Design Statement, Heritage Statement, & Statement of Justification

34 Park Village East, Regents Park, London




Listed Building Consent Submission for Installation of Temporary Internal Secondary Glazing for Noise Attenuation as part of the HS2 Construction Works

November 2017

HS2 DOCUMENT REF: 1EW02-CSJ-EV-APP-SS01-000001

Revision 1.0 – Issued for Listed Building Consent Submission

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Prepared by Costain Skanska Joint Venture on behalf of HS2 Limited

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Issue 1.0	06 November 2017 Issued for listed building consent application
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1 Introduction

Scope of this Document

1.1 This document focuses on the houses in Park Village East, Regents Park, London and specifically on 34 Park Village East where secondary glazing is to be installed.

1.2 This document does not consider the construction of the HS2 railway, which is authorised under the High Speed Rail (London – West Midlands) Act 2017 and any relevant Heritage Agreements.

1.3 This document only considers the following proposals which require listed building consent:

A. **Installation of temporary internal secondary glazing.** Installation of internal secondary glazing to seven windows for noise mitigation during construction of the HS2 railway at Euston.

1.4 This document fulfils the requirement of Nation Planning Policy Framework policy 128 which states that *'In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets' importance and no more than sufficient to understand the potential impact of the proposal on their significance. As a minimum, the relevant historic environment record should have been consulted and the heritage asset assessed using appropriate expertise where necessary. Where a site on which development is proposed includes or has the potential to include heritage assets with archaeological interest, local planning authorities should require developers to submit an appropriate desk-based assessment and, where necessary, a field evaluation'* and City of Westminster's listed building application requirements.

Works Affecting 34 Park Village East

1.5 34 Park Village East stands within the Regents Park Conservation area and is a grade II* listed building. Grade II* buildings are particularly important buildings of more than special interest; 5.8% of listed buildings are Grade II*.

1.6 As a grade II* listed building, 34 Park Village East is valued for its special historic and architectural interest and is under the statutory protection of the Planning (Listed Buildings and Conservation Areas) Act 1990. Under this Act any work to a listed building that involves demolition, alteration or extension in any manner that would affect the building's character would require listed building consent. In practice, almost all work to a listed building will require consent, but in all instances the local planning authority conservation officer should be consulted.

1.7 The High Speed Rail (London – West Midlands) Act 2017 Schedule 18 disapplies specified Sections of the Planning (Listed Buildings and Conservation Areas) Act 1990 for specific work (which are alterations and extension for monitoring work) to 2-16 (even), 22-34 (even) 36A and 36B and attached railings in Park Village East. The proposals described within this document fall outside the powers of the High Speed Rail (London – West Midlands) Act 2017 and therefore listed building consent is being applied for.

Context

1.8 The current application for listed building consent for HS2 works to 34 Park Village East is submitted in the context of the following statutory provisions, public undertakings & assurances, and public Information Papers:

- High Speed Rail (London – West Midlands) Act 2017
- Phase 1: HS2 Register of Undertaking & Assurances
- Environmental minimum requirements for HS2 Phase One
- HS2 Phase 1 Information Paper – E23 Control of Construction Noise and Vibration

Publications

1.9 The following publications have been consulted during the preparation of this document:

- *'Camden Core Strategy 2010-2025 – Local Development Framework'*
- *'Camden Local Plan',* adopted June 2017
- *'Regents Park Conservation Area Appraisal and Management Strategy', adopted July 2011*
- *'National Planning Policy Framework', March 2012*
- *'Conservation, Principles, Polices and Guidance'.* Historic England. March 2015
- *'Informed Conservation: understanding historic buildings and their landscapes for conservation'.* English Heritage *now* Historic England. March 2003
- *'Managing Significance in Decision-Taking in the Historic Environment; Historic Environment Good Practice Advice in Planning: 2'.* Historic England. July 2015
- *'The Setting of Heritage Assets; Historic Environment Good Practice Advice in Planning: 3'.* Historic England. July 2015
- *'Energy Efficiency and Historic Buildings; Secondary Glazing for Windows'.* Historic England. April 2016

Listing Description

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

List entry Number: 1322056

Grade: II*

Date first listed: 14-May-1974

Details:

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

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

EXTERIOR: Nos 2 & 4: stucco with slate roofs and dormers. Pair in Tudor-Gothic style. 2 storeys and attics. Symmetrical facade of 3 windows flanked by projecting wings containing chimney breasts with polygonal stacks fronting the road and slit windows. No.2, stucco porch with trellis and pointed window with stained glass; No.4, trellis porch to part-glazed door. Square-headed windows with 2 pointed lights (No.2 with much stained glass) and hood moulds. Deeply projecting eaves. Gables with half-hipped roofs and finials. Right-hand return to No.2 with bay window rising through ground and 1st floor and to right a large bowed bay with cast-iron veranda and 3 square-headed windows with pointed lights to ground and 1st floor. Conical roof with dormer. No.4 garden front with octagonal tower having crenelated parapet and lead ogee roof with ball finial. SUBSIDIARY FEATURES: attached cast-iron railings, No.2 with wrought-iron candelabra lamp supported by 4 griffin type creatures at entrance. Nos 6 & 8: stucco with plain stucco bands at floor levels and central bays with stucco quoins. Transverse pitched and slated roofs with deep eaves and enriched slab chimney-stacks. Symmetrical pair in Italianate or Swiss style. 3 storeys 3 windows centre and 2 storey 1 window entrance wings, slightly recessed. Entrances on returns in wooden trellis porches. Square-headed casements; ground floor with cast-iron balconies, central 1st floor window blind. 2nd floor with blind arcade of 5 arches, the 2 outer ones pierced for windows.

SUBSIDIARY FEATURES: attached cast-iron railings with urn finials. Nos 10 & 12: stucco with low pitched hipped and slated roofs with bracketed eaves and eaves valances. Enriched chimney-stacks. Symmetrical pair in Regency style. 2 storeys and semi-basement, 2 windows centre and 1 window recessed entrance wings. Wooden trellis porches to panelled doors with sidelights and overlights. Tripartite sashes over. Central block with tripartite sashes; 1st floor with lugs to sills.

SUBSIDIARY FEATURES: attached cast-iron railings to areas. No.14: detached villa. Stucco with slated pitched roof and deeply projecting, bracketed eaves. Tall rectangular chimney-stacks, set diagonally, on end walls. 2 storeys 3 windows with 2 storey 1 window extension to north and single storey 1 window gabled extension to south. Central stucco entrance portico with panelled double wooden doors, segmental-headed fanlight, entablature and blocking course. 4 centred arched casements to ground and upper floors. Single-storey later extension on left, two-storey extension on right. No.16: detached villa. Stucco with slated pitched roof having boxed out eaves. 2 storeys 3 window centre with 1 window recessed wing to north and single storey porch extension to south. Square-headed, architraved doorway with wooden panelled door, overlight and bracketed cornice over. Cornice and blocking course to extension. Central block with plain stucco 1st floor sill band. Architraved sashes to all floors. SUBSIDIARY FEATURES: attached cast-iron railings on low brick wall. Nos 22 & 24 (Sussex Cottage and Albany Cottage): pair of villas. Rusticated stucco with plain stucco 1st floor band and 1st floor window bays. Low pitched slated roof with deeply projecting bracketed eaves; gables on front and south elevations forming pediments. Centrally positioned large slab chimney-stack. 2 storeys 4 windows. No.22, side entrance in porch; No.24, front porch, both with panelled wooden doors and fanlights. Tripartite ground floor sashes. Names of cottages inscribed on 1st floor band. Architraved sashes to 1st floor. Front pediment with blind oculus in tympanum. Left-hand return with blind lunette in tympanum and tripartite 1st floor window. Nos 26 & 28 (Piercefield Cottage and Wyndcliff Cottage): stucco with low pitched, slated roof with deeply projecting bracketed eaves. Centrally positioned large slab chimney-stack, either side of which are flat roofed, slated penthouse additions. Pair in classic style. 2 storeys and attics. 2 window centre and single window projecting staircase wings. Entrances in pedimented porches on returns; panelled wooden doors and fanlights. Wings with round-headed, architraved windows (margin glazing) in shallow, round-arched architraved recesses (inscribed with names of cottages) with balustraded projections. Entablature at impost level continuing across the recessed front to form a shallow loggia with trellis piers. Tripartite sashes to ground and 1st floors. No.30: detached villa. Stucco. 2 storeys 3 windows. Architraved, round-arched ground floor openings linked by moulded bands at impost level. Central doorway with wooden panelled door and radial fanlight. Sashes with margin glazing. 1st floor, architraved sashes. Cornice and blocking course. Prominent chimney-stacks on end walls.

SUBSIDIARY FEATURES: attached cast-iron railings with urn finials. Nos 32 & 34: stucco with pitched slated roofs with projecting eaves. Centrally positioned slab chimney-stack. Double fronted pair with gabled 4 window centre and recessed 1 window wings with entrances. 3 storey centre. Architraved doorways with bracketed cornices; fanlights and wooden panelled doors. Plain stucco 1st floor sill band. Architraved casements; 2nd floor, round-arched. Nos 36A & 36B: detached villa. Stucco with slated pitched roof and gables over 3 1st floor windows and 1st floor windows on right hand return. 2 storeys 4 windows. Octagonal, 3 storey wing overlooking garden. Asymmetrically placed entrance of panelled door with overlight. Ground floor windows, square-headed 4-pane sashes (left hand blind). To right, a chimney breast rising from ground floor. Plain stucco band at 1st floor level. 3 pointed arch 4-pane sashes under gables with scalloped wooden bargeboards and pointed finials. INTERIORS: not inspected.

HISTORICAL NOTE: Park Village East and West (qv) were first sketched out by John Nash in 1823 as developments of small independent houses at the edge of Regent's Park. They had great influence on the development of the Victorian middle-class suburb. Both villages originally backed on to the Cumberland Basin arm of the Regent's Canal, constructed 1813-16 to service Cumberland Market; filled in 1942-3. East side of street demolished when the railway cutting was widened c1900-6. The original Nos 18 & 20 were demolished following damage in World War II. (Survey of London: Vol. XXI, Tottenham Court Road and Neighbourhood, St Pancras III: -1949: 156-8; Saunders A: Regent's Park: -1969; Tyack G: Sir James Pennethorne: -1993: 24-27).

Listing NGR: TQ2879383370

Selected Sources

Books and journals

Saunders, A, Regents Park, (1969)
Tyack, G, Sir James Pennethorne and the Making of Victorian London, (1992), 24-7
'Survey of London' in Survey of London - Tottenham Court Road and Neighbourhood St Pancras Part 3: Volume 21, (1949), 156-158

National Grid Reference: TQ 28793 83370

2 John Nash and the Creation of Park Village

The Regent's Park Master Plan

2.1 The estate of Marylebone Park was a royal hunting ground until the English Commonwealth (1649-1660). It was an irregular tract of meadow land, extending northwards on the edge of London from the present Marylebone Road to the foot of Primrose Hill. To the east and west the adjacent land was owned by Lord Southampton. The Park itself consisted of fields with three farms, two inns and some cottages.

2.2 It was John Fordyce's reports to the treasury of 1793 and 1809 which mapped out the parameters that Nash followed for the redevelopment of Marylebone Park with housing, sewerage, lighting, roads, canals, markets, hostelries, churches, shops and monuments, linked to London's centres of power and fashion in Mayfair and Charing Cross by a network of new thoroughfares.

2.3 In March 1811 Nash prepared his first plan for Marylebone Park which contained a double circus with squares, avenues and crescents of housing, with a canal and lake fed by the Grand Junction Canal, barracks and markets. Nash's design contained a scattering of villas within a landscaped vista to give an illusion of the rural ideal. This plan was rejected by the government since they believed it had too much housing and requested 'fewer buildings and a greater extent of open ground… [since the Treasury] cannot approve of appropriating as much [land] to building'[1].

2.4 At some point after 1813 the development of Marylebone Park was renamed 'Regent's Park, after HRH The Prince Regent.

2.5 Nash went on to produce a further four plans for Regent's park between 1811 and 1826 until finally the plan was approved in 1826. This plan bore little relation to the scheme as originally conceived and contained in the 1811 plan and John Fordyce's report. Changes to the design were made through political pressure on the treasury and Crown from the House of Commons and the Commissioners. By 1816 the Regent's Park and Regent's Street developments looked as though they would be abandoned by government, however, the perseverance and optimism by Nash, and patronage of Nash by the Prince Regent kept the masterplan alive.

2.6 In Nash's first plan he had compromised between urban design and rural ideals; in his second plan, he placed greater emphasis on rural setting and in his third which is referred to by scholars as 'the definitive plan', he embraced the principles of 'picturesque beauty' and created smaller scale housing development within a picturesque landscape of trees arranged in clumps with shrubberies, lakes and waterways with designed vistas planned to create a sense of the rurality. The amount of housing and villas within the landscape were reduced to no more than 50. Nash explained this scheme as 'that of presenting from without one entire Park complex in unity of character and an assemblage of Villas and Shrubberies like Hampstead, Highgate, Clapham Common and other purlieus of the Town… [but and above all] the buildings and even the Villas should be considered as Town residences and not Country Houses'[2].

2.7 This third plan was designed to maximise Crown revenue whilst maintaining the original sense of rural countryside to this former agricultural heathland (**Figure 1**). Nash explained this scheme to the Commissioners as 'Open space, free air, and the scenery of nature', and as he explained will prove 'irresistible to the wealthy part of the public'. It is an 'intermixture of Trees, Lawns and Water' and will guarantee a 'unity of Park like character'[3]. The key to Nash's success with this revised scheme was his ability to increase the projected rental value of the properties whilst reducing the number of houses by enhancing the setting of the development and connecting Regent's Park to the West End by a new street (Great Portland Street and Regent's Street) to guarantee future values by enhanced access and communication.

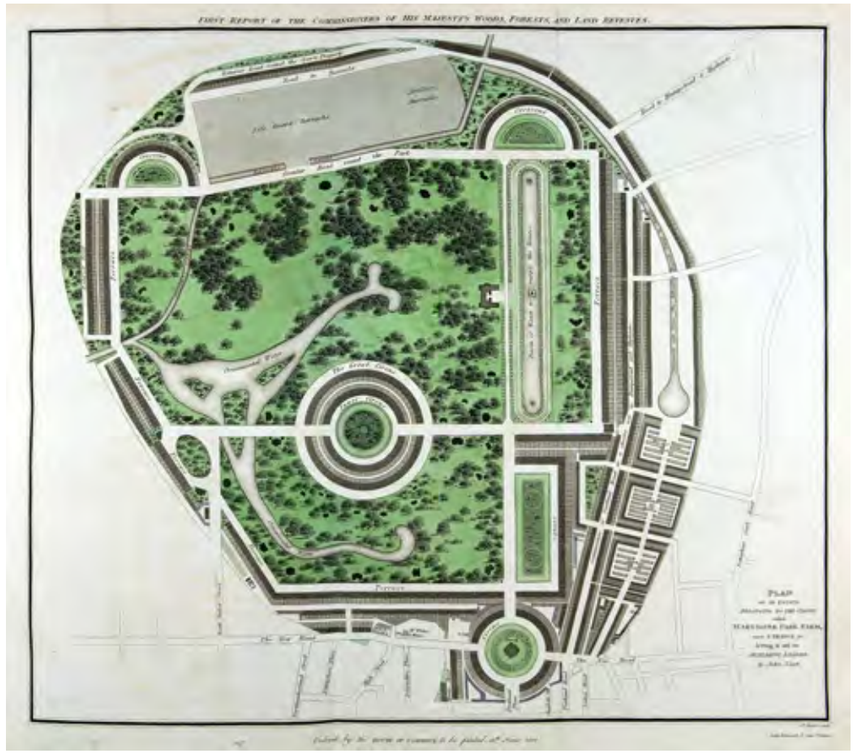

Figure 1: John Nash's third and definitive plan for Regent's Park produced in 1812

2.8 Construction works had started by 1816 but soon came to a halt because of lack of financial credit and property slump caused by the Napoleonic wars (1803-1815). Roads, fences and plantations has been laid out and two villas had been built by 1819; The Holme and St John's Lodge. Nash produced two revised master plans, his fourth in 1823 and his fifth in 1826 (**Figure 2**), each time cutting the number of proposed villas and the number of housing terraces. The

[1] 'John Nash and the genesis of Regent's Park'. J Mordaunt Crook. Chapter 5, *'John Nash, Architect of the Picturesque'.* Edited by Geoffrey Tyack. English Heritage. 2013

[2] J Mordaunt Crook. Chapter 5. p82

[3] J Mordaunt Crook. Chapter 5. p82

army barracks where relocated to the east side of Regents Park and replaced on the northern side by the Zoological Garden by Decimus Burton (1826-41), now London Zoo. The central double circus housing development was omitted in favour of a simple circular road and almshouses and St Katherine's hospital were added.

Figure 2: John Nash's fifth and final plan for Regent's Park produced in 1826

2.9 Nash was the master planner for Regent's Park, Regent's Street and Park Village but he was not the architect for all the buildings. Decimus Burton designed Cornwall Terrace (1820-21), Nash designed Sussex Place and Cumberland Terrace, and supervised and directed the designs by James Burton for South Villa, Albany Cottage, Holford House, St Dunstan's and St John's Lodge, Hanover Lodge and Grove House.

2.10 Regent's Park is only a small part of what Nash planned and the implemented scheme was heavily influenced by political and economic pressures; however, there is no doubt that it is a masterpiece of metropolitan design, combining commercial objectives for the Crown and Government with an eclectic mix of neoclassical and neo-gothic design. All of which work in harmony with the landscape to create public and private space that were valued during Nash's lifetime and are still highly valued today. Much of Regent's Park and Nash's work is listed grade I or grade II* and is of national importance because of these values.

Park Village East

2.11 Nash started preparing his design for Park Village in 1823 and comprised two elements; Park Village East on the eastern side of the canal and Park Village West next to the Royal Cavalry Barracks on the western side of the canal. Park Village East was built between 1824-1832 and Park Village West was built between 1832-1838 and was smaller in scale.

2.12 The Village, as Nash referred to it, was comprised of a series of detached and semi-detached cottages and houses of a similar scale in Gothic, Tudor, and Italianate styles set within planned landscape of meandering carriageways with lawns and trees placed in groups, boundary walls, railings, and gardens in Nash's established Picturesque style. This style had developed from his work at Blaise Hamlet in Gloucestershire where he created a rural 'model village' comprised of cottages in Tudor styles with brick chimneys and thatched roofs; Park Village was to be the suburban Picturesque.

2.13 The eclectic mix of architectural styles and building formats was linked by the landscape and by the use of stucco building facades. Nash in fact proved to be very adept in creating the suburban Picturesque. The village was built for the property owning middle class (the bourgeois) and not servants, tradesmen or mistresses for the officers at the barracks as local legends often retell.

2.14 Nash was, however, now in retirement and in public disgrace (refer to section on John Nash below). Much of the design and supervision of construction work was completed by Nash's protégée, James Pennethorne. In a similar manner to work at Regent's Park and Regent's Street, the Village was undertaken as a speculative development, partly as a private speculation by Nash, with cottages built progressively to match demand.

2.15 The first scheme prepared by Nash (**Figure 3)** indicates an intention to build 58 buildings; 37 in Park Village East and 21 in Park Village West. Nash's drawing illustrates buildings of various sizes and designs and some of which are semi-detached and possibly terraced so the number of actual dwellings is probably higher, possible between 65 or so. Comparison of Nash's plan for the Village and the Topographical Map of St Marylebone 1834 (**Figure 4**) and Ordnance survey maps, 1868-1870 (Middlesex XVII) and 1870 (London XXV – **Figure 5**), indicates the scheme was built generally in accordance with Nash's plan in terms of layout and building numbers.

2.16 Less than half of the original planned Park Village East now survives. Houses along the east side of Park Village East were demolished to make way for the widening of the rail cutting in 1883 and 1900-1905. In 1883 demolition appears to be limited to a small terraced building, possibly not part of Nash and Pennethorne's work, at the south-western end of Park Village East. In 1900-1905 all buildings on the eastern side of the roadway in Park Village East were demolished to make way for substantial widening of the rail cutting from Granby Street to the indoor riding school at the northern end of Park Village East (**Figure A8** appendix 1). A semi-detached pair of houses, 18 and 20 were lost during World War II bombing. A detached house in Park Village West was also lost during bombing.

2.17 Today, Park Village East still retains much of its original appearance, and ideals of the Picturesque as conceived by Nash and executed by Pennethorne, despite significant physical loss and loss to its setting caused by development of the railway primarily in 1900-1905 and modernisation of the road, pavements and abundance of parked cars.

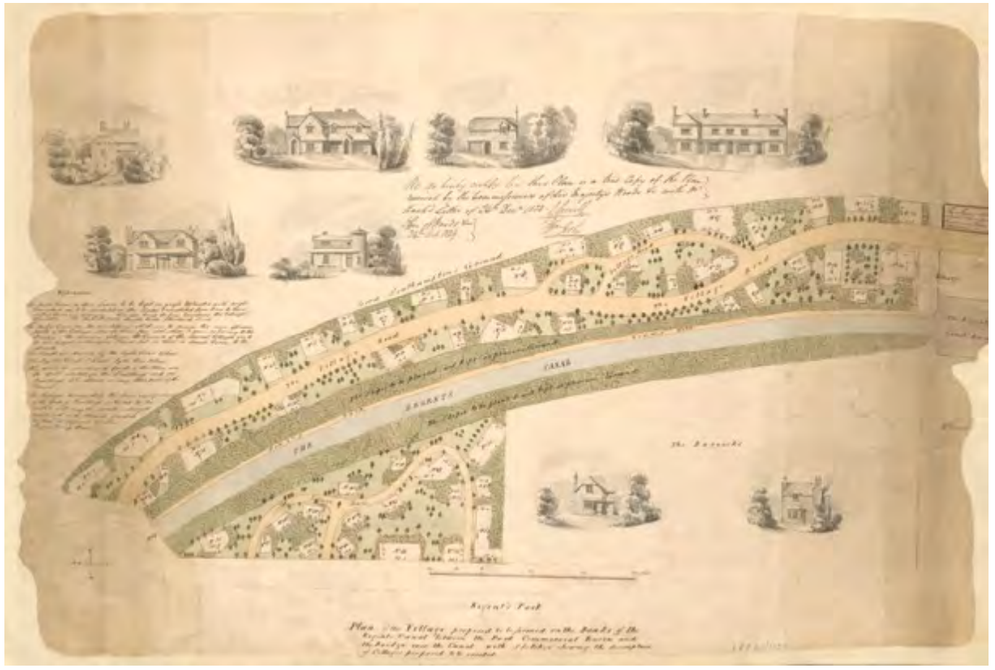

Figure 3: John Nash's scheme for the Park Village produced in 1823. (The National Archives, ref. MPE 1/911). Copyright The National Archives. A larger version of this image is included in appendix 1

The Picturesque

2.18 Picturesque is defined by the Oxford English Dictionary as *'visually attractive, especially in a quaint pretty style; ruined abbeys and picturesque villages*' and is derived from French *pittoresque* and from Italian *pittoresco* and meaning in the manner of a painting.

2.19 The Picturesque as defined in 1794 in Richard Payne Knight's *'The Landscape; A didactic Poem'* and Uvedale Price's '*An Essay on the Picturesque, as Compared with the Sublime and the Beautiful; and on the Use of Studying Pictures, for the Purpose of Improving Real Landscape'* is a category of aesthetic distinguished from the beautiful and sublime primarily by qualities of smallness and irregularity. It is mainly concerned with landscape and when applied to architecture refers more to the total appearance of a building in its setting than to the style of stylistic parts. In the hands of John Nash and Humphrey Repton a Picturesque style of architecture evolved. Its major attributes are irregularity of plan and profile, contrast of light and shadow and a preference for Castle, Gothic, Italianate and 'Old English' vernacular styles[4].

[4] *'Illustrated Dictionary of Architecture 800-1914'*. Lever, Jill and Harris, John. Faber & Faber 1993.

Figure 4: Topographical Survey of The Borough of St. Marylebone 1834. Copyright Mapco. Park Village east is highlighted by the **red oval**. A larger version of this image is included in appendix 1

Figure 5: Ordnance Survey 25 inch England & Wales, surveyed 1870; London XXV. Copyright National Library of Scotland. Park Village east is highlighted by the **red oval**. A larger version of this image is included in appendix 1

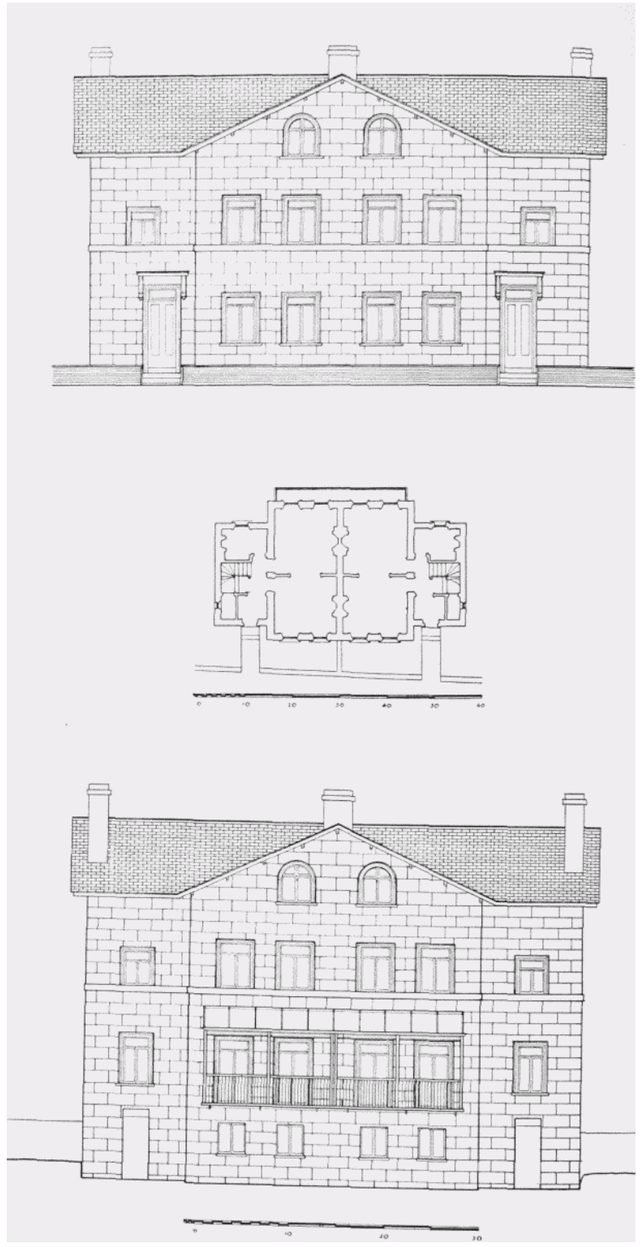

Figure 6: An early drawing of 32 and 34 Park Village East *c.*1949 illustrating the transomed windows. Survey of London Volume XXI. London County Council 1949.

John Nash (1752-1835)

2.20 John Nash was probably born in London and was the son of a Welsh Millwright who worked in Lambeth and died whilst John was a boy.

2.21 Nash was not formally trained in architecture; in the early part of his career he worked as subordinate and then as a draughtsman to Sir Robert Taylor[5]. By 1775 he had established himself as an independent self-styled architect and speculative builder in London, but in October 1783 he was declared bankrupt and moved to Carmarthenshire where his mother originated from.

2.22 In 1785, Nash went into partnership with the London architect Samuel Saxon and together they secured a contract to re-roof Carmarthen Church. In 1788 Nash designed his first public building, the County Goal (County jail) at Carmarthen, and other commissions soon followed. In 1796, he was able to return to London as an architect with an established practice and distinct style. During his time in Wales, Nash had emerged as a leading architect of the Picturesque which was probably influenced by his contact with Thomas Johnes, landscape architect and creator of the romantic landscape at Hafod Estate in Ceredigion and Uvedale Price the author of *Essay on the Picturesque* (1796). Nash's early work in the Picturesque style include Corsham Court (rebuilt by Nash 1979-1802), Luscombe (1799-1804) and Sundridge Park (1804-1807).

2.23 In 1810, he started work at Blaise Hamlet, Henbury, Gloucestershire designing a series of cottages in a rural Picturesque style.

2.24 Nash died in 1835 aged 83 in public disgrace and pilloried for 'inexcusable irregularity' and 'great negligence' in his public works for the Governments.

John Nash's work in London, includes[6]:

- The Regent's Street Masterplan,
- St James's Park, London – the bridge, pagoda and polygonal ballroom, 1814
- The Royal Opera House, Haymarket, London – remodelling the interior in collaboration with G S Repton, 1816-18
- Carlton House Terrace and Carlton Gardens 1827-33
- The Royal Mews, Pimlico, London, 1822-24
- All Souls Church, Langham Place, London, 1822-25
- Buckingham Palace, new interiors, including the Entrance Hall, Grand Staircase, Guard Chamber, Throne Room, White Drawing Room and Music Room
- Buckingham Palace, the East Front, 1825-30. Executed by Blore and later rebuilt by Blore 1847-50 and then by Webb in 1913.

[5] Sir Robert Taylor, English Architect 1714-1788

[6] Sourced from *'A Biographical Dictionary of British Architects 1600-1840'.* Colvin, Howard. Yale, Third Edition 1995

- The Marble Arch – designed to stand in front of Buckingham Palace as the principle entrance and moved to Cumberland Place Gate in 1851.
- Clarence House, London 1825-28
- 66-71 Great Russell Street, London, 1777-78
- 16-17 Bloomsbury Square, London, 1777-78
- Regents Street, Langham Place, Piccadilly Circus, The Quadrant and Waterloo place – designed 1811-13, built 1815-23 and now demolished

Figure 6: A view of Park Village East. Sheppard, Metropolitan Improvements 1828. Copyright Alamy.

Timeline

2.25 A brief chronology is included of John Nash's commission for the Regent's Park and Park Village developments to provide context for the role and significance of Park Village East and individual properties in Park Village East which are the subject of this statement of significance and impact assessment.

1811	King George III declared insane and parliament approved the 'Care of King During his Illness, etc. Act 1811'. On 5 February 1811, George IV, Prince of Wales was appointed HRH The Prince Regent
1811	In April 1811, the leases for Marylebone Park reverted to the Crown
1811	March 1811 John Nash prepares his first scheme for Marylebone Park
1813	September 1813 John Nash appointed Surveyor of the Royal Palaces
1813	Marylebone Park now known as Regent's Park
1820	29 January 1820 King George III died and his son, HRH Prince Regent, George Augustus Frederick Hanover anointed King George IV
1823	Nash creates his fourth plan for Regent's park reducing the number of villas to 26
1824-32	Park Village East is constructed
1826	Nash produces his fifth plan for Regent's Park further reducing the number of proposed villas to 8 and reducing the number of housing developments. The barracks are moved to the eastern boundary and replaced by plans for a Zoological Gardens in the north of the park
1830	26 June 1830 King George IV dies and his brother, William Henry Hanover becomes King William IV until his death on 20 June 1837
1832-38	Park Village West is constructed
1834-37	Construction of the London & Birmingham Railway from Camden Town to Euston and rail cutting created to the west of Park Village East
1837	20 June 1837 King William IV dies and Alexandrina Victoria Hanover daughter of Prince Edward, Duke of Kent and Strathearn, the fourth son of King George III, becomes Queen Victoria
1837	The Euston to Boxmoor section of railway opened on 20 July 1837, and the 32 mile (52 km) line from Euston to Tring (and another section south from Birmingham) was opened in October 1837.
1838	The railway through line from London to Birmingham opened for public service on 17 September 1838.
1840-51	Zoological Gardens created on the north side of Regent's Park to designs by Decimus Burton
1846	London & Birmingham Railway amalgamated with other rail companies to become London & North Western Railway (LNWR)
1883	Part of the eastern side of Park Village East is demolished to make way for additional sidings for London and North Western Railway. **Figure A7 in appendix 1**
1900-05	The significant remaining part of the eastern side of Park Village East is demolished to make way for the widening of the rail cutting into Euston
1942-43	The canal and canal basin were filled in.
1949-50	Considerable restoration of Park Village East and Park Village West on the advice of Sir Albert Richardson and Sir John Summerson.
1960	Four additional villas were built on the Albany Street side of Park Village West

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3 Statement of Significance: 34 Park Village East

Purpose of the Statement of Significance

3.1 In conservation, 'significance' encompasses a broad range of considerations about what may constitute the special value or 'interest' of a building or place; these are referred to as the 'heritage asset'. Commonly, a mix of factors may contribute to this special value, such as a building's architectural quality and association with important people or cultural events. Sometimes, these factors may not be immediately apparent, such as the use of pioneering construction technology, fine craftsmanship or the special social or economic role of a building or place has within a community.

3.2 A statement of significance provides a concise account of the reasons why heritage assets are valued and why they should be protected and preserved. The statement can provide a more thorough appraisal than a listing description alone. They can help clarify which items or elements have little or no value, or which actively detract from significance, to allow for exploration of opportunities for enhancement or change.

3.3 Within this document, significance is determined as follows in accordance with heritage values identified by Historic England in *Conservation Principles* (2008):

- **Evidential value**: the potential of a place to yield evidence about the past
- **Historic value**: the ways in which past people, events and aspects of life can be connected through a place to the present – usually illustrative or associative
- **Aesthetic value**: the ways in which people draw sensory and intellectual stimulation from a place
- **Communal value**: the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory

3.4 The following is a guide to comparative levels of significance:

- **Exceptionally significant**: Nationally and/or internationally significant aesthetic, cultural, evidential or communal significance; exceptional unique and intact features of highest quality; nationally and/or internationally important associations with people or events; unquestionable group value
- **Highly significant**: important historic or architectural features; high quality of workmanship; potential for nationally important archaeology; largely intact and/or rare examples of a building type or technique; important group value
- **Significant**: formal or aesthetic significance, architectural character or notable features, including areas with potential for significant enhancement; some positive group value
- **Low significance**: little or no architectural or heritage significance or area of lost significance
- **Not significant**: of no heritage interest
- **Detrimental**: features or areas that detract from a building's special significance

Figure 7: A view of 34 and 34 Park Village East taken in October 2017. 34 Park Village East is the semi-detached house to the left of the image.

Architectural and Historic Significance

3.5 34 Park Village East is a relatively plain semi-detached four storey house (including basement and attic storey) in a simple neoclassical (Doric) design with plain wall elevations, marked out to simulate ashlar masonry with moulded window architraves and plain window cills, all beneath a pitched roof of slate with a central and imposing chimney with multiple flues. The façade is composed of stuccoed brick painted in a cream colour. Windows are a simple 'cross' or 'transom' configuration with outward opening casements with fanlight above. At ground floor level the windows contain shutters which fold into the window reveal to create timber window linings when not in use.

3.6 34 Park Village East is **HIGHLY SIGNIFICANT** as an original building surviving from John Nash's 'Village' development next to Regent's Park. John Nash is recognised as a key exponent of the Picturesque which developed with Nash and his work at Regent's Park to create a suburban Picturesque which was admired and valued in Nash's time and is still valued today.

3.7 34 Park Village East provides significant evidential value of the size, format, style and construction of these original buildings. The façade is largely unaltered and has almost completely intact original stucco, albeit overpainted in cream with modern paints. The window joinery is largely intact with some cylinder glass surviving. Some of the window casements have

been replaced during the twentieth century and glass has been replaced with drawn flat-sheet or float glass.

3.8 The interiors appear to have been refinished with modern plasterboard wall linings, possibly replacing original lath and plaster wall linings and plaster ceiling cornices. Fireplaces and surrounds are still present in most of the rooms.

3.9 The landscape and setting of Park Village East has substantially altered with the demolition of the eastern side buildings with the expansion of the railway in 1900-1905, however, the suburban Picturesque still remains with numerous trees, houses bordered with walls and railings and a sense of quietness and elegancy remains despite the busy modern metropolitan surroundings which are close by. The setting of 34 Park Village East is a **HIGHLY SIGNIFICANT** contribution to the significance of the building as an individual element and group value of Park Village East, Park Village West, Regent's Park and the Regent's Park Conservation Area.

Communal Significance

3.10 The fact that Nash was able to build Park Village East from 1822 despite being in public disgrace for his inefficient use of public money for Government works is a testament to his popularity with the middle and gentrified classes. Evidence from Nash's original design for the 'Village' and comparison with maps from 1824-26, 1830, 1834, 1868, 1895 demonstrate his vision was completed and survived largely unaltered until expansion of the railway in 1900-05.

3.11 Park Village East and West was occupied by notable owners including doctors, surgeons and professionals including Dr James Johnson, Physician to the Duke of Clarence, Thomas Duffus Hardy, Deputy Keeper of the Public Record Office, Revd Henry Hart Milman, historian and future Dean of St Paul's, William Haywood, Architect, and Ebenezer Trotman, architectural journalist.

3.12 Park Village East is valued because of the quality of the buildings and the immediate landscape and setting, with houses bordered with walls, railings and hedges, surrounding by trees in a relatively quiet, tranquil part of London that still evokes the feeling of the suburban Picturesque. These values contribute to the **SIGNIFICANT** communal value.

Schedule of Significant Elements: 34 Park Village East

3.13 The following schedules provide guidance on the heritage significance of the grade II* listed 34 Park Village East and forms the basis for the assessment of impact that follows in section 4 *'Design Statement and Statement of Justification*. The schedule assesses those elements of the listed building that have Evidential, Historic, Aesthetic & Communal value and could be affected by the proposed works.

3.14 Since the scope and extent of the proposed work is limited, the schedule of significance has also been limited to building elements, which directly or indirectly might be considered to be impacted by the proposals.

3.15 The following broad grading of significance is used:

Exceptionally significant: Nationally and/or internationally significant aesthetic, cultural, evidential or communal significance; exceptional areas/elements such as primary elevations or workmanship; nationally and/or internationally important associations with people or events; unique and intact elements of highest quality; unquestionable group value

Highly significant: important historic or architectural features; high quality of workmanship; potential for nationally important archaeology; largely intact and/or rare examples of a particular building type or technique; important group value

Significant: formal or aesthetic significance, architectural character or notable features, including areas with potential for significant enhancement; some positive group value

Low significance: little or no architectural or heritage significance or area of lost significance

Not significant: of no heritage interest

Detrimental: features or areas that detract from a building's special significance

Item No.	Element	Location	Date	Heritage Values	Significance	Description and Assessment of Significance
1	The setting of the heritage asset	Park Village East	1824-32	Evidential, Historic, Aesthetic & Communal value	**Highly Significant**	34 Park Village East is an intrinsic part of the John Nash development of the 'Village' and his creation of 'suburban Picturesque' style. The Park Village East landscape has been substantially altered since 1900 with the loss of the east side of the street and buildings with the expansion of the railway and widening of the rail cutting. However, a substantial part remains on the western side with the survival of 18 original buildings, and of significant importance, the relationship of the buildings and landscape remains with a collection of irregularly spaced buildings, of varying architectural styles, positioned on a meandering street set within a landscape of trees, hedges, boundary walls and railings. This relationship between these elements is fundamental to the architectural Picturesque. Of equal and possibly of greater importance, Park Village East is a valuable survival of John Nash's stylistic development and creation of the suburban Picturesque. 'Views' of how the building and landscape appear along vistas is of great importance when considering the setting. Buildings in Park Village East can be seen in relatively short views because of the meandering shape of the

Item No.	Element	Location	Date	Heritage Values	Significance	Description and Assessment of Significance
						road and the presence of the rail cutting and boundary wall to the railway. This creates an intimacy which is an essential component park of John Nash's Picturesque. The refined elegant appearance of the buildings within a managed urban landscape are also a key component in the value of the setting. The setting is therefore highly significant and future development must carefully consider these component elements and the relationship between these elements. In this instance, setting is also concerned with the emotions and emotional experience of being in Park Village East. External alterations, unless very carefully executed could have a significant detrimental impact on the emotional experience of visitors, property owners and the local community. In general, changes to the setting should be of a character and style that maintain or enhance the ideals of the Picturesque and John Nash's original work. Park Village East has the following values: **Evidential, Aesthetic and Communal value:** although altered, the landscape and setting of the 34 Park Village East within the wider landscape and use of boundary walls and tree planting within a garden setting still retains significant elements of John Nash's design intention. Tangible evidence includes the building within the landscape and the boundary wall and relationship with the road and public footpath. Perceived evidence is retained in the emotional experience of viewing the buildings within their setting, where trees, hedges and relative peace prevail to create an emotional sense of a village environment and small community. **Historic and Aesthetic value:** 34 Park Village East is a largely original example of John Nash's use of neo-classical design to create a 'cottage' within a landscape. Although relatively plain in appearance this building is valued for its simplicity and contrast with other extant architectural styles used in Park Village East. It is also a good example of John Nash's idea of a gentleman's cottage which in contemporary terms would be considered to be a large house. The building also retains a significant amount of original design and materials and provides actual evidence of construction technology during the early nineteenth century. 34 Park Village East has group value as part of the wider 'Village' development of Park Village East and Park Village West and in the wider context, Regent's Park. For context with this application the following is included: The Court of Appeal decision in the case of *Barnwell vs East Northamptonshire DC 2014* made it clear that in enacting section 66(1) of the Planning (Listed Buildings and Conservation Areas) Act 1990 Parliament's intention was that 'decision makers should give "considerable importance and weight" to the desirability of preserving the setting of listed buildings' when carrying out the balancing exercise'. These qualities in composite make the setting of 34 Park Village East **Highly Significant**. Changes to the setting beyond these qualities are likely to have a detrimental impact. Alterations which seek to enhance these qualities, for example improving the landscape, improving the quality of finishes used on the footpath and highway and reducing or preventing parking on the road, would enhance the setting.
2	Building façade	All external elevations	1824-32	Evidential, Historic & Aesthetic values	**Highly significant**	34 Park Village East retains its original size, scale and overall design and very little external alteration has occurred. The facades are simple in design with a flat render or 'stucco' lined out to simulate ashlar masonry. The render is largely original and is likely to be composed either of Parker's 'Roman' Cement (patent 1796) or possibly one of the early hydraulic limes (Dobb's Patent *c.*1811, Frost's Patent *c.*1811 &1822 or Atkinson's Cement *c.*1816) or one of the early metallic cements (Ranger's Artificial Stone *c.*1820).

Item No.	Element	Location	Date	Heritage Values	Significance	Description and Assessment of Significance
						Stucco buildings of the late eighteen to mid-eighteenth century are a valuable source of evidence for render materials at a time when many inventors where creating cheap alternatives to natural stone. Stucco became hugely popular with architects of the day because of its low cost and faster construction times, at a time when London, as well as other metropolitan centres were gripped by speculative development. Few written and drawn records exist confirming the types of materials used for buildings in this period; extant buildings are a valuable evidential and archaeological resource. Unfortunately, because of the limited knowledge and understanding of eighteenth and nineteenth century stuccos in the contemporary construction industry, original materials have been readily altered or removed in ignorance and inappropriate materials have been used for repair. Alteration to the external facades should consider and maintain the simplicity of the original design and the contribution made to the setting. Alterations should be small in scale and be unobtrusive, particularly on elevations which can be seen from public spaces. Because of the complexity and lack of availability of original stucco mortars, repair with appropriate materials can be problematic.
3	External windows and doors	All elevations	1824-32	Evidential, Historic & Aesthetic values	**Significant**	The window frames, internal window linings and shutters are original. The window format of casements with a fanlight above is unusual and windows of the early nineteenth century 'polite architecture' would more typically be sash windows. Casement windows had fallen out of fashion during the early to mid-eighteenth century and had normally been relegated to attic and basement storeys but they still remained popular for estate cottages. Nash was creating cottages and the use of casement windows cannot be discounted. The use of casements in simple neo-classic Doric design of 34 Park Village East is correct and follow examples completed by Palladio in Italy. Detailed inspection indicates some of the casements are modern replacements with sharper details and less paint layers; the remaining casements are relatively early, probably original, with mouldings and details obscured by numerous paint layers. The shutters are covered by a thick build-up of paint which obscures the mouldings, particularly the bead mouldings. The shutters are joined with square wrought iron hinges and mounted to the window frame with rectangular wrought iron butt hinges which was the common format during the mid-eighteenth century. The seamless integration of these casement windows and frames with the internal shutters and lack of intervention into the external stucco façade casts significant doubt on whether the casement windows replaced an earlier sash format window. A number of casement windows retain historically significant glass with distortions and which are found in cylinder glass, and to some degree, in polished cylinder glass and 'Patent plate' glass which remained popular until the early twenty century. The glass contributes to the historical significance. In the absence of documentary evidence the use of casement windows cannot be dismissed as later replacements.
4	Internal wall surfaces	Internal elevations	1824-32	Evidential value	**Low significance**	The ground floor sitting room walls have been lined with plasterboard. The original wall finish is unclear, but the window reveal depth suggests this wall was originally lined on the inside, possibly with timber lath and plaster which was common practice at the time. The first, second and basement level internal face of the external walls are finished with plaster applied directly on to the masonry wall. There are no significant internal decorative schemes evident. The plasterboard lining of the sitting room is not significant.

Item No.	Element	Location	Date	Heritage Values	Significance	Description and Assessment of Significance
						Plaster finishes applied directly onto the masonry walls are not unusual for buildings of this period, and may be original, although this is considered to be unlikely. These wall finishes have low significance.

4 Design Statement & Statement of Justification

4.1 The following section is a description of the proposed works with analysis of the impact of the proposals on the significance of the heritage asset (Impact Assessment) and justification for why the proposals should be granted listed building consent

Noise Mitigation during Construction of HS2

4.2 In constructing the scheme, HS2 will take all reasonable steps to ensure that noise does not cause an adverse effect. However, there may be instances where construction noise may cause a material change in behaviour and/or attitude, e.g. avoiding certain activities during periods of intrusion; where there is no alternative ventilation, having to keep windows closed most of the time because of the noise. Potential for sleep disturbance resulting in difficulty in getting to sleep, premature awakening and difficulty in getting back to sleep. Where this occurs noise insulation (or temporary re-housing) will be offered with the aim that noise from the construction of the Scheme does not give rise to significant adverse effects on health and quality of life. The threshold noise levels above which noise insulation would be offered to dwellings and other buildings lawfully used for residential purposes are defined within the HS2 Information Paper 'E23: Control of Construction Noise and Vibration'. This a publicly accessible document available at https://www.gov.uk/government/publications/hs2-information-papers-environment

4.3 Initially eligibility for the scheme depends on the predicted noise level following the assessment undertaken as part of the environmental assessment. If those noise predictions indicated that a property is eligible, the offer of noise insulation or grant for noise insulation is being made and, if accepted and all necessary approvals obtained, the insulation will be installed before the start of works predicted to exceed the noise insulation criteria.

Installation of Temporary Internal Secondary Glazing

4.4 Refer to design drawings:

Existing Arrangements	Proposed Details
• 2016-005-34PVE-EX-B-J-01	• 2016-005-34PVE-PR-B-J-01
• 2016-005-34PVE-EX-B-J-02	• 2016-005-34PVE-PR-B-J-02
• 2016-005-34PVE-EX-B-J-03	• 2016-005-34PVE-PR-B-J-03
• 2016-005-34PVE-EX-GR-J-01	• 2016-005-34PVE-PR-GR-J-01
• 2016-005-34PVE-EX-GR-J-02	• 2016-005-34PVE-PR-GR-J-02
• 2016-005-34PVE-EX-GR-J-03	• 2016-005-34PVE-PR-GR-J-03
• 2016-005-34PVE-EX-FF-J-01	• 2016-005-34PVE-PR-FF-J-01
• 2016-005-34PVE-EX-FF-J-02	• 2016-005-34PVE-PR-FF-J-02
• 2016-005-34PVE-EX-FF-J-03	• 2016-005-34PVE-PR-FF-J-03
• 2016-005-34PVE-EX-SF-J-01	• 2016-005-34PVE-PR-SF-J-01
• 2016-005-34PVE-EX-SF-J-02	• 2016-005-34PVE-PR-SF-J-02
• 2016-005-34PVE-EX-SF-J-03	• 2016-005-34PVE-PR-SF-J-03

Schedule of Proposed Works

4.5 Temporary internal secondary glazing will be installed to the following windows in the front elevation:

a) **Two windows at basement level in the Kitchen**. The secondary glazing will be installed within the existing plastered window reveals with a new timber sub-frame. The appearance and minimal paint build up on the internal wall plaster finishes and window reveals indicates the room has been replastered at some point with modern gypsum wall plaster.

b) **Two windows at ground floor level in the sitting room.** The secondary glazing will be fixed to the internal wall face with a new timber sub-frame. The internal wall face has been lined with modern plasterboard**.** The timber sub-frame will be scribed around the existing timber skirting board which is a modern replacement.

c) **Two windows at first floor level in the front bedroom.** The secondary glazing will be installed into the existing plaster window reveals with a new timber sub-frame. To minimise impact to the historic joinery, the new timber sub-frame will be screw fixed into the existing joinery structure towards the outer edge of the reveal where existing solid timber battens are located. Please refer to design drawings.

d) **One window at second floor level in the front bedroom.** The secondary glazing will be installed within the existing plastered window reveals with a new timber sub-frame. The appearance and minimal paint build up on the internal wall plaster finishes and window reveals indicates the room has been replastered at some point with modern gypsum wall plaster.

Refer to following elevation for secondary glazing window locations

- 2016-005-34PVE-EX-EL-01

Figure 8: A view of 34 Park Village East. Windows where internal secondary glazing will be installed are annotated in red.

Design Proposal

Photographs illustrating the existing windows are included at the end of this section.

4.6 The proposed design for internal secondary glazing has been prepared by a specialist secondary glazing contractor in consultation with a historic buildings professional and HS2. The design is intended to meet the functional requirements of reducing noise within the residential home (34 Park Village East) whist minimising the impact on the significance of the heritage asset and minimising inconvenience to the resident. The secondary glazing design includes the following aspects:

4.7 **Temporary installation.** Listed building consent is sought for the temporary installation of noise reducing internal secondary glazing. Secondary glazing will be removed on completion of the HS2 construction works

4.8 **Noise mitigation.** Secondary glazing is a temporary installation to mitigate increased noise levels created by construction of the HS2 railway.

4.9 **Window design and materials:** The secondary glazing windows will be manufactured from aluminium with a polyester powder coating or similar and be installed into a new timber sub-frame which is fixed to the existing wall surface or window reveal. The windows will be glazed with 8.8mm laminated glass for acoustic attenuation. The windows will be a combination of sliding or inward opening casements; refer to design drawings.

4.10 **Minimising External Visual Impact:** Secondary glazing will be installed internally. The position of the secondary glazing frame will align with the original window frame and casement positions to minimise visual impact when viewed externally. A slight overlap of the original window 'sightlines' occurs at basement level, however these windows are screen from external view by the existing basement retaining wall and hedge. The secondary glazing must be set back internally from the original window position to achieve the desire acoustic performance and minimise noise levels from the HS2 works. When viewed externally, the secondary glazing might be seen by a discerning person when viewed obliquely. Some reflection on the secondary glazing may also be evident from the original windows. The external visual impact on the significance of the heritage asset will be low to very low and is an accepted consequence of installing secondary glazing into historic buildings. This visual impact will be removed when the secondary glazing is removed at the completion of the HS2 construction works.

4.11 **Reducing internal visual impact for the residents:** Secondary glazing at ground and first floor level has been created as sliding glazing from floor to the window transom level rather than creating a smaller secondary glazing unit to match the size of the existing casements and then support the secondary glazing on a temporary timber stall riser. This creates visual lightness and will allow the residents to place or display objects on the floor or stand between the secondary glazing and original windows. The secondary glazing transom and frame will align with the original window joinery.

4.12 **Maintaining existing window functionality:** All existing windows will remain operable with the secondary glazing installed. Window casements can be opened and existing window shutters can be used.

4.13 **Fixing the secondary glazing:** (1) at ground level, the secondary glazing timber sub-frame will be screw fixed to the plasterboard lined wall using fixing screws and plug fixings. The secondary glazing will then be screw fixed to the sub-frame. (2) At first floor level the secondary glazing sub-frame will be screw fixed to the existing timber window lining where the lining is supported by a concealed timber fixing block. The secondary glazing will then be screw fixed to the sub-frame. (3) At basement and second floor level, the secondary glazing timber sub-frame will be screw fixed to the existing wall plaster using plastic fixing plugs drilled into the masonry wall. The secondary glazing will then be screw fixed to the sub-frame

4.14 **Colour scheme.** The secondary glazing and new timber sub-frames will be finished in white on all visible faces to match the existing internal joinery colour.

4.15 **Background Ventilation**. Two 'slot ventilators' will be installed into the new timber sub-frames wherever possible to provide background ventilation; in some instances, only one slot ventilator will be installed. Each slot ventilator will be acoustically baffled and will provide 5000mm2 of equivalent area[7]; therefore, a total of 10,000mm^2 of background ventilation will be provided with

[7] ***Equivalent area*** is defined in the Building Regulations 2010, Approved Document F 2013 as *'is a measure of aerodynamic performance of a ventilator. It is the area of a sharp-edged circular orifice which air would pass through at the same volume flow rate, under an identical applied pressure difference, as the opening under consideration'*. This means of measuring the area of a background ventilation opening is used by manufactures' in their product data.

two slot ventilators. This exceeds the requirement of the Building Regulations 2010, Part F1 and the recommendations of Approved Document F 2013, Section 3 'Historic and Traditional Buildings' clause 3.11. to 3.16 and Section 7 'Work on existing buildings' clause 7.6.

4.16 For ease of reference, clause 3.11 to 3.16 and 7.6 of the Building Regulations requirement for background ventilation states:

Historic and Traditional Buildings

3.11 As mentioned in the above paragraph 3.3a, buildings included in the schedule of monuments maintained under section 1 of the Ancient Monuments and Archaeological Areas Act 1979 are exempt from compliance with the requirements of the Building Regulations. There are other classes of buildings where special consideration may apply in deciding what is adequate provision for ventilation:

a. Listed buildings

b. Building in conservation areas;

c. Buildings which are of architectural and historic interest and which are referred to as a material consideration in a local authority's development plan or local development framework;

d. Buildings which are of architectural and historic interest within national parks, areas of outstanding natural beauty, registered historic parks and gardens, registered battlefields, the curtilages of schedule ancient monuments, and world heritage sites; and

e. Buildings of traditional construction with permeable fabric that both absorbs and readily allows the evaporation of moisture

3.12 When undertaking work on or in connection with a building that falls within one of the classes listed above, the aim should be to provide adequate ventilation as far as is reasonable and practically possible. The work should not prejudice the character of the host building or increase the risk of long-term deterioration of the building fabric or fittings.

3.13 The guidance given by English Heritage[8] and in BS 7913 Principles of the conservation of historic buildings should be taken into account in determining appropriate ventilation strategies for building work in historic buildings.

3.14 In general, new extensions to historic or traditional buildings should comply with the standards of ventilation as set out in this Approved Document. The only exception would be where there is a particular need to match the external appearance of character of the extension to that of the host building.

3.15 Particular issues relating to work in historic buildings that warrant sympathetic treatment and where advice from others could therefore be beneficial include:

a). restoring the historic character of a building that has been subject to previous inappropriate alteration, e.g. Replacement windows, doors and rooflights;

b). rebuilding a former historic building (e.g. following a fire of filling a gap site in a terrace);

c). making provision for the fabric of historic buildings to 'breathe' to control moisture and potential long-term decay problems.

3.16 In determining what is adequate ventilation in the circumstances, it is important that the ***BCB***[9] takes into account the advice of the local authority's conservation officer. The views of the local conservation officer are particularly important where building work requires planning permission and/or listed building consent

7.6 In all cases where trickle ventilators (or an equivalent means of ventilation) are to be fitted, the new ***ventilation opening*** should not be smaller than originally provided, and it should be controllable. Where there was ***no ventilation opening***, or where the size of the original ***ventilation opening*** is not known, the following minimum sizes should be adopted.
Dwellings:

- ***habitable rooms*** – 5000mm^2 ***equivalent area***
- kitchen, ***utility room*** and bathroom (with or without WC) – 2500mm^2 ***equivalent area***

4.17 The original windows have some remedial draft excluders installed, but they are not air tight. In accordance with established research and the Building Regulations, the existing windows do provide existing background ventilation into the room.

4.18 The original joinery windows and shutters will remain operable whilst the secondary glazing is installed and can be opened when the resident wishes to do so.

4.19 **Minimising heat distortion.** Two slot ventilators are proposed wherever possible to create cross-flow ventilation in the void between the original timber casement windows and the secondary glazing to minimise heat build-up between the two units. Both slot ventilators will vent to the room. This will minimise risk of distortion in the original joinery caused by excessive heat build-up. Please note: the existing joinery shutters in the sitting room are distorted with age and bind against the shutter boxes, but remain operable. Existing casement windows also have varying degrees of distortion and binding within the frames which is commonly seen in historic joinery windows.

4.20 **Removing the secondary glazing, making good and redecorating**. On completion of the HS2 construction works the secondary glazing will be removed from the property and recycled. Fixings will be carefully removed to prevent damage to existing building fabric and joinery.

1. Fixing holes in internal plasterboard wall linings (ground floor sitting room) will be filled with a good quality plaster filler and finished flush with the surrounding wall surface. The internal wall elevation where the secondary glazing was installed will be redecorated to match the existing colour.

2. Fixing holes in the existing timber joinery (first floor bedroom) will be filled with a good quality wood filler and finished flush with the surrounding joinery surface. The internal face of the existing window joinery will then be redecorated to match the existing colour.

3. Fixing holes in existing plastered window reveals (basement kitchen and second floor bedroom) will be filled with a good quality plaster filler and finished flush with the surrounding wall surface. The internal wall elevation, window reveal and existing window joinery where the secondary glazing was installed will be redecorated to match the existing colour.

[8] On 1 April 2015 'English Heritage' changed their name to 'Historic England'. The official name of Historic England is the Historic Buildings and Monuments Commission for England.

[9] Building Control Body

Justification

4.21 Installation of temporary internal secondary glazing is required to reduce the impact of the HS2 construction works on the health and quality of life of building residents. This is an undertaking by HS2 to the residents of eligible properties in accordance with the HS2 Phase One Information Paper E23: Control of Construction Noise and Vibration. This is derived from undertakings and assurances by HS2 to Parliament as part of the High Speed Two railway scheme. This approach conforms to and meets the requirements of National Planning Policy Framework (NPPF) policy 123.

4.22 The design meets the functional requirements of reducing noise within the residential home whist minimising the impact on the significance of the heritage asset and minimising inconvenience to the resident.

4.23 During the design feasibility stage whilst investigating the viability of secondary glazing for 34 Park Village East, various design options have been considered. The proposed solution has the least impact or harm on the significance, whilst seeking to balance the needs and requirements of the resident.

Alternative Design Options

4.24 In arriving at the proposed solution for temporary internal secondary glazing, the following design options were considered and discounted for the reasons stated below: -

a) **Internal secondary glazing installed within the window reveal and not extending down to floor level.** This alternative solution was considered for the ground floor sitting room and first floor bedroom windows and considered installing secondary glazing units within the joinery window reveal. At ground floor level, this would require screw fixing into the shutters; at first floor level this would require screw fixing to the fixed joinery window/reveal lining. At both locations, a new transom would be installed to support the secondary glazing units

Advantages (benefits):

i. The secondary glazing would not extend internally beyond the existing window architrave and would therefore not encroach into the room/living space.

ii. The impact on floor space within the window recess at ground and first floor would be preserved. However, the window would project into the window recess above the existing window cill level.

Disadvantages (harm):

iii. Existing internal shutters could not be used once the secondary glazing was installed.

iv. Fixing to the shutter is highly likely to cause distortion and damage to the shutters and window linings because of the weight if the secondary glazing and the duration of the temporary installation – approximately 15 years.

v. Existing timber window linings and shutters are relatively thin and would not provide a secure fixing. This would require drilling through these elements into the masonry reveals behind, creating larger holes through the joinery.

Impact on significance:

- This solution has a greater impact on historic joinery and is likely to cause damage requiring significant, more complex repair or replacement. The harm can be significantly reduced using the proposed design solution.

b) **External secondary glazing.** This alternative solution was considered for all windows within the proposed scheme. Secondary glazing would be installed on the external window face and mounted within the window reveal depth. Glazing would be secured by installing fixings into the stucco and masonry window reveals.

Advantages (benefits):

i. The secondary glazing would not alter the internal appearance

ii. The glazing would not reduce the internal room size/floor plan, albeit installation of secondary glazing internally has a minimal impact on floor area.

Disadvantages (harm):

iii. The external building appearance would be significantly altered.

iv. External secondary glazing frames are substantially wider than the original joinery frames (100 to 120mm depending on window size and format) and sightlines and glazing sizes would be reduced in comparison to the original. The increase in frame size is the result of designing a window which is suitable for wind loading and is weather sealed. In essence, the secondary glazing is a modern aluminium window.

v. The secondary glazing would be fixed to the stucco window reveals. This would create between 4 and 6 small holes (approximately 16-18mm diameter) in the reveals of each window opening. Fixings are larger in size to deal with the weight of the secondary glazing unit and wind load. Even with well executed repair, experience demonstrates that ‘repair shadows’ can be visually evident. This is caused by the build-up of historic paint layers on original stucco compared with thin paint layers on repairs and subtle changes in surface texture.

vi. The original external window reveal depth would be lost with installation of the secondary glazing units. The units would visually appear much bulkier and would be similar in appearance to modern UPVc or powder coat aluminium windows.

Impact on significance:

i. External secondary glazing would have a significant adverse impact on the building’s architectural, historic and aesthetic significance because it would create the appearance of modern UPVc or powder coated aluminium glazing and would reduce the visual depth of the façade by significantly reducing the window reveal depth. This has a recognised detrimental impact on the significance of heritage assets. Refer to *‘Energy Efficiency and Historic Buildings; Secondary Glazing for Windows’.* Historic England 2016, *‘Traditional Windows’*. Historic England 2017, *‘Design – CPG1’* London Borough of Camden and *‘Regent’s Park Conservation Area Appraisal and Management Strategy’*, London Borough of Camden, *et al*.

ii. External secondary glazing would have a significant adverse impact on the setting of the heritage asset. The setting would be adversely impacted because the visual qualities and visual authenticity would be reduced by the presence of modern windows in the front elevation (the principal façade). External secondary glazing with cause significant harm to the setting of Park Village East and John Nash's ideals of the suburban Picturesque.

iii. There is no known precedent for the installation of external secondary glazing into a listed building, even as a temporary installation for noise mitigation works.

iv. The harm caused to the significance is not outweighed by the public benefit as set out in the National Planning Policy Framework (NPPF) and Historic England guidance:

'All grades of harm, including total destruction, minor physical harm and harm through change to the setting, can be justified on the grounds of public benefits that outweigh that harm taking account of the 'great weight' to be given to conservation and provided the justification is clear and convincing (NPPF policies 133 and 134).

Public benefits in this sense will most likely be the fulfilment of one or more of the objectives of sustainable development as set out in the NPPF, provided the benefits will enure for the wider community and not just for private individuals or corporations.

It is very important to consider if conflict between the provision of such public benefits and heritage conservation is necessary' – Historic England English guidance on 'Justifying harm'

Impact Assessment

4.25 The following section provides summary of the impact of the proposal on the significance of the heritage asset.

4.26 This section also provides a statement of the national and local planning policies which the proposal has complied with.

4.27 The following categories of impact are used:

- **HIGH** – Work that is expected to have a significant detrimental impact on the heritage fabric e.g. important historic or architectural features will be permanently removed and/or work will alter the character of primary architectural or historic elements
- **MEDIUM** – Work that will have some impact on architectural or historic details e.g. surviving decorative details may be disturbed in areas that through previous alterations have already suffered partial loss, or new work will conceal original features and reduce legibility but is potentially reversible
- **LOW** – Work in areas where, because of earlier alterations, there is little remaining fabric of historic or architectural significance or the work will be managed with minimal disruption to the existing building
- **ENHANCEMENT** – Work that is expected to result in significant overall enhancement

4.28 Installation of temporary internal secondary glazing has a **LOW** impact on the special interest and character of the grade II* listed 34 Park Village East and the Regent's Park Conservation Area for the following reasons: -

1) The visual impact is significantly reduced to the point of almost being unnoticeable from outside the building.
2) Installation of temporary secondary glazing allows continued use of 34 Park Village East whilst noise levels are likely to increase during construction of the HS2 railway. Installation of secondary glazing takes all reasonable steps to reduces noise levels and potential harm to the health and well-being of the resident.
3) The proposal is a temporary installation and is readily reversible with very low physical impact on historically significant building fabric.
4) The setting of the heritage asset is not altered by the proposal.
5) Installation of internal secondary glazing follows established practice and guidance contained in *'Energy Efficiency and Historic Buildings; Secondary Glazing for Windows'.* Historic England 2016, *'Traditional Windows'*. Historic England 2017, *'Design – CPG1'* London Borough of Camden and *'Regent's Park Conservation Area Appraisal and Management Strategy'*, London Borough of Camden, *et al*.

4.29 The proposal is compliant with:

I. National Planning Policy Framework policies, 123, 128, 132, and 134

II. Camden Core Strategy 2010-2025 polices CS14 '*Promoting high quality places and conserving our heritage'* and CS16 *'Improving Camden's health and well-being'*.

III. Camden Development Policies 2010, policies DP24 *'Securing high quality design'* and DP25 *'Conserving Camden's heritage'* and DP26 *'Managing the impact of development on amenity'*.

Basement level Kitchen Windows

Figure 9: Internal view of the basement level kitchen windows. There are two windows facing out through the external front elevation. Both windows show above will have secondary glazing installed internally.

Figure 10: Internal view of the basement level kitchen windows. These windows are believed to be original

Figure 11: External view of the basement level kitchen windows. These windows are believed to be original

Ground Floor Sitting Room Windows

Figure 12: Internal view of the ground floor sitting room windows with the shutters open and unfolded. There are two windows facing out through the external front elevation. Both windows show above will have secondary glazing installed internally.

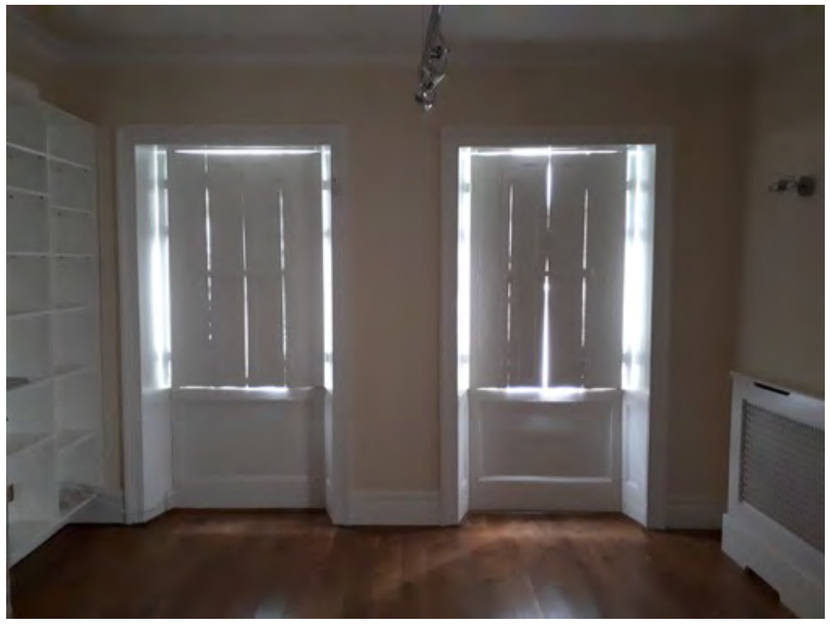

Figure 13: Internal view with the shutters closed

Figure 14: Internal view with the shutters open

Figure 15: View with the shutters open looking at the shutter box, window architrave and panelling below

Figure 16: An original shutter stay-bar but the catch is a relatively modern replacement

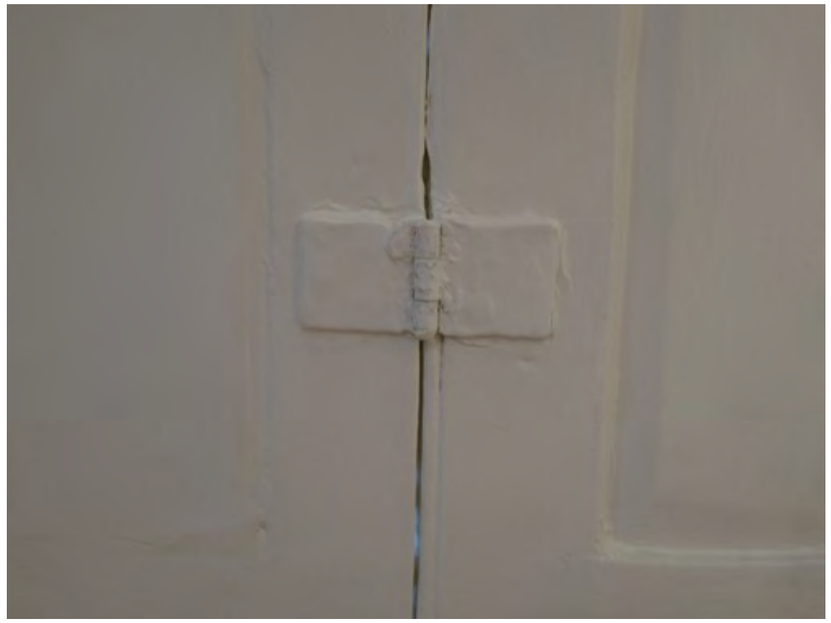

Figure 17: An original shutter hinge covered by numerous paint layers. Some of the fixing screes have been replaced with modern counter suck cross head screws

Figure 18: View looking at the unfolder shutters with casement window and fanlight above. The use of casement windows with a fanlight is an unusual format and sash windows are more typical of this period (1824-32). Some of the casements are relatively modern replacements with sharper mouldings and fewer paint layers and float glass.

However, there are casements with thick paint layers obscuring moulded details and cylinder glass or a form of early mechanised glass production such as polished cylinder glass or 'Patent Plate' glass (gentle distortions are present in the glass with occasional bubbles or 'seeds'). The use of cast iron butt hinges suggesting the casements may post-date 1900 with the invention of the 'Hager butt hinge' or may simply have been rehung. The casement latch and shoot bolts are relatively modern. All things considered the casement windows do appear to be Edwardian in style and format but are significant and record historical development.

Figure 19: Detail of the window casement and drip moulding. This is an example of a modern (post WWII) replacement which replicates earlier casements

Figure 20: Detail of the window frame and fanlight transom. Note the cast iron butt hinges on the casement

Figure 21: Detail of the window frame and cill

Figure 20: The transom and fanlight above

Figure 21: External window elevation with stucco window architrave and ashlar lined wall stucco

First floor Bedroom

Figure 22: Internal elevation of the first-floor bedroom windows in the front façade. The windows do not have shutters but are set within recessed openings with panelled joinery openings and stall riser

Figure 23: External window elevation with stucco window architrave, cill course and ashlar lined wall stucco

Figure 24: Internal window elevation

Second Floor Bedroom

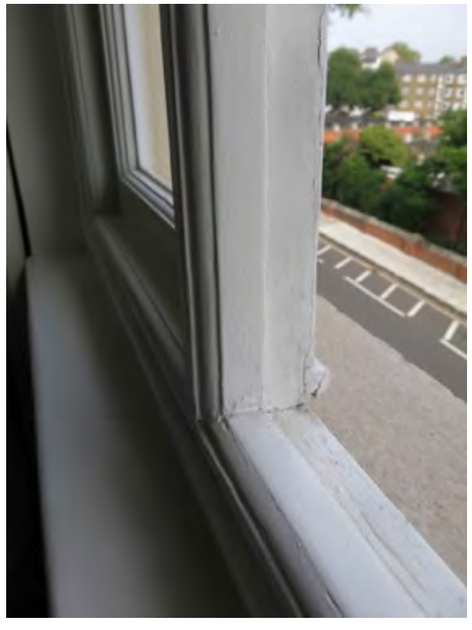

Figure 25: Internal elevation of the second floor bedroom window opening in the front facade

Figure 26 Detail of the casement mullion

Figure 27: Internal window elevation

Figure 28: Detail of the fanlight. The presence of a segmental arched window at first floor levels adds weight to the discussion that Nash's original design was based on casement windows. This window format and size is very difficult to achieve with a sash window and would result in a very small opening sash which is visually unsatisfactory.

Figure 29: Detail external transom which acts as a cill to shed water from the thicker casement section below. Externally the window is surrounded by a stucco window architrave

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Appendix 1: Historic Maps & Images

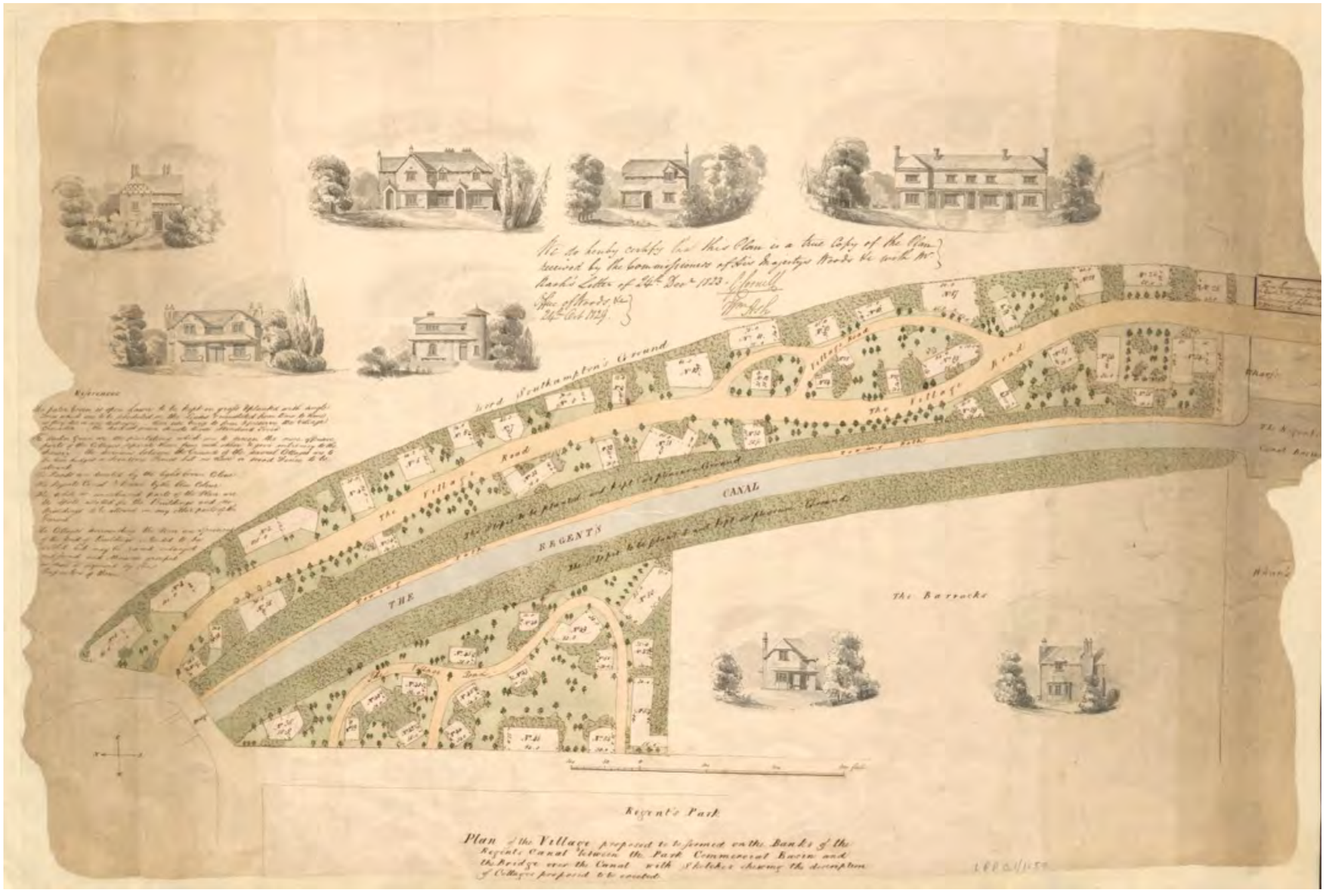

Figure A1: John Nash's scheme for the Park Village produced in 1823. (The National Archives, ref. MPE 1/911). Copyright The National Archives.

Figure A2: Part of C & J Greenwood's Map of London dated 1824 showing Regent's Park, the canal basis and the commencement of Park Village East. Copyright Harvard Library

Figure A3: William Schmollinger Improved Map of London dated 1824 showing Regent's Park, the canal basis and the commencement of Park Village East.

Figure A4: Topographical Survey of The Borough of St. Marylebone 1834. Copyright Mapco. Development has now commenced along the west side of Park Village East and the road layout is now complete.

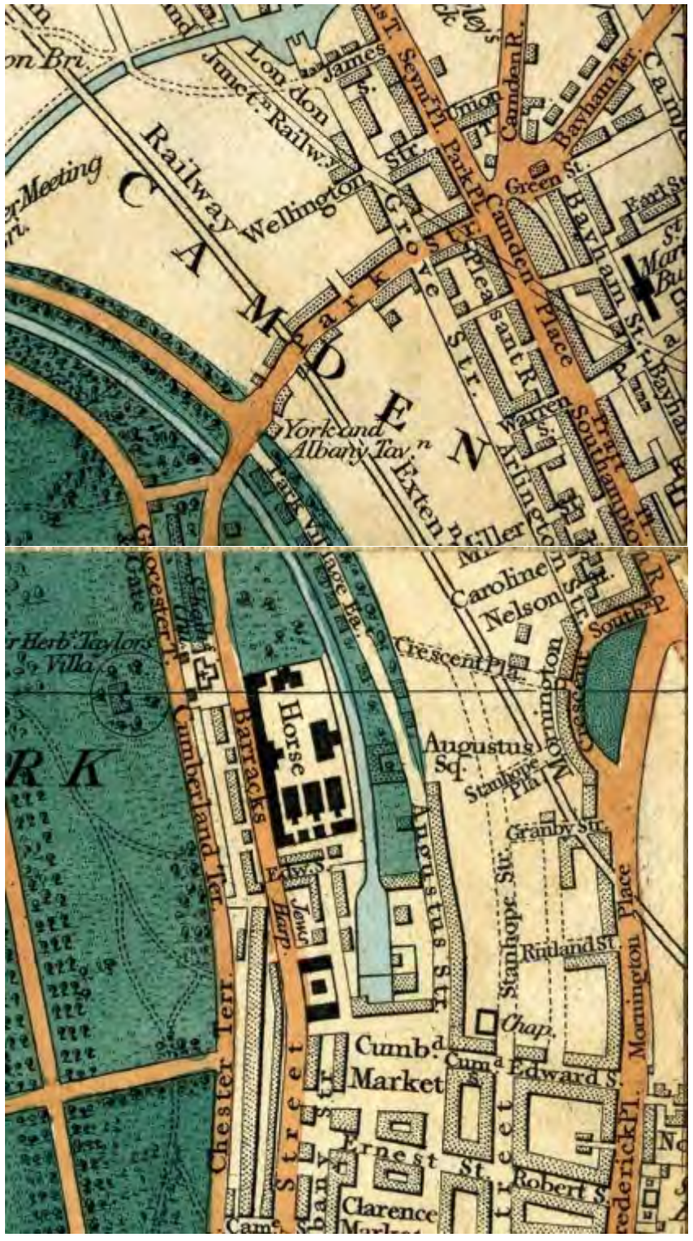

Figure A5: Cary's New Plan of London And Its Vicinity 1837. Buildings now appear along both sides of Park Village East, but the road plan is not fully developed as shown in John Nash's drawing and later maps. Copyright Mapco

Figure A6: Ordnance Survey Six-inch England & Wales – Middlesex XVII – surveyed 1868-73. Copyright National Library of Scotland. Park Village East and West is now complete. The map shows the buildings, their plots and the road layout in a high degree of detail

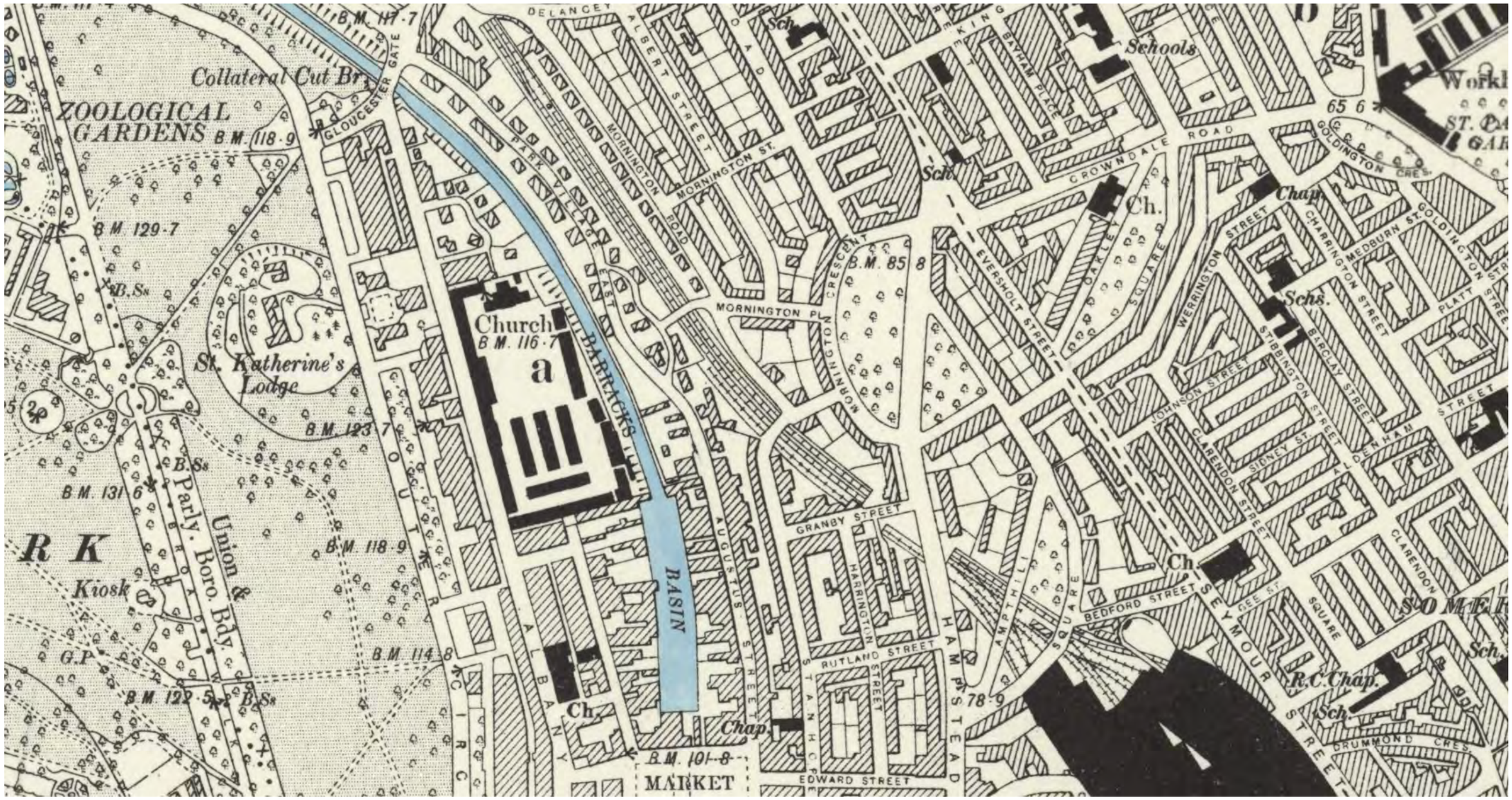

Figure A7: Ordnance Survey Six-inch England & Wales – London VII.NW – surveyed 1893-1894. Copyright National Library of Scotland. The map shows widening of the rail in 1883 to make way for additional sidings for London and North Western Railway resulting in demolition of houses in Park Village East to the south of Morning Place bridge

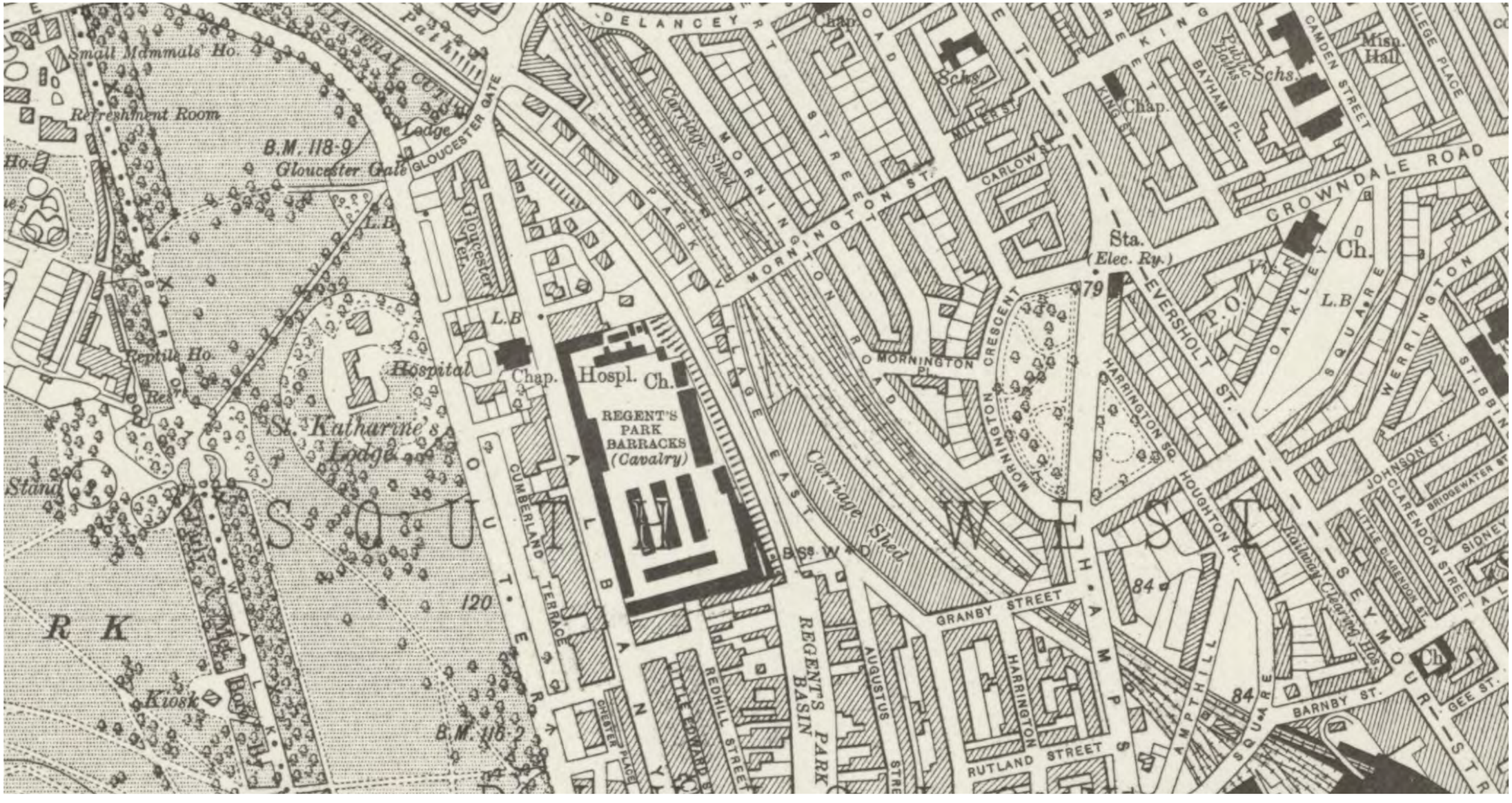

Figure A8: Ordnance Survey Six-inch England & Wales – London Sheet K – surveyed 1913-1914. Copyright National Library of Scotland. Park Village East and West is now complete. The map shows widening of the rail cutting in 1901-1005 resulting in the demolition of the east side of Park Village East and installation of the new Mornington Street Bridge

Figure A9: Plan drawing attributed to John Nash showing actual building plots, lease holder names, lease value and plot size. The last plot, Plot K is dated 27 June 1834. (The National Archives, ref. MR 1/1905/3). Copyright The National Archives.