



11 Park Village West

Heritage Statement

AuthenticFutures

May 2023

Authentic Futures

*Second Floor, 300 St John Street, London EC14PA
www.authenticfutures.com*

All rights in this work are reserved. No part of this work may be reproduced, stored or transmitted in any form or by any means (including without limitation by photocopying or placing on a website) without prior permission in writing except in accordance with the provisions of the Copyright, Designs and Patents Act 1988. Applications for permission to reproduce any part of this work should be addressed to the author.

Undertaking any unauthorised act in relation to this work may result in a civil claim for damages and/or criminal prosecution.

Any materials used in this work which are subject to third party copyright have been reproduced under licence from the copyright owner except in the case of works of unknown authorship as defined by the Copyright, Designs and Patents Act 1988. Any person wishing to assert rights in relation to works which have been reproduced as works of unknown authorship should contact the author.

*Authentic Futures asserts its moral rights to be identified as the author of this work under the Copyright, Designs and Patents Act 1988.
Authentic Futures is the trading name Robert Bevan Limited.*

11 Park Village West London

Heritage Statement

March 2019

Contents

1.0 Introduction	4
2.0 Understanding	5
3.0 Significance	13
4.0 Legislation, Policies and Guidance	17
5.0 The Proposals	19
6.0 Impact Assessment	20
7.0 Conclusions	20
8.0 Appendix: Statutory Listing Extracts	21

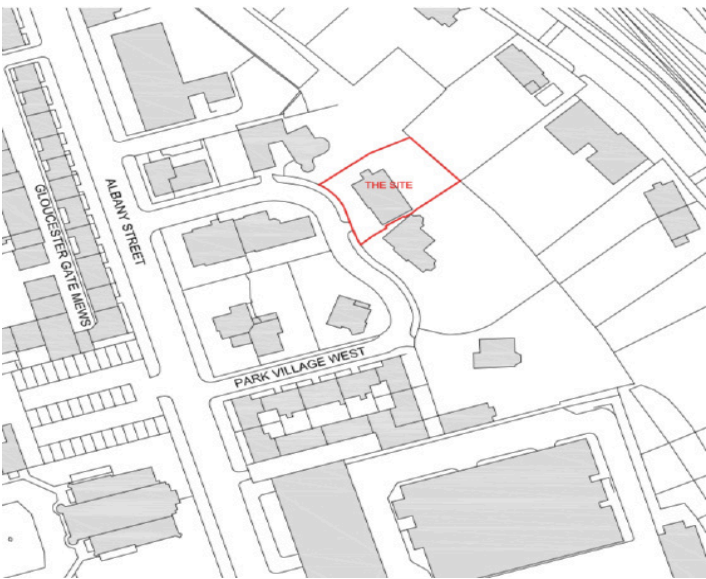
Executive Summary

11 Park Village West is one of a group of Grade II* listed villas that forms part of John Nash's Picturesque vision for Regent's Park. Park Village West and Park Village East helped pioneer the leafy urban suburb. Each detached villa is different from its neighbour.

No 11 is a relatively conservative Italianate design lacking the bays, turrets, wings and other features that characterise the development's more romantic houses. In the mid-1970s it was extended to one side behind a garage. This provided additional, separately accessed accommodation for the family house but its rectilinear form worked against the Picturesque qualities of the house and its setting.

Belsize Architects is now proposing to internally rework this later side addition. This proposal is a modest remodelling compared with a scheme by the same architects granted consent in March 2021 (2019/5484/P and 2019/5941/L) which incorporates extensive works at basement level as well as works in the historic house. The previous proposal was to integrate the extension into the main house more effectively allowing aging family members to remain in their home. An additional basement floor (below the modern extension only) was to be created including a new bay set into the slope of the rear garden.

The current proposal to which this Heritage Statement relates is for much more limited excavation beneath the garage extension and remodelling of the accommodation within the modern extension plus two new doorways from it into the historic house at basement and ground only. There is very limited external expression to this change. Overall, the changes have a neutral impact on heritage significance. They cause no harm to the asset and preserve the character and appearance of the conservation area.



Bottom Left: Site Plan.
Below: John Nash's
'metropolitan improvements'
for the Prince Regent
extended south from the new
park to St James's Park.



1.0 Introduction

This Heritage Statement forms part of a submission for planning permission and listed building consent by Belsize Architects for works to the Grade II* listed property at 11 Park Village West (the Site). It is part of a Grade II* group listing that includes Nos. 1-8, 12-14 and 17-19 Park Village West and the attached railings to each of these buildings. There are further Grade II* listed villas to the rear on Park Village East (Nos. 2-16, 22-34, 36A and 36B). The Site is within the Regent's Park Conservation Area designated by Camden in 1969.

The nearby Regent's Park is a Grade I Registered Park and Garden of Special Historic Interest. However this and all other assets such as listed buildings on Albany Street have been scoped out of this assessment because of the current proposals are small scale and internal and have no impact externally. The nearby assets have been retained within this Heritage Statement for contextual information only.

The main purpose of the work is to create an accessible home for the extended family spanning generations that live there and to take the opportunity to better integrate a 1970s extension into the overall composition. The strategy taken is to minimise alterations to the interior and fabric of the main house and the impact on areas of highest significance.

The works involve enlarging the lower/rear garden level below the '70s garage extension rather than proposing works beneath the main house or garden. Overall it is a much smaller-scale proposal than works previously allowed to the '70s extension under planning permission and listed building consents in March 2021 (2019/5484/P and 2019/5941/L). The works are internal only except for some skylights in the modern extension flat roof and changes to the garage door.

This report, an adaptation of that accompanying the extant consents, addresses above-ground heritage matters and should be read in conjunction with the submitted drawings, Design and Access Statement and other relevant consultants reports including the basement impact assessment and structural engineering. It does not discuss archaeology.

It sets out the historical development of the Site and its surroundings and describes the adjoining heritage assets. It evaluates the significance of No 11, assesses the impact of the proposals on this significance, and tests them against applicable heritage policies.

The Heritage Statement has been written by Robert Bevan (BA Hons) Architecture, Master of Civic Design (RTPI recognised), Dip Urban Design, Director of Authentic Futures.



Above: 11 Park Village West, together with its railings and the nearby street lamp forms part of a Grade II listing. The 1970s extension at right.*

2.0 Understanding: Nash, the Picturesque and the evolution of the Site

2.1 Origins

Regent's Park was developed on land to north of the expanding West End and south of what would later become Camden Town. Known as Marylebone Park, the area was part of the manor of Marylebone that was held by the nunnery at Barking until it became crown land and was enclosed as a deer park under Henry VIII until Oliver Cromwell's time. The area was subsequently farmland with fields and small settlements as depicted on Rocque's map of 1746. From c.1756, it was divided from central London by the New Road (now Marylebone Road) that was built as a Georgian by-pass and to open up areas nearby for development.

Through his political connections and his association with Humphrey Repton, architect John Nash had come to the attention of the Prince Regent (later King George IV). In 1806 Nash was appointed architect to the Surveyor General of Woods, Forests, Parks, and Chases and would work for the royal family for much of the rest of his career. Since at least 1793, the Prince's had been drawing up proposals for the area and the opportunity to act would come after the Duke of Portland's lease on the land ended in 1811. An 1809 scheme by John Fordyce foundered but the following year Nash (with James Morgan) won a competition to find a suitable design. His initial concept was much denser and more formal than what later unfolded. Within the park were to be dozens of villas set around a double circus, a new royal palace and a lake, all framed by grand palace-front terraces. Nash's vision for the development went through a number of iterations, evolving even as parts of the development were underway, and with the latest phases emerging at the very end of his career. As well as architect, Nash had his own financial interest in related developments, a conflict that was to dog his public work.



2.2 Regent's Park

The private park and its surrounding buildings took seventeen years to construct (the Park Villages continued later). Work began in 1812 with Park Crescent, which due to financial problems, was not completed until 1822. Construction of Park Square followed between 1823 and 25. Development of the terraces began with Cornwall Terrace in 1821; Kent Terrace being the last in 1827.

Treasury interference, commercial considerations, and hostility to the development of what had been open land and the building of a substantial barracks close to a restive populous were among the reasons behind the changes. The dozens of villas within the park originally envisaged were reduced to eight by 1827, each to be located within landscaping that aimed for the illusion that each house was set within its own extensive parkland. The changes also included the removal of the formal lake, the central circus, and the Prince's Palace or "Guignette". The development was created by issuing building leases to interested builders/developers. These included Nash himself when it came to the Park Villages.

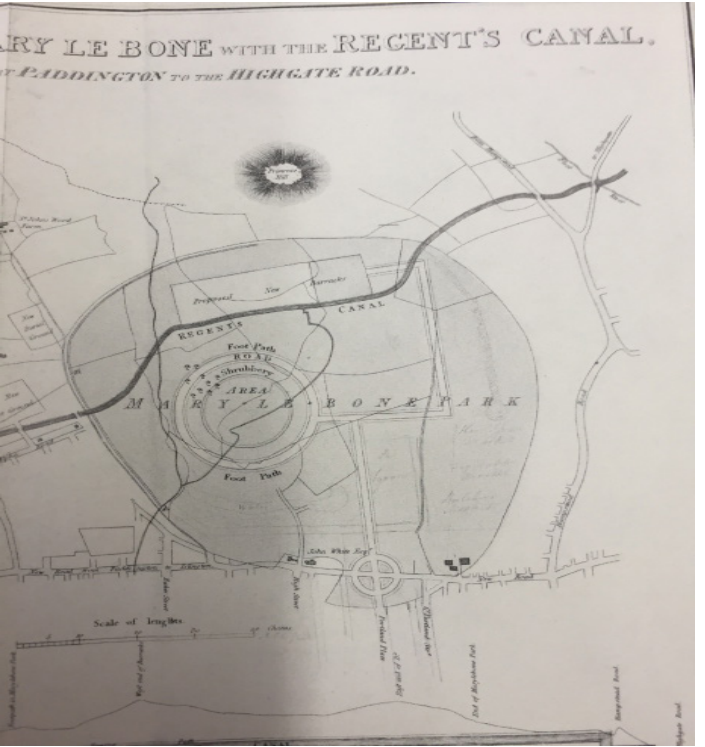
By 1824, the Inner Circle was let as a nursery and later leased by the Royal Botanic Society in 1839. St. Marylebone Parish Church (Thomas Hardwick) was built to the south of Marylebone Road between 1813-19. In 1826, a twenty-acre site on the north edge of the park was leased by the Zoological Society.

Framing the park itself are the massive stucco terraces that vary in style but are each of grand scale, as is the totality. A number of architects were involved under Nash's supervision. The highly formal and uniform terraces, are of classical design.

During the Victorian period, the character of Regent's Park changed from that of a private residential estate to its current role as a public park with incidental private dwellings.

Later alterations to the park's immediate environs included the Royal Academy of Music (1910) and Harley House (1904) that occupy sites formerly taken up by two eighteenth century houses outside the Nash design.

More recent additions to Regent's Park are the London Central Mosque by Sir Frederick Gibberd, Sir Denys Lasdun's Royal College of Physicians and three pastiche Classical villas within the park and facing the canal by Quinlan Terry.



The 1809 iteration of Nash's design for Regent's Park with its entrance circus and concentric circles of development. The Park Villages were not proposed at this point.

Rocque's 1746 survey of the area prior to Nash's development. It captures the farmland and isolated settlements that characterised the area following an earlier incarnation as a hunting park.

2.3 The Marylebone Estate and the Park Villages



To the east of this grand park ensemble, behind Chester Terrace and Cumberland Terrace and their mews, were areas of quite different character that Nash laid out on crown land as a working class service quarter, a middle-class enclave, and a barracks.

The service quarter was laid out with small houses and three squares. The northernmost was Cumberland Market for hay, vegetables and meat. The Haymarket was relocated here from near Piccadilly Circus in 1830 but it was never a great commercial success despite its connection to the Regent's Canal (constructed between 1812 and 1820) by the Cumberland Arm which led to the Cumberland Basin with its warehousing. A hospital and Christ Church were built — the latter by Nash's assistant and wife's second cousin James Pennethorne. There was also industry such carriage and vinegar works.

Adjacent to the north was built the Regent's Park barracks. North again from here, on the east side of Albany Street and either side of the arm of the Regent's canal were set out Park Village East and Park Village West. These estates of villas, some paired, and small terraces on small, winding streets, were aimed at the middle-classes, a picturesque but compressed version of villas within a landscape as originally envisaged for

the park proper. The estates were designed towards the end of Nash's working life and while he was occupied with building Buckingham Palace and it is thought that Pennethorne was responsible for the final appearance of most houses (although Charles Lee in Nash's office designed No 8 Park Village West). Pennethorne went on to design projects such as the Public Records Office and the University of London building at 6 Burlington Gardens.

Park Village West is laid out on a loop off the east side of Albany Street. Here the houses are mostly arranged individually without a strict building line. Those on the east side of the loop had gardens that sloped down to the canal which separated the villas from Park Village East. The houses of Park Village East are similarly inventive and diverse with those on the west side of the street also having large rear gardens to the canal (which had both use and ornament and whose banks were to be planted with "plantations and shrubberies". The eastern side of Park Village West was demolished soon after completion to build the mainline to Euston (the 1906 widening of the cutting led to further demolitions). Both East and West Villages were also damaged by Second World War bombing. The war also led to the infilling of the canal arm. Canal trade had already declined and the water had become polluted and the basin and canal were in-filled with rubble from bombed buildings then covered in topsoil to form allotments. The sunken course of the canal arm, hidden within trees and bushes can still be discerned.

The seven acre Crown land site for the Villages hadn't attracted a speculative builder so it was Nash himself who, in 1823, proposed leasing the plots and developing them more "for amusement than profit" as '4th Rate houses "scattered about in an irregular manner as Cottages with plantations between". The lease was granted for 99 years from January 1824 and stipulated that there should be no more than 54 dwellings. Accounts of the construction period vary (and Sir John Summerson appears incorrect in his earlier dating) but it appears that the Villages took 15 years to complete beginning with Park Village East in April 1825. Park Village West, on the 'best' side of the canal, began in 1832.

The "Villas" comprising Park Village West and Park Village East are important examples of the romantic element introduced into domestic architecture by John Nash. Summerson says of them that:

"...they were among Nash's very last works and are full of interest. The houses are very small and often charmingly planned. Some are 'Italian' some 'Gothic,' some affect a kind of chalet style. Building this essay in the picturesque compensated him for having to leave out the clusters of villas he planned for the park itself. Trees, water, fanciful gables and balconies—all the properties of the romantic

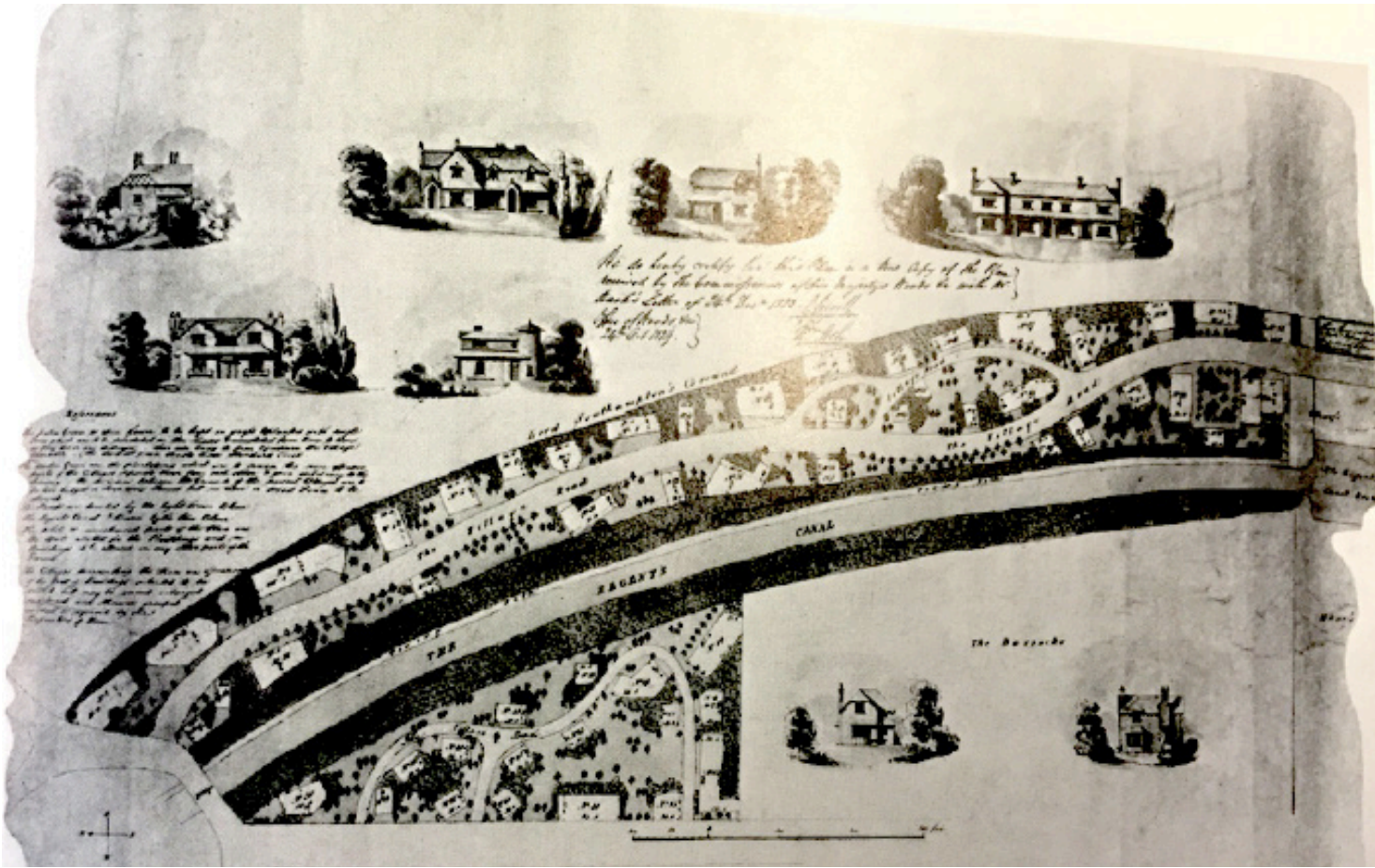
village scene as illustrated in the almanacs and the keepsakes are here...They are, in a sense, ancestors of all picturesque suburbia".

Nos. 1 to 7 are six cottages, that form a single block with rustic and Gothic motifs and casement windows. No. 8, assigned to Nash in 1824 and leased to Joseph Baxendale in 1839, was the last to be completed; a broad, two-storey simplified Italianate building with a low-pitched roofs with deeply projecting eaves set well back from the road in sweeping grounds. No. 10 has two storeys divided by a plain band, sash windows and hipped slate roofs. No. 11, assigned to Nash in 1824 and leased to Adam Duff in 1836, is rectangular in plan with lateral projections and covered with a simple hipped roof. No. 12, on the turn of the lane, is an Italianate design with a three-storey octagonal tower towards the road. The ground falls away behind and the three storeys of the main house are all a stage lower than the tower.

No. 13, west of No. 12 is described in the *Survey of London* as "a pleasantly designed two-storey building in stucco, with no striking departure from contemporary usage" while No. 14 is "at right angles and is carried a storey higher, and although both houses have symmetrical fronts the marked difference in height introduces an element of surprise". Three more original

Left: An earlier iteration of Nash's plans for the east side of the park. Formality, such as a long water and geometry gave way to a more sinuous Picturesque as the project evolved.

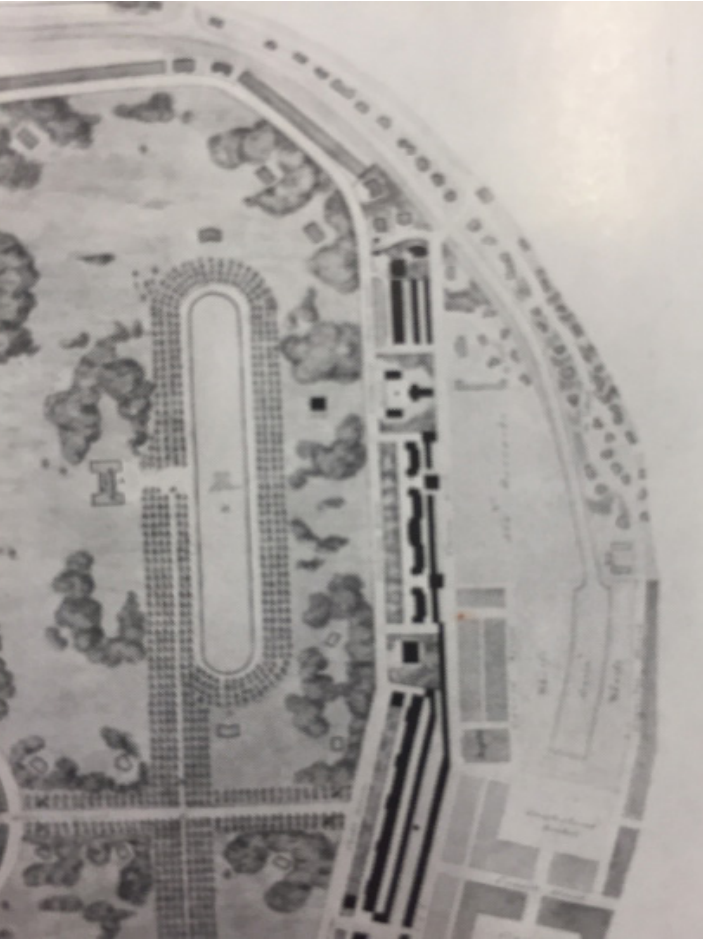
Below: Nash's Park Villages proposals in their 1823 iteration proposed a series of romantic cottages , closer in feel to Blaise Hamlet and sited in continuous lawns.



2.4 John Nash and the Picturesque

villas within the island formed by the lane were all leased to Nash in 1824. No. 17, was intended to be in the late Gothic style with a steep roof terminating in gables with moulded parapets. Nos. 18 and 19 to the south, have bay windows, label mouldings and even battlements. No original drawings survive for the houses of either Village.

Despite the prosperous initial residents, the whole area east of Albany Street had declined by the 1860s to the point where newspaper editorials were decrying its red-light character. At least one house in the Villages was a likely brothel in the early 1900s. Two houses on the island site were completely destroyed by bombing in 1940–41 with the site rebuilt some decades later. The London County Council bomb damage maps record that the surrounding houses suffered blast damage. The area continued to decline in the post-war period when the poor condition of the Crown's Regent's Park holdings became an issue of national concern. The group of 16 surviving stucco dwellings and their attached railings were listed in May 1974 at Grade II* but the list entry description has been updated since.



Extract from the 1828 Plan of Regent's Park showing buildings completed by this date. The Park Villages were to be built on the wooded site north of the barracks on what was then Clarence Street and now Albany Street. However, at this stage not even the loop road of Park Village West is in place.



Blaise Hamlet near Bristol was Nash's earlier exercise in Picturesque village planning but it is in a much more rural idiom than the Park Villages with green space rather than built form predominating.

John Nash was born in Lambeth in 1752 and was apprenticed to the Palladian architect Sir Robert Taylor before setting up his own practice in 1777-78. His early works were straight-forwardly Georgian and he designed some of Bloomsbury's first stucco-fronted houses before moving to Wales following bankruptcy.

It was in Wales that his interest in the Picturesque emerged. He met Richard Payne Knight who had written on Picturesque landscape and architecture and, in 1790, Uvedale Price whose theories on the Picturesque likewise influenced Nash.

The term 'Picturesque' is difficult to define and its meaning has varied over time and in relation to different mediums of expression. It emerged in the late 17th century and is apparently derived from the Italian *pittoresco* (or the French *pittoresque*) and meant 'like a picture' or 'as if painted'.

The term was used throughout the eighteenth century, but as an aesthetic theory can be traced to Edmund Burke's *Philosophical Enquiry into our Ideas of the Sublime and Beautiful* (1757). Burke divided objects into two categories: Beautiful objects were those that appealed to our reason because of their regularity, smoothness, order and proportion, and thus gave pleasure. Objects which excited the emotions of awe or terror through their vastness, irregularity, grandeur or wild disorder were sublime.

In the later century, the term's meaning was thoroughly debated by Knight, Price and William Gilpin – although largely in the sphere of the landscape and in landscape painting by the likes of Claude Lorrain and Poussin and through concepts such as the serene and sublime. Gilpin, from 1782, published a series of travel guides that identified picturesque rural views, while Price and Knight discussed designed landscapes.

Price, whose 1794 *An Essay on the Picturesque, as Compared with the Sublime and the Beautiful; and on the Use of Studying Pictures, for the Purpose of Improving Real Landscape*, argued that the picturesque was a third category of aesthetic pleasure, between the beautiful and the sublime; precisely where was debated. Price thought that specific forms and textures could elicit specific thoughts and feelings. He described the picturesque as an aesthetic category in which perceptions of roughness, irregularity, and unexpected variety could produce sensations of curiosity and pleasure.

Putting the Picturesque into design practice – creating landscapes that resembled paintings was vital to designers such as William Kent and Capability Brown and the Picturesque landscape tradition became influential. In part it was part of the Romantic reaction against the regulations and formulas of Neoclassicism (Nash was criticised by more academic architectural contemporaries for playing fast and loose with matters such as the details of Classical orders) and the Picturesque in architecture

was never a coherent theory. It emphasized the scenic, the irregular, and the relationship between structure and nature rather than symmetry or perfect proportions.

Nash met Humphry Repton in 1792 and the pair formed a landscape and architecture partnership (until 1800) that created a number of Picturesque and asymmetric country houses and castles. Blaise Hamlet (1811, and Grade I listed) was an important pre-cursor to the Park Villages. A group of nine asymmetrical cottages, it was described by Nikolaus Pevsner as the *ne plus ultra* of the Picturesque movement and the first fully realized exemplar of a garden suburb.

When Nash was appointed Surveyor General to the Prince Regent he continued the Picturesque in his designs for Regent's Park. Price worked for the same government department.

Nash prepared several schemes for the park over more than a decade and, as the amount of building reduced and parkland increase, the designs became less influenced by Napoleonic grandeur and increasingly picturesque with, for instance, the canal moving to the edge and the formal long water becoming a more Repton-like, serpentine lake. The terraces around the park, though palace-fronted (drawing on Bath) are set in gardens and geometry does not govern their placement in relation to each other.

Nash stated that the buildings:

...when combined with the rural and picturesque scenery of the Park itself, formed by the intermixture of trees, lawns and water, (provided that in the grouping of them a general unity of Parklike character be preserved) comprehended in one magnificent whole, will be produced.

Park Village East and Park Village West were set out towards the end of the Regent's Park project. No two buildings are the same or in line with their neighbours and most are set in relatively small front gardens behind railings. No 8 is rather different in this respect with its grounds filling the south east corner of the Park Village West triangle.

Nash's original vignette sketches show more rustic houses, chalets or cottages orné, as at Blaise Hamlet but these were then adapted for an urban location. Their individual design as built varies with some Italianate and other a Regency Gothic (sometimes called Gothick) with Tudor elements.

Park Village West survives, relatively intact in comparison to Park Village East, as an example of *rus in urbe* – the sense of countryside within the city. Their green setting and the balance between building and landscape was an important part of the composition but the spaces between the houses was limited so in their overall scale and disposition they have an important role as pre-cursors to early suburban developments across the country.

John Ruskin later pointed out that the Picturesque first flourished (architecturally, at least) just as the Industrial Revolution was being born and one can see in Nash's work at the Park Villages a marriage of the pragmatic and the desire to temper the urban with the rustic.

However, this not full *rus in urbe*; there is no attempt to hide the villas entirely from each other in an illusion of isolation – some of the houses even touch each other. Isolation is not the primary factor with, instead, juxtaposition, intimacy, asymmetry and variety key to the effect. The reduced densities that eventuated around the park itself were not replicated east of Albany Street – quite the opposite.

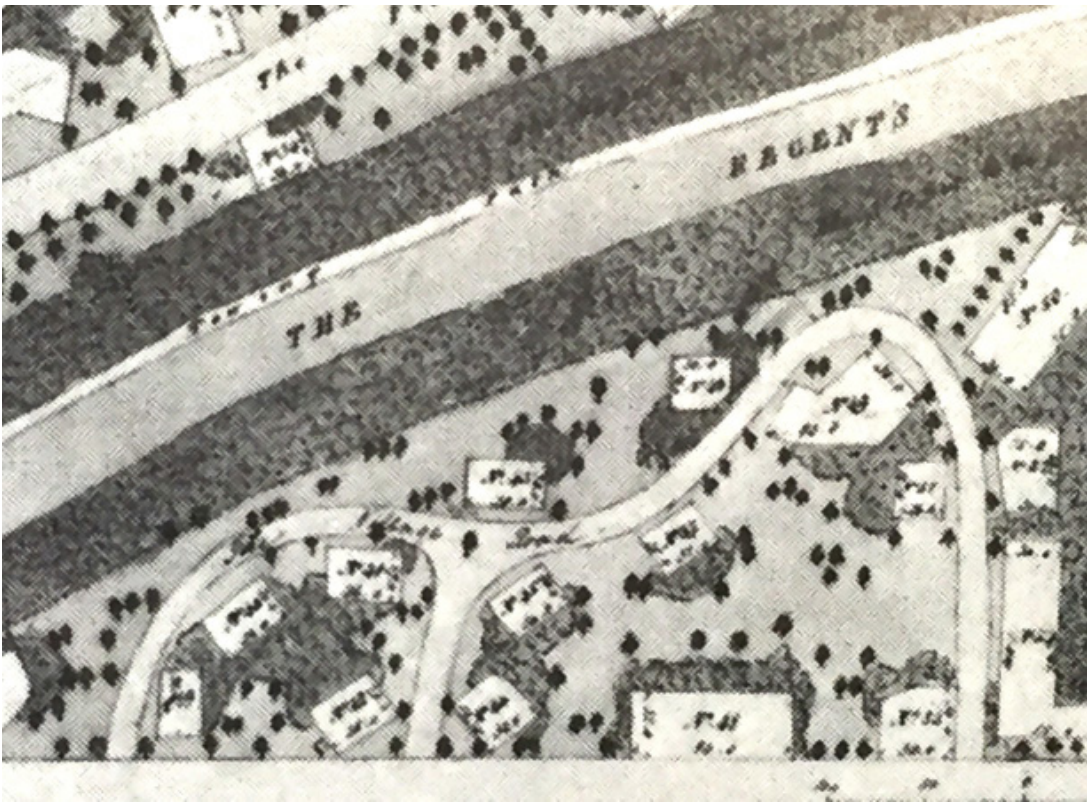
In a 2000 lecture, *London's Arcadia John Nash and the Planning of Regent's Park*, J Mordaunt-Crook stated that Nash's Picturesque vision was only fully realised (and in miniature) at Park Village East and West but this is not quite correct – it is conceptually different from the Picturesque as conceived of at Regent's Park proper where the villas that were built aimed for the illusion of the discreet and discrete country seat. Park Village West is romantic but also practical, a speculative housing estate for the middle-class. By comparison Blaise Hamlet near Bristol is considerably more fanciful in its compositions and the balance between house footprint and garden tips much more in favour of the latter.

Decimus Burton, a Nash associate who also built at Regent's Park, was experimenting similarly at the Calverley Estate in Tunbridge Wells but here too the spaces between the (larger) houses are wider and the landscape dominates whereas at Park Village West it is complementary. But perhaps the closest area in character to the Park Villages in character – although far more extensive and varied – is the almost contemporaneous St John's Wood, in part laid out by developer and Nash collaborator James Burton (the father of Decimus).

Whether Ruskin would have approved of Nash's interest in artifice and the theatrical is another matter. He would have likely seen it as too untruthful and superficial, too commercial, too lacking in “angular and broken lines, vigorous oppositions of light and shadow, and grave, deep, or boldly contrasted colour” (*The Seven Lamps of Architecture*).

As Summerson writes of the Park Villages in his Nash biography: “Nash, the cottage architect came back to his favourite employment and left behind him a model – slight, hasty as ever and gently humorous – for a suburbia of the future. It did not pass unnoticed by the estate developers of the next generation.”

Pevsner was certain of the importance of the Picturesque to art history and to architecture, describing it as “the first feeling-your-way theory of art in European history and far the greatest contribution England has made to aesthetic theory.”



A later iteration of Nash's proposals for Park Village West (c.1834) showing a layout much closer to that constructed but with key differences such as the much greater distance between what became Nos 10 and 11. The loop road was much longer, taking in the grounds of what would later become No 8.

2.5 The Evolution of 11 Park Village West

The majority of the plots in Park Village West, including that of No 11 and its neighbours were assigned to Nash in 1824. No 11 was completed before 1836 when it was leased to Adam Duff. No 10 was completed around the same time.

The identity of Duff is not clear but it is possible that it is Adam Duff (born 1800) from the titled Scottish family who married in the recently built Christ Church, Cosway Street, in 1829. Dr James Johnson, physician to William IV. Johnson moved in to No 12. On the other side at No 10, Rev. Horace George Cholmondeley (1796-1851), the son of an aristocratic family, was an early resident.

Among the varied designs along the street, Nos 10 and 11 are among the most obviously Italianate. No 11 is relatively restrained compared to its Park West companions. The *Survey of London* describes it thus:

...rectangular in plan with lateral projections and is covered with a simple hipped roof. The main front looks west and has three tall sash windows on the ground floor, each with balconies. The three corresponding windows on the first floor have semicircular heads with an interrupted band at sill level and a continuous one at the height of the springing. The whole design is unusual and effective.

The May 1974 listing description (updated to include the 1975 works) summarises No 11 as follows:

No.11: c1834-7 by Nash office for A Duff. Restored c1975. Slated hipped roof with bracketed eaves. Tall, stuccoed slab chimney-stacks to right and left. 2 storeys and semi-basement. Symmetrical facade of 3 windows. Entrance in channelled stucco porch projection to left; round-arched doorway with radial fanlight and panelled door. Ground floor casements with cast-iron guards. 1st floor sashes with architraved heads linked by impost bands. SUBSIDIARY FEATURES: attached cast-iron railings on sleeper wall.

Neither of these descriptions fully captures the subtle projections and recessions of the planes main west façade, a modelling that, together with its side porch and deep, bracketed eaves add to its novelty. The semi-circular window heads breaking through a moulding at first floor successfully populate the upper part of the facade. Arguably, however, the ground floor, unadorned apart from the windows and balconies are somewhat overly plain to be completely successful.

The list description’s use of the word ‘symmetry’ is though somewhat misleading; the house always had a degree of asymmetry but not as emphatically as some Park Village houses.

The chimney stacks and the visible slates to the pitched roof with its deep bracketed eaves together with the asymmetrical side porch are important to conjuring what Picturesque qualities No 11 has (the double-height porch is unusual in that its roof is only just below the main roof) but the house remains less obviously Picturesque overall than others in the Villages and compared, say, with No 12 adjacent with its extravagant octagonal corner tower

The house is, however, undoubtedly part of the Picturesque whole, even if, as a single building, it is not the architectural Picturesque in full flight. No 11 is a reminder that Park Village West is a much more urban, more commercial proposition than, say Blaise Hamlet. The Park Village houses are substantially larger and relatively closely packed along the street even if given a varied building line. And the full scale of the villas on the east side of the loop road is more readily apparent at the rear where they are built into the slope down to the former canal and are a full storey higher than at the front.

Stanford’s map of 1862, the first to show the completed villas, is somewhat diagrammatic and it is not until the OS map of 1870 that we first clearly see the footprint of No. 11. Some of the houses, including Nos 8 and 10 have clearly already been altered since construction but No 11 remains ‘four-square’ apart from the side porch and steps – perhaps the least expressive in terms of projecting wings and bays of the individual villas. A drive leads to the porch and a path traces the perimeter of the plot.

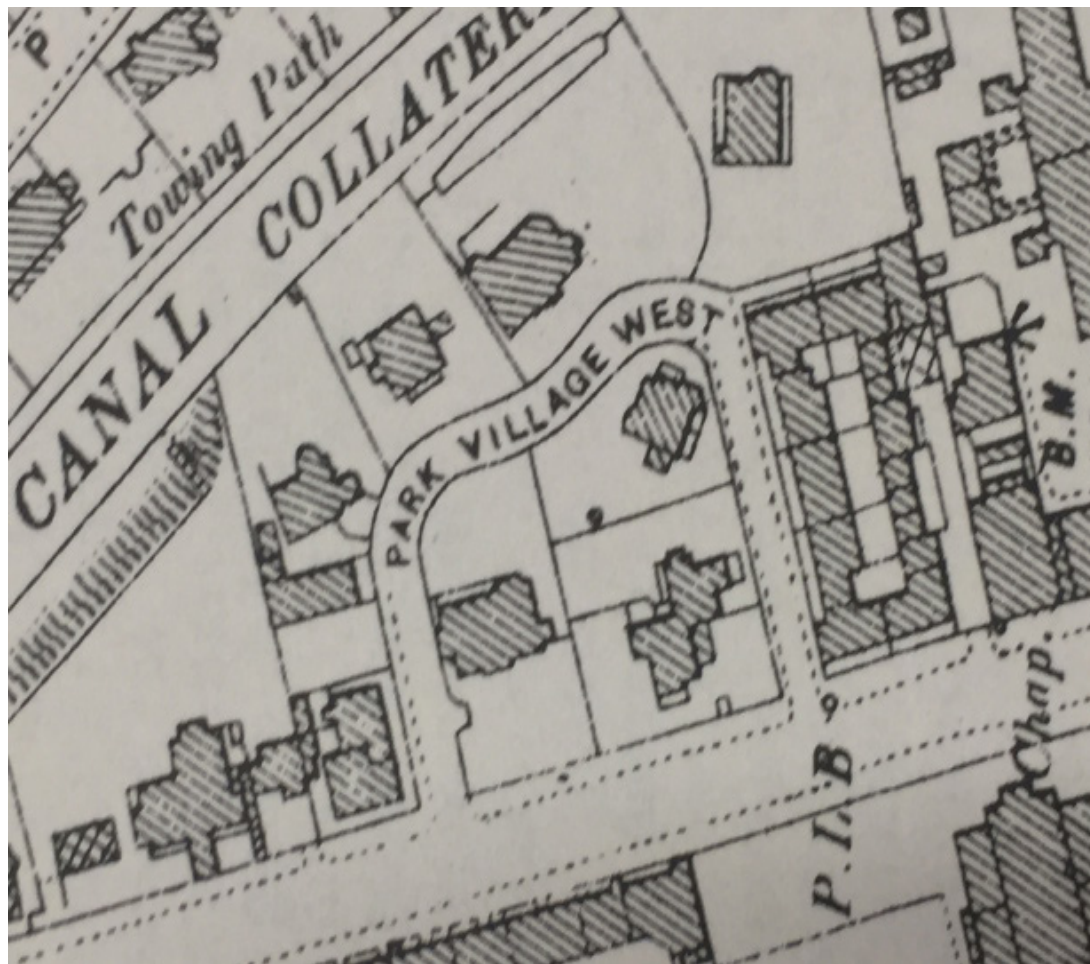
However, the OS maps of 1894 and 1913 show small accretions to the rear of the porch and a small rectangular structure attached to the house’s flank on the side with No 10 (see over).

No archive photographs of the Site have been discovered at the Crown Estate, LMA, RIBA or Camden’s local studies collection. However, a photograph of No 10 dating from 1975 allows a glimpse of a single-story, mono-pitch garage in the same location as the earlier small outbuilding – it is also shown on the OS Map of 1962.

There are also no surviving original drawings to show the plan form as built either and early drainage plans are simple diagrams rather than floor plans. But the garage – with apparently, a basement/garden level with garden store to the rear is confirmed in in a planning approval of 1966 for works to a family house. This first documentation of the interior of the property is faint approved drawings on microfiche records that show proposed alterations on top of existing plans. The basement/garden level is shown plus ground, first and second (contained within the roof form).

Right: Stanford’s map of 1862 is somewhat diagrammatic when compared to the 1870 OS map for the area (below) that shows each villa in its plot. No 11 is relatively square in plan with fewer of the bays, wings and Picturesque features common to the other houses on Park Village West.





Left: OS Map of 1894. The perimeter path to No 11 has gone by this point and there are small additions shown to the villa including an extension on its flank to No 10 and other accretions — possibly landscaping features behind the porch wing.

Below Left: 1913/14 OS map with variations to the layout of the grounds. The extension to the south side of the house remains in place.



Right: LCC Bomb Damage map (2016 book edition). The Site (hidden in page crease) suffered blast damage when the villas opposite were destroyed by enemy action.

At each level is a main front and rear room at the south end of the house and an L-shaped hall leading from porch to staircase at the northern end. A smaller room is sited between the hall and the front elevation. At ground floor, the side extension is a garage (this indicates that the vehicular entrance had already moved from the porch end of the frontage to the south end of the plot).

The 1966 proposals at garden/lower ground level involved dividing the main front room to form a kitchen, works to create bathroom and various other minor changes. At ground and first floor the main works are respectively a cloakroom and bathroom plus minor changes. These appear to include the creation of wardrobes within the alcoves either side of the chimney breast at first floor level. At this stage, there are no double connecting floors between front and rear main room at ground floor.

In September 1974, some months after the building was listed, consent was granted for further internal changes including alterations to partitions, the creation of an opening between front and rear main rooms at ground floor and the formation of new steps and terracing at the rear and side of the property. Shortly afterwards in 1975, permission and listed building consent were granted for the demolition of the existing garage and store and the creation of a new double garage in its place that we see today.

This included ancillary accommodation at lower ground/garden level. This extension is not shown on the 1976 OS Map — presumably because the area was surveyed before it was erected. This map shows the tank opposite (on the bomb site) replaced by two new houses — Nos 15 and 16 that were designed in pastiche.

The Crown Estate was consulted on the changes and the Estate's architectural advisor at the time was Summerson who counselled on aspects of the garage's front elevation including echoing the depth of the first floor frieze (ie the space between the moulding band and the eaves of the house) in the dimensions of the space between the garage door and the moulding below the garage's parapet (concealing a flat roof).

However, these proportions do not visually compare exactly because the frieze space of the main house is interrupted by the arched heads of the first floor windows. The panels of the garage doors also have a more horizontal emphasis rather than the vertical emphasis that might be expected.

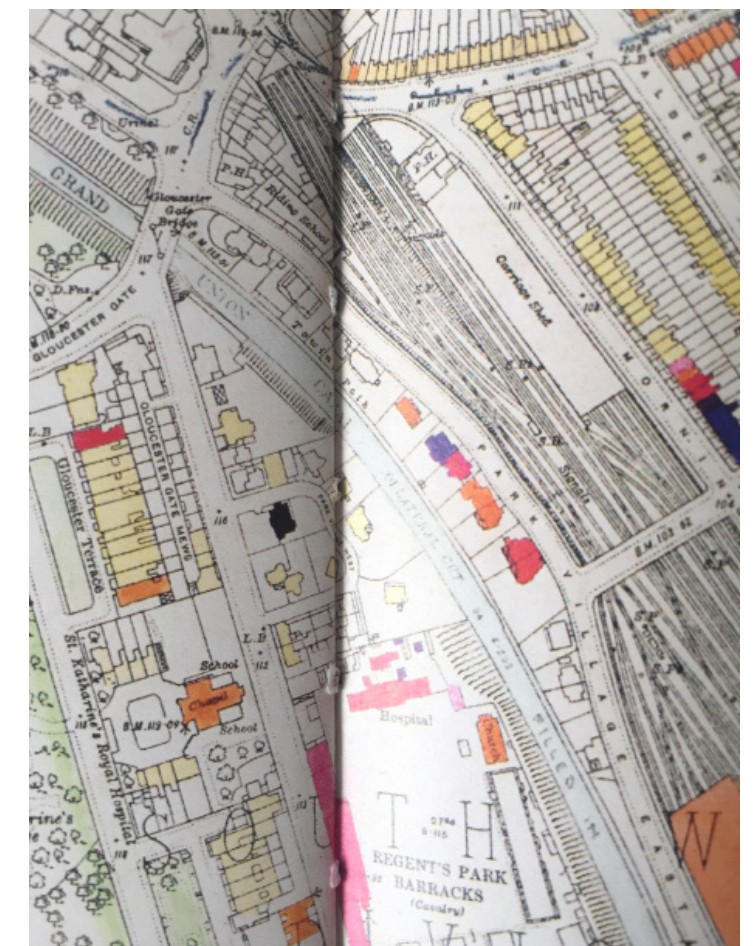
A proposal to create a bedroom and bathroom in an extension above the garage was refused in 1989. This featured a bottle baluster parapet and mansard roof so stylistically these were not in the spirit of the Nash

Picturesque.

In 1993 and then again in 1995, further consents were granted for internal alterations at basement level to create a kitchen, morning room, bedroom and bathroom and for small scale alterations at first floor level including a new bedroom chimney piece.

The immediate garden setting of No 11 has evolved over time. Initially, the driveway led directly to the porch but the front garden and railings was later moved — presumably a change that coincided with the building of the first garage. The age of the extant front railings and dwarf wall is unknown. To the rear, the original perimeter path has long gone and instead are a series of terraces leading down the steeply sloping garden to a thick shrubbery with trees at its foot, bordering the course of the in-filled canal.

The loss of the canal, which was a designed element of the Picturesque setting of the Villages has conspicuously altered the setting of the villas that abutted it. Today, some villas of Park Village East can be glimpsed through the trees along the former canal as can substantial post-war apartment blocks that have replaced villas.

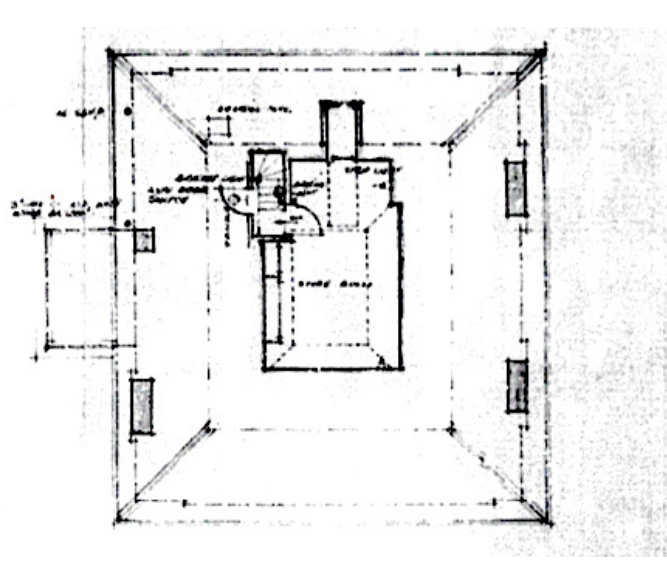
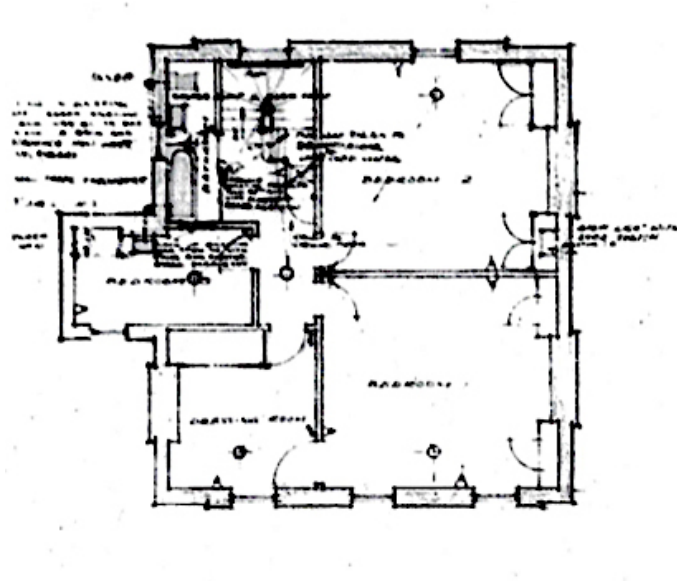
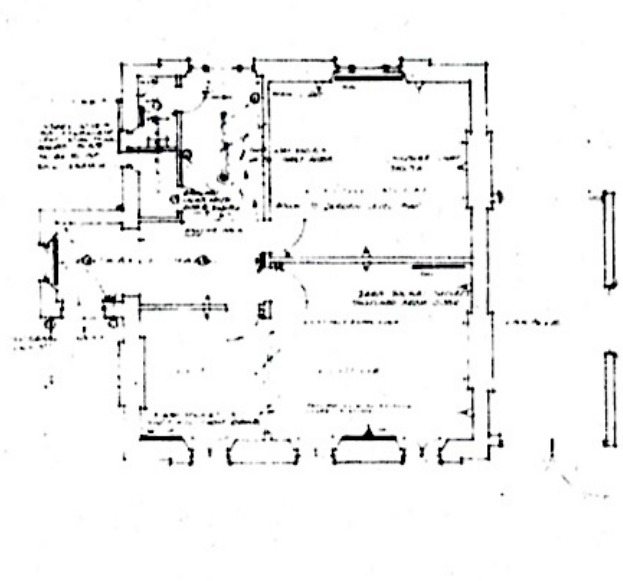
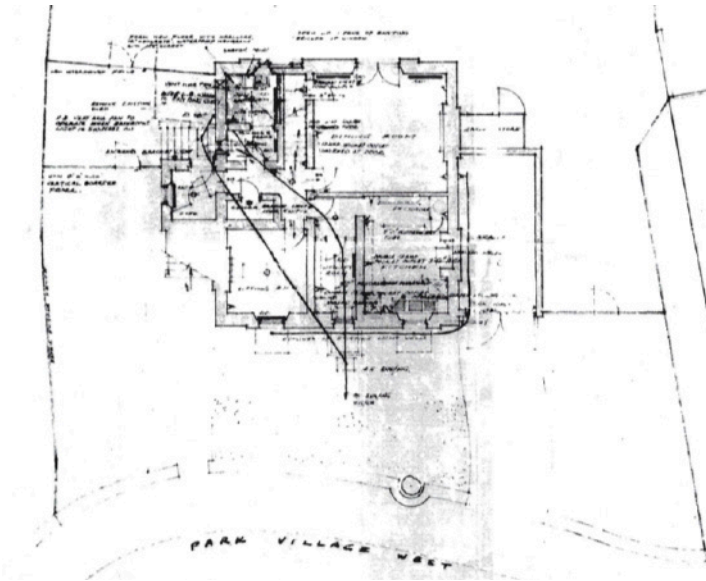


Looking from the rear garden of No 11 back towards the house and the fully visible basement/garden level and it evident that the Site is actually a rather substantial dwelling than it appears from the street. The rendered 1970s garage extension to one side with its pastiche detailing also adds a pronounced asymmetrical element that accentuates that s originally provided only to a limited degree by the porch wing to the north. It is not apparent that the garage wing — which reads as a garden wing from the rear — has, at present, no internal connection to the original house.

The March 2021permissions (2019/5484/P and 2019/5941/L) were for more extensive works to the side extension than now proposed. These included internal rearrangement and expansion of floor space at lower ground floor to increase accommodation. The changes also created a different relationship between the lower ground floor and the sloping rear garden with new fenestration. An doorway opening between this existing extension and the main house was also agreed.

Right: 1962 OS map showing the additions to No 11 at this point including a garage on the flank with No 10. Note the water tank occupying the bomb site opposite. Far Right: Photograph of No 10 from 1975. This was taken shortly before the building of the garage extension to No 11 and the previous slate-roofed garage can be glimpsed at the left of the image.

Below, left to right: Floor plans from 1966 relating to a planning approval for alterations (prior to listing).



2.6 Nearby Heritage Assets

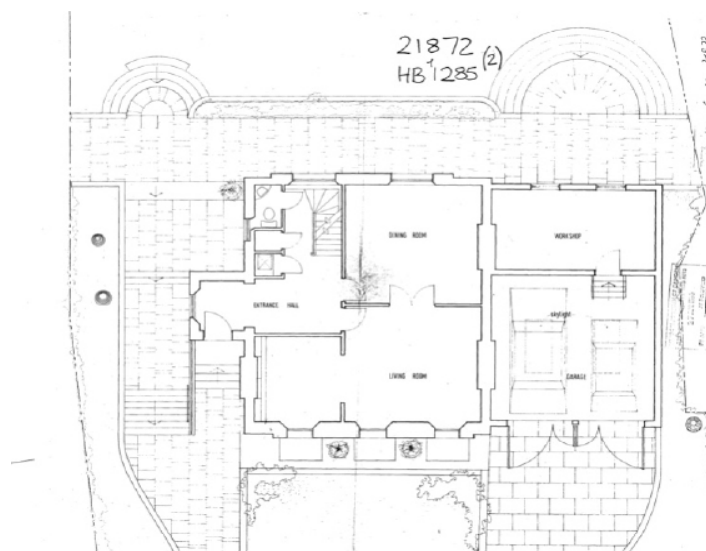
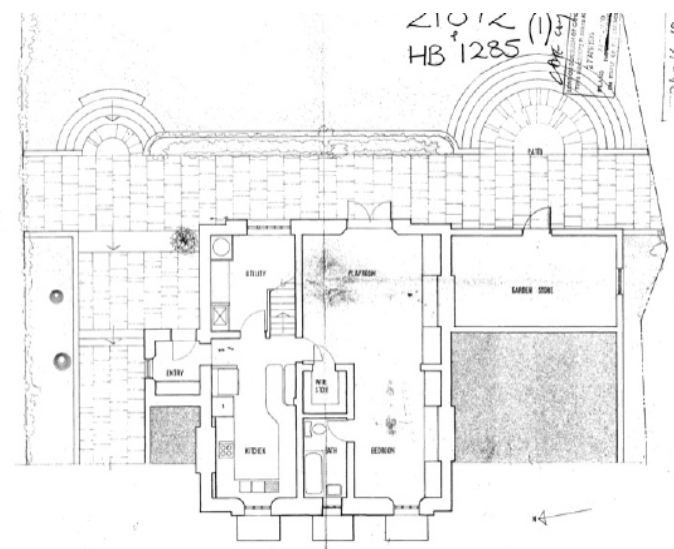
The heritage assets beyond the Site have been included here for contextual information only. The current proposals can have no impact on these other assets beyond immediate engineering considerations so are not scoped into this Heritage Statement. The proposals are only internal and will not be visible to No 10 Park Village West adjacent. Nor will these works be visible from No 12 Park Village West or from the properties along Park Village East.

Nos 15 and 16 Park Village West opposite were constructed in the late 1960s/early 1970s long after war damage destroyed the original house on the site. These are not intrinsic heritage assets but do contribute to the conservation area's character (see below).

The eastern boundary of the conservation area runs down the middle of the road at Park Village East so all of Park Village West and Albany Street are within the conservation area. However, because the works are internal, there can be no impact from the changes on this part of the Regent's Park Conservation Area.

The Site also falls within the protected viewing cone from Parliament Hill Fields. However, given that the proposed works are internal only, the proposals has not been assessed further as there can be no conceivable impact. Likewise, there is no impact on Regent's Park as a Grade I Registered Historic Park and Garden and this has been scoped out as an asset.

Archaeological impacts have not been considered as part of this assessment.



Above: The plans approved in 1974 for internal alterations and a side extension built into the slope with a garage at front and two storey garden wing to the rear.

Right: The 1989 refused scheme feature a mansard and bottle balusters. Both features were not in the spirit of Nash.

Right: Park Village East shortly after completion in an engraving of 1829.



3.0 Assets and Their Significance

3.1 Assessing significance

Assessing ‘significance’ is the means by which the cultural importance of a place and its component parts is identified and compared, both absolutely and relatively. The identification of areas and aspects of higher and lower significance, based on a thorough understanding of the site, enables proposals to be developed which safeguard and, where possible, enhance the character and cultural values of a place. The assessment is an essential step towards the identification of areas of a site and its setting where greater or lesser amounts of change could be considered, as well as locations where change might enhance our understanding and appreciation of the site’s significance.

The significance of a ‘heritage asset’ is defined in the glossary the *National Planning Policy Framework* (July 2021) 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.

These interests can be described as:

Historic Interest: An interest in past lives and events (including pre-historic). Heritage assets can illustrate or be associated with them. Heritage assets with historic interest not only provide a material record of our nation’s history, but can also provide an emotional meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity.

Architectural and Artistic Interest: These are the interests in the design and general aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved. More specifically, architectural interest is an interest in the art or science of the design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skill, like sculpture.

Archaeological interest: There will be archaeological interest in a heritage asset if it holds, or potentially may hold, evidence of past human activity worthy of expert investigation at some point. Heritage assets with archaeological interest are the primary source of evidence about the substance and evolution of places, and of the people and cultures that made them.

Historic England’s *Conservation Principles* (2008) includes a methodology for assessing significance by considering ‘heritage values’ which broadly align with the ‘interests’ of the NPPF. These are arranged in four categories:

Evidential (or archaeological) value: the physical aspects of a building that yield evidence about its past.

Historical value: the extent to which the building is associated with or illustrative of historic events or people.

Aesthetic (architectural/artistic) value: includes the importance of buildings or places for their design, visual, landscape and architectural qualities.

Communal value: includes the importance of buildings or places to societies and communities, including for local identity.

The assessment below has taken these documents into account as well as other best practice guidance. It begins by looking at the significance on No 11 and the relative significance of its constituent elements then looks at its setting’s contribution to significance and then the significance of other identified heritage assets scoped in.

Significance drawings have been prepared: High Significance is denoted in red; Significance in yellow; Some Significance in green and Neutral in blue.

3.1 Significance of No 11

As a statutorily listed building, No 11 is a nationally important building and is of high significance. This significance is reinforced by it being Grade II* and by being part of a group of similarly important buildings in the Park Villages and as an element of Nash’s wider Regent’s Park development. However this designation reflects only the statutory importance of the building; it does not set out what features are important, or to what degree; nor does it describe what elements play a neutral role, or detract from significance. Understanding these aspects is essential in enabling informed decisions to be taken when proposing alterations to the site, so that its special interest can be conserved wherever possible. The purpose of this section is to provide an assessment of significance, so that the effects of any proposed changes upon the listed building can be fully evaluated.

The Park Villages’ primary value/interest is architectural/aesthetic as an important prototype for suburban development nationally an internationally and for its role



Left: 11 Park Village West from its garden gate. The greenery between No 11 and No 10 framing the garage will remain in situ.

in the Picturesque architectural tradition in an urban environment. Arguably, it also has some historical interest in that this tradition perhaps illustrates a concern to bring the natural world into residential environments at a time of industrialisation and densification.

However, No 11 is, compared to others in the group, one of the more conventional houses of the Park Village. It signals its Picturesque qualities largely with its heavy roof form and oversailing eaves, in the asymmetrically placed porch and the externally expressed chimney breasts, and in its setting. When constructed, No 11 did not have the complex forms of bays and towers or elaborately detailed Tudor windows, bargeboards or cast-iron trim found on other Park Village dwellings.

If one were considering the house in isolation it would probably be regarded as a Grade II standard asset. It is the No 11's group value as part of the Park Villages that makes it Grade II*, ie of "particular importance" and "more than special interest". Nash's houses are not technically innovative in themselves either — indeed some are notoriously poorly constructed, including at least some in the Park Villages. Overall, and in relative terms to the whole then, the interiors are of significance rather than high significance — with the exception of the staircase (see below).

All surviving original elements of its external envelope and primary structure are, relatively, of high significance. Some external elements such as individual windows to the original house haven't been dated and assessed as no change is proposed and no impact will result from the works.

The 1970s extension, is, overall, of neutral significance and in some aspects of its form — such as its excessive, boxy, regularity when seen from the street — it currently detracts from significance. Aspects of its detailed design such as the garage door panelling, while created with care, do not have sufficient vertical emphasis and marginally detract. From the rear, this current extension makes, to some degree, a positive asymmetrical contribution to the composition of the villa but this garden elevation of the extension should be regarded as essentially neutral in terms of heritage value.

The interiors of No 11 have been altered in various ways over almost two centuries but even in their original state would have been fairly typical for their time and rate of house. They are important but not of "particular importance" or of "more than special interest". They are not the reason for the Grade II* listing. The staircase from basement to first floor is particularly elegant and it and its compartment is of high significance except on the north side of the compartment where partitions have been

reconfigured. At basement/rear garden level of the main house there has been extensive subdivision which has changed its configuration repeatedly. Surviving principal partitions are of significance and the basement dining room retains its proportions but overall the basement plan form is of neutral or some significance depending on the degree of alteration. Fitted cupboards and other fixtures are of neutral significance.

At raised ground floor level and beyond the staircase compartment, the floor plan of the main reception rooms is relatively intact and is significant — as are surviving original internal partitions. The decorative scheme appears to be heavily restored and updated in period style rather than in its original state (cornices, for instance, have been recreated around built-in shelving).

This is also true at first floor level where built-in cupboards in the rear bedroom are extensive and have fully concealed the chimney breast affecting the plan form of the room. Cornices have been run around the new cupboards. The plan form of the front and rear bedroom is of significance, as are any surviving original partitions. The second floor level is not affected by the proposals but, even though a secondary and simple space is an attractive and complementary feature with an unusual skylight and this attic room is of significance.

3.2 Significance of the setting of No 11 and of nearby assets

As an exercise in the domestic *rus in urbes* Picturesque, it is the interplay between buildings and its setting that is of particular significance at the Park Villages and this is especially so in the case of No 11 where the architecture taken alone is relatively unadventurous. It is the *mise en scène* that is paramount — the total *effect* that is created by the placement of houses, gardens and other planting. This Picturesque ensemble has evolved over time as the planting has matured and the water element in the form of the canal arm in-filled. These relationships — between house and landscape and between house and the streetscape of Park Villas West — are highly significant.

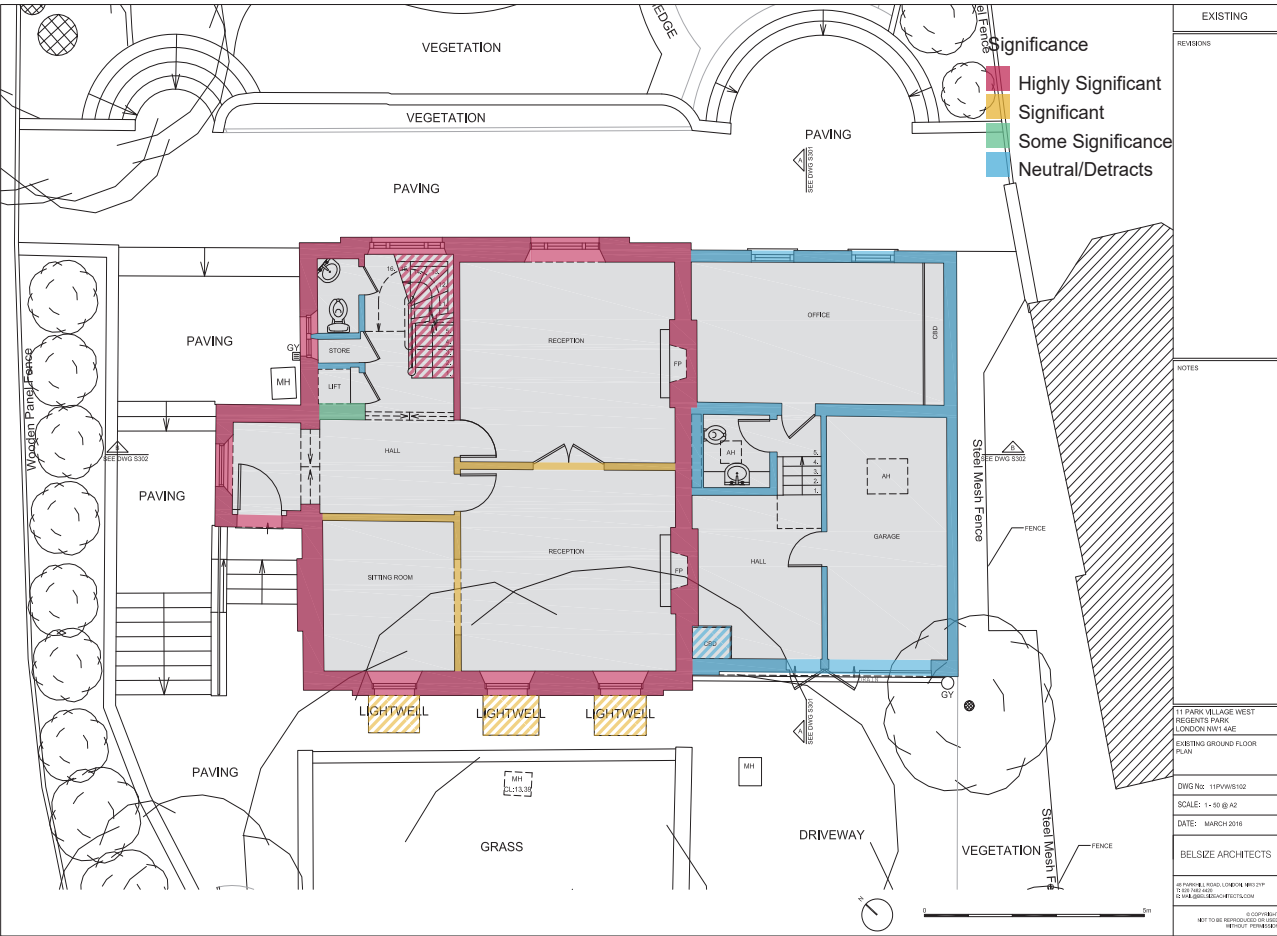
The immediate setting of No 11 is its garden. This too has evolved with matured trees, shrubs and lawns. The arrangement of railings and driveway has changed since the house was completed with a separate pedestrian and drive in place and commensurate modification of the front railings in the past to allow for this. The setting includes the gap between buildings, planting in the foreground of the villas of Park Village West and the backdrop of tall trees in rear gardens and along the course of the former canal which can be seen from parts of the Park Villages.



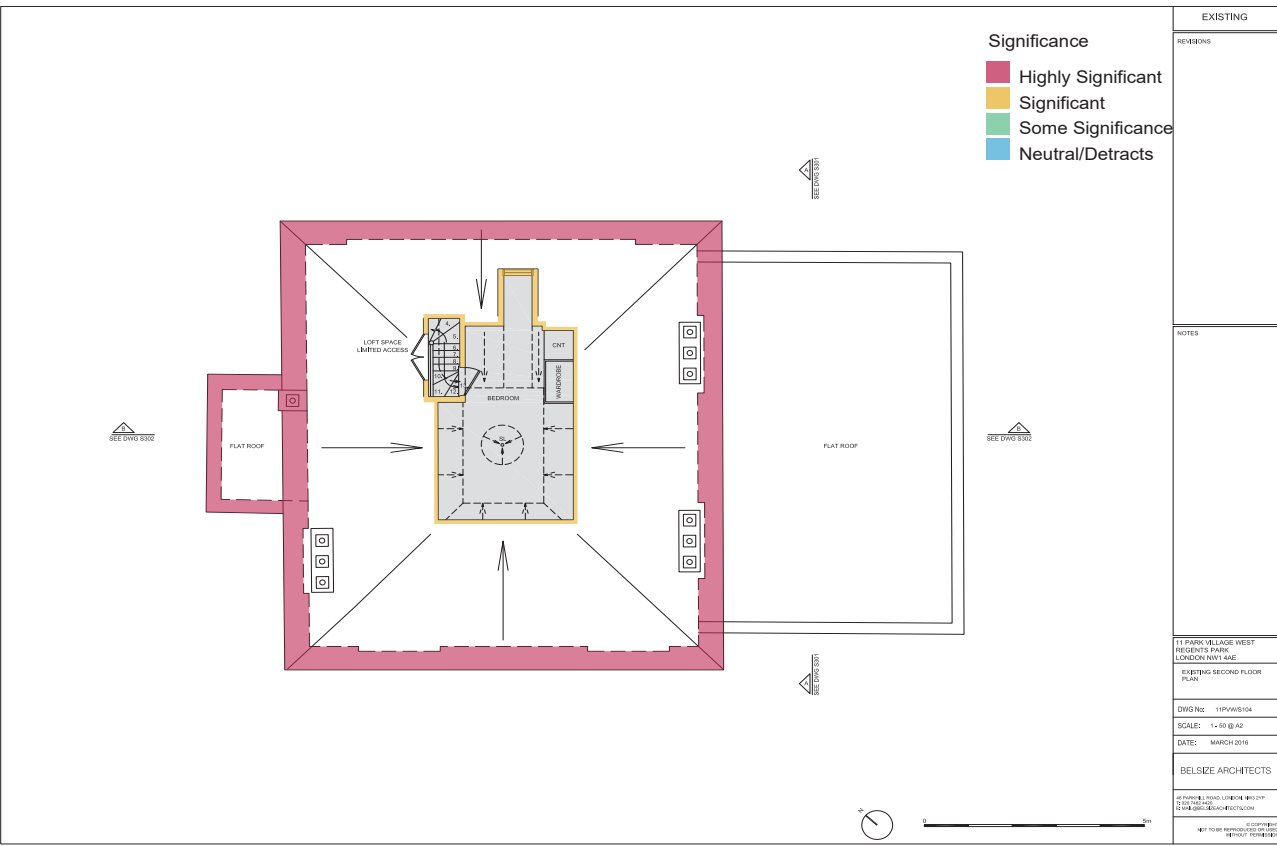
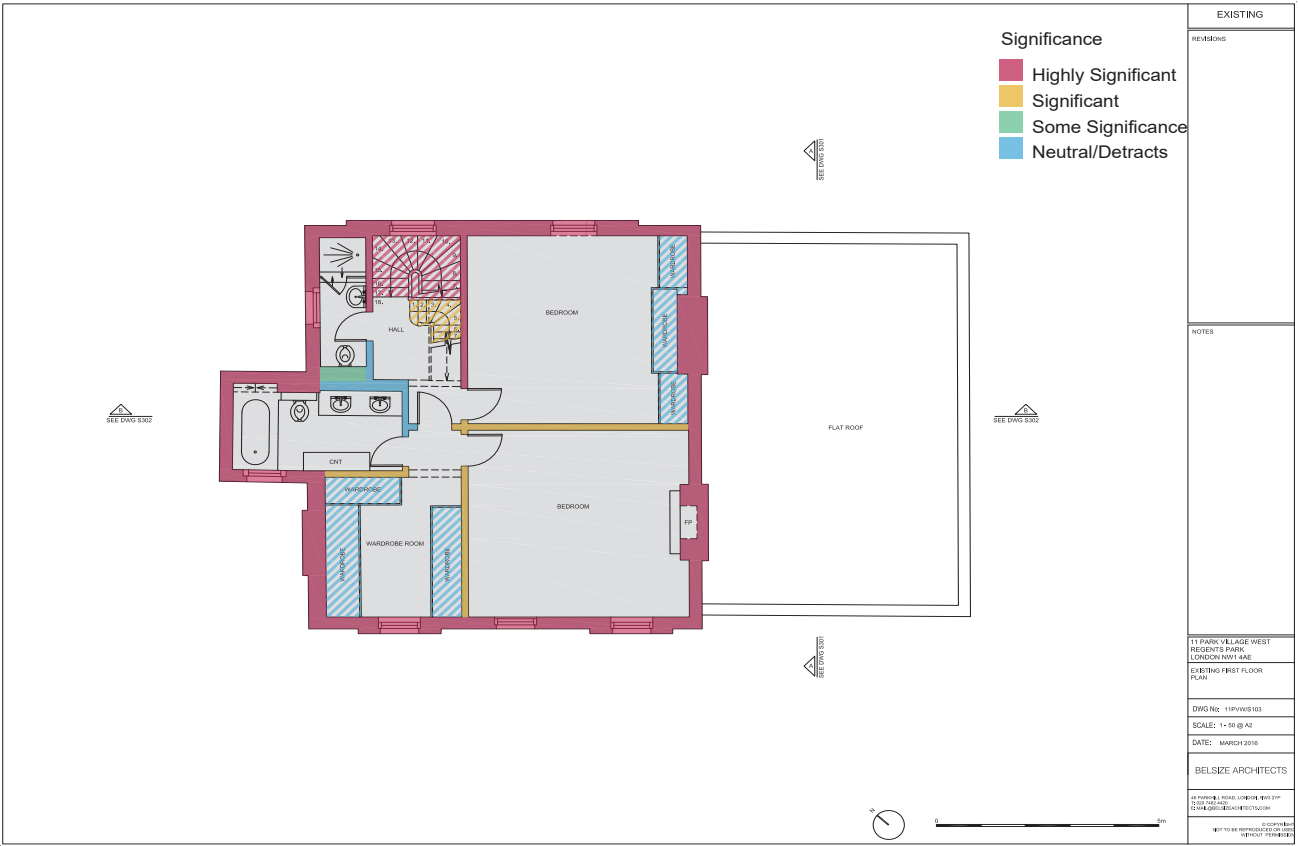
Left: The entrance porch wing at No 11 with substantial planting between its flank and the neighbouring villa at No 12. This arrangement will remain unchanged by the proposals.



Below left: The rear of No 11 showing the garden extension and the close proximity of No 10.



Significance drawings showing the relative heritage interest of the various elements of 11 Park Village West. Clockwise from top left: Lower Ground; Ground; First Floor; Second Floor



West’s public realm. There is an especially Picturesque relationship between No 11 and the extravagant volumes of No 12 where there is substantial planting between in fore-, middle-, and background.

These relationships — between house and front/flank garden and wider landscape, between house and the streetscape of Park Villas West with its other houses and gardens are highly significant. This significance is expressed less emphatically in the relationship between No 11 and No 10 because these two houses are positioned more closely together than the other individual houses and paired villas of the street with the north east corner of No 10 approaching close to No 11 even before the building of No 11’s garage. The expansion of the garage in boxy form has changed this relationship further.

Regent’s Park Conservation Area (Camden)

The Conservation Area was designated in 1969 (and the west side in parallel by the City of Westminster) and it has been extended since. Camden’s *Regent’s Park Conservation Area Appraisal and Management Guidelines* were adopted in July 2011. As designated heritage assets, conservation areas are usually regarded as having low or low-to-medium heritage significance. Regent’s Park, because of its influence on city planning nationally and internationally and its role as an exemplar of the urban Picturesque is firmly at the upper end of this spectrum. Not all parts of the Conservation Area are of equal significance, however. This is in part because of the varying degrees of preservation and redevelopment.

However, Park Village West is among the most significant parts of the conservation area. While it does not have the grandeur and scale of the park terraces, its history as a proto-residential suburb means that it has considerable architectural and historical value/interest. There is also considerable communal value/interest in the park itself but this is far less true of Park Village West which is essentially a private residential enclave and which is not associated with first rank historical figures, social or other movements. The loss of the canal arm and the truncation of Park Village East by the railways might also be regarded as having a negative effect on significance — although these changing fortunes have their own interest.

Other Statutorily and Locally Listed Buildings and Structures

There are many listed and locally listed structures within the vicinity of the Site, however because the works are wholly internal none of these have been scoped into the assessment.



Top: The view of No 11 from outside No 16.
Left: The existing garage extension at No 11.



Above: The view from Albany Street. Both these views will remain unchanged by the proposals.



4.0 Legislation, Policies, and Guidance

4.1 Introduction

This section sets out policies in respect of the preservation and enhancement of heritage assets and their setting including those related to listed buildings and conservation areas within the National Planning Policy Framework and the London Plan. It also sets out Westminster City Council’s emerging planning policies in respect of the need to safeguard and enhance heritage assets in line with national policy and guidance.

4.2 Statutory Controls

Listed buildings and conservation areas are subject to the **Planning (Listed Buildings and Conservation Areas) Act 1990**, together with parts of the Enterprise and **Regulatory Reform Act 2013**. Section 7 of the Planning (Listed Buildings and Conservation Areas) Act provides that listed building consent is required for:

any works for the demolition of a listed building or for its alteration or extension in any manner which would affect its character as a building of special architectural or historic interest ...

Section 16(2) of the Act states that:

In considering whether to grant listed building consent for any works the local planning authority ... 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.

With regard to applications for planning permission affecting the setting of listed buildings, Section 66 of the Act requires that:

...in considering whether to grant planning permission for development that affects a listed building or its setting or whether to grant listed building consent, the local authority shall have special regard to the desirability of preserving a listed building or its setting or any features of special architectural or historic interest which it possesses.

Conservation Areas

The Planning (Listed Buildings and Conservation Areas) Act (1990) sets out regarding applications for planning permission within conservation areas that:

s.72(1) In the exercise, with respect to any buildings or other land in a conservation area, of any powers under any of the provisions mentioned in subsection (2), special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area.

There is no corresponding statutory duty to have special regard to the desirability of preserving the setting of conservation areas.

Case Law

Recent case law has added clarification to the interpretation of Section 66 of the Planning (Listed Buildings and Conservation Areas) Act 1990. Section 66 states that special regard must be given by the authority in the exercise of planning functions to the desirability of preserving or enhancing Listed Buildings and their setting. It has been held that in enacting Section 66(1) of the Listed Buildings Act 1990, Parliament intended that the desirability of preserving the settings of listed buildings should not simply be given careful consideration by the decision-maker for the purpose of deciding whether there would be some harm. It should be given ‘considerable importance and weight’ when the decision-maker carried out the balancing exercise.

Historic Buildings and Ancient Monuments Act 1953

This makes provision for the compilation of a register of gardens and other land (parks and gardens, and battlefields).

4.3 National Planning Policy and Guidance

The National Planning Policy Framework

The National Planning Policy Framework introduced in March 2012 replaced previous Planning Policy Statements (PPSs) and sets out the Government’s planning policies for England on the delivery of sustainable development through the planning system. The Latest version dates from July 2021.

NPPF identifies the economic, environmental and social dimensions of sustainable development and places emphasis on the role of planning in creating strong, vibrant and healthy sustainable communities, strong and competitive economies and protecting and enhancing our natural, built and historic environments.

It identifies a presumption in favour of sustainable development and entails seeking positive improvements in the quality of the built, natural and historic environment.

Paragraph 195 of the NPPF (February 2019) requires applicants to:

The NPPF is accompanied by the online Planning Practice Guidance (PPG). The section on the historic environment can be found at: <http://planningguidance.planningportal.gov.uk/blog/guidance/conserving-andenhancing-the-historic-environment/overview/>

PPS5: Planning for the Historic Environment: Practice Guide (2010) that pre-dated the NPPF has been replaced by Good Practice Advice notes including, to date:
Good Practice Advice Note 2: Managing Significance in Decision-Taking in the Historic Environment

Good Practice Advice Note 3: The Setting of Heritage Assets This supercedes now withdrawn guidance on the subject (2011).

These documents amplify and explain concepts contained within the NPPF and PPG with the need to assess the impact on the significance of an asset and its setting continuing to be at the heart of the process.

Historic England Advice Notes have also been issued that include detailed, practical advice on how to implement national planning policy and guidance. Among the relevant advice notes published to date are:

Historic England Advice Note 1 - Conservation Areas
Historic England Advice Note 2 - Making Changes to Heritage Assets

Conservation Principles

Conservation Principles was published by English Heritage (now Historic England) in 2008. It provides a comprehensive framework for the sustainable management of the historic environment, wherein ‘Conservation’ is defined as “the process of managing change to a significant place in its setting in ways that will best sustain its heritage values, while recognising opportunities to reveal or reinforce those values for present and future generations”.

The guidance also provides a set of four heritage values, which are used to assess significance. The values are evidential, historical, aesthetic and communal and are discussed in Section 4 of this report.

4.4 Regional Planning Policy

The **London Plan Spatial Development Strategy for Greater London** (2021) clt sets out an integrated economic, environmental, social and transport framework for the development of London over the next 20-25 years.

It maintains that development should have regard to the physical character of a place through providing high quality design response to the form, function, structure, scale, mass and orientation of surrounding buildings.

4.5 Local Planning Policy

Camden’s **Local Plan**, adopted in 2017, sets out the Council’s planning policies, providing a robust and effective framework within which development can take place. The principal policy of relevance to this assessment is D2 – Heritage, which is reproduced below:

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:

- a require that development within conservation areas preserves or, where possible, enhances the character or appearance of the area;
- b resist the total or substantial demolition of an unlisted building that makes a positive contribution to the character or appearance of a conservation area;
- c resist development outside of a conservation area that causes harm to the character or appearance of that conservation area; and
- d 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:

- a resist the total or substantial demolition of a listed building;
- b 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
- c 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.

Supplementary Planning Guidance

Camden Planning Guidance provides advice and information on the implemenation of planning policies. Adopted CPG documents can be ‘material considerations’ in planning decisions, although they have less weight than the Local Plan or other development plan documents. Among the CPGs adopted are:

Altering and extending your home CPG - March 2019

Amenity CPG - March 2018

Basements CPG - March 2018

Design CPG - March 2019

Trees CPG - March 2019

The basement CPG applies in this instance because even though the new lowest floor below the garage is accessed from ground level within a sloped, this has been achieved with excavation. In addition, an Article 4 Direction covers the whole borough. Among key messages are that new basements should have regard to the architectural character and heritage significance of the building and area and be subordinate to, the host building and property and nearby trees and minimise the loss of garden space (matters that, in this instance, contribute to significance).

The document notes that the presence or absence of lightwells helps define and reinforce the prevailing character of a neighbourhood. In the case of listed buildings, applicants will be required to consider whether basement and underground development preserves the existing fabric, structural integrity, layout, interrelationships and hierarchy of spaces, and any features that are architecturally or historically important. The guidance notes that the acceptability of a basement extension to a listed building is assessed on a case-by-case basis and sets out the need to ensure that the building is not damaged by the construction works.

Regent’s Park Conservation Area Appraisal and Management Guidelines

This document, adopted in 2011 describes aspect of the area’s character and appearance that have special importance and that may contribute positively to the asset’s significance. Under character and plan form it notes that:

At the northern end of Albany Street are the Park Villages East and West, which have a less formal plan, and comprise picturesque villas set in an Arcadian landscape. They were once divided by the canal and today are set apart from each other by their gardens in a wooded dell.

To their north the route of the infilled canal assumes a linear form following the gentle curve of the Park edge, and remains an open space, currently grassed or hard surfaced and in use as a car park.

And under landscape and topography:

The private gardens in Park Villages East and West provide picturesque settings. Park Village East extends into the valley formed by the infill of the canal, creating a ‘dell’ at its northern end which is visible from Gloucester Gate Bridge.

The depression left by the infilling of the canal is further appreciable to the north of Gloucester Gate bridge, where, at its north end the basin by its junction with the Regents Canal remains in its original use; and to the south where the site of the infilled Cumberland Basin has been retained as an open space in use as horticultural allotments.

One of its spatial elements is: Park Village West and East, picturesque on a domestic suburban scale.

Among the key views are those into the wooded dell between the Park villages seen from Gloucester Gate Bridge but no views within the Park Villages are mentioned.

The Park Villages are also a ‘character zone’ which it describes thus:

The Park Villages are a distinct and distinctive part of Nash’s wider scheme for Regent’s Park. They are clearly of different form and layout from the other areas of the Park. Individually composed of a mix of villas, paired houses, and groups of smaller terraced houses, their design ranges from ‘Italianate’ to gothic. The buildings are unified by the setting, a picturesque landscape which largely survives. The balance of building to landscape is often visible in views between buildings and across intriguing sight lines and is a fundamental element in the special character of the Park Villages.

Park Village West forms a loop off the east side of Albany Street. Here the houses by Nash and Pennethorne are arranged individualistically, they are inventive and ‘Italianate’. The corner house at number 12 has a distinctive corner entrance and a side view of the pediment to the studio behind. The canal formerly ran at the rear of the properties forming the boundary between Park Villages West and East.

The houses of Park Village East are similarly as inventive and pretty as Park Village West. Whilst they all front onto the road behind small front gardens, they have large rear gardens which contain the former canal cutting. The infilled canal cutting can be appreciated in views from the east side of Gloucester Gate Bridge looking towards the gardens of Park Village East, where it appears as a wonderfully secluded and semi-wild area of mature trees and undergrowth.

In 1906 the houses on the east side of Park Village East were demolished in order for the 1836 railway cutting to be enlarged (the houses on the western side of Mornington Road (now Terrace) on the far side of the railway line were also demolished). A high red brick wall with stone tops to the piers was erected which reflects the materials and design of Mornington Bridge, with its listed stone piers. A strip of soft landscaping bounded by a low brick wall creates a green edge to the street and is important in providing some sense of enclosure and balance to the remaining west side of Park Village East. The York and Albany stands at the entrance to Park Village East and has high townscape value. Once on English Heritage’s ‘Buildings at Risk Register’ it was listed in 2000 and following this a sensitive refurbishment by local architects Arts Lettres Techniques was undertaken. The neighbouring No1 Park Village East was built as an indoor riding school in the York and Albany’s tea garden in 1892. The ramp leading to the stables on the first floor remains intact and a replica horse has been re-instated, copied from the original sculpture now within a local garden. The building has housed a photographic and film studio since 1969.

Their role in land-use is also set out:

The Park Villages face each other over the now filled-in canal branch.

John Nash with J. Pennethorne established a model for the suburban Victorian Villa. This was Nash’s final contribution to Regent’s Park. The exteriors are in mixed styles, romantic, classical with stucco, projecting eaves and black lattice pergolas and cast iron decoration. Park Village East in particular have large gardens, which bear the vestiges of the filled in canal in their topography. The Park Villages West and East provide individualistic variations on the theme of a villa that was to become an inspiration for suburban development, and of houses in a picturesque setting. The setting of these buildings in the landscape is of particular significance in the Regent’s Park development where landscaping, including the canal, plays an important role.

And under the contribution of green spaces to character:

Gardens and a rural feel are integral to the Park Villages. Gaps between houses afford glimpses into this green and mature setting.

It also notes that basements will be resisted where such development is considered to harm the character or appearance of the conservation area.

5.0 The Proposals

5.1 Introduction

Various proposals to unite the disparate elements of the house and create a lifetime home for a multi-generational family have emerged over recent years. Earlier proposals sought to create these linkages externally as well as internally including options for extensive basements under the rear garden and lifts. The current proposal is much more modest and focuses on internal-only changes to the 1970s extension.

5.2 Previously Consented Scheme

Following pre-application and post-application discussions from 2016 onwards with LB Camden a scheme evolved that largely confined excavation to below the 1970s extension and a connection to the rear garden. Despite advice that “there would be no objections to alterations under the existing modern side extension and insertion to floor structures/fabric in this location” there were concerns about the proposed external expression. The scheme was subsequently amended to accommodate various concerns.

Advice stated that “there would be no objections to alterations under the existing modern side extension and insertion to floor structures/fabric in this location, however there are concerns where the proposed lift and basement will be sat under and adjacent the historic footings/fabric. [SIC]”

Camden’s advice also noted: *“The side extension is of fairly recent construction, the main house however has seen little alteration including its plan form...there may be an opportunity to provide a basement only, if it has no impact on the historic plan form, the hierarchy,footings of the main listed house, and by removing the historic plan form.”*

Following this advice, the proposals were extensively revised leaving the interior of the main house largely unaltered although a doorway was to be formed between the original house and the 1970s extension. The extent of the excavation to create the basement (already much reduced) was reduced further to safeguard trees on the boundary. Other changes include those to the small lift enclosure and rear basement elevation to emphasise a Picturesque architectural approach.

5.3 The Current Proposed Scheme

The proposals to which this Heritage Statement relates are for the internal reorganisation of the 1970s extension, some more limited excavation than previously proposed below the garage wing and the formation of connections between the extension and the main house.

The changes proposed at lower ground/garden level involve internal re-arrangement of the extension and the creation of doorways between the extension and the main house. The existing garden room with its door to the rear garden behind the garage will be extended below the garage via excavation. Its floorspace will roughly double.

This allows the creation of a small internal lift for a wheelchair (with no external expression) connecting the basement and ground floors and a new staircase in addition to the bedroom itself which will have an accessible en-suite. The works do not affect the footings of the original house.

As in the previously consented scheme, a doorway will be formed between the post-1970s work and the rear kitchen/family room in the basement of the main house. This room also has modern finishes throughout.

At ground floor, internal modern partitions in the extension will be rearranged to allow the lift and staircase and two further bedrooms, each with an en-suite, behind the garage frontage.

A new jib door will connect this level with the rear room of the original house adjoining. Openings in this room have already been altered. The discreet additional doorway now proposed will be set in the recess by the chimney breast.

Although existing decorative elements such as dado rail and skirtings appear to be modern, they will, nevertheless be affixed onto the front of the jib door, so hiding its position. The decorative plaster cornice will be retained in situ. Loss of original fabric would therefore, be highly limited and essentially comprise of the fill between the internal and (once) external wall surfaces. The historic plan form will remain unchanged.

Externally, skylights in the modern flat roof of this existing side extension will light some internal spaces. The garage door design will change from its currently horizontal pattern of panels to a more vertical pattern.



Clockwise from top left: Corner of ground floor rear room where the jib door will be formed to the right of the chimney breast; basement room below where a second doorway to the extension will be created. Note the modern cornice running around the modern shelving unit. Most internal decorative elements are recent with, for instance, new cornices wrapping around built-in shelving; right, a typical interior of the 1970s extension where the interiors have no heritage value.



6.0 Impact Assessment

The primary purpose of the proposals is meeting the pragmatic requirements for better use of internal space and improved accessibility for a family as it ages while at the same time minimising the effect on the physical fabric and plan form of the historic main house. The changes focus almost exclusively on the 1970s extension so that changes elsewhere in the main house are avoided. The changes affecting the original house are confined to creating discreet connections between the house and extension, integrating these old and new volumes more successfully while avoiding upsetting the original hierarchy of the main building including its plan form.

There is no heritage significance to the 1970s extension. Consequently, the internal changes here have no impact on the significance of the asset subject to satisfactory excavation and engineering safeguards as discussed in other consultants’ reports. The accompanying Basement Impact Assessment indicates Category 1 Burland Scale impact with other impacts just as negligible. The lift between basement and ground is entirely within this extension and had no internal expression. It has no impact on the significance of the asset.

New doorways are proposed between the extension and the rear rooms of the original house at basement and ground. These connections are located in the rear half of the house, placed discretely adjacent to the chimney breast and the internal spine wall. There is no loss of original decoration on any floor because those decorative elements are modern and run around the relatively recent built-in shelves and wardrobes on each floor. These elements are sympathetic but have no heritage significance.

The new connections will have jib doors to maintain the decorative hierarchy of the interior with, at ground floor, the modern skirting and dado rail re-planted on to the new jib door. The ground floor cornice will remain in situ. The decorative finishes of the rear basement room have no heritage significance. There is no change of plan form on either floor.

There is likely to be a small loss of original material necessary to create these openings on the south flank wall but this is a vanishingly small fraction of the overall historic fabric of No 11 and will not appreciably affect the significance of the house.

Materially, this south flank wall has, in any case been altered externally at various times and in various ways during the 20th century with additions coming and going to create garaging and other uses. The significance of the external face has thus already been diminished radically by its enclosure and concealment within the

1970s extension. Taken in isolation, the slight loss of material involved in opening up is a negligible to very minor adverse impact at the very worse. A more useful measure is that, taken overall, the limited loss of material to create these connections will have a neutral impact on significance when the house and its context are considered holistically and where its Picturesque qualities and proto-suburb character are its primary heritage value.

Externally, the changes are limited to skylights in the existing flat roof of the extension that will not be visible from street level or from rooms in nearby heritage assets. The house opposite is modern and not a heritage asset. There is no impact on the significance of No 11 or any other nearby heritage assets and their setting from the change.

The only other external change is to the panel pattern of the garage door. The overly horizontal modern panels will be replaced with more sympathetic vertical panels that continue to screen the internal arrangements. This change will have a very minor positive impact on significance of the asset.

There will be no other impact externally from these actions and consequently no impact on the significance of other assets and their setting such as nearby houses in the Park Village West group or on this part of the Regent’s Park conservation area. Tall trees and garden shrubs will still frame the villa in both foreground and as backdrop and this greenery will remain visible in the space between the houses.

To the rear, the villas of Park Village East are a substantial distance away. There is also extensive intervening planting within gardens and along the course of the former canal.

There is, consequently, no impact on significance of these assets and their setting. The character and appearance of the conservation area will be preserved and, with minor change to the garage door panels, see a very minor enhancement.

I

7.0 Conclusions

In conclusion, beyond the very minor to negligible impact resulting from removing material in the south flank to create door openings and the very minor positive impact from the improved garage door panelling, the proposals overall have a neutral impact on significance – on the house, on adjacent assets, and on this part of the conservation area.

The proposals preserve the more than special interest of the house and the group of statutorily listed assets of which it forms a part as well as the special interest of the conservation area which is preserved in some aspects and enhanced in others.

No harm is caused to assets, their significance or their setting. In reaching this conclusion, great weight has been given to the conservation of the designated assets.

Consequently, the proposals comply with national, regional and local heritage planning policy and guidance and the council is urged to grant listed building consent and planning permission for the changes subject to suitable conditions.



Top: Front view of No 11.
Above: The view from the rear of No 11 through dense planting to the rear of Park Village East.

8.0 Appendix: Statutory List Entries

The following are extracts for entries on the statutory list for Park Village West and Park Village East.

PARK VILLAGE WEST

Location

Statutory Address:

NUMBERS 1-8, 10-14 AND 17-19 AND ATTACHED RAILINGS, 1-8, 10-14 AND 17-19, PARK VILLAGE WEST

The building or site itself may lie within the boundary of more than one authority.

County:

Greater London Authority

District:

Camden (London Borough)

National Grid Reference:

TQ 28725 83366

Details

CAMDEN

TQ2883SE PARK VILLAGE WEST 798-1/82/1282 Nos.1-8, 10-14 & 17-19 (Consecutive) 14/05/74 and attached railings

GV II*

Group of 16 related houses. 1832-7. Picturesque layout and houses by John Nash, James Pennethorne and other assistants in the Nash office. For the Commissioners of Woods, Forests and Land Revenues. All in stucco. EXTERIOR: Nos

1-7: c1832, probably by James Pennethorne. Terrace of double fronted houses with 2 houses at each end forming return wings (western wing to Albany Street). 2 storeys and basements. 3 windows each. Central doorways with four-centred arch, part-glazed doors flanked by columns supporting slated roofs forming porches and extending over flanking canted bays with 5-light transom and mullion windows. 1st floor with central 2-light casement flanked by 3-light casements. Cornice and blocking course. Tall stuccoed slab chimney-stacks. Nos 1 & 2 with attached stucco walls having trellis, grilled segmental-headed openings to light areas and pillars. SUBSIDIARY FEATURES: Nos 3-7, attached cast-iron railings on sleeper walls with piers. No.8: c1834-7 by Charles Lee for Joseph Baxendale. Slated roof with gables to 3 elevations. Asymmetrical villa. 2 storeys and attic. 3 windows. Ground floor of projecting, gabled right-hand 2 window bay, an open distyle-in-antis portico; panelled door with radial patterned fanlight. Architraved sashes. Bay at rear on cast-iron columns. SUBSIDIARY FEATURES: cast-iron railings on dwarf wall. No.10: c1834-7 by Nash office for HC Cholmondeley. Slated hipped roof with projecting eaves. Villa with asymmetrical front facade. 2 storeys and semi-basement. 3 windows. Prostyle portico with panelled door and fanlight. To right,

a chimney-stack rising from ground floor level. Architraved, recessed sashes. Right and left returns with canted bay windows; 2-storey canted bay window at rear. SUBSIDIARY FEATURES: attached cast-iron railings on sleeper wall with gate piers. No.11: c1834-7 by Nash office for A Duff. Restored c1975. Slated hipped roof with bracketed eaves. Tall, stuccoed slab chimney-stacks to right and left. 2 storeys and semi-basement. Symmetrical facade of 3 windows. Entrance in channelled stucco porch projection to left; round-arched doorway with radial fanlight and panelled door. Ground floor casements with cast-iron guards. 1st floor sashes with architraved heads linked by impost bands. SUBSIDIARY FEATURES: attached cast-iron railings on sleeper wall. No.12 (Tower House): c1834-7 by Nash office for James Johnson, physician to William IV. Low slated pitched roofs with wide bracketed eaves and stuccoed slab stacks with dentil enrichment. Italianate design with 3 storey octagonal entrance tower based on Tower of the Winds on angle of 2 and 3 storey villa. Right-hand return with 3 window canted oriel rising through 2 storeys. Pedimented entrance porch with panelled door. Recessed sashes, those above porch blind. Casements with cast-iron balcony to ground floor of oriel. SUBSIDIARY FEATURES: attached low sleeper wall with columns carrying urns; cast-iron

railings. No.12A: single storey pedimented building of later date, with tetrastyle pilaster treatment. The former coach house of No.12. No.13: c1834-7 by Nash office. Slated roof with projecting bracketed eaves and stuccoed slab chimney-stack. Semi-detached, abutting at west end on No.14. 2 storeys and basement. Double fronted with 3 windows. Rusticated pilaster strips to ground floor, plain band at 1st floor level and plain pilaster strips to 1st floor. 1st floor sill band. Central entrance with architraved doorway having panelled door and radial fanlight, flanked by tripartite windows with enriched consoles on mullions. Recessed sashes to 1st floor. SUBSIDIARY FEATURES: attached cast-iron railings to areas on sleeper wall with piers, those flanking steps with wreaths and surmounted by urns. No.14: c1834-7 by Nash office. Built by J Johnson. Slated roof with projecting bracketed (coupled) eaves and stuccoed slab chimney-stack. Semi-detached with main facade to Albany Street, abutting at rear on No.13. 3 storeys and basement. Double fronted with 3 windows and 1 window right return. Rusticated stucco. Round-arched doorway with panelled door, radial fanlight and semicircular glass hood on cast-iron brackets, flanked by 3-light canted bay windows with enriched consoles on mullions supporting entablature which continues above doorway. Upper floors with architraved sashes

having aprons and louvred shutters. **SUBSIDIARY FEATURES:** attached cast-iron railings on sleeper wall with openings to light areas. No.17: c1834-7 by Nash office. L-shaped villa in Tudor-Gothic style with steeply pitched slated roofs and gables with tall polygonal stacks and finials. Two storeys, attic and basement, with single storey porch and entrance hall in angle. 2 storeys, attic and basement. 1 window to each gabled facade. Projecting porch with deep parapet and buttressed at angles. Square-headed doorway with hood mould, panelled door and fanlight. Both gabled facades with octagonal pinnacled buttresses, finial at apex and stucco string. Left facade with transomed and mullioned ground floor window, 2-light casement on 1st floor and single light attic casement. Right facade with 4-light transomed and mullioned canted bay window with parapet; 1st floor with 2-light casement and single light attic casement above. **SUBSIDIARY FEATURES:** attached cast-iron railings to areas and on dwarf wall. Plaque on side of porch commemorating founding of Church of England religious sisterhood here in 1845. No.18: c1832, probably by Pennethorne. Slated gabled roofs with projecting bracketed eaves and tall rectangular chimney pots set diagonally. Rectangular villa with projecting canted bays, attached to No.19

at NW corner. 2 storeys, attic and semi-basement. 2 windows. Square-headed doorway with hood mould and panelled door. Above this, 3 light recessed casement with hood mould; crenellated parapet. Projecting bay to right with 5-light canted bay window rising through ground and 1st floors with small slated roof having bracketed eaves. 2-light attic window above. Right hand return with chimney-stack rising from ground floor level. Projecting bay on right hand return similar but bay window to ground floor only. **SUBSIDIARY FEATURES:** attached cast-iron railings to areas and on dwarf wall. No.19: c1832, probably by Pennethorne. Slated gabled roofs with projecting bracketed eaves and tall rectangular chimney pots set diagonally. Irregular villa with projecting bays, attached to No.18 at SE corner. 2 storeys, attic and semi-basement. 2 windows. Pointed arch doorway with panelled door and patterned fanlight, above which a 3-light oriel window with small roof; parapet. Projecting gabled bay to left with 5-light canted bay window rising through ground and 1st floors with small slated roof having bracketed eaves. 2-light attic window above. Left hand return with chimney-stack rising from ground floor level. Projecting bay on left return similar but bay window to ground floor only. **SUBSIDIARY FEATURES:** attached cast-iron railings to areas and on dwarf wall.

INTERIORS: not inspected.

HISTORICAL NOTE: Park Village East and West (qv) were first sketched out by John Nash in 1823 as developments of small independent houses at the edge of Regent’s Park. They had great influence on the development of the Victorian middle-class suburb. Both villages originally backed onto the Cumberland Basin arm of the Regent’s Canal, constructed 1813-16 to service Cumberland Market; filled in 1942-3. Park Village West is listed Grade II* on account of its innovation and completeness. (Survey of London: Vol. XXI, Tottenham Court Road and Neighbourhood, St Pancras III: London: -1949: 153-155; Saunders A: Regent’s Park: -1969; Tyack G: Sir James Pennethorne: -1993: 24-27).

Sources

Books and journals

Saunders, A , Regents Park, (1969)

Tyack, G, Sir James Pennethorne and the Making of Victorian London, (1992), 24-7

‘Survey of London’ in Survey of London - Tottenham Court Road and Neighbourhood St Pancras Part 3: Volume 21, (1949), 153-155

PARK VILLAGE EAST

Location

Statutory Address:

NUMBERS 2-16, 22-34, 36A AND 36B AND ATTACHED RAILINGS, 2-16, 22-34, 36A AND 36B, PARK VILLAGE EAST

The building or site itself may lie within the boundary of more than one authority.

County:

Greater London Authority

District:

Camden (London Borough)

National Grid Reference:

TQ 28793 83370

Details

CAMDEN

TQ2883SE PARK VILLAGE EAST 798-1/82/1281 (West side) 14/05/74 Nos.2-16, 22-34, 36A & B (Even) and attached railings GV II*

Street of 12 semi-detached and 4 detached, related villas. 1825- 36. Designed and laid out by John Nash and his assistants. For the Commissioners of Woods, Forests and Land Revenues. Picturesque series of 2 and 3 storey stucco detached villas of varying styles.

EXTERIOR: Nos 2 & 4: stucco with slate roofs and dormers. Pair in Tudor-Gothic style. 2 storeys and attics. Symmetrical facade of 3 windows flanked by projecting wings containing chimney breasts with polygonal stacks fronting the road and slit windows. No.2, stucco porch with trellis and pointed window with stained glass; No.4, trellis porch to part-glazed door. Square-headed windows with 2 pointed lights (No.2 with much stained glass) and hood moulds. Deeply projecting eaves. Gables with half-hipped roofs and finials. Right-hand return to No.2 with bay window rising through ground and 1st floor and to right a large bowed bay with cast-iron veranda and 3 square-headed windows with pointed lights to ground and 1st floor. Conical roof with dormer. No.4 garden front with octagonal tower having crenellated parapet and lead ogee roof with ball finial. **SUBSIDIARY FEATURES:** attached cast-iron railings, No.2 with wrought-iron candelabra lamp supported by 4 griffin type creatures at entrance. Nos 6 & 8: stucco with plain stucco bands at floor levels and central bays with stucco quoins. Transverse pitched and slated roofs with deep eaves and enriched slab chimney-stacks. Symmetrical pair in Italianate or Swiss style. 3 storeys 3 windows centre and 2 storey 1 window entrance wings, slightly recessed. Entrances on returns in wooden trellis porches. Square-

headed casements; ground floor with cast-iron balconies, central 1st floor window blind. 2nd floor with blind arcade of 5 arches, the 2 outer ones pierced for windows. **SUBSIDIARY FEATURES:** attached cast-iron railings with urn finials. Nos 10 & 12: stucco with low pitched hipped and slated roofs with bracketed eaves and eaves valances. Enriched chimney-stacks. Symmetrical pair in Regency style. 2 storeys and semi-basement, 2 windows centre and 1 window recessed entrance wings. Wooden trellis porches to panelled doors with sidelights and overlights. Tripartite sashes over. Central block with tripartite sashes; 1st floor with lugs to sills. **SUBSIDIARY FEATURES:** attached cast-iron railings to areas. No.14: detached villa. Stucco with slated pitched roof and deeply projecting, bracketed eaves. Tall rectangular chimney-stacks, set diagonally, on end walls. 2 storeys 3 windows with 2 storey 1 window extension to north and single storey 1 window gabled extension to south. Central stucco entrance portico with panelled double wooden doors, segmental-headed fanlight, entablature and blocking course. 4 centred arched casements to ground and upper floors. Single-storey later extension on left, two-storey upper floors. Single-storey later extension on left, two-storey extension on right. No.16: detached villa. Stucco with slated pitched roof having boxed out eaves. 2 storeys 3 window centre with

1 window recessed wing to north and single storey porch extension to south. Square-headed, architraved doorway with wooden panelled door, overlight and bracketed cornice over. Cornice and blocking course to extension. Central block with plain stucco 1st floor sill band. Architraved sashes to all floors. **SUBSIDIARY FEATURES:** attached cast-iron railings on low brick wall. Nos 22 & 24 (Sussex Cottage and Albany Cottage): pair of villas. Rusticated stucco with plain stucco 1st floor band and 1st floor window bays. Low pitched slated roof with deeply projecting bracketed eaves; gables on front and south elevations forming pediments. Centrally positioned large slab chimney-stack. 2 storeys 4 windows. No.22, side entrance in porch; No.24, front porch, both with panelled wooden doors and fanlights. Tripartite ground floor sashes. Names of cottages inscribed on 1st floor band. Architraved sashes to 1st floor. Front pediment with blind oculus in tympanum. Left-hand return with blind lunette in tympanum and tripartite 1st floor window. Nos 26 & 28 (Piercefield Cottage and Wyndcliffe Cottage): stucco with low pitched, slated roof with deeply projecting bracketed eaves. Centrally positioned large slab chimney-stack, either side of which are flat roofed, slated penthouse additions. Pair in classic style. 2 storeys and attics. 2 window centre and single window projecting staircase wings.

Entrances in pedimented porches on returns; panelled wooden doors and fanlights. Wings with round-headed, architraved windows (margin glazing) in shallow, round-arched architraved recesses (inscribed with names of cottages) with balustraded projections. Entablature at impost level continuing across the recessed front to form a shallow loggia with trellis piers. Tripartite sashes to ground and 1st floors. No.30: detached villa. Stucco. 2 storeys 3 windows. Architraved, round-arched ground floor openings linked by moulded bands at impost level. Central doorway with wooden panelled door and radial fanlight. Sashes with margin glazing. 1st floor, architraved sashes. Cornice and blocking course. Prominent chimney-stacks on end walls. **SUBSIDIARY FEATURES:** attached cast-iron railings with urn finials. Nos 32 & 34: stucco with pitched slated roofs with projecting eaves. Centrally positioned slab chimney-stack. Double fronted pair with gabled 4 window centre and recessed 1 window wings with entrances. 3 storey centre. Architraved doorways with bracketed cornices; fanlights and wooden panelled doors. Plain stucco 1st floor sill band. Architraved casements; 2nd floor, round-arched. Nos 36A & 36B: detached villa. Stucco with slated pitched roof and gables over 3 1st floor windows and 1st floor windows on right hand return.

2 storeys 4 windows. Octagonal, 3 storey wing overlooking garden. Asymmetrically placed entrance of panelled door with overlight. Ground floor windows, square-headed 4-pane sashes (1e" hand blind). To right, a chimney breast rising from ground floor. Plain stucco band at 1st floor level. 3 pointed arch 4-pane sashes under gables with scalloped wooden bargeboards and pointed finials. INTERIORS: not inspected. HISTORICAL NOTE: Park Village East and West (qv) were first sketched out by John Nash in 1823 as developments of small independent houses at the edge of Regent's Park. They had great influence on the development of the Victorian middle-class suburb. Both villages originally backed on to the Cumberland Basin arm of the Regent's Canal, constructed 1813-16 to service Cumberland Market; filled in 1942-3. East side of street demolished when the railway cutting was widened c1900-6. The original Nos 18 & 20 were demolished following damage in World War II. Sources

Saunders, A , Regents Park, (1969)
Tyack, G, Sir James Pennethorne and the Making of Victorian London, (1992), 24-7

'Survey of London' in Survey of London - Tottenham Court Road and Neighbourhood St Pancras Part 3: Volume 21, (1949), 156-158



Sketch of Park Village West of c.1940 looking towards No 12 with No 11 in the middle at right. Note that railings are not shown at this point.