



New Homes on Regent's Park Estate

SD3 Heritage Statement

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A detailed historical map of the Regent's Park Estate in London, showing a grid of streets and various landmarks. The map is rendered in a reddish-brown color scheme. Key features include York Square, the Ice Well, and several markets. A dark red rectangular box is overlaid on the top right portion of the map, containing the title and date of the document.

Regent's Park Estate

Heritage Assessment

15th May 2015

Freedom of Information Act Exempt

Tibbalds

planning and urban design

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This report is based on national and local planning policy and good practice guidance in relation to the historic environment and takes into account all of the statutory and non-statutory designations that relate to the Regent's Park Estate. It also takes into account non-designated heritage assets. However, it does not include an assessment of archaeology.

It is intended to evaluate:

- the built heritage significance on site, as a tool for briefing the design team for development proposals; and
- the heritage impact of the proposals for development that have evolved.

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1 Introduction

The Regent's Park Estate, begun in 1951, occupies the area between Albany Street and Hampstead Road, to the east of Regent's Park. Its site was formerly occupied by part of the architect John Nash's extensive scheme of development, begun in the 1810s, which included Regent's Park itself and a new route to Buckingham Palace along Portland Place, Regent Street and The Mall. This was an urban project of international importance.

Almost all the pre-War structures on the estate site were demolished after 1945, but the layout of the estate preserves much of Nash's street arrangement, and one late-Victorian church building, which is Listed at Grade II. The area also adjoins the Regent's Park Conservation Area and other listed buildings.

The proposed HS2 rail link from Euston to Birmingham involves the demolition of some of the 1950s housing and sites have been identified for the construction of alternative accommodation for residents displaced by this.

This report briefly outlines the historic development of the area and assesses the significance of the various designated Heritage Assets on and adjacent to the estate, and the effect that development on the proposed sites might have on that significance.

2 Development of the area

Horwood's Map of London, published in 1792 (fig 1), shows the built-up area of the metropolis coming to a rather abrupt halt at the "New Road from Paddington", now Marylebone Road. A little new building had taken place along Hampstead Road to the north, but the site of Regent's Park and the Regent's Park estate is open countryside with a handful of farms and cottages and a couple of inns – the Jew's Harp House and the Queen's Head and Artichoke (fig 2), both to the west of the lane following the approximate course of Albany Street. The name of the latter inn, said to derive from it originally having been owned by Elizabeth I's gardener, survives as that of a newer pub on the east side of Albany Street.

The leases on these farms expired in 1811, at which point the Prince Regent (later King George IV) commissioned a masterplan for the area from the architect John Nash, which originally included a new palace for the king, firmly vetoed by a cost-conscious government. The proposal comprised a new, private, park with residential development around its edges, integrated with other schemes built for the Prince Regent by Nash, including Regent Street and Carlton House Terrace, in a grand sweep of town planning stretching from St James' Park to Parliament Hill. The Prince Regent remarked "it will eclipse Napoleon", and indeed this was the most ambitious scheme of urban development ever put into practice in London, and one of the grandest in Europe.



Figure 1: Detail from Horwood's Map of London, 1792. The site of the Regent's Park Estate is almost completely undeveloped. A farm track runs north, very approximately on the line of Albany Street. www.motco.com

Attention has tended to focus on the grandeur of the terraces and villas facing the Park, and the picturesque weaving of Nash's new road through the existing fabric of the city to the south, but this was a practical scheme too. Served by the Regent's Canal, Nash proposed three new market places, for hay, vegetables and meat, on the edge of the city and readily stocked by water transport, easing congestion and freeing up city centre land for development. In the event only the hay and straw market, Cumberland Market, was ever used as such, the other two market places – Clarence Market and York Market - being built as residential squares, eventually known as Clarence Gardens and Munster Square. All three were linked by Osnaburgh Street running roughly north-south from Marylebone Road to the canal basin. Greenwood's 1827 Map of London shows the scheme largely complete, with subsidiary streets (Ernest Street, William Street and Frederick Street) running east-west between the squares (fig 3).



Figure 2: The old Queen's Head and Artichoke. 19th century engraving from an earlier original, from Walford's "Old and New London"



Figure 3: Detail from Greenwood's Map of London, 1827, showing Nash's development of the site largely complete. www.motco.com

None of this was as grand as Nash's far more celebrated works just to the west, but it provided a modest but elegant environment for the day-to-day practicalities of servicing the expanding city (fig 4). Captain S Reychen, a Polish officer who lived there during World War II, wrote to the architectural historian Sir John Summerson in 1946:

"I saw [Munster Square] in the Blitz, and in the black-out: in rain and snow, in sunshine and in the shade of street-lighting. Maybe it is not an architectural jewel... but I loved its square entity, the harmony of its small fronts, the delicate ironwork of its balconies... and it gives the peculiar feeling of an immense room, with the skies as the roof: the same feeling you have in evenings on the Piazza San Marco in Venice: a ballroom." (fig 5)



Figure 4: Aerial view looking north, 1938. English Heritage, Aerofilms Archive



Figure 5: Munster Square, 1920s. London Metropolitan Archives

On land he leased himself, north west of Cumberland Market on the corner of Redhill Street and Albany Street, Nash built an ophthalmic hospital for Sir William Adams, George IV's oculist, who provided free treatment for soldiers whose eyesight had been damaged. This building had a grand front to Albany Street but was more utilitarian behind (fig 6). After only a few years, it became a gun factory, and from 1825 to 1829 a carriage works where steam carriages were manufactured by Sir Goldsworthy Gurney, before eventually becoming a gin distillery. All this points towards a social decline, and the market is said never to have been a great commercial success, whatever its town-planning merits.

It may have been this decline that prompted a form of Christian outreach in the form of St Bede's Mission which was built at the west end of William Street in the 1870s, and which is now the only pre-war building to survive on the site. Christ Church (now St George's Antiochian Orthodox Cathedral), built in 1837 to designs by Nash's former assistant Sir James Pennethorne, already served the area but the ethos of the mission was one of more direct contact with the people.

Charles Booth's poverty map of 1898-99 shows the area as a mix of the comfortable and the moderately poor. At the same period the area also acquired a reputation as something of an artists' colony, with Walter Sickert, Christopher Nevinson and later the "Cumberland Market Group" around Robert Bevan all living in the area (fig 7).



Figure 6: 154 Albany Street, Nash's former Ophthalmic Hospital at the north west corner of the estate, on the site now occupied by Rothay House. London Metropolitan Archives



Figure 7: Robert Bevan (1865-1925), The Weigh House, Cumberland Market. C.1914. Public Domain.

The market finally closed in the 1920s and the canal basin was closed and drained in 1938. The whole area, close to the major transport hub of Euston, was affected by bombing during World War II, though aerial photographs taken in the late 1940s show much still standing (fig 8), but the area was cleared for redevelopment from 1950 onwards.

The post-war rebuilding has what Pevsner correctly described as a muddled story. Initial proposals of 1946 by the Borough of St Pancras, for a uniform layout of five- and ten-storey blocks, was rejected by the London County Council, and a masterplan was drawn up by Frederick Gibberd who also designed some of the first blocks to be constructed towards the east edge of the estate. As Pevsner remarks, “the various phases of the rebuilding reflect changing post-war fashion in both planning and architectural detail”.

Figure 8: Aerial view looking north, 1948, showing relatively limited bomb damage. English Heritage, Aerofilms Archive.



Gibberd's are the L-shaped blocks on the west side of Augustus Street. The taller blocks to the east of these are slightly later (1953) by the St Pancras Borough architect, T. Sibthorpe. Together, the buildings demonstrate the influence of Scandinavian Modernism, mediated by the Festival of Britain, which is typical of social housing in London in the early post-war years. This approach developed over the following decade, with the Architectural Review in particular promoting a picturesque Modernism under the banner of "townscape", and the influence of this can be seen in the next two phases to be built – Davies and Arnold's blocks completed c.1955 between Cumberland Market and Robert Street, and Armstrong and McManus' continuation of the estate south of Robert Street which was published in the Architectural Review in 1960 (fig 9). This part of the estate is more intimately-scaled, and has a more thoughtful attitude to enclosure of public space, than the earlier phases. The quality drops again at the north west corner of the site, where the Dick Collins Hall and Rothay House, built after the demolition of the surviving part of Nash's ophthalmic hospital in 1968, are bulky and crude by comparison with the earlier work.

Apart from St Bede's Mission (now the Albany Health Club), all that survives from before 1945 is the general layout of three squares, some of the trees in those squares, and, in places, stone setts and york stone paving in the road surfaces. Given the importance of Nash's overall scheme, developments which would further obscure the surviving evidence for his layout should be resisted.

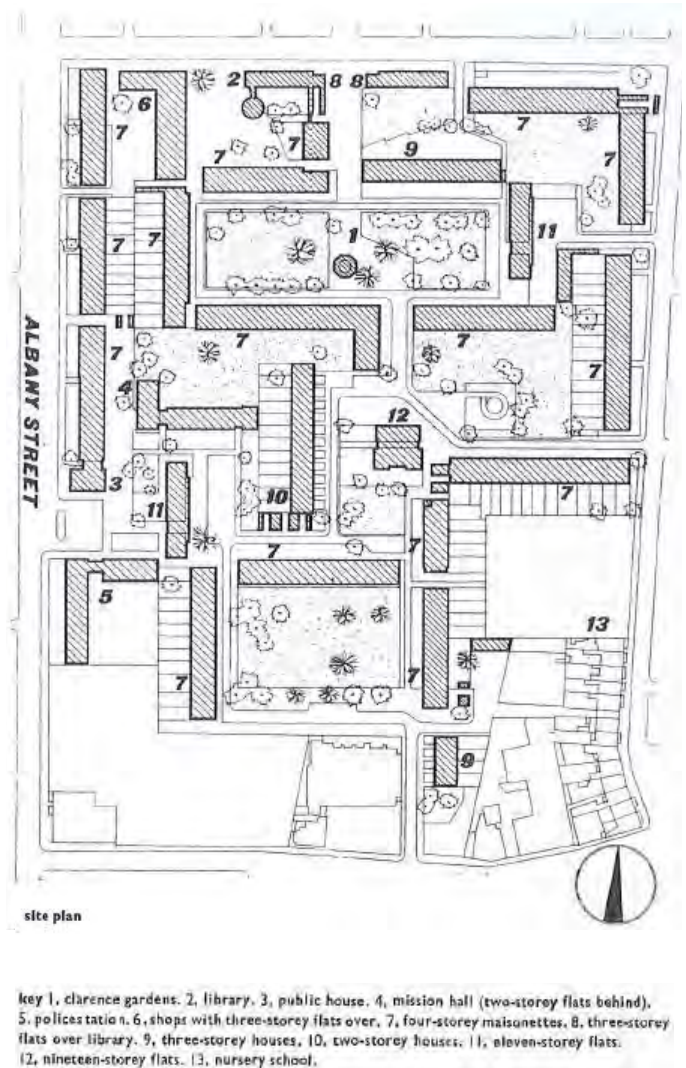


Figure 9: Armstrong and McManus, architects. Layout of the central part of the Regent's Park estate. Architectural Review, August 1961

3 Heritage Assets

3.1 Conservation Area

The Regent's Park Conservation Area runs along the west side of Albany Street, opposite the estate and plots 6 and 8. It then crosses the street to include the north side of Redhill Street and the Crown Estate housing (Ascot House and Windsor House) which occupies the east side of Redhill Street and the whole of the north side of Cumberland Market (see figure 13). Along Redhill Street it wraps around plot 5, the Dick Collins hall. It thus includes St George's Cathedral and the attractive block at 1-3 Redhill Street, facing the community hall. This is dated 1912 and appears originally to have been offices and a warehouse.

3.2 Listed Buildings

St Bede's Hall (fig 10)

St Bede's Hall, now the Albany Club, was designed by Charles Robert Baker King, c.1877, as a mission church to minister to the needs of the local poor. It was listed Grade II in 1954, an early listing for a Victorian building by an architect who is not well known. Baker King had been chief assistant to Sir George Gilbert Scott, the Victorian Goth par excellence, but his work on his own account is little-recorded. His biographical file, held at the RIBA library, consists only of two obituary notices, which give contradictory accounts of his early career and list only a few works, mostly ecclesiastical and often consisting of repairs and restorations of existing buildings.

St Bede's is a robust building in the High Victorian style, owing more perhaps to William Butterfield than to Scott. When built it occupied a corner site between plain and humble stock-brick late-Georgian terraces which had a continuous parapet line – the sudden appearance of this much taller, gabled and stone-dressed gothic block must have produced a striking effect (fig 11). The loss of that context has robbed the building of some of its original power but it remains a striking object in its post-war surroundings. The north and east elevations originally abutted the earlier terraces and are not of special interest.



Figure 10: St Bede's Mission, now the Albany Club. Modern photographs



Figure 11: Detail of aerial photograph taken 1948, showing St Bede's Mission in the context of the adjacent terraces. English Heritage, Aerofilms Archive

The hall is visible from Albany Street, across the roof of the Cape of Good Hope pub and the adjacent car park. Historically it would have been seen along William Street, which opened into Albany Street a little further north, but this view is now blocked by Troutbeck House - the current view has only existed since the war.

St George's Orthodox Cathedral

Designed by Nash's former assistant, James Pennethorne, and opened in 1837, this was the Anglican Christ Church, Albany Street until 1989 and is a Grade II* listed building. Since Nash's ophthalmic hospital on the other side of Redhill Street was relatively low, its spire was previously visible from Cumberland Market (fig 12) though the view is now largely blocked by Rothay House built c.1970 and by trees next to the Dick Collins Hall.

Draft local list

Camden Council has prepared a draft list of buildings of local importance which was subject to public consultation in 2013, but which appears not to have been adopted at the time of writing. The only item within the site which is included is the open space of Cumberland Market, assessed as being of historical and townscape significance.



Figure 12: Christ Church seen from Cumberland Market, c.1900. London Metropolitan Archives

To the east of the site, across Hampstead Road, the former National Temperance Hospital has been identified for local listing:

“Hospital founded in 1873, built on the pavilion principle with wards running north-south to obtain the most comfortable sun-lighting and daylighting conditions. The earliest building on the site, St James Church, was demolished in the 1960s, but the earliest hospital wards survive, along with later additions which took over school buildings to the south of the site. The site benefits from the setting provided by St James’ Gardens, a former grave yard. The hospital site encroached on the north west corner of this burial site and it is likely therefore that burials exist within the site. The Insull Memorial wing at the south of the site was funded by Samuel Insull, a Brixton gardener who became a director of US GEC company, having been Edison’s private secretary, and was built by 1916 in a monumental style. The varied buildings of the hospital site add interest and character to this stretch of Hampstead Road which is devoid of character and hostile to the pedestrian, and are important in providing an historic element to this old route from London to Hampstead.”

Protected Views

Some parts of the estate fall within the defined viewing corridors of two vistas which are protected under the London View Management Framework, from Parliament Hill and Kenwood House to the Houses of Parliament. The north-east corner of the estate also falls in the Background Assessment Area of the protected view from Greenwich Park to St Paul’s Cathedral. As most of the building proposals are under seven storeys they clearly have no impact on these viewing corridors. The Newlands Plot includes proposals for a taller eleven storey building. However, the building would be 32m from FFL to roof level which makes it +61.5 above Ordnance Datum, lower than the maximum building height allowance for this corridor at this intersection point. Further information is provided in the Design and Access Statement.

Other

One building of interest which is not identified as a heritage asset is the Camden People’s Theatre. This occupies a former public house on the south east side of the junction of Drummond Street (formerly Charles Street East) and Hampstead Road. The building is not listed, nor is it in a Conservation Area, and it is not included in Camden’s draft Local List.

Although the surrounding area had been developed by 1830, the site to the south east of the road junction was occupied by a reservoir owned by the New River Company. The reservoir was not removed until about 1860 and it is likely that the present building is the first to have been erected on the site – the Lord Palmerston pub is recorded here from at least 1867 onwards. The Third Lord Palmerston, twice Prime Minister, had died in office in 1865.

The building is a fairly typical inner-London public house of the period, occupying a corner site, with near-identical elevations to each street front., each of three bays and four storeys. The architectural style is a slightly debased version of the stuccoed Italianate that had become popular in the 1840s and which represents London’s Victorian “vernacular”. The ornamental treatment, the parapet at roof level and the gabled feature on the corner all make it a visually stronger building than the adjoining terrace on Drummond Street – the adjacent buildings on Hampstead Road were replaced by flats in the 1970s but these too are more modest in scale. This helps to boost the prominence of the corner block. Modern advertisements for the present uses of the upper floors are fixed over the original signs for the pub and the brewery which owned it (Truman, Hanbury, Buxton & Co) but are in a similar Victorian style of lettering.

The building became a theatre in the 1980s and upper floors, originally residential, are now occupied by a language collage, a Chinese medicine college and a martial arts college. Apart from the new signage, these uses have had little impact on the external appearance of the building and it is a lively piece of street architecture in an area which otherwise has little to offer in terms of historic buildings.

4 Regulatory Framework

Legislation regarding buildings and areas of special architectural or historic interest is contained in the Planning (Listed Buildings and Conservation Areas) Act 1990, (the 1990 Act). The 1990 Act states that special regard must be given by the decision maker in the exercise of planning functions to the desirability of:

- preserving a listed building and its setting (s.66); and
- preserving or enhancing the character or appearance of a conservation area (s.72).

The National Planning Policy Framework (2012) (the NPPF) provides national planning policy relating to the historic built environment. Paragraph 131 sets out the government's criteria for local planning authorities when determining planning applications (extended to include heritage-related consent regimes under the 1990 Act in a footnote), as being:

- The desirability of sustaining and enhancing the significance of heritage assets and putting them to viable use consistent with their conservation;
- The positive contribution that conservation of heritage assets can make to sustainable communities including their economic vitality, and
- The desirability of new development making a positive contribution to local character and distinctiveness.

This recognises that intelligently managed change may sometimes be necessary if heritage assets are to be maintained for the long term.

Paragraph 128 and 129 state that decisions should be based on the significance of the heritage asset, with the applicant providing a description of the significance of any heritage assets likely to be affected, including any contribution made by their setting. This should be to a level of detail that is:

- Proportionate to the assets' importance; and
- No more than is sufficient to understand the potential impact of the proposals on their significance.

As a minimum, the relevant historic environment record should have been consulted and the heritage asset assessed using appropriate expertise where necessary.

Paragraph 132 states that great weight should be given to the asset's conservation when considering the impact of a proposed development on the significance of a designated heritage asset. Significance can be harmed or lost through alteration or destruction of the heritage asset or development within its setting. Any harm or loss should be required clear and convincing justification. Substantial harm or loss should be exceptional.

Paragraph 134 states that where development proposals will lead to less than substantial harm to the significance of a designated heritage asset this harm should be weighed against the public benefits of the proposals, including securing its optimum viable use.

Therefore it is important to:

- Identify the contribution currently made by the setting to the significance of the heritage assets, both positive and negative; and
- Assess the effect of the proposals on the setting, and their impact on the significance of the heritage asset itself.

Policy 7.8 of the London Plan (2011) relates to heritage assets and archaeology. It identifies the desirability of sustaining and enhancing their significance and of utilising their positive role in place shaping. It provides guidance for planning decisions as follows:

- Development should identify, value, conserve, restore, re-use and incorporate heritage assets, where appropriate.
- Development affecting heritage assets and their settings should conserve their significance, by being sympathetic to their form, scale, materials and architectural detail.

Policy 7.9, heritage-led regeneration, identifies that making use of heritage assets and reinforcing the qualities that make them significant can help stimulate environmental, economic and community regeneration.

Camden's Core Strategy (2012), policy CS14, aims to promote high quality places and conserve the borough's heritage, by:

- requiring development of the highest standard of design that respects local context and character;
- preserving and enhancing Camden's heritage assets and their settings;
- promoting high quality landscaping and works to streets and public spaces; and
- seeking the highest standards of access in all buildings and places and requiring schemes to be designed to be inclusive and accessible.

English Heritage provides best practice guidance in 'The Setting of Heritage Assets' (2011) with a recommended process for assessing the impact of a development proposal on the settings of heritage assets. This includes 5 steps:

Step 1: identify which heritage assets and their settings are affected;

Step 2: assess whether, how and to what degree these settings make a contribution to the significance of the heritage asset(s);

Step 3: assess the effects of the proposed development, whether beneficial or harmful, on that significance;

Step 4: explore the ways of maximising enhancement and avoiding or minimising harm;

Step 5: make and document the decision and monitor outcomes.

Summary of requirements for consents

Under the Planning (Listed Buildings and Conservation Areas) Act 1990:

- Listed Building Consent is required for any demolition (full or partial) of buildings or structures that are listed, or any alteration or extension to a listed building that may affect its character as a building of special architectural or historic interest;
- Conservation Area Consent is required for any demolition of a building in a Conservation Area; and
- 6 weeks notice is required of any proposed works to trees in Conservation Areas.

Under the 1990 Act, when considering applications, local planning authorities have a duty:

- to pay special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses; and
- to consider the effects of a development upon the character and appearance of a conservation area.

5 The Plots

Nine plots within the Regent's Park Estate were initially identified as having the potential to accommodate new development. These are:

1. Robert Street car park
2. Rydal Water former one-stop shop
3. Varndell Street
4. Newlands open space
5. Dick Collins Hall
6. Cape of Good Hope
7. Camden People's Theatre
8. The Victory pub
9. St Bede's mews houses

Plots 5, 6, 8 and 9 have the greatest likelihood of affecting the setting or significance of designated heritage assets and are considered separately below. The other sites, to a greater or lesser degree, might affect the legibility of the historic street plan, but in general offer the opportunity to reinforce and enhance this, rather than detracting from it.

Plot 5

This is currently occupied by the single-storey Dick Collins Hall, which is a building of c.1970 partly on the site of Nash's Ophthalmic Hospital. It is a single-storey building of little architectural merit but its corner site faces the conservation area to the north and east and is diagonally opposite the Grade II* listed Christ Church (St George's Cathedral). Care in the design of a new building here might help to re-establish the relationship between Cumberland Market and the spire of the church, and enhance the street scene by creating a dialogue with the buildings in the conservation area which face it on two sides.

Plot 6

The Cape of Good Hope public house was designed as part of the estate by Armstrong and McManus and is part of their late-1950s phase of development. It is a low building which allows a partial view from Albany Street of St Bedes Hall, though as noted above this particular view is only an accident of the post-war redevelopment. The pub faces Albany Street with the conservation area opposite. The terraces on the west side of the road, consisting of numbers 55 to 85 (odd) are all listed Grade II and form part of the early nineteenth century Regent's Park development.

Plot 6 offers the opportunity to establish a stronger street presence along this edge of the estate, which if carefully carried out would enhance the setting of the conservation area and the listed terraces. Strong and simple forms which respect Nash's massing and rhythm would be effective.

Plot 7

The Camden People's Theatre occupies a former public house on the south east side of the junction of Drummond Street (formerly Charles Street East) and Hampstead Road. The building is not listed, nor is it in a Conservation Area, and it is not included in Camden's draft Local List.

Provided that the elevations are retained and any upwards extension is set back to retain the prominence of the existing parapet line, reuse of the building would seem unlikely to cause significant harm to the heritage interest of the building.

Plot 8

The Victory public house of 1959 by Davies and Arnold is part of the softer, earlier, phase of development of the estate which is characterised by some quirky "Festival of Britain" detailing which is also apparent in Windermere House to the south. Although the opposite side of Albany Street is in the conservation area, at this point the Nash-era terraces have been replaced with post-1945 development of limited architectural quality and poor townscape value. Like Rothay House to the north, the pub is set back from the street, a device which seems to have been intended to give an axial view of the door of Christ Church but which is somewhat obscured by tree planting. Redevelopment of this site could strengthen and reinforce this relationship.

Plot 9

St Bede's Hall (now The Albany Club) is the only listed building within the site boundary. As noted above, it formerly occupied a corner site, with terraced houses attached to the east and north. Tilehurst House, attached to the east, partly reproduces this historic relationship, but the north gable end of the hall is now exposed and carries a fire escape stair.

St Bede's Hall has always been a building which contrasted with its surroundings. New development on the adjacent land could help to re-establish the character of the historic context of the building, but a careful choice needs to be made as to whether it would be appropriate to carry on the general form of the gabled existing building, or to repeat the strongly horizontal form of the original terrace, where the roof was concealed behind a parapet and where the block would have appeared flat-roofed from street level.

6 The Proposals

1. Robert Street car park

The proposal here re-establishes a street frontage at a modest scale. In doing so it evokes the Nash-era character of the area and helps to enhance understanding of the historic street layout.

2. Rydal Water former one-stop shop

The proposal here is for a seven storey block which defines the corner of Robert Street and Hampstead Road. The block's form and massing echo that of the Insull Memorial Wing of the National Temperance Hospital on the east side of Hampstead Road.

The National Temperance Hospital was included on Camden's draft Local List, which noted "the varied buildings of the hospital site add interest and character to this stretch of Hampstead Road which is devoid of character and hostile to the pedestrian, and are important in providing an historic element to this old route from London to Hampstead."

The National Temperance Hospital buildings are, however, due to be demolished as part of the works for HS2. The scale and design of the proposed new building will establish an alternative, new landmark at one of the principle entrances to the estate.

3. Varndell Street

The proposal here creates a convincingly urban corner in place of the present "leaking" open space. This reinforces the historic street pattern and enhances understanding of the layout.

4. Newlands open space

The proposal here is for an eleven storey block which defines the corner of Varndell Street and Hampstead Road. The scale and design of the proposed new building will establish a landmark at one of the principle entrances to the estate. This is an important design characteristic as should HS2 go ahead it will either face onto the proposed new west Euston station entrance. However, within its existing context this landmark building provides a robust response to the prominent UCL buildings on the opposite side of the street. In either circumstance the building will provide a positive building to the townscape of Hampstead Road.

The site is within the limits of the protected view from Parliament Hill to the Houses of Parliament, and within the background to the protected view from Greenwich Park to St Paul's Cathedral, but the building will sit below the critical height.

5. Dick Collins Hall

The Dick Collins Hall, a building of poor architectural quality and whose small scale is at odds with the surrounding historic streetscape, is to be demolished. The proposed replacement is a more substantial building which establishes an appropriately urban relationship with the historic buildings across the road (in the Conservation Area).

The new building will enhance the setting of the Conservation Area by recreating some of the former sense of street enclosure which was the historic context of the buildings to the east.

By pulling the block back slightly from Redhill Street to the north, three significant trees are retained and a small open space is created which will open up views and allow for a better appreciation of the buildings on the north side of Redhill Street including the listed cathedral.

6. Cape of Good Hope

The proposal is for a six storey block, with the facade stepped back to promote the four storey line next to the existing flats to the north and to accentuate the corner block to provide a gateway to the estate. The massing and proportions take their cue from the surviving Nash terraces on the opposite side of Albany Street (in the Conservation Area) and the proposal for this site is one which generally enhances the streetscape and the setting of the listed buildings.

The terraces which face this plot have become more varied than many in the area because of alteration and rebuilding. They show a wider than usual mixture of materials and details, with the section to the south, dated 1878, being of red brick and sandstone and having ornate pediments above the cornice line, which is level elsewhere. Immediately opposite there is a block of four houses which are entirely stuccoed, and to the north is a terrace of stock brick. These terraces, of varied date and appearance are given some unity and coherence by the consistent use of a stuccoed and rusticated ground floor, by elegant iron balconies at first floor level, and by a regular and continuous pattern of window openings.

The new building is a contemporary take on its historic neighbours, promoting similar rhythms and by the use of a pale brick which will echo the stucco opposite. The ground floor has an alternative brick bond and there are balconies above. The footprint continues the street frontage established by the flats to the north and the impact of the development will also be softened by the existing street trees.

7. Camden People's Theatre

It is proposed to bring the upper floors into residential use with minimal alteration to the external appearance of the building. This will be the subject of a separate application.

8. The Victory pub

The proposal is for a five storey corner block next to a four storey block that connects to the neighbouring residential block, continuing the existing line of the flats to the south. Immediately opposite, the original terraces have gone and have been replaced by a block of poor architectural quality.

The massing and proportions of the proposed new building take their cue from the surviving Nash terraces further down Albany Street (in the Conservation Area) and the proposal for this site is one which generally enhances the streetscape.

The corner block provides a gateway to the estate and similar materials and brick bonds are used to the Cape of Good Hope site.

9. St Bede's mews houses

St Bede's Hall (now The Albany Club) is the only listed building in the Regents Park Estate. It formerly occupied a corner site, with terraced houses attached to the east and north, and has always been a building which contrasted with its surroundings.

Its setting has changed completely since 1945 and it now feels rather hidden and tucked away. Stripped of its historic context, the building can still be appreciated as a well-designed object in its own right, but its historic and social significance is now difficult to appreciate since it is experienced in isolation.

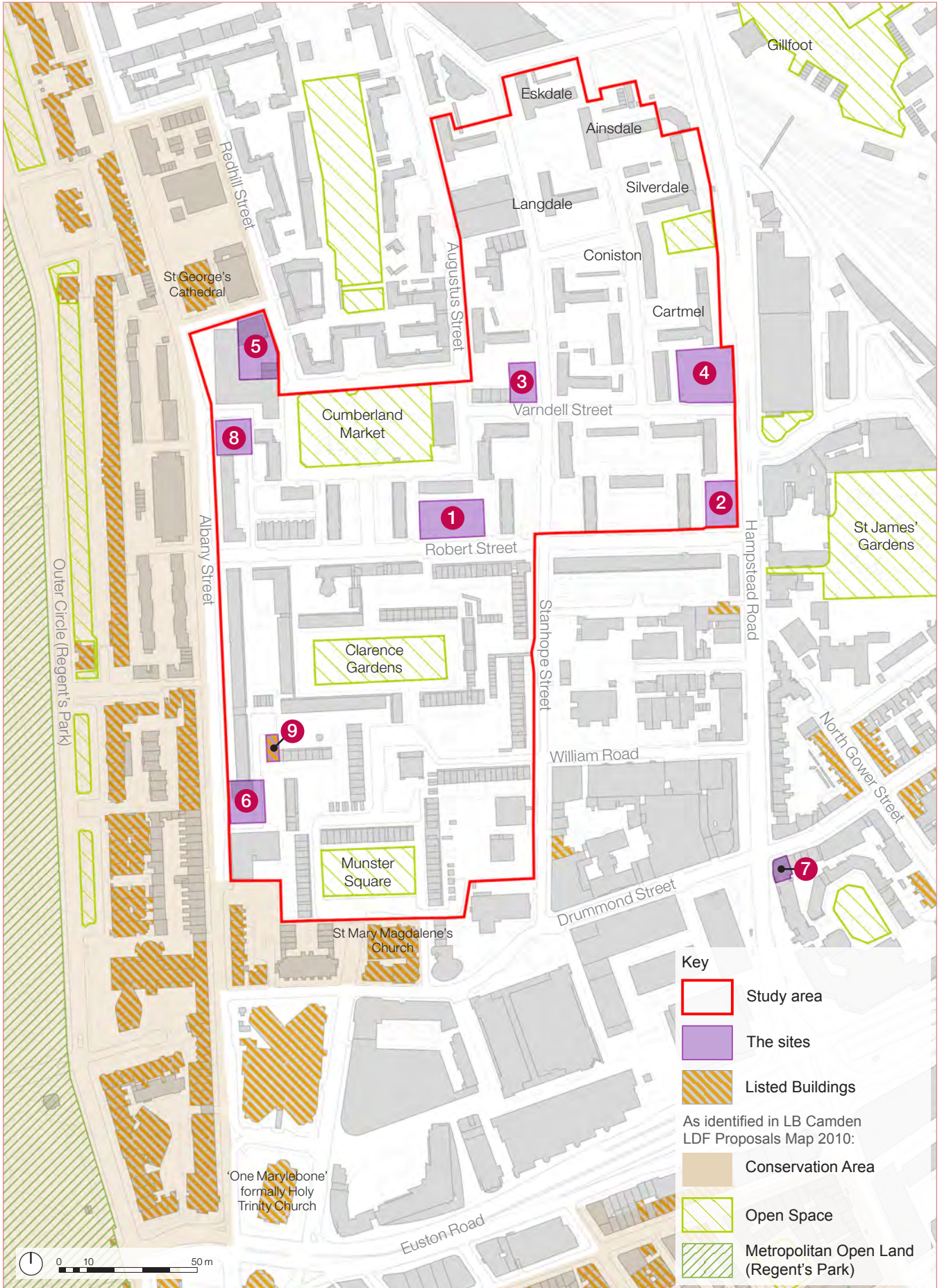
The proposal is for a short three storey block of an overall form and proportions similar to the demolished terraced houses which previously stood here.

The proposal re-establishes a small part of the form and spirit of the historic townscape in which the listed building originally existed. In doing so the character of St Bede's Hall will be enhanced, and its significance will be better revealed, by reintegrating the historic building into an appropriate built environment.

The design choices have been influenced by the former historic character of the area and as such are appropriate to the setting of the only surviving pre-1945 building on the estate.

Figure 13:
Plan showing location of the sites,
Listed Buildings, Conservation
Area and Open Space

- | | |
|---------------------------|----------------------------|
| 1. Robert Street car park | 5. Dick Collins Hall |
| 2. Former one-stop shop | 6. Cape of Good Hope |
| 3. Vardell Street corner | 7. Camden People's Theatre |
| 4. Newlands plot | 8. The Victory pub |
| | 9. St Bede's mews |



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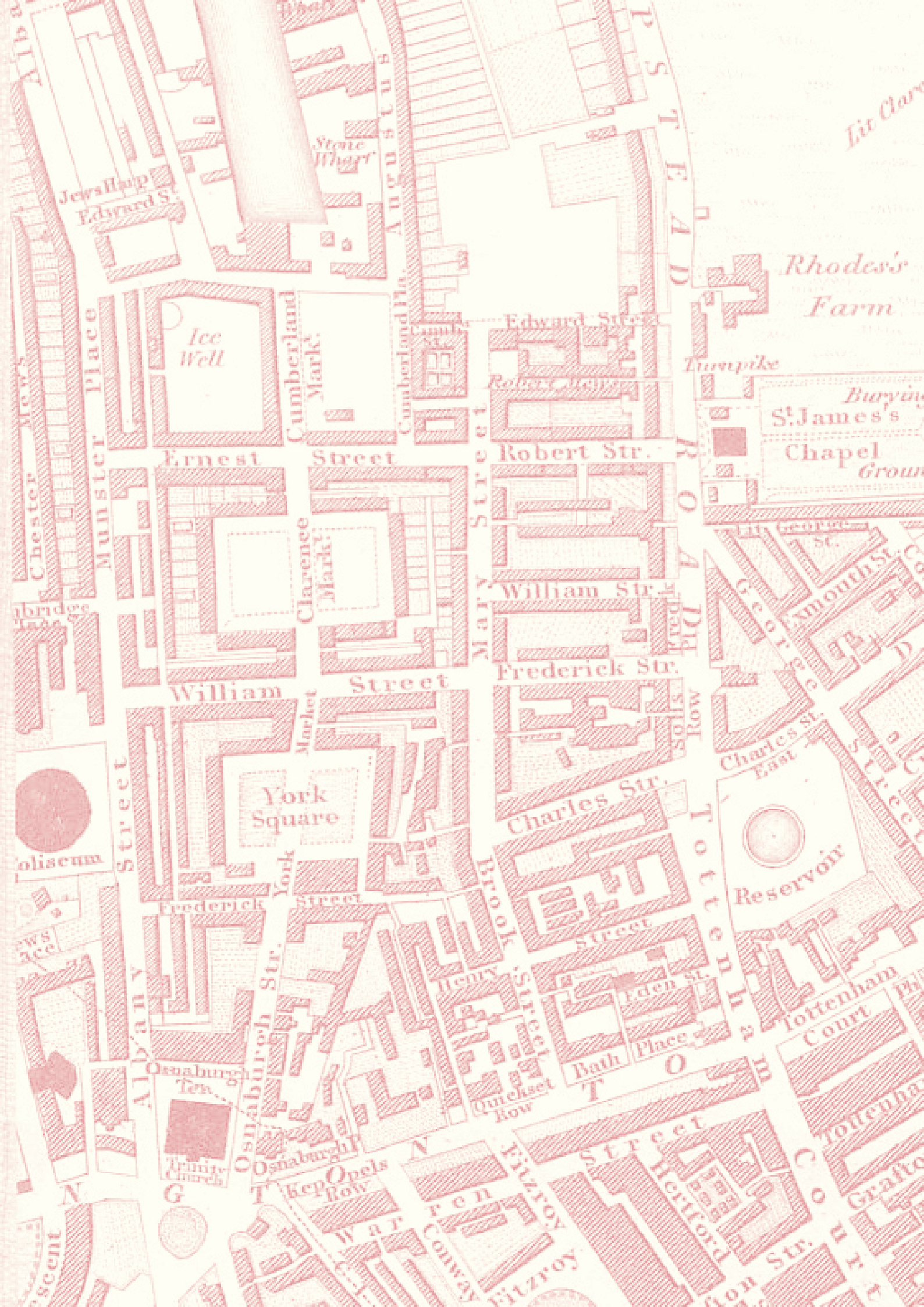
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Albany Street

Jews Hall
Edward St

Ice Well

Clarence Mark

William Street

York Square

Albany Street

Osnaburgh Str.

Osnaburgh

Warren

Stone Wharf

AUGUSTUS

Ice Well

Cumberland Mark

Ernest Street

Clarence Mark

William Street

York Square

Frederick Street

Osnaburgh

Warren

Edward Street

Robert Str.

Robert Str.

William Str.

Frederick Str.

Charles Str.

Henry's Street

Eden St.

Bath Place

Fitzroy

Fitzroy

Rhodes's Farm

Burying
St. James's
Chapel
Ground



Reservoir

Tottenham Court

Tottenham

Grafton

Tit Clave

Turnpike

Charles St. East

TOTTENHAM COURT ROAD

TOTTENHAM COURT ROAD

TOTTENHAM COURT ROAD

TOTTENHAM COURT ROAD