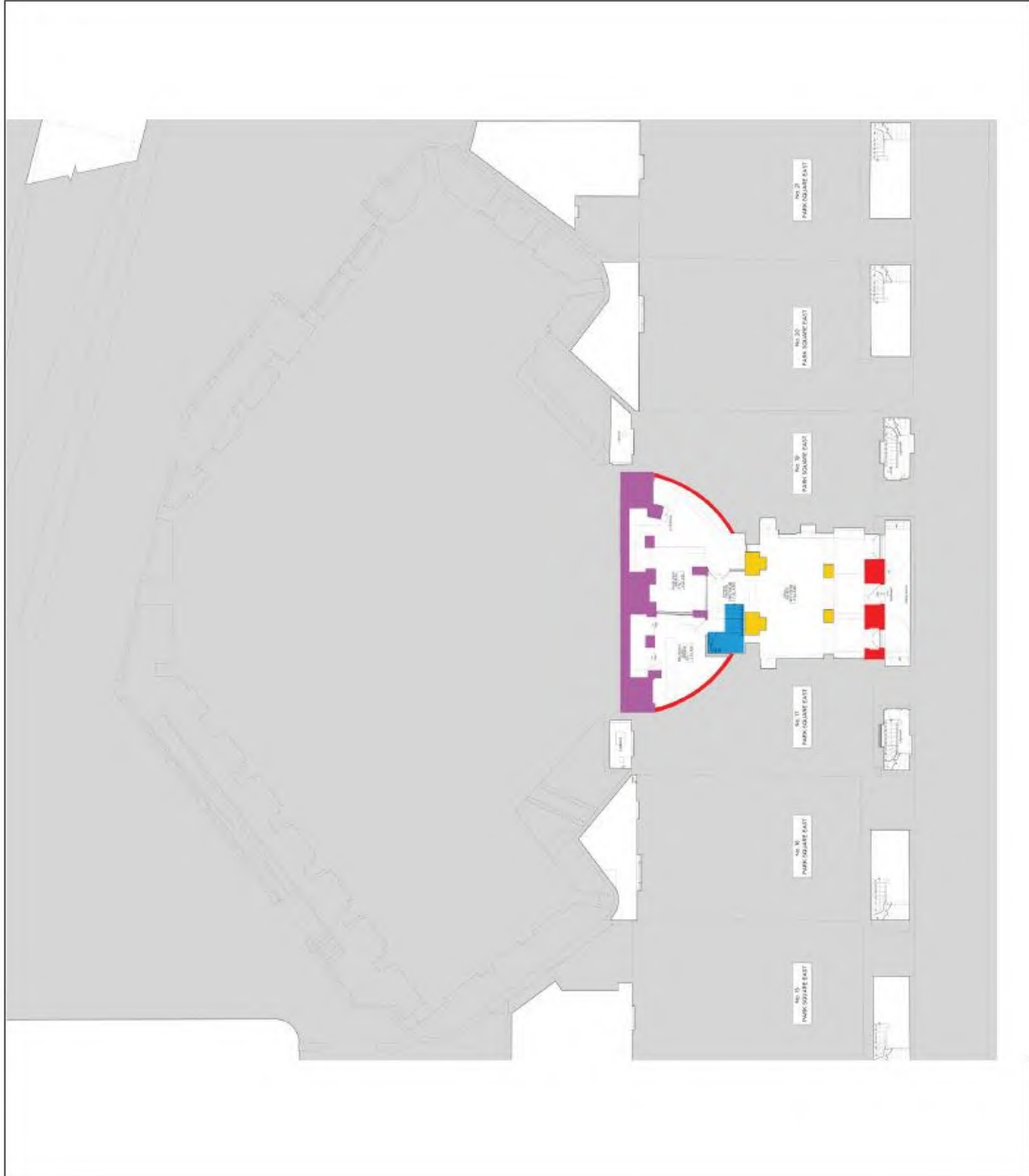
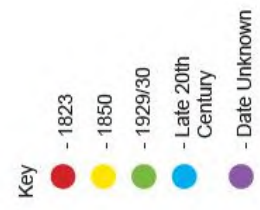
Figure 62 Proposed Peto Place elevation. MWA, February 2020.

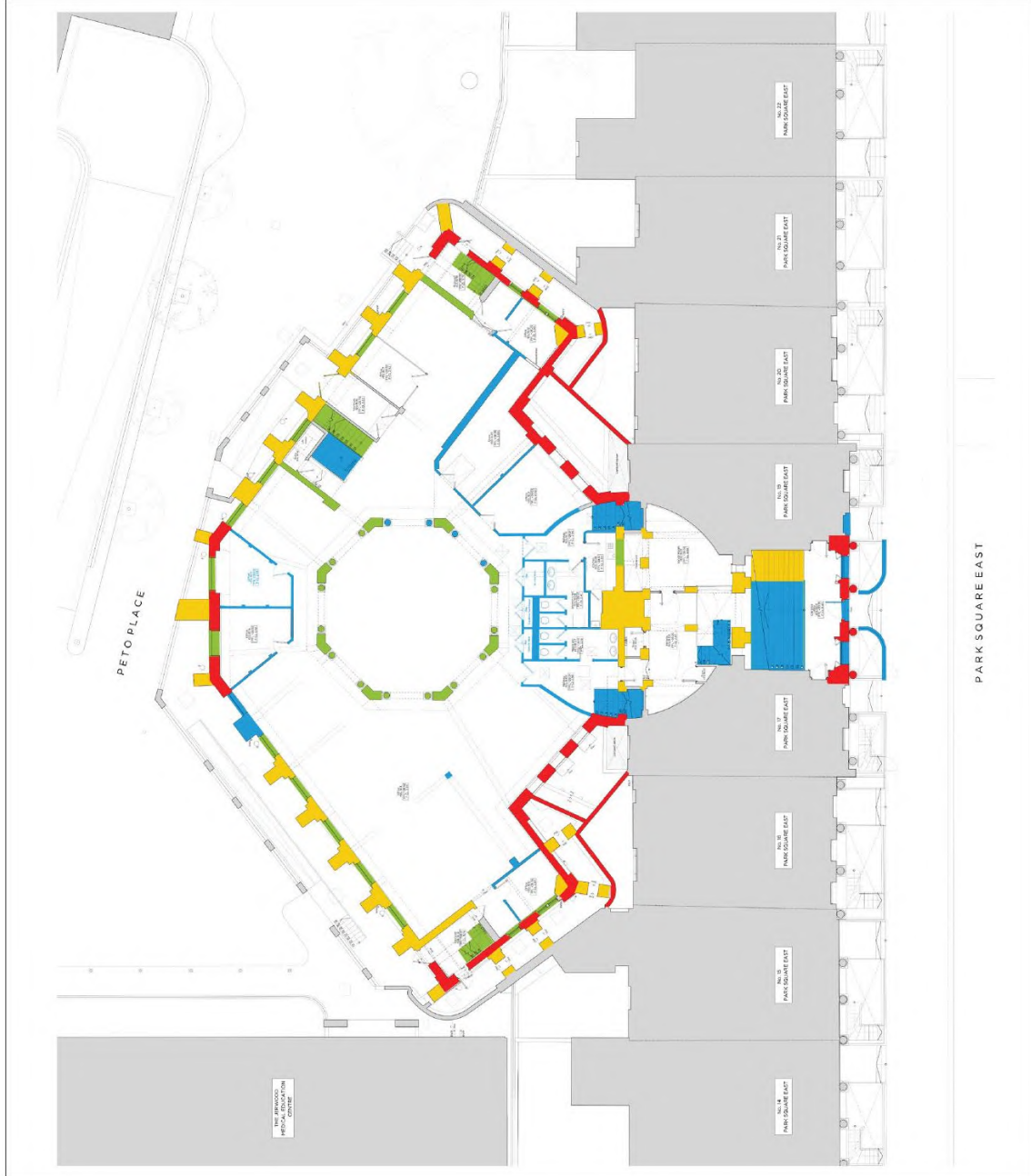
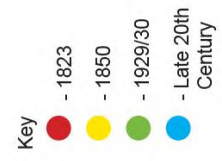
8.0 Conclusion

- 8.1 This Heritage Statement has been produced on behalf of Diorama Estates Ltd. to determine the impact of the proposed alterations to no. 18 Park Square East on the historic built environment.
- 8.2 The proposed development includes the change of use of the building from institutional use to offices, extension at roof level to provide new third floor, internal subdivision, infilling, refurbishment and associated works. The proposals preserve the front elevation of the building, which is its most significant feature as part of Nash's early nineteenth century plan for the redevelopment of Regent's Park. It would also preserve the most significant remaining elements of the Diorama building to the rear and reinstate the original circumference of the central saloon auditorium, allowing an appreciation of the original volume of this impressive space.
- 8.3 The removal of later fabric of less significance has been carefully considered, and weighed against the benefits of revealing more important stages of the building's historic development and bringing the building back into sustainable use.
- 8.4 It is considered that the proposed refurbishment, conversion and extension to no. 18 would preserve the architectural and historic interest of 13-24 Park Square East and the character and appearance of the Regent's Park Conservation Area.
- 8.5 As such, the proposals would fulfil the requirements of Sections 16, 66 and 72 of the Planning (Listed Buildings and Conservation Areas) Act 1990, the National Planning Policy Framework 2019 and Camden's policy and guidance relevant to conservation of the historic environment.

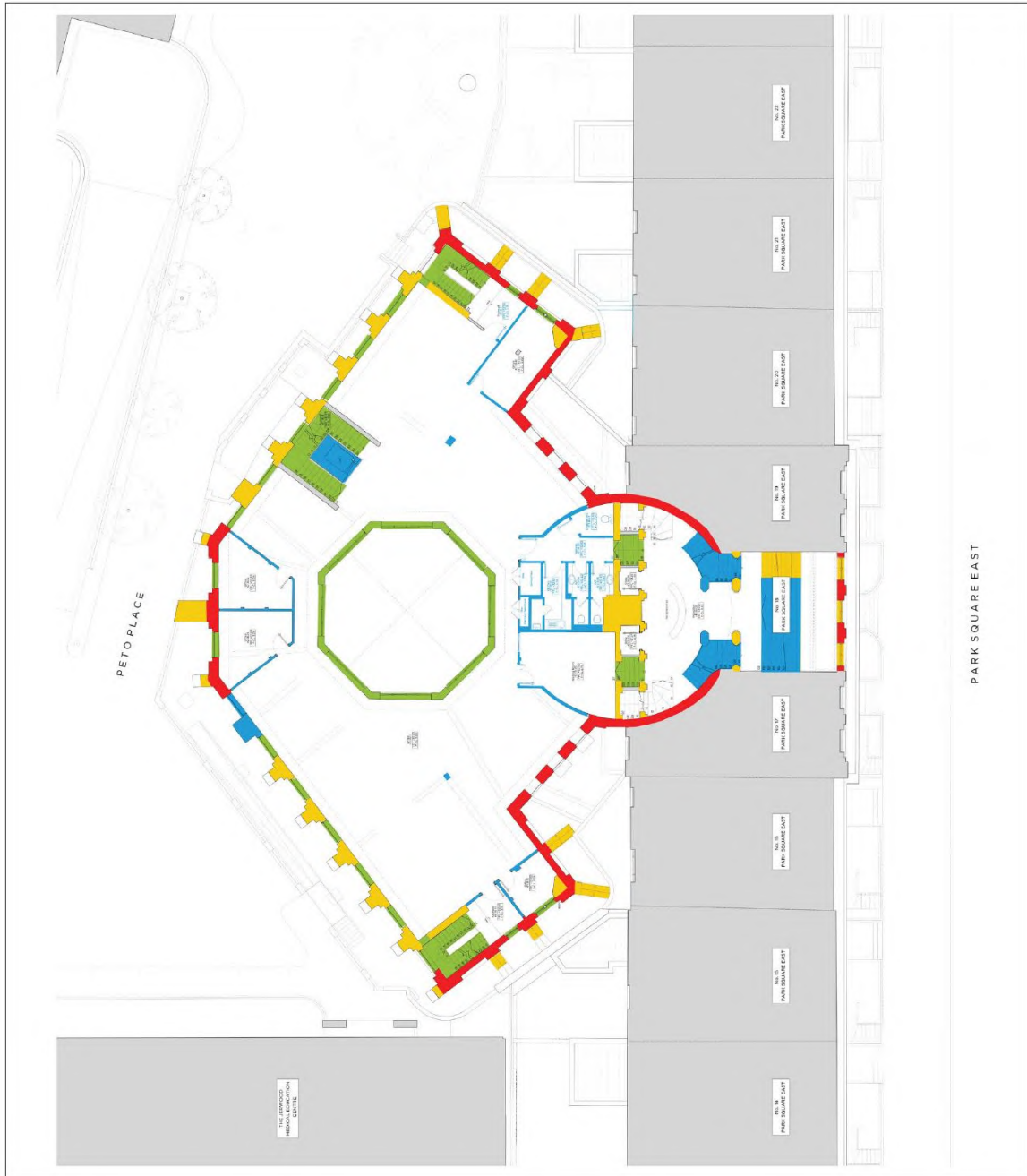
APPENDIX 1

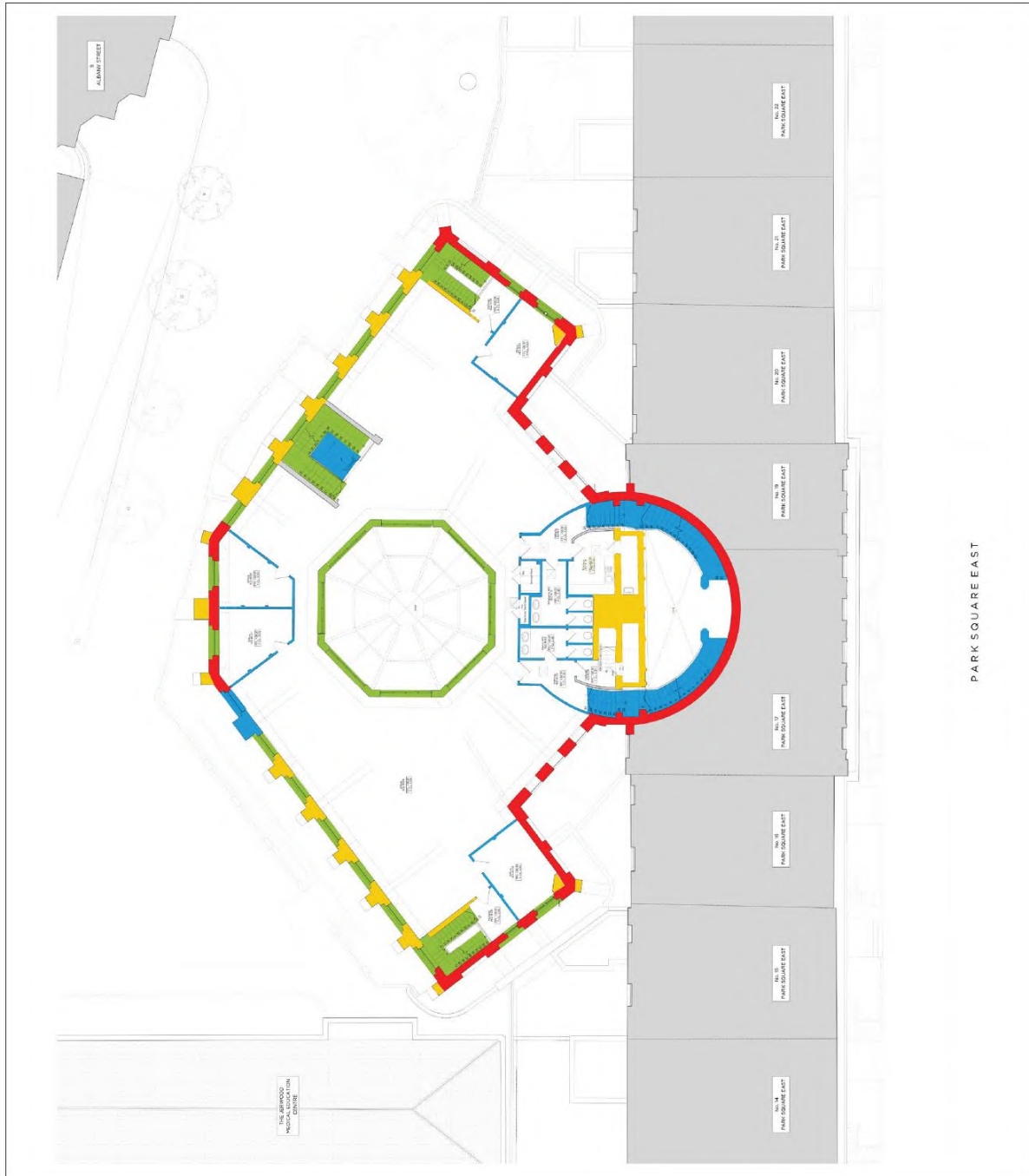
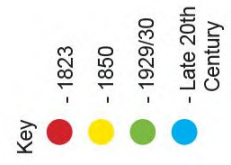
PHASING PLANS



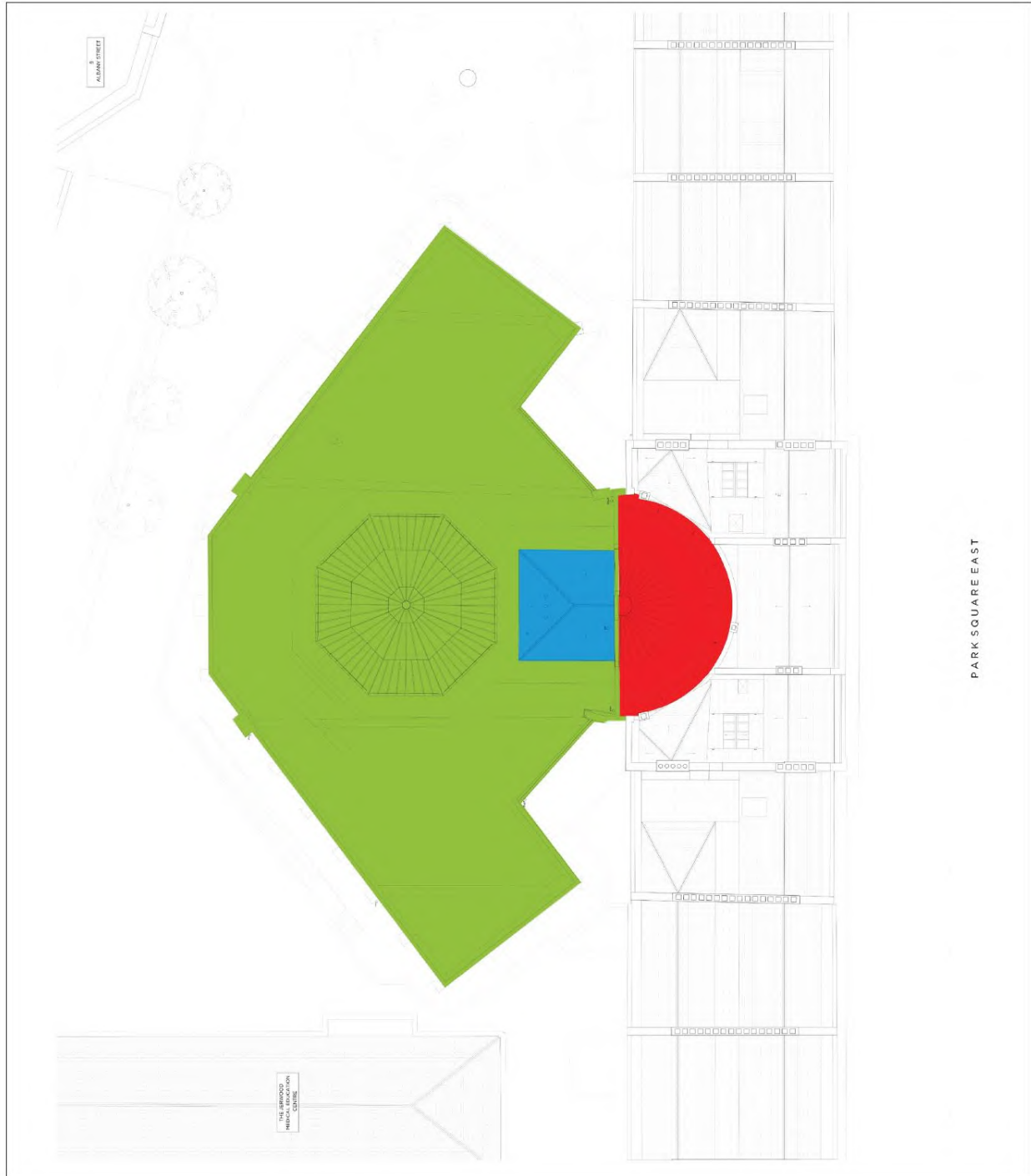


- Key
- 1823
 - 1850
 - 1929/30
 - Late 20th Century





- Key
- - 1823
 - - 1850
 - - 1929/30
 - - Late 20th Century



APPENDIX 2

STATUTORY LIST DESCRIPTIONS

NUMBERS 13-24 AND ATTACHED RAILINGS THE DIORAMA, BEDFORD COLLEGE ANNEXE

Overview

Heritage Category: Listed Building

Grade: I

List Entry Number: 1322054

Date first listed: 14-May-1974

Statutory Address: NUMBERS 13-24 AND ATTACHED RAILINGS, 13-24, PARK SQUARE EAST

Statutory Address: THE DIORAMA, BEDFORD COLLEGE ANNEXE, PETO PLACE

County: Greater London Authority

District: Camden (London Borough)

National Grid Reference: TQ 28769 82273

Details

TQ2882SE PARK SQUARE EAST 798-1/92/1279 (East side) 14/05/74 Nos.13-24 (Consecutive) and attached railings

Includes: The Diorama, Bedford College Annexe PETO PLACE. Terrace of 12 houses, the northern most bay forming part of No.1 St Andrew's Place (qv). c1823-5. By John Nash. Nos 13-16 and Nos 20-24 converted to flats c1986, many original interior features destroyed. Stucco and slated mansard roofs with dormers. EXTERIOR: symmetrical terrace, 3 bays at either end and centre 7 window bays projecting. Projecting bays 4 storeys, and basements; otherwise, 3 storeys, attics and basements. 3 windows each. Ground floor with attached Ionic order supporting an entablature surmounted by a continuous cast-iron balcony (the northern most projection without railings). Square-headed doorways with architraves, cornices, pilaster-jambs carrying cornice-heads and patterned fanlights (except Nos 16, 19, 21, and 23) and panelled doors. Architraved sash windows with cornices and some glazing bars. 1st floor windows arcaded with keystones, archivolt and moulded imposts. 2nd floor sill band. Dentil cornice at 3rd floor with attic storeys over centre and end bays and balustraded parapets between. INTERIORS: with stone stairs, cast-iron, foliated balusters and wreathed wood handrails. Some panelled rooms; most with enriched ceiling cornices and central roundels. Rear ground floor room of No.24 with good vaulted and moulded ceiling, roundels of Classical figures, pilasters and pedimented mirror over original fireplace. SUBSIDIARY FEATURES: attached cast-iron railings with urn finials to areas. No.18 incorporates at the rear, in Peto Place, a 3 storey, altered, polygonal building in brick with stone capped buttresses between round-arched 2nd floor windows. This was the Diorama, a picture show designed by Augustus Charles Pugin. By 1854 it had been converted into a Baptist Chapel which closed 1922 when the Middlesex Hospital used it for a rheumatism treatment pool. An arts co-operative at time of inspection in 1989.

APPENDIX 3

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