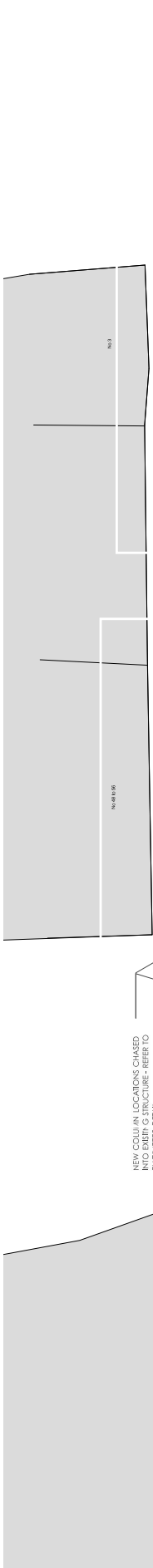


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NEW DUCT BRINGING FRESH AIR TO STAGE AND KOKO DANCE FLOOR

pantry kitchen as single stair part of building. propose that strategy is developed with escape through the stair and to corridor as alternative or new door to corridor adjacent to lift 1?

facade study required with regards to boundary separation

small dead end part of corridor ~3m permitted

fire protected escape corridor with escape in alternative directions

protected lobby approach to stair enclosure.

consider fire rating of glass between events space and suite

arrange as protected stair enclosure.

maximum travel distance within bedroom should be <9m. travel distance of 10.5m in this instance permitted as maximum travel distance in bedroom corridor is significantly shorter than max distance of 9m so travel from furthest point in bedroom to storey exit ~ 16m, against max permitted distance of 18m

02.12.16



For Information

Archer Humphries Architects

142 Cornhill Street  
EC1Y 6AR  
T: +44 (0) 20 721 8555

KOKO + Hope & Anchor

Second Floor

MTT FIRE

Fire Strategy Commentary

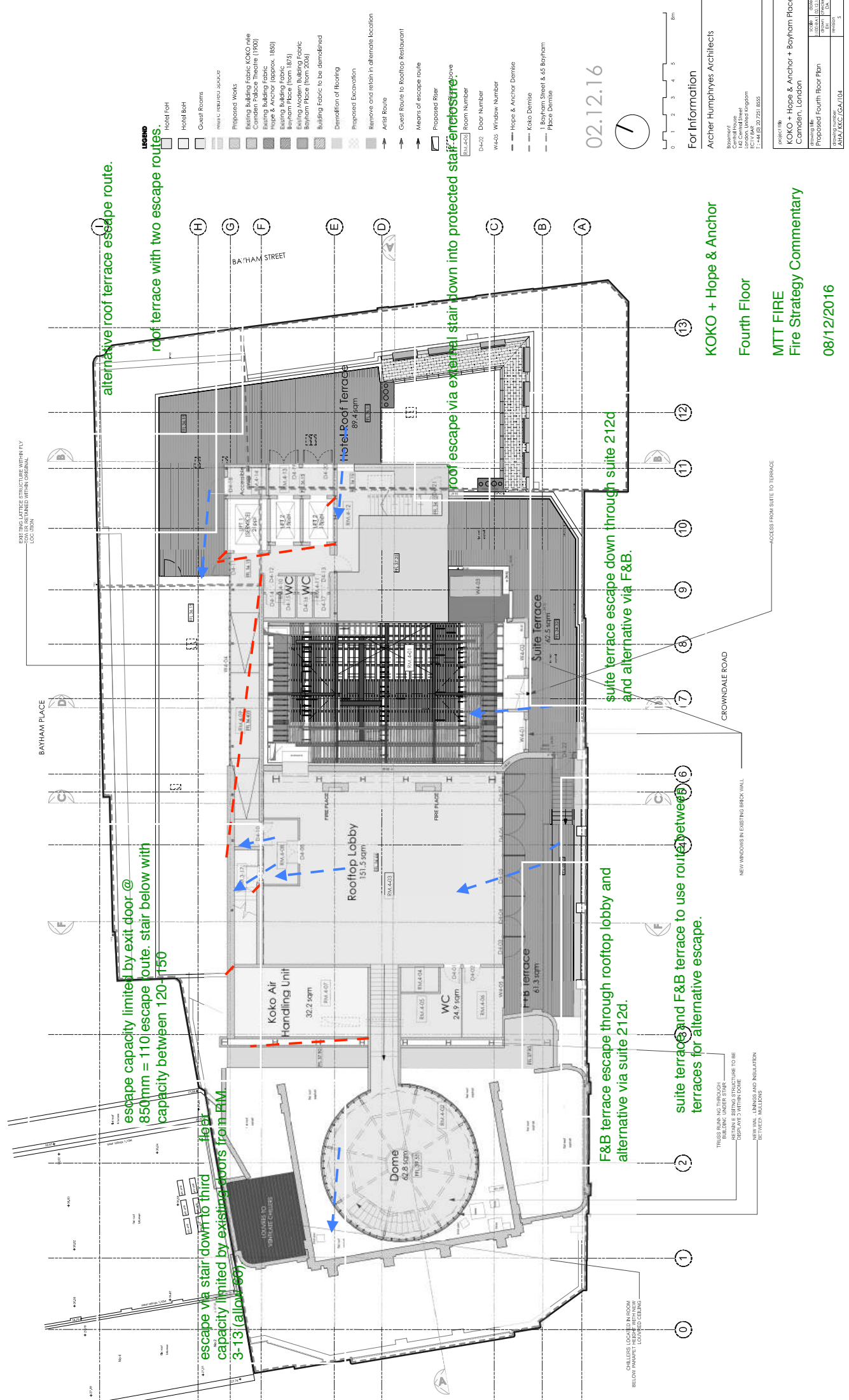
08/12/2016

NEW COLUMN LOCATIONS CHASED INTO EXISTING STRUCTURE - REFER TO ENGINEERS DETAIL

PROJECT NAME	KOKO + Hope & Anchor + Bayham Place Camden, London
CLIENT	Archer Humphries Architects
DATE	08/12/2016
REVISION	1
REVISION	1







02.12.16



For Information

Archer Humphries Architects

Basement  
Central House  
142 Central Street  
London, United Kingdom  
EC1V 8AP  
T: +44 (0) 20 7251 8555

PROJECT FILE:	KOKO + Hope & Anchor + Bayham Place Camden, London		
drawing title	scale	date	
Proposed Fourth Floor Plan	1:100 (A1)	02.12.11	
	drawn by	checked by	approved by
	revision		
drawing number	\$		
AKA/KKC/GA/104			



Historic England

LONDON OFFICE

Ms Josephine Roscoe  
Stephen Levrant: Heritage Architecture Ltd  
62 British Grove  
London  
W4 2NL

Direct Dial: 020 79733775

Our ref: PA00442344

1 September 2016

Dear Ms Roscoe

**Pre-application Advice**

**KOKO (FORMER CAMDEN PALACE THEATRE), 1A CAMDEN HIGH STREET,  
HOPE AND ANCHOR PUB, 65 BAYHAM PLACE AND 1 BAYHAM STREET**

Thank you for arranging our site visit on the 17 August 2016 and for presenting your emerging development proposals. Our advice on your proposals is set out below.

**Significance**

The site is located within the Camden Town Conservation Area and is bounded by Camden High Street to the west, Crowndale Road to the south, Bayham Street to the east and Bayham Place to the north.

The principle building on the site is the grade II listed former Camden Palace Theatre, now named Koko, which was designed by WGR Sprague and dates from 1900. This substantial former theatre is of high heritage significance and makes a strong positive contribution to the character of the Camden Town Conservation Area. The principle façade is onto Camden High Street and is symmetrically designed in an ornate Baroque style with rendered facades and a domed copper roof. As the building turns the corner to Crowndale Road, the elevations become simpler in design and step down in scale towards the more modest terrace houses to the east. A further elevation is presented onto Bayham Place and is of some interest, as it includes former C19 workshops, which now form back of house accommodation to Koko. Externally, the building has been subject to incremental changes that have served to diminish its character, including the loss of the cupola feature over the domed roof, changes to the roofing material on the dome, loss of original statues at parapet level, changes to fenestration, overpainting of the ground floor in a dark colour that does not allow the architectural relief to be easily read, and addition of canopies over the front entrance doors. The facades are also in need of cleaning and repair and there is evident cracking and bubbling of external render.

The site also contains a number of buildings that fall within the Camden Town



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Conservation Area, all of which are identified in the Conservation Area Appraisal as making a positive contribution to the character and appearance of the conservation area. These include 1 Bayham Street, which comprises a mid C19 terrace house; 65 Bayham Place, a former late C19 building workshop building that appears to have been significantly altered and extended in the C20; and the former Hope and Anchor Pub, which is located on a prominent site on the corner of Crowndale Road and Bayham Street. The pub dates from the mid C19 and is set back from the road behind an ornate tiled ground floor façade.

### **Impact of the Proposals**

It is understood that the owners of Koko have purchased 1 Bayham Street, 65 Bayham Place and the Hope and Anchor Pub in order to provide a comprehensive scheme of development designed to complement the use of Koko as an entertainments venue. This would include the provision of a new hotel, additional entertainments spaces and a food and beverage establishment.

In respect to Koko, the scheme includes the restoration of the external facades and the copper dome, including the reinstatement of the cupola. At roof level, it is proposed to remove the plant over the auditorium area and create a glazed roof extension that would link through to the interior of the dome. Internally, the alterations affect back of house areas and would include the removal part of the rear elevation in order to create a new lift core and provision of additional accommodation within the fly space above the stage. Links would also be created between Koko and the proposed new accommodation associated with the surrounding new development.

The proposed new development around Koko would include the retention of the existing Hope and Anchor pub and 1 Bayham Street and would include the provision of a food and beverage accommodation within the former public house at ground floor level. These buildings would be extended to infill the gap in the Bayham Street façade and to provide an additional floor at roof level. The building at 65 Bayham Place would be demolished and a new building would be erected in its place up to 5 storeys in height. This new building would incorporate an extension over Koko's existing back of house accommodation onto Bayham Place.

### **Policy**

Sections 66 and 72 of the Planning (Listed Buildings and Conservation Areas) Act 1990 (as amended) set out the obligation on local planning authorities to pay special regard to safeguarding the special interest of listed buildings and their settings. The National Planning Policy Framework, guides our decision making on how to safeguard this special interest. In this case, paragraphs 134 is considered to be most relevant and refers to the requirement to weigh harm against the public benefits of proposals, including securing optimum viable use.



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### Position

The proposals will require listed building consent and planning permission, both of which are likely to be notifiable to Historic England.

In respect to the proposals affecting Koko, Historic England certainly welcomes the repair of the external facades and the reinstatement of fenestration and cupola feature. We would urge you to consider a full restoration of all the external fabric of the building and to extend your proposals to include reinstatement of closed windows at ground floor level on the High Street facade. We would also recommend that you consider a more sensitive colour palette that serves to better reveal the architecture of the building, such as a lighter render colour to the ground floor façade and a French polished finish to the entrance doors. The removal of later accretions, such as inappropriate lighting, canopies and alarm boxes would also be welcomed.

The proposed removal of plant at roof level is welcomed. Further information is required in respect to the impact of the proposed new extensions at roof level, particularly in respect to views looking along Camden High Street and Crowndale Road (the views provided in the accompanying document are very small). We would recommend that any new extensions at roof level should not be visually dominant in these key views.

In respect to the proposed internal alterations, our principal area of interest lies in the proposals affecting the fly area above the stage. Whilst the imposition of new accommodation within this area is unlikely to be contentious in principle, we would need to be assured that the proposals are not going to adversely affect the structural integrity of the building or require any alteration or removal of the existing fly equipment.

The proposed new development around Koko is welcomed in principle, particularly if it can be complimentary to the main entertainments use of Koko. In respect to the impact of the proposals on the surrounding conservation area and on the setting of Koko, we have the following comments:

- 65 Bayham Place is identified as making a positive contribution to the character and appearance of the Camden Town Conservation Area. The loss of this building is therefore likely to cause some harm to the character and appearance of the conservation area. As such, we would recommend that you seek to provide further justification for the proposals, in accordance with policy 134 of the National Planning Policy Framework;
- We welcome the restoration of the Hope and Anchor Pub and would encourage



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you to ensure that the proposed scheme of conversion is sympathetic to the character of this important local building. As such, we would urge you to give further consideration to the design of the proposed roof extension and associated dormer windows, which appear overly bulky in the proposed street views. The loss of the existing chimney stacks is regrettable;

- In respect to the new build and refurbishment elements of the hotel proposals, we would encourage you to consider the use of high quality materials and a colour palate that sits comfortably within the context of the surrounding conservation area.

We look forward to further discussions with yourselves as the scheme is developed further.

Yours sincerely

Claire Brady  
Historic Buildings and Areas Inspector  
E-mail: [Claire.Brady@HistoricEngland.org.uk](mailto:Claire.Brady@HistoricEngland.org.uk)

**KOKO, 1A CAMDEN HIGH STREET**  
**Pre-application Advice**

**Information Provided**

Drawings and presentation document entitled 'Development Proposals for Camden Palace (Koko), the Hope and Anchor Pub, 65 Bayham Place and 1 Bayham Street' dated August 2016



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## Martin Smith

---

**From:** Josephine Roscoe [JRoscoe@heritagearchitecture.co.uk]  
**Sent:** Thursday, October 13, 2016 9:15 AM  
**To:** Nick Belsten; Martin Smith; 'david@archerhumphryes.com'; 'edwina@archerhumphryes.com'; Catherine Street  
**Cc:** Francesca Cipolla  
**Subject:** FW: Camden Palace (KOKO) Pre planning Advice – Koko/ Camden Palace Theatre, 1A Camden High St, London NW1 7JE

Dear all,

We finally received the reply from the Theatre Trust. I still have to read through it and will add the comments to the table later today.

Josie

Josephine Roscoe  
MSc Historic Conservation, BSc Architecture

**Stephen Levrant : Heritage Architecture Ltd.**  
CONSERVATION ARCHITECTS & HERITAGE CONSULTANTS

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**From:** Ross Anthony [mailto:ross.anthony@theatretrust.org.uk]  
**Sent:** 12 October 2016 18:15  
**To:** Josephine Roscoe <JRoscoe@heritagearchitecture.co.uk>  
**Subject:** RE: Camden Palace (KOKO) Pre planning Advice – Koko/ Camden Palace Theatre, 1A Camden High St, London NW1 7JE

Hello Josephine

### **Pre planning Advice – Koko/ Camden Palace Theatre, 1A Camden High St, London NW1 7JE**

Thank you for consulting the Theatres Trust and inviting our feedback on the pre planning proposal for the development of a hotel above and behind the former Camden Palace Theatre, now known as Koko. Please see our comments below.

**Remit:** The Theatres Trust is the national advisory public body for theatres. We champion the past, present and future of live theatre, by protecting the buildings and what goes on inside. We were established through the Theatres Trust Act 1976 'to promote the better protection of theatres' and provide statutory planning advice on theatre buildings and theatre use through The Town and Country Planning (Development Management Procedure) (England) Order 2015, requiring the Trust to be consulted by local authorities on planning applications which include 'development involving any land on which there is a theatre'. *While* our main objective is to safeguard theatre use, or the potential for such use, we also seek to provide impartial expert advice to establish the most viable and effective solutions at the earliest possible stages of development.



**Comments:** Based on the documentation provided, the Theatres Trust would give in principle support to concept of building above the theatre and in the fly tower, subject to the details of the final design, noise mitigation, and findings of an appropriate heritage statement.

The Trust actively encourage theatre owners to invest in their buildings and ensure they are properly maintained and upgraded to meet current building standards and the expectations of audiences, performers and staff. Also to ensure they are developed in a way that will support their long term viability as a live performance venue. In this case, the Trust welcomes the concept of redeveloping the former Hope and Anchor public house and other buildings adjoining the rear of the theatre as a boutique hotel with a public food and beverage offer aimed at attracting artists to performing at Koko, thereby supporting the financial sustainability of the venue. The Trust recognises that the current live music use is the best possible use for this building at this stage, as it preserves the building in a manner that reflects its past and history as a theatre.

The theatre is an important statutory listed Grade II heritage asset designed by renowned architect WGR Sprague. Sprague ranks after Frank Matcham as one of the most important and influential theatre architects in the United Kingdom. Of the 43 theatres originally designed or rebuilt by Sprague (1865-1933), 13 survive and all are listed, with the exception of the New Theatre in Oxford (1908). His other surviving theatres include Wyndham's Theatre (1899) and the Lyceum, Sheffield (1887) which are both listed Grade II\*. Also the Grade II listed Coronet, Notting Hill (1898), Noel Coward (1903), Aldwych (1906), Novello (1905), Gielgud (1906), Queen's (1906), Ambassadors (1913), St Martin's (1916), and Streatham Hill Theatre (1929) in London, and the Theatre Royal, Lincoln (1893).

From our interpretation of the plans provided, the theatre foyers and auditorium will be left largely untouched and will remain in performance use, mainly for live music and concerts. The proposal also seeks to repair and restore the external elevations and reinstate the cupula, and the main alterations and interventions proposed will affect the stage house and the area above the auditorium roof and behind the stage house. In summary, this includes:

- Demolition of the stack of dressing rooms in the BoH north east corner, the attached building on the corner of Bayham Place and Bayham Street, and the internal structures in the former public house.
- The insertion of eight new structural columns through the theatre and stage house to support the roof top structure.
- Construction of a six level hotel building to the east of the stage house, comprising kitchen and BoH facilities in the basement, lobby and food and beverage space on the ground level, three levels of hotel rooms (31 rooms/ 1 suite), and an outdoor terrace and sky lobby at roof level, with a connection to the dome.
- Creation of a hotel suite, recording studio, and kitchen at levels two and three in the stage house above the stage.

We provide the following comments in relation to the design and layout, though it should be noted they are made without the benefit of seeing a heritage or design statement or other supporting information:

- The restoration of the building elevations, replacement of the upper level doors and windows to match the original designs, and the reinstatement of the cupula to the dome is supported. We also appreciate the efforts to retain the public house and to keep the roof top extension low and well set back at the upper levels to reduce the visual impact on the building.
- Introducing a use to the dome is reasonable, but you will need to clarify the role of the stair in the dome on plan 105 proposed fifth floor which does not appear to connect to anything. Does this connect to the upper circle and require alterations to the floor/ ceiling? And if so, how is noise from the auditorium to be managed.
- We understand the benefits of enclosing and converting the airspace above the theatre into useable floor space and therefore the need to insert a number of columns through the theatre to support this structure. There is precedent for this at the West End's Playhouse (1882, Gd II) and the Shaftesbury Theatre (1911, Gd II). However, further details are needed about the alterations required to the roof and whether there are any historically significant structures in the roof cavity, and about where the columns are to be inserted. These must be located to avoid the need to alter any plaster or decorative work in the auditorium, e.g. concealed at the rear of a box, or behind the proscenium arch. Also details about the foundations required. We also recommend they are located adjacent to existing walls, particularly the ones proposed around the stage to keep the wings as clear as possible to avoid becoming an obstruction.

- With the alterations to the roof above the auditorium, if not already provided, it is recommended that an access point is provided to enable safe access and the inspection of the suspended plaster ceiling to meet building regulations and ensure the integrity of the ceiling.
- The stack of dressing rooms in the north east corner of the BoH are to be demolished and replaced with lifts. Confirm adequate BoH space has been retained for performers to safeguard the future use of the theatre for performance.
- We note the boxes on the first floor will be designated for hotel and artist use. You will need to clarify the stairs remain general fire exits, not private stairs (as they appear to be classified Hotel FoH), and they are to be refurbished, and how they will be secured from the general audience. Additional doors will likely be necessary to the 'Hotel Box' ensure an adequate sound lock to the hotel.
- The upper part of the stage house is currently blocked off with a false ceiling and the area above is unused but is understood to retain the original wooden grid and stage equipment. This scheme proposes to formalise this by installing steel structure within the stage house and to create two levels of useable floor space above the stage. The intention is to retain the stage equipment and remove selected parts of the grid to enable views to the ceiling. We would expect detailed plans of the equipment remaining and how the grid will be treated. Reuse of the timber removed should be considered. We would also want assurances that the insertion is reversible.
- Further details are needed about how the proscenium arch is to be modified to enable views from the suite and recording studio into the auditorium. We also have concerns about the Pantry Kitchen and the extent of plumbing and extractor fans that may be required, and how this affects the stage house structure.

One of our biggest concerns is with noise and vibration transfer. We are keen to future proof the theatre as a live performance venue, and this is not usually compatible with a hotel or residential use. There is clear guidance in para 123 of the NPPF that existing businesses, such as live music venues, must not be affected by a change in the use of the development around it. We acknowledge the intent that the hotel will be mainly used by artists and those attending the concerts, however outside performance times during rehearsals and other events, there is a danger it will conflict with the hotel use and this would therefore affect the hotel's viability mid-week and will need to be carefully managed. Therefore it will be vital that adequate noise and vibration mitigation measures are considered to ensure the hotel guests are not disturbed by the ongoing use of the theatre.

We hope you find our comments useful and look forward to seeing the design, noise, and heritage statement. Please do keep us informed of the progress of this proposal.

Regards,

Ross Anthony  
Planning Adviser

### **Theatres Trust**

22 Charing Cross Road, London WC2H 0QL

**T** 020 7836 8591

**W** [theatrestrust.org.uk](http://theatrestrust.org.uk)

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**From:** Josephine Roscoe [<mailto:JRoscoe@heritagearchitecture.co.uk>]

**Sent:** 27 September 2016 10:54

**To:** Ross Anthony <[ross.anthony@theatretrust.org.uk](mailto:ross.anthony@theatretrust.org.uk)>

**Subject:** Camden Palace (KOKO)

Dear Ross,

I trust you received the drawings for the Camden Palace project. Have you had the chance to look at them yet? Do let me know if you need any further information.

Best wishes,

Josephine Roscoe  
MSc Historic Conservation, BSc Architecture

**Stephen Levrant : Heritage Architecture Ltd.**  
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**THE VICTORIAN SOCIETY**  
The champion for Victorian and Edwardian architecture

Josephine Roscoe  
Stephen Levrant Heritage Architecture  
62 British Grove  
Chiswick  
London  
W4 2NL

Your reference:  
Our reference: 2016/10/006

5 October 2016

[jroscoe@heritagearchitecture.co.uk](mailto:jroscoe@heritagearchitecture.co.uk)

Dear Ms Roscoe

**RE: Camden Palace Theatre (Grade II, *WGR Sprague*, 1900-1), Hope & Anchor & 65 Bayham Place; refurbishment and works to facilitate part conversion to hotel use**

Thank you for consulting the Victorian Society on this pre-application scheme and for inviting us to attend a site visit and presentation of the latest proposals in August.

Having seen comments from Historic England on the emerging proposals, we broadly share the same in principle support, and concerns, about the hotel scheme and therefore will not repeat them in detail here. As identified, there is potential for the proposals to result in some harm to Camden Town Conservation Area and the setting of the former theatre, though the works to the listed building itself are well considered and would result in some minor beneficial change.

The repair and restoration of the theatre's principal façade is certainly a positive step, though we feel that it should be further reaching in order to present a true heritage benefit. This elevation at present appears very little like its architect intended, missing key features and suitable finishes. It is very flat, lacking the flair and extravagance that is typical of free classical style usually chosen for Edwardian theatre architecture, and was once present here. This in turn belies the existence of such a lively and well preserved interior, which is surely one of the venue's selling points. Reinstating the cupola and some fenestration is commendable, though the proposed drawings, with regard to these features, do not match up with photographs of the building shortly after it was completed. The built form should be taken as the original design and we recommend that this disparity is resolved. These early images also show that the parapets of the front elevation have been rebuilt flat and were originally adorned with various statues and other ornaments. These features do not amount to much built fabric, though they are of great importance in bringing the façade to life. Whilst it may not be the desire of the current owner, we suggest it would be in their interest to make the building more of an eye catcher once again. We are not suggesting that identical replicas of sculptures are sourced as this might not be possible or feasible – though would of course be the preferred option. However, if done sensitively, perhaps some contemporary sculpture could be considered and this needn't be overly expensive.

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admin@victoriansociety.org.uk  
www.victoriansociety.org.uk



I trust that these comments are useful and if we can be of any further help, please get in touch. Otherwise we look forward to seeing the proposals once they have progressed to a full submission.

Yours sincerely,

Alex Bowring  
**Conservation Adviser**

THE HOPE PROJECT  
 REVIEW OF LBC FURTHER COMMENTS - 22/08/2016 (1-46 inclusive) and 23/11/16 (47 -76 inclusive)

Green denotes areas where the scheme has been developed in line with the agreed discussion and commentary with the Camden conservation team

Comments from : London Borough of Camden (Camden), Historic England (HE), Victorian Society (VS) and Theatres Trust (TT)

Comment Number	Sub Heading	Comment	Comments made by: LBCamden, HE, VS, TT	Implications	Response	Action
1	Theatre Elevations	The restoration proposals for the main elevations of the theatre are very welcome and will need to be considered in greater detail, based on your research, at application stage.	LBCamden, HE, VS, TT		Restoration of the exterior is an important part of the proposal. Schedules of works to be produced to detail: change of paint colour, removal of awnings, reinstatement of the windows, strip front doors to match original drawings, reinstatement of double stage doors etc.	
2	Theatre Elevations	Reinstating the cupola and some fenestration is commendable, though the proposed drawings, with regard to these features, do not match up with photographs of the building shortly after it was completed. The built form should be taken as the original design and we recommend that this disparity is resolved.	VS		The proposed design for the reinstated cupola and fenestration was informed by the original architect's drawings rather than from photographic evidence. The original drawings show the theatre's design as it was originally intended.	
3	Theatre Elevations	These early images also show that the parapets of the front elevation have been rebuilt flat and were originally adorned with various statues and other ornaments. These features do not amount to much built fabric, though they are of great importance in bringing the façade to life.	VS	Large cost implications in reinstating all features of Kokos façade.	A significance assessment for the original features was carried out. The cupola and fenestration were considered the two more important reinstatements that would have the biggest impact on the building in terms of enhancing its historic character, while also keeping a cap on cost. Restoration of all historic features has been considered. The more significant features, the cupola, windows and doors, will be restored. Urns, finials and statues are not proposed to be reinstated at this stage.	
4	Theatre Elevations	Have you considered the possibility of restoring the Crowndale Place elevation – the urn finials to its parapet, street lighting, its doors (including its double-height scenery door) and windows – based on the historic photographs and drawings?;	LBCamden, HE, VS		Koko will be painted a cream white with the plinth a light grey colour. The colours will therefore be less contrasting from the existing. The windows and doors will be stripped back to the timber finish.	
5	Theatre Elevations	We would recommend that you consider a more sensitive colour palette that serves to better reveal the architecture of the building, such as a lighter render colour to the ground floor façade and a French polished finish to the entrance doors.	HE		Canopies will be removed. Other removals include cigarette boxes and a number of downpipes (which will be relocated internally). Redundant fixtures will be removed, resulting in a tidier elevation.	
6	Theatre Elevations	The removal of later accretions, such as inappropriate lighting, canopies and alarm boxes would also be welcomed.	HE		The glass rooflight is not visible from the inside, and would have originally been concealed during performances.	
7	Theatre Elevations	The historic section drawings you found show a glass rooflight within the auditorium ceiling – is this a feature which could be restored? It would feel in-keeping with the spectacular effect (as of your other interventions are driving at:	LBCamden	The glass rooflight is in an area of lower sensitivity where part of the structure for the sky lobby is proposed to be incorporated.	Refer to revised CGIs.	
8	Theatre Elevations	The view past the proposed roof extensions to the shaped parapet which stands above the rear of the stage looks obscured in View 1 – is this an effect of the glass balustrade? In View 3 it is no longer visible at all – obviously its loss will not be acceptable, but it should also be as clearly visible in street views as first intended, and ideally enhanced in its prominence as the surrounding rooftop additions and refurbishments respond referentially in their form and materials.	LBCamden	The curved parapet is not visible in View 1. In View 3 the parapet is obscured by the glazed balustrade, which is transparent. The parapet will therefore still be visible.		
9	Theatre	Introducing a use to the dome is reasonable, but you will need to clarify the role of the stair in the dome on plan 105 proposed fifth floor which does not appear to connect to anything. Does this connect to the upper circle and require alterations to the floor/ ceiling? And if so, how is noise from the auditorium to be managed.	TT		Plan 105 has been updated following further information (measured survey) that was provided at a later date. There will be new wall linings and insulation between floor joists for sound proofing.	
10	Theatre	We understand the benefits of enclosing and converting the airspace above the theatre into useable floor space and therefore the need to insert a number of columns through the theatre to support this structure. [...] further details are needed about the alterations required to the roof and whether there are any historically significant structures in the roof cavity, and about where the columns are to be inserted. These must be located to avoid the need to alter any plaster or decorative work in the auditorium, e.g. concealed at the rear of a box, or behind the proscenium arch. Also details about the foundations required. We also recommend they are located adjacent to existing walls, particularly the ones proposed around the stage to keep the wings as clear as possible to avoid becoming an obstruction.	TT		The columns are located in areas of least sensitivity and virtually no visual impact and will not be perceptible from the main auditorium. Further details and information (drawings and method statement) regarding the foundations will be submitted with the application.	
11	Theatre	The stack of dressing rooms in the north east corner of the BoH are is to be demolished and replaced with lifts. Confirm adequate BoH space has been retained for performers to safeguard the future use of the theatre for performance.	TT		Enough space has been retained to allow for sufficient BoH space. There are still 4 dressing rooms, which have been reconfigured and are slightly smaller than the existing. There is enough flexibility in plan to allow hotel suites to be made available to performers.	
12	Theatre	With the alterations to the roof above the auditorium, if not already provided, it is recommended that an access point is provided to enable safe access and the inspection of the suspended plaster ceiling to meet building regulations and ensure the integrity of the ceiling.	TT		There is an existing access to this void, which will be retained for future maintenance.	
13	Theatre	We note the boxes on the first floor will be designated for hotel and artist use. You will need to clarify the stairs are remain general fire exits, not private stairs (as they appear to be classified Hotel Foh), and they are to be refurbished, and how they will be secured from the general audience. Additional doors will likely be necessary to the Hotel Box, ensure an adequate sound lock to the hotel.	TT		Stairs will remain accessible as general fire exits. Boxes can be made accessible to the public when not in use by performers or guests. The entrance will have a security guard.	

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14	Theatre	The upper part of the stage house is currently blocked off with a false ceiling and the area above is unused but is understood to retain the original wooden grid and stage equipment. This scheme proposes to formalise this by installing steel structure within the stage house and to create two levels of useable floor space above the stage. The intention is to retain the stage equipment and remove selected parts of the grid to enable views to the ceiling. We would expect detailed plans of the equipment remaining and how the grid will be treated. Reuse of the timber removed should be considered. We would also want assurances that the insertion is reversible.	TT		Information to be included within the drawings to be submitted.	
15	Theatre	Further details are needed about how the poscenium arch is to be modified to enable views from the suite and recording studio into the auditorium. We also have concerns about the Partry Kitchen and the extent of plumbing and extractor fans that may be required, and how this affects the stage house structure.	TT		There will be a detailed drawing to show how the poscenium arch will be modified. The information regarding plumbing and extractor fans will be provided in the M&E drawings. Their impact on the existing fabric will be assessed in the Heritage Statement.	
16	Roofscape	The proposed removal of plant at roof level is welcomed.	HE		Noted.	
17	Roofscape	Further information is required in respect to the impact of the proposed new extensions at roof level, particularly in respect to views looking along Camden High Street and Crowndale Road (the views provided in the accompanying document are very small). We would recommend that any new extensions at roof level should not be visually dominant in these key views.	HE		The chosen view points were discussed and agreed with LBCamden. The CGIs will be updated	
18	Roofscape (Views 3 and 4)	The materiality and colour of the glazing and in particular the glazed balustrade visible along the southern rooflines in Views 3 and 4 are very prominent in the visuals and unsympathetic to their host buildings and elevations. Glass balustrades are often inappropriate where they are otherwise surrounded by traditional forms and materials. A glazed balustrade or any other balustrade would be unacceptable if standing at the edge of the Hope & Anchor mansard.	LBCamden	Loss of amenity space (roof terraces).	Terrace and glazed balustrade above the Hope & Anchor has been removed from the design.	
19	Roofscape (Views 3 and 4)	Glimpses of the core/lift/plant structures above the Bayham Street elevation in these views are less prominent than previously and likely to be acceptable. They appear to be shown as clad in grey brick – could you provide a bit more detail on the material finishes intended for this, and for the refurbished flytower?	LBCamden		Noted. Drawing revised accordingly.	
20	Roofscape (Views 3 and 4)	I still have concerns about the architectural and historic legibility of the theatre group and its roof-level structures in the Views 3 and 4. I think that the problem is to do with the materials, form, size and perhaps the precise locations of the roof additions:	LBCamden	The division of spaces in the theatre have been identified and the additions to the roof respect those divisions in terms of materiality and form. The theatres legibility has not been confused by the proposal.	Additional annotations on as proposed drawings.	
21	Roofscape (Views 3 and 4)	Could the glazed rooftop extension pick-up more on the rectangular and rounded forms of the theatre interior, for instance, to contrast less starkly with the surrounding rooftop forms of the theatre?	LBCamden	The proposed sky lobby reflects the roof form common of theatres of this era. The suggested rounded form is not historically correct and does not reflect how this type of building works. The roof would have been simple, without characteristics of the theatre's interior.	No change to the proposed sky lobby design.	
22	Roofscape (Views 3 and 4)	Could this or any other change help it to better relate specifically to the rear parapet structure in long views, better articulate the anatomy of the theatre underneath, and help the theatre group to stand clearer of the Hope & Anchor mansard at roof level, and additions to the rest of the block?	LBCamden	reflect the theatre's three main spaces: the foyer, the auditorium and the stage. Alterations in the proposed scheme would unbalance the anatomy of the building below.	No change to the proposed roof structures.	
23	Roofscape (Views 3 and 4)	Views 5 and 6 show the important contribution the restored rotunda above the main dome will make.	LBCamden		Noted.	
24	Hope & Anchor	Removal from the scheme of the proposed first-floor glazed extension is welcome.	LBCamden		Noted.	
25	Hope & Anchor	The proposed visuals show the removal or concealment of the building's chimneys, whereas it would be preferable if these could be retained (if necessary by being raised).	LBCamden		Chimneys will be raised. Drawing revised accordingly.	
26	Hope & Anchor	The mansard to the Hope & Anchor appears taller than seems necessary, which with its form gives it too much bulk in townscape views and in particular obscures the flytower in Views 3 and 4. As noted above, a roof terrace here would only accentuate this problem.	LBCamden		The previously proposed mansard above the Hope & Anchor was accepted in principal, but refused for non-design reasons. Roof terrace will be omitted.	
27	Hope & Anchor	We welcome the restoration of the Hope and Anchor Pub and would encourage you to ensure that the proposed scheme of conversion is sympathetic to the character of this important local building. As such, we would urge you to give further consideration to the design of the proposed roof extension and associated dormer windows, which appear overly bulky in the proposed street views. The loss of the existing chimney stacks is regrettable.	HE		See above comment.	
28	Bayham Street	The proposed treatment of the elevations and roof extensions of the Bayham Street buildings do not seem quite to have resolved the need to repair this piece of streetscape in character, but also honestly add new work to old and maintain the contribution of the existing buildings. Some possible alternatives that may already have been investigated, but still interest me, are:	LBCamden		The design intent is to retain the distinction between the buildings.	
29		Continuation of a traditional mansard above the new infill terrace elevation to Bayham Street, to meet the newer expression at this level towards the corner.				
30		Alternatively, introduction of a new set-back and modern-style roof extension over the infill building, but with materials and details more distinct from the elevation beneath, as shown.			See above comment.	
31		Retention of the rendered band at the top of no. 1 (subject to historic evidence about this).			The rendered band is a later addition, added when the mansard was built.	
32	Bayham Street	Can anything be done to rationalise, simplify or neaten the appearance of the tallest core/lift/plant structures over the Bayham Street elevation, as seen in, for instance, View 5?	LBCamden	The area in which the core is proposed is an area of least sensitivity and will have the least visual impact. The height overrun has been kept to a minimum, and it has been deliberately located outside the auditorium to avoid harm to the listed building.	No change to the proposed core/lift/plant.	

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33	Bayham Street	Views 5 and 6 show a discrepancy with the revised submitted elevations over then number of windows proposed for the infill elevation to Bayham Street. This will be important for the rhythm of the street, and the roof extension/roof level elevations should be designed to respond.	LBCamden		CGI updated	
34	Bayham Place	65 Bayham Place is identified as making a positive contribution to the character and appearance of the Camden Town Conservation Area. The loss of this building is therefore likely to cause some harm to the character and appearance of the conservation area. As such, we would recommend that you seek to provide further justification for the proposals. In accordance with policy 134 of the National Planning Policy Framework in respect to the new build and refurbishment elements of the hotel proposals, we would encourage you to consider the use of high quality materials and a colour palette that sits comfortably within the context of the surrounding conservation area.	HE		See comment 36 below.	
35	Bayham Place		HE		The use of high quality materials is proposed throughout the design. The materials of the new buildings are to match the existing surrounding fabric. For instance, the bricks to the new building at no. 1 Bayham place will have bricks to match those of the theatre. The extension facing Bayham Place has a contemporary design and incorporate tiles with the colour to match that of the Hope & Anchor Pub lies at ground floor. This enhances the visual connection of the site as a whole while maintaining legibility of the different uses of each building.	
36	Bayham Place	Could the levels within the proposed development along the rest of Bayham Place be carried through to the corner of the site – the site of no. 65 – to stand behind and above the retained facade of the positive contributor? Has this possibility been explored?	LBCamden	The benefit the design brings to the site outweighs the demolition of the building. Its significance is attributed more to the scale, mass, character and relationship with the surrounding area (not its materiality). Floor levels would not fit in the existing building. The fabric of the existing building has been altered too much and does not carry the corner.	The proposed building will provide the corner with a stronger presence while adhering to the surrounding materials, character and scale.	
37	Bayham Place	This matter notwithstanding, the revised proposals begin to show that the demolition of the positive contributor on this corner, no. 65, can be mitigated in the Conservation Area through replacement by a new building which substantially maintains its contribution in terms of character, townscape and architecture. Replacing the building with a three-storey structure also looks likely to be acceptable. However the proposed building appears to be a grander type of industrial building than the existing mews building, and so the proposals need to go still further in this.	LBCamden		Ground floor windows have been reduced (infilled) at the bottom. The corner building was never a mews building but an old carriage workshop. Refer to the revised drawings.	
38	Bayham Place	Though replicating the shape and likely historic framing in the windows is welcome, those proposed seem to me too grand to maintain the character/contribution of the existing on this corner site and so should be reduced in size. Some doors or areas that might otherwise be glazed might also be made solid timber instead.	LBCamden		See above comment.	
39	Bayham Place	The arrangement of entrances and full-height windows on the elevations doesn't reflect the original, but instead gives them more prominence – is this necessary?	LBCamden	The design of the entrance has been considered. The proposed hotel entrance is understated and reducing the prominence would render the entrance even more inconspicuous.	No change to proposed entrance design.	
40	Bayham Place	The shoulder height of the proposed building meets the adjacent domestic buildings, further departing from the historic character of the building and Bayham Place as it interrupts the streetscape here. A small drop of the parapet height on the corner, enabled by smaller window openings, could correct this and help to mediate changes of scale along Bayham Street as well as break down the mass of the block.	LBCamden	The building should 'hold' the corner, its height contributes to this. The existing building does not do this. Altering the height would in turn affect the floor levels and the matching heights to the building on the opposite side of Bayham Place.	No change to the proposed corner building.	
41	Bayham Place	The additional hotel floor space to be accommodated above the stepped flank of the theatre on Bayham Place appears to make very good use of space, but could still more reduction of height and mass on the east of the block be achieved by locating more on the west end of the Bayham Place elevation?	LBCamden	Relocation of the hotel floor space would require reconfiguration of other spaces such as the plant/lift core and would incur more visual impact and impact on the fabric.	No change to the proposed corner building.	
42	Bayham Place	Views 5 and 7 give only a limited sense especially of the materiality of the blank and louvred facade elements on Bayham Place – their precise location, articulation, relationship to the historic brickwork, and their material finish. This should be further detailed.	LBCamden		Refer to new details.	
43	Bayham Place	The restriction of terraces on the Bayham Place elevation, the use of the existing stepped arrangement to reduce bulk above Bayham Place itself, and the proposed high-quality and coherent design and materials are welcome, but I am concerned that the whole may create a drastic change of character on Bayham Place, which is otherwise characterised by relatively small, sober and practical forms. I note the particular context of the large warehouse conversion opposite, but I suspect that some subtle alterations to the proposed elevations – perhaps fewer windows overall, some blank bays, or the use of more brick – could help to soften and break-down the very bold and uniform effect this elevation promises as proposed.	LBCamden	The design is contemporary to allow the expression to be separate from the existing. The character of Bayham Place is not discernible and is mixed in terms of scale, function, materials and style.	No change to the proposed design.	
44	Flytower Interior	Your findings in the flytower are very exciting, and promise to add a huge heritage benefit to the works involved in these proposals. As such, opening views from the proposed new members' bar into the original workings above are welcome, and the possibilities for access and interpretation should be spelled out in your application, following engagement and consultation with, for instance, the Theatres Trust. So, however, should the clear reversibility and very limited cost to historic fabric of any alterations or additional structure you propose to add in and around this part of the flytower. Given the remarkable survival, alterations should be strictly limited – for instance, some 'thinning' of the grid to allow for better appreciation of the mechanisms may be acceptable, but should be restrained and easily legible against areas left as existing. (LBCamden) Whilst the imposition of new accommodation within this area is unlikely to be contentious in principle, we would need to be assured that the proposals are not going to adversely affect the structural integrity of the building or require any alteration or removal of the existing lift equipment. (HE)	LBCamden, HE		Instead of 'thinning' the grid, small sections will be cut out and set aside. This will allow onlookers from below to fully appreciate the equipment above. The equipment will still be legible by leaving most of the grid intact. Details from the structural engineer will be provided. An impact assessment on the historic fabric will be included in the Heritage Statement.	



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45	General	As discussed at our last site visit and meeting, the interconnected needs of the buildings and possibilities for their conservation and enhancement in the townscape opened-up by a holistic scheme such as you propose should be carefully spelled out in your application, and restrained in their ambition for addition to and alteration of the existing historic buildings. The revised proposals still do not make a convincing case for the business or design vision behind the proposed large, glazed rooftop extension – particularly in light of the substantial engineered intervention to historic fabric needed to make it possible. Its scale, form, location, materiality, quality and purpose need more attention. This will be critical to winning support for this element of the proposals – and so, since you argue that it is essential – critical to the success of the whole scheme.	LBCamden		Relevant information to be submitted as part of the application.	
46	General	One of our biggest concerns is with noise and vibration transfer. We are keen to future proof the theatre as a live performance venue, and this is not usually compatible with a hotel or residential use. [...], there is a danger it will conflict with the hotel use and this would therefore affect the hotel's viability mid-week and will need to be carefully managed. Therefore it will be vital that adequate noise and vibration mitigation measures are considered to ensure the hotel guests are not disturbed by the ongoing use of the theatre.	TT		Further information regarding viability and management to be submitted as part of the application.	
47	Theatre Elevations	I remain concerned that the combination of pitched and hipped roof forms and the protrusion of slate and glass proposed for the roof result in a loss of clarity of the pub and theatre roofscapes, which express function, as viewed along Crowndale Road.	LBCamden		The roofline of the theatre facing Crowndale Road is one of the key features of the elevation. The proposed scheme is set back and will not impede or diminish the roofline; it will still be highly perceivable with the proposed scheme. The proposed structures on the roof are of varying materials and forms, which follow the informal character of the roofscape and help demarcate the different functions.	
48	Theatre Elevations	The route of the new structural columns through the fabric of the theatre suggests that they do not reflect the exact dimensions of the pavilion above.	LBCamden		Three of four of these columns are located in the corner position of the sky lobby. One of four is slightly set back in order to arrive at the point where its load path would align with the historic buildings load bearing wall and have the least impact on the historic building's fabric. This was the least possible intervention to the fabric and significance of KOKO.	
49	Theatre Elevations	With particular attention to the glass balustrades, the finish proposed for the pub mansard, and the precise location, height, articulation and proportions of the roof pavilion in relation to the surrounding parapets, I would very much welcome revisions to try to improve the legibility of the sequence of roof forms and phases of construction. Accompanying this, the glass balustrades in particular should appear much less prominent than they seem in the most recent CGI views.	LBCamden	Reduction in terrace space to the sky lobby and fly tower.	The scheme for the sky lobby is supported in principal. The terraces are a key part of the scheme, which optimize the use of KOKO's roof space. Without the balustrades, the outdoor space is non-compliant with H&S. To reduce visual impact, the balustrades have been set back 150mm. Each one steps down progressively towards the rear of the site, thereby following the existing roofline.	
50	Hope & Anchor	The proportions of the mansard are looking a little too grand for their host. Is there space for the dimensions be squeezed down just a little or the angles slightly reduced, perhaps helping the flytower to stand apart? The mansard would best be covered with a natural slate, but the exact specification of this material could helpfully be made to give some distinction in colour and texture from the natural blue slate of the flytower – which I would strongly prefer to be salvaged and reused, supplemented where necessary with matching reclaimed slates.	LBCamden		In the proposed elevation, the mansard extension is smaller in height relative to the lower floor levels and is suitably subservient to the existing building below. Furthermore the bathroom floor to ceiling heights remain at 2400mm and cannot be further diminished.	
51	Hope & Anchor	Meanwhile, the final colour proposed for painting of the pub's elevations should be chosen with reference to the rhythm of the elevations to Bayham Street as well as to its tonal relationship with the theatre's elevations to Crowndale Road, while black has a 'Candemness', a stone, cream or off-white would seem to sit better in the block.	LBCamden		New proposed colour is stone cream. The base shall remain black.	
52	Hope & Anchor	It is a shame to see such total demolition of the pub's interior proposed. The character of the link with the box office and the full folding opening into the 'merchandise' area unmediated by any other partitioning in the pub space are ambiguous and seem to go further than is necessary for functionality. They risk wholly merging the character of these spaces behind their facades. Retaining a sense of movement through separate buildings and spaces with different histories and character is desirable here, not least to allow the original extent of the theatre to be properly and easily understood. Some indication of your plans for the public interior at ground-floor here may give comfort on this aspect.	LBCamden		The link is a key functional element for managing the site as a whole. Part of the proposal for the running/management of this site is that all four buildings will be working in close relationship. The pub, future merchandising area and the hotel lobby will be fitted out to their own specific needs and character and animate the street front accordingly	
53	Bayham Street	The evolved and fragmented character of the block deserves to be reflected in your additions to it, given that you will retain most of its elevation to Bayham Street. At the same time, the CAAC is strongly of the view that more honesty and pride in the new architecture of the scheme is needed on Bayham Street and Place, and that some alternative approaches along these lines could make more of a virtue of the completion and infill of this fragmented block which they otherwise regret.	LBCamden		See comment below.	
54	Bayham Street	I support one of their ideas in particular: it is becoming clear that because of its dimensions and the demands for internal space made on the facade, the infill elevation beside/behind the Hope & Anchor cannot manage to be convincing or comfortable pastiche. Its roof level is particularly uncomfortable, yet I like the way the new architecture of the main hotel elevation arrives above the Bayham Street elevations at roof level so, as discussed, extending this towards the pub mansard promises a bit of relief to the infill. I think the elevation of this building should also abandon the attempt to mediate the architectural styles of its neighbours.	LBCamden		See comment below. Also the modern roof extension on 65 Bayham Place will be continued at fourth floor level above 1 Bayham Street simplifying the blocks silhouette and providing a more cohesive and holistic design to the Bayham Street elevation	
55	Bayham Street	A simple modern elevation could work here and read as a gap, as preferred by the CAAC, but a brick facade is also appropriate. A new brick or different colour could be used. Abandoning sash windows for very simple, modern punched openings could help to relieve the tightness in this portion of the block; these could be flush or recessed, take slightly different proportions or be differently framed. The alignment of the infill facade should also be very subtly altered to be slightly recessed from the back corner of the Hope & Anchor on its upper floors, a few bricks' depth would be sufficient, or perhaps a shadow gap.	LBCamden		See comment below.	

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56	Bayham Street	The infill should be more a ghost of its neighbours than a pastiche, conveying the sense of a gap and of evolution in the block. This also raises the possibility of taking a slightly more irregular approach to the introduction of new openings to the blank ground-floor elevation below, reflecting the discrete use behind.	LBCamden		The 'infill' building is a simple addition, (pastiche implies artistic/decorative styles are mimicked, which is not the case here). The design follows the lines and proportions of the existing Hope & Anchor, clad in London stock brick to delineate the pub from the proposed. On the Bayham Street elevation, the two focuses are the corners: Hope & Anchor entrance to the right and the hotel entrance to the left. The infill building is designed such that it does not visually compete or pull focus away from the corners.	
57	Bayham Street	The corner of the block at Bayham Place building doesn't do enough to mediate in scale with the terraced houses to the north, in character with the east of Bayham Place, and to detach itself from its immediate neighbour. Containing four storeys at this corner is acceptable and achievable, but the building should at least abandon alignment of its parapet with its neighbour to the south (which seems to result from demolition of the upper storeys of the latter's facade), and ideally revisit the scale and proportions of its fenestration, to appear less like a grand warehouse and more like a modest workshop.	LBCamden		The objective of rebuilding this was also to provide more space without losing the modest/intimate quality of the existing character in Bayham Place/Street. The proposed building will possess a similar bulk, mass and materiality to the previous building. However, its detailing will be contemporary in order to demarcate the historic build from contemporary. The proposed building will also create a greater sense of place and mark the Bayham Street/Bayham Place corner with a stronger presence, which is a key element of the proposed entrance to the hotel. Note window sizes have been reduced and window detailing has been corrected to joinery to agree with the Bayham Place commercial buildings.	
58	Bayham Street	Though the architectural detailing of these two existing buildings is modest, your proposals leave the sense that too much of their distinct character will be lost. The incongruity may also derive from the colour, tone and texture of the red brick which is implied by the CGI views here.	LBCamden		Revision in the proposed materials with regards to the character of Bayham Street; there is no distinct character, but an informal mix of building types from different periods. The corner building will be proposed in reclaimed London stock brick in line with the existing Bayham Place and Bayham Street elevations providing a more holistic character to the rear of the block.	
59	Bayham Street	There is certainly scope to locate a more prominent hotel entrance on the Bayham Street elevation, so any decision not to should be clearly explained and justified.	LBCamden		Refer to CGI view 6, the nature of the building line between 65 Bayham Place and 3 Bayham Street make the corner entrance significantly more prominent than an entrance being included directly onto Bayham Street. The lift shaft will be treated in solid black engineering brick with matching coping.	
60	Bayham Place	The lift shaft would best be very simply treated in a solid, high-quality finish – probably brick – standing apart from the architecture of Bayham Street and associating with the theatre. Viewed from the north on Bayham Street, this north and north-eastern aspect of the block is dominated by glass parapets at roof level.	LBCamden		The use of the roof space is a large part of this scheme to optimize the use of the site to its full potential. There will be rigorous management to ensure noise will be kept to a minimum, with limits on the times of day/night the space will be used. With regards to impact on the conservation area, the balustrades will be set back slightly to reduce visual impact. We would propose to condition the balustrade detailing to ensure as greater transparency as possible is achieved.	
61	Bayham Place	There are potential amenity and noise concerns connected with roof terraces at this end of the site, but these structures are also highly visually disruptive and should be reduced to avoid harm to the Conservation Area.	LBCamden	Reduction in terrace space for the hotel.	Eliminating any options of secondary support or solid visible fixings. Many design options were explored for this elevation. The variation and rhythm has been carefully designed and rationalized in tandem with the internal layout. Ribbed glass sections have been added rhythmically in order to create a greater impression of solid and void and reduce potential overhanging.	
62	Bayham Place	On the Bayham Place elevation proper, I would still like to see greater solidity introduced into the elevational composition by revisiting weight and proportions or actually altering the arrangement of the facade, though I am broadly supportive of the scale, material treatment and palette.	LBCamden		High quality detailing of solid timber doors and windows will be introduced to enhance the existing historic elevations. The proposed elevation has been set back within the existing building line to volumetrically distinguish it from the existing. Refer to model and drawings	
63	Bayham Place	You should carefully consider neighbouring amenity here, and whether a little more solidity might not also help in this respect. The archaeology of the historic brick elevations to ground level on Bayham Place should be carefully retained by ensuring reuse of brick linets, re-cessing any brick infill panels, and detailing windows and doors sympathetically and in high quality timber.	LBCamden		noted	
Further details required and anticipated conditions						
64	General	Detail of all new joinery, doors, windows, and architectural features including the cupola to the theatre will best be secured by condition.	LBCamden		noted	
65	General	The elevation drawings you submit with the application should therefore reflect a serious consideration of the appropriate extent of restoration works to the theatre building, drawing on your consultation with Historic England, amenity groups and the CAAC – generally, I welcome the undertakings you have made in your latest proposals, and I am happy to have a separate focused conversation about this and what other improvements may be possible, such as restoration of the scalloped parapets.	LBCamden		Scalloped parapets have been incorporated in the design to add to the building's vertical emphasis (as was the original design intent).	
66	General	The creation of vision panels above the stage will be acceptable provided there is no irreversible harm to the decorative scheme, and subject to the specified materials and finish.	LBCamden		noted	
67	General	I would also like to see detailed demolition drawings addressing significant removal of historic fabric within the theatre, particularly within the flytower structure, and in plan and section of the works to accommodate to the new structural columns.	LBCamden		refer to information provided	

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68	General	A separate set of plans showing the phasing of the existing fabric on site would be helpful, as this detail is somewhat lost in the drawings submitted so far.	LBCamden		refer to information provided	
69	General	Conditions requiring submission of details will also apply to new doors and windows in the surrounding buildings. Fading materials to any new elevations, and the final choice of paint colour on both the theatre building (pending paint analysis here) and the Hope & Anchor pub will also be secured by condition, generally requiring sample panels. However, some indicative elevational details – of the new hotel elevations for instance – would be very helpful at application stage.	LBCamden		noted	
70	General	Because it is critical to understanding the architectural quality and interface of the new roof pavilion with its host building, I would like to see submission of a detailed section at an appropriate scale through its south and east elevations, a 1:2 section detail through the eaves and an elevational detail at an appropriate scale to support the application itself.	LBCamden		typical roof and walls details to be provided illustrating quality of materials and finish	
71	General	Further detail on the structure may be required under condition – particularly, for instance, its interface with the dome (where I understood that an existing entrance would be reused with minimum loss of fabric) and with the parapet which separates the auditorium structure from the flytower and back-of-house structure.	LBCamden		noted	
72	General	Also at application, to help justify the extent of the interventions proposed, we require schematic structural drawings to illustrate the engineering principle of the roof pavilion and the supporting interventions in the fabric of the theatre building, and of the insertion of the proposed members' bar structure into the space above the stage and beneath the flytower.	LBCamden		refer to structural statement prepared by Heyne Tillett Steel and Heritage Assessment prepared by SLHA	
73	General	Similarly, a clear structural method statement on the retention of facades along Bayham Street will be required, since the extent of demolition proposed here implies a difficult procedure.	LBCamden		refer to structural statement prepared by Heyne Tillett Steel	
74	General	In summary, your response to my last set of pre-application comments dismissed as unachievable many requested revisions to the design of the additional mass you will be accommodating outside the main theatre volume as unachievable, where in fact these concerns do not threaten the basic massing or arrangement of the scheme you have produced and which now has broad support. The new 'Greater Koko' will be a building with in some senses much more back than front, and its this 'Backstage' experience that is the essence of what the refurbished venue will be selling.	LBCamden			
75	General	The back of the block is not yet honest and low-key enough to do this or to properly respect its context. The Bayham Street approach is not relaxed enough to retain its very Camden character and its contribution to the Conservation Area – some simplifications and revisions could help it to reuse and work within the existing irregularity and informality.	LBCamden		Refer to revised drawings, CGI's and above commentary. Variation in forms, materials and styles in the proposed new buildings has followed the informal, eclectic character of Bayman Street. This street does not have a strong, defined character due to many different building types and styles. It is considered that the proposed buildings are in keeping with this irregularity of the townscape and do not detract character from the site/surrounding area.	
76	General	The theatre roofscape could also benefit from some refinement to sell and justify this scale of intervention to the listed building.	LBCamden		See revised CGI's, detailed drawings and accompanying reports	



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Ms Josephine Roscoe  
Stephen Levrant: Heritage Architecture Ltd  
62 British Grove  
London  
W4 2NL

Direct Dial: 020 79733775

Our ref: PA00442344

1 September 2016

Dear Ms Roscoe

**Pre-application Advice**

**KOKO (FORMER CAMDEN PALACE THEATRE), 1A CAMDEN HIGH STREET,  
HOPE AND ANCHOR PUB, 65 BAYHAM PLACE AND 1 BAYHAM STREET**

Thank you for arranging our site visit on the 17 August 2016 and for presenting your emerging development proposals. Our advice on your proposals is set out below.

**Significance**

The site is located within the Camden Town Conservation Area and is bounded by Camden High Street to the west, Crowndale Road to the south, Bayham Street to the east and Bayham Place to the north.

The principle building on the site is the grade II listed former Camden Palace Theatre, now named Koko, which was designed by WGR Sprague and dates from 1900. This substantial former theatre is of high heritage significance and makes a strong positive contribution to the character of the Camden Town Conservation Area. The principle façade is onto Camden High Street and is symmetrically designed in an ornate Baroque style with rendered facades and a domed copper roof. As the building turns the corner to Crowndale Road, the elevations become simpler in design and step down in scale towards the more modest terrace houses to the east. A further elevation is presented onto Bayham Place and is of some interest, as it includes former C19 workshops, which now form back of house accommodation to Koko. Externally, the building has been subject to incremental changes that have served to diminish its character, including the loss of the cupola feature over the domed roof, changes to the roofing material on the dome, loss of original statues at parapet level, changes to fenestration, overpainting of the ground floor in a dark colour that does not allow the architectural relief to be easily read, and addition of canopies over the front entrance doors. The facades are also in need of cleaning and repair and there is evident cracking and bubbling of external render.

The site also contains a number of buildings that fall within the Camden Town



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Conservation Area, all of which are identified in the Conservation Area Appraisal as making a positive contribution to the character and appearance of the conservation area. These include 1 Bayham Street, which comprises a mid C19 terrace house; 65 Bayham Place, a former late C19 building workshop building that appears to have been significantly altered and extended in the C20; and the former Hope and Anchor Pub, which is located on a prominent site on the corner of Crowndale Road and Bayham Street. The pub dates from the mid C19 and is set back from the road behind an ornate tiled ground floor façade.

### **Impact of the Proposals**

It is understood that the owners of Koko have purchased 1 Bayham Street, 65 Bayham Place and the Hope and Anchor Pub in order to provide a comprehensive scheme of development designed to complement the use of Koko as an entertainments venue. This would include the provision of a new hotel, additional entertainments spaces and a food and beverage establishment.

In respect to Koko, the scheme includes the restoration of the external facades and the copper dome, including the reinstatement of the cupola. At roof level, it is proposed to remove the plant over the auditorium area and create a glazed roof extension that would link through to the interior of the dome. Internally, the alterations affect back of house areas and would include the removal part of the rear elevation in order to create a new lift core and provision of additional accommodation within the fly space above the stage. Links would also be created between Koko and the proposed new accommodation associated with the surrounding new development.

The proposed new development around Koko would include the retention of the existing Hope and Anchor pub and 1 Bayham Street and would include the provision of a food and beverage accommodation within the former public house at ground floor level. These buildings would be extended to infill the gap in the Bayham Street façade and to provide an additional floor at roof level. The building at 65 Bayham Place would be demolished and a new building would be erected in its place up to 5 storeys in height. This new building would incorporate an extension over Koko's existing back of house accommodation onto Bayham Place.

### **Policy**

Sections 66 and 72 of the Planning (Listed Buildings and Conservation Areas) Act 1990 (as amended) set out the obligation on local planning authorities to pay special regard to safeguarding the special interest of listed buildings and their settings. The National Planning Policy Framework, guides our decision making on how to safeguard this special interest. In this case, paragraphs 134 is considered to be most relevant and refers to the requirement to weigh harm against the public benefits of proposals, including securing optimum viable use.



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### Position

The proposals will require listed building consent and planning permission, both of which are likely to be notifiable to Historic England.

In respect to the proposals affecting Koko, Historic England certainly welcomes the repair of the external facades and the reinstatement of fenestration and cupola feature. We would urge you to consider a full restoration of all the external fabric of the building and to extend your proposals to include reinstatement of closed windows at ground floor level on the High Street facade. We would also recommend that you consider a more sensitive colour palette that serves to better reveal the architecture of the building, such as a lighter render colour to the ground floor façade and a French polished finish to the entrance doors. The removal of later accretions, such as inappropriate lighting, canopies and alarm boxes would also be welcomed.

The proposed removal of plant at roof level is welcomed. Further information is required in respect to the impact of the proposed new extensions at roof level, particularly in respect to views looking along Camden High Street and Crowndale Road (the views provided in the accompanying document are very small). We would recommend that any new extensions at roof level should not be visually dominant in these key views.

In respect to the proposed internal alterations, our principal area of interest lies in the proposals affecting the fly area above the stage. Whilst the imposition of new accommodation within this area is unlikely to be contentious in principle, we would need to be assured that the proposals are not going to adversely affect the structural integrity of the building or require any alteration or removal of the existing fly equipment.

The proposed new development around Koko is welcomed in principle, particularly if it can be complimentary to the main entertainments use of Koko. In respect to the impact of the proposals on the surrounding conservation area and on the setting of Koko, we have the following comments:

- 65 Bayham Place is identified as making a positive contribution to the character and appearance of the Camden Town Conservation Area. The loss of this building is therefore likely to cause some harm to the character and appearance of the conservation area. As such, we would recommend that you seek to provide further justification for the proposals, in accordance with policy 134 of the National Planning Policy Framework;
- We welcome the restoration of the Hope and Anchor Pub and would encourage



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you to ensure that the proposed scheme of conversion is sympathetic to the character of this important local building. As such, we would urge you to give further consideration to the design of the proposed roof extension and associated dormer windows, which appear overly bulky in the proposed street views. The loss of the existing chimney stacks is regrettable;

- In respect to the new build and refurbishment elements of the hotel proposals, we would encourage you to consider the use of high quality materials and a colour palate that sits comfortably within the context of the surrounding conservation area.

We look forward to further discussions with yourselves as the scheme is developed further.

Yours sincerely

Claire Brady  
Historic Buildings and Areas Inspector  
E-mail: [Claire.Brady@HistoricEngland.org.uk](mailto:Claire.Brady@HistoricEngland.org.uk)

**KOKO, 1A CAMDEN HIGH STREET**  
**Pre-application Advice**

**Information Provided**

Drawings and presentation document entitled 'Development Proposals for Camden Palace (Koko), the Hope and Anchor Pub, 65 Bayham Place and 1 Bayham Street' dated August 2016



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## Martin Smith

---

**From:** Josephine Roscoe [JRoscoe@heritagearchitecture.co.uk]  
**Sent:** Thursday, October 13, 2016 9:15 AM  
**To:** Nick Belsten; Martin Smith; 'david@archerhumphryes.com'; 'edwina@archerhumphryes.com'; Catherine Street  
**Cc:** Francesca Cipolla  
**Subject:** FW: Camden Palace (KOKO) Pre planning Advice – Koko/ Camden Palace Theatre, 1A Camden High St, London NW1 7JE

Dear all,

We finally received the reply from the Theatre Trust. I still have to read through it and will add the comments to the table later today.

Josie

Josephine Roscoe  
MSc Historic Conservation, BSc Architecture

**Stephen Levrant : Heritage Architecture Ltd.**  
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**From:** Ross Anthony [mailto:ross.anthony@theatretrust.org.uk]  
**Sent:** 12 October 2016 18:15  
**To:** Josephine Roscoe <JRoscoe@heritagearchitecture.co.uk>  
**Subject:** RE: Camden Palace (KOKO) Pre planning Advice – Koko/ Camden Palace Theatre, 1A Camden High St, London NW1 7JE

Hello Josephine

### **Pre planning Advice – Koko/ Camden Palace Theatre, 1A Camden High St, London NW1 7JE**

Thank you for consulting the Theatres Trust and inviting our feedback on the pre planning proposal for the development of a hotel above and behind the former Camden Palace Theatre, now known as Koko. Please see our comments below.

**Remit:** The Theatres Trust is the national advisory public body for theatres. We champion the past, present and future of live theatre, by protecting the buildings and what goes on inside. We were established through the Theatres Trust Act 1976 'to promote the better protection of theatres' and provide statutory planning advice on theatre buildings and theatre use through The Town and Country Planning (Development Management Procedure) (England) Order 2015, requiring the Trust to be consulted by local authorities on planning applications which include 'development involving any land on which there is a theatre'. *While* our main objective is to safeguard theatre use, or the potential for such use, we also seek to provide impartial expert advice to establish the most viable and effective solutions at the earliest possible stages of development.



**Comments:** Based on the documentation provided, the Theatres Trust would give in principle support to concept of building above the theatre and in the fly tower, subject to the details of the final design, noise mitigation, and findings of an appropriate heritage statement.

The Trust actively encourage theatre owners to invest in their buildings and ensure they are properly maintained and upgraded to meet current building standards and the expectations of audiences, performers and staff. Also to ensure they are developed in a way that will support their long term viability as a live performance venue. In this case, the Trust welcomes the concept of redeveloping the former Hope and Anchor public house and other buildings adjoining the rear of the theatre as a boutique hotel with a public food and beverage offer aimed at attracting artists to performing at Koko, thereby supporting the financial sustainability of the venue. The Trust recognises that the current live music use is the best possible use for this building at this stage, as it preserves the building in a manner that reflects its past and history as a theatre.

The theatre is an important statutory listed Grade II heritage asset designed by renowned architect WGR Sprague. Sprague ranks after Frank Matcham as one of the most important and influential theatre architects in the United Kingdom. Of the 43 theatres originally designed or rebuilt by Sprague (1865-1933), 13 survive and all are listed, with the exception of the New Theatre in Oxford (1908). His other surviving theatres include Wyndham's Theatre (1899) and the Lyceum, Sheffield (1887) which are both listed Grade II\*. Also the Grade II listed Coronet, Notting Hill (1898), Noel Coward (1903), Aldwych (1906), Novello (1905), Gielgud (1906), Queen's (1906), Ambassadors (1913), St Martin's (1916), and Streatham Hill Theatre (1929) in London, and the Theatre Royal, Lincoln (1893).

From our interpretation of the plans provided, the theatre foyers and auditorium will be left largely untouched and will remain in performance use, mainly for live music and concerts. The proposal also seeks to repair and restore the external elevations and reinstate the cupula, and the main alterations and interventions proposed will affect the stage house and the area above the auditorium roof and behind the stage house. In summary, this includes:

- Demolition of the stack of dressing rooms in the BoH north east corner, the attached building on the corner of Bayham Place and Bayham Street, and the internal structures in the former public house.
- The insertion of eight new structural columns through the theatre and stage house to support the roof top structure.
- Construction of a six level hotel building to the east of the stage house, comprising kitchen and BoH facilities in the basement, lobby and food and beverage space on the ground level, three levels of hotel rooms (31 rooms/ 1 suite), and an outdoor terrace and sky lobby at roof level, with a connection to the dome.
- Creation of a hotel suite, recording studio, and kitchen at levels two and three in the stage house above the stage.

We provide the following comments in relation to the design and layout, though it should be noted they are made without the benefit of seeing a heritage or design statement or other supporting information:

- The restoration of the building elevations, replacement of the upper level doors and windows to match the original designs, and the reinstatement of the cupula to the dome is supported. We also appreciate the efforts to retain the public house and to keep the roof top extension low and well set back at the upper levels to reduce the visual impact on the building.
- Introducing a use to the dome is reasonable, but you will need to clarify the role of the stair in the dome on plan 105 proposed fifth floor which does not appear to connect to anything. Does this connect to the upper circle and require alterations to the floor/ ceiling? And if so, how is noise from the auditorium to be managed.
- We understand the benefits of enclosing and converting the airspace above the theatre into useable floor space and therefore the need to insert a number of columns through the theatre to support this structure. There is precedent for this at the West End's Playhouse (1882, Gd II) and the Shaftesbury Theatre (1911, Gd II). However, further details are needed about the alterations required to the roof and whether there are any historically significant structures in the roof cavity, and about where the columns are to be inserted. These must be located to avoid the need to alter any plaster or decorative work in the auditorium, e.g. concealed at the rear of a box, or behind the proscenium arch. Also details about the foundations required. We also recommend they are located adjacent to existing walls, particularly the ones proposed around the stage to keep the wings as clear as possible to avoid becoming an obstruction.

- With the alterations to the roof above the auditorium, if not already provided, it is recommended that an access point is provided to enable safe access and the inspection of the suspended plaster ceiling to meet building regulations and ensure the integrity of the ceiling.
- The stack of dressing rooms in the north east corner of the BoH are to be demolished and replaced with lifts. Confirm adequate BoH space has been retained for performers to safeguard the future use of the theatre for performance.
- We note the boxes on the first floor will be designated for hotel and artist use. You will need to clarify the stairs remain general fire exits, not private stairs (as they appear to be classified Hotel FoH), and they are to be refurbished, and how they will be secured from the general audience. Additional doors will likely be necessary to the 'Hotel Box' ensure an adequate sound lock to the hotel.
- The upper part of the stage house is currently blocked off with a false ceiling and the area above is unused but is understood to retain the original wooden grid and stage equipment. This scheme proposes to formalise this by installing steel structure within the stage house and to create two levels of useable floor space above the stage. The intention is to retain the stage equipment and remove selected parts of the grid to enable views to the ceiling. We would expect detailed plans of the equipment remaining and how the grid will be treated. Reuse of the timber removed should be considered. We would also want assurances that the insertion is reversible.
- Further details are needed about how the proscenium arch is to be modified to enable views from the suite and recording studio into the auditorium. We also have concerns about the Pantry Kitchen and the extent of plumbing and extractor fans that may be required, and how this affects the stage house structure.

One of our biggest concerns is with noise and vibration transfer. We are keen to future proof the theatre as a live performance venue, and this is not usually compatible with a hotel or residential use. There is clear guidance in para 123 of the NPPF that existing businesses, such as live music venues, must not be affected by a change in the use of the development around it. We acknowledge the intent that the hotel will be mainly used by artists and those attending the concerts, however outside performance times during rehearsals and other events, there is a danger it will conflict with the hotel use and this would therefore affect the hotel's viability mid-week and will need to be carefully managed. Therefore it will be vital that adequate noise and vibration mitigation measures are considered to ensure the hotel guests are not disturbed by the ongoing use of the theatre.

We hope you find our comments useful and look forward to seeing the design, noise, and heritage statement. Please do keep us informed of the progress of this proposal.

Regards,

Ross Anthony  
Planning Adviser

### **Theatres Trust**

22 Charing Cross Road, London WC2H 0QL

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**W** [theatrestrust.org.uk](http://theatrestrust.org.uk)

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**From:** Josephine Roscoe [<mailto:JRoscoe@heritagearchitecture.co.uk>]

**Sent:** 27 September 2016 10:54

**To:** Ross Anthony <[ross.anthony@theatretrust.org.uk](mailto:ross.anthony@theatretrust.org.uk)>

**Subject:** Camden Palace (KOKO)

Dear Ross,

I trust you received the drawings for the Camden Palace project. Have you had the chance to look at them yet? Do let me know if you need any further information.

Best wishes,

Josephine Roscoe  
MSc Historic Conservation, BSc Architecture

**Stephen Levrant : Heritage Architecture Ltd.**  
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**THE VICTORIAN SOCIETY**  
The champion for Victorian and Edwardian architecture

Josephine Roscoe  
Stephen Levrant Heritage Architecture  
62 British Grove  
Chiswick  
London  
W4 2NL

Your reference:  
Our reference: 2016/10/006

5 October 2016

[jroscoe@heritagearchitecture.co.uk](mailto:jroscoe@heritagearchitecture.co.uk)

Dear Ms Roscoe

**RE: Camden Palace Theatre (Grade II, *WGR Sprague*, 1900-1), Hope & Anchor & 65 Bayham Place; refurbishment and works to facilitate part conversion to hotel use**

Thank you for consulting the Victorian Society on this pre-application scheme and for inviting us to attend a site visit and presentation of the latest proposals in August.

Having seen comments from Historic England on the emerging proposals, we broadly share the same in principle support, and concerns, about the hotel scheme and therefore will not repeat them in detail here. As identified, there is potential for the proposals to result in some harm to Camden Town Conservation Area and the setting of the former theatre, though the works to the listed building itself are well considered and would result in some minor beneficial change.

The repair and restoration of the theatre's principal façade is certainly a positive step, though we feel that it should be further reaching in order to present a true heritage benefit. This elevation at present appears very little like its architect intended, missing key features and suitable finishes. It is very flat, lacking the flair and extravagance that is typical of free classical style usually chosen for Edwardian theatre architecture, and was once present here. This in turn belies the existence of such a lively and well preserved interior, which is surely one of the venue's selling points. Reinstating the cupola and some fenestration is commendable, though the proposed drawings, with regard to these features, do not match up with photographs of the building shortly after it was completed. The built form should be taken as the original design and we recommend that this disparity is resolved. These early images also show that the parapets of the front elevation have been rebuilt flat and were originally adorned with various statues and other ornaments. These features do not amount to much built fabric, though they are of great importance in bringing the façade to life. Whilst it may not be the desire of the current owner, we suggest it would be in their interest to make the building more of an eye catcher once again. We are not suggesting that identical replicas of sculptures are sourced as this might not be possible or feasible – though would of course be the preferred option. However, if done sensitively, perhaps some contemporary sculpture could be considered and this needn't be overly expensive.

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I trust that these comments are useful and if we can be of any further help, please get in touch. Otherwise we look forward to seeing the proposals once they have progressed to a full submission.

Yours sincerely,

Alex Bowring  
**Conservation Adviser**



THE HOPE PROJECT  
 REVIEW OF LBC FURTHER COMMENTS - 22/08/2016 (1-46 inclusive) and 23/11/16 (47 - 76 inclusive)

Green denotes areas where the scheme has been developed in line with the agreed discussion and commentary with the Camden conservation team

Comments from : London Borough of Camden (Camden), Historic England (HE), Victorian Society (VS) and Theatres Trust (TT)

Comment Number	Sub Heading	Comment	Comments made by: LBCamden, HE, VS, TT	Implications	Response	Action
1	Theatre Elevations	The restoration proposals for the main elevations of the theatre are very welcome and will need to be considered in greater detail, based on your research, at application stage.	LBCamden, HE, VS, TT		Restoration of the exterior is an important part of the proposal. Schedules of works to be produced to detail: change of paint colour, removal of awnings, reinstatement of the windows, strip front doors to match original drawings, reinstatement of double stage doors etc.	
2	Theatre Elevations	Reinstating the cupola and some fenestration is commendable, though the proposed drawings, with regard to these features, do not match up with photographs of the building shortly after it was completed. The built form should be taken as the original design and we recommend that this disparity is resolved.	VS		The proposed design for the reinstated cupola and fenestration was informed by the original architect's drawings rather than from photographic evidence. The original drawings show the theatre's design as it was originally intended.	
3	Theatre Elevations	These early images also show that the parapets of the front elevation have been rebuilt flat and were originally adorned with various statues and other ornaments. These features do not amount to much built fabric, though they are of great importance in bringing the façade to life.	VS	Large cost implications in reinstating all features of Kokos façade.	A significance assessment for the original features was carried out. The cupola and fenestration were considered the two more important reinstatements that would have the biggest impact on the building in terms of enhancing its historic character, while also keeping a cap on cost. Restoration of all historic features has been considered. The more significant features, the cupola, windows and doors, will be restored. Urns, finials and statues are not proposed to be reinstated at this stage.	
4	Theatre Elevations	Have you considered the possibility of restoring the Crowndale Place elevation – the urn finials to its parapet, street lighting, its doors (including its double-height scenery door) and windows – based on the historic photographs and drawings?;	LBCamden, HE, VS		Koko will be painted a cream white with the plinth a light grey colour. The colours will therefore be less contrasting from the existing. The windows and doors will be stripped back to the timber finish.	
5	Theatre Elevations	We would recommend that you consider a more sensitive colour palette that serves to better reveal the architecture of the building, such as a lighter render colour to the ground floor façade and a French polished finish to the entrance doors.	HE		Canopies will be removed. Other removals include cigarette boxes and a number of downpipes (which will be relocated internally). Redundant fixtures will be removed, resulting in a tidier elevation.	
6	Theatre Elevations	The removal of later accretions, such as inappropriate lighting, canopies and alarm boxes would also be welcomed.	HE		The glass rooflight is not visible from the inside, and would have originally been concealed during performances.	
7	Theatre Elevations	The historic section drawings you found show a glass rooflight within the auditorium ceiling – is this a feature which could be restored? It would feel in-keeping with the spectacular effect (as of your other interventions are driving at:	LBCamden	The glass rooflight is in an area of lower sensitivity where part of the structure for the sky lobby is proposed to be incorporated.	Refer to revised CGIs.	
8	Theatre Elevations	The view past the proposed roof extensions to the shaped parapet which stands above the rear of the stage looks obscured in View 1 – is this an effect of the glass balustrade? In View 3 it is no longer visible at all – obviously its loss will not be acceptable, but it should also be as clearly visible in street views as first intended, and ideally enhanced in its prominence as the surrounding rooftop additions and refurbishments respond referentially in their form and materials.	LBCamden	The curved parapet is not visible in View 1. In View 3 the parapet is obscured by the glazed balustrade, which is transparent. The parapet will therefore still be visible.	Plan 106 has been updated following further information (measured survey) that was provided at a later date. There will be new wall linings and insulation between floor joists for sound proofing.	
9	Theatre	Introducing a use to the dome is reasonable, but you will need to clarify the role of the stair in the dome on plan 105 proposed fifth floor which does not appear to connect to anything. Does this connect to the upper circle and require alterations to the floor/ ceiling? And if so, how is noise from the auditorium to be managed.	TT		The columns are located in areas of least sensitivity and virtually no visual impact and will not be perceptible from the main auditorium. Further details and information (drawings and method statement) regarding the foundations will be submitted with the application.	
10	Theatre	We understand the benefits of enclosing and converting the airspace above the theatre into useable floor space and therefore the need to insert a number of columns through the theatre to support this structure. [...] further details are needed about the alterations required to the roof and whether there are any historically significant structures in the roof cavity, and about where the columns are to be inserted. These must be located to avoid the need to alter any plaster or decorative work in the auditorium, e.g. concealed at the rear of a box, or behind the proscenium arch. Also details about the foundations required. We also recommend they are located adjacent to existing walls, particularly the ones proposed around the stage to keep the wings as clear as possible to avoid becoming an obstruction.	TT		Enough space has been retained to allow for sufficient BoH space. There are still 4 dressing rooms, which have been reconfigured and are slightly smaller than the existing. There is enough flexibility in plan to allow hotel suites to be made available to performers.	
11	Theatre	The stack of dressing rooms in the north east corner of the BoH are to be demolished and replaced with lifts. Confirm adequate BoH space has been retained for performers to safeguard the future use of the theatre for performance.	TT		There is an existing access to this void, which will be retained for future maintenance.	
12	Theatre	With the alterations to the roof above the auditorium, if not already provided, it is recommended that an access point is provided to enable safe access and the inspection of the suspended plaster ceiling to meet building regulations and ensure the integrity of the ceiling.	TT		Stairs will remain accessible as general fire exits. Boxes can be made accessible to the public when not in use by performers or guests. The entrance will have a security guard.	
13	Theatre	We note the boxes on the first floor will be designated for hotel and artist use. You will need to clarify the stairs are remain general fire exits, not private stairs (as they appear to be classified Hotel Foh), and they are to be refurbished, and how they will be secured from the general audience. Additional doors will likely be necessary to the Hotel Box, ensure an adequate sound lock to the hotel.	TT			

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14	Theatre	The upper part of the stage house is currently blocked off with a false ceiling and the area above is unused but is understood to retain the original wooden grid and stage equipment. This scheme proposes to formalise this by installing steel structure within the stage house and to create two levels of useable floor space above the stage. The intention is to retain the stage equipment and remove selected parts of the grid to enable views to the ceiling. We would expect detailed plans of the equipment remaining and how the grid will be treated. Reuse of the timber removed should be considered. We would also want assurances that the insertion is reversible.	TT		Information to be included within the drawings to be submitted.	
15	Theatre	Further details are needed about how the poscenium arch is to be modified to enable views from the suite and recording studio into the auditorium. We also have concerns about the Partry Kitchen and the extent of plumbing and extractor fans that may be required, and how this affects the stage house structure.	TT		There will be a detailed drawing to show how the poscenium arch will be modified. The information regarding plumbing and extractor fans will be provided in the M&E drawings. Their impact on the existing fabric will be assessed in the Heritage Statement.	
16	Roofscape	The proposed removal of plant at roof level is welcomed.	HE		Noted.	
17	Roofscape	Further information is required in respect to the impact of the proposed new extensions at roof level, particularly in respect to views looking along Camden High Street and Crowndale Road (the views provided in the accompanying document are very small). We would recommend that any new extensions at roof level should not be visually dominant in these key views.	HE		The chosen view points were discussed and agreed with LBCamden. The CGIs will be updated	
18	Roofscape (Views 3 and 4)	The materiality and colour of the glazing and in particular the glazed balustrade visible along the southern rooflines in Views 3 and 4 are very prominent in the visuals and unsympathetic to their host buildings and elevations. Glass balustrades are often inappropriate where they are otherwise surrounded by traditional forms and materials. A glazed balustrade or any other balustrade would be unacceptable if standing at the edge of the Hope & Anchor mansard.	LBCamden	Loss of amenity space (roof terraces).	Terrace and glazed balustrade above the Hope & Anchor has been removed from the design.	
19	Roofscape (Views 3 and 4)	Glimpses of the core/lift/plant structures above the Bayham Street elevation in these views are less prominent than previously and likely to be acceptable. They appear to be shown as clad in grey brick – could you provide a bit more detail on the material finishes intended for this, and for the refurbished flytower?	LBCamden		Noted. Drawing revised accordingly.	
20	Roofscape (Views 3 and 4)	I still have concerns about the architectural and historic legibility of the theatre group and its roof-level structures in the Views 3 and 4. I think that the problem is to do with the materials, form, size and perhaps the precise locations of the roof additions:	LBCamden	The division of spaces in the theatre have been identified and the additions to the roof respect those divisions in terms of materiality and form. The theatres legibility has not been confused by the proposal.	Additional annotations on as proposed drawings.	
21	Roofscape (Views 3 and 4)	Could the glazed rooftop extension pick-up more on the rectangular and rounded forms of the theatre interior, for instance, to contrast less starkly with the surrounding rooftop forms of the theatre?	LBCamden	The proposed sky lobby reflects the roof form common of theatres of this era. The suggested rounded form is not historically correct and does not reflect how this type of building works. The roof would have been simple, without characteristics of the theatre's interior.	No change to the proposed sky lobby design.	
22	Roofscape (Views 3 and 4)	Could this or any other change help it to better relate specifically to the rear parapet structure in long views, better articulate the anatomy of the theatre underneath, and help the theatre group to stand clearer of the Hope & Anchor mansard at roof level, and additions to the rest of the block?	LBCamden	reflect the theatre's three main spaces: the foyer, the auditorium and the stage. Alterations in the proposed scheme would unbalance the anatomy of the building below.	No change to the proposed roof structures.	
23	Roofscape (Views 3 and 4)	Views 5 and 6 show the important contribution the restored rotunda above the main dome will make.	LBCamden		Noted.	
24	Hope & Anchor	Removal from the scheme of the proposed first-floor glazed extension is welcome.	LBCamden		Noted.	
25	Hope & Anchor	The proposed visuals show the removal or concealment of the building's chimneys, whereas it would be preferable if these could be retained (if necessary by being raised).	LBCamden		Chimneys will be raised. Drawing revised accordingly.	
26	Hope & Anchor	The mansard to the Hope & Anchor appears taller than seems necessary, which with its form gives it too much bulk in townscape views and in particular obscures the flytower in Views 3 and 4. As noted above, a roof terrace here would only accentuate this problem.	LBCamden		The previously proposed mansard above the Hope & Anchor was accepted in principal, but refused for non-design reasons. Roof terrace will be omitted.	
27	Hope & Anchor	We welcome the restoration of the Hope and Anchor Pub and would encourage you to ensure that the proposed scheme of conversion is sympathetic to the character of this important local building. As such, we would urge you to give further consideration to the design of the proposed roof extension and associated dormer windows, which appear overly bulky in the proposed street views. The loss of the existing chimney stacks is regrettable.	HE		See above comment.	
28	Bayham Street	The proposed treatment of the elevations and roof extensions of the Bayham Street buildings do not seem quite to have resolved the need to repair this piece of streetscape in character, but also honestly add new work to old and maintain the contribution of the existing buildings. Some possible alternatives that may already have been investigated, but still interest me, are:	LBCamden		The design intent is to retain the distinction between the buildings.	
29		Continuation of a traditional mansard above the new infill terrace elevation to Bayham Street, to meet the newer expression at this level towards the corner.				
30		Alternatively, introduction of a new set-back and modern-style roof extension over the infill building, but with materials and details more distinct from the elevation beneath, as shown.			See above comment.	
31		Retention of the rendered band at the top of no. 1 (subject to historic evidence about this).			The rendered band is a later addition, added when the mansard was built.	
32	Bayham Street	Can anything be done to rationalise, simplify or neaten the appearance of the tallest core/lift/plant structures over the Bayham Street elevation, as seen in, for instance, View 5?	LBCamden	The area in which the core is proposed is an area of least sensitivity and will have the least visual impact. The height overrun has been kept to a minimum, and it has been deliberately located outside the auditorium to avoid harm to the listed building.	No change to the proposed core/lift/plant.	

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33	Bayham Street	Views 5 and 6 show a discrepancy with the revised submitted elevations over then number of windows proposed for the infill elevation to Bayham Street. This will be important for the rhythm of the street, and the roof extension/roof level elevations should be designed to respond.	LBCamden		CGI updated	
34	Bayham Place	65 Bayham Place is identified as making a positive contribution to the character and appearance of the Camden Town Conservation Area. The loss of this building is therefore likely to cause some harm to the character and appearance of the conservation area. As such, we would recommend that you seek to provide further justification for the proposals. In accordance with policy 134 of the National Planning Policy Framework in respect to the new build and refurbishment elements of the hotel proposals, we would encourage you to consider the use of high quality materials and a colour palette that sits comfortably within the context of the surrounding conservation area.	HE		See comment 36 below.	
35	Bayham Place		HE		The use of high quality materials is proposed throughout the design. The materials of the new buildings are to match the existing surrounding fabric. For instance, the bricks to the new building at no. 1 Bayham place will have bricks to match those of the theatre. The extension facing Bayham Place has a contemporary design and incorporate tiles with the colour to match that of the Hope & Anchor Pub lies at ground floor. This enhances the visual connection of the site as a whole while maintaining legibility of the different uses of each building.	
36	Bayham Place	Could the levels within the proposed development along the rest of Bayham Place be carried through to the corner of the site – the site of no. 65 – to stand behind and above the retained facade of the positive contributor? Has this possibility been explored?	LBCamden	The benefit the design brings to the site outweighs the demolition of the building. Its significance is attributed more to the scale, mass, character and relationship with the surrounding area (not its materiality). Floor levels would not fit in the existing building. The fabric of the existing building has been altered too much and does not carry the corner.	The proposed building will provide the corner with a stronger presence while adhering to the surrounding materials, character and scale.	
37	Bayham Place	This matter notwithstanding, the revised proposals begin to show that the demolition of the positive contributor on this corner, no. 65, can be mitigated in the Conservation Area through replacement by a new building which substantially maintains its contribution in terms of character, townscape and architecture. Replacing the building with a three-storey structure also looks likely to be acceptable. However the proposed building appears to be a grander type of industrial building than the existing mews building, and so the proposals need to go still further in this.	LBCamden		Ground floor windows have been reduced (infilled) at the bottom. The corner building was never a mews building but an old carriage workshop. Refer to the revised drawings.	
38	Bayham Place	Though replicating the shape and likely historic framing in the windows is welcome, those proposed seem to me too grand to maintain the character/contribution of the existing on this corner site and so should be reduced in size. Some doors or areas that might otherwise be glazed might also be made solid timber instead.	LBCamden		See above comment.	
39	Bayham Place	The arrangement of entrances and full-height windows on the elevations doesn't reflect the original, but instead gives them more prominence – is this necessary?	LBCamden	The design of the entrance has been considered. The proposed hotel entrance is understated and reducing the prominence would render the entrance even more inconspicuous.	No change to proposed entrance design.	
40	Bayham Place	The shoulder height of the proposed building meets the adjacent domestic buildings, further departing from the historic character of the building and Bayham Place as it interrupts the streetscape here. A small drop of the parapet height on the corner, enabled by smaller window openings, could correct this and help to mediate changes of scale along Bayham Street as well as break down the mass of the block.	LBCamden	The building should 'hold' the corner, its height contributes to this. The existing building does not do this. Altering the height would in turn affect the floor levels and the matching heights to the building on the opposite side of Bayham Place.	No change to the proposed corner building.	
41	Bayham Place	The additional hotel floor space to be accommodated above the stepped flank of the theatre on Bayham Place appears to make very good use of space, but could still more reduction of height and mass on the east of the block be achieved by locating more on the west end of the Bayham Place elevation?	LBCamden	Relocation of the hotel floor space would require reconfiguration of other spaces such as the plant/lift core and would incur more visual impact and impact on the fabric.	No change to the proposed corner building.	
42	Bayham Place	Views 5 and 7 give only a limited sense especially of the materiality of the blank and louvred facade elements on Bayham Place – their precise location, articulation, relationship to the historic brickwork, and their material finish. This should be further detailed.	LBCamden		Refer to new details.	
43	Bayham Place	The restriction of terraces on the Bayham Place elevation, the use of the existing stepped arrangement to reduce bulk above Bayham Place itself, and the proposed high-quality and coherent design and materials are welcome, but I am concerned that the whole may create a drastic change of character on Bayham Place, which is otherwise characterised by relatively small, sober and practical forms. I note the particular context of the large warehouse conversion opposite, but I suspect that some subtle alterations to the proposed elevations – perhaps fewer windows overall, some blank bays, or the use of more brick – could help to soften and break-down the very bold and uniform effect this elevation promises as proposed.	LBCamden	The design is contemporary to allow the expression to be separate from the existing. The character of Bayham Place is not discernible and is mixed in terms of scale, function, materials and style.	No change to the proposed design.	
44	Flytower Interior	Your findings in the flytower are very exciting, and promise to add a huge heritage benefit to the works involved in these proposals. As such, opening views from the proposed new members' bar into the original workings above are welcome, and the possibilities for access and interpretation should be spelled out in your application, following engagement and consultation with, for instance, the Theatres Trust. So, however, should the clear reversibility and very limited cost to historic fabric of any alterations or additional structure you propose to add in and around this part of the flytower. Given the remarkable survival, alterations should be strictly limited – for instance, some 'thinning' of the grid to allow for better appreciation of the mechanisms may be acceptable, but should be restrained and easily legible against areas left as existing. (LBCamden) Whilst the imposition of new accommodation within this area is unlikely to be contentious in principle, we would need to be assured that the proposals are not going to adversely affect the structural integrity of the building or require any alteration or removal of the existing lift equipment. (HE)	LBCamden, HE		Instead of 'thinning' the grid, small sections will be cut out and set aside. This will allow onlookers from below to fully appreciate the equipment above. The equipment will still be legible by leaving most of the grid intact. Details from the structural engineer will be provided. An impact assessment on the historic fabric will be included in the Heritage Statement.	



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45	General	As discussed at our last site visit and meeting, the interconnected needs of the buildings and possibilities for their conservation and enhancement in the townscape opened-up by a holistic scheme such as you propose should be carefully spelled out in your application, and restrained in their ambition for addition to and alteration of the existing historic buildings. The revised proposals still do not make a convincing case for the business or design vision behind the proposed large, glazed rooftop extension – particularly in light of the substantial engineered intervention to historic fabric needed to make it possible. Its scale, form, location, materiality, quality and purpose need more attention. This will be critical to winning support for this element of the proposals – and so, since you argue that it is essential – critical to the success of the whole scheme.	LBCamden		Relevant information to be submitted as part of the application.	
46	General	One of our biggest concerns is with noise and vibration transfer. We are keen to future proof the theatre as a live performance venue, and this is not usually compatible with a hotel or residential use. [...], there is a danger it will conflict with the hotel use and this would therefore affect the hotel's viability mid-week and will need to be carefully managed. Therefore it will be vital that adequate noise and vibration mitigation measures are considered to ensure the hotel guests are not disturbed by the ongoing use of the theatre.	TT		Further information regarding viability and management to be submitted as part of the application.	
47	Theatre Elevations	I remain concerned that the combination of pitched and hipped roof forms and the protrusion of slate and glass proposed for the roof result in a loss of clarity of the pub and theatre roofscapes, which express function, as viewed along Crowndale Road.	LBCamden		The roofline of the theatre facing Crowndale Road is one of the key features of the elevation. The proposed scheme is set back and will not impede or diminish the roofline; it will still be highly perceivable with the proposed scheme. The proposed structures on the roof are of varying materials and forms, which follow the informal character of the roofscape and help demarcate the different functions.	
48	Theatre Elevations	The route of the new structural columns through the fabric of the theatre suggests that they do not reflect the exact dimensions of the pavilion above.	LBCamden		Three of four of these columns are located in the corner position of the sky lobby. One of four is slightly set back in order to arrive at the point where its load path would align with the historic buildings load bearing wall and have the least impact on the historic building's fabric. This was the least possible intervention to the fabric and significance of KOKO.	
49	Theatre Elevations	With particular attention to the glass balustrades, the finish proposed for the pub mansard, and the precise location, height, articulation and proportions of the roof pavilion in relation to the surrounding parapets, I would very much welcome revisions to try to improve the legibility of the sequence of roof forms and phases of construction. Accompanying this, the glass balustrades in particular should appear much less prominent than they seem in the most recent CGI views.	LBCamden	Reduction in terrace space to the sky lobby and fly tower.	The scheme for the sky lobby is supported in principal. The terraces are a key part of the scheme, which optimize the use of KOKO's roof space. Without the balustrades, the outdoor space is non-compliant with H&S. To reduce visual impact, the balustrades have been set back 150mm. Each one steps down progressively towards the rear of the site, thereby following the existing roofline.	
50	Hope & Anchor	The proportions of the mansard are looking a little too grand for their host. Is there space for the dimensions be squeezed down just a little or the angles slightly reduced, perhaps helping the flytower to stand apart? The mansard would best be covered with a natural slate, but the exact specification of this material could helpfully be made to give some distinction in colour and texture from the natural blue slate of the flytower – which I would strongly prefer to be salvaged and reused, supplemented where necessary with matching reclaimed slates.	LBCamden		In the proposed elevation, the mansard extension is smaller in height relative to the lower floor levels and is suitably subservient to the existing building below. Furthermore the bathroom floor to ceiling heights remain at 2400mm and cannot be further diminished.	
51	Hope & Anchor	Meanwhile, the final colour proposed for painting of the pub's elevations should be chosen with reference to the rhythm of the elevations to Bayham Street as well as to its tonal relationship with the theatre's elevations to Crowndale Road, while black has a 'Candemness', a stone, cream or off-white would seem to sit better in the block.	LBCamden		New proposed colour is stone cream. The base shall remain black.	
52	Hope & Anchor	It is a shame to see such total demolition of the pub's interior proposed. The character of the link with the box office and the full folding opening into the 'merchandise' area unmediated by any other partitioning in the pub space are ambiguous and seem to go further than is necessary for functionality. They risk wholly merging the character of these spaces behind their facades. Retaining a sense of movement through separate buildings and spaces with different histories and character is desirable here, not least to allow the original extent of the theatre to be properly and easily understood. Some indication of your plans for the public interior at ground-floor here may give comfort on this aspect.	LBCamden		The link is a key functional element for managing the site as a whole. Part of the proposal for the running/management of this site is that all four buildings will be working in close relationship. The pub, future merchandising area and the hotel lobby will be fitted out to their own specific needs and character and animate the street front accordingly	
53	Bayham Street	The evolved and fragmented character of the block deserves to be reflected in your additions to it, given that you will retain most of its elevation to Bayham Street. At the same time, the CAAC is strongly of the view that more honesty and pride in the new architecture of the scheme is needed on Bayham Street and Place, and that some alternative approaches along these lines could make more of a virtue of the completion and infill of this fragmented block which they otherwise regret.	LBCamden		See comment below.	
54	Bayham Street	I support one of their ideas in particular: it is becoming clear that because of its dimensions and the demands for internal space made on the facade, the infill elevation beside/behind the Hope & Anchor cannot manage to be convincing or comfortable pastiche. Its roof level is particularly uncomfortable, yet I like the way the new architecture of the main hotel elevation arrives above the Bayham Street elevations at roof level so, as discussed, extending this towards the pub mansard promises a bit of relief to the infill. I think the elevation of this building should also abandon the attempt to mediate the architectural styles of its neighbours.	LBCamden		See comment below. Also the modern roof extension on 65 Bayham Place will be continued at fourth floor level above 1 Bayham Street simplifying the blocks silhouette and providing a more cohesive and holistic design to the Bayham Street elevation	
55	Bayham Street	A simple modern elevation could work here and read as a gap, as preferred by the CAAC, but a brick facade is also appropriate. A new brick or different colour could be used. Abandoning sash windows for very simple, modern punched openings could help to relieve the tightness in this portion of the block; these could be flush or recessed, take slightly different proportions or be differently framed. The alignment of the infill facade should also be very subtly altered to be slightly recessed from the back corner of the Hope & Anchor on its upper floors, a few bricks' depth would be sufficient, or perhaps a shadow gap.	LBCamden		See comment below.	

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56	Bayham Street	The infill should be more a ghost of its neighbours than a pastiche, conveying the sense of a gap and of evolution in the block. This also raises the possibility of taking a slightly more irregular approach to the introduction of new openings to the blank ground-floor elevation below, reflecting the discrete use behind.	LBCamden		The 'infill' building is a simple addition, (pastiche implies artistic/decorative styles are mimicked, which is not the case here). The design follows the lines and proportions of the existing Hope & Anchor, clad in London stock brick to delineate the pub from the proposed. On the Bayham Street elevation, the two focuses are the corners: Hope & Anchor entrance to the right and the hotel entrance to the left. The infill building is designed such that it does not visually compete or pull focus away from the corners.	
57	Bayham Street	The corner of the block at Bayham Place building doesn't do enough to mediate in scale with the terraced houses to the north, in character with the east of Bayham Place, and to detach itself from its immediate neighbour. Containing four storeys at this corner is acceptable and achievable, but the building should at least abandon alignment of its parapet with its neighbour to the south (which seems to result from demolition of the upper storeys of the latter's facade), and ideally revisit the scale and proportions of its fenestration, to appear less like a grand warehouse and more like a modest workshop.	LBCamden		The objective of rebuilding this was also to provide more space without losing the modest/intimate quality of the existing character in Bayham Place/Street. The proposed building will possess a similar bulk, mass and materiality to the previous building. However, its detailing will be contemporary in order to demarcate the historic build from contemporary. The proposed building will also create a greater sense of place and mark the Bayham Street/Bayham Place corner with a stronger presence, which is a key element of the proposed entrance to the hotel. Note window sizes have been reduced and window detailing has been corrected to joinery to agree with the Bayham Place commercial buildings.	
58	Bayham Street	Though the architectural detailing of these two existing buildings is modest, your proposals leave the sense that too much of their distinct character will be lost. The incongruity may also derive from the colour, tone and texture of the red brick which is implied by the CGI views here.	LBCamden		Revision in the proposed materials with regards to the character of Bayham Street; there is no distinct character, but an informal mix of building types from different periods. The corner building will be proposed in reclaimed London stock brick in line with the existing Bayham Place and Bayham Street elevations providing a more holistic character to the rear of the block.	
59	Bayham Street	There is certainly scope to locate a more prominent hotel entrance on the Bayham Street elevation, so any decision not to should be clearly explained and justified.	LBCamden		Refer to CGI view 6, the nature of the building line between 65 Bayham Place and 3 Bayham Street make the corner entrance significantly more prominent than an entrance being included directly onto Bayham Street. The lift shaft will be treated in solid black engineering brick with matching coping.	
60	Bayham Place	The lift shaft would best be very simply treated in a solid, high-quality finish – probably brick – standing apart from the architecture of Bayham Street and associating with the theatre. Viewed from the north on Bayham Street, this north and north-eastern aspect of the block is dominated by glass parapets at roof level.	LBCamden		The use of the roof space is a large part of this scheme to optimize the use of the site to its full potential. There will be rigorous management to ensure noise will be kept to a minimum, with limits on the times of day/night the space will be used. With regards to impact on the conservation area, the balustrades will be set back slightly to reduce visual impact. We would propose to condition the balustrade detailing to ensure as greater transparency as possible is achieved.	
61	Bayham Place	There are potential amenity and noise concerns connected with roof terraces at this end of the site, but these structures are also highly visually disruptive and should be reduced to avoid harm to the Conservation Area.	LBCamden	Reduction in terrace space for the hotel.	Eliminating any options of secondary support or solid visible fixings.	
62	Bayham Place	On the Bayham Place elevation proper, I would still like to see greater solidity introduced into the elevational composition by revisiting weight and proportions or actually altering the arrangement of the facade, though I am broadly supportive of the scale, material treatment and palette.	LBCamden		Many design options were explored for this elevation. The variation and rhythm has been carefully designed and rationalized in tandem with the internal layout. Ribbed glass sections have been added rhythmically in order to create a greater impression of solid and void and reduce potential overhanging.	
63	Bayham Place	You should carefully consider neighbouring amenity here, and whether a little more solidity might not also help in this respect. The archaeology of the historic brick elevations to ground level on Bayham Place should be carefully retained by ensuring reuse of brick linets, re-cessing any brick infill panels, and detailing windows and doors sympathetically and in high quality timber.	LBCamden		High quality detailing of solid timber doors and windows will be introduced to enhance the existing historic elevations. The proposed elevation has been set back within the existing building line to volumetrically distinguish it from the existing. Refer to model and drawings	
Further details required and anticipated conditions						
64	General	Detail of all new joinery, doors, windows, and architectural features including the cupola to the theatre will best be secured by condition.	LBCamden		noted	
65	General	The elevation drawings you submit with the application should therefore reflect a serious consideration of the appropriate extent of restoration works to the theatre building, drawing on your consultation with Historic England, amenity groups and the CAAC – generally, I welcome the undertakings you have made in your latest proposals, and I am happy to have a separate focused conversation about this and what other improvements may be possible, such as restoration of the scalloped parapets.	LBCamden		Scalloped parapets have been incorporated in the design to add to the building's vertical emphasis (as was the original design intent).	
66	General	The creation of vision panels above the stage will be acceptable provided there is no irreversible harm to the decorative scheme, and subject to the specified materials and finish.	LBCamden		noted	
67	General	I would also like to see detailed demolition drawings addressing significant removal of historic fabric within the theatre, particularly within the flytower structure, and in plan and section of the works to accommodate to the new structural columns.	LBCamden		refer to information provided	



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68	General	A separate set of plans showing the phasing of the existing fabric on site would be helpful, as this detail is somewhat lost in the drawings submitted so far.	LBCamden		refer to information provided	
69	General	Conditions requiring submission of details will also apply to new doors and windows in the surrounding buildings. Fading materials to any new elevations, and the final choice of paint colour on both the theatre building (pending paint analysis here) and the Hope & Anchor pub will also be secured by condition, generally requiring sample panels. However, some indicative elevational details – of the new hotel elevations for instance – would be very helpful at application stage.	LBCamden		noted	
70	General	Because it is critical to understanding the architectural quality and interface of the new roof pavilion with its host building, I would like to see submission of a detailed section at an appropriate scale through its south and east elevations, a 1:2 section detail through the eaves and an elevational detail at an appropriate scale to support the application itself.	LBCamden		typical roof and walls details to be provided illustrating quality of materials and finish	
71	General	Further detail on the structure may be required under condition – particularly, for instance, its interface with the dome (where I understood that an existing entrance would be reused with minimum loss of fabric) and with the parapet which separates the auditorium structure from the flytower and back-of-house structure.	LBCamden		noted	
72	General	Also at application, to help justify the extent of the interventions proposed, we require schematic structural drawings to illustrate the engineering principle of the roof pavilion and the supporting interventions in the fabric of the theatre building, and of the insertion of the proposed members' bar structure into the space above the stage and beneath the flytower.	LBCamden		refer to structural statement prepared by Heyne Tillett Steel and Heritage Assessment prepared by SLHA	
73	General	Similarly, a clear structural method statement on the retention of facades along Bayham Street will be required, since the extent of demolition proposed here implies a difficult procedure.	LBCamden		refer to structural statement prepared by Heyne Tillett Steel	
74	General	In summary, your response to my last set of pre-application comments dismissed as unachievable many requested revisions to the design of the additional mass you will be accommodating outside the main theatre volume as unachievable, where in fact these concerns do not threaten the basic massing or arrangement of the scheme you have produced and which now has broad support. The new 'Greater Koko' will be a building with in some senses much more back than front, and its this 'Backstage' experience that is the essence of what the refurbished venue will be selling.	LBCamden			
75	General	The back of the block is not yet honest and low-key enough to do this or to properly respect its context. The Bayham Street approach is not relaxed enough to retain its very Camden character and its contribution to the Conservation Area – some simplifications and revisions could help it to reuse and work within the existing irregularity and informality.	LBCamden		Refer to revised drawings, CGI's and above commentary. Variation in forms, materials and styles in the proposed new buildings has followed the informal, eclectic character of Bayman Street. This street does not have a strong, defined character due to many different building types and styles. It is considered that the proposed buildings are in keeping with this irregularity of the townscape and do not detract character from the site/surrounding area.	
76	General	The theatre roofscape could also benefit from some refinement to sell and justify this scale of intervention to the listed building.	LBCamden		See revised CGI's, detailed drawings and accompanying reports	