Design Statement, Heritage Statement and Statement of Justification

16 Park Village East, Regents Park, London

Revision: P01

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

Author: Arup/CSjv.

Revision: P01

Date: 10/03/2021

Contents

1 Introduction

1.1 Scope of this Document

1.1.1 This document focuses on the houses in Park Village East, Regents Park, London and specifically on 16 Park Village East where secondary glazing and noise attenuating mechanical ventilation are proposed to be installed.

1.1.2 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.

1.1.3 This document only considers the following proposals which require listed building consent for noise mitigation during construction of the HS2 railway at Euston.:

A. **Installation of temporary internal secondary glazing**

Installation of internal secondary glazing to **twenty-two (22) windows** and **one (1) office door**

B. Replacement glazing

Replacement glazing to one (1) modern glazed pair of patio doors to the rear at basement level

C. **Installation of temporary mechanical input ventilation fan**

Installation of **five (5) units** (Sonair F+ units) to the building for noise mitigation during construction of the HS2 railway at Euston.

1.1.4 This document fulfils the requirement of National Planning Policy Framework policy 189 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 is 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 assets 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 London Borough of Camden's listed building application requirements.

1.1.5 This application should be read in conjunction with the following documents:

- Existing and Proposed Drawings;
- HS2 Submission Statement; and
- Sonair Specification Sheet.

1.2 Works Affecting 16 Park Village East

1.2.1 16 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*.

1.2.2 As a Grade II* listed building, 16 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 should be consulted.

1.2.3 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.

1.3 Context

1.3.1 The current application for listed building consent for HS2 works to 10 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

1.4 Publications

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

- 'Camden Local Plan', adopted June 2017
- 'Regents Park Conservation Area Appraisal and Management Strategy', adopted July 2011
- 'National Planning Policy Framework', July 2019
- 'Conservation, Principles, Policies and Guidance', Historic England, March 2015
- 'Informed Conservation: understanding historic building and their landscapes for conservation', English Heritage *now* 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

1.5 Heritage Assets

1.5.1 Regents Park Conservation Area

Designated in 1969, Regents Park Conservation Area covers the eastern segment of John Nash's early 19th century Regent's Park development. Its significance is of national and international importance. The west of the Park was designated by Westminster Council, and the east side by the London Borough of Camden. In 1971, the area was extended to the north from the York and Albany Public House up to the Delancey Street junction. In 1985, two further areas were designated, to the east of Albany Street, around Redhill Street, St George's Cathedral and Christchurch School; the other around Longford Street including the church and presbytery of St Mary Magdalene.

1.5.2 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 crenellated parapet and lead ogee roof with ball finial.

SUBSIDIARY FEATURES: attached cast-iron railings, No.2 with wrought-iron candelabra lamp supported by 4 griffin type creatures at entrance. Nos 6 & 8: stucco with plain stucco bands at floor levels and central bays with stucco quoins. Transverse pitched and slated roofs with deep eaves and enriched slab chimney-stacks. Symmetrical pair in Italianate or Swiss style. 3 storeys 3 windows centre and 2 storey 1 window entrance wings, slightly recessed. Entrances on returns in wooden trellis porches. Square-headed casements; ground floor with cast-iron balconies, central 1st floor window blind. 2nd floor with blind arcade of 5 arches, the 2 outer ones pierced for windows.

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

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 Historical Background

2.1 The Regent's Park Master Plan

2.1.1 The estate of Marylebone Park was a royal hunting ground till 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.

2.1.2 It was John Fordyce's reports to the treasury of 1793 and 1809 which mapped out the parameters that Nash followed for the development 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 a new thoroughfares.

2.1.3 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 idea. This plan was rejected by the government since they believed it has too much housing and requested "fewer buildings and a greater extend of open ground… [since the Treasury] cannot approve of appropriating as much [land] to building[1]".

[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

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

2.1.5 Nash went on to produce a further four plans for Regent's park between 1811 (**Figure 1**) 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.

2.1.6 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 an 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].

2.1.7 The third plan was designed to maximise Crown revenue whilst maintaining the original sense of rural countryside to this former agricultural heathland. 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.

[2] J Mordaunt Crook. Chapter 5, p.82.
[3] J Mordaunt Crook. Chapter 5, p.82.

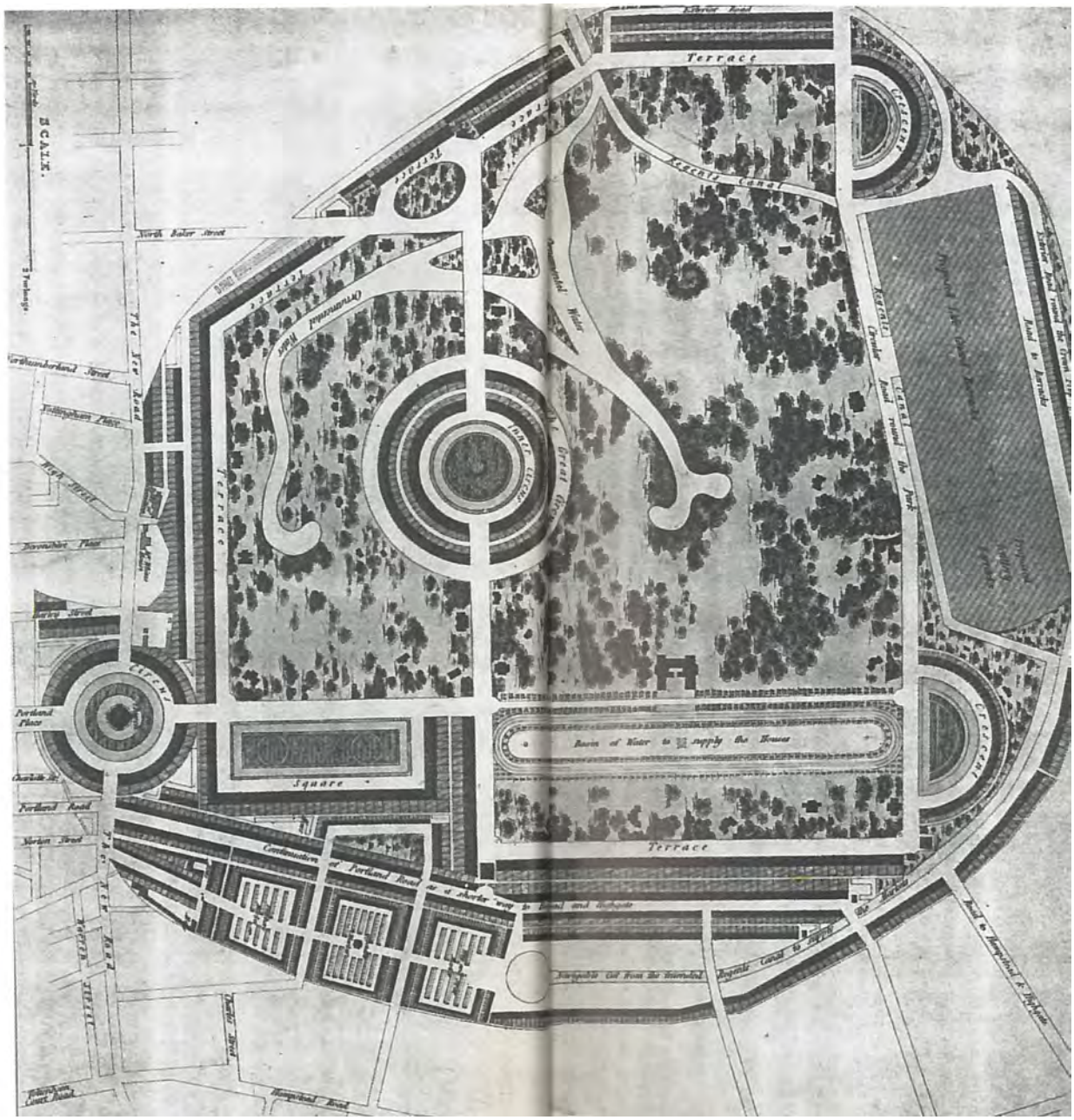

Figure 1: 'Plan for Regent's Park. John Nash's original plan for the Park in 1811, with a double ring of terraces around the Inner Circle and the two crescents on the north. The proposed barracks were later built in Albany Street and the northern side of the Park was left open to keep views of the northern heights', in Camden Town and Primrose Hill Past, *by John Richardson (London, 1991), pp. 18-19.*

2.1.8 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 had 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 1926, each time cutting the number of proposed villas and the number of housing terraces. The army barracks were located to the east side of Regent's Park and replaced on the northern side by

the Zoological Garden by Decimus Burton (1826-41), now London Zoo. The central double circus housging development was omitted in favour of a simple circular road and alms-houses and St Katherine's hospital were added.

2.1.9 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.

2.1.10 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 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.

2.2 Park Village East

2.2.1 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 (**Figure 2**) and Park Village West was built between 1832-1838 and was smaller in scale.

2.2.2 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.

2.2.3 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.

2.2.4 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 protégé, James Pennethorne. In a similar manner to work a 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.

2.2.5 The first scheme prepared by Nash 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, possibly between 65 or so.

2.2.6 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 (**Figure 3; 4**). 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. 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.

2.2.7 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.

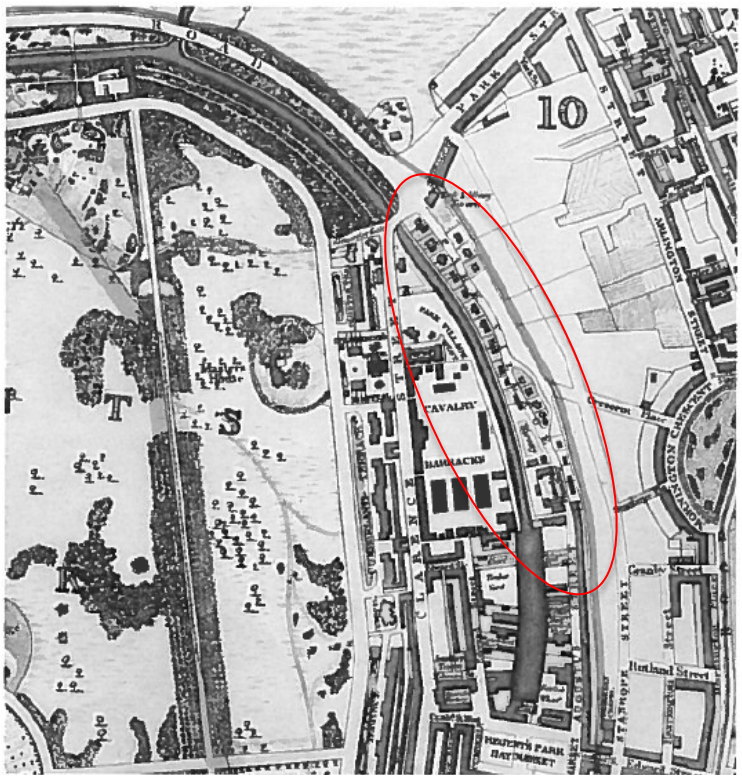

Figure 2: 'The stretch of the Regent's Canal down to the Cumberland Basin east of Albany Street, shown on a map of 1834 – Park Village East is highlighted by the red oval', in The Camden Town Book, *John Richardson (London, 2007), p. 55.*

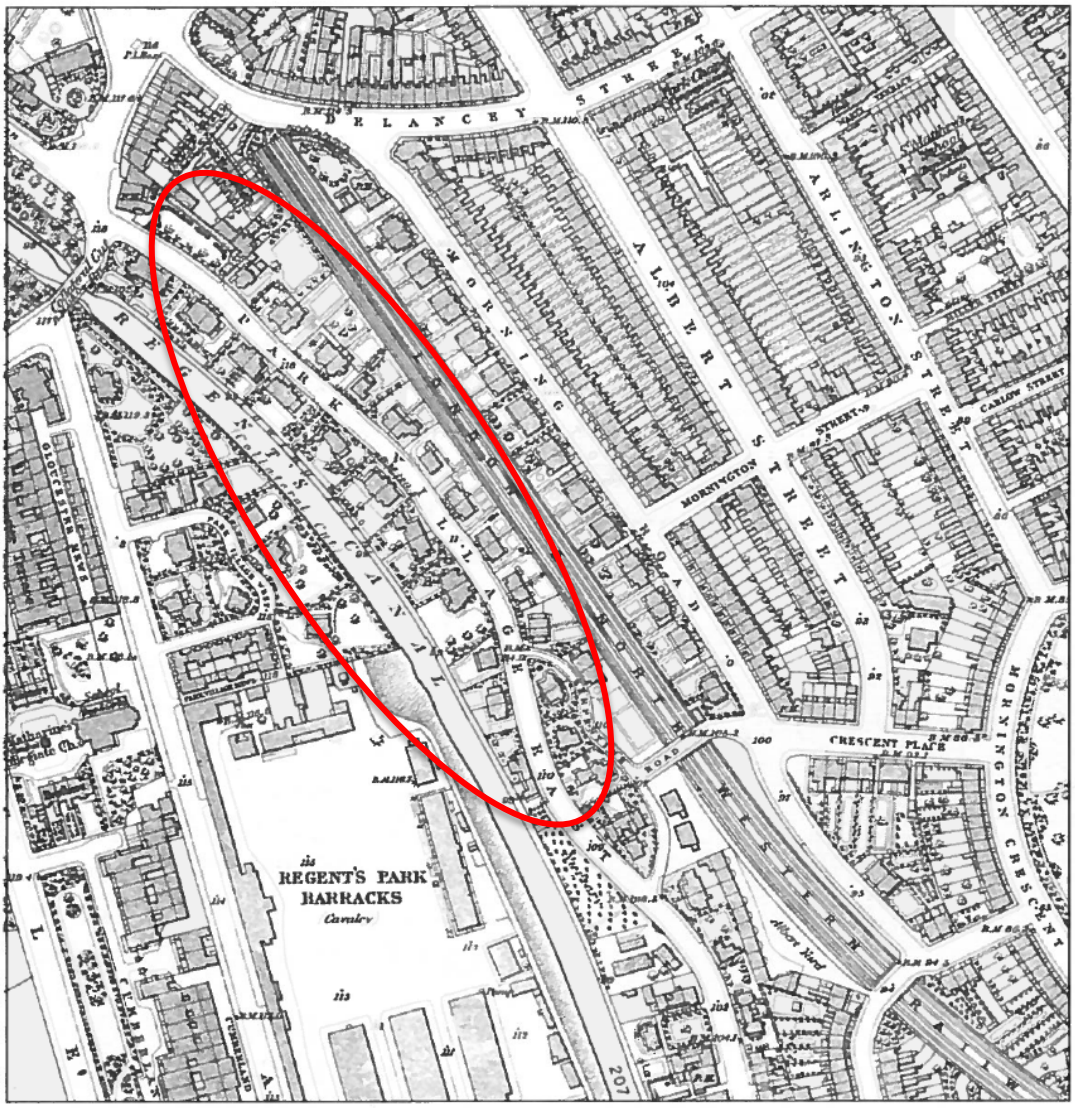

Figure 3: 'An 1870 map of the L & NWR route through the lower part of Camden Town - Park Village East is highlighted by the red oval", in The Camden Town Book, *by John Richardson (London, 2007), p. 84.*

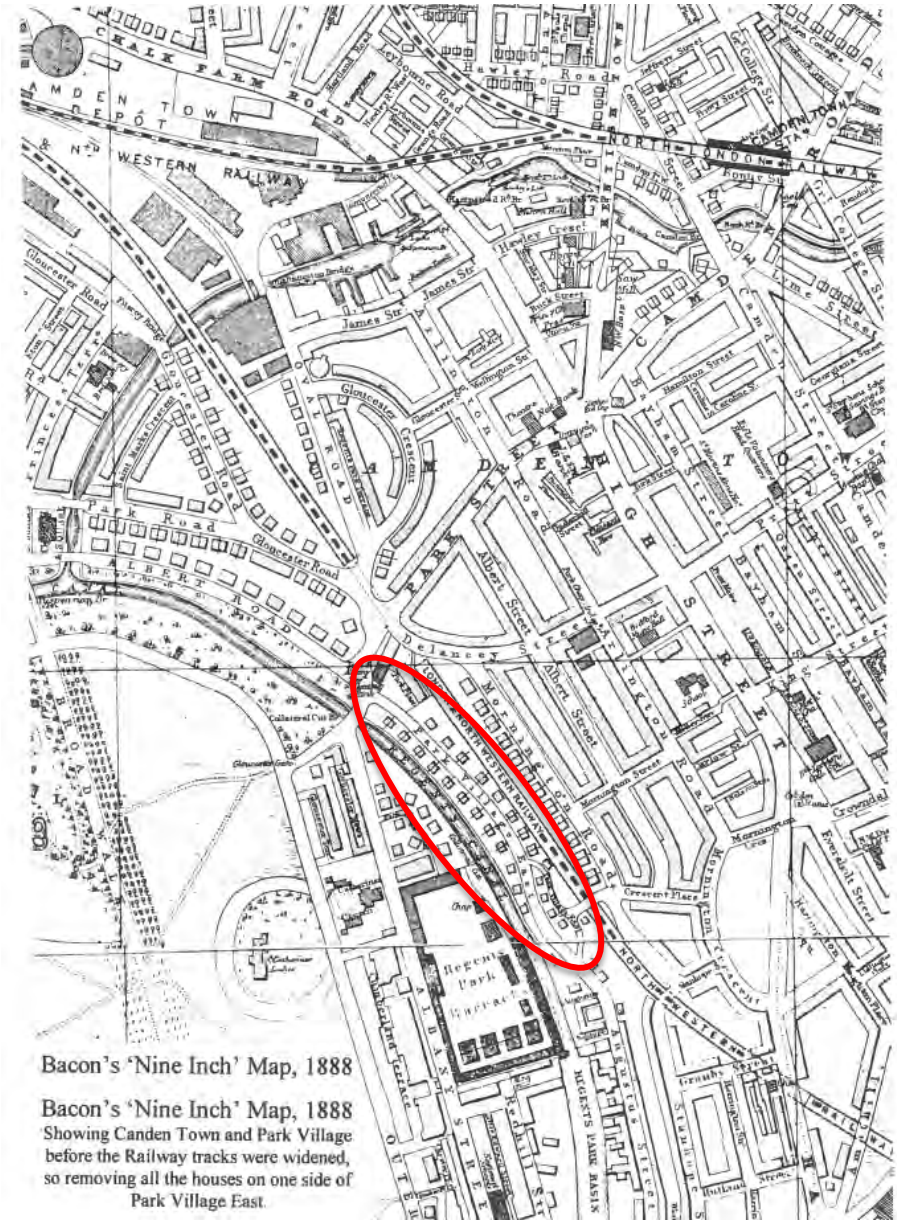

Figure 4: '*Bacon's Nine Inch Map, 1888, showing Camden Town and Park Village before the railway tracks were widened* - Park Village East is highlighted by the red oval', in the Growth of the Camden Town: AD 1800-2000, by Jack Whitehead (London, 1999), p. 16.

2.3 The Picturesque

2.3.1 '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.

2.3.2 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].

2.4 John Nash (1752-1835)

2.4.1 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.

2.4.2 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.

2.4.3 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 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 the leading architect of the Picturesque which was probably influenced by his contact with Thomas Johnes, landscape architect and creator of the romantic landscape of 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).

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

2.4.5 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

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

- 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.
- 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
- Regent Street, Langham Place, Piccadilly Circus, The Quadrant and Waterloo place – designed 1811-13, built 1815-23 and now demolished

2.5 Timeline

2.5.1 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 March 1811, John Nash prepares his first scheme for Marylebone Park.

1811 In April 1811, the leases for Marylebone Park reverted to the Crown.

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 183, 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 design 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.

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.

2.6 References

- '*John Nash, Architect of the Picturesque*'. Edited by Geoffrey Tyack. English Heritage. 2013
- '*John Nash, Architect to King George IV*'. Summerson, John. George Allen & Unwin Ltd. Second Edition 1949.
- '*The Regent's Park Villas*'. Saunders, Ann. Bedford College 1981.
- 'Survey of London, Volume 21'. London County Council 1949. ULAN Press reprint.
- '*John Nash, The Prince Regent's Architect*'. Davis, Terence. David & Charles Limited 1973
- '*Regent's Park Conservation Area Appraisal and Management Strategy*', adopted July 2011
- '*A Biographical Dictionary of British Architects 1600-1840*'. Colvin, Howard. Yale Press, third edition 1995.
- '*Windows; history, repair and conservation*'. Editors: Tutton, M., Hirst E. & Pearce, J. Donhead 2007.
- '*Practical Building Conservation. Glass & Glazing*'. English Heritage. Ashgate 2011.
- '*Camden Town and Primrose Hill past: a visual history of Camden Town and Primrose* Hill'. Richardson, J. London: Historical Publications 1991.
- '*The Camden Town book*'. Richardson, J. London: Historical Publications 2007.
- '*The growth of Camden Town: AD 1800-2000*'. Whitehead, J. London: The author 1999.
- *'Streets of Camden Town: a survey of streets, buildings and former residents in a part of Camden'.* Denford, S. and Woodford, F. P. London: Camden History Society 2003.

- *Groundsure (2018) MapInsight Historical Maps. Ref. GS-5244828.*

3 Statement of Significance: 16 Park Village East

3.1 Purpose of the Statement of Significance

3.1.1 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 craftmanship or the special social or economic role a building or place has within a community.

3.1.2 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.

3.1.3 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 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

3.1.4 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; the setting of the heritage asset is an intrinsic part of the overall significance and is largely intact and or well preserved; 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; the setting of the heritage asset makes an important contribution to the significance, values, and legibility of the heritage asset – change and alteration to the setting may be present, but evidential, historic, aesthetic and/or communal values remain; important group value
- **Significant**: formal or aesthetic significance, architectural character or notable features, including areas with potential for significant enhancement; setting contributes to the

heritage asset's legibility, form and/or scale but includes extant alterations which have altered or diminished the special interest; some positive group value

- **Low significance**: little or no architectural or heritage significance or area of lost significance; the setting of the heritage has been extensively altered to the point where it has a very low value and further change to the setting
- **Not significant**: of no heritage interest
- **Detrimental**: features or areas that detract from a building's special significance

3.2 Architectural and Historic Significance

3.2.1 It should be noted that listed buildings are protected for their special architectural or historic interest therefore these elements of its significance are of particular importance.

3.2.2 16 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 (**Figure 6; 7**).

3.2.3 16 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 windows are original with cylinder glass surviving in many of the panes.

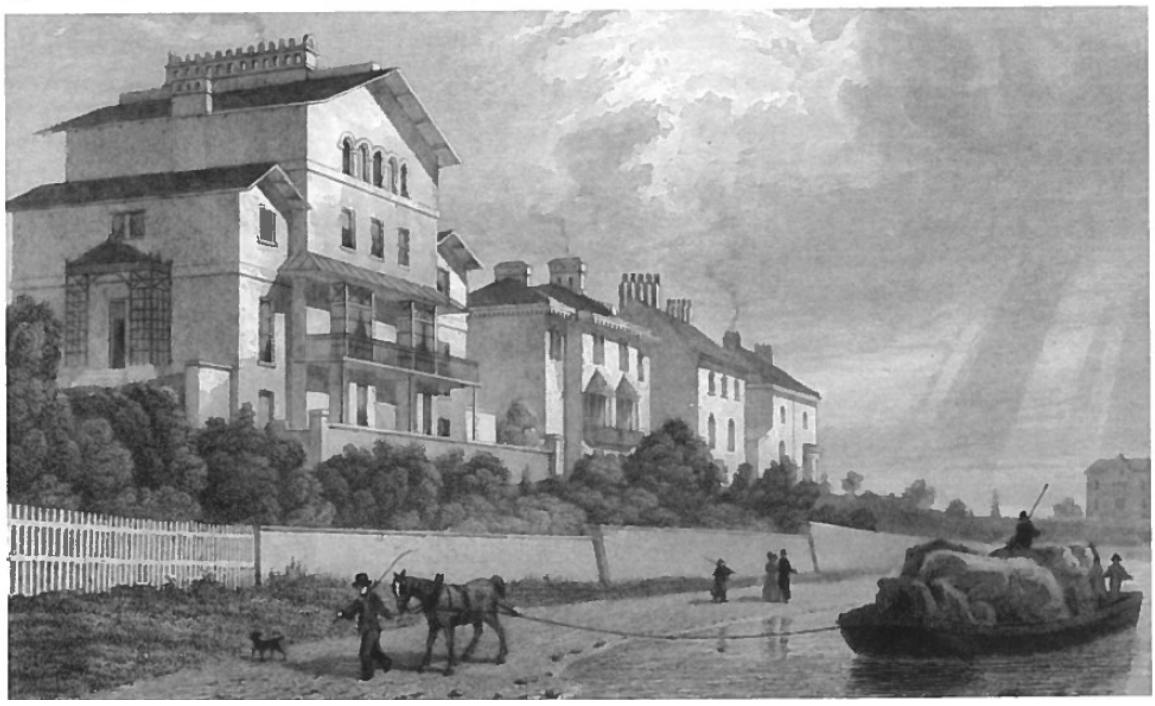

Figure 6: 'Park Village East, from the Regent's Canal. In the foreground are the rear elevations of nos. 6-8. Drawing by Thomas H Shepherd, c.1829', in The Camden Town Book, *John Richardson (London, 2007), p. 100.*

Figure 7: 'Park Village East front, view from the street'. Drawing by Thomas H Shepherd, c.1829', in The Camden Town Book, *John Richardson (London, 2007), p. 100.*

3.2.4 The majority of the interiors are original but redecorated in a contemporary style and colours and are in good condition.

3.2.5 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 elegance remains despite the busy modern metropolitan surroundings which are close by. The setting of 16 Park Village East is a **HIGHLY SIGNIFICANT** contribution to the significance of the buildings as an individual element and group value of Park Village East, Park Village West, Regent's Park and the Regent's Park Conservation Area.

3.3 Communal Significance

3.3.1 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.

3.3.2 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.

3.3.3 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.

3.4 Schedule of Significant Elements: 16 Park Village East

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

3.4.2 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.

3.4.3 The following broad grading of significance is used:

- **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; the setting of the heritage asset is an intrinsic part of the overall significance and is largely intact and or well preserved; 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; the setting of the heritage asset makes an important contribution to the significance, values, and legibility of the heritage asset – change and alteration to the setting may be present, but evidential, historic, aesthetic and/or communal values remain; important group value

- **Significant**: formal or aesthetic significance, architectural character or notable features, including areas with potential for significant enhancement; setting contributes to the heritage asset's legibility, form and/or scale but includes extant alterations which have altered or diminished the special interest; some positive group value

- **Low significance**: little or no architectural or heritage significance or area of lost significance; the setting of the heritage has been extensively altered to the point where it has a very low value and further change to the setting

- **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 of Assessment of Significance
1	The setting of the heritage asset	Park Village East	1824-32	Evidential, Historic, Aesthetic & Communal Value	**Highly Significant**	16 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 road and the presence of the rail cutting and boundary wall to the railway. This creates an intimacy which is an essential component part 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 the setting of the 16 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**: 16 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 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. 16 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, i.e. 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 16 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	External elevations	1824-32	Evidential, Historic & Aesthetic values	**Highly significant**	16 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). 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 were 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 the 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 elevation 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, sashes and some of the window glass is original and well maintained. Although relatively plain in design, the size and format of the windows

						within the façade and when viewed internally within the room is particularly striking and well balanced. The windows are good examples of the late Georgian/Early Victoria large sash windows and a fine example of John Nash's work. They have significant evidential, historic and aesthetic value. To the rear of the property there have been several contemporary alterations, most notably the addition of a single storey conservatory and insertion of replacement doors and windows. **Basement** In the basement kitchen there is a 6 x 6 early timber sliding sash window in good condition. It is set behind a later security grille which is fixed to the external wall face. Where the basement kitchen meets the conservatory there are two 1 x 1 timber sliding sash windows in good condition set in front of metal lattice security bars which are fixed within the window reveal. In the basement lounge there is a later 4-pane glazed timber side hung door set in front of metal lattice security bars. In the basement office is a later 2-pane glazed timber side hung door set in front of metal lattice security bars. The base of the door, on the external face, shows some signs of wear. There are also three modern single-pane windows within the bay which are in good condition and set in front of metal lattice security bars. **Ground Floor** In the ground floor lounge, there are three replacement 1 x 1 timber sliding sash windows in a bay configuration. The chain pulleys

						appear serviceable and in good condition. There are also two 1 x 1 timber sliding sash windows in good condition within the ground floor reception positioned at the front and rear facing walls of the property. In the ground floor office, there are two 1 x1 timber sliding sash windows in good condition, both set in front of metal lattice security bars. One window is positioned to the front of the building and the other to the rear face of the property. **First Floor** In the first-floor master bedroom there are three replacement 1 x 1 timber sliding sash bay windows in good working condition. Insulation stripping has been fitted to the bottom rail staff beads on all three windows. In the first-floor bedroom (front) there is a 1 x1 timber sliding sash window with modern 'plantation' style shutters and existing secondary glazing fixed within the reveal. In the same room to the rear there is a 1 x1 timber sliding sash window with modern 'plantation' style shutters and existing secondary glazing fixed within the reveal. **Second Floor** In the second-floor bedroom 1 there is a single-pane fixed timber casement window set within a segmental arched reveal. There is also a dormer window comprising a row of four single pane casement windows. The two inner-most windows are top hung while the two outer-most windows are side hung. Horizontally sliding

						secondary glazing is fitted within the reveal. In the second-floor bedroom 2 there is a dormer window comprising two single-pane side-hung timber casement windows set behind metal lattice security bars. The windows appear in good condition, however, some cracks in the central timber mullion are visible. There is also a single pane side-hung timber casement window with a fixed arched single-pane window above. A metal lattice security grille is hinged to the frame.
4	Internal Wall Surfaces	Internal elevations	1824-32	Evidential, Historic & Aesthetic values	**Significant to low significance**	The rooms largely maintain their original size, format and simple elegance. The interiors are a good example of the breadth and variety of Nash's work. They have significant evidential, historic and aesthetic value. **Basement** The basement kitchen wall plaster is plain and flat with a timber skirting fitted. The ceiling is flat with no visible signs of cornice mouldings. The basement lounge walls are plain and flat and fitted with a timber skirting board. A shallow, simple moulded ceiling cornice, fitted primarily to the head of the wall, is fitted to the otherwise flat ceiling. The basement office walls are plain and flat with a timber skirting board fitted. The ceiling is flat with no visible signs of cornice mouldings. **Ground Floor** The ground floor lounge wall plaster is plain and flat. Timber skirting, chair and paint boards are fitted to the walls. There is a highly decorative early ceiling cornice, primarily fitted to the head of the wall, with two panels of distinct decorative motifs. A lower panel

						with a 'bead-and-reel' motif and an upper panel with a simplistic 'garland' motif. A rectangular decorative band of shallow moulding is also fitted to the ceiling. The walls of the ground floor office are covered with later timber panelling to the hight of the ceiling. A wooden ceiling cornice, primarily fitted to the head of the wall, is visible. The ceiling is flat and plain with no visible plaster mouldings. **First Floor** The walls of the first-floor master bedroom are plain and flat with a timber skirting board fitted and coated in modern paint. Evidence of a plaster moulded ceiling cornice is not visible within the bay. The ceiling plaster within the bay is flat and plain. The first-floor bedroom walls are flat and plain with a timber skirting board fitted. The ceiling is plain with a cornice, primarily fitted to the ceiling, with shallow simple mouldings visible. **Second Floor** The walls in both second-floor bedrooms and flat and plain with a stout timber skirting board fitted in both. There is no evidence of a ceiling cornice is either bedroom. The ceilings in both rooms are plain but sloped to reflect the approximate pitch of the roof.

3.5 Regents Park Conservation Area

3.5.1 Regent's Park Conservation Area is located about 1km north of Oxford Circus and lies directly north of the Marylebone Road and the West End. In relation to other conservation areas, it is west of Camden Town and south of Primrose Hill conservation areas.

3.5.2 The conservation area is oriented north-south and is made up of successive linear tracts of development. Park Villages East and West are located at the northern end of Albany Street, have a less formal plan and comprise picturesque villas set in an Arcadian landscape.

3.5.3 South of Park Villages East and West are the Barracks and Cumberland Market Estate. The linear form of the canal and its basin survives in the layout of later 20th century development, including allotments within the basin. The operational Barracks survive on Albany Street behind a high brick wall. Within this overall framework of distinct types, twentieth century interventions fit into the earlier patterns. These are mostly housing developments with the notable exception of The Royal College of Physicians which is an iconic building of its time.

4 Design Statement & Statement of Justification

4.1.1 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 buildings consent

4.2 Noise Mitigation during Construction of HS2

4.2.1 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 is a publicly accessible document available at https://www.gov.uk/government/publications/hs2-information-papers-environment

4.2.2 Initially eligibility for the scheme depends on the predicted noise level following the assessment undertaken as part of the environmental assessment. If the 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

4.3 Installation of Temporary Internal Secondary Glazing & Mechanical Ventilation Units

4.3.1 Refer to design drawings:

Floors	Existing Arrangements	Proposed Details

Basement (Kitchen)	**WPI P066 NI - 16 PVE-EX-BS-J-01**	WPI P066 NI - 16 PVE-PR-BS-J-01.1	WPI P066 NI - 16 PVE-PR-BS-J-01.2
	WPI P066 NI - 16 PVE-EX-BS-J-02	WPI P066 NI - 16 PVE-PR-BS-J-02.1	WPI P066 NI - 16 PVE-PR-BS-J-02.2
Basement (Lounge)	**WPI P066 NI - 16 PVE-EX-BS-J-03**	WPI P066 NI - 16 PVE-PR-BS-J-03.1	
Basement (Office)	**WPI P066 NI - 16 PVE-EX-BS-J-04**	WPI P066 NI - 16 PVE-PR-BS-J-04.1	WPI P066 NI - 16 PVE-PR-BS-J-04.2
	WPI P066 NI - 16 PVE-EX-BS-J-05	WPI P066 NI - 16 PVE-PR-BS-J-05.1	WPI P066 NI - 16 PVE-PR-BS-J-05.2
Ground Floor (Lounge)	**WPI P066 NI - 16 PVE-EX-GF-J-06**	WPI P066 NI - 16 PVE-PR-GF-J-06.1	WPI P066 NI - 16 PVE-PR-GF-J-06.2
Ground Floor (Office)	**WPI P066 NI - 16 PVE-EX-GF-J-07**	WPI P066 NI - 16 PVE-PR-GF-J-07.1	WPI P066 NI - 16 PVE-PR-GF-J-07.2
	WPI P066 NI - 16 PVE-EX-GF-J-08	WPI P066 NI - 16 PVE-PR-GF-J-08.1	WPI P066 NI - 16 PVE-PR-GF-J-08.2
Ground Floor (Reception)	**WPI P066 NI - 16 PVE-EX-GF-J-09**	WPI P066 NI - 16 PVE-PR-GF-J-09.1	WPI P066 NI - 16 PVE-PR-GF-J-09.2
	WPI P066 NI - 16 PVE-EX-GF-J-10	WPI P066 NI - 16 PVE-PR-GF-J-10.1	WPI P066 NI - 16 PVE-PR-GF-J-10.2
First Floor (Master Bedroom)	**WPI P066 NI - 16 PVE-EX-FF-J-11**	WPI P066 NI - 16 PVE-PR-FF-J-11.1	WPI P066 NI - 16 PVE-PR-FF-J-11.2
First Floor (Bedroom)	**WPI P066 NI - 16 PVE-EX-FF-J-12**	WPI P066 NI - 16 PVE-PR-FF-J-12.1	WPI P066 NI - 16 PVE-PR-FF-J-12.2
	WPI P066 NI - 16 PVE-EX-FF-J-13	WPI P066 NI - 16 PVE-PR-FF-J-13.1	WPI P066 NI - 16 PVE-PR-FF-J-13.2

Second Floor (Bedroom 1)	**WPI P066 NI - 16 PVE-EX-SF-J-14**	WPI P066 NI - 16 PVE-PR-SF-J-14.1	WPI P066 NI - 16 PVE-PR-SF-J-14.2
	WPI P066 NI - 16 PVE-EX-SF-J-15	WPI P066 NI - 16 PVE-PR-SF-J-15.1	WPI P066 NI - 16 PVE-PR-SF-J-15.2
Second Floor (Bedroom 2)	**WPI P066 NI - 16 PVE-EX-SF-J-16**	WPI P066 NI - 16 PVE-PR-SF-J-16.1	WPI P066 NI - 16 PVE-PR-SF-J-16.2
	WPI P066 NI - 16 PVE-EX-SF-J-17	WPI P066 NI - 16 PVE-PR-SF-J-17.1	WPI P066 NI - 16 PVE-PR-SF-J-17.2

4.4 Schedule of Proposed Works

4.4.1 Listed building consent is sought for the following works:

Basement

a) Temporary internal secondary glazing to six (6) windows and one (1) door at basement level (Figures 8-11).

b) Replacement glazing to one (1) contemporary pair of glazed patio doors.

c) Two (2) Sonair F+ units (from Titon or similar) in the lounge and office, installed to the rear external wall (Figures 10;11).

Ground floor

a) Temporary internal secondary glazing to seven (7) windows at ground floor level (Figures 12-16).

First floor

a) Temporary internal secondary glazing to five (5) windows at first floor level (Figures 17-19).

b) One (1) Sonair F+ units (from Titon or similar) in the master bedroom, installed to the rear external wall (Figures 19).

Second floor

a) Temporary internal secondary glazing to four (4) windows at second floor level (Figures 20-23).

b) Two (2) Sonair F+ units (from Titon or similar) in the bedrooms, installed to the rear external wall (Figures 20; 23).

Existing security grilles on any of the above floors will be retained.

4.4.2 Specialist contractors will provide Method Statements prior to installation.

4.4.3 A 106mm dia. hole will be core drilled through the existing external wall to allow a ventilation fan to be installed within the room. Cut lines will be confined to bedding joints where possible to minimise impact to the fabric of the wall and to facilitate re-insertion of bricks after the unit is removed.

4.4.4 As few bricks as possible will be carefully removed from the wall to allow insertion of a plain metal grille, behind which the duct from the fan unit will be concealed. The internal fan unit will be located just above floor level within the front facing living room.

4.4.5 On removal of the fan unit, the opening will be repaired using reclaimed London stock brick to match the existing and rendered to match the surrounding existing stucco finish.

4.4.6 Refer to following elevation drawings for indicative location of the mechanical input ventilation fan:

- WPI P066 NI - 16 PVE-EX-EL-01
- WPI P066 NI-16 PVE-EX-EL-02
- WPI P066 NI-16 PVE-EX-EL-03
- WPI P066 NI-16 PVE-EX-EL-04

4.5 Design Proposal

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

4.5.1 The proposed design for secondary glazing and mechanical ventilation has been prepared by historic building professionals and HS2. The design is intended to meet the functional requirements of providing additional ventilation within the residential home (16 Park Village East) whilst minimising the impact on the significance of the heritage asset and inconvenience to the resident. The proposal for internal secondary glazing and mechanical ventilation includes the following aspects:

4.5.2 **Noise mitigation**. Secondary glazing and mechanical ventilation are temporary measures to mitigate increased noise levels created by construction of the HS2 railway.

4.5.3 **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 subframe which is fixed to the existing wall surface or window reveal. The windows will be glazed with 8.8 mm laminated glass for acoustic attenuation.

4.5.4 **Minimising external visual impact on existing windows**: Secondary glazing will be installed internally on the proposed windows. The position of the secondary glazing frame will align with the original window frame and sash positions to minimise visual impact when viewed externally. The secondary glazing must be set back internally from the original window position to achieve the desired 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 minor visual impact will be removed when the secondary glazing is removed at the completion of the HS2 construction works. The mechanical input fan will be installed though the external wall to the front of the building as shown in the application drawings. Externally, as few bricks as possible will be removed.

4.5.5 **Reducing internal visual impact for the residents:** The secondary glazing frame section size is minimised to ensure original glazing sightlines are maintained. The secondary glazing frame will be powder coated white or to match the existing surrounding joinery.

4.5.6 **Maintaining existing window functionality:** All existing windows will remain operable with the secondary glazing installed. Existing sash windows can be cleaned and maintained.

4.5.7 **Fixing the secondary glazing:** a secondary glazing timber subframe will either be fixed to existing plastered window reveals or existing timber window reveals. The secondary glazing will then be screw fixed to the sub-frame.

4.5.8 **Colour scheme:** The secondary glazing, glazing insert and new sub-frames will be finished in white on all visible faces or will match the existing surrounding joinery colour. This design approach will minimise visual impact internally.

4.5.9 **Mechanical Ventilation Fan Unit (Sonair)**: Installation of the mechanical input fan will require a 106mm (dia.) hole to be drilled through the external wall. The external wall is composed of yellow London stock brickwork and constructed in a lime mortar and finished internally with a plain lime wall plaster. The fan will be installed just above floor level at ground floor and includes push button controls to increase or decrease the volume of air entering the building; ventilation rates can be adjusted from 28m3/h to 225m3/h. The device can be turned off when required. The unit is powered using a simple 13amp cable which is routed to the closest 13amp socket. When switched off and during power cuts, the device provides 2882mm2 EA of background ventilation[7]. For details and dimension of the Sonair F+ see specification included within this application.

4.5.10 **External Grille:** It is proposed to install a plain metal grille to be flush with the external wall in keeping with the historic character of the building. The external grille will be simply detailed and painted to match the existing external wall colour.

4.5.11 **Temporary installation**: On completion of the HS2 construction works the secondary glazing and input fan will be removed and the hole through the masonry wall will be repaired. Secondary glazing will be removed from the property and recycled. Fixings will be carefully removed to prevent damage to existing building fabric and joinery:

[7] Titon Test Report No. MD0015b dated 08/11/2007 for Sonair F+ with G2 filter.

1. Fixing holes in the existing timber joinery 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.

2. Fixing holes in the existing plastered window reveals will be filled with a good quality plaster filler and finished flush with the surrounding wall surface. The internal window reveal and existing window joinery where the secondary glazing was installed will be redecorated to match the existing colour.

4.5.12 Bricks which have been drilled through for the mechanical ventilation duct will be cut out and replaced with salvaged bricks to match the existing size, colour and appearance, installed using a lime mortar to match existing. New mortar joints will match the surrounding existing joints in colour and profile. Internally the wall plaster will be repaired and painted to match the existing wall. The wall will be redecorated internally.

4.6 Impact Assessment

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

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

4.6.3 The following categories of impact (harm) are used:

- **HIGH** – Work that is expected to have a significant detrimental impact on the heritage fabric and the setting of the heritage asset, e.g. important historic or architectural features will be permanently removed and/or work will alter the character of primary architectural or historic elements and work to the building exterior which significantly alters the experience of the setting.
- **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. Work may also cause harm to the setting of the heritage asset possibly in a smaller localised way.
- **LOW** – Work in areas where, (1) because of earlier alterations there is little remaining fabric of historic or architectural significance or (2) the work will be managed with minimal disruption to the existing building and will have minimal impact on the significance of the heritage asset. Work may include small localised change that does not impact on the setting of the heritage asset.
- **NEGLIGIBLE** – Work to the heritage asset that has very slight change to the significance and has no impact on the setting of the heritage asset.
- **NO CHANGE** – the proposals have no impact on the significance or setting of the heritage asset.
- **ENHANCEMENT** – Work that is expected to result in significant overall enhancement to the heritage asset and/or setting of the heritage asset.

4.7 Impact of the Proposed Design

4.7.1 The proposed design has a **LOW** impact on the special interest and character of the grade II* listed 16 Park Village East. The installation of secondary glazing and mechanical ventilation will introduce minor harm on the fabric and minor harm to the setting of 16 Park Village East and Regent's Park Conservation Area. The proposed works have been mitigated by the following considerations:

4.7.2 16 Park Village East:

1. The visual impact of the external ventilation grille will be minimised by careful and consistent positioning in relation to the other existing openings in the palace front wall. The external ventilation grille will be finished in a traditional fashion to match the existing external wall finish.

2. The installation of fan units will provide additional levels of ventilation, allowing continued residential use of 16 Park Village East as a residential dwelling. The proposed design takes all reasonable steps to improve ventilation and ensure the health and well-being of the residents, whilst maintaining minimum levels of disruption to the existing building fabric.

3. The position of the internal secondary glazing frame will align with the original window frame and sash positions to minimise visual impact when viewed externally. The external visual impact on the significance of the heritage asset is an accepted consequence of installing secondary glazing into historic buildings.

4. Primary elements of significance will remain unaffected.

4.7.3 Regent's Park Conservation Area:

1. The external ventilation grille will be set within the stucco at basement, first and second floor. This will be kept to the minimum size and where possible the grille will be positioned in line with other existing openings.

2. The impact will be negligible to the overall streetscape of Park Village East and adjacent roads. Should a substantial number of other properties require mechanical ventilation there may be cumulative impacts of the presence of many other similar grilles on the group of listed buildings, although these will where appropriate be sited consistently and unobtrusively to minimise harm.

4.7.4 The installation of both secondary glazing and mechanical ventilation is temporary and reversible. Internal and external building fabric will be restored to its previous condition following the removal of both.

4.7.5 The overall level of harm caused by the proposed works can be assessed by measuring the impact of the proposals against the significance of the asset as shown in Table 1 below.

IMPACT / SIGNIFICANCE	HIGH	MEDIUM	LOW	NEGLIGIBLE	NO CHANGE	ENHANCEMENT
EXCEPTIONALLY SIGNIFICANT	Major adverse	Major adverse	Moderate	Minimal	Neutral	Major Beneficial
HIGHLY SIGNIFICANT	Major adverse	Major/ moderate adverse	**Minimal**	Neutral	Neutral	Major Beneficial
SIGNIFICANT	Major adverse	Moderate	Minimal	Neutral	Neutral	Beneficial
NOT SIGNIFICANT	Moderate	Minimal	Minimal	Neutral	Neutral	Neutral
DETRIMENTAL	Minimal	Minimal	Neutral	Neutral	Neutral	Minimal

Table 1: In order to measure the harm caused by the proposed works, the impact can be measured against the significance of the asset.

4.7.6 Using the table above, it can be seen that the proposed works will result in **minimal** harm which indicates there will be *'less than substantial harm'* caused.

4.7.7 The proposal is compliant with:

1. National Planning Policy Framework policies 180, 189, 193 and 196.
2. Camden Local Plan, adopted 2017, policies C1 'Health and wellbeing', D1 'Design' and D2 'Heritage'.

4.8 Justification

4.8.1 Internal secondary glazing has been instated to properties identified as being impacted by noise caused by construction during the HS2 scheme. The resident of this property has requested mechanical ventilation to avoid adverse increases in internal temperatures and atmospheric moisture.

4.8.2 The design meets the functional requirements of providing additional ventilation within the residential property whilst introducing only minor harm to the heritage asset and minimising inconvenience to the resident. The design set out in chapter 4.5 seeks to minimise harm as far as possible with this solution.

4.8.3 The proposals are in line with HS2's commitments to provide noise attenuating ventilation to listed properties.

4.8.4 The proposed works will be reversible following completion of construction works.

5 Conclusion

5.1.1 The assessment of the installation of the proposed temporary secondary glazing and mechanical input ventilation fan concludes that this will introduce minimal harm to asset of 16 Park Village East, its setting and Conservation Area as a whole.

5.1.2 Measures have been taken to minimise the impact of the works to all relevant assets, including considerations to the installation methodology, positioning and design of the fan units and the external grille.

5.1.3 The installation of the secondary glazing and mechanical ventilation fan is temporary and reversible. Internal and external building fabric will be restored to its previous condition following the removal both.

6 Photographs

Figure 8: Internal view of right-hand side kitchen window at basement level

Figure 9: Internal view of left-hand side kitchen windows at basement

Figure 10: Internal view of patio door in the lounge at basement

Figure 11: Internal view of the three office windows and glazed door at basement

Figure 12: Internal view of the bay window in the lounge at ground floor level

Figure 13: Internal view of the left-hand side window in the lounge at ground floor level

Figure 14: Internal view of the right-hand side window in the lounge at ground floor level

Figure 15: Internal view of the right-hand side window in the office at ground floor level

Figure 16: Internal view of the left-hand side window in the office at ground floor level

Figure 17: Internal view of the left-hand side window in the first floor bedroom

Figure 18: Internal view of the right-hand side window in the first floor bedroom

Figure 19: Internal view of the bay window in the first-floor master bedroom

Figure 20: Internal view of window in bedroom A at second floor

Figure 21: Internal view of window in bedroom A at second floor

Figure 22: Internal view of window in bedroom B at second floor

Figure 23: Internal view of window in bedroom B at second floor

Appendix 1: Historic Maps

Figure A1: 1876-1879, Ordnance Survey map. (Groundsure, ref: GS-5244828). *Copyright: Ordnance Survey 100035207*

Figure A2: 1896, Ordnance Survey map. (Groundsure, ref: GS-5244828). *Copyright: Ordnance Survey 100035207*

Figure A3: 1916, Ordnance Survey map. (Groundsure, ref: GS-5244828). *Copyright: Ordnance Survey 100035207*

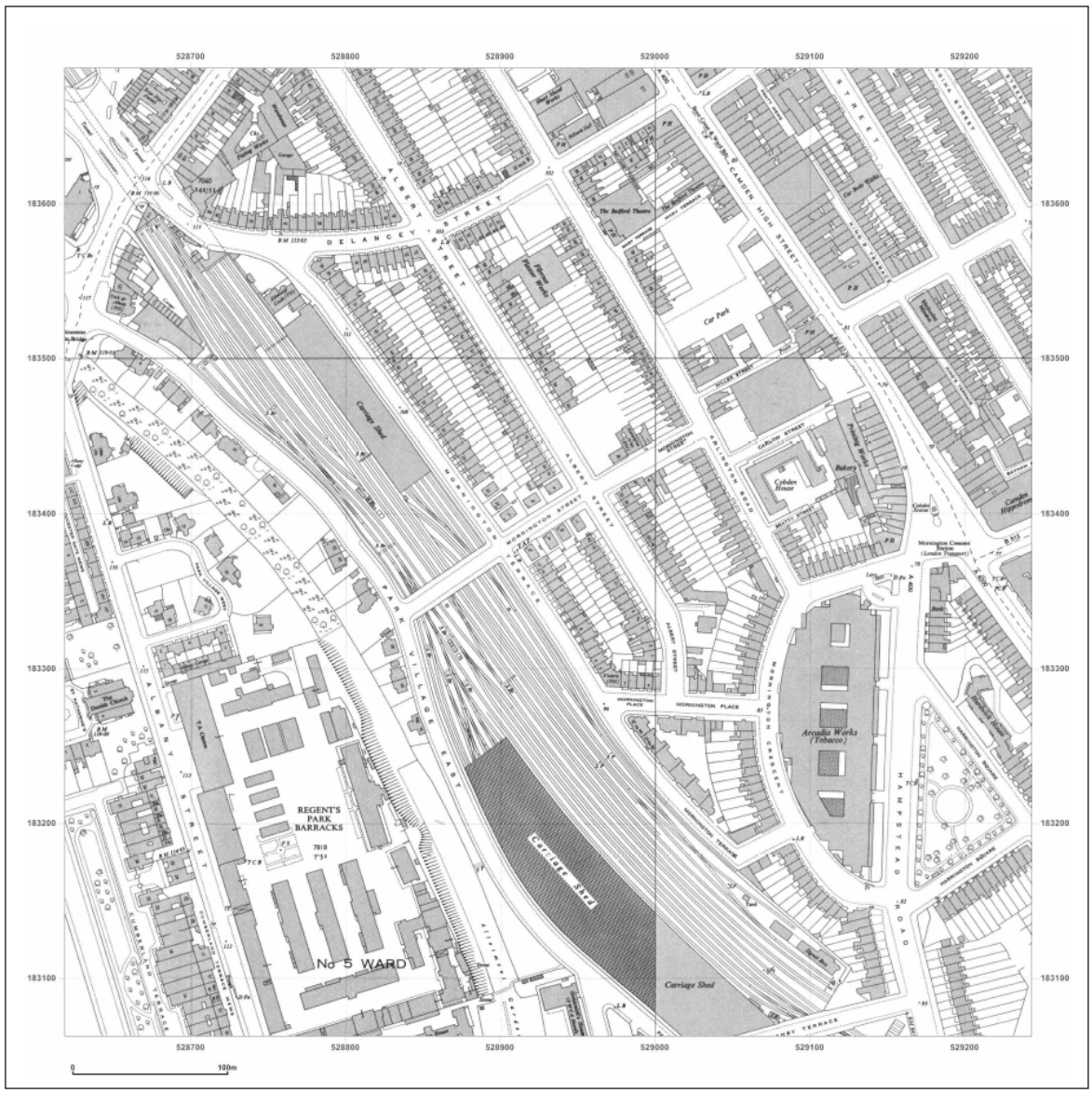

Figure A4: 1952-54, Ordnance Survey map. (Groundsure, ref: GS-5244828). *Copyright: Ordnance Survey 100035207*

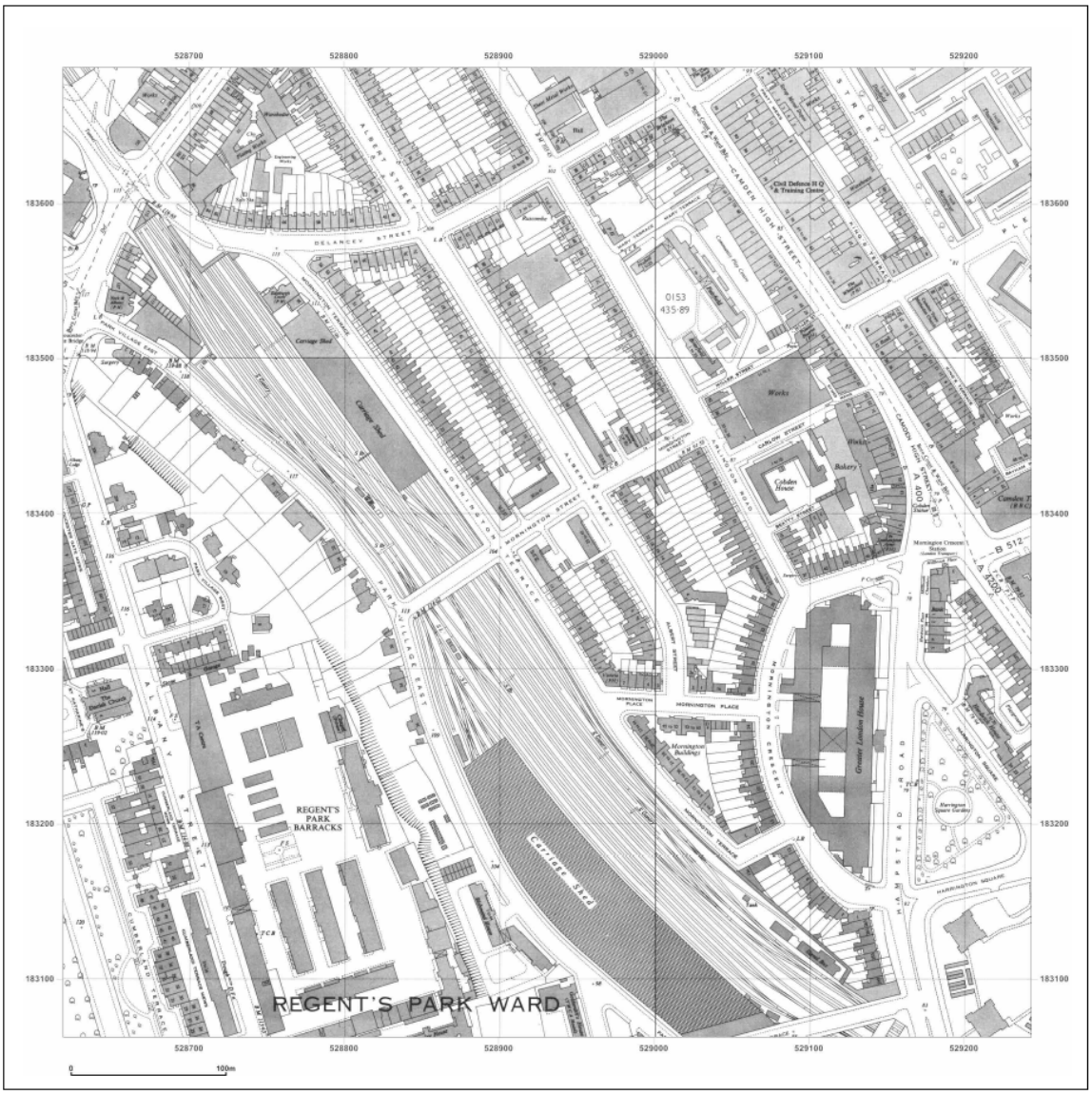

Figure A5: 1971, Ordnance Survey map. (Groundsure, ref: GS-5244828). *Copyright: Ordnance Survey 100035207*