Donald Insall Associates
Chartered Architects and Historic Building Consultants

Newcombe House & Kensington Church Street
Revised Application: Historic Buildings and Conservation Areas Assessment

September 2017
Newcombe House and Kensington Church Street
43/45 Notting Hill Gate, 39/41 Notting Hill Gate
and 161-237 Kensington Church Street (odd), London

Revised Application:
Historic Buildings and Conservation Areas Assessment
for Notting Hill Gate KCS Limited
September 2017
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Ordnance Survey map with the site marked in red.
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Circumstances of the Revised Application

In March 2016 an application for the comprehensive redevelopment of the Newcombe House site was reported to the planning committee of the Royal Borough of Kensington and Chelsea. This application was refused. An appeal against this refusal was heard by way of a Public Inquiry in February 2017, the decision for which was issued in June 2017. The Inspector’s decision was to dismiss the appeal, but in doing so he made it clear that on most of the issues which were discussed at the appeal (including design, heritage and townscape issues), he preferred the evidence of the appellant.

Having received this strong steer from the Inspector, that overall the design and impact on the townscape and heritage assets when viewed in isolation, would be acceptable, the applicants now re-present the proposals to the Council.

Our role in the original application was to assess the impact of the proposed development on the heritage assets which surround the site, including a number of conservation areas and listed buildings. This Report largely repeats our earlier Report, but has been updated to reflect changes in policy and (minor) changes to the scheme. It does, however, omit the analysis we provided regarding the impact on the wider townscape and views, and the impact on the heritage assets, as this is provided in the statement by Tavernor Consultancy, which this Report accompanies.
1.0 Introduction and Background

1.1 Purpose of the Study

Donald Insall Associates were first commissioned in 2011 to advise on the impact of the demolition and redevelopment of the buildings which comprise 39-45 Notting Hill Gate and 161-237 Kensington Church Street, London W11, including Newcombe House, and rebuild with a mixed use development. Collectively these buildings are referred to in this report as ‘the Newcombe House site’. Since our appointment we have been involved in all stages of the design development, and our research coupled with our experience of shaping development on sensitive sites, has informed the analysis by Urban Sense Consulting Architects and Tavernor Consultancy.

This report contains the results of both desk top research and site based surveys and the study’s intention was to assess the historical and architectural significance of the buildings and their broader settings.

The study was prepared in response to the NPPF’s paragraph 128 which sets out the expectation that local authorities ‘should require an applicant to describe the significance of any heritage assets affected (by development proposals), 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...’

The original study and report were undertaken by Peter Riddington and Joanne Fisher IHBC of Donald Insall Associates Ltd in the summer of 2011 and revised in April 2012. This report has been compiled by Helen Ensor IHBC also of Donald Insall Associates.

1.2 Methodology

Historical research was carried out as a desk-based exercise with the sources of reference listed in Appendix I. Site inspections were carried out to both confirm the findings of the historical research and assess the standing buildings individually and contextually. Particular attention has been paid to their historical/ architectural interest and their impact on the wider townscape. This process has clarified what historical significance the buildings and location have and their relationship with its historical context.

The findings of the desk-top research are included in Section Two. The description of the site survey and analysis is included in Section Three.
1.3 Background

1.3.1 Status of the Site and Buildings

The site currently comprises:

- An office building (Newcombe House) of ground plus 11 storeys, plus plant;
- A linear block of 1 to 2 storeys along Kensington Church Street accommodating shops and restaurants;
- A building of ground plus 4 storeys (Royston Court) which houses Notting Hill Housing Trust (NHHHT) accommodation; and
- A surface car park with 61 spaces.

The buildings fall within the Royal Borough of Kensington and Chelsea and border the Pembridge Conservation Area to the north, and the Kensington Conservation Area to the southwest. To the north west is also the Ladbroke Conservation Area and to the east Kensington Palace Conservation Area. In addition, the Grade II listed Notting Hill Underground Station bounds the site to the west and its roof and retaining wall adjoins the site. The site is visible in views from Hyde Park, which is within the Royal Parks Conservation Area in the City of Westminster, and from Kensington Gardens, which is in Kensington Palace Conservation Area in the Royal Borough of Kensington and Chelsea. Kensington Gardens and Hyde Park are also included on the Register of Parks and Gardens of Special Interest. Development on the site would need to have regard to the significance of the setting of these Heritage Assets.

None of the buildings within the application site are statutorily listed, although the site does adjoin the roof and retaining wall of Notting Hill Gate Underground Station which is listed grade II.

1.3.2 Planning (Listed Buildings & Conservation Areas) Act 1990

Sections 66 and 72 of the Planning (Listed Buildings and Conservation Areas) Act 1990 impose a statutory duty upon local planning authorities to consider the impact of proposals upon the setting of listed buildings and on conservation areas.

Section 66 (1) states: ‘In considering whether to grant planning permission for development which affects a listed building or its setting, the local planning authority or, as the case may be, the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.’

Section 72(1) states that ‘with respect to any buildings or other land in a conservation area, special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area’.

The Planning (Listed Buildings and Conservation Areas) Act 1990 is the legislative basis for decision making on applications that relate to the historic environment. Sections 66 and 72 of the Act impose a statutory duty upon local planning authorities to consider the impact of proposals upon listed buildings and conservation areas and state that new development should preserve the special architectural or historic interest of listed buildings or their setting and preserve or enhance the character and appearance of conservation areas.
The Barnwell Manor and Forge Field judgements provided detailed consideration of the overarching statutory duty imposed by the Planning (Listed Buildings and Conservation Areas) Act 1990 to preserve listed buildings and their setting and to preserve or enhance the character or appearance of conservation areas. The judgements concluded that any harm to the significance of a listed building or conservation area would engage a strong presumption against the grant of planning permission, and that considerable importance and weight must be accorded to this harm. Paragraph 28 of the judgement of Sullivan LJ on the Barnwell Manor Decision stated the following with regard to the presumption against the grant of planning permission:

*If the harm to the setting of a Grade I listed building would be less than substantial that will plainly lessen the strength of the presumption against the grant of planning permission (so that the grant of planning permission would no longer have to be ‘wholly exceptional’), but it does not follow that the ‘strong presumption’ against the grant of planning permission has been entirely removed.*

In the Forge Field case the judgement of Lindblom, J. stated of the presumption against the grant of planning permission imposed by the Act that:

*It can be outweighed by material considerations powerful enough to do so. But an authority can only properly strike a balance between harm to a heritage asset on the one hand and planning benefits on the other if it is conscious of the statutory presumption in favour of preservation and if it demonstrably applies that presumption to the proposal it is considering.*

This report addresses these issues.

### 1.3.3 Description of Development

The proposed development comprises the demolition of the existing buildings and redevelopment to provide office, residential, and retail uses, and a flexible surgery/office use, across six buildings (ranging from ground plus two storeys to ground plus 17 storeys), together with landscaping to provide a new public square, ancillary parking and associated works.

### 1.4 Significant Findings

The significant findings of this report can be summarised as follows:

- The site was last redeveloped after World War II along with other sites in the locality at a time when major road works saw the widening of Notting Hill Gate.
- Newcombe House, along with many of the other buildings of this time in Notting Hill Gate, were ‘imposed’ on the community and are not cherished by them.
- Newcombe House was identified in the RBKC Core Strategy as an ‘Eyesore’ meaning that redevelopment would be welcomed as part of a series of projects to help regenerate Notting Hill Gate. Whilst the specific policy relating to ‘eyesores’ has been superseded it continues to be referred to as an ‘eyesore’ in current policy documents.
- The adopted Notting Hill Gate SPD seeks either its refurbishment or redevelopment, and would entertain a ‘modest increase in height’ subject to the details and quality of the proposals (4.12, 4.16 and 4.17).
• There are significant constraints to development on the site, including sub-soil engineering around the adjacent underground station and daylight/sunlight considerations which lead to parts of the site having severe limitations on the scale of development.

• The site is not within a conservation area itself, but is adjacent to five nearby conservation areas. It is also in what may be described as the setting of several nearby listed buildings, including the listed Underground station whose canopy roof and retaining wall adjoin the site. Any development of the site will necessarily impact on these designated heritage assets, although this study shows that in many cases the impact is a positive one, especially when compared against the impact made by the existing building.

• The adopted SPD relating to the aspirations for Notting Hill Gate, prepared by RBKC, has concluded that if redevelopment of the site cannot be viably achieved by a satisfactory new building then Newcombe House may be re-clad and extended with a ‘modest increase in height over the existing building where a scheme is proposing significant benefits to Notting Hill Gate and delivers an architecturally excellent building, provided this does not have a harmful impact on the views mentioned above’.

1.5 Significant Issues

The significant issues raised by this report can be summarised as follows:

• The current building is an eyesore which blights the area. By its design and microclimate it afflicts pedestrians using this part of Notting Hill Gate and Notting Hill Gate Underground Station and it is highly visible and very ugly in wider views around the area and further afield. Despite some shifting in the policy wording around ‘eyesores’ it is clear that the Council continues to regard this building as this report does, and therefore its redevelopment is expected. The Royal Borough hopes that redevelopment of this site will kick-start regeneration of other eyesores along the Gate.

• There are significant constraints which impact on the production of an economically viable scheme, which would provide the quantity of mixed uses required by the RBKC on this site. These constraints would necessarily result in a building of a scale and height which would be visible in the setting of all the adjacent conservation areas and the listed buildings.

• Part of the ambition for the redevelopment of the site would be to create significant and sustainable new public realm, as well as new ground level retail uses which would bring accessibility and permeability leading to new life, new vitality and new resources for the local community.
2.0 Historical Background

2.1 Area Development

Notting Hill was originally the name given to Campden Hill and is recorded as Knottyngull in 1356. The majority of the area was occupied by farmland until the 19th century but prior to this a small settlement known as Kensington Gravel Pits was established along the Uxbridge Road (now Notting Hill Gate) at its junction with Kensington Church Street.

Gravel and sand extraction had been carried out in the area since at least the 17th century some of the pits survived as ponds well into the 19th century (Sheppard, 1974). An early 19th century engraving depicts a public house and ramshackle almshouses at the gravel pits and is indicative of the type of buildings that occupied the area at this time [plate 1].

From 1840 onwards the settlement became known as Notting Hill Gate, named after a toll erected in the 18th century for the Uxbridge Turnpike Trust. During the 1830s the Ladbroke and Norland Estates were established and from the 1860s the two principal farms, Portobello and Notting Barns were also developed, the latter surviving until 1880 (Weinreb et al, 2008). As stated by Weinreb et al, during the late 19th century the area was one of extreme contrasts with ‘fine houses and noxious slums existing in close proximity’ (2008).

Kensington Church Street was once a country lane between Notting Hill Gate and Kensington village. The lane was divided into two by a toll gate located at Campden Street until 1864, the north section of the lane being known as Silver Street and the south section as Church Lane. This is shown on Greenwood’s 1827 map which shows buildings either side of Silver Street [plate 2]. There were also a number of buildings on the north side of the Uxbridge Road with large rear plots extending into the undeveloped farm land further north.

During the mid-late 19th century numerous terraced and detached houses were built either of Notting Hill Gate which became a busy commercial thoroughfare. Wyld’s 1848-9 map shows the main road as the High Street, in addition to further development to the east at Ladbroke Grove and Camden Hill [plate 3].

Notting Hill Gate Station, adjoining the western boundary of the site, was built in 1868 and designed by Sir John Fowler for the Metropolitan Railway. The station is listed at Grade II as a relatively well preserved example of an underground railway platform of cut and cover type.
1. Early 19th century engraving of Kensington Gravel Pits (RBKC Local Studies).

2. 1827 Greenwood’s map of London (LMA).

3. 1848-9 Wyld’s map of London (LMA).
2.2 Site Development

2.2.1 Late 19th Century – Early 20th Century

The historic maps record buildings in the location of the site from the early 19th century and, given that the focal point of the Kensington Gravel Pits settlement was at the junction between Notting Hill Gate and Kensington Church Street, it is possible that it was first developed as early as the 17th century.

In 1860-70 the site was occupied by numerous buildings including a row of terraced houses on the east side of Newcombe Street (shown on the map as New Street, [plate 4]). Further terraced buildings lined the west side of Kensington Church Street and the southern side of Notting Hill Gate, the latter buildings at the north end of the site including a public house.

The 1934-40 LCC Revision map shows that some of the buildings on the west side of Kensington Church Street had been demolished and replaced by The Fax School [plate 5]. The majority of the terraced houses on the eastern side of Newcombe Street had been demolished by this time but more terraced buildings had been erected on the western side of the street.

2.2.2 Second World War Bomb Damage

The 1939-45 LCC bomb damage map shows that five of the terraced buildings at the southern end of the site fronting Kensington Church Street suffered from general blast damage during the Second World War [plate 6]. These are shown in an early 1950s photograph which was taken at the junction with Kensington Place looking north along Kensington Church Street [plate 7].

The map does not show any damage to the other buildings located on the site at this time but shows that the majority of the buildings on the west side of Notting Hill Gate Station and north of Kensington Place sustained blast damage, some being affected by more serious damage. Long rows of terraced houses south-east of the site on the east side of Kensington Church Street also suffered blast damage but the buildings lining the north side of Notting Hill Gate remained unaffected when the map was compiled.
4. 1860-70 Ordnance Survey (OS).

5. 1934-40 LCC Revision map (LMA).

6. 1939-45 LCC bomb damage map (LMA).
7. Undated c.1950 photograph of Kensington Church Street looking towards Notting Hill Gate (LMA, Ref: 84.0 KEN).

8. 1956 map showing Notting Hill Gate Redevelopment areas in red (LMA, Ref: GLC/AR/BR/34/004100).
2.2.3 Notting Hill Gate Redevelopment

During the 1920s and 1930s the rapid growth of motor traffic travelling through Notting Hill Gate resulted in increasing congestion prompting the London County Council to obtain statutory power to widen the street. The scheme, which included the redevelopment of large areas of land either side of the widened high street, was put on hold with the outbreak of war in 1939.

The LCC obtained final approval for the road-widening scheme in 1957 and construction in the same year. The works included the reconstruction of the two underground stations as one interconnecting station with a concourse below the road, the widening of Notting Hill Gate for seven hundred yards between Kensington Palace Gardens in the east and Ladbroke Terrace in the west, and the widening of short stretches of Kensington Church Street and Pembridge Road.

The Council began to purchase the properties required for demolition in 1955 and in the following year made plans for the provision of a housing scheme at the Alton Estate, Wandsworth in order to house the four hundred and sixty people to be displaced by the proposed redevelopment.

As a result of the road widening scheme four and a half acres of land were made available and the largest three sites (including the site of Newcombe House and Nos.161-227 Kensington Church Street) were leased by the Council for ninety years to Ravenscroft Properties Limited and City Centre Properties Limited. These sites are shown as sites A, C and D on a map dated September 1956 which highlights all of the redevelopment areas in red [plate 8].

The 1956 map shows that at this time a row of buildings fronting Kensington Church Street at the north end of the site had already been demolished and that the buildings behind them were in use as an engineering works. The latter together with the Fox School building on Kensington Church Street, the public house fronting Notting Hill Gate and the terraced houses lining Newcombe Street were all demolished as part of the road widening scheme.

The architects chosen to design the new buildings on the three largest sites were Cotton, Ballard and Blow and a summary of their works is provided in Section 2.3 below.

2.2.4 Late 1950s Photographs of Demolition and Construction Works

A series of photographs held at the London Metropolitan Archives show views of the area prior to and during the redevelopment works. Two photographs of Newcombe Street show the former terraced houses on this road before and during demolition [plates 9 and 10]. Plate 10 shows a wider view looking north along Newcombe Street in which the rear elevations of the former buildings fronting the west side of Kensington Church Street are visible, including a taller gabled building that is probably the Fox School.

A 1958 photograph of the north end of Kensington Church Street taken after the demolition of all of the buildings on the site shows the extent of the land that was cleared [plate 11]. Further photographs of Kensington Church Street taken during the works show the concrete building frames under construction [plates 12-15].
9. Late 1950s photograph of former terraced houses on Newcombe Street (LMA, Ref: 84.0 NEW).

10. Late 1950s photograph of partly demolished former terraced houses on Newcombe Street (LMA, Ref: 84.0 NEW).
11. 1958 photograph of Kensington Church Street showing the cleared site on the left side (LMA, Ref: 84.0 KEN).

12. 1960 photograph showing view east from Kensington Place towards Kensington Church Street (LMA, Ref: 84.0 KEN).
13. 1960 photograph of Kensington Church Street looking south from Notting Hill Gate (LMA, Ref: B4.0 KEN).

14. 1960 photograph of Kensington Church Street looking south (LMA, Ref: B4.0 KEN).
15. 1960 photograph of Kensington Church Street looking north from the junction with Edge Street (LMA, Ref: 84.0 KEN).

16. Late 1950s photograph of the former Notting Hill Gate underground station on the corner of Notting Hill Gate and Pembridge Road (LMA, Ref: 84.0 NOTT).
17. 1958 photograph showing the cleared land on the north side of Notting Hill Gate (LMA, Ref: 84.0 KEN).

18. 1957 photograph showing demolition under way on the south side of Notting Hill Gate opposite the junction with Pembridge Road (LMA, Ref: 84.0 KEN).
Photographs taken along Notting Hill Gate show the former Notting Hill Gate Station located on the corner of Notting Hill Gate and Pembridge Road [plate 16] in addition to the cleared site on the north side of the road [Site A on plate 8] awaiting development [plate 17]. A further photograph shows the buildings that preceded Nos.53-59 Notting Hill Gate in the process of demolition [plate 18].

2.2.5 RIBA Journal Articles on the Notting Hill Gate Redevelopment

Cotton, Ballard and Blow’s redevelopment of Notting Hill Gate featured in a number of architectural journals during and just after its completion. As stated in the Architect and Building News, dated October 1957, Site C (including the area of the site), included a four-storey block fronting Notting Hill Gate containing offices and shops, and a range of shops, some two-storey and some single-storey facing Kensington Church Street.

A five storey block comprising twenty flats over shops was built at the south end of Church Street range at its junction with Kensington Place, and a twelve-storey block containing offices over shops, now Newcombe House, was built parallel with Notting Hill Gate but set back from it.

Development on the north side of Notting Hill Gate between Pembridge Road and Ladbroke Terrace included the construction of Campden Hill Tower, a nineteen storey block of flats, in addition to several other blocks accommodating shops on the lower floors and maisonettes above. On the southern side of Notting Hill Gate, east of Kensington Church Street, a four-storey block of offices over shops was built with three-storey wings turning into Kensington Church Street and Palace Gardens Terrace.

In an article in the Architectural Review dated February 1962 Kenneth Browne laments the fact that a rare opportunity for one firm of architects to re-design a whole street was handicapped by the limited redevelopment extent of the fifty year old LCC road widening scheme. The way in which the new buildings and spaces related to each other was, in the opinion of Browne, hindered by the limited narrow strips on either side of the road made available for development. As a result the architects had to retain a multi-purpose corridor shopping street mixing the A40 traffic and the pedestrians as before. Photographs included in this article show the development soon after its completion in 1962 including a labelled aerial view (plates 19-21).

A further article in the The Architect’s Journal (December 1957) notes the importance of the two tower blocks incorporated into the scheme stating ‘the main feature of the scheme visually is the placing of two tall slab blocks at right angles to each other on either side of the main road and these, seen together, will act as a landmark to pin-point the area as one of importance when approached from either Marble Arch or Shepherd’s Bush.’

20. 1962 photographs of the Notting Hill Gate redevelopment including two views of Campden Hill Tower (above) and two views of Newcombe House (below) (Architectural Review, February 1962).
2.2.6 GLC Building Regulation Drawings

Greater London Council building regulation files held at the London Metropolitan Archives include some of the original drawings for the Notting Hill Gate Development by Cotton Ballard and Blow. These include the elevations of the building at the northern end of the Kensington Church Street block Nos.235-237 which was originally the Mac Fisheries Food Centre [plate 22]. The proposal for a restaurant frontage to Nos.203-205 Kensington Church Street by Cotton, Ballard and Blow is depicted on a further undated drawing [plate 23].

A drawing for a proposed shop front to 229 Kensington Church Street dated was submitted to the LCC by Randalls Ltd in September 1961 suggesting that other architects may have designed some of the original shop fronts [plate 24].

The files also contain information regarding repairs required following an IRA bomb which exploded on Kensington Church Street on 29th August 1975 killing the police officer who had tried to diffuse it. A record of the damage shows that Newcombe House and Nos.211, 225, 227, 229, 231, 235 and 237 Kensington Church Street were all damaged and required non-structural repairs such as re-glazing and replacement signs.

2.2.7 20th Century Planning Documents and Drainage Records

Planning and drainage records show that numerous external and internal alterations have made to the buildings on the site during the late 20th century. Changes to Newcombe House have included alterations to the external approach steps as early as 1965 and the erection of a new entrance staircase with an associated water feature in 1995.

Alterations to the buildings fronting Kensington Church Street have included the installation of replacement windows and balcony doors to Royston Court (Nos.161-199), elevation alterations to Nos. 201-209, and numerous alterations to the shop fronts.

22b. 1962 drawings of 235 and 237 Kensington Church Street (LMA, Ref: GLC/AR/BR/34/004036): elevation to Kensington Church Street.
22c. 1962 drawings of 235 and 237 Kensington Church Street (LMA, Ref: GLC/AR/BR/34/004036): elevation to Notting Hill Gate.

22d. 1962 drawings of 235 and 237 Kensington Church Street (LMA, Ref: GLC/AR/BR/34/004036): elevation to Notting Hill Gate showing shop units 33-35.

24. 1961 elevation drawing of 229 Kensington Church Street (LMA, Ref: GLC/AR/BR/34/004037).
2.3 The Architects

According to RIBA records, Cotton, Ballard and Blow designed a number of large office and commercial buildings in Birmingham. These include Ladywood House (adjacent to Birmingham New Street Station) for the Department of the Environment, the Big Top shopping centre, Severn House and the Shell BP House.

One of Cotton, Ballard and Blow’s office blocks, Grosvenor House on New Street in Birmingham, was listed at Grade II in 1999 as ‘an imaginative and richly detailed example of a speculative office development, designed at a time when Building Licences still restricted such schemes’ (English Heritage, 1999). The English Heritage statutory list description states that the building is ‘a rare and delightful example of the 1950s contemporary style at its most energetic, which survives externally little altered’. The building’s elevations are certainly more engaging than those of Newcombe House incorporating a ‘flying’ concrete and glass cornice, angled bays, curved steel balustrading and deep projecting sill bands in an undulating pattern.

2.4 List of Illustrations

1. Early 19th century engraving of Kensington Gravel Pits (RBKC Local Studies).
2. 1827 Greenwood’s map of London (LMA).
3. 1848-9 Wyld’s map of London (LMA).
4. 1860-70 Ordnance Survey (OS).
5. 1934-40 LCC Revision map (LMA).
6. 1939-45 LCC bomb damage map (LMA).
7. Undated c.1950 photograph of Kensington Church Street looking towards Notting Hill Gate (LMA, Ref: 84.0 KEN).
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<td>16.</td>
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<td>a) East elevation</td>
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<td>b) Elevation to Kensington Church Street</td>
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<td>c) Elevation to Notting Hill Gate</td>
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<td>d) Elevation to Notting Hill Gate showing shop units 33-35</td>
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<td>24.</td>
<td>1961 elevation drawing of 229 Kensington Church Street (LMA, Ref: GLC/AR/BR/34/004037).</td>
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3.0 Description of the Site and Buildings

3.1 Introduction

The key issue relating to the re-development of these buildings is the existing relationship between them and their context. It is clear from the planning policy and strategic ambitions for Notting Hill Gate that the removal of the buildings is the opposite of controversial. It is expected, and even looked forward to. What is important is how any new development would affect the context and primarily what its effect would have on the local and wider heritage assets. So, perhaps unusually for such a report as this, the central focus of the description of the site and buildings concentrates on the wider influence of the existing buildings on their neighbourhood and, particularly, their effect on the adjacent heritage assets.

3.2 The Site and Its Setting

Please also refer to the maps and descriptions in Appendices V and VI.

3.2.1 Notting Hill Gate

The immediate setting of the building is, of course, not within one of these designated conservation areas. Notwithstanding this, it does have a context and it is reasonable to consider whether this context is historically important and should be protected by a respectful design which replicates materials and palette. The buildings on the site form part of what was a major re-development in Notting Hill Gate in the later 1950s and early 1960s. This particularly affected the southern side of the street where David Game House to the west and Astley House to the east, along with Newcombe House and the other buildings on the site, form a continuous band of modern, commercial buildings of mediocre quality. Their monolithic nature is only divided by the roads running into Notting Hill Gate from the south. This is unremitting development of a kind that is now surprising to find somewhere as affluent as the Royal Borough but, it must be remembered, Notting Hill has always been a more diverse area than some of the fashionable parts of London.

The mid-20th century re-development in Notting Hill Gate saw construction of tall buildings along Oxford Street from Centre Point, spreading west along this major highway. The blocks flanking Newcombe House on this south side are regular blocks of four storeys, with the west block (David Game House) having jazzy, polychromatic spandrel panels to its steel-framed curtain walling and reconstituted stone mullions and transoms. While the opposite hand east block (Astley House) lacks even this spark of design ambition, what it does have is a concrete canopy at first floor level – this restricts high level views, which is a mixed blessing. The western block has a recessed ground floor, which achieves a similar effect. Otherwise, the two blocks are almost twins, although of a most depressing kind, with mediocre shop fronts and shop units with limited street presence.

Newcombe House also has limited presence at street level, and whilst this ought to be a good thing, it is actually a disaster. The set-back from pavement edge has created a bleak and windswept area at its front, which
is only partially mitigated by the later paired flights of stairs put in in the late 1980s and the mural which infills the gap between the eastern block and the shops. The stairs lead to a piazza at first floor level which the stairs try (but fail) to encourage access to. The lasting impression of the stairs/piazza/streetscape is one of detritus spiralling in the microclimate created by the tower hitting the ground at back of pavement. As a group of immediately post-war buildings and as an experiment in comprehensive re-development in urban design terms, this group is very far from successful.

Otherwise, opposite the site are buildings which largely survived the post-war re-development. These are of mixed virtue. The best are arguably of the Victorian period of re-building the primary construction, a four storey street of predominantly red and orange brick forming shops with residential accommodation above. Certainly the most interesting are the group of primary construction three storey domestic buildings which originally would have had gardens, subsequently infilled with shop units, and some of which are re-built. They, like most of the commercial premises in Notting Hill Gate, have shop fronts and maintenance regimes which betray marginal viability.

They include a later group of bank buildings which share their scale. This group stretches to Linden Gardens in the east and, despite its inconsistency of shop frontages, has a consistency of scale and plot width serving as a reminder of the nature of pre-redevelopment Notting Hill Gate. The buildings to the northwest of the site are inter-war or more modern and four storeys and of limited quality.

It is not only buildings that create a sense of place, but the public realm as a whole. Here again Newcombe House fails on a grand scale; the public realm adjacent to the site in Notting Hill Gate is harshly urban and of a kind that reflects the post-war obsession with accommodating the motor car at the expense of communities and a sense of wellbeing for pedestrians. Notting Hill Gate is a five-laned highway of dense and relatively high speed traffic, with barriers erected to corral the pedestrian to the particular crossing points, including the underground entrances, and at the principal junctions.

Otherwise, street lighting would be appropriate for a five lane highway, not a neighbourhood centre, and there is a multiplicity of signage and street clutter. The young trees do, and perhaps miraculously, largely survive and this is a benefit. The occasional tree corpse is less uplifting.

Further from the site in Notting Hill Gate, the pattern of modern and earlier development carries on:

- To the northwest of the site and to the west of Kensington Park Road is another, slightly later development with Campden Hill Tower, an 18-storey residential tower above a two-storey podium block which has shops at ground level. This is again another building that is perhaps surprising in the Royal Borough, and certainly in such a location. Opposite this are buildings which again have primary construction period houses, now all with a multiplicity of shop fronts.

- Further to the east of the site is another post-war block filling the gap between Rabbit Row and Palace Gardens Terrace. This is of the 1970s in seven storeys and is a more studied neo Brutalist building entirely in concrete with large windows, again with shop
fronts at ground floor level. Opposite this are rather handsome three- and four-storey terraces of the mid/late 19th century, again with shops with marginal viability at ground level.

Newcombe Tower is visible in views along Notting Hill Gate and to the east from Bayswater Road, and from the west from Holland Park Avenue [view 4]. These are of the building’s end walls – its orientation with its main long elevations to the north and south mean that in these longer views it seems less inelegant than in others. There are arguments that the two towers – Newcombe and Campden Hill – make a pair which accentuate but do not otherwise contribute positively to, this part of Notting Hill as a ‘district centre’. They certainly are visible as a pair in nearer views along Notting Hill Gate both from the east and from the west.

It must be concluded that the context of the immediate setting of Newcombe House on Notting Hill Gate and Kensington Church street is in fact extremely bleak, unsuccessful and without charm. It is not a context of historic or architectural interest which should be referenced in the search for a solution to this site.

3.3 The Conservation Areas

Please also refer to the maps and descriptions of the Conservation Areas and listed buildings in Appendices V and VI.

The site is not within a conservation area but sits within a buffer zone to four conservation areas: Pembridge Conservation Area (which lies to the north), Kensington Conservation Area (which lies to the southwest). Further from the site to the north-west is also the Ladbroke Conservation Area and to the east is the Kensington Palace Conservation Area. As can be inferred from the fact that these have been designated as four separate conservation areas (rather than one large one), they have markedly different characters. Three of the four conservation areas have Draft Conservation Area Appraisals (Ladbroke Conservation Area, Kensington and Pembridge).

The existing and proposed buildings are also visible from the Royal Parks Conservation Area, which is located in the adjoining borough of the City of Westminster.

3.3.1 Pembridge Conservation Area

The Pembridge Conservation Area is generally characterised by mid/late 19th century town houses of four storeys with attics and basement accommodation in an Italian Renaissance style made popular by Prince Albert and Cubitt’s Osborne House on the Isle of Wight. There are smaller scale earlier buildings nearer to the site. In terms of materials, the character of the Conservation Area, in very simple terms, is of buff or brown brick with stucco. Orange, brown and red are also found throughout the conservation area. The brick format and bond varies considerably from longer format bricks on the more recent buildings to shorter and wider format bricks on the older properties.

The height of most of these residential buildings accompanied by the relative narrowness of the streets means that the site (and Newcombe Tower in particular) is rarely visible from this Conservation Area. The tower is visible above houses in Pembridge Gardens [view 3] and also from the junction of Kensington Park Road and Ladbroke Road. Other glimpses are visible in Linden Mews, where about seven upper storeys are visible [view 2].
Being from the north, these views are all generally of the north-facing elevation of the tower.

### 3.3.2 Ladbroke Conservation Area

The Draft Ladbroke Conservation Area Appraisal (2015) summarises the character of the area as having been developed from the mid-late 19th century and utilising an alternative garden form, in that rather than having a communal garden in a central square opposite the front of the terrace, the communal gardens were created to the rear, and accessed directly from the house (rather than having to cross a road). In terms of materials, the buildings tend to be either half or fully stuccoed, although there are also contributing buildings which are of a variety of other materials and palettes, including red brick, grey stone and concrete.

There are limited views to Newcombe House from Ladbroke Conservation area and only one has been identified where the existing and proposed buildings have any impact (View 20, analysed below).

### 3.3.3 The Kensington Conservation Area

The Kensington Conservation Area is noted in the foreword of Conservation Area Proposals Statement as containing ‘all styles and ages of buildings’ and as a result has possibly the most eclectic variety of the age of buildings and their materials and colours. There is no Conservation Area Appraisal but the Proposals Statement (adopted 1995) splits the Conservation Area into character sub-areas, the closest of which to the development site are area 10 and area 5. Area 5 is Hillgate Village, which is generally described as being fairly uniform in character (brick and stucco terraces and villas) although the document continues ‘Having considered the generally residential streets, the two remaining add an interest note of variety which adds to the character and interest of the Village.’ It continues ‘Uxbridge Street is a useful transition zone between Notting Hill Gate and the Village... properties are varied, often representing the sides or backs of buildings with the main frontages elsewhere’. With respect to character sub-area 10, the Proposals Statement continues ‘The visual character of this part of the conservation area falls into three distinct parts. First comes the main road, where large monolithic buildings predominate. These have their own aesthetic principles and their own internal geometry, the logic of which does not necessarily relate to the street scene or acknowledge wider townscape considerations such as vistas...’ In the area adjacent to the site and in particular to the south and west, there are a series of narrow streets of early 19th century cottages, largely of two storeys but some with three. These are stucco rendered and gaily painted and, arguably, are quintessentially Royal Borough-type dwellings of Kensington and Chelsea. From these streets there is a multiplicity of views of Newcombe Tower. It would be an exaggeration to say it dominates them, but certainly the tower is a significant townscape...
element in such streets as Hillgate Street, Hillgate Place, Jameson Street and Farmer Street, especially where there are clear sight lines in the west/east direction [views 5 and 6]. Here up to nine of its upper storeys are visible. From these streets it is largely the flank elevation which dominates.

To the south and east of the site though, in Kensington Church Street, it is the south face of the tower which dominates views. From at least 800 metres or so to the south, Newcombe Tower forms a focal point in all views along Kensington Church Street with up to ten of its upper storeys visible. Street tree planting here does offer some relief from the unrelenting nature of the terrace of buildings on the site.

### 3.3.4 The Kensington Palace Conservation Area

The Kensington Palace Conservation Area has no Conservation Area Audit, and whilst there is a description of its architectural character in the Statement of Proposals (1997) what this demonstrates is that the character is very varied. The Conservation Area is, of course, dominated by the red brick Queen Anne of Kensington Palace itself, but the development of the streets and great houses around it shows the successful use of stock brick, stucco, red brick, grey granite Portland stone and concrete. It defies analysis to determine which material or colour should be referenced for a new development amongst this panoply.

### 3.3.5 The Royal Parks Conservation Area (City of Westminster)

The Royal Parks Conservation Area is located within adjacent borough, the City of Westminster, and as the name would suggest it focusses on the importance of Hyde Park, Green Park, St James’s Park, Buckingham Palace Gardens and Kensington Gardens (insofar as they fall within Westminster’s boundary). The character of the conservation area is linked to the historic ownership of these green areas in central London by the Crown, and their subsequent re-design as essentially Picturesque landscapes from the middle of the 18th century until the middle of the 19th century. Often the park forms the setting for a particularly important Royal building such as Kensington Palace or Buckingham Palace, whilst other grand townhouses form the backdrop to the parks especially in longer views. Together, the parks are known as the ‘green lungs’ of London and provide essential outdoor recreational space in the centre of the city.

The existing palette of materials for the buildings is largely red brick and Portland Stone, although the overwhelming character of the conservation area is, as one would expect, greenery.

Two views have been taken from the Royal Parks Conservation Area, both from the part of Kensington Gardens which is located within the City of Westminster. These are no. 32 (adjacent to Lancaster Gate) and no. 35.1 (just to the east of the Round Pond near Kensington Palace). In the former (no. 32) both the existing and proposed buildings are entirely hidden behind a dense canopy of trees. In the latter the proposed building would fractionally rise above the existing tree canopy.

### 3.4 The Setting of the Listed Underground Station

The most significant element of the listed underground station is its roof. This is on the western boundary of the site adjacent to a ground level car park which is otherwise surrounded by the buildings on the site on its north and east sides, and by small domestic scale buildings on its south.
The railway shed roof has modern glazing in what appear to be modern glazing bars and sits behind a rendered parapet wall with modern steel security railings. It has also modern access equipment. Internally the roof and the retaining wall, which has blind arcades, makes a fine composition, but externally it is less visually interesting. Overall, while a statutorily protected structure, the significance of the roof’s setting is limited. It would seem that as long as it was visible from ground level in local views, it is hard to imagine how its setting would be harmed [view 9].

3.5 The Buildings

The buildings on the site are in two distinct elements ranged around a ground level car park.

Newcombe House is a twelve-storey slab block orientated east-west with roof-top plant behind an open screen/parapet. It sits upon a podium which, at its eastern flank, it surmounts a two-storey block which turns the corner of Notting Hill Gate and Kensington Church Street. This latter element is the northernmost section of the second element of the composition, which is a terrace of shops and offices of different heights (from single storey to four storeys) facing Kensington Church Street.

Newcombe House itself has seven bays of tripartite fenestration with panelled spandrels on each of its north and south elevations and, to the west, an eight-bay width concrete panelled construction with punctured windows presumably forming the enclosure of the cores and lavatory blocks. There are ten such storeys as these.

The two short elevations, facing east and west, were covered in protective debris netting at the time of survey, but these seem to reflect the construction of the western bays with concrete panels with punctured window openings.

On the roof is another storey (or so) of plant which is set behind an open-framed storey which breaks up the skyline.

The building has later (1990s) steps up to the piazza from Notting Hill Gate and, otherwise, an opening through to the car park [views 7 and 8]. This is really rather grim. The steps and associated mural try to alleviate some of the dreariness of the negative street frontage, but alas can do little to improve matters.

The Kensington Church Street block has two storeys where it forms a partial podium below Newcombe House, and a five-storey block at its southernmost extremity, between which is a terrace of single storey shop units.

The five storey block steps back on the corner of Kensington Place, with two bays on the corner and four stepping forward to the street line of the remainder of the terrace. These four bays have shop units at ground level, above which is a concrete-framed structure with brick and steel-framed window panels, with solid spandrels and a concrete panelled parapet. The corner pair are similar, but with a degree of variation on the south face in particular, including faux stone panels supported on a granite clad column at the entrance to the car park off Newcombe Street.

This block generally (and particularly its rear elevation to Newcombe Street) is the most interesting architecture on the site as a whole. The east elevation has stock brick terminal section at its southernmost end and three and a half bays of concrete frame structure otherwise above
a fairly squalid and impoverished ground floor in brick with steel-frame clerestory windows, with a mixture of door openings and other windows below. The upper four floors, however, have recessed balconies with original glazed balustrades with stock brick walls and expressed concrete frames and slabs, with what appears later replacement fenestration. The north-facing elevation is plain stucco render with modern fenestration in the shape of a single row of small casements. There is a plant room enclosure forming a sixth floor at the south end.

The single storey terrace of shop units is in five bays, slightly set back between the two storey north and five storey south blocks. This is a simple concrete-framed structure of Kensington Church Street with a diversity of shop fronts, all of which appear modern. The rear elevation of this element is similar to the ground floor elements of the southern part of the terrace. There is little evidence here of architectural ambition.
Appendix I

Sources of Information

Primary Sources

English Heritage
- Listed Buildings Online

London Metropolitan Archives
- Historic photographs
- Historic map collection
- Greater London Council Building Regulation Records

Ordnance Survey
- Current and historic maps

Royal Borough of Kensington and Chelsea, Local Studies Archive
- Drainage records

Royal Institute of British Architects
- Information on works by Cotton, Ballard and Blow

Secondary Sources


Appendix II

*The Urban Street Past and Present - a supplementary report by Donald Insall Associates*
The Urban Street, Past and Present: a short study of mixed-use development for Notting Hill (Guernsey Propco) Ltd

May 2013
Introduction

For centuries, urban development has swung between two contrasting models: that of densely-packed centres where people live, work and shop; and that of a separation of these functions into different zones between which people must travel. This short study traces the history of the first of these two models: the places which perform a mixture of functions, providing housing, shops, workshops and/or offices side by side. It then looks at some examples of places in London, both historic and contemporary, where this mix of functions has created a vibrant street scene and where there are periods of activity throughout the day.

The study has been undertaken on behalf of Notting Hill (Guernsey Propco) Ltd to guide the design proposals for Newcombe House in Notting Hill Gate. It is designed to address comments by planning officers at the Royal Borough of Kensington & Chelsea in relation to the layout and mixture of retail, office and residential accommodation at ground floor level.
The long and vibrant history of the urban street

The traditional English high street is made up of two- or three-storey buildings with ground floor shop fronts, a door to one side entering the shop, and a door to the other side giving separate access to the house or flats above. This is the enduring pattern of urban development in England’s towns and cities.

The tradition of developing houses and shops side-by-side emerged in the 13th century, when merchants began to trade from fixed premises rather than solely from markets. The first shops were established on the ground floor of large merchant houses. Examples survive in Saffron Walden, Essex and in Lavenham, Suffolk.

Myddleton Place in Saffron Walden, pictured above, was built in the 16th century. On the right hand side of the house, on the ground floor, is the timber-framed entrance of the shop from which its owner traded.

Tenancies of shop and house were not always shared. The Abbot’s House in Shrewsbury, built in 1457–9 and pictured below, had separate residences over the shops with independent entrances on the ground floor; other medieval examples are known to have existed in Oxford and Carlisle.
Throughout the early modern period, shops and houses continued to be built side-by-side, sometimes so that shopkeepers could live above their premises, sometimes so that the dwellings could be let separately. The eighteenth century saw an explosion in the number and variety of shops, but the principle of developing shops alongside houses was unaffected. Some major thoroughfares became shopping destinations, such as Cheapside in the City and Oxford Street in the West End, but more typical was the street with a mixture of houses and shops.

An example of a principal street is Bishopsgate, pictured here in 1904, where shops are interspersed with carriage arches giving access to the courtyard tenement blocks where people lived. Bishopsgate today has a tiny residential population, meaning that its weekday bustle falls quiet in the evenings and at weekends.

Denmark Street, off Charing Cross Road, in 1908. This side street has the typical 18th-century mixture of houses, flats and shops, the entrances to which are side-by-side. It survives to this day and remains a lively thoroughfare, famed for its guitar shops.

Most towns and cities develop organically over many years, but there are instances where mixed-use development was planned and built in a single phase, particularly from the eighteenth century onwards. On the Bedford Estate in Bloomsbury is Woburn Walk, built as a speculative development of houses above shops in 1822. Each shop front has a shop door to one side, and an entrance to the house above to the other. Woburn Walk serves the same function today, and remains a popular street for pedestrians, but the lacklustre character of the current shops means that better active management will be necessary soon.

Another Bedford Estate example dates to the end of the 19th century, showing the ongoing success of the mixed-use model. With residential and shop doors alongside each other to create an active frontage, Store Street has recently been revitalised, with refurbished flats and new shop fronts, returning a coherence to this otherwise quite plainly built street.
The alternative: zoning

These mixed use developments, both organic and planned, contrast with the great shopping centres of the late 20th century. Yet these too have their historical precedents, for there have been periodic attempts to separate the functions of the street into different zones, driven by ideals regarding hygiene, transport and the aesthetics of towns and cities. In the 17th century, for example, the fashionable for ‘exchange’ buildings were specified for commerce.

These developments often had a ‘boom and bust’ history. The New Exchange, built on the Strand in 1609, had fluctuating fortunes before being demolished in 1777. Another purely retail model was the shopping arcades, the first of which – the Opera Arcade in St James’s – was developed at the start of the nineteenth century; the popularity and prosperity of such arcades has risen and fallen over the years.

The great department stores of the Victorian period, which were visited by bus or tram or underground from the suburbs, are another example of the tendency to separate shopping areas from the places where people live. These have fared better than exchanges and arcades because their large scale made them adaptable for modern retail. Yet there are far fewer department stores in central London today than the 25 which were trading in 1914.

In the 1950s, city planners (including Forshaw and Abercrombie in London) proposed ‘zones’ of housing, commerce and industry. Yet in some cases this policy has left areas exposed to decline if their single purpose fails.

Elephant and Castle, developed in the 1960s and pictured above, provides a stark illustration of the failure of the policy of separating people’s homes from where they shop and work. Its shopping centre is now neglected and full of empty shops, while the nearby housing estates are boarded up in advance of demolition. This failure is despite the area’s strong transport connections and central location. The Whitgift Centre in Croydon opened only in 1970 but has already been rebuilt once, in the 1990s, and is now up for development again. It is worth asking the question, would this have happened if they had built on the old model of integrated shops and streets of terraced houses?

A 1960s counterexample, and an exemplar of mixed-use development

The answer to that question may be found by looking at an example of development in the 1960s that followed the more organic model.

The Brunswick Centre in Bloomsbury was designed as an open air ‘street’ of shops with flats above, accessed via residential entrances on the rear and flank walls. The centre fell into decline in the 1990s but was revitalised and is now a successful shopping street, complete with weekly farmer’s market, which serves mainly the local community.
London’s liveliest streets: exemplars of mixed-use development, past and present

London has many vibrant streets, some of which are destinations in their own right, some of which serve just a local community. The following pages illustrate exemplars of mixed-use developments, where there are long periods of activity throughout the day. Some of the exemplar developments have emerged in a very short space of time and represent the best of contemporary design, enlightened developers, and strong strategic planning. Others represent the way in which historic buildings and areas have been adapted to suit the needs of modern citizens and tourists in London.

Lamb’s Conduit Street, Holborn

Red Lion Street, now Lamb’s Conduit Street, was developed from the late 17th century and retains a mixture of houses and flats above shops, a place where people live and work and play. This diversity of activities, on a semi-pedestrianised street and major cycle route, gives the street a sense of vibrancy from early morning until late at night and even at the weekend too. The ground floor of the street is a mixture of shop fronts and the entrances to blocks of flats, offices, and the occasional house (such as this one at number 35) which has not been converted to a shop.
Shepherd Market, founded in 1742, is a tightly-packed cluster of streets and courtyards containing houses and shops. It was originally a market place for the housekeepers of Mayfair to purchase provisions, but soon became a place with permanent shops too. It has always combined residential and commercial activity. Its enduring popularity (the photos below were taken at various points in the 20th century) may be attributed to the versatility of its buildings and functions.
Duke of York Square

The vibrancy of Shepherd Market and Lamb’s Conduit Street has been centuries in the making, but, with the right mix of uses and effective planning, contemporary developments can quickly become lively and popular streets. Duke of York Square was developed to designs by Paul Davies and Partners by the Cadogan Estate in the early 2000s and combined shops and cafes with office accommodation and flats, all with entrances from the ground floor courtyard and thoroughfares.

St Martin’s Courtyard

St Martin’s Courtyard opened in 2010 and is a mixed-use development in Covent Garden. It includes 25 shops, eight restaurants, offices and 75 flats and was designed by Smith Caradoc Hodgkins Architects and the MR Partnership for developers Shaftesbury and the Mercer’s Company. The photograph below shows the glazed entrance to the flats/offices side-by-side the busy shops and restaurants. With a strong landscape design and new thoroughfares through a previously inaccessible urban block, this new street quickly became a busy and popular part of Covent Garden and has contributed to the wider regeneration of the area.
St Christopher’s Place

St Christopher’s Place was a slum when Octavia Hill, a founder of the National Trust, bought land here in 1872 and rebuilt the west side of the street as model dwellings with new, improved homes for the poor.

Now the street is a bustling enclave of shops, restaurants, offices and flats. It works because the street is not a dead-end, but instead a traffic-free alternative route between Wigmore Street and Oxford Street with plenty to see and do. This includes entrances to residential and retail properties at street level.

Two cautionary tales

Two examples of courtyard development schemes which have proved less successful are shown here.

Lancer Square

Lancer Square in Kensington was developed in 1987 as offices with retail at ground floor. The courtyard has not been popular and there are now vacant retail units. The development’s failure can be attributed to its focus on office and retail use alone - both are functions that operate mainly in daytime hours, meaning the courtyard restaurant is somewhat isolated in the evening when the shops and offices are closed, also significant is the fact that the square does not lead anywhere or provide a logical route or shortcut for pedestrians.

Carriage Hall

Another cautionary tale is provided by Carriage Hall in Covent Garden. Also developed in the 1980s, by Duschek Gibberd and Partners (Gibberd was the architect of Harlow New Town and Liverpool’s Roman Catholic Cathedral), this paved square is usually deserted, even in the middle of the day. It is not on a useful pedestrian route and its planned retail use was never successful. It is now mainly offices, but none of the entrances open into the courtyard. With no residential population to enliven it at other times of the day and at the weekend, Carriage Hall is a sorry waste of what could be an attractive public space surrounded by listed buildings.
Conclusion

The public’s affection for the traditional high street has grown as it has come under increasing threat from vast and inhumane shopping centres. The policies of the immediate post-war years, which sought to separate housing, industrial and commercial activities into “zones” have largely been discredited, but out-of-town shopping centres continue to be built (e.g. London, where the two Westfield Centres present a significant challenge to the ongoing vitality of inner London shopping streets). The trend towards dormitory suburbs – empty for much of the day – and ghost town centres – abandoned when the shops close at 5pm – shows no sign of abating.

The integrated model of mixed-use development is not without its flaws. Retailers require large units, with big window displays, which the traditional high street cannot always offer; out-of-town shopping centres can be cheaper and offer more choice for consumers. The flats above the shops in the traditional high street are rarely of a size or arranged in a manner suitable for families, and also have problems of accessibility for older people. For the urban street to continue to be a vibrant and prosperous, a new iteration of the form must be envisaged. New architecture should take its vital ingredients – mixed use, human scale, aesthetic diversity – and adapt them to create integrated developments of shops and residences of a size and condition suitable for families and also have problems of accessibility for older people.

The proposed scheme for Newcombe House seeks to demolish the existing buildings, which represent the failed policy of rejecting the model of the urban street and separating retail and office functions. It proposes to replace the existing buildings with a new scheme which will reinvigorate the local townscape and bring activity to the street for long periods of the day. Like the exemplars described in this report, the scheme offers a logical route for pedestrians, includes a good mixture of shops and dwellings, represents the best of contemporary architecture, and comes with improvements to the public realm. It has shops and homes of a suitable size to meet modern needs, and the mixture of types of dwellings to ensure there will be a diverse residential population, using the buildings throughout the day. The entrances to the shops and to the residences / offices are side-by-side, following the model which has created lively and vibrant places for centuries.
Appendix III

Listed Landmark Buildings and Tall Landmark Buildings - Two maps produced by Donald Insall Associates
Appendix IV

Listed buildings in the vicinity - A schedule of list descriptions and photographs
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<td><strong>Linden Mews</strong></td>
<td>Entrance from Linden Gardens</td>
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Listed Buildings as marked on the Heritage Plan

138 KENSINGTON CHURCH STREET

Grade: II

Date first listed: 07-Nov-1984
Date of most recent amendment: 04-Mar-2015

Summary of Building

House, built in 1736-7, altered in the late C18 or early C19, and subsequently. From the late 1970s until his death in 2011, it became the home and studio of the artist Lucian Freud. Formerly listed as one asset with 136 Kensington Church Street (NHLE 1424034).

Reasons for Designation

138 Kensington Church Street, built in 1736-7, is listed at Grade II for the following principal reasons: * Architectural interest: dated early to mid-C18 house, part of a speculative development initiated though not designed by the architect Isaac Ware; the facade is the least altered of the group; * Historic interest: well-documented C18 speculative development; * Artistic and cultural association: from the late 1970s to 2011, No. 138 was the home and studio of the artist Lucian Freud.

History

In 1736 the land which includes 138 Kensington Church Street was sold by the Craven family for £360 to the architect Isaac Ware. Six months later a portion of the estate was conveyed by Ware to Charles Carne, a glazier from St Martins in the Fields. In August 1736 an agreement was made between them and Richard Gibbons of Bloomsbury, a carpenter, to develop the land. Craven House was demolished and twelve houses built on the street frontage (formerly 1–6 and 7–12 High Row) now 128–142 (even) and 152–168 (even) Kensington Church Street, and let by Ware and Carne on 71 year leases to Gibbons and tradesmen who had been involved in the work. There is no evidence however that Ware was involved in the design or construction of the houses.

After the houses were built Ware and Carne sold most of the estate; Gibbons was declared bankrupt in 1737. The southern group of six houses (128–142) was bought for £500 in October 1737 by James Allen of Dulwich who subsequently conveyed them in trust to Dulwich College to provide an income for a schoolmaster or schoolmistress to teach reading to poor children in Dulwich (Survey of London vol 37, 1973).

The surviving houses in the southern group appear to have been altered in the later C18 or early C19, in the case of 138 Kensington Church Street c1820-30 when interior joinery and chimney pieces were renewed, and probably again in the later C19.

LUCIAN FREUD (1922-2011) Lucian Freud, painter and draughtsman, was born in Berlin, emigrating with his family to England in 1933. He spent most of his life in central London moving to Holland Park and Notting Hill in the late 1970s, where he lived and worked at 138 Kensington Church Street while also maintaining a separate studio in the area. His use of the house
as a studio is described by the art critic Martin Gayford in Man with a Blue Scarf (2012, 33-4), his account of sitting for a portrait by Lucian Freud, while elements of the studio also appear in works such as Fireplace (1997), Brigadier (2003-4) and in photographs of Freud and his sitters taken by his assistant, the artist and photographer David Dawson.

He used the double first-floor room as distinct studios - a naturally-lit day studio in the north-east facing rear room and artificially-lit night studio in the west-facing front room, the shutters kept closed. Photographs show the walls and door frames thickly daubed with accumulated palette scrapings. Although the human form dominated his work, Freud also executed cityscapes, viewed from his studio windows, and obsessively detailed nature studies (Tate website, 22.10.2014). From the 1980s his work was marked by increasing boldness of scale, composition and complexity. He noted in 1974, ‘My work was purely autobiographical. It is about myself and my surroundings. It is an attempt at a record. I work from people that interest me and that I care about, in rooms that I live in and know.’ (Lucian Freud Portraits, National Portrait Gallery, 2012).

Details

House, 1736-7 altered in the late C18, refitted c1820-30 and probably in the later C19, refurbished in 2013. From the later 1970s until his death in 2011, it was the home and latterly studio of the artist Lucian Freud.

MATERIALS: buff-brown brick street frontage with red brick dressings, the rear rendered and lined as ashlar; slate mansard roof.

PLAN: three storeys, basement and attic within the mansard, the front elevation in three bays, with the entrance to the right and an internal stack to the left.

EXTERIOR: on the street frontage, ground floor windows and taller first floor windows, that cut through the brick plat band, have nine-over-nine pane horned sashes; smaller upper floor windows have six-over-six pane sashes. All are slightly recessed in narrow architraves and beneath flat gauged, red brick arches. The entrance, reached by steps from the street level, is slightly recessed beneath a round-arched opening also in red brick, and has a four-panelled door in a reeded architrave with paterae at the corners and beneath a fanlight. The rear elevation is arranged in two window bays, the upper floors projecting over the ground floor, which has French doors. First and upper floor windows are six-over-six, and eight-over-eight pane sashes, some horned, and a tall first floor casement, all beneath slightly cambered arches. Within the roof on both elevations there are C20 horned sashes and casements.

On the street frontage there are iron railings on a low parapet wall.

INTERIOR: ground and first floor rooms are said to have dado panelling and shallow moulded cornices. Principal door and window architraves throughout the house are reeded with moulded paterae at the angles; doors include a six panel door on the first floor. Windows have panelled linings and shutters, with stays, catches and hinges. First floor rooms have moulded or reeded marble chimneypieces with paterae at the corners, some with cast iron grates. In the basement, barrel vaulted cellars have slate slab shelves on brick piers.
136 KENSINGTON CHURCH STREET

Grade: II

Date first listed: 04-Mar-2015

Summary of Building

House, built in 1736-7, altered in the late C18 or early C19, and subsequently in the C19 and C20. Formerly listed as one asset with 138 Kensington Church Street (NHLE 1239852).

Reasons for Designation

136 Kensington Church Street, built in 1736-7, is listed at Grade II for the following principal reasons: * Architectural interest: a dated early to mid-C18 house, part of a speculative development initiated though not designed by the architect Isaac Ware; * Historic interest: a well-documented C18 speculative development.

History

In 1736 the land which includes 136 Kensington Church Street was sold by the Craven family for £360 to the architect Isaac Ware. Six months later a portion of the estate was conveyed by Ware to Charles Carne, a glazier from St Martins in the Fields. In August 1736 an agreement was made between them and Richard Gibbons of Bloomsbury, a carpenter, to develop the land. Craven House was demolished and twelve houses built on the street frontage (formerly 1–6 and 7–12 High Row now 128–142 (even) and 152–168 (even) Kensington Church Street, and let by Ware and Carne on 71 year leases to Gibbons and tradesmen who had been involved in the work. There is no evidence however that Ware was involved in the design or construction of the houses.

After the houses were built Ware and Carne sold most of the estate; Gibbons was declared bankrupt in 1737. The southern group of six houses (128–142) was bought for £500 in October 1737 by James Allen of Dulwich who subsequently conveyed them in trust to Dulwich College to provide an income for a schoolmaster or schoolmistress to teach reading to poor children in Dulwich (Survey of London vol 37, 1973).

The best surviving houses in the southern group (136 and 138 Kensington Church Street) appear to have been altered in the later C18 or early C19.

Details

House, 1736-7, altered in the late C18 or early C19 and subsequently.

MATERIALS: painted, probably buff-brown brick; tall clad mansard roof.

PLAN: three storeys, basement and attic within the mansard, the front elevation is in two bays, with the entrance to the left.

EXTERIOR: the entrance to the left has a mid-C19 canopy on scrolled brackets and a plain overlight. There is a single tripartite ground floor window with a cambered arched head and a pair of tall, narrow first floor windows with late C19 or C20 casements that cut through the storey band. Above is a pair of six-over-six pane upper second floor sash widows beneath slightly cambered arches and a pair of six-over-six pane flat roofed full dormer windows in the mansard. There is an internal brick stack to the right.
132 AND 134, KENSINGTON CHURCH STREET W8

Grade: II

Date first listed: 07-Nov-1984


128, KENSINGTON CHURCH STREET W8

Grade: II

Date first listed: 07-Nov-1984


18 AND 19, KENSINGTON PALACE GARDENS W8

Grade: II*

Date first listed: 15-Apr-1969

Pair of large houses, 1845-47, by the office of (Sir) Charles Barry; R R Banks the probable designer. Stone, with rear elevation of brick and slate roofs. Two storeys over basement, five-bay central block with flanking belvedere towers of three storeys. Doric surrounds to ground-floor windows, first-floor windows with segmental pediments and flanking pilasters. Rusticated quoins to belvederes, which have garland friezes below the cornice. Crowning modillion cornice with balustraded parapet and ball finials. Square corner terminals to belvederes. Interiors not inspected. Subsequent alterations include the following. Entrance porch, tower, conservatory and two-storey extension containing picture gallery and billiard room to rear of no. 18: 1870 by F and H Francis for Baron Julius de Reuter; single-storey study to rear of no. 19, 1857 by Barry and Banks; new porch and extension, with extensive and sumptuous internal decoration, 1884 by F W Porter. Source: Survey of London, vol. 37, Northern Kensington, pp.179-180.

20, KENSINGTON PALACE GARDENS W8

Grade: II

Date first listed: 15-Apr-1969

21, KENSINGTON PALACE GARDENS W8
Grade: II
Date first listed: 15-Apr-1969

22, KENSINGTON PALACE GARDENS W8
Grade: II
Date first listed: 15-Apr-1969

23, KENSINGTON PALACE GARDENS W8
Grade: II
Date first listed: 15-Apr-1969

SECOND CHURCH OF CHRIST SCIENTIST
Grade: II
Date first listed: 09-Mar-1982
Church auditorium, school hall and offices. 1921-4. Burnet and Tait. Narrow red bricks, with raked joints, pantiled roof, some Portland stone. Simplified Italian style. ‘L’ shaped layout, with main auditorium advanced to right and gabled with triple round headed windows. Wing to left set back, two storeyed, with single storeyed covered walkway in front, and advanced bay to left, with main entrance. Further entrance in left hand return of auditorium block. Round headed windows with some stone shafts and capitals. Adjoining garden wall, red brick and Portland stone with arched entrance and wrought iron gates. Some inlaid panelling to auditorium interior.
6 AND 7, KENSINGTON PALACE GARDENS W8

Grade: II

Date first listed: 15-Apr-1969


NORTH LODGE, KENSINGTON PALACE GARDENS W8

Grade: II

Date first listed: 15-Apr-1969


TWO GATEWAYS WITH CAST IRON GATES

Grade: II

1845. Two gateways, linked by elaborate central pier with cornice and niche. Stucco. Arched pedestrian side entrances, cast iron gates, railings and lamps.

MALL CHAMBERS

Grade: II

Date first listed: 07-Nov-1984

NOTTING HILL GATE UNDERGROUND STATION, DISTRICT/CIRCLE LINE PLATFORMS, NOTTING HILL W11

Grade: II

Date first listed: 07-Nov-1984

Station. 1868. Sir John Fowler, for Metropolitan Railway. Brick retaining walls with blind arcades, supporting eliptically arched iron roof of 9 bays, partially glazed and partly panelled with wood. Listed as relatively well preserved example of underground railway platform of “cut and cover” type.

23 KENSINGTON PLACE, KENSINGTON, LONDON

Grade: II

Date first listed: 27-Feb-2013

Summary of Building

Private house. 1966-7 to the designs of Tom Kay. Structural engineer Hubert Heller.

Reasons for Designation

No. 23 Kensington Place is listed at Grade II for the following principal reason: * Architectural quality: built for a photographer and his opera singer wife, to a difficult brief that required a music studio with a grand piano on a very narrow site; the result is tough yet elegant, slightly reminiscent of Dutch Expressionism and wholly of its time.

History

The house was designed by the architect Tom Kay (1935-2007) for the photographer Christopher Bailey and his wife, the opera singer Angela Hickey. The brief included provision for a singing practice studio. It replaced a derelict house of c1840, which Kay was initially invited by Christopher Bailey to remodel in 1964. A review in The Times (21 September 1967) described it as 'bold and assertive, straightforward and unadorned, a genuine product of its age, as its neighbours are of theirs'.

Details

MATERIALS: load bearing walls, steps and ramp of brick with Staffordshire blue brick facings. Timber is varnished British Columbian pine. Reinforced concrete floor slab at first-floor level, and stair of pre-cast concrete units. Windows are double-glazed throughout, except for the glass dome above the stair tower. Flat roof.

PLAN: four-storeys stacked on a narrow site at the end of a terrace. A spiral staircase running through all floors extends beyond the building line on Hillgate Street, maximising room space, and emerges above the roof level to give access on to the roof terrace. The basement houses the dining room, with spare bedroom, kitchen, bathroom and utility room opening from it. The kitchen leads directly to the sunken garden on the rear (north) side of the house. The entrance, along with two further bedrooms and a bathroom, is on the ground floor, raised slightly above street level; to the north is the garage. The first floor is an open-plan double-height living room with access to a small terrace above the garage. A gallery with study stretches diagonally across the living room at its north end. A split-level roof terrace is above.
EXTERIOR: the house occupies a corner site at the junction of Kensington Place and Hillgate Street. The Kensington Place elevation is narrow (13’ 6” wide), and is blank except for a vertical strip of windows where the house adjoins the neighbouring terrace. The entrance, in Hillgate Street to the west, is reached via a short ramp. This elevation is dominated by the cylindrical form of the stair tower, balanced by the tall narrow first-floor window on the right and the lower projecting bulk of the garage to the left. An external staircase between the house and garage leads down to the kitchen and basement garden. On the north side, a glazed roof slopes down from the upper terrace to the sliding doors that open onto the lower terrace atop the garage roof.

INTERIOR: internal walls are fair-faced Staffordshire blue brick, except for the party wall which is plastered. Internal partitions are of varnished beech ply. The double-height living room is the principal space, floored in blue brick and lit by two narrow windows, also double-height, designed to ensure privacy. (The fireplace here is a later addition.) A proportion of the original fitted furniture remains, including cupboards and a dumb-waiter that runs from basement to first floor. Some alterations have been made to the layout of the lower two floors, and the kitchen and bathroom have been refitted.

THE GATE CINEMA, NOTTING HILL GATE

Grade: II

Date first listed: 05-Oct-2000

Cinema and attached shops. Opened in 1911 as the Electric Palace, converted from a restaurant of 1861 to the designs of William Hancock. The foyer and offices above it were reconstructed again in 1962 by Douton and Hurst as part of a London County Council street widening scheme. Stock brick, with faience clad steel-framed modern-style facade to Notting Hill Gate. Long rectangular auditorium on a single level entered via small foyer, with rear fire exits directly on to back street. Above are two storeys of offices, and there is a basement.

EXTERIOR. Faience-clad three-storey facade to Notting Hill Gate has at ground level, the entrance to the cinema ranged to the left with shop units to the right. Above are six vertical windows on two floors, ranged to the right. The faience cladding continues around to the left return where the 1962 work is terminated by the entrance doors to offices above the cinema, over which is a glazed curtain-wall for a stair hall. Four more windows on two floors in the faience clad part of the return. All the windows are metal-framed with horizontal top and bottom panes, dividing panes in the middle. Simple concrete cornice. A canopy with a raking underside extends along the frontage, continuing around to the return; the front edge of the canopy supports two film advertising light box displays. The foyer is fully glazed, and has glass entrance doors with bronzed handles in the form of scrolling film. The remaining section of the left return and the rear walls are in stock brick with gauged brick headers over the windows and doorways. The return rear corner is angled with a doorway for access to the basement. The rear part of the two-storey office block is supported by the roof of the cinema auditorium.

INTERIOR. Small foyer with access to the auditorium through a door in the right-hand corner. The auditorium runs to the left at a ninety degree angle to the foyer. Long, narrow auditorium with a raking floor and baroque decoration. The side walls are divided into bays by pilasters, each bay
having two panels. Dado (with moulded rail), which also serves as a plinth for the pilasters. Each pilaster has a capital in the form of a simplified triglyph, while each panel is bordered by mouldings with corner ears, the top edges surmounted by scrolling foliage. Narrow ornamented cornice. The ceiling is heavily coffered with ovolo enclosing each square, the bays being demarcated by bars of abundant plaster fruit. In the centre of each coffer is an acanthus roundel. The projection room is at the rear of the auditorium and the proscenium is obscured by recent drapery surrounding the cinema screen.

Shop interiors not of special interest.

ANALYSIS. A little-altered early cinema auditorium with exceptionally lavish Edwardian baroque plaster decoration.

CORONET CINEMA, NOTTING HILL GATE

Grade: II

Date first listed: 11-Aug-1989

Theatre, now cinema. 1898 by WGR Sprague. Painted once rendered stone, roof not seen. Rectangular plan on corner site, this expressed externally and internally. Facade of three and four storeys dominated by tall corner cupola with enraged ionic columns on heavy console brackets. Entrance under. Giant order of fluted composite pilasters rises through two or three storeys above plain ground floor treated as a classical base denoted by deep balustraded band; order surmounted by delicate plaster frieze of swags under dentiled cornice and high balustraded parapet. Corner has three round-arched bays with decorative plasterwork in spandrels and tripartite windows under broken pediments. Symmetrical nine-bay elevation (of 4 storeys) to Notting Hill Gate, with three-bay pediments with cartouche decoration to each side and round-arched pediments over some second-floor windows. Three bay 3-storey elevation to Hillgate St with decorated pediment and broken pediments to first floor.

Interior. Circular foyer under cupola leads to high auditorium with two balconies. Large stage behind proscenium, with acanthus moulding and fluting under delicate rococo-style plasterwork. To each side segmental pediment with cartouches and wreathed composite columns formerly framed boxes. Further plasterwork on balcony fronts, the lower with fruity swags and putti, the upper restrained stylised wreaths. Pilasters to side walls in ascending sequence of Tuscan moulded Tuscan and Ionic. Stalls decorated with Vitruvian scroll and trophies, first floor with shell decoration; gallery retains original bench seating. Ceiling supported on heavy console brackets, its decoration a series of linked gilded wreathes with good 1930s light fittings.

Recommended as a rare surviving example of a London suburban theatre and opera house, and as the only intact suburban work by the important theatre architect theatre architect WGR Sprague.
1. HOLLAND PARK AVENUE

Grade: II

Date first listed: 19-Apr-2000

House and studio, built 1820–1 by James Brace, developer, artist’s studio on second floor added 1864, building refurbished and embellished by the artist James McBey (1883–1959), in 1919–20, and subsequently with his wife Marguerite in the 1930s. Stucco and roughcast over brickwork, blue Welsh-slated roof margins behind parapet. Double-fronted villa with central entrance between 2 rooms, left hand bay added c.1864-5, when 'L' plan galleried studio, with store added on second floor. Irregular front facade. Ground floor has 2 canted, rusticated bay windows, with small-panel wood casements, entrance between with 4-panel door (upper 2 glazed), and fanlight. At far left is a bay added c.1864-5, with 1 full length French casement window, flanked by pilasters, with moulded consoles carrying projecting balcony with cast-iron balustrading with honeysuckle motifs. First floor has 2 wood sash windows, without glazing bars, at right, and 3 narrow full-length French casements, centre and left, behind continuous balcony, with wrought-iron balustrading, with scrollwork, ovals and Chinese Chippendale trelliswork. Single window at far left, as described above. Facade buttressed and tied with wrought-iron cross bands. Second floor dominated by large studio window at left, iron-framed, with 3 long lower panes, 3 square panes, and 3 opening casements, each with 9 small panes - upper part of window projects above parapet level as dormer. Single light horizontal casement, beneath dripmould upper centre, with small 9-paned bullseye lower right. Facade cut-back on diagonal, behind small balcony at left, and at right, ramped parapet, in the form of half Dutch gable, sweeps down, concealing lower roof slope.

Interior. Entrance hall opens with study to right, fireplace with bolection moulded surround, dowelled reclaimed oak-boarded floor. Dining Room to left, with re-set C18 softwood panelled walls, panels raised and fielded, moulded dado rail, moulded wood cornice. Fireplace has bolection moulded surround and Dutch-tiled grate recess. Arch opening in wall to right defines panelled sideboard and servery recess. Dog-leg stair to upper floors, lowest flight has moulded hardwood handrail terminating in moulded cast-iron newel of mid C19 pattern. Upper stairs have plain square wood newels, stick balusters and simpler moulded rails, and panelled walls, largely from 1919–20 refurbishment. First floor large drawing room has simple reset softwood C18 panelled walls, panels fielded behind quadrant frames, extended frieze and moulded cornice. Fireplace has carved hardwood Louis XV-style surround with elaborate foliated scrollwork ends, and black fossil marble inner lining. First floor lavatory has hardwood cased valve closet. Second floor studio has exposed roof trusses with hammer beams and profiled corbel brackets, boarded and beamed ceiling, and part timber-cased girders, and raised rooflight behind large northlight window, described above. At rear is 4-light Mullion and transom window with iron casements. At left front is recess, with raised platform, coved ceiling and obscure-glazed timber screen to lower level preparation area, lit by a casement dormer. In centre, above entrance from landing is a balcony, bracketed out, with a stick baluster front, with ladder recess.

History. Nos. 1 and 3 Holland Park Avenue were built 1820/21 by James Brace, reputedly for two sisters, and were known as ‘Rose Bank’ and ‘Ivy Bank’. The studio was constructed in 1864, and during the 1890s the house was occupied by the academic artist, Professor George Sauter. In July 1919, the property was acquired by James McBey, Official Artist.
to the Egyptian Expeditionary Force, 1917-19, and known for portraits of T. E. Lawrence (of Arabia). McBey began refurbishment in the 1920s, and subsequently, with his wife Marguerite, during the early 1930s, since when it has been little altered. The Mc Beys lived abroad in Morocco and the United States, and he became an American citizen in 1942.

CHURCH OF ST GEORGE, AUBREY WALK W8

Grade: II

Date first listed: 07-Nov-1984


3-13, CAMPDEN HILL SQUARE W8 (consecutive)

Grade: II

Date first listed: 07-Nov-1984

Date of most recent amendment: 29-Oct-1997

11 terrace houses with wrought-iron railings, c1828-40 piecemeal development by Christopher Howey on site laid out for Joshua Flesher Hanson in 1826 and purchased by Rice Ives, wine merchant and speculator, in 1830. Stock brick, with rusticated ground floors, roofs hidden by parapets; brick stacks. EXTERIOR: 4 storeys high with basements set in sunken areas. All are 2 bays wide, with sashes and glazing bars under gauged brick heads except where noted. No.4 has been much rebuilt, and some rebuilding also to No.3. Nos.5 & 6 (1830-5) have round-arched doors with pilasters and fanlights, under rusticated keystone, repeated over ground-floor window. No.6 with wrought-iron balcony front and reeded window surrounds to first floor. Wrought-iron plant boxes to second floor. No.7 has simple wrought-iron balcony front, and round arched door. No.8 similar, with anthemion motif to balcony front and fire plaque. Nos. 9-13 completed by 1840. No.9 has round-arched window to ground floor, panelled door with toplight, continuous balcony front to first floor with anthemion motif LCC commemorative plaque to John McDonall Stuart (1815-66), Australian explorer. No.10 has similar balcony and doors. No.11 has the same pattern of door and door surround, but 2 elaborate wrought-iron balcony fronts with the initials ASC. No.12 has a rusticated ground floor, and a panelled door under a 3-part rectangular toplight. The basement, ground floor and first floor refenestrated with square windows. No.13 also has a rusticated ground floor. The house is entered from the side, via door with pilaster surround. To front, ground and first floors have bow, a terminal feature to the terrace and topped with balustrading and cornice - the latter continued round the house. Blind fenestration on side to second and third floors. INTERIORS: not inspected. Camp den Hill Square is a particularly picturesque and well massed series of terraces rising up a steep hillside. The layout is thought to owe something to Hanson’s earlier work in Brighton. (Source: Survey of London, vol. XXXVII, 1973, pp. 87-93.)
KENSINGTON TEMPLE, KENSINGTON PARK ROAD W11

Grade: II

Church. Circa 1848-9 by J Tarvin formerly the Horbury Congregational Chapel until 1935; later the Church of the Foursquare Gospel and now the Elim Pentecostal Church. Geometrical Gothic style with square towers capped by low spires. Cruciform plan with 4 bay nave, transepts and shallow sanctuary containing the pulpit. Random rubble Kentish ragstone with ashlar dressings. Slatted roof with parapets and coped gable to east front flanked by towers. East window of 4-light with geometrical tracery. Central arched doorway with receding orders and hoodmould; flanking doorways in corner towers. Plain interior with galleries on 3 sides carried on cast iron columns and approached from tower staircases.

CABMEN’S SHELTER TO CENTRE GROUND OUTSIDE NUMBERS 8 AND 10, KENSINGTON PARK ROAD

Grade: II

Date first listed: 10-Jun-1988

Cabmen’s shelter. 1909, erected by Cabmen’s Shelter Fund under the supervision of M. Starmer Hack, architect to the fund. Timber frame with timber cladding and overlapping timber boards to low pitched roof with overhanging eaves. 1 storey. 7 main bays by 3 bays. Entrance to ends. Horizontal and vertical members of frame expressed, with panels of vertical boarding set between. 3 square headed sashed windows to sides, 6 paned with timber glazing bars; pivoting lights above.

2, PEMBRIDGE GARDENS W2

Grade: II

Date first listed: 07-Nov-1984


4, PEMBRIDGE GARDENS W2

Grade: II

Date first listed: 07-Nov-1984

6, PEMBRIDGE GARDENS W2

Grade: II

Date first listed: 07-Nov-1984


8, PEMBRIDGE GARDENS W2

Grade: II

Date first listed: 07-Nov-1984


10, PEMBRIDGE GARDENS W2

Grade: II

Date first listed: 07-Nov-1984


12, PEMBRIDGE GARDENS W2

Grade: II

Date first listed: 07-Nov-1984


14, PEMBRIDGE GARDENS W2

Grade: II

Date first listed: 07-Nov-1984

16, PEMBRIDGE GARDENS W2

Grade: II

Date first listed: 07-Nov-1984


18, PEMBRIDGE GARDENS W2

Grade: II

Date first listed: 07-Nov-1984


20, PEMBRIDGE GARDENS, W2

Grade: II

Date first listed: 07-Nov-1984


22, PEMBRIDGE GARDENS W2

Grade: II

Date first listed: 07-Nov-1984


24, PEMBRIDGE GARDENS W2

Grade: II

Date first listed: 07-Nov-1984

26, PEMBRIDGE GARDENS W2

Grade: II

Date first listed: 07-Nov-1984


28, PEMBRIDGE GARDENS W2

Grade: II

Date first listed: 07-Nov-1984


NUMBER 30 AND GARDENS WALLS AND CENTRAL GATEPIERS, 30, PEMBRIDGE GARDENS W2

Grade: II

Date first listed: 08-Aug-1974


NUMBER 32 AND GARDEN WALLS AND CENTRAL GATEPIERS, 32, PEMBRIDGE GARDENS W2

Grade: II

Date first listed: 08-Aug-1974


34, PEMBRIDGE GARDENS W2

Grade: II

Date first listed: 08-Aug-1974

3, PEMBRIDGE SQUARE W2

Grade: II

Date first listed: 07-Nov-1984


2, PEMBRIDGE SQUARE W2

Grade: II

Date first listed: 07-Nov-1984


1, PEMBRIDGE SQUARE W2

Grade: II

Date first listed: 07-Nov-1984


1-5, PEMBRIDGE GARDENS W2

Grade: II

Date first listed: 07-Nov-1984


7, PEMBRIDGE GARDENS W2

Grade: II

Date first listed: 07-Nov-1984

9, PEMBRIDGE GARDENS W2

Grade: II
Date first listed: 07-Nov-1984


11, PEMBRIDGE GARDENS W2

Grade: II
Date first listed: 07-Nov-1984


13, PEMBRIDGE GARDENS W2

Grade: II
Date first listed: 07-Nov-1984


15, PEMBRIDGE GARDENS W2

Grade: II
Date first listed: 07-Nov-1984


17, PEMBRIDGE GARDENS W2

Grade: II
Date first listed: 07-Nov-1984

19, PEMBRIDGE GARDENS W2

Grade: II

Date first listed: 07-Nov-1984


21, PEMBRIDGE GARDENS W2

Grade: II

Date first listed: 07-Nov-1984


23, PEMBRIDGE GARDENS W2

Grade: II

Date first listed: 07-Nov-1984


25, PEMBRIDGE GARDENS W2

Grade: II

Date first listed: 07-Nov-1984


27, PEMBRIDGE GARDENS W2

Grade: II

Date first listed: 07-Nov-1984

29, PEMBRIDGE GARDENS W2

Grade: II

Date first listed: 07-Nov-1984


38, 38B, 40 AND 42, LINDEN GARDENS

Grade: II

Date first listed: 15-Nov-1990

2 pairs of semi-detached villas. c1827, probably designed by Thomas Allason, surveyor to the Ladbroke Estate. Yellow stock brick with slated hipped roofs and overhanging eaves. 2 storeys, Design rural in character, similar to designs found in country-villa pattern books of the period. Nos 38 and 38b - 1 window each and central blind window. Ground floor set forward with shallow stuccoed pediment the entire width. Central paired entrances with pilasters and flanked by windows. Recessed sashes. 3 window returns with projecting semi-circular central bays of 1 window; No 38 with 4 window extension. No 40 - 1 window to recessed 1st floor. Ground floor set forward having shallow stuccoed pediment to pilastered entrance with 1/2 glazed panelled door, paired with entrance to No 42. Set forward ground floor continues in a curve around the right hand angle. Right hand return with projecting semi-circular central bay of 1 window. Recessed sashes. No 42 - altered 3 windows; right hand 2 paired. Segmental arched sashes. Entrance paired with No 40. 2 light bay window with side lights. Nos 40 and 42 included for group value.

ENTRANCE ARCH FROM LINDEN GARDENS, LINDEN MEWS W2

Grade: II

Date first listed: 06-Aug-1973


6, PEMBRIDGE SQUARE W2

Grade: II

Date first listed: 15-Apr-1969

Date of most recent amendment: 07-Nov-1984

7, PEMBRIDGE SQUARE W2

Grade: II

Date first listed: 15-Apr-1969


8, PEMBRIDGE SQUARE W2

Grade: II

Date first listed: 15-Apr-1969


9, PEMBRIDGE SQUARE W2

Grade: II

Date first listed: 15-Apr-1969


10, PEMBRIDGE SQUARE W2

Grade: II

Date first listed: 15-Apr-1969

Listed Buildings in the wider area around the site, as mentioned in the views descriptions

14, CAMPDEN HILL SQUARE W8
Grade: II
Date first listed: 07-Nov-1984

15, CAMPDEN HILL SQUARE W8
Grade: II
Date first listed: 07-Nov-1984

3-13, CAMPDEN HILL SQUARE W8
Grade: II
Date first listed: 07-Nov-1984
Date of most recent amendment: 29-Oct-1997
11 terrace houses with wrought-iron railings, c1828-40 piecemeal development by Christopher Howey on site laid out for Joshua Flesher Hanson in 1826 and purchased by Rice Ives, wine merchant and speculator, in 1830. Stock brick, with rusticated ground floors, roofs hidden by parapets; brick stacks. EXTERIOR: 4 storeys high with basements set in sunken areas. All are 2 bays wide, with sashes and glazing bars under gauged brick heads except where noted. No.4 has been much rebuilt, and some rebuilding also to No.3. Nos.5 & 6 (1830-5) have round-arched doors with pilasters and fanlights, under rusticated keystone, repeated over ground-floor window. No.6 with wrought-iron balcony front and reeded window surrounds to first floor. Wrought-iron plant boxes to second floor. No.7 has simple wrought-iron balcony front, and round arched door. No.8 similar, with anthemion motif to balcony front and fire plaque. Nos. 9-13 completed by 1840. No.9 has round-arched window to ground floor, panelled door with toplight, continuous balcony front to first floor with anthemion motif LCC commemorative plaque to John McDonall Stuart (1815-66), Australian explorer. No.10 has similar balcony and doors. No.11 has the same pattern of door and door surround, but 2 elaborate wrought-iron balcony fronts with the initials ASC. No.12 has a rusticated ground floor, and a panelled door under a 3-part rectangular toplight. The basement, ground floor and first floor refenestrated with square windows. No.13 also has a rusticated ground floor. The house is entered from the side, via door with pilaster surround. To front, ground and first floors have bow, a terminal feature to the terrace and topped with balustrading and cornice - the latter continued round the house. Blind fenestration on side to second and third floors. INTERIORS: not inspected.
Camp den Hill Square is a particularly picturesque and well massed series of terraces rising up a steep hillside. The layout is thought to owe something to Hanson's earlier work in Brighton. (Source: Survey of London, vol. XXXVII, 1973, pp. 87-93.)

2, CAMPDEN HILL SQUARE, W8

Grade: II

Date first listed: 07-Nov-1984

Date of most recent amendment: 29-Oct-1997

Terrace house, c1826-8; George Edward Valintine architect, as part of the Camp den Hill Square estate developed by Joshua Flesher Hanson. Stock brick over rendered basement, end stacks, roof obscured by parapets. EXTERIOR: 3 storeys and basement. Double-fronted, 4-bay house, the central narrow 2 bays set back, those to either side in square bays with rounded comers. Central bays with narrow windows having margin-light surrounds. The right-hand of these has the door, reached up steps, with 6-panelled door in pilastered surround with rectangular toplight decorated with oval tracery. Band to first floor. Wrought-iron plant boxes with anthemion decoration. INTERIOR: not inspected. No.2 is a mirror image (minus the portico) of No.52 on the opposite side of the square. Hanson was himself the first occupant of No.2, between 1828 and 1831. Formerly listed in error as No.8 Camp den Hill Square. (Source: Survey of London: vol XXXVII: 1973: 87-93).

1, CAMPDEN HILL SQUARE W8

Grade: II

Date first listed: 07-Nov-1984


44 AND 45, CAMPDEN HILL SQUARE W8

Grade: II

Date first listed: 07-Nov-1984

Early C19 terraced houses. Three storeys plus basement. Two windows each. Brick. Stucco to ground floor.

50 AND 51, CAMPDEN HILL SQUARE, W8

Grade: II

Date first listed: 07-Nov-1984

Pair of terrace houses, c1835, Christopher Howey builder for Rice Ives, wine merchant and speculator, who purchased land from Joshua Flesher Hanson in 1830. Stock brick. 3 storeys, basement and attic. 2 windows wide, the sash windows with glazing bars under gauged brick heads except
where noted. Panelled doors under rectangular toplights with oval pattern tracery. No.51 has moulded architrave surrounds to the ground floor window and original dark sashes to the front. No.50 with English Heritage commemorative plaque to Evelyn Underhill, Christian philosopher and teacher. INTERIOR: not inspected. (Source: Survey of London, vol. XXXVII, 1973, pp. 87-93.)

52, CAMPDEN HILL SQUARE, W8

**Grade:** II

**Date first listed:** 07-Nov-1984

Terrace house, c1830-1, perhaps by George Edward Valintine, for Joshua Flesher Hanson, who had caused the square to be laid out in 1826. Stock brick, with end stacks; roof obscured by parapets. 3 storeys. 4 bays, 2 narrow ones in the centre flanked by projecting flat bays with rounded corners. All sash windows with glazing bars under gauged brick heads, save ground floor where the bows have French windows in tripartite surrounds with square glazing bars. Door set in the left-hand of the central bays, with projecting Doric porch. The door is panelled and has a decorated toplight. Banding over first and second floors. INTERIOR: not inspected. The most architecturally distinguished individual house in Campden Hill Square, it was perhaps intended as Valintine’s own house. It forms a mirrored pair with No.2 on the opposite side of the square, but has the added interest of its grand portico.

53, CAMPDEN HILL SQUARE W8

**Grade:** II

**Date first listed:** 07-Nov-1984


WALLS, GATES, GATEPIERS AND RAILINGS TO CENTRAL GARDEN, CAMPDEN HILL SQUARE, W8

**Grade:** II

**Date first listed:** 10-Dec-1997

Walls, gates, gatepiers and railings. Circa 1826, north side railings replaced after 1944. Cast iron on low stock brick wall with stone coping. Comprises a rectangle of cast iron spear railings on low brick and stone base with urn and decorated column principals with scroll supports on the outside and curbing stones attached to the wall at regular intervals. There are seven cast iron gates (three to east and west and one to south) with spear railings and lozenge panel to the base and cast iron gatepiers with panels of lozenges and urn finials. North side included as wall is original but railings are of a plainer design. Plaque to northernmost gate on west side records the date of the gates and railings and developer Joshua Flesher Hanson.
CHURCH OF ST PETER, KENSINGTON PARK ROAD W11

Grade: II*
Date first listed: 29-Jul-1949


1-11, STANLEY GARDENS W11

Grade: II
Date first listed: 15-Apr-1969

Mid C19 terrace of stuccoed houses, in elaborate classical manner, 4 storeys plus basement. Ground storey rusticated with Doric porticos arranged in pairs. Iron railed balcony to 1st floor, windows framed by pilaster order. End houses have bow windows rising to level of main cornice (below top storey). Rear elevations also stuccoed, designed as slight variation of fronts. Terrace returns into Stanley Crescent and also Kensington Park Road (especially to south) and creates a formal composition with St Peter’s Church, Nos 10 and 11 Stanley Crescent and Nos 12-29 Stanley Gardens.

12-16, STANLEY GARDENS W11

Grade: II
Date first listed: 15-Apr-1969

Mid C19. Terrace of houses. Actually in Kensington Park Road. Similar to terraces 1 to 11 and 17 to 29, No 16 being the return of No 17, and 12 to 15 being a short composition with central pediment against the attic. Stucco. Four storeys plus basement. Elaborate classical manner. Doric portico impairs pilaster order to 1st floor windows. Bow window to No 16.

17-29, STANLEY GARDENS W11

Grade: II
Date first listed: 15-Apr-1969

Mid C19. Terrace of stucco houses. Elaborate classical manner. Four storeys plus basement. Ground floor rusticated with Doric porticos arranged in pairs. Iron railed balcony to first floor, windows framed by pilaster order. End houses have bow windows rising to level of main cornice (below top storey). Rear elevations also stuccoed. Terrace returns with Stanley Crescent and Kensington Park Road, and creates a formal composition with Nos 1-16 (consec) St Peter’s Church and 10-11 Stanley Crescent.
10-22, KENSINGTON PARK GARDENS W11

Grade: II

Date first listed: 07-Nov-1984

Mid C19. A row of 4-storeyed, stuccoed houses, originally in groups, linked by low entrance wings, but now largely joined as a continuous terrace. Houses 3 windows, in distinctive classical manner. Rusticated ground storey with round-arched windows and engaged Doric entrance porticos sometimes extended as colonnades. Upper floors richly treated with pilastered windows, balconies etc. Nos 16 and 17 have additional storey. Other alterations.

25-33, KENSINGTON PARK GARDENS W11

Grade: II

Date first listed: 07-Nov-1984

Terrace of houses. Mid C19. Stuccoed. Three main storeys plus basement and attic. Similar to Nos 10 to 22 but plainer. Doric entrance porches. Nos 46 and 47 have 3-storeyed bow windows. Extensive alterations to several houses but considerable group value together with Stanley Crescent and St John’s Church as part of a formal street pattern.

34-47, KENSINGTON PARK GARDENS W11

Grade: II

Date first listed: 07-Nov-1984

Terrace of houses. Mid C19. Stuccoed. 3 main storeys plus basement and attic, except where altered. Not unlike Nos 10 to 22 but plainer: Doric entrance proticos. Nos 46 and 47 have 3-storeyed bow windows. Considerable alterations. The above are part of a formal group with Nos 1 to 5 (consec) Stanley Crescent and St John’s Church in Ladbroke Grove.

KENSINGTON PALACE, KENSINGTON PALACE W8

Grade: I

Date first listed: 15-Apr-1969

TWO GATEWAYS WITH CAST IRON GATES, KENSINGTON PALACE GARDENS W8

Grade: II
Date first listed: 15-Apr-1969
1845. Two gateways, linked by elaborate central pier with cornice and niche. Stucco. Arched pedestrian side entrances, cast iron gates, railings and lamps.

PARISH CHURCH OF ST MARY ABBOT AND RAILINGS TO CHURCHYARD, KENSINGTON CHURCH STREET W8

Grade: II*
Date first listed: 29-Jul-1949

24, KENSINGTON PALACE W8

Grade: II*
Date first listed: 15-Apr-1969

23, KENSINGTON PALACE GARDENS W8

Grade: II
Date first listed: 15-Apr-1969
22. KENSINGTON PALACE GARDENS W8

Grade: II

Date first listed: 15-Apr-1969


21. KENSINGTON PALACE GARDENS W8

Grade: II

Date first listed: 15-Apr-1969


20. KENSINGTON PALACE GARDENS W8

Grade: II

Date first listed: 15-Apr-1969


18 AND 19, KENSINGTON PALACE GARDENS W8

Grade: II*

Date first listed: 15-Apr-1969

Pair of large houses, 1845-47, by the office of (Sir) Charles Barry; R R Banks the probable designer. Stone, with rear elevation of brick and slate roofs. Two storeys over basement, five-bay central block with flanking belvedere towers of three storeys. Doric surrounds to ground-floor windows, first-floor windows with segmental pediments and flanking pilasters. Rusticated quoins to belvederes, which have garland friezes below the cornice. Crowning modillion cornice with balustraded parapet and ball finials. Square corner terminals to belvederes. Interiors not inspected. Subsequent alterations include the following. Entrance porch, tower, conservatory and two-storey extension containing picture gallery and billiard room to rear of no. 18: 1870 by F and H Francis for Baron Julius de Reuter; single-storey study to rear of no. 19. 1857 by Barry and Banks; new porch and extension, with extensive and sumptuous internal decoration, 1884 by F W Porter. Source: Survey of London, vol. 37, Northern Kensington, pp.179-180.
17, KENSINGTON PALACE GARDENS W8

Grade: II
Date first listed: 15-Apr-1969


16, KENSINGTON PALACE GARDENS W8

Grade: II
Date first listed: 15-Apr-1969


15A, KENSINGTON PALACE GARDENS W8

Grade: II
Date first listed: 15-Apr-1969


15, KENSINGTON PALACE GARDENS W8

Grade: II*

House, 1854-6, architect James Thomas Knowles Snr. (1806-84), for George Moore, lace manufacturer and philanthropist, contractor Lucas Brothers and Stevens of Lambeth. Alterations 1937-8, internal remodelling by Lord Gerald Wellesley and Trenwith Wills, for Sir Alfred Beit, financier and philanthropist. EXTERIOR: 2 storeys and attic, over basement. Stucco walls, with slated hipped roof above elaborate moulded modillion cornice. Italianate style, influenced by the West End Club buildings by Sir Charles Barry. Symmetrical plan, with a shallow entrance hall across the 3 central bays, and principal reception rooms left and right; first floor repeats the arrangement but with central recess on rear (garden) front. Front has 7 bays, with extra bay at each side set back on ground floor, vermiculated rusticated walling. Timber mullion and transom casement windows in moulded architrave surrounds, surmounted by flat modillion heads carried on moulded consoles. Central projecting porch, approached by flights of stone steps, flanked by original cast-iron lamp-posts and lanterns, has Roman Doric attached columns and entablature with modillion cornice.
Twin leaf half-glazed doors and fanlight set within arched recess. Bold modillion cornice runs around building at first floor level, with moulded parapet, and balusters across windows, and free-standing balustrading around flat roofs of wings, rusticated quoins at corners. 7 sash windows, with large panes, within Corinthian aedicules, entablatures with pulvinated frieze and pediments with dentils. Moulded string course above windows defines main entablature, scaled to the overall height of the building. Architrave now pierced by 7 attic windows, inserted 1937-8; richly modelled Roman Corinthian frieze and cornice above. At ground level, a boldly coved Portland stone curb runs around the perimeter of the building, defining a narrow area providing light to the basement service rooms. Garden Front has vermiculated ground floor, with 3 light segmental bows, with Grecian relief frieze panels above, centre slightly recessed, with triple arched central window, and plain sashes left and right, with full-width frieze panel above. Modillion cornice at first floor level, above which are pairs of aediculated windows, over the bows. The original deep central recess of the first floor was masked in 1937-8 by a screen linking the terminal facades. Blank antae left and right, with semi-circular niches containing large urns on pedestals, relief swags of fruit above; centre open with two Corinthian columns in antis, carrying simplified version of original entablatures, surmounted by two draped classical female figures (brought in from Bury St. Edmunds). South elevation has loggia to ground floor, 5 bays, with arches carried on unfluted Corinthian columns, above 7 stone steps. Glazing, including large sliding windows, inserted at rear in 1937-8. Basement Garage to north, with ramped approach, and polygonal forecourt, built 1937-38. INTERIOR: Entrance Hall original of 1856, subdivided by marbled Ionic columns (now white-painted), originally with gilded caps, supporting an entablature with modillion cornice, and a heavy coffered ceiling. Relief panels over doors, and continuous modelled frieze facing stair at rear of hall. Staircase top-lit, stone, with lower flight having curtail treads projecting into the hall, main flight turns at right angles above quarter landing and is cantilevered out from wall; cast-iron balustrade of Grecian antefixae and paterae, and moulded hardwood handrail. Landing treatment similar to hall, Library and Dining Room open off hall to north, both redecorated 1937-8. Library a pastiche of Bavarian Rococo, inspired by the libraries of the monasteries of Ottobeuren, Wiblingen and Melk, and designed as a setting for J. de Lajoue's painting 'The alchemist', which hung over the fireplace. Florid Corinthian pilasters frame book cases and carry an entablature with characteristic shallow convex-concave curves, along east-wall. Moulded cornice runs around remainder of room and over window heads, broken by the fireplace where shallow ogee panels sweep upwards to support a central corona. Fireplace has scrolled and eared architrave, with delicately carved fruit and flower swag, and diagonally-set Corinthian colonettes supporting a marble frieze and moulded mantel (based on the New Dining Room fireplace at Russborough House, Co. Wicklow). Inlaid parquet floor, with star motif, echoing that in the Lajoue painting. Dining Room, originally rectangular, but remodelled as elliptical plan in 1937-8. Walls lined with fluted Corinthian pilasters supporting an entablature with swagged frieze and modillioned cornice. Between pilasters are six elaborate early C18 style frame panels with swags and garlands, which originally housed six paintings by Murillo on the 'Parable of the Prodigal Son'. Similar panel above fireplace surmounted by broken swan-neck pediment. 8-panel doors with moulded architraves, richly modelled frizes and flat cornice-heads. Paired doors opposite fireplace have broader case and head surmounted by broken pediment. Deep coved ceiling, with centre rose of arms and trophies, modelled in relief, designed by Rex Whistler, with small holes, through which spotlights were directed to light the paintings. The
decorative scheme is modelled on the work of William Kent. Drawing Room created in 1937-8, in centre of rear of house, originally occupied by a small morning room, service stair and strong room. Its artistic centrepiece was Vermeer’s painting ‘The Letter’. Mid C18 style with Ionic columns in antis and pilaster responds subdividing room. Central entablature with dentil frieze and modillion cornice may belong to original room, lit by central triple arched windows. Door architraves, plaster panels and swags of more delicate character, and fireplace, with its moulded architrave, panelled pilasters, and frieze with central relief panel of Roman figures may be an original C18 piece, brought in during the remodelling. Music Room occupies the whole south side and was remodelled 1937-8. Central part defined by fleur-de-peche marbled Corinthian columns in antis, carrying as entablature the bold modillioned cornice of the ceiling. Pedimented doorcases, and C18 fireplace surround. Loggia opens from music room through archway, and shuttered reveals of original windows. Glazed-in with large sliding windows in 1937-8. Bedrooms in pairs north and south of landing. NE and NW Bedrooms have C18 fireplace surrounds; SW bedroom has a swagged and draped mirror above fireplace with marble bolection architrave, walls with boldly moulded raised and fielded panels in plaster, and doorcases with pulvinated friezes and cornices opening into central closets and dressing room; SE bedroom has delicate modelled Rococo-style plasterwork in panels around the walls, that on east wall framing pier glass; fireplace surround marble, within eared architrave surround, modelled frieze, Rococo-style plasterwork bordering architrave surround to pier glass above mantel. Service stair to Attics, spiral with cantilevered stone treads, cast-iron balusters, newel with lotus flowers, moulded hardwood rail. Basement contains original service rooms, pantries, stores either side of central corridor; kitchen and serveries to east. Former china store in centre of west side, with original cupboards. HISTORY: No 15 Kensington Palace Gardens was built on a site leased from the Crown Commissioners. In March 1852 it had been offered to Frederick Chinnor, then in February 1853 to S. W. Strickland, then finally to George Moore, who in July 1854 agreed to take it to build a single house costing about £10,000 (earlier negotiations had been on the basis of two houses). Moore’s architect, James Thomas Knowles Snr., submitted plans to Sir James Pennethorne, the Commissioners’ architect, which were approved in principle on 8 August. Lucas Brothers and Stevens of Lambeth began work on the house in December 1854, the ground lease was formally granted to Moore in November 1855, and the house was occupied. Moore was a self-made man, rising from a £30 p.a. draper’s assistant in Soho to become the most important lace manufacturer in Britain. He confided to his biographer, Samuel Smiles, that he was mortified by the extravagance of building the house ‘at the solicitation of Mrs Moore’. In 1937-38 the house was remodelled for Sir Alfred Beit, son of the financier and philanthropist Sir Otto Beit. Lord Gerald Wellesley and Trenwith Wills substituted a fashionable and slightly effete decorative scheme for the impressive solid Victorian originals, but left the hall and landing essentially unaltered, except for grisaille painted draperies, which have now been overpainted. During World War II, the Norwegian Ministry of Defence occupied the house. In 1949 it was leased as the Iraqi Ambassador’s residence, which it remained until 1989. [“Country Life”, 25 February 1939, pp.198-202; “Survey of London” Vol XXXVII pp.175-78; N. Pevsner, “London 2: North-west”, p.504]
14, KENSINGTON PALACE GARDENS W8

Grade: II

Date first listed: 15-Apr-1969

KENSINGTON PALACE GARDENS W8 TQ 2580 SE (east side) 26/17 15.4.69


13, KENSINGTON PALACE GARDENS W8

Grade: II

Date first listed: 15-Apr-1969


12A, KENSINGTON PALACE GARDENS W8

Grade: II

Date first listed: 15-Apr-1969

Substantial house. 1863-5. By James Murray. Faced in ashlar. Three storeys. Symmetrical elevation of 7 bays with central doorway flanked by rusticated columns with continuous entablature with Greek-Key frieze running over bay windows either side, and which are repeated on first floor with similar enrichments. Second floor has giant cornice with honeysuckle frieze, balustraded parapet and mansard roof. Cast iron conservatory to right hand with arched windows. Area balustrade. Interior not seen. Survey of London, Vol 37.

12, KENSINGTON PALACE GARDENS W8

Grade: II*

Date first listed: 15-Apr-1969

11, KENSINGTON PALACE GARDENS W8

Grade: II

Date first listed: 15-Apr-1969


10, KENSINGTON PALACE GARDENS W8

Grade: II

Date first listed: 15-Apr-1969


9, KENSINGTON PALACE GARDENS W8

Grade: II

Date first listed: 15-Apr-1969


6 AND 7, KENSINGTON PALACE GARDENS W8

Grade: II

Date first listed: 15-Apr-1969

10, PALACE GREEN W8

Grade: II

Date first listed: 07-Nov-1984


9, PALACE GREEN W8

Grade: II

Date first listed: 07-Nov-1984


8, PALACE GREEN W8

Grade: II

Date first listed: 07-Nov-1984


7, PALACE GREEN W8

Grade: II

Date first listed: 07-Nov-1984

6, PALACE GREEN W8

Grade: II

Date first listed: 07-Nov-1984


5, PALACE GREEN W8

Grade: II

Date first listed: 07-Nov-1984


4, PALACE GREEN W8

Grade: II

Date first listed: 07-Nov-1984


ROMAN CATHOLIC CHURCH OF OUR LADY OF MOUNT CARMEL, KENSINGTON CHURCH STREET W8

Grade: II

Date first listed: 25-Sep-1998

Roman Catholic church. 1954-59. Designed by Sir Giles Gilbert Scott. Brown brick; cream stone dressings. Steeply pitched tiled roofs to aisles and confessionals. Roof not visible to main body of church. Rectangular plan. Simplified Gothic manner. Tall narrow nave with pronounced diagonal roofs to north and south, that to north with three large half-dormers. Full height three-light west window flanked by tall buttresses. Bellcote to gable above. Paired three-light square headed clerestory windows with cusped heads. Entrance to south-west. Interior with broad transverse pointed arches, capital-less and treated as internal buttresses with passage aisles (with square headed openings and pointed blind tympana. The pitch of the roof is expressed above the passage aisles and above the transverse arches is the clerestory and flat ceiling with timber beams picked out in white on a red background. Western gallery on short circular columns. Lower part of wall is lined in red sandstone, the upper part is plastered. Short sanctuary with altar now in forward position. Tall reredos in three panels painted in red and blue with gilded tracery and inset figures.
Octagonal font now to north of altar. Pulpit of timber with red sandstone base attached to north side of chancel arch. Timber pendant light fittings with brass bell-shaped bulb holders. Spatially unusual on account of the clerestorey being placed above the transverse arches, this church is a fine example of Sir Giles Scott’s late work.

PAIR OF TELEPHONE KIOSKS OUTSIDE NUMBER 30 KENSINGTON CHURCH STREET, KENSINGTON CHURCH STREET

Grade: II

Date first listed: 12-Nov-1987

Appendix V

The Conservation Areas with maps and short descriptions of their character
The Conservation Areas

1.0 The Royal Borough of Kensington and Chelsea

The site is not within a conservation area but sits within a ‘buffer zone’ to four conservation areas: Pembridge Conservation Area (RBKC), which lies to the north, and Kensington Conservation Area (RBKC), which lies to the southwest. To the north-west of Newcombe House is the Ladbroke Conservation Area (RBKC) and to the east is the Kensington Palace Conservation Area (RBKC). In addition to this, further east is the Royal Parks Conservation Area in the City of Westminster. As can be inferred from the fact that these have been designated as separate conservation areas they have markedly different characters. Of these, there is only one recently published Conservation Area Appraisal for Ladbroke Conservation Area, which was adopted 15 October 2015. In terms of analysing the character of the other areas, some information can be gleaned from the now-decades old Conservation Area Proposal Statements (many first written in the 70s and 80s) and from our own visual analysis of the areas.
**Pembridge Conservation Area**

The Pembridge Conservation Area is situated to the north of Newcombe House. The conservation area is generally characterised by mid-to-late 19th century town houses and mews to the south and semi-detached or detached villas to the north. The conservation area appraisal notes that the ‘centre piece’ of the conservation area is Pembridge Gardens. The terraced houses are generally of four storeys with attics and basement accommodation, constructed in an Italian Renaissance style made popular by Prince Albert and Cubitt’s Osborne House on the Isle of Wight. There are also terraced buildings of just two and three storeys and smaller scale buildings nearer to the site, particularly on Pembridge Road.

In terms of materials the character of the Conservation Area, in simple terms, is of buff or brown brick and stucco. Orange, brown and red are also found throughout the conservation area. The brick format and bond vary considerably from longer format bricks on the more recent buildings to shorter and wider format bricks on the older properties.

The tallness of most of these residential buildings accompanied by the relative narrowness of the streets means that the site (and Newcombe Tower in particular) is rarely visible from this Conservation Area. The tower is visible above houses in Pembridge Gardens (View 26, see supporting Townscape and Visual Impact Assessment for images) and also from the junction of Kensington Park Road and Ladbroke Road. Other glimpses are visible in Linden Mews, where about seven upper storeys are visible (View 27.1). Being from the north, these views are all generally of the north-facing elevation of the tower. The tower is also partially visible from the east of the Conservation Area, looking west at the south end of Ossington Street (View 31). Ossington Street lies on the boundary between the Pembridge Conservation Area and the Halffield Estate Conservation Area in the City of Westminster.
Pembridge Conservation Area Map, Newcombe House shaded in red (The Royal Borough of Kensington and Chelsea).
The Kensington Conservation Area

The Kensington Conservation Area is situated to the south-west of Newcombe House.

The area is noted in the foreword of Conservation Area Proposals Statement as containing ‘all styles and ages of buildings’ it has the most eclectic variety of the age of buildings and their materials and colours. There is no Conservation Area Appraisal but the Proposals Statement (adopted 1995) splits the Conservation Area into character sub-areas, the closest of which to the development site are area 10 and area 5. Area 5 is Hillgate Village, which is generally described as being fairly uniform in character, with brick and stucco terraces and villas, although the document continues... having considered the generally residential streets, the two remaining add an interest note of variety which adds to the character and interest of the Village.’ It continues ‘Uxbridge Street is a useful transition zone between Notting Hill Gate and the Village... properties are varied, often representing the sides or backs of buildings with the main frontages elsewhere’. With respect to character sub-area 10, the Proposals Statement states ‘the visual character of this part of the conservation area falls into three distinct parts. First comes the main road, where large monolithic buildings predominate. These have their own aesthetic principles and their own internal geometry, the logic of which does not necessarily relate to the street scene or acknowledge wider townscape considerations such as vistas...’ In the area adjacent to the site and in particular to the south and west, there are a series of narrow streets of early 19th century cottages, largely of two storeys but some with three. These are stucco rendered and painted and, arguably, are quintessentially Royal Borough-type dwellings of Kensington and Chelsea.

From these streets there is a multiplicity of views of Newcombe Tower. It would be an exaggeration to say it dominates them, but certainly the tower is a significant townscape element in such streets as Hillgate Street, Hillgate Place, Jameson Street and Farmer Street, especially where there are clear sight lines in the west/east direction (View 6). Here up to nine of the upper storeys of the tower are visible. From these streets it is largely the flank elevation which dominates.

To the south and east of the site, in Kensington Church Street, it is the south face of the tower which dominates views (View 1 and 2). From at least 800 metres or so to the south, Newcombe Tower forms a focal point in all views along Kensington Church Street with up to ten of its upper storeys visible. Street tree planting here does offer some relief from the unrelenting nature of the terrace of buildings on the site.
Kensington Conservation Area Map, Newcombe House shaded in red (The Royal Borough of Kensington and Chelsea).
Ladbroke Conservation Area

Ladbroke Conservation Area is situated to the north-west of Newcombe House.

The Ladbroke Conservation Area Appraisal (15 October 2015) summarises the character of the area as having been developed from the mid-to-late 19th century with rhythmic and unified terraces designed especially for the landscape. In the Ladbroke area this meant the terraces were designed to follow the contours of the land, resulting in an even parapet line across the buildings. The main innovation of the area was the creation of an alternative garden form, in that rather than having a communal garden in a central square opposite the front of the terrace, the communal gardens were created to the rear and accessed directly from the house (rather than having to cross a road). The gardens create an important relationship between built form and green space in the conservation area.

The houses vary from three storeys over a basement to five storeys over a basement and in terms of materials they generally have half or fully stuccoed frontages. A key characteristic of the conservation area is the high architectural character of the rear of the terraces, which due to the presence of the communal gardens were often as detailed as the front elevations. There are a variety of additional materials and palettes in the area, including red brick, grey stone and concrete.

There are limited views to Newcombe House from Ladbroke Conservation area and only one has been identified where the existing and proposed buildings have any impact (View 18).
Ladbroke Conservation Area Map, Newcombe House is situated to the east of conservation area (The Royal Borough of Kensington and Chelsea).
The Kensington Palace Conservation Area

The Kensington Palace Conservation Area is situated to the east of the site.

The area has no Conservation Area Appraisal; though there is a description of its architectural character in the ‘Conservation Area Proposals Statement’ (1997) which demonstrates that the character is very varied, including terraces, detached villas, commercial buildings and 20th century blocks.

The Conservation Area is, of course, dominated by the red brick Queen Anne building of Kensington Palace itself, but the development of the streets and great houses around it shows the successful use of stock brick, stucco, red brick, grey granite Portland stone and concrete. It defies analysis to determine which material or colour should be referenced for a new development amongst this panoply.

Views of the site are only visible from the boundary of the conservation area in Kensington Palace Gardens. View 33.1 has been identified where the existing and proposed views would have an impact; Newcombe House can currently be seen in the distance behind Kensington Palace. There are further views of the site from within Kensington Palace Gardens in the City of Westminster, which is discussed below.
Kensington Palace Conservation Area Map, Newcombe House is situated to the west of the conservation area (The Royal Borough of Kensington and Chelsea).
2.0 The City of Westminster

Very distant views of Newcombe Tower are also visible from the Royal Parks Conservation Area situated in the City of Westminster.

The Royal Parks Conservation Area

The Royal Parks Conservation Area is situated to the east of Newcombe House.

The area forms a boundary with the Kensington Palace Conservation Area in the Royal Borough of Kensington and Chelsea. The designated area includes Hyde Park, St James’s Park, Green Park, Buckingham Palace Gardens and Kensington Gardens, all of which are registered Parks and Gardens. The parks were laid out from the mid-18th to the mid-19th century in the Picturesque landscaping tradition, providing an attractive setting to the surrounding buildings.

Kensington Palace Gardens, from which distant views of Newcombe Tower can be seen (View 35.1 and 36.1), is characterised by its formal planted gardens, intersecting avenues and landscaped views of Kensington Palace.
Royal Parks Conservation Area Map. Newcombe House is situated to the west of the conservation area beyond Kensington Palace Conservation Area (The City of Westminster).