8.12 The spatial enclosure of the Circus is lost at the north-east quadrant where the construction of The Playhouse resulted in the demolition of the properties that formerly fronted it. The setting back of The Playhouse further contributed to the dilution of the space though its orientation at right angles to the circus had some respect for the original concept.

8.13 The frontage of The Playhouse is of two storeys; a human scale that accords with the traditional scale of the area as a residential estate and belies the overall size of the building. The setting back of the taller elements behind the main frontage breaks up the buildings mass . The theatre sits well within the townscape; with its height respecting that of traditional residential buildings.

College Street (South)

8.14 Byron House is at the entrance to the street opposite the Cathedral; a quirky rendered detached house asymmetrical in form with a range of ecclesiastical architectural references and devices employed. First floor turret takes the corner, with projecting bays to the Oxford Street elevation. The gabled roofs have finials and the fenestration employs tracery. On the Circus frontage, openings are set in a recess, which breaks through the levels.

8.15 Beyond Byron House is 3-9 College Street, a restrained red brick terrace with a heavily dentilated cornice balancing similarly robust stone stepped entrances with railings. The ashlar detail to openings is simple with matching detail to ground floor lintels.

8.16 The People's College is a simple building of red brick with ashlar details to openings. The fenestration dominates the façade. Tall elegant windows have a buttress detail between and the entrance is accessed through a central pediment doorway. The roof has a decorated ridge.

8.17 11-17 is an austere group with a quasi-religious character. The deep porch entrances have arch openings with stone detailing that mimics that of churches of the 15th century. The traditional railings are consistent across all three properties.

8.18 Saco House, which is in residential use is located adjacent to the tunnel. It is a modern building which respects the scale of the frontage, the use of materials (brick) and the rhythm of the terrace. However it falls short of matching the quality of the traditional architecture in how the openings in the façade are articulated. The railings are also of a low quality.

The Park Tunnel

8.19 The grade II listed tunnel completed circa 1855 by T.C Hine connects the Park Estate with Derby Road. It comprises a round arched, unlined rock cut tunnel and is approximately 125m long. The Derby Road entrance is covered by late twentieth century buildings. There is a gateway on Upper College Street, which leads down to the tunnel via a stone winder stair with stone piers and renewed iron handrails.

East Circus Street

8.20 From Wellington Circus, the view along East Circus Street towards Park Row is very much of a city scale. The high-rise buildings of the city are visible above the rooftops .

8.21 The two storeys of the Playhouse building wraps around from the Circus along East Circus Street. The other building on this frontage comprises, a bank at 18 Park Row, which has a recessed ground floor..

8.22 Looking down from the Circus towards Park Row, the thoroughfare as a whole does not have a residential resonance, notwithstanding the total predominance of residential properties along its south frontage. It has more of a 'mixed use' feel about it. This is due in no small part to the commercial properties on Park Row which provide the backdrop, together with the bank at 18 Park Row they bring the scale and character of the nearby city centre to the fore. In contrast when looking along East Circus Street from Park Row, the surviving residential buildings are viewed in the visual context of the residential area beyond which, with the unchallenging façade of the Playhouse retains the essence of its original character.

8.23 Traditional residential development along this thoroughfare comprises three pairs of semi-detached houses of four 'traditional' storeys (including a full height basement and attic rooms). Red brick predominates with ashlar detail to openings (with slight variations between pairs). All properties have a depth of shadow with projecting bays running through all storeys and recessed doors. Ashlar detail to openings emphasises the rhythm of the architecture. Stepped entrances with spearhead railings add detail at street level.

Park Row

8.24 The inner ring road of Maid Marian Way runs along the end of the road. The view to the north across the ring road is of a hotel at Chapel Bar and the former Coop building at the entrance to Upper Parliament Street.

8.25 The east frontage of Park Row sits outside the designated area. The city-scale of the late 20th century buildings along it contrasts with the

traditional buildings that survive for the most part along the facing frontage, within the designated area. The difference in scale and character between the two frontages, signifies the obvious demarcation between the city centre and Wellington Circus as a former residential suburb. This juxtaposition of taller commercial buildings reinforces the historic residential character of the conservation area.



8.26 As with most thoroughfares in the conservation area, the surviving traditional properties take a variety of forms. 20 Park Row is a characterful two storey classically styled detached Victorian villa circa 1853. It retains many of the architectural features of the day including joinery, railings and stained glass. Additional quality can be seen in the flamboyant chimneys, carved Corinthian capitals to the porch entrance and carved hoods to the ground floor windows. It occupies a substantial plot and includes two facades, which address both street frontages to Park Row and East Circus Street. However, its former garden area facing ECS is now used as a car park.

8.27 The terrace of 22-28 Park Row known as Truman House is the only row that remains in residential use (though there are individual properties in residential use in locations throughout the area). All properties retain their traditional joinery and railings. The terrace comprises three storeys and includes full height basements with bays to the ground floor and attic space . The render finish and restrained ashlar detailing to openings conveys a polite classically inspired

Georgian character. Truman House was built speculatively and therefore higher density.

8.28 At the corner of Park Row and Regent Street 30 and 32 (Princess House) are red brick buildings of even more restraint and are of the earliest surviving buildings in the conservation area. In the case of Princess House the openings have flat rubbed brick arches above and the front door with its simple portico has steps up from the pavement. The arrangement of windows is consistent with a Georgian town house with the tallest windows to the first floor (6/6 panes), the smallest windows to the second (top) floor (3/6 panes) and a standard proportion window of 6/6 panes to the ground floor.

8.29 30 Park Row wraps around onto Regent Street. Although the site was developed at the same time as number 32. Its sash windows are not as finely detailed and there is rusticated detail to the ground floor. Its recessed door has a fanlight.

Regent Street

8.30 Terraces characteristically impart a uniformity and vertical rhythm to the streets on which they are located. Nowhere in the conservation area is this more evident than Regent Street with its range of fine red brick terraces.

8.31 1 to 5 Regent Street comprises a grade II listed Georgian terrace. The terrace was built at the same time as 30 (and the original 32) Park Row and are therefore included amongst the earliest surviving residential properties in the designated area. They retain their architectural rhythm with recessed front doors (the central one being arched the others flat headed) and vertically proportioned sliding sash windows with flat brick arches.



8.32 On the facing frontage, numbers 2-10 display a riot of ashlar detailing with richly decorated doorways, window surrounds and Flemish gables. Number 7-13, although more restrained in its execution still expresses high quality in its attention to detail and presents a strong sense of enclosure and character. Numbers 14-24 are obscured by trees (see under Negative Factors), which significantly limits their contribution to the townscape. On the facing frontage, the railings to numbers 15-21 convey unity, although these are four individual properties not a terrace. Numbers 17-23 include a selection of ornate canopies and a portico with number 19 having a balcony at first floor. At the end of the road, number 25 the architect T.C. Hines own home with its turrets, trefoil tracery to windows and steps to its upper ground floor has an ecclesiastical quality. The entire terraces up to the junction with Oxford Street are very fine and grade II listed.

8.33 Regent Street continues beyond Oxford Street. A group of three detached properties at the top of the road near its junction with The Ropewalk retain gardens or at least an essence of them with planting that includes fruit trees, shrubs and planted borders. Although no longer in residential use these garden frontages convey a domestic character. A glimpsed view of the tower of St Barnabas between number 32 and 34 is unexpected and all the more enjoyable for the surprise.

8.34 The ornate two storey detached building on the facing frontage 27 Regent Street has highly decorated ashlar work that includes ivy

leaves and cherubs. Its projecting eaves with hipped roof above have similarly decorative brackets. Symmetrical half round shallow bays to the ground floor.

The Ropewalk

8.35 The Wellington Circus street pattern was for the most part formally planned, though The Ropewalk, one of the first streets to be laid and developed in the area was not included in the formalised street pattern. It has more organic origins in that it follows the line of the escarpment.

8.36 Along the Ropewalk, the Wellington Circus Conservation Area shares its boundary with that of The Park Conservation Area. The Ropewalk frontage to The Park was the earliest to be developed and its buildings are contemporary with some in Wellington Circus and earlier than most. Closely developed individual buildings are a feature. Their architectural style is predominantly the classically inspired Georgian villa, restrained in ornament and with flat roofs hidden behind parapets. They dominate the streetscene.

8.37 Along The Ropewalk the high density of development along The Park frontage is balanced by the width of the road, its sweeping nature and slope and the open views beyond where the land falls away to the south. The Wellington Circus frontage of The Ropewalk is not densely developed and untypical of the conservation area in this respect. That the Ropewalk was not part of the planned layout for Wellington Circus means that there was no intent to address its frontage with buildings as part of the 'plan' for the area. Views of the rear or side views of buildings are therefore common and the townscape along most of the frontage is weaker for this. Given that buildings do not generally respond to its sweeping curves is a contrast to the strong streetscape of the facing Park Conservation Area frontage of The Ropewalk with its closely packed villas set on the back edge of the pavement.



Architectural and historical qualities of buildings and their contribution to the area.

9 Contribution made by key buildings.

9.1 The architectural quality of the area is high. There are a number of buildings either individually or in groups throughout the conservation area which display significant architectural quality. There are especially fine terraces on Regent Street along with a number of significant individual public buildings including the former Convent of Mercy, St Barnabas Roman Catholic Cathedral and the Nottingham Playhouse Theatre.

St Barnabas R.C. Cathedral (Grade II*)

9.2 St Barnabas Cathedral is mid 19th century (1841-44) by A.W. Pugin. It is constructed of ashlar in the cruciform style with a steeple of over 50 metres high above the crossing.



9.3 The interior is modelled on the Nottinghamshire custom (octagonal piers, double-chamfered arches, twice as many clerestory windows as openings)[8]. The lancet windows to the transept are impressive and the varied roof trusses add further interest. The decoration of the interior is not as originally envisaged by Pugin[9] with some chapels not decorated as he intended and others, which were, having since undergone rearrangement and redecoration. The one element of the interior that reflects the richness in decoration and atmosphere typical of Pugin is the Holy Sacrament Chapel, with its red, gold and green-stencilled wall patterns[10].

Convent of Mercy (Grade II)

9.4 The former convent on College Street also by Pugin, is mid 19th century (1845-48 and 1857) with later 19th century additions to the south and west. The convent was further altered in the later 20th century (Bartlett Gray, Nottingham) when it was part converted to a nursing home and then again in 2003 when it was converted for private residential use. As with the Cathedral, the convent is built in the Gothic Revival style though it is in red brick with ashlar dressings. Its slate roofs have plain gables and ridge stacks.

[8] Pevsner 1979 (II edition)
[9] Pevsner 1979 (II edition)
[10] Painted and restored by Alphege Pippet in 1933.

Albert Hall Methodist Mission (Grade II)

9.5 Designed by A.E. Lambert[11]. Built in 1907-9 in the typical style of the Edwardian Theatre or music hall. Concerts and other events were staged there in the practice of temperance halls. It is clad in buff terracotta, a material typical of the period. The architectural motifs include intermittent rustication, a boldly curved pediment and asymmetrical tower.

[11] Architect of Lamberts Factory on Talbot Street, one of the finest mills in the City (see Canning Circus Conservation Area Appraisal)

Nottingham Playhouse (Grade II*)

9.6 Designed by Peter Monro and Partners (1959-64).



9.7 The exterior of the building expresses the component parts of the interior; the concrete drum which houses the auditorium is the dominant element in the overall design with its lower part encased in the glass cube of the foyer. Behind the drum but visible above it a square fly-tower clad in aluminium and along the side a black brick rectangular mass of dressing rooms. Projecting from the front is a wing housing bars and restaurants, which encloses part of the circus. On the main façade the upper foyer is cantilevered over the entrance. It is clad in alternate panels of opaque and clear glass.

9.8 An extension to the Playhouse by Nottingham Architects Marsh and Growkoski (1989) builds on the original design

Residential Development

9.9 Traditional residential properties comprise a number of terrace rows, individual detached residences; some of a quirky nature and a number of semi detached houses usually asymmetrical in form. Throughout the area its vitality of character is due in no small part to the high quality and variety of traditional residential development.

9.10 Most of the houses are plain late Georgian style, notwithstanding the relative lateness in the date of their construction. A large number of the properties were by TC Hine including numbers 1-11 Regent Street a tall Jacobean terrace with shaped gables and number 25 which was

the architect's own house; ecclesiological in style and with a corner turret and vaulted drawing room.



9.11 Throughout Wellington Circus housing was for the most part speculatively built. In the unpredictable market of the time the inherent uncertainty contributed towards an approach to house design that relied upon well tried formats 'that would sell' and the use of pattern book designs is evident on properties throughout the area[12].

10 Prevailing or Former Uses of the buildings

10.1 The WCCA was a planned layout for residential uses with other institutional uses. Although many of the original residential uses have been changed to commercial and most of the institutional buildings remain.

11 Traditional Building Materials

11.1 The quality of materials is a significant feature of traditional buildings within the conservation area and contributes not only to their individual visual interest but also of the townscape as a whole. The main building

[12] The use of the pattern book approach to design is evident throughout the area. Pattern books provided builders with the added reassurance that the detailing would be 'just right for the market' and design guides gave them the necessary information on overall design. John Claudius Loudon's Encyclopaedia of Cottage, Farm and Villa Architecture and Furniture (1833) was an essential work from its date of publication in 1833 for decades to follow

material throughout the area is brick[13] with stone or terracotta detailing depending on whether the style leans towards the classical or gothic revival. A small number of properties are rendered. Stone is not a predominant primary building material.

Brick and Terracotta

11.2 The character of Nottingham brick (as with bricks generally) varies depending on the period of its manufacture and the local conditions. Nottinghamshire brick is characteristically red/orange in colour[14].



11.3 As the predominant building material in Nottingham from the 17th century to the end of the 19th century Nottinghamshire brick contributes significantly to the character of areas such as Wellington Circus. On some villas, the brick is disguised with stucco frontages though the rears are usually left as brick.

11.4 Brick was to regain its status as a material in its own right by the mid to late 19th century when the conceit of covering brick to mimic stone was considered to be fundamentally 'wrong' and bare brick was celebrated as an 'honest material'. Wellington Circus includes a number of high quality brick buildings of which Regent Street has particularly fine examples.

[13] The geology of the Nottinghamshire area has given rise to the locally based building materials of red brick and stone, with Mapperley brick being the predominant material.
[14] Indicating a high iron oxide content



Plaster, roughcast, stucco and render

11.5 A very small number of brick buildings have stucco front elevations. Stucco was a fashionable material in the late 18th and early 19th centuries and a feature of the Regency style villas. The finish comprised a smooth hard plaster, usually scored or built up between timber laths to mimic jointed stonework; a 'cheap' way of lending the appearance of stone masonry to the 'humbler' brick building.

Stone

11.6 Aside from St Barnabas Roman Catholic Cathedral, stone does not prevail as the main traditional building material in the conservation area. It is used most often to articulate openings on brick buildings, though in this it has a significant impact on the character of the conservation area particularly where employed in a highly decorative way. It is also the material of choice for a number of boundary walls. Coal measures sandstone and millstone grit with their 'golden' hue predominate. Both have the strength to withstand the rigours of weather as well as smoke polluted atmospheres. Millstone grit is also well suited to ashlar work, enabling a fineness of detail. The use of red sandstone is also evident, on 11-17 College Street.

Slate and tile

11.7 Blue/grey slate is the predominant material for roofs, a popular material from the 19th century onwards. Its proliferation on buildings within the conservation area (and the country as a whole) was due to the fact that it is a relatively light material (thinner and smoother than most other slates) and that its structure enables it to be trimmed into standard unit sizes. Due to the latter, blue slate roofs throughout the conservation area and elsewhere are not generally laid in diminishing courses but are characteristically uniform in size and colour.

11.8 The roofs to 25 Regent Street (the former house of T C Hine) and the school buildings to the rear of The Peoples College use fish scale and plain tiles to good effect. The impact on the character of the area of employing such quality of detail is particularly obvious in the case of the school with the slope of the land giving an almost eye-level view of the roofs.

Joinery

11.9 The majority of the former residential properties retain their original joinery, which is generally vertically proportioned sliding sash or casement windows, and timber panelled doors all of which makes a positive contribution to the character and appearance of the area.

Local Details

Boundary Treatments

11.10 The traditional boundary treatment in the conservation area comprises brick or stone walls often combined with railings.

11.11 A large number of walls have been modified or removed altogether particularly where villas and terraces have been converted to office use. In the case of rear boundary walls this has been to facilitate off road parking, in the case of the fronts it would appear to be more usually related to a maintenance consideration. Where they survive, boundary walls are a strong defining element in the townscape, creating a sense of enclosure along the roads.



11.12 Traditional walls also contribute to the overall architectural quality of the area and are an important feature in their own right in this respect. Where used, stone is rock faced giving the walls a 'rustic' character. Traditional brick walls have a mellow hue.

11.13 Railings contribute significantly to the architectural quality of the area. There is a variety in designs with ornate examples throughout the area. In their use on terraces, they are a further unifying element. Where they are lost or replaced with a modern substitute the quality of the architecture and the streetscape is affected. Where employed, modern railings have not contributed to the character of the conservation area.

Public Art

11.14 The sky mirror designed by Anish Kapoor, which is located in the forecourt of the Playhouse.

12 The Public Realm

Traditional surfaces

12.1 Surface treatments vary throughout the area. Modern materials of concrete pavers and tarmac are in evidence along the majority of thoroughfares. York Stone paving survives along The Ropewalk and Upper College Street.

Street Furniture

12.2 The street furniture is a mixture of high quality modern, traditional and utilitarian. The coordinated approach to its provision at the Playhouse frontage is exemplary and is the main contributory factor to the high quality of this space. As the setting of the Playhouse, the design of the furniture takes its references from its architectural rhythm and materials. Combining seat, planter and a raised counter reduces clutter whilst creating a high quality, design solution. The use of cedar, granite and lead is reflected in other elements in the forecourt area. The non-slip surfacing along the front of the seating, mirrors the rhythm of the glazing to the Playhouse building. Such attention to detail further lifts the overall quality of the space.

12.3 Elsewhere, traditional street furniture is evident in locations throughout the area in the form of cast iron lamp standards. Most are complete with a traditional lantern though others are a combination of traditional column topped with a 1950's 'Festival of Britain' style lantern. There are also a small number of modern highway lamp standards. Traditional lamps where complete make a significant contribution to the character and ambience of those thoroughfares; complementing the traditional residential character. The lamps around the circus are smaller and of a different design (Festival of Britain) to the street lamps elsewhere in the conservation area.

12.4 The pressure for parking affects the character of the whole conservation area though its impact is more apparent in and around the Circus, which is in close proximity to the public venues of The Playhouse, Albert Hall and Catholic Cathedral. This is manifest in a number of ways including pay and display signs on posts along the main thoroughfares and tied to the railings of the circus and a range of traffic signs.

13 Contribution of Trees and Planting

13.1 Formal tree planting is focused on the Circus itself and (less formally) in the grounds of the Cathedral. As the main focal point of the road layout the mature London planes within the circus make an outstanding contribution to the character of the area as a whole. The London planes within the Circus itself and the Horse Chestnut opposite the Playhouse are likely to be part of the original layout and they are in very good condition. Aside from the Circus there are low numbers of trees in the conservation area.



13.2 The trees in the cathedral precincts though not many in number are located along the North Circus Street frontage and make a valuable contribution to the setting of the area at this key entrance point into the conservation area.

13.3 There are no street trees in the conservation area and they are not a feature of the historical development of Wellington Circus. Most trees within the Area occupy confined spaces within built up areas. The key trees are marked on the attached Map 1.

13.4 Although large gardens were not a feature of the area as a whole, very few traditional gardens remain. All of the terrace properties on the north side of Regent Street east of Oxford Street have lost their original planted frontage. This has been replaced but it is not always successful in townscape terms, often detracting from the buildings themselves.

13.5 Where gardens remain, smaller fruit and ornamental trees and shrub planting along the boundaries are the norm. In a small number of the larger gardens that have not been taken over with extensions, mature trees survive. These trees make an important contribution to the character of the conservation area in that they are a surviving component of its residential origins. Trees also soften the street scene, enclose areas and channel views.

14 Negative Factors

Architectural Quality

14.1 The redevelopment of a number of traditional buildings with large-scale modern residential buildings has reduced the architectural quality of the western end of the conservation area.

14.2 The building that closes the view along East Circus Street towards Park Row is poorly articulated and mean in detail and conveys its bulk without any architectural quality.

14.3 On East Circus Street, the gap between The Playhouse and the bank allows for an unprepossessing view of the rear of 2 Derby Road as well as creating an area for trade waste bins and off street parking. The poor visual quality of the environment detracts from the character of the conservation area.

Loss of garden areas.

14.4 Though most of the original residential properties survive, their historic setting along with the historic setting of the area as a whole has been diluted with the loss of boundary walls and gardens. In Wellington Circus many properties have only a shallow forecourt gardens. With commercial occupation it seems to be the maintenance liability that has been the main determining factor in the loss of forecourt gardens.

14.5 Former rear garden areas have been replaced with car parking and this is particularly the case with Wellington Circus sub area south. The impact on the townscape has been to dilute its traditional residential character.

Trees

14.6 Along 14-24 Regent Street, later planting as part of a low maintenance 'landscaping' scheme includes a chain link boundary treatment, gravel surfaces and a tree to the front of each property. The appropriateness of trees used in this way is questionable in terms of the impact on the townscape. Their location; in close proximity to the building, obscures the frontage and detracts from the appreciation of its fine architecture.

The trees have been lopped in a piecemeal way to address loss of light within the front rooms of all floors.

Windows

14.7 In a number of locations, original windows have been substituted with inappropriate windows in terms of their materials and design. Where this has occurred it has had a detrimental impact upon the appearance of the building and the wider conservation area.

Boundary Treatments

14.8 The majority of walls are not intact and the loss of lengths of walls along with traditional entrance gates reduces the architectural quality of the buildings themselves and diminishes the character and appearance of the conservation area. The loss of rear walls to facilitate car parking results in a barren view of a tarmac curtilage and detracts from the wider townscape setting.

14.9 The replacement of lost railings with those of a modern design is evident in locations throughout the conservation area. Its detrimental impact on the character of the property and street scene is emphasised where the traditional style survives on an adjacent property.

Surface Treatments

14.10 The poor quality of the surface treatment in certain areas undermines the high quality of the built environment. Concrete pavers along North Circus Street and the tarmac surface of Upper College Street are such examples.

Street Furniture

14.11 A mixture of designs in street furniture, particularly the occasion of modern lamps in amongst those of a predominantly traditional style[15], undermines the historic character of the area.

14.12 The erection of a large granite display installation used to advertise attractions at the Playhouse obscures the intended view of the entrance to the theatre and the Sky Mirror from North Circus Street/Circus entrance. However, as a device to enclose the forecourt to create a more intimate space when viewed from the theatre, it is very successful.

Parking

[15] Which includes the installation of modern lanterns on the top of a traditionally styled base

14.13 Not surprisingly, given that they are buildings for public entertainment, traffic signage and road markings dominate in and around the Albert Hall and Playhouse Theatre. The main detracting elements in the vicinity and throughout the conservation area (though to lesser extent once away form East and North Circus Street and Wellington Circus itself) relate to the management of parking; signage on a large number of posts adds to street clutter, the marking out of bays and yellow lines detracts from the quality of the townscape and urbanises the area as do the parking ticket machines with at least two per thoroughfare.

14.14 Off road parking is focused in the main to the rear of buildings; accessed either through a gap between buildings or else by the removal of a rear boundary wall directly behind the building in question. The loss of the traditional boundary has a negative impact on those frontages.

15 Problems, Pressures and capacity for change

15.1 The Area appears to be successful in economic and social terms. Both modern and historic buildings find ready uses. The Area has limited scope for future development and this will concentrate chiefly to the buildings that detract from its overall character and appearance. However, all of the buildings that do presently detract are in use and have not reached the end of their useable life.

WELLINGTON CIRCUS CONSERVATION AREA MANAGEMENT PLAN

Guidance for Preserving or Enhancing the Character and Appearance of the Conservation Area

1 Introduction

1.1 The designation of a conservation area is not intended to prevent any new development from taking place within the area. However, it is the purpose of the Wellington Circus Conservation Area Character Appraisal together with the Management Plan to inform and manage planning decisions so that new development can take place within the conservation area without harming its special character and appearance.

1.2 The Character Appraisal, covered in the first part of this document, describes the historical development of the area and its special architectural interest that warranted its designation as a conservation area.

1.3 The aim of the Management Plan is to establish the means by which the objectives of preserving and enhancing the unique character and appearance of the conservation area can be pursued through the planning process.

1.4 This Management Plan seeks to address these and other issues by setting out broad planning guidance that can be used by local property owners, developers and Council officers alike in considering new development proposals in the conservation area, supported by the local and national policy framework.

2 Planning Policy Context

2.1 A conservation area is defined as '*an area of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance*' (Section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990). In making decisions on potential development within a conservation area, the Council is expected to '*pay attention to the desirability of preserving or enhancing the character or appearance of the area*' (Section 72 of the Act). It follows therefore that consent should not be given for any proposals that are likely to harm the character or appearance of a conservation area.

2.2 Planning Policy Guidance note 15: Planning and the Historic Environment (PPG15) notes the requirement that special attention should be paid to preserving or enhancing the character or appearance

of a conservation area. Furthermore the special interest and the character and appearance of conservation areas should be reflected in an assessment of the area, which is a factor to be taken into account in considering appeals against refusals of planning permission or conservation area consent for demolition.

2.3 The adopted **Nottinghamshire and Nottingham Joint Structure Plan** (February, 2006) also seeks to protect and enhance the historic or architectural character and appearance of the landscape of the Plan Area, noting that permission will not be granted for new development unless it demonstrably conserves and enhances the characteristics of these areas (**Policy 2/12**).

2.4 The **Regional Spatial Strategy 8 for the East Midlands (RSS8 2005)** Contains Policy 4: Promoting Better Design and Policy 31: Regional Priorities for the Historic Environment. The strategic aims identify that it is essential that regional and local distinctiveness is taken into account in development plans, that design is functional yet respects local built character and development plans should seek to understand, conserve and enhance the historic environment.

2.5 The adopted **Nottingham Local Plan** (November 2005) seeks to ensure that new development in conservation areas preserves or enhances the character and/or appearance of the area (**Policy BE12**) and to prevent the demolition of buildings that make a positive contribution to the conservation areas (**Policy BE13**).

Protection of Trees

2.6 The adopted **Structure Plan** also proposes to resist the loss of trees or woodlands unless it can be demonstrated that there is an overriding need for the new development that outweighs their loss (**Policy 2/8**). The **Local Plan** also seeks to protect existing trees (**Policy NE5**) and to prevent unnecessary works to or the loss of trees protected by a Tree Preservation Order (TPO) (**Policy NE6**), and reference is made to guidance contained in '*Trees in Development Sites*' published by the City Council.

General Planning Policies

2.7 The Local Plan also seeks to ensure that in conservation areas, any advertisements are of a high standard and not damaging to the fabric and detail of buildings or the character of the Area (**Policy BE19**), that new shop fronts are compatible with building and surrounding area (**Policy BE21**); and that roller shutters should be of an open grille type (**Policy BE22**).

2.8 More general Local Plan policies relating to Layout and Community Safety (**Policy BE2**); Building Design (**Policy BE3**); Landscape Design; Sustainability in Design **(Policy BE4)**; (**Policy BE5**); Development within the curtilage, or Affecting the Setting of a listed building **(BE11**); Archaeology **(BE16)** and the Siting of Telecommunications Equipment (**Policy BE18**) are also relevant with respect to any new development in the Conservation Area.

3 Nottingham City Centre Masterplan

3.1 The Nottingham City Centre Masterplan 2005 – 2015 is a non-statutory document that seeks to establish a strategic framework for the development of a number of key sites within the city centre and to give clear guidance for the design of new buildings and public spaces.

3.2 The Masterplan also identifies a number of key views across the Wellington Circus Conservation Area towards the Market Square and the Council House.

4 City Centre Urban Design Guide 2009

4.1 The City Centre Urban Design Guide is informal planning guidance which amplifies the existing policies in the Local Plan. It aims to set out and give clarity to what is expected of developers to secure good quality schemes.

4.2 In the Urban Form section, the Wellington Circus Conservation Area is identified as being within the Zone of Repair, where the priority is to ensure that new buildings respect and repair this historic urban form and integrate within it in terms of their height, massing, and configuration.

4.3 In the Massing Section, Key Views and Vistas are identified. One view is from the junction of Oxford Street and the Ropewalk towards the Circus and Albert Hall. A key view is that of the Cathedral when viewed from the Old Market Square. Another identified key view is of the Albert Hall from along Upper Parliament Street. The Cathedral and the Albert Hall are identified as landmarks.

4.4 Predominant Building Height Zones are included in the Massing section of the Guide and the north and western fringes are identified as sensitive areas with a strong historic character. The guide envisages that the predominant height will be ground plus four residential storeys or equivalent. However, it is recognised that there should be a reduction of two storeys to the southern sub area of the conservation area. This reduces the Predominant Building Height Zone level to ground floor plus 2 residential storeys to this particular area. However, the Guide affirms that this guidance does not override consideration of the building's context especially in conservation areas and schemes affecting the

setting of listed buildings. Nor does it presume that redevelopment of any particular buildings will be acceptable.

4.5 In the Design section, the Guide emphasises the importance of 'Respect for Context'. Within the Zone of Repair, buildings will be expected to respect the building line, massing and grain of the city centre and to address the street frontage. In the section on Activity, the Guide identifies the importance of design in creating street activity, resulting in safe and welcoming, inclusive streets and public spaces.

5 Planning Applications for New Development

5.1 Within the conservation area all proposals for new development must preserve or enhance its character and appearance. In addition, the Council will take the opportunity to ensure that all new development makes a positive contribution to the Area in accordance with advice in Planning Policy Statement Note 1.

5.2 Therefore in order to assess properly the impact of new proposals, the Council will not, other than in exceptional circumstances, accept outline planning applications for any new development in the conservation area. All planning applications must be made in full and be accompanied by detailed plans, sections, elevations, tree survey reports and landscaping proposals.

5.3 The Council's '*Design Statements with Planning Applications*' (originally published in November 2003 as Supplementary Planning Guidance and now carried forward as planning guidance to the saved Local Plan) states that design statements are essential for all developments in a conservation area. In addition, most planning applications must now be accompanied by a Design and Access Statement. These statements should clearly set out the design thinking behind an application and its local context, and show that the applicant has thought carefully about how everyone will be able to use the places they want to build.

6 Design Guidelines for New Development

6.1 There are only limited opportunities for new development within the conservation area, but it is important that any such development will enhance the special character and appearance of the conservation area and will be sympathetic to its established character.

6.2 Proposals for new development will be expected to promote buildings that provide for a range of residential, commercial and business activities, are of a high quality in their design, use of materials and architectural detailing and which sit sensitively in relation to neighbouring buildings and give an appropriate rhythm to the adjoining streets and places.

6.3 New developments should be carefully designed to have regard to the special qualities and interest of the conservation area, the impact in the wider townscape, and on any trees.

6.4 New buildings must also be sustainable in their construction and energy usage. Design and access statements will need to provide a considered analysis of the impact of new buildings on the local context and any important views.

6.5 Existing trees and boundary walls, where they make a contribution to the visual amenities of the Area, should be retained and reinstated wherever possible.

7 Retention of Key Views

7.1 The Conservation Area Appraisal, the City Centre Masterplan and The City Centre Design Guide identify a number of key views within and out of the Wellington Circus Conservation Area, particularly those towards the Cathedral, Albert Hall, Old Market Square and Council House respectively.

7.2 These key views make a positive contribution to the character of the conservation area and connect it with important landmarks within the City. Any development proposals within the conservation area must ensure that these views are maintained, any intrusive development proposals will be resisted.

8 Extensions to Existing Properties

8.1 Most buildings in the conservation area do not benefit from permitted development rights. Accordingly, planning permission is usually required for alterations and extensions. Such proposals will be assessed having regard to their impact on the character and appearance of the conservation area.

8.2 The Council will seek to ensure that all extensions respect the form, fabric, setting, character and appearance of the principal building. Extensions must be modest in size, sub-ordinate in scale and appearance to the original building, leaving it visually distinct and predominant over any subsequent additions.

8.3 A few of the properties in the conservation area are semi-detached and are separated from their neighbouring property by an open break. These gaps make a positive contribution to the open and visual character and appearance of the conservation area. Therefore, proposals to extend properties where that would result in the infilling of important open spaces between neighbouring properties, adversely affecting their setting to the detriment of the character and appearance of the conservation area, will be resisted.

9 Sustainable Development

9.1 The Council is committed to more sustainable development particularly through the provision of renewable energy in regeneration and development proposals.

9.2 The Council has produced a series of guidance notes to promote a range of sustainable initiatives for both large and small scale, new and existing developments and these are available on the Council's web site (www.nottinghamcity.gov.uk)

9.3 It is recognised that the installation of small-scale, renewable technologies ('micro renewables') to harness solar or wind power could have a potentially adverse and significant impact on the character and appearance of the conservation area. In certain circumstances the installation of such micro renewables requires planning permission, listed building consent, and Building Regulations approval. There is a need to strike a balance between the protection of the Area's character and appearance and the adoption of renewable technologies and in assessing applications for such installations the Council will seek to ensure that these are not prominent within the street scene, so as to minimise their visual impact. In the case of any new developments in the conservation area, the Council will seek to ensure that sustainable measures are built into the design from the outset so that they form an integral part of the development's overall design and appearance.

10 Demolition of Unlisted Buildings and Structures

10.1 Conservation Area Consent is required to demolish unlisted buildings and boundary walls in the conservation area. There is a clear presumption in favour of retaining buildings and structures that make a positive contribution to the character and appearance of the conservation area as identified in this Appraisal.

10.2 The Wellington Circus Conservation Area has some of the finest surviving examples of Victorian and Regency housing development in the city, most of which are specifically mentioned in the Appraisal, which are associated with the original development of the Area. It is considered that the overall quality of these buildings and their collective value means that they make a strong positive contribution to the conservation area, both within the townscape and in the context of the historical development of the Area. Therefore there will be a presumption against their demolition.

10.3 It is recognised that a number of properties in the Area detract from the character and appearance of the conservation area. Proposals involving their demolition shall be accompanied with replacement schemes, which positively enhance the character and appearance of the conservation area.

11 The Conversion of Existing Buildings

11.1 Most of the original houses in the conservation area have already been subdivided into commercial uses and flatted accommodation. Such changes can bring about increased demands for on-site car parking, bin storage and fire escapes often with a significant detrimental impact on the character and appearance of the conservation area.

11.2 Schemes for conversions will be rigorously assessed against the criteria for new development, including the provision for active street frontages to provide natural surveillance, protecting the existing amenity of any adjoining residents and adequate and accessible car and cycle parking and refuse storage, provided in suitable locations that do not result in the loss of original boundary walls, that are generally screened from public view so as not to adversely affect the character or appearance of the conservation area.

11.3 In addition, proposals for residential uses should include provision for larger units suitable for family occupation where appropriate. Early discussion with the planning authority is recommended in respect of the land use mix.

12 Car Parking in New Developments

12.1 The conservation area provides a sustainable location for new development, being in close proximity to the range of retailing, leisure and employment opportunities offered by the City centre and having easy access to a range of public transport options. The Council will therefore adopt a flexible approach to the provision of car parking, seeking no more than the minimum level necessary within any new development in the Area.

12.2 Where car parking is provided, it should be located in unobtrusive locations away from street frontages so as to avoid inactive frontages at ground floor level, such as within screened courtyards or within basements. The entrances to any car parking areas should be restricted to secondary frontages and be designed as an integral part of the building.

13 Alterations to Windows, Doors, Roofs & Chimneys

Windows

13.1 There are a high proportion of listed buildings within the conservation area. It is the case that the proposed replacement of and / or alterations to windows of listed buildings would require listed building consent and planning permission. Planning permission may also be required for window replacements / alterations to non-listed buildings where the

proposal would materially alter the appearance of the building. It is always best to consult with the local planning authority before embarking on any work.

13.2 In terms of original windows it is preferable to repair rather than replace windows wherever possible. Where replacement is proposed, it is important to carefully match the proportions, detail and mouldings of glazing bars, frames, mullions etc. and to avoid alterations to original window openings. Replacements should match the style, materials and reveals of the original windows. UPVC replacement windows and doors are not acceptable in listed buildings and are generally not acceptable in other non-listed historic buildings within the conservation area.

Doors

13.3 Replacement of and / or alterations to doors of listed buildings would usually require listed building consent. Planning permission may also be required for door replacements / alterations to non-listed buildings where the proposal would materially alter the appearance of the building. It is always best to consult with the local planning authority before embarking on any work.

13.4 In terms of original doors it is preferable to repair rather than replace wherever possible. Where replacement is proposed, it is important to carefully match the proportions, panelling, mouldings, door furniture ironmongery etc. and to avoid alterations to original doors. Replacements should match the style, detailing and materials of the original door. UPVC replacement doors are not acceptable in listed buildings and are generally not acceptable in other non-listed historic buildings within the conservation area.

Roof

13.5 Alterations to and replacement of roofs to listed buildings would normally require listed building consent. Planning permission may be required for such works should the proposal materially alter the appearance of the building. It is always best to consult with the planning authority before embarking on any work. It is preferable to reuse serviceable slates or tiles where possible avoiding old and new slates on the same slope. Features or patterns including ridge details should be replicated. Artificial slates are not generally acceptable as they can be oversized and reflective.

Chimney Stacks

13.6 Removal and / or reduction of chimney stacks will frequently require planning permission and listed building consent. It is always best to consult with the local planning authority before embarking on any work.

13.7 There is a presumption against removing and or reducing chimney stacks particularly where they form original features. This is on the basis that such works can have a detrimental impact upon the appearance and proportion of the building in question and the wider conservation area. It is preferable to repair chimneys in a sympathetic manner and the local planning authority can advise on this matter.

14 Satellite Dishes and Other Antennae and External Alarm Boxes

14.1 The widespread erection of satellite dishes and other telecommunication equipment on buildings can have a detrimental impact on the appearance of the conservation area. In conservation areas, planning permission is required to fix satellite dishes and other antennae onto any walls, roofs or chimneys of buildings or other structures that face onto and are visible from a road.

14.2 In assessing such applications consideration will be given to the visual impact on the property and the conservation area as a whole but there will be a presumption that, other than in exceptional circumstances, antennae will not allowed in prominent locations.

14.3 New satellite dishes should blend with their surroundings by, for example, using dark dishes against brick and lighter colour dishes against render or stone. In the case of any new flat developments in the conservation area, the Council will encourage the installation of communal aerials or satellite dishes so that they form an integral part of the development's overall design and appearance and reduce unnecessary clutter.

14.4 Where it is considered expedient to protect the character and appearance of the conservation area, the Council will pursue enforcement action to secure the removal of satellite dishes and other antennae erected in prominent locations without the benefit of planning permission.

15 Archaeological Constraints

15.1 The eastern edge of the Wellington Circus Conservation Area as defined by Park Row originally marked the western edge of the former Castle defences. This part of the conservation area falls within a defined archaeological constraints area. Policy BE17 of the Local Plan seeks to protect archaeological resources of local significance and Policy BE16 requires developers to submit an archaeological assessment of their site to identify the potential archaeological resource and to show how any such resources will be preserved.

15.2 Any planning proposals within the constraints area will need to be accompanied by an archaeological desk based assessment which

should make an assessment of the archaeological potential of the site and, if appropriate, show how any archaeological resources will be preserved on site or how they can be fully investigated and recorded before their removal.

16 Streetscape, Open Spaces and Biodiversity

16.1 The removal, breaching or any other alteration of original boundary walls, gateways and railings will be resisted unless a proposal can demonstrate that this would not be detrimental to the appearance of the enclosure in the street scene nor would adversely affect the setting of listed buildings or other original buildings that make a positive contribution to the character and appearance of the conservation area.

16.2 Where original garden areas have been converted to car parking areas in the past, there will be a presumption in favour of proposals which allow the restoration and appropriate re-landscaping of these areas, subject to other aspects of the proposal being satisfactory.

16.3 In terms of open space provision within the conservation area there is the circus, which contains fine mature London Planes, Limes and other trees around its perimeter and a public square in front of the Playhouse. Both spaces make an essential contribution to the character and appearance of the conservation area. Any development proposals which would undermine the landscaped amenity these important spaces provide will be resisted.

16.4 Opportunities will also be taken in the planning and maintenance of land and buildings to add to the biodiversity of the Area through appropriate landscaping works.

17 Trees

17.1 Trees are focused on the circus itself and in the grounds of the Cathedral. The trees around the circus are fine mature specimens, which make a significant contribution to the character and appearance of the conservation area. A section of wall and railings enclosing the circus is damaged and the City Council is working on a design brief for the remediation works. Solutions should be found that do not entail tree removal or significant root loss.

17.2 The trees within the Cathedral precincts located along the North Circus Street frontage make a valuable contribution to the setting of the area. Other key trees within the conservation area make an important contribution to the area and soften the street scene. All of the trees within the Area are protected by being located in a conservation area. Anyone proposing to carry out work to any tree(s) (such as cutting down, topping or lopping) must give at least 6 weeks written notice to the Council. Trees make an vital contribution to the character and

appearance of the conservation area and unnecessary works to prune or remove them will generally be resisted.

17.3 To understand and minimise the impact of any new buildings on established trees, the Council will require developers to provide a tree survey report prepared by approved arboricultural consultants in accordance with British Standard (BS5837: 2005) Trees in relation to construction: Recommendations. New buildings will not be permitted in close proximity to important trees, but will be required to respect the recommended distances from the trees and in order to increase the stock of trees in the conservation area, space should where necessary be allocated for tree planting.

17.4 Further guidance for developers is contained in the supplementary planning guidance '*Trees in Development Sites*' published by the City Council.

17.5 In terms of new or replacement trees where appropriate, species selection should be from a limited palette and reflect current distribution, with Lime, Ash, Sycamore, and trees of similar stature, such as Oak or Beech, predominating.

18 Streetscape

18.1 The Council has now adopted a city-wide Streetscape Manual that aims to improve the quality of the streetscape by introducing a clear and consistent approach to the design and installation of streetscape components and surface treatments having particular regard to the historic character of the Area (copies are available from the City Council's website: www.nottinghamcity.gov.uk).