

Application No:	Consultees Name:	Consultees Addr:	Received:	Comment:	Response:
2015/5617/P	Sir Terry Farrell	7 Hatton St NW8 8PL	07/12/2015 18:08:57	OBJLETTE R	The three corners of the Comyn Ching Triangle are infill buildings designed to complement each other; each being different but connected to the whole in a designed assemblage inspired by Colin Rowe's "Collage City" published during the early stage of the design.

It is because of this that I feel it necessary to emphasise that the facade of 65-67 Monmouth Street on the south corner fronting St Martins Lane should not just be considered on its own, but as part of this larger development. Named after the architectural ironmongers established in 1723, the group is one of a number of triangular blocks created when Sir Thomas Neale laid out Seven Dials in 1692. This block has retained many original buildings, and is part of a significant early example of urban planning in London. The development from 1978-1988 comprised the restoration of the group of 25 listed early 18th century houses above shops in three terraces, including Comyn Ching's own shop at 17-19 Shelton Street and creation of a new public space Ching Court in the middle of the triangular block. 65-67 Monmouth Street is one of three new infill buildings created at the corners for mixed use, which replaced poorer quality 19th century buildings and all three respond to different contexts but share similarity in design approach. The development has been cited by historians and architects as an exemplar urban regeneration winning many awards. Brian Ashley Barker surveyor of historic buildings, GLC historic buildings division, stated in the Architects Journal 06th March 1985: "Where the old fabric has been kept it has been revered and treated seriously; but in the final result we are not so much aware of old and new co-existing side by side as of one single lively identity embodied in the still recognisable historic streets".

At Seven Dials the office building brick facade relates to the height and proportion of adjacent historic houses, then steps up through layers of patterned brick to a set-back top storey, reflecting the height and complexity of the commercial buildings opposite. The corner has a glazed cylinder coloured in contrasting dark red, which is part engaged into the stepped brick facade and part projecting to culminate in a circular form as a dynamic feature for the open space at Seven Dials.

The building at the corner of Mercer and Shelton Street repeats the patterned brickwork and set back attic top storey from Seven Dials, using the cylinder form and colour in the framing to the corner bay windows. The Mercers St building is viewed within a much tighter, rectilinear streetscape, therefore projecting cornices and contrast colour bricks are introduced to mark the building as part of the Comyn Ching group assemblage. The corner facing towards St Martins Lane at the acute junction of Monmouth Street and Shelton Street repeats the brick pattern and colour contrast, adding a triangular form derived from the whole block, expressed in the V shape projecting glazing. The push pull theme of the primary forms in other corners is repeated with contrasting projecting bay and V shape recess on the top floor. Projecting cornices at high level and canopies above the entrance repeat forms from Mercer St. This corner building is closely attached to the restored 18th century terraced houses and takes reference both to their scale and detailing and to the other corners, making this corner a key part of the group assemblage.

For the design connoisseur the story continues into the courtyard where each of three corner building contributes to part of the courtyard elevation, presenting variations on the cylindrical and triangular primary forms as projecting or recessed balconies and bay windows. As a final design tour de force the

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					<p data-bbox="1099 132 2040 218">courtyard elevations provide contemporary ironwork motifs derived from Comyn Ching's historic metalwork logo included with variations on all corners and continued through into the courtyard paving, railings and gates.</p> <p data-bbox="1099 228 2092 632">The architectural and historic significance lies in the overall approach, in which new design creates a group value where the individual parts of go together to make a whole which is greater than any one part, but all are entirely reliant on each other. Examples of this approach include: details in the new courtyard door frames inspired by restored historic shopfronts and sharing details with new building entrances and articulation of facades; the unique cast iron logos based on the historic double C motif of Comyn Ching, used in railings on the courtyard and throughout balconies on buildings; the scale and proportion of new buildings on corners reflecting both the considered proportions, detailing and materials of the 18th century houses, their complementary but contrasting and creative street corner forms, as well as the urban context and grouping of adjacent Victorian and 20th century buildings. This building must be seen within the broader context of the overall Comyn Ching development, and it must be recognised that any insensitive alteration made to this façade, such as the current proposal, will significantly damage the whole development and its overall success and coherence, and so cannot be judged solely in isolation.</p>
