

PEDESTRIANS AT SEVEN DIALS

7.111 Receptors within this group are likely to be amenity and commerce users of Seven Dials. The following representative viewpoints have been identified to illustrate the pedestrian movement of receptors within this group:

- View 9a: Mercer Street South; and
- View 9b: Mercer Street North.

7.112 The experience of receptors within this group is defined by the unique urban plan of Seven Dials which comprises seven streets formed around a small central polygonal circus. The narrowness of the buildings around the Seven Dials will be noticeable to receptors, afforded by their triangular plot form. The buildings differ in architectural style and era but are bound by the consistent retail/leisure use at ground floor. A number of the buildings are listed.

7.113 The consistency of built form around this key pedestrian junction creates a sense of visual enclosure, with views outwards limited to those of the individual streets. These streets allow for long, narrow views to the surrounding development, reinforcing the urbaneness and density of development within this busy city centre location.

7.114 The area comprising Seven Dials is mostly pedestrianised, with vehicular movement largely limited. The planting in the form of mature trees adds some environmental relief in an otherwise densely urban environment.

7.115 In views further north along Seven Dials (represented by viewpoint 9b) the narrowness of the street, consistency of building line and frontage increases the sense of visual enclosure and sense of urban-ness. Receptors will have a limited appreciation for the scale of buildings on either side, which vary from three to five storeys. The visual corridor created channels the receptors focus to the buildings beyond, including the Site. Glimpsed views are afforded of the modern and historic development which characterises Shaftesbury Avenue, as well as the development beyond.

7.116 The number of listed buildings within this visual amenity area and the iconic streetscape of Seven Dials adds to the visual amenity value of the area.

7.117 Visual amenity value: **Medium**



Figure 7.12 View 9a: Mercer Street South (existing)



Figure 7.13 View 9b: Seven Dials (existing)

VISUAL BASELINE SUMMARY

7.118 **Table 7.2** is a summary of the visual receptor baseline.

| REPRESENTATIVE VIEWPOINT NO. | VISUAL RECEPTORS | REPRESENTATIVE VIEWS AND RATIONALE FOR SELECTION | VISUAL AMENITY VALUE |
|------------------------------|------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------|
| 1, 2, 3, 4 | Pedestrians on Shaftesbury Avenue | Viewpoints are representative of the experience of pedestrian movement along the linear route of Shaftesbury Avenue. | Medium |
| 5, 7 | Local Residents (Stacey Street and New Compton Street) | Viewpoints are representative of the experience of local resident and pedestrian movement along the adjoining side streets to the immediate east and west of the Site. | Medium |
| 8 | Pedestrians on St Giles High Street | Viewpoints are representative of the experience of local residents and amenity users. | Medium |
| 6, 10 | Local Residents and Amenity Users of Phoenix Gardens and St Giles Churchyard | Viewpoints are representative of the experience of residents of the surrounding streets. | Medium |
| 9a, 9b | Pedestrians at Seven Dials | Viewpoints are representative of the experience of pedestrian movement along the Seven Dials | Medium |

Table 7.2 Visual Baseline Summary

8.0

**HERITAGE ASSESSMENT:
FORMER SAVILLE THEATRE**

FORMER SAVILLE THEATRE

HERITAGE ASSESSMENT: FORMER SAVILLE THEATRE

8.1 The following section assesses the effect of the Proposed Development on the special interest of the former Saville Theatre which is described at **Section 5.0**.

NEW USES

8.2 The Proposed Development seeks to introduce a theatre in the listed building, and this would reinstate its original use. This is a weighty heritage benefit.

8.3 It is noted that this particular benefit was not delivered by the 2018 Scheme, which only sought to retain the cinema use.

8.4 The proposed theatre has been designed by SPPARC in coordination with the operator, Cirque du Soleil. This means that the theatre is operationally viable and fit for modern standards.

8.5 Cirque du Soleil are a world-class operator of some renown, and their investment in the building would help to draw attention to its special heritage interest for a wider audience.

8.6 SPPARC have also worked hard to ensure that the theatre is capable of adaptation should Cirque du Soleil decide to leave the Site, and this means another theatre occupier would be able to use the space and the original use would have longevity. It is therefore bespoke but adaptable.

8.7 The Proposed Development would also deliver theatre spaces at the ground floor (street level) which would maintain the original use and status of the main entrance to Shaftesbury Avenue. In the upper floors of the new building, the Proposed Development seeks a new hotel. A hotel is considered complementary to the theatre use; however, it would have

certain impacts on the listed building which are discussed in more detail later in this section.

8.8 We understand that the principle of the theatre and hotel use on the Site and in the envelop of the listed building is considered acceptable by LBC subject to design.

DEMOLITION INTERNAL

8.9 As explained at **Section 5.0**, the cinema conversion in the 1970s and 2000s removed the original front-of-house spaces in their entirety, including the auditorium, proscenium arch, foyer and hospitality spaces. Nothing of the original principal interiors survives.

8.10 The Proposed Development would demolish the building behind the retained south, west and east façades. The north elevation would require taking down and being rebuilt in facsimile to achieve construction.

8.11 The demolition plans prepared by SPPARC show how the majority of internal fabric is modern and it has no significance – see **Figures 8.1**. The surviving fragments of original fabric would be removed, however.

8.12 The loss of the original fabric would cause harm to the significance of the listed building. The fabric relates to ancillary spaces and staircases which were never principal features. The fabric is not intact and has been decontextualised through the loss of the majority of the original theatre interior. The level of less than substantial harm is therefore considered to be low.

EXTERNAL

8.13 We understand that the demolition of the north façade is required in order to achieve the most efficient construction of the new building proposed. It is possible that parts of this façade were rebuilt after the Second World War because of collateral damage from the bombing sustained by the buildings that formerly occupied Phoenix Gardens.

8.14 There is photographic evidence that the south-west corner of the Saville Theatre was substantially repaired post-war (see **Section 4.0**) so the owners at the time did make interventions of this nature.

8.15 The rear elevation was never designed as the primary elevation; the architectural detailing is more functional and restrained. There have been

alterations over time, and it has secondary significance compared to the front elevation.

8.16 The demolition of the rear elevation would cause a moderate level of less than substantial harm to the listed building. This would be partly reversed through the reconstruction of the façade in close facsimile. There would be some alterations to the façade to introduce new windows to correspond to hotel rooms. The new windows would be located to follow the existing grid pattern and would be Crittal.

8.17 The requirement for new windows is also another reason why the façade should be taken down and rebuilt. The structural integrity of the façade would be compromised if the windows were inserted whilst trying to maintain the existing structure, and the result would be replacement fabric that would make the brickwork appear patchy and unattractive.

REPAIR AND RESTORATION OF FAÇADES

8.18 On the south, west and east façades the existing fabric would be refurbished and repaired where necessary. The works anticipated at this stage are based on a condition survey by Ingram Consultancy.

8.19 The primary south elevation to Shaftesbury Avenue would be restored to its original appearance. This would include:

- Faithfully reinstating the glazing in the arched window above the main entrance;
- Repair and restoration of the Bayes frieze and roundels;
- Removing the Odeon canopy and signage and replacing with more sympathetic new features;
- Architectural lighting to emphasise the architectural design; and
- Reinstating original entrances.

8.20 It is noted that the Inspector considered these heritage benefits to be 'significant' in the Appeal for the 2018 Scheme.

8.21 The brickwork would be refurbished on the west and east elevations, and new openings would be created for windows. We understand that windows are the minimum size and number necessary to facilitate the hotel use (and smaller than they would normally be for this operator). This demonstrates how the design has sought to minimise the heritage impact as far as possible.

8.22 There would be some less than substantial harm from the loss of fabric and change to the appearance of the solid return façades.

ADDRESSING THE REGENTS STREET DISEASE

- 8.23 It has been discovered since the 2018 Scheme that the listed building has Regents Street Disease and the Proposed Development would provide the significant investment required to address this destructive failing in the fabric.
- 8.24 The works to remedy the Regents Street Disease are an important and weighty heritage benefit that was not known at the time of the 2018 Scheme and Appeal.
- 8.25 The report by Ingram Consultancy (May 2022) identifies that:
 - 1.6.1 The building facades are in a declining condition with significant cracking at the building corners, at parapet level, and other high level areas including window heads. Vertical cracking is also present at regular intervals across the front elevation. The cracking locations and character indicate this is caused by laminar corrosion of the structural steel building frame which is encased within the external façade. There is a moderate amount of past repair but much of this has been carried out poorly and is inappropriate.
 - 1.6.2 Decay has been caused by a combination of inadequacies in the original design, for example a lack of durable protection to the steel frame to prevent corrosion, and a long term lack of adequate investment and building maintenance.
 - 1.6.2 Substantial repair is required if further and more widespread damage is to be prevented.
- 8.26 The survey by the Ingram Consultancy was based on visual inspection and analysis from ground level with binoculars because the building remains occupied and further detailed and intrusive surveys cannot be completed until vacant possession.
- 8.27 Therefore, the full extent of damage cannot be ascertained at the time of application and there are undoubtedly further areas which require remediation.
- 8.28 It is anticipated that further surveys and the methodology to address the Regent Street Disease would be subject to condition.

THE NEW BUILDING

- 8.29 The proposed new building that would be constructed within the historic envelope and rise six storeys above the existing parapet represents the most profound change to the former Saville Theatre. The Proposed Development would also create a four level basement.

LAYOUT IN THE HISTORIC ENVELOPE

- 8.30 The disposition of the theatre and hotel use within the building has been subject to extensive optioneering.
- 8.31 The DAS explains why locating the theatre in the basement has been considered the optimum solution, with the hospitality space for the theatre and hotel from ground floor and above.

- 8.32 It is noted that the theatre was semi-subterranean in the original design which provided acoustic isolation. The proposed location of the theatre is not inconsistent with this innovative technical approach.
- 8.33 Design studies have demonstrated that it would not be possible to locate the theatre within the original auditorium volume because of modern requirements. It is also noted that people who used the original theatre complained about its layout at the time.
- 8.34 The location of the theatre in the basement also allows a more generous and spatially impressive ground floor.

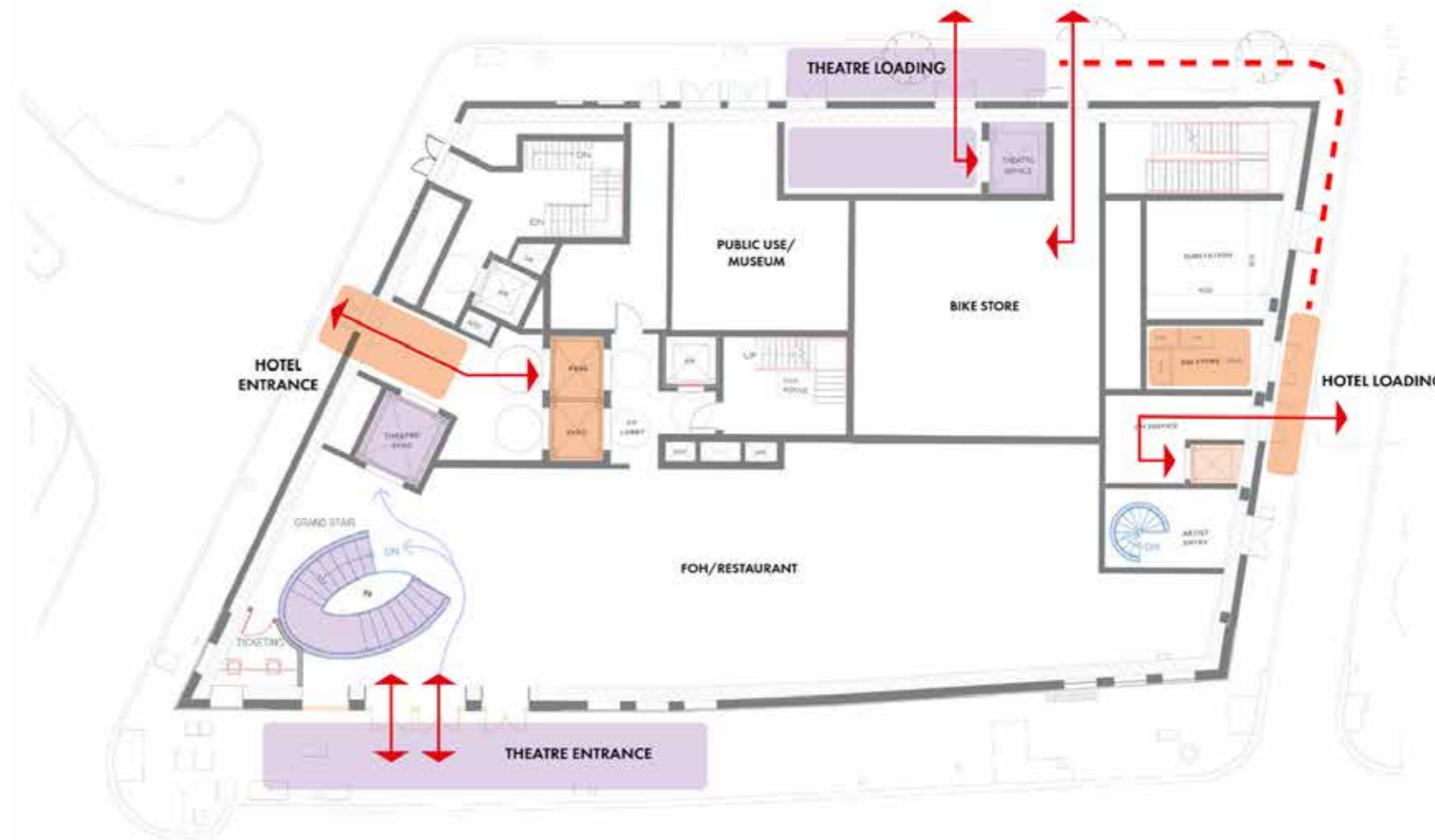


Figure 8.1 Proposed ground floor layout

8.35 The Proposed Development would retain and restore the main entrance and the interior design has been formulated to create an arrival experience which is theatrical and grand. The movement down into the auditorium will likewise be enjoyable and will be inviting, generous and heighten the experience and sense of anticipation.

8.36 The foyer would include a triple height volume at the main entrance so that the arched window would be appreciated in full from within the internal spaces.

8.37 The proposed vertical circulation would be located in parts of the building that were originally staircases and so reflect the original plan form.

THE NEW MASSING

8.38 The new six storey massing proposed would change the proportions and appearance of the listed building and this would result in less than substantial harm to its significance.

8.39 The PPG advises that the level of any harm is articulated in order to inform planning judgements (see Paragraph: 018 Reference ID: 18a-018-20190723).

8.40 According to the list entry description and in terms of the detailed statement of significance at **Section 5.0**, the building's architectural interest lies in *"its restrained and carefully proportioned form, specifically designed to integrate the purpose-designed sculptural work by Gilbert Bayes"*.

8.41 With reference to this Reason for Designation, the architectural interest in the building lies in its offering as an appropriate setting for the frieze. It is the frieze that distinguishes the building.

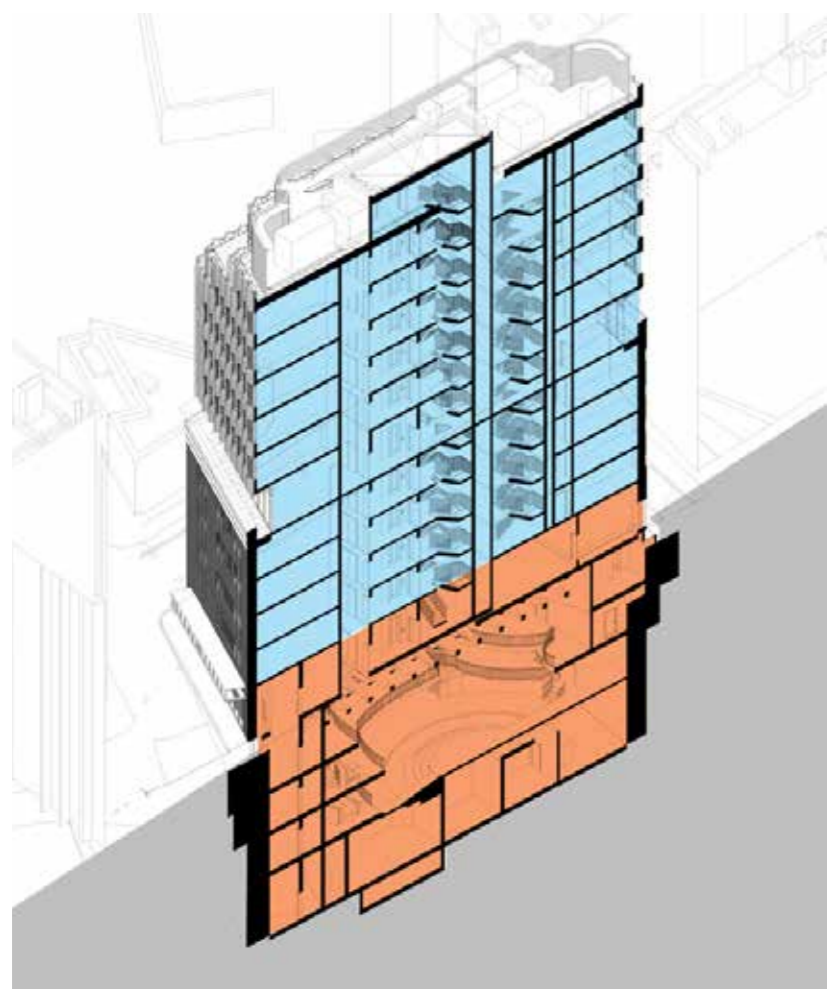
8.42 The proposed architectural concept for the new storeys above the existing building includes the horizontal setback (the belt) which creates a visual break and emphasises the horizontality of the whole building. The horizontality reinforces the continuity of the frieze, which, is prominent and flush from the façade as distinct from the horizontal belt which is recessed.

8.43 The Proposed Development would retain and restore the frieze and its original setting. The design of the new development is influenced by the frieze and seeks to emphasise it. Therefore, the level of harm cannot be high in our view because the Proposed Development would not seriously diminish or remove the main reason for the building's designation.

8.44 The architectural design of the new massing, including its materiality and expression, has been subject to extensive optioneering and discussion with officers. The solidity provided by the use of brick and the subtle vertical emphasis both complements and contrasts the Art Deco architecture beneath.

8.45 On the rear elevation, the massing has been designed to step back so that the upper three storeys would disappear in the view from New Compton Street and locations within Phoenix Gardens. There is more variety in the materiality to respond to the different design of the rear elevation compared with the front, and to reduce the sense of scale.

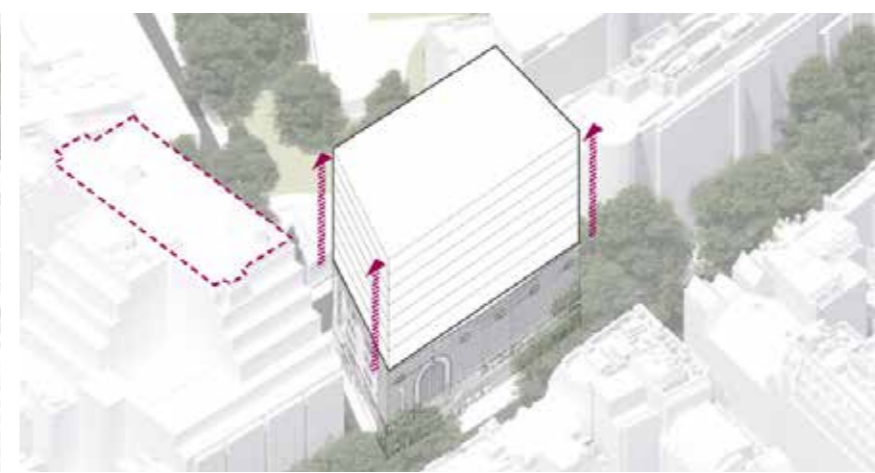
8.46 The treatment of the proposed new massing is summarised by the diagrams at **Figure 8.3** which are reproduced from DAS. The CGI at **Figure 8.4** shows how the belt and vertical articulation would relate to the frieze and horizontality in the host building.



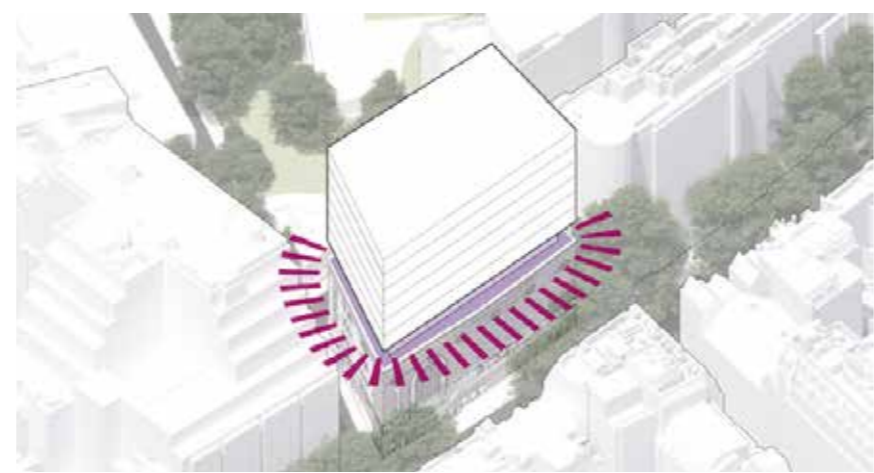
Proposed Section and General Use Arrangement



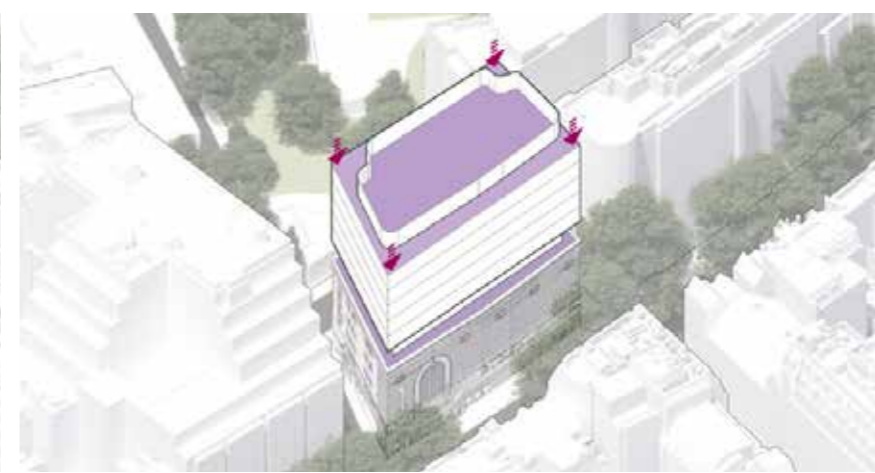
01. The Existing Building



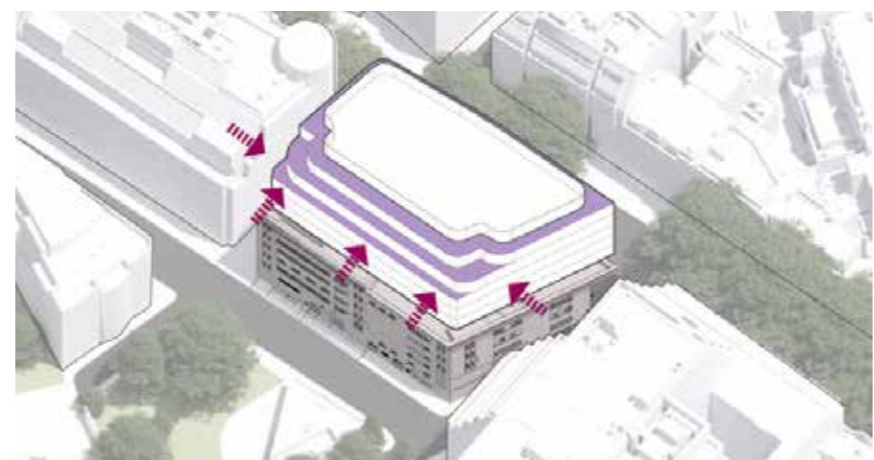
02. Additional Massing: An Initial Response to Contextual Scale



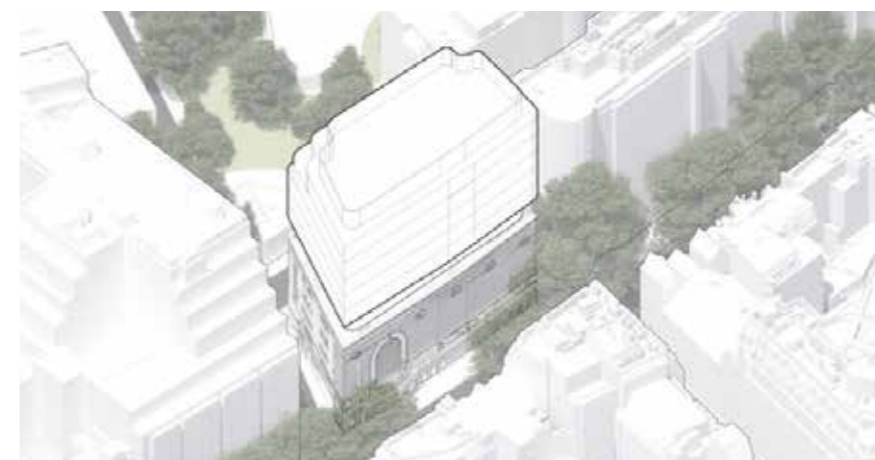
03. Proposed Massing Liberated from Existing Building with Accessible Space



04. Massing Adjusted to Mediate Between Scales Along Shaftesbury Avenue



05. Stepping Added to Rear of Proposed Massing



06. Proposed Massing

Figure 8.2 Diagrams which show the proposed massing in relation to the former Saville Theatre at the base. Reproduced from the DAS.



Figure 8.3 CGI of the proposed front elevation. Reproduced from the DAS.

8.47 In terms of the way the building is appreciated, it has been demonstrated by the ZTV that the visual influence of the Proposed Development is limited. The verified views on Shaftesbury Avenue demonstrate how the Proposed Development would be seen obliquely – Figures 8.5 and 8.6. In these oblique views, the appreciation of the architectural interests of the Saville Theatre is limited in any event, because the finer detail of the frieze is not perceptible.

8.48 In close views, the appreciation of the frieze set within the front elevation would be preserved and enhanced through the refurbishment of the elevation. In these views, one would have to crank the neck to look up at the new massing: this would be uncomfortable, and it is an unnatural way to experience the built environment.

8.49 The rear elevation is experienced in a more open setting because of Phoenix Gardens and the churchyard to the north. A verified view is reproduced at Figure 8.7. The change to the way the building is appreciated would be profound. This includes the rebuilt north elevation, which would improve the appearance of the listed building and is a benefit, and the way the massing has been formed and articulated has sought to mitigate the visual impact.

8.50 We therefore conclude there would be a low to moderate level of less than substantial harm from the new massing.

8.51 If the decision-maker were to take a different view, then we do not think the less than substantial harm could be any more than moderate.



Figure 8.5 Verified view of the Proposed Development looking west on Shaftesbury Avenue



Figure 8.4 Verified view of the Proposed Development looking east on Shaftesbury Avenue

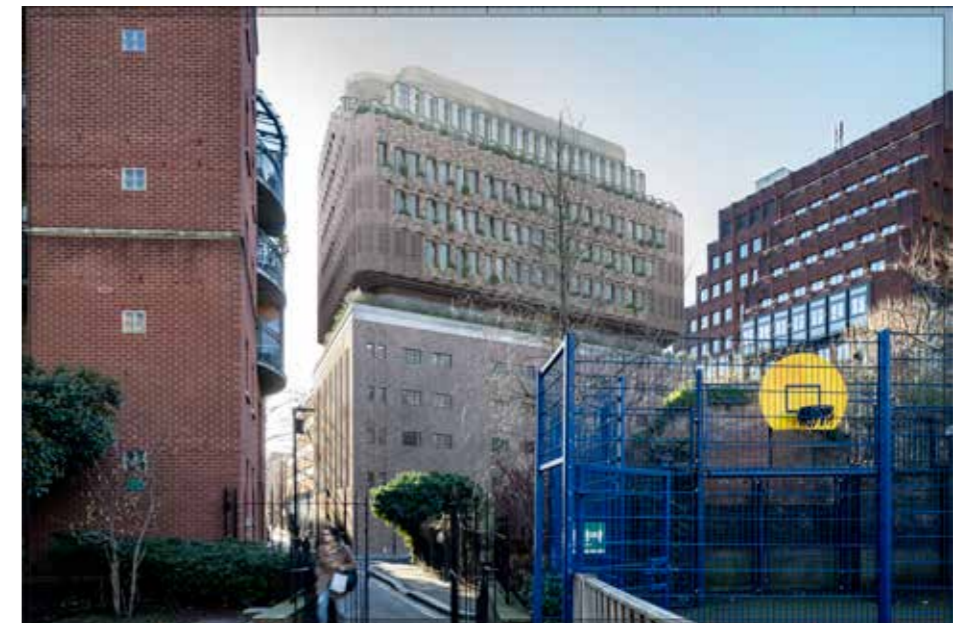


Figure 8.6 Verified view of the Proposed Development from the north

OVERALL ASSESSMENT

- 8.52 We have identified there would be a low to moderate level of less than substantial harm from the new six storey massing above the existing envelope of the listed building, and a low level of harm from the loss of historic fabric.
- 8.53 The Proposed Development would also achieve significant heritage benefits, comprising:
- The reinstatement of the original use;
 - Addressing the Regents Street Disease;
 - Restoring the front and elevations;
 - Reconstructing the rear elevation in facsimile; and
 - Architectural lighting, long-term maintenance and the opportunity for interpretation;
- 8.54 We consider these benefits against the less than substantial harm to strike the internal heritage balance (see *Palmer* at **Section 3.0**).
- 8.55 Overall, the proposals would provide the building with a sustainable use. The theatre is adaptable and has longevity, and the hotel use is a complementary one. Both uses are publicly accessible and actively invite people to enjoy the space.
- 8.56 In terms of the heritage balance, the degree of change to the listed building would be profound. The heritage benefits are weighty and count strongly in favour of the scheme, but they would not be sufficient to outweigh the harm entirely.
- 8.57 Therefore, we conclude there would be a low level of residual less than substantial harm to the Grade II listed building.
- 8.58 Paragraph 208 of the NPPF requires less than substantial harm to a designated heritage asset to be balanced against public benefits, and we refer the decision-maker to the Planning Statement.

9.0

HERITAGE ASSESSMENT: OTHER HERITAGE ASSETS

FORMER SAVILLE THEATRE

HERITAGE ASSESSMENT: OTHER HERITAGE ASSETS

- 9.1 This section assesses whether the Proposed Development would preserve the special interest of heritage assets in the area surrounding the Site.

LISTED BUILDINGS

CHURCH OF ST GILES GROUP

- 9.2 The Proposed Development would have no effect on the historical or architectural interest of the Church of St Giles in the Fields, nor the Vestry Rooms and Lych Gate and their group value as an ensemble.
- 9.3 This assessment considers the extent to which the Proposed Development would change the appreciation of the church and its associated assets, which would be mainly derived from the intervisibility from the north and views from within the churchyard.
- 9.4 The churchyard and the church itself are the primary setting of the Vestry Rooms and Lych Gate which contribute to an understanding of their historic interest and function. The surrounding townscape is very varied, and the older features are recognised by the Denmark Street CA designation. The Proposed Development would introduce a change to part of the setting which is defined by modern development already, and therefore the contribution that setting makes to their significance would be preserved.



Figure 9.1 Verified view from St Giles High Street with the Proposed Development as blue wireline

- 9.5 In terms of the church, the verified view at **Figure 9.1** shows how the Proposed Development would appear from St Giles High Street. The blue wireline demonstrates how the new massing would appear in the backdrop to the church, as part of the already varied urban environment. The Proposed Development would appear beneath the eaves of the parapet and would be consistent with the existing scale of development.
- 9.6 The Proposed Development would contrast to the Portland stone and the proximity to the church would mean that its detailing would remain the focal point. The primacy of the church would therefore be entirely unaffected, and its significance would be preserved in these views.
- ### PALACE THEATRE (GRADE II*)
- 9.7 The Palace Theatre is located on the west side of Cambridge Circus. To appreciate the listed building, one would be looking west, and the Site would be behind you. There is therefore no intervisibility between the listed building and the Site, and this assessment considers whether and to what extent its setting is changed by the visibility of the Proposed Development into Cambridge Circus represented by the ZTV.

- 9.8 The Proposed Development would be visible in the wider setting of the asset in the long view along Shaftesbury Avenue. There is no direct historical association between the listed building and the Site, although both represent the development of Theatreland in the area.
- 9.9 The setting is very varied and the scale along Shaftesbury Avenue is low to mid-rise. The primary setting are the buildings that contain the circus, and the wider area makes no particular contribution to the significance of the listed building.
- 9.10 The Proposed Development would reinstate the theatre use and the original theatre façade to Shaftesbury Avenue. Any claim to a historical group value would be preserved. The proposed new scale for the Site would be consistent with the heights already along Shaftesbury Avenue and would not be readily perceptible from Cambridge Circus.
- 9.11 Therefore, the significance of the Palace Theatre would be preserved.

ELMS LESTER PAINTING ROOMS (GRADE II)

- 9.12 The historical interest of the Elms Lester Painting Rooms would be unaffected by the Proposed Development. There may be a small benefit from reinstating the theatre use in the building because the Painting Rooms were part of the collection of theatre-related industry in this area.
- 9.13 The listed building is primarily appreciated from near to the building in Flitcroft Street where the main elevation faces. The Proposed Development would be largely screened from view in this location (see ZTV). The Painting Rooms are visible in **Figure 9.1** to the right of the church, and the way they are appreciated in the immediate context would be unaffected by the Proposed Development as a peripheral background object.
- 9.14 The rear elevations have a functional quality and were not designed to be public facing. The fact they can be appreciated now from this location is due to clearance following bomb damage. The introduction of the Proposed Development on the south side of Phoenix Gardens and the churchyard to St Giles is not considered to affect the appreciation of the significance of the Painting Rooms. They would be preserved.

CONSERVATION AREAS

DENMARK STREET CONSERVATION AREA (MAP REF. A)

- 9.15 The Denmark Street Conservation Area recognises the historic area around St Giles Church, which survived bomb damage and redevelopment in the later 20th century, the history of music retailing along Denmark Street and Centrepoint, as an example of 1960s architecture and infrastructure planning. The historic and architectural interest of the CA would be preserved; this assessment considers the change to its setting.
- 9.16 The CA is appreciated in an area of much variety and change over time. The CA Appraisal recognises the wider historic context, and Seven Dials to the south is relevant here, as part of the fabric of development in this part of London over time. The Site separates the CA from Seven Dials and there is no meaningful physical connection between them.
- 9.17 The Proposed Development would not change the physical characteristics of the CA itself now how it is seen or experienced. The southern boundary of the CA is defined by the taller, 20th century commercial development on Shaftesbury Avenue, and the former Saville Theatre has not been included in the designation boundary, despite dating to the interwar period.
- 9.18 We have already described how there would not be any change to the appreciation of the primary listed buildings within the CA, including St Giles Church (assessed earlier in this section) and Centrepoint (see **Section 2.0**).
- 9.19 There may be a small benefit to the CA because the reactivation of the Site with a new theatre and hotel use would make it more active and consistent with the cultural uses that have defined Theatreland historically. It would contribute towards creating a more legible route between Seven Dials and Denmark Street.
- 9.20 Overall, while there would be a noticeable change to the setting of the CA this is not inconsistent with its existing setting on the southern boundary nor how the CA is appreciated within a varied context of London evolved over time. There are grounds for a small benefit to the CA through potential enhancements to the link between Seven Dials and Denmark Street.

SEVEN DIALS (COVENT GARDEN) CONSERVATION AREA (MAP REF. B)

- 9.21 The effect of the Proposed Development on the Seven Dials (Covent Garden) CA would be from the change to the views looking north along Mercer Street. These are represented by the verified views reproduced at **Figures 9.2 and 9.2**.
- 9.22 The impact would be very localised to Mercer Street. The appreciation of the 17th century townscape, its unusual layout and buildings would be preserved for people moving through and enjoying the asset.
- 9.23 The Proposed Development would become part of the backdrop to Seven Dials and Mercer Street, which is already defined by a later 20th century red brick residential building. Therefore, it is not a part of the earlier or Georgian townscape. Likewise, the building on the other side of the street has also had modern interventions.
- 9.24 The verified views show how the Proposed Development would not appear taller than the development in the foreground when moving around Seven Dials, and its materials would be complementary. The vertical brick fins provide a finer level of detailing to the elevation which adds interest in a similar way to the delicate architectural flourishes which are present in the historic architecture. These features would also create shadow and movement in the elevation which would likewise be attractive and reduce the appearance of the massing.
- 9.25 From within Mercer Street (**Figure 9.2**) the Proposals would have a beneficial impact on the CA by improving the appearance and vitality of the Site in terminating views along Mercer Street. It would complement the activity and appearance of Seven Dials.
- 9.26 Overall, the intrinsic significance of the CA would be preserved and there would be a small enhancement to its character and appearance from the Proposed Development.



Figure 9.2 Verified view of the Proposed Development looking north on Mercer Street



Figure 9.3 Verified view of the Proposed Development looking north on Mercer Street from Seven Dials

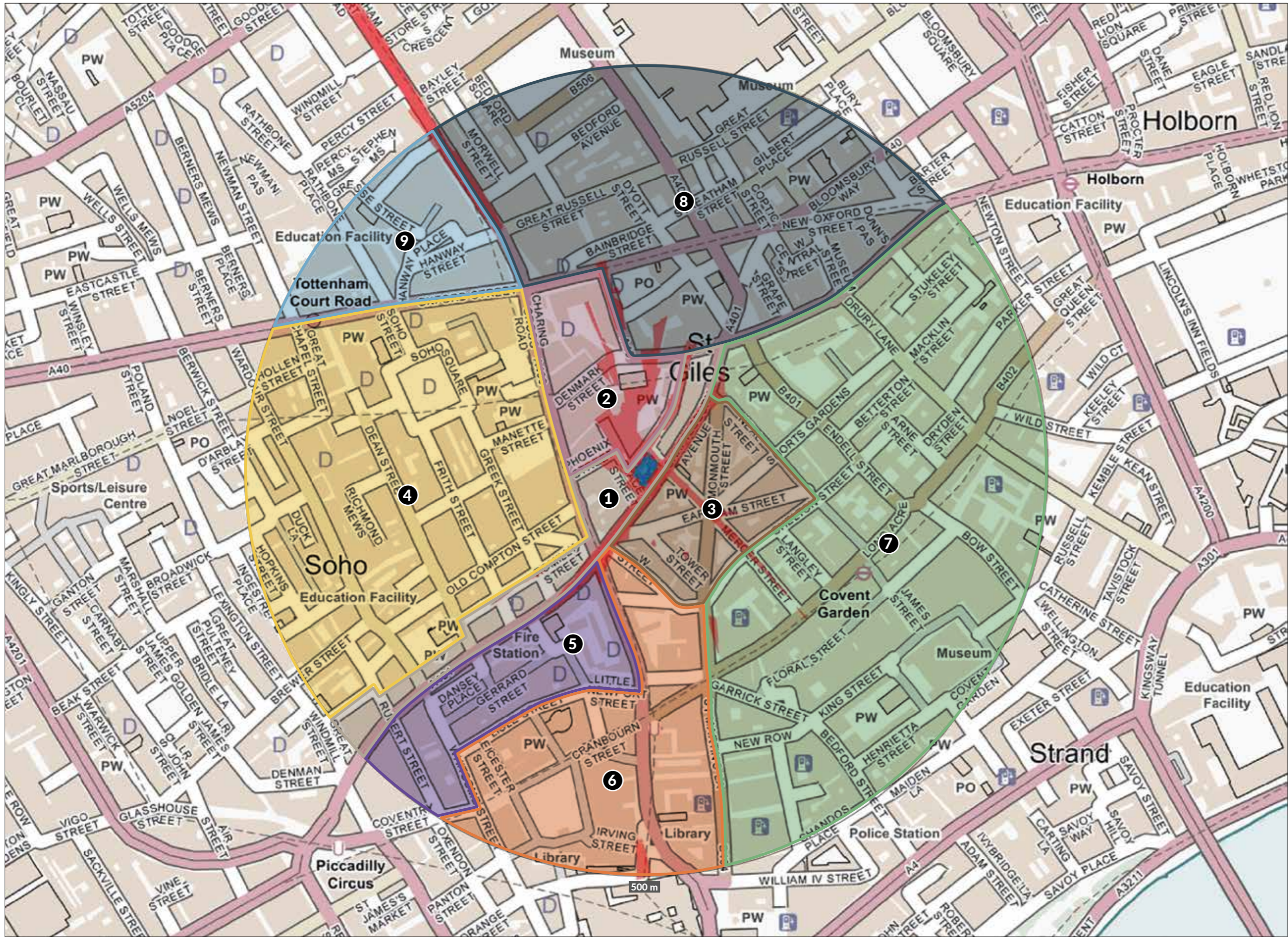
NON-DESIGNATED HERITAGE ASSETS**THE PHOENIX GARDEN, ST GILES PASSAGE OFF NEW COMPTON STREET (MAP REF. 121)**

- 9.27 The significance of the Phoenix Garden is derived from its historical interest as a site of a former orchard belonging to St Giles Leper Hospital and later church land. This would be unaffected by new development in its setting.
- 9.28 The size and use of the Garden would be unaffected by the Proposed Development, and it is already an island of green space in an urban area enclosed by tall and varied buildings which mainly date from the 20th century on the south side. The historic context, to the north, is recognised by the Denmark Street CA designation.
- 9.29 The Proposed Development would further enclose the open space and introduce new architecture. This is not considered to alter its local heritage values as described above, and it would be consistent with the setting in which it is experienced. Therefore, its significance is preserved.

10.0
ASSESSMENT: TOWNSCAPE
FORMER SAVILLE THEATRE

ASSESSMENT: TOWNSCAPE

- 10.1 The following section assesses the effect of the Proposed Development on the Townscape Character Areas identified in **Section 7.0**.
- 10.2 A qualitative assessment is provided below. A summary of the effects arising from impacts to townscape receptors is provided at **Table 10.1**.
- 10.3 Given the lack of intervisibility of the Proposed Development, as demonstrated by the ZTV and townscape map overlay (**Figure 10.1**), the following townscape character areas have been scoped out of the assessment stage:
- TCA4: Soho;
 - TCA5: Chinatown;
 - TCA6: Leicester Square;
 - TCA7: Covent Garden;
 - TCA8: Bloomsbury; and
 - TCA9: Tottenham Court Road.



TOWNSCAPE CHARACTER AREA PLAN

- Application Site
- 1 TCA1: Shaftesbury Avenue
- 2 TCA2: Denmark Street CA
- 3 TCA3: Seven Dials
- 4 TCA4: Soho
- 5 TCA5: Chinatown
- 6 TCA6: Leicester Square
- 7 TCA7: Covent Garden
- 8 TCA8: Bloomsbury
- 9 TCA9: Tottenham Court Road

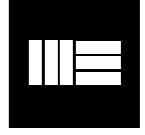
LOCATION:
135 Shaftesbury Avenue

DATE:
February 2024

SCALE:
1:5,000 @ A3

FIGURE 10.1 ZTV Overlay with Townscape Character Areas

▲ NORTH



MONTAGU EVANS
CHARTERED SURVEYORS
70 ST MARY AXE,
LONDON, EC3A 8BE
T: +44 (0)20 7493 4002
WWW.MONTAGU-EVANS.CO.UK

TCA1: SHAFTESBURY AVENUE

- 10.4 The Proposed Development is located within this TCA, on the north side of Shaftesbury Avenue. Shaftesbury Avenue is characterised by a number of leisure and commercial uses, and to the west it extends into 'Theatreland'. The scale of development and architecture within the TCA is varied, but it is a busy arterial route defined by buildings that are mid-rise.
- 10.5 As such, it is considered that the TCA has a **Low susceptibility** to the Proposed Development which would reintroduce the original theatre use to the building and create an additional six storeys above the existing parapet. This is consistent with the scale of development in the TCA.
- 10.6 When calibrated with the **Medium value** of the TCA, this results in a sensitivity of **Low/Medium**. Given the Site is located within this TCA and it contains a designated heritage asset, professional judgement has been applied to identify a sensitivity of **Medium**.
- 10.7 The reinstatement of the original theatre use to the Site aligns not only with the historic use of the building but also with the uses of many other buildings along Shaftesbury Avenue and within Theatreland. The introduction of a hotel use at upper levels does not affect the way in which the TCA appears or functions and is consistent with other hotel uses throughout the TCA, a characteristic of its central London location. It is also complementary to the theatre use, as, being publicly accessible, it will ensure visitors are continually drawn into the building.
- 10.8 The Proposed Development would restore the principal façade to Shaftesbury Avenue and improve the contribution it makes to the attractiveness and experience of the streetscape: removing the Odeon signage and entrance canopy, a scheme of architectural lighting, restoring the arched window and essential repairs to the masonry. These elements of the refurbishment package will form a more prominent and inviting entrance to theatregoers and hotel customers, enhancing the vitality and functionality of the TCA.
- 10.9 The new lighting strategy, particularly at night, will have a wayfinding purpose, drawing in people from the western and eastern ends of the TCA, towards the Site.
- 10.10 The Proposed Development also includes the upward extension of the building by six storeys which would not appear out of place within a TCA that features a range of heights of up to ten storeys.

- 10.11 The set back level at the parapet of the existing building would help to maintain the legibility of the original datum and to read the upper parts as a modern feature. The treatment of the soffit is important, and there is an opportunity to introduce artwork, lighting or colour which would add interest to the new building in the townscape. We note that artistic forms of architecture that are playful and intended to be a point of note are characteristic of this part of the West End.
- 10.12 In terms of materiality, the upward extension has been designed in a brown brick which is similar to that of the existing building, which reflects the existing development in the TCA. The architectural composition of the extension has a subtle vertical emphasis created by the fins which have a contrast to the strong horizontal character of the existing building and emphasise the latter. The vertical forms draw the eye down to the belt set back and the base of the building.
- 10.13 The Proposed Development would increase the scale of development on the Site but this is not considered to increase the sense of enclosure which is created by the existing development on Shaftesbury Avenue. The tall London Plan trees that line the route likewise provide screening and containment, especially in the summer months. The verified views at **Figures 10.2 and 10.3** show how the views of the Proposed Development would be oblique and consistent with its context.
- 10.14 The contribution that the Bayes frieze as public art makes to the route would be unaffected.
- 10.15 For the reasons outlined above, the Proposed Development is considered to have a **Medium magnitude of impact** on the townscape receptor, resulting in an effect of **Moderate Beneficial**.
- 10.16 The effect is beneficial in townscape terms notwithstanding the harm to the listed building on the Site identified in the earlier section. This is because townscape and heritage impact are separate disciplines, and the former considers the character (use and function) and appearance of Proposed Development in its context.

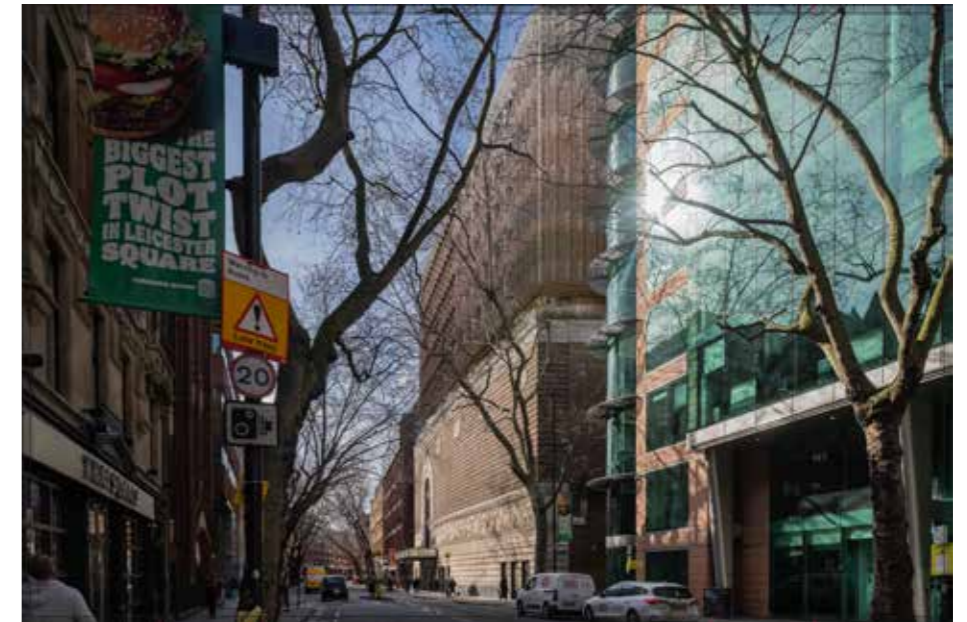


Figure 10.2 Verified view of the Proposed Development looking East on Shaftesbury Avenue



Figure 10.3 Verified view of the Proposed Development looking West on Shaftesbury Avenue

TCA2: DENMARK STREET

- 10.17 The Proposed Development is located at the south edge of the TCA. The Denmark Street TCA is characterised by its historic character: a tight-knit urban grain and small, narrow plots. This is different to the existing Site, and the Proposed Development would increase the scale of development to the south of the TCA and Phoenix Gardens. In recent years the extent of taller scaled buildings located on the periphery of the TCA has increased and thus, it is considered that the TCA has a **Medium susceptibility** to the Proposed Development. When calibrated with the **High value** of the TCA, this results in a sensitivity of **High/Medium**. Given the existing surrounding context of taller scaled buildings on the periphery of the TCA, professional judgement has been applied to identify a sensitivity of **Medium**.
- 10.18 The Proposed Development would change the appearance of the rear elevation of the former Saville Theatre and introduce six storeys above the existing building's parapet. This would effectively infill a gap in the built form between 125 and 151 Shaftesbury Avenue on either side of the Site.
- 10.19 The historic existing north façade of the building on the Site would be initially taken down for the construction of the new building but rebuilt in near facsimile of the existing. Bricks would be reused where possible. There would be new openings created in the same architectural style, but this is not considered to change the appreciation or appearance of the building from the Denmark Street TCA.
- 10.20 The perception of mass of this rear façade has been alleviated by a number of design measures including a stepped approach to massing, which drops down in height from six to three storeys on the rear elevation – see verified view at **Figure 10.4**.
- 10.21 Furthermore, the materiality of the new façade comprises two variations to the brick colour palette. The brickwork begins to 'peel back' to a lighter surface (precast materiality) which softens the façade from Phoenix Gardens as one looks up. The brown brick material palette relates to the existing brick of the rear elevation, as well as the historic red brick of many of the buildings which make up the TCA.



Figure 10.4 Verified View of the Proposed Development from Stacey Street

- 10.22 The addition of planting to this elevation has referenced the character and greenery of Phoenix Gardens, breaking up the density of built form with references to the green and verdant character of the gardens and churchyard, both of which are key elements of TCA2.
- 10.23 The materiality and planting as well as the detailed design comprising articulated brickwork of varying tonalities will reinstate vitality to this rear elevation which currently presents a blank and uninviting elevation to the southern boundary of the TCA.
- 10.24 The new extension also has a further wayfinding function, the increased visibility of which, combined with the implemented light strategy, will encourage people on a journey from the north to the south of the TCA, unlocking a previously hostile and underutilised route through from St Giles High Street in the north to Shaftesbury Avenue in the south.
- 10.25 It is noted there would be no change to the Church of St Giles as the focal point in the TCA, particularly from Denmark Street itself at the north boundary of the TCA – see verified view at **Figure 10.5**.

- 10.26 The Proposed Development would also locate the entrance to the hotel on the north elevation of the building which would introduce new use and activity to New Compton Street and help to provide natural surveillance and contribute towards addressing issues with anti-social behaviour. This is a considerable townscape benefit.
- 10.27 The Proposed Development will therefore have a number of aesthetic and functional benefits to TCA2, but the impact is limited to only the elements of the proposals which are visible on the rear façade. As such, a **Low magnitude of impact** is identified, resulting in an effect of **Minor Beneficial**.
- 10.28 The effect is beneficial in townscape terms notwithstanding the harm to the listed building on the Site identified in the earlier section. This is because townscape and heritage impact are separate disciplines, and the former considers the character (use and function) and appearance of Proposed Development in its context.



Figure 10.5 Verified View of the Proposed Development from Denmark Street

TCA3: SEVEN DIALS

- 10.29 The Proposed Development is located to the north of the Seven Dials TCA, on the opposite side of Shaftesbury Avenue. TCA3 has an enclosed character, defined by the formally planned streetscape of Seven Dials and the development which surrounds it. There is limited visibility of the Proposed Development from within the TCA: from Mercer Street. As such, it is considered that that the TCA has a **Low susceptibility** to the Proposed Development. When calibrated with the **Medium value** of the TCA, this equates to a sensitivity of **Low/Medium**.
- 10.30 The visual change to the TCA is limited to Mercer Street and the view it provides from the plaza around Seven Dials. The verified views from Mercer Street are reproduced at **Figures 10.6 and 10.7**. The upward extension, new lighting strategy, articulated architectural form and new entranceway have a wayfinding function, encouraging people on a journey from Seven Dials to Shaftesbury Avenue and unlock a previously underutilised route along Mercer Street.
- 10.31 Overall, the prevailing function and character of the TCA is retained and thus the magnitude of impact is **Very Low**, resulting in an effect of **Negligible Beneficial**.
- 10.32 As before, the effect is beneficial in townscape terms notwithstanding the harm to the listed building on the Site identified in the earlier section. This is because townscape and heritage impact are separate disciplines, and the former considers the character (use and function) and appearance of Proposed Development in its context.



Figure 10.6 Verified View of the Proposed Development from Mercer Street



Figure 10.7 Verified View of the Proposed Development from Seven Dials

SECTION SUMMARY

10.33 The assessment on townscape receptors is summarised in **Table 10.1** below.

| REF | TOWNSCAPE RECEPTOR | TOWNSCAPE VALUE | SUSCEPTIBILITY | SENSITIVITY | MAGNITUDE OF IMPACT | LIKELY EFFECT |
|------|--------------------|-----------------|----------------|-------------|---------------------|-----------------------|
| TCA1 | Shaftesbury Avenue | Medium | Low | Medium* | Medium | Moderate Beneficial |
| TCA2 | Denmark Street | High | Medium | Medium* | Low | Minor Beneficial |
| TCA3 | Seven Dials | Medium | Low | Low/Medium | Very Low | Negligible Beneficial |

* The sensitivity is Medium rather than Low/Medium or Medium/High on the basis of professional judgements described in this section.

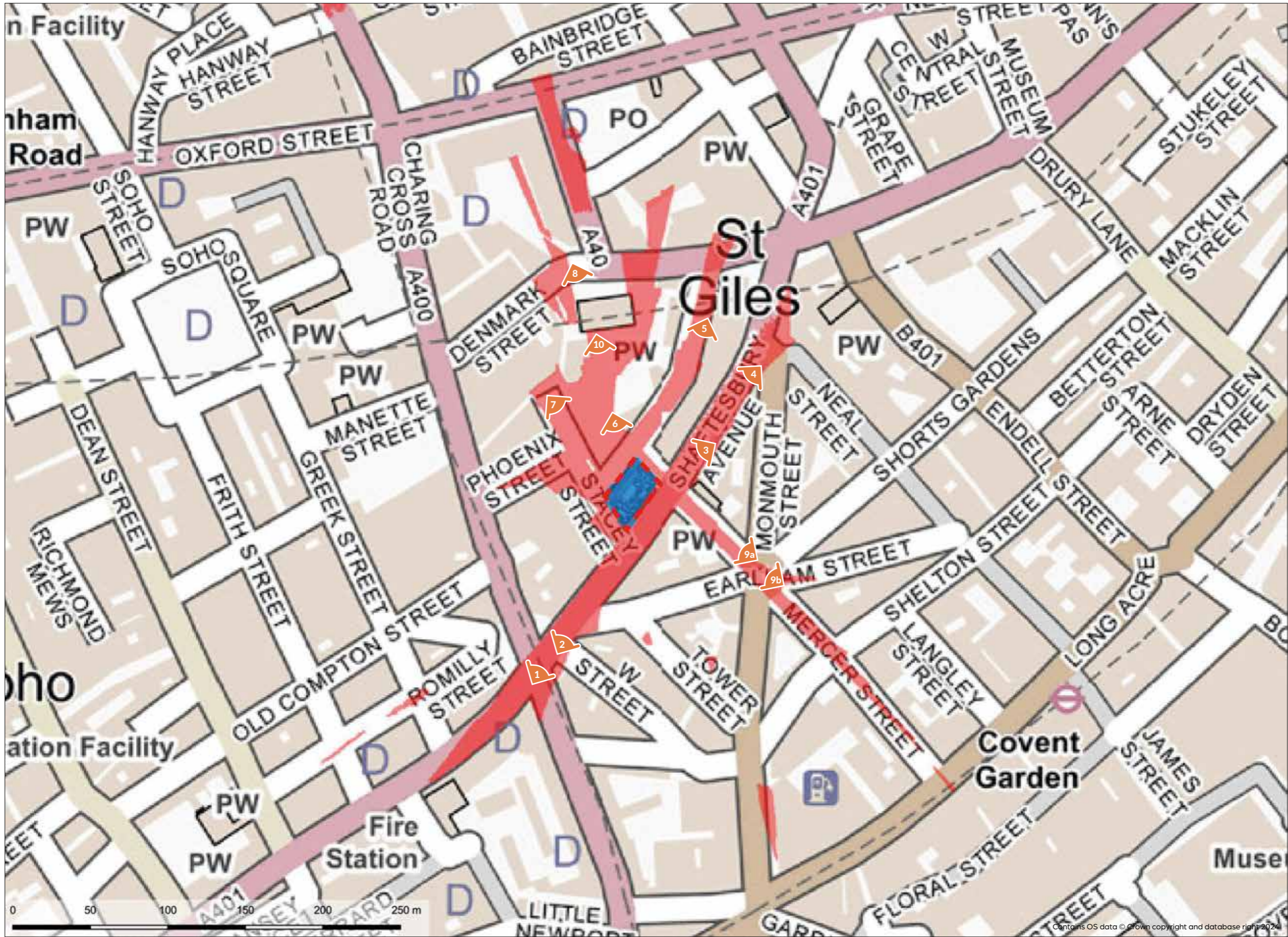
Table 10.1 Summary of Effects on Townscape Receptors

11.0
ASSESSMENT: VISUAL
FORMER SAVILLE THEATRE

ASSESSMENT: VISUAL

EXTENT OF VISIBILITY

- 11.1 The ZTV and viewpoint plan overlay at **Figure 11.1** demonstrate that the visual impact of the Proposed Development is highly localised and limited to the immediate surrounding streets which comprise Shaftesbury Avenue, and open spaces including Phoenix Gardens and St Giles churchyard to the rear, as well as the smaller residential streets adjoining these.
- 11.2 The ZTV also illustrates some intervisibility from Seven Dials, however this is principally limited to Mercer Street, the north-south orientation of which directly aligns with the Site.
- 11.3 The ZTV has picked up on further visibility of the Proposed Development from Tottenham Court Road, however, the model shots provided at **Section 2.0** of this report demonstrate the incidental nature of this wider visibility. The height of the building is not intrusive and forms part of the modern urban scene. There would be no material change to the visual amenity of this area and it has not been subject to further or fuller assessment.



VIEW LOCATION PLAN - LOCAL

- Application Site
- 1. Cambridge Circus
- 2. Shaftesbury Avenue – West
- 3. Shaftesbury Avenue – East 1
- 4. Shaftesbury Avenue – East 2
- 5. New Compton Street
- 6. Phoenix Garden
- 7. Stacey Street
- 8. Denmark Street at St Giles
- 9a. Mercer Street
- 9b. Seven Dials
- 10. St Giles Churchyard

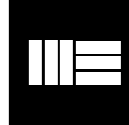
LOCATION:
135 Shaftesbury Avenue

DATE:
February 2024

SCALE:
1:2,500

FIGURE 11.1 ZTV Overlay with Viewpoint Plan - Local Views

▲ NORTH



MONTAGU EVANS
CHARTERED SURVEYORS
70 ST MARY AXE,
LONDON, EC3A 8BE
T: +44 (0)20 7493 4002
WWW.MONTAGU-EVANS.CO.UK

VISUAL RECEPTORS

PEDESTRIANS ON SHAFTESBURY AVENUE

- 11.4 Pedestrians who will be familiar with their surrounding environment, yet also partly engaged on wayfinding and leisure/retail activities, will have a **Medium susceptibility** to the Proposed Development. When calibrated with the **Medium value** of the visual amenity, this will result in a sensitivity of **Medium**.
- 11.5 The ZTV demonstrates that there is visibility of the Proposed Development from both directions along Shaftesbury Avenue, with verified views 1-4 demonstrating the kinetic experience of visual receptors along this principal route. The extent of visibility of the Proposed Development will vary given the alignment of the road, consistency in building line and setback to the street.
- 11.6 On the south-west and north-east approaches, the additional height will be noticeable, the change in scale will reinforce the sense of visual enclosure along this part of Shaftesbury Avenue, effectively infilling a 'townscape gap' given the relative scale of the buildings located adjacent to the Site. As receptors move closer to the Site the change in scale introduced by the Proposed Development will be less noticeable, and the receptors' focus would be taken by the refurbished principal elevation of the existing building on the Site.
- 11.7 From more distant locations (verified views 1 and 4) not only the change in scale, but also the interesting and unique articulation of the upper elements of the Proposed Development would be visible. The upward extension is distinguished from the existing building by a horizontal setback in the level above the existing parapet that creates a visual break and also reflects and reinforces the horizontality of the historic frieze, which remains prominent in the façade.
- 11.8 The projecting vertical brick fins of the upward extension will also be perceptible in views looking north-east and south-west along Shaftesbury Avenue, adding interest, texture and depth to the principal façade of the new part of the elevation.



Figure 11.2 AVR view 1 Cambridge Circus – proposed



Figure 11.4 AVR view 3 Shaftesbury Avenue – East 1 – proposed



Figure 11.3 AVR view 2 Shaftesbury Avenue – West – proposed

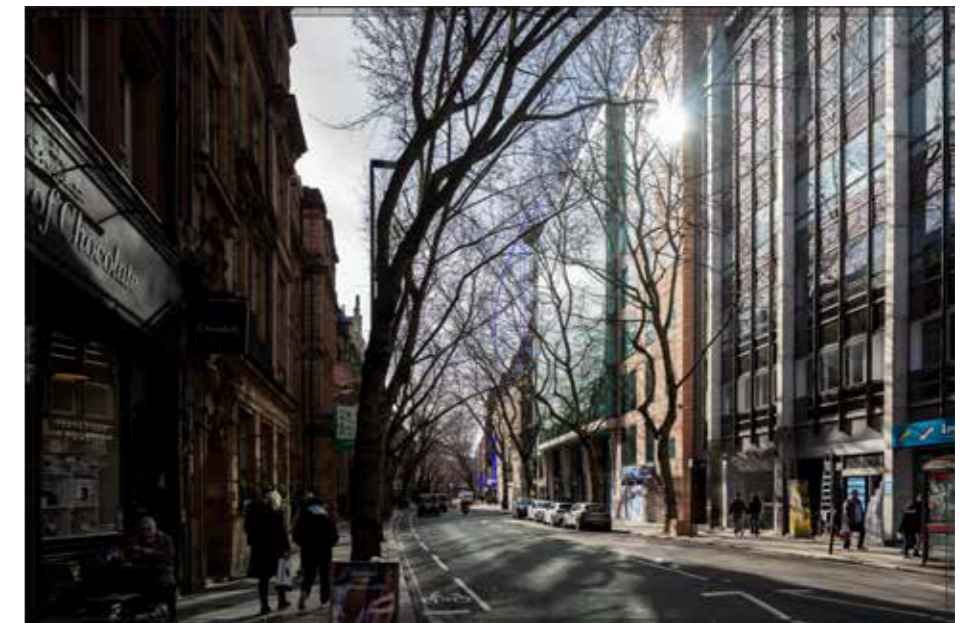


Figure 11.5 AVR view 4 Shaftesbury Avenue – East 2 – proposed

- 11.9 At nighttime, the proposed lighting strategy coupled with the reinstatement of the original window above the principal entranceway will draw receptors in from both ends of the main thoroughfare.
- 11.10 In summer, when the mature trees that align Shaftesbury Avenue are in leaf, visibility of the proposals will be heavily filtered by this interposing vegetation and visibility of the Proposed Development becomes more limited.
- 11.11 In close views, the repair and refurbishment to the façade of the existing building would be noticeable, better revealing its historic and architectural interest and thus enhancing the visual amenity.
- 11.12 The extensive upgrades at street level, including the activation of the streetscape through a refurbished principal entranceway and lighting strategy will reinstate the dominance of the building on Shaftesbury Avenue and improve the pedestrian experience. The experience of visual receptors along Shaftesbury Avenue will be enhanced by the Proposed Development, which represent the dynamic and evolving nature of this central London location.
- 11.13 For the reasons outlined above, the magnitude of impact of the Proposed Development on this group of receptors is **Medium**, resulting in a **Moderate Beneficial** effect.

LOCAL RESIDENTS (STACEY STREET AND NEW COMPTON STREET)

- 11.14 Local residents on Stacey Street and New Compton Street would have a **High susceptibility** to the Proposed Development, given the awareness and familiarity they have for the surrounding area. When calibrated with the **Medium value** of the visual amenity area, professional judgement has been applied to identify a sensitivity of **Medium**.
- 11.15 The impact on residents in Stacey Street and New Compton Street is represented by verified view nos. 5, 6 and 7.
- 11.16 Principally, the introduction of an upward extension of three to six storeys above the existing building envelope on the Site would be very noticeable. The Proposed Development would infill a visual gap in the townscape context, providing a greater sense of visual enclosure, and bringing the existing building in line with the scale of neighbouring buildings including 125 and 151 Shaftesbury Avenue.
- 11.17 The stepped approach to the new massing and two-tone materiality is designed to help mitigate the perception of the new massing from these residential streets. The proposed brown brick and paler masonry references the existing building and surrounding built form. The architectural design allows for the brickwork to 'peel back', revealing a lighter precast surface which softens the perception of mass in views from the surrounding residential streets. The rear façade also features urban greenery which adds texture and environmental value to this elevation.
- 11.18 The rear elevation of the existing building on the Site would be taken down and rebuilt in near facsimile. There would be additional window openings in the rebuilt façade which would follow the historic grid and architectural detailing. This refurbishment of this elevation would be a townscape benefit, and its architectural interest would be emphasised by the proposed lighting strategy.



Figure 11.6 AVR view 5 New Compton Street – proposed



Figure 11.7 AVR view 7 Stacey Street – proposed

- 11.19 The Proposed Development would also generate more activity on this elevation and create a more active and streetscene. This is achieved through the proposed Public Use/Museum and theatre loading bay being located on the north elevation, and the entrance to the hotel on Stacey Street.
- 11.20 There Proposed Development would transform the appearance of the Site in a manner which is consistent with the scale and commercial appearance of other buildings in this part of the area. It is noted that there is the opportunity for a creative or artistic treatment of the soffit above the existing parapet where the belt of the new massing provides a setback. This would be visible to residents and would make the area to the rear of the Site in which they live more attractive and interesting.
- 11.21 For the reasons outlined above, the magnitude of impact of the Proposed Development on this group of receptors is **Medium**, resulting in a **Moderate Beneficial** effect.

PEDESTRIANS ON ST GILES HIGH STREET

- 11.22 The representative verified view for pedestrians on St Giles High Street is view 8. Pedestrians are visual receptors who would be familiar with their surrounding environment, yet also partly engaged on wayfinding and leisure/retail activities, and they would have a **Medium susceptibility** to the Proposed Development. When calibrated with the **Medium value** of the visual amenity area, this will result in a sensitivity of **Medium**.
- 11.23 The ZTV at **Appendix 2.0** demonstrates that there will be some visibility from St Giles High Street, in views looking south. Full views of the Proposed Development will be occluded by interposing built form and the mature trees located in St Giles Churchyard. As such, visibility is predominantly limited to glimpsed views along the narrow north to south orientated alleyway that leads from St Giles High Street to the Site.
- 11.24 The introduction of new buildings that is six storeys taller than the existing building envelope on the Site will be perceptible in these glimpsed views from the north. The new built form will be seen to effectively ‘infill’ a visual gap in the skyline, providing a greater sense of visual enclosure and will aid in contextualising the scale of the existing building with the surrounding development.
- 11.25 The perception of scale has been mitigated by a stepped massing approach which is aided further by the choice of materiality; brickwork that steps away to reveal a lighter precast surface, softening the appearance of the extension on the skyline. The use of a brown brick materiality which references the existing building, and the surrounding development, further helps in contextualising the upward extension with its surroundings. The more detailed features of design will be less perceptible given the surrounding development, including that of St Giles Church which occlude fuller views of the Proposed Development.
- 11.26 The Proposed Development will remain largely peripheral to receptors of this group, their visual experience remaining largely unchanged. Where visible, the upward extension will create a point of visual interest for receptors and will reinforce the area as a dynamic and evolving central London location.
- 11.27 For the reasons outline above, the magnitude of impact of the Proposed Development on this group of receptors is **Very Low**, resulting in a **Negligible Beneficial** effect.



Figure 11.8 AVR view 8 Denmark Street at St Giles – proposed

LOCAL RESIDENTS AND AMENITY USERS OF PHOENIX GARDENS AND ST GILES CHURCHYARD

- 11.28 Local residents and amenity users of Phoenix Gardens are visual receptors would be familiar and engaged with their surroundings. They are represented by verified view nos. 6 and 10 They are considered to have a **Medium susceptibility** to the Proposed Development and **Medium sensitivity**.
- 11.29 In views from these open spaces, the most noticeable element of the Proposed Development will be the six-storey extension which will reintroduce a sense of visual enclosure to this element of the streetscape. The design mitigation described above applies equally to the impact of the Proposed Development on these receptors: the stepped massing and two-tone materials.
- 11.30 In summer, the Proposed Development would be filtered by the mature trees that stand in Phoenix Gardens and the churchyard, limiting the extent of visibility.
- 11.31 Adding further visual interest is the addition of the green roofs which seeks to reference the character of Phoenix Gardens, introducing some environmental value in the Proposed Development in an otherwise densely urban environment.
- 11.32 Given the open character of the spaces that define this area of visual amenity, the impact of the Proposed Development will be clearly discernible to receptors; principally the sense of visual enclosure afforded by the new scale of built form.
- 11.33 For the reasons outline above, the magnitude of impact of the Proposed Development on this group of receptors is **Medium**, resulting in a **Moderate Beneficial** effect.



Figure 11.9 AVR view 6a Phoenix Garden – proposed



Figure 11.10 AVR view 10 St Giles Churchyard – proposed

PEDESTRIANS AT SEVEN DIALS

- 11.34 The views of the Proposed Development from Mercer Street are limited to Seven Dials. The view from Mercer Street is represented by verified views 9a and 9b. The receptors would be pedestrians, who would be familiar with their surrounding environment, yet also partly engaged on wayfinding and leisure/retail activities. The receptors are considered to have a **Low susceptibility** to the Proposed Development, given the extent of separation distance and interposing development. When calibrated with the **Medium value** of the visual amenity area, this will result in a sensitivity of **Low/Medium**.
- 11.35 The tight-knit urban grain and consistency of building line and scale has meant that visibility is limited to a channelled view of the Proposed Development, which is part of a wider, kinetic experience as receptors travel from Covent Garden in the south towards Shaftesbury Avenue.
- 11.36 Where visible, the refurbished historic elevation and new massing above the existing building on the Site would add visual interest in views looking south along Mercer Street. The introduction of an upward storey extension is also perceptible, adding a sense of visual enclosure to the northern end of Mercer Street. The new façade is well-articulated façade with vertical projecting fins draws the eye of receptors in from the centre of Seven Dials. It provides an attractive contrast to the horizontality in the existing building and wayfinder to Shaftesbury Avenue.
- 11.37 The architectural lighting would help to emphasise the Bayes frieze and the eye would draw a connection between this feature and the articulated soffit, which could be coloured or integrate artwork.
- 11.38 Views of the Proposed Development are fleeting and remain peripheral to the kinetic experience of pedestrians of Seven Dials. Where visible, the upward extension, lighting strategy and refurbished façade will create a point of visual interest for receptors, encouraging pedestrian movement towards the theatre.
- 11.39 For the reasons outlined above, the magnitude of impact on this group of receptors is **Very Low**, resulting in an effect of **Negligible Beneficial**.



Figure 11.11 AVR view 9a Mercer Street – proposed



Figure 11.12 AVR view 9b Seven Dials – proposed

VISUAL ASSESSMENT SUMMARY

11.40 **Table 11.1** provides a summary of the visual assessment.

| REPRESENTATIVE VIEW NOS. | VISUAL RECEPTORS | VALUE | SUSCEPTIBILITY | SENSITIVITY | MAGNITUDE OF IMPACT | LIKELY EFFECT |
|--------------------------|------------------------------------------------------------------------------|--------|----------------|-------------|---------------------|-----------------------|
| 1, 2, 3, 4 | Pedestrians on Shaftesbury Avenue | Medium | Medium | Medium | Medium | Moderate Beneficial |
| 5, 6, 7 | Local Residents (Stacey Street and New Compton Street) | Medium | High | Medium* | Medium | Moderate Beneficial |
| 8 | Pedestrians on St Giles High Street | Medium | Medium | Medium | Very Low | Negligible Beneficial |
| 6, 10 | Local Residents and Amenity Users of Phoenix Gardens and St Giles Churchyard | Medium | Medium | Medium | Medium | Moderate Beneficial |
| 9a, 9b | Pedestrians at Seven Dials | Medium | Low | Low/Medium | Very Low | Negligible Beneficial |

* The sensitivity is Medium rather than Medium/High on the basis of professional judgements described in this section.

Table 11.1 Summary of Effects on Visual Receptors

12.0

CONCLUSION

FORMER SAVILLE THEATRE

CONCLUSION

- 12.1 Montagu Evans have prepared this HTVIA on behalf of YC Saville Theatre Limited to support the applications for planning permission and Listed Building Consent for the redevelopment of the former Saville Theatre on Shaftesbury Avenue.
- 12.2 The Proposed Development seeks to reintroduce a theatre to the Site through the partial demolition of the existing building (façade retention) and the development of a new building which is six storeys taller than the existing envelope. The new theatre would be provided across four basement levels and there would be hotel above. The ground floor would accommodate hospitality functions that would be open to the general public.
- 12.3 The theatre has been purpose-designed for Cirque du Soleil, and the Saville Theatre would become their first UK-based permanent home. The hotel has been designed for citizenM and is therefore based on actual operator requirements.
- 12.4 The former Saville Theatre is a Grade II listed building and the historic façades to three sides would be retained and restored. There would be some new openings on the side returns which are utilitarian and have had openings and entrances historically. The rear (north) elevation would be dismantled and rebuilt in order to achieve window openings for the hotel accommodation and for construction purposes.
- 12.5 This report has described the significance of heritage assets that may be affected by the Proposed Development and assessed the effect of the Proposed Development upon that significance. This includes the physical works to the listed building on the Site as well as setting impacts on heritage assets in the surrounding area.
- 12.6 We have taken the approach known as the 'internal heritage balance' (see *Palmer, Bramshill* and *Whitechapel Bell Foundry* decisions) which considers the harm and benefits of a proposal together in order to reach a finding on the impact.
- 12.7 In this case, it is our overall conclusion that there would be a low level of less than substantial harm to the Grade II listed former Saville Theatre.

- 12.8 The low level of less than substantial harm takes into account the impact of the additional storeys above the historic theatre and the loss of the remnant original fabric internally. It recognises that the significance of the theatre is focussed on the external appearance (given the extent of internal alteration which has removed the original theatre interiors) and in particular how the primary elevation was "*specifically designed to integrate the purpose-designed sculptural work by Gilbert Bayes*" (see list entry description).
- 12.9 The architectural design of the primary elevation and the Bayes frieze would be unchanged, and the surviving internal fabric has limited sensitivity. It is on this basis the level of harm from the additional storeys and demolition is not considered higher than moderate.
- 12.10 The less than substantial harm from the additional storeys is caused because it would distract from the base and change the original proportions.
- 12.11 The design of the new building has been carefully developed to respond to the listed base, however, and the belt that separates the historic façade to the hotel floors above is considered as design mitigation, i.e. proposed in order to reduce the harm as far as possible. The proposed materiality and architectural design has sought to achieve a solidity in order to respond to the listed building and in response to advice from officers.
- 12.12 There would be heritage benefits to the listed building arising from the restoration of the theatre use, works to repair the Regent Street Disease, repair to the frieze and restoration of the front elevation, including the arched window above the entrance and removal of modern canopy. The public access and appreciation of the building would be enhanced, and the interior design has sought to reflect the historic plan form and Art Deco theatre aesthetics.
- 12.13 By applying the internal heritage balance, we conclude the benefits would reduce the effect to a low level of less than substantial harm, and this is to be weighed against the public benefits in accordance with paragraph 208 of the NPPF. The public benefits are described in the Planning Statement.
- 12.14 It is confirmed here that heritage benefits should not be considered as part of the public benefits case in order to avoid double-counting. In other words, the heritage benefits have already been taken into account.
- 12.15 We conclude the significance of heritage assets in the surrounding area would be preserved. There would be a small enhancement to the Denmark

Street CA and Seven Dials (Covent Garden) CA as a result of the restoration of the elevations of the historic theatre on the Site, which provides a link between the two CAs as part of a journey through this part of Camden.

- 12.16 This report has also considered the impact on local townscape character and visual amenity. It concludes there would be beneficial effects on the local area and people using it because of the new uses, high quality architecture and improvements to legibility, particularly the route between Seven Dials and Tottenham Court Road. The wider links to Theatreland are also noted.
- 12.17 This part of the city is an exciting and interesting tapestry of developments from many different phases, and this marks the next stage in the evolution of Shaftesbury Avenue.

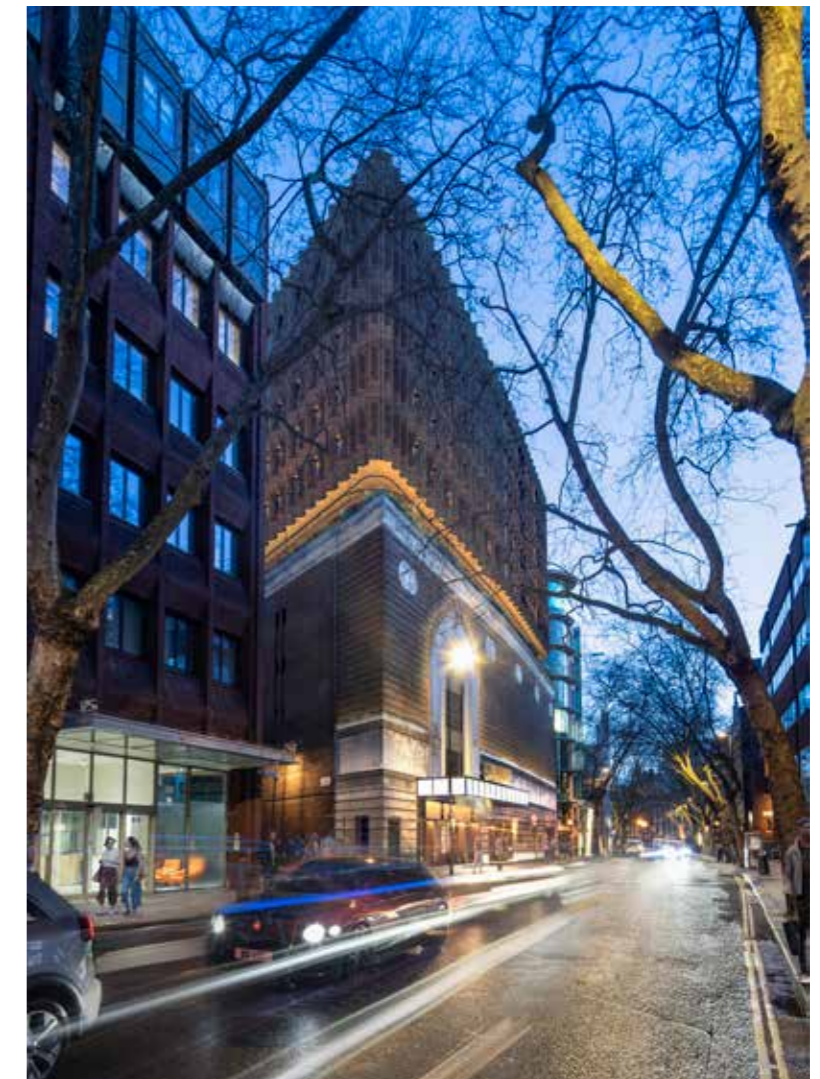
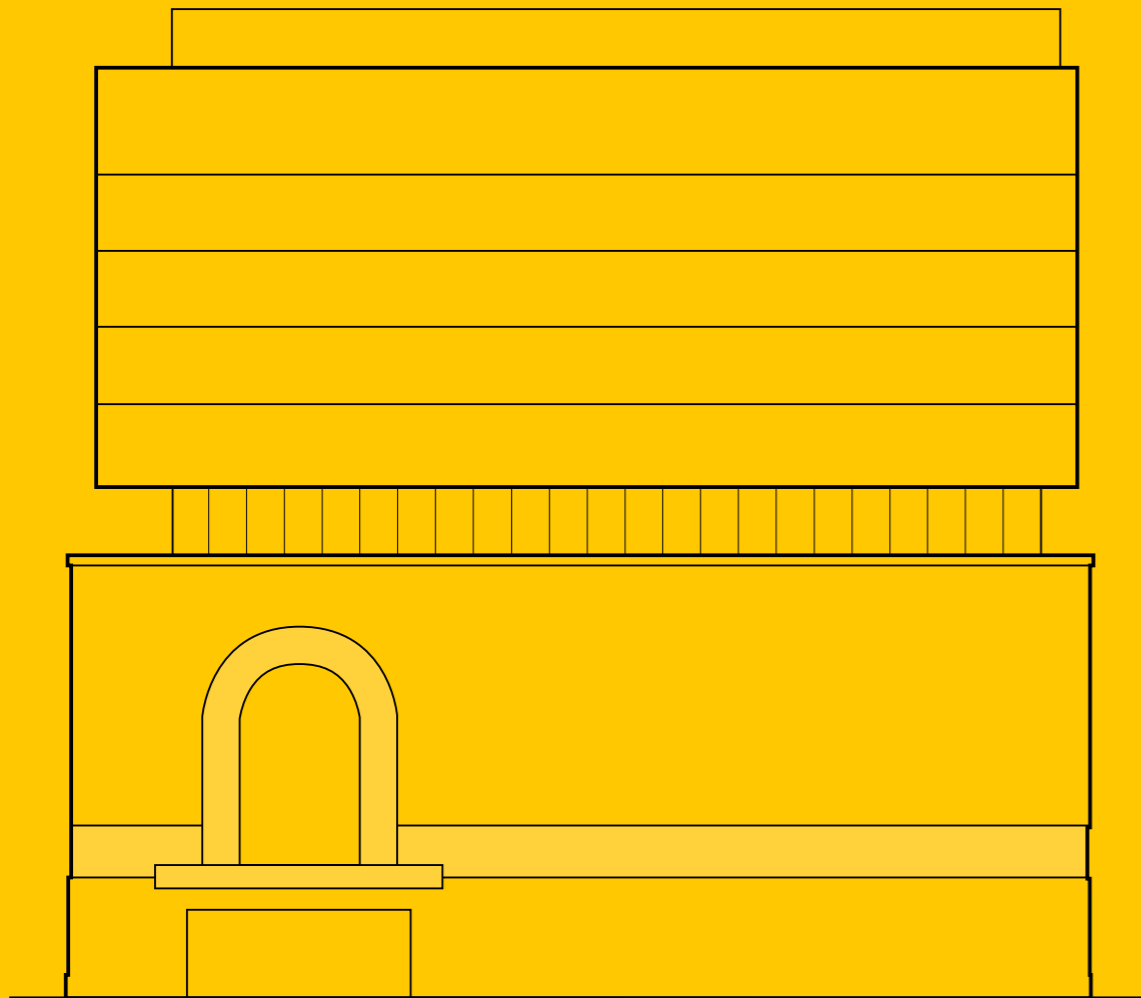


Figure 12.13 Illustrative CGI of the Proposed Development from Shaftesbury Avenue

APPENDIX 1: AVR METHODOLOGY PRODUCED BY CITYSCAPE DIGITAL

FORMER SAVILLE THEATRE



SAVILLE THEATRE

135 SHAFTESBURY AVENUE

Accurate Visual Representation Methodology

Contents

| | | | | | |
|------------|------------------------------------------------|-----------|--|--|--|
| | Table of views | 3 | | | |
| 0.0 | Introduction | 4 | | | |
| 0.1 | Methodology overview | | | | |
| 0.2 | View selection | | | | |
| 1.0 | Photography | 4 | | | |
| 1.1 | Digital photography | | | | |
| 1.2 | Lenses | | | | |
| 1.3 | TGN 06/19 | | | | |
| 1.4 | Digital camera | | | | |
| 1.5 | Position, time and date recording | | | | |
| 2.0 | Digital image correction | 6 | | | |
| 2.1 | Raw file conversion | | | | |
| 2.2 | Digital image correction | | | | |
| 3.0 | Type 4 visualisations | 7 | | | |
| 3.1 | Type 4 visualisation | | | | |
| 3.2 | Survey | | | | |
| 3.3 | False origin | | | | |
| 4.0 | Type 3 visualisations | 8 | | | |
| 4.1 | Type 3 visualisation | | | | |
| 4.2 | False origin | | | | |
| 5.0 | Model positioning | 8 | | | |
| 5.1 | Model source | | | | |
| 5.2 | Proposed model position check | | | | |
| 6.0 | Camera matching – Type 4 visualisations | 9 | | | |
| 6.1 | Cityscape’s database | | | | |
| 6.2 | Camera matching process | | | | |
| 7.0 | Camera matching – Type 3 visualisations | 10 | | | |
| 7.1 | Cityscape’s context models | | | | |
| 7.2 | Camera matching process | | | | |
| 8.0 | Rendering | 11 | | | |
| 8.1 | Wireline image (AVR 0/1) | | | | |
| 8.2 | Rendered image (AVR 3) | | | | |
| 8.3 | Texturing | | | | |
| 8.4 | Lighting and sun direction | | | | |
| 9.0 | Post production | 12 | | | |
| 9.1 | Post production | | | | |

Table of views

| View | Visualisation type | Level of accuracy of location | Render / wireline | Ref | OS-E | OS-N | Height (AOD) | Height (AGL) | Heading | Lens | Lens choice | Field of view | Date | Time |
|------|--------------------|-------------------------------|-------------------|--------|------------|------------|--------------|--------------|---------|-------|-------------------------------|---------------|----------|-------|
| 01 | Type 4 | Better than 0.05m | Wireline | D29383 | 529913.536 | 181014.112 | 23.41 M | 1.60 M | 31° | 24 mm | Inclusion of relevant context | 73° | 26/02/22 | 16:36 |
| 02 | Type 4 | Better than 0.05m | Render | D29384 | 529943.125 | 181052.67 | 23.06 M | 1.60 M | 25° | 24 mm | Inclusion of relevant context | 73° | 26/02/22 | 15:49 |
| 03 | Type 4 | Better than 0.05m | Render | D29385 | 530031.653 | 181172.379 | 22.66 M | 1.60 M | 233° | 24 mm | Inclusion of relevant context | 73° | 26/02/22 | 12:14 |
| 04 | Type 4 | Better than 0.05m | Wireline | D29386 | 530055.093 | 181211.508 | 22.74 M | 1.60 M | 220° | 24 mm | Inclusion of relevant context | 73° | 26/02/22 | 12:54 |
| 05 | Type 4 | Better than 0.05m | Render | D29387 | 530023.272 | 181236.736 | 23.17 M | 1.60 M | 208° | 24 mm | Inclusion of relevant context | 73° | 27/02/22 | 09:24 |
| 06 | Type 4 | Better than 0.05m | Render | D29301 | 529959.251 | 181202.973 | 24.54 M | 1.60 M | 158° | 24 mm | Inclusion of relevant context | 73° | 27/02/22 | 09:04 |
| 07 | Type 4 | Better than 0.05m | Render | D29305 | 529917.625 | 181209.257 | 23.5 M | 1.60 M | 132° | 24 mm | Inclusion of relevant context | 73° | 25/11/23 | 10:10 |
| 08 | Type 4 | Better than 0.05m | Wireline | D29388 | 529936.246 | 181282.742 | 25.35 M | 1.60 M | 164° | 24 mm | Inclusion of relevant context | 73° | 26/02/22 | 14:55 |
| 09 | Type 4 | Better than 0.05m | Render | D29389 | 530056.028 | 181098.762 | 23.69 M | 1.60 M | 210° | 24 mm | Inclusion of relevant context | 73° | 26/02/22 | 13:02 |
| 10 | Type 4 | Better than 0.05m | Wireline | D29390 | 530077.006 | 181082.176 | 23.5 M | 1.60 M | 309° | 24 mm | Inclusion of relevant context | 73° | 26/02/22 | 13:07 |
| 11 | Type 4 | Better than 0.05m | Wireline | D29391 | 529953.944 | 181242.549 | 25.12 M | 1.60 M | 169° | 24 mm | Inclusion of relevant context | 73° | 26/02/22 | 15:28 |

0.0 Introduction

0.1 Methodology overview

The methodology applied by Cityscape Digital Limited to produce the ‘Type 4 Photomontages survey / scale verifiable’¹ or views contained in this document are described below. In the drafting of this methodology and the production and presentation of the images, guidance has been taken from the ‘TGN 06/19 Visual Representation of development proposals’ (TGN06/19) from the Landscape Institute published on 17 September 2019 in support of GLVIA3.

The disciplines employed are of the highest possible levels of accuracy and photo-realism which are achievable with today’s standards of architectural photography and computer-generated models.

0.2 View selection

The viewpoints are being selected through a process of consultation with relevant statutory consultees by townscape/heritage consultants and having regard to relevant planning policy and guidance.

1.0 Photography

1.1 Digital photography

High quality digital full frame sensor cameras are being utilised.

1.2 Lenses

In accordance with TGN 06/19, Cityscape balances the need to include the extent of the site and sufficient context with the stated preference for 50mm lenses. For local urban views a wide angle lens of 24mm or 35mm is generally used. For more open spaces the default is 50mm, intermediate distance views are photographed with a lens between 35mm to 70mm and occasionally long range views may be required with lens options ranging from 70mm to 1200mm.

As a guide, the following approach is used:

| View | Lens options |
|---------------------------------------------------------|---------------|
| Relevant foreground, urban context or large site | 24mm – 35mm |
| Open spaces, where proposed development can be included | 50mm |
| 800 to 5000 metres – intermediate | 35mm – 70mm |
| 5000+ metres – long | 70mm – 1200mm |

Examples of these views are shown in Figures 1 and 2.

1.3 TGN 06/19

States that:

“2.2 Baseline photography should: [...] include the extent of the site and sufficient context;”²

“1.1.7 If a 50mm FL lens cannot capture the view in landscape or portrait orientation (for example, if the highest point of the development is approaching 18° above horizontal) the use of wider-angled prime lenses should be considered, working through the following sequence of fixed lenses in this order: 35mm FL > 28mm FL > 24mm FL > 24mm FL Tilt-Shift. Tilt-Shift Lenses are considered at Appendix 13. In these unusual situations, the reasoning for the choice and the approach used should be documented, and the agreement of the competent authority should be sought (see Appendix 10 Technical Methodology).”³ and

“Views should include the full context of the site / development and show the effect it has upon the receptor location.[...]”⁴

1.4 Digital camera

Cityscape uses high quality professional DSLR (digital single lens reflex) and DSLM (digital single lens mirrorless) cameras. The cameras utilise FFS (full frame sensors) so declared focal lengths require no conversion to be understood in line with TGN 06/19 guidelines.

Cityscape use high quality lenses that are matched to the resolution of the cameras to ensure high contrast and sharp rendition of the images.

1.5 Position, time and date recording

The photographer is provided with (i) an Ordnance Survey map or equivalent indicating the position of each viewpoint from which the required photographs are to be taken, and (ii) a digital mockup rendered with a context model of the desired view. For each viewpoint the camera is positioned at a height of 1.60 metres above the ground level which closely approximates the human eye altitude, and falls into the 1.5-1.65m range provided by TGN 06/19⁵.

If local conditions required a deviation to capture the view, the exact height can be found in the Table of Views. A point vertically beneath the entrance pupil of the lens is marked on the ground as a survey reference point and two digital reference photographs are taken of (i) the camera/tripod location and (ii) the survey reference point (as shown in Figures 3 and 4). The date and time of the photograph are recorded by the camera.

1 ‘TGN 06/19 Visual Representation of development proposals.’ Available at: https://landscapewpstorage01.blob.core.windows.net/www-landscapeinstitute-org/2019/09/LI_TGN-06-19_Visual_Representation.pdf (Accessed: March 2022).pp. 21-2

2 ‘TGN 06/19 Visual Representation of development proposals.’ Available at: https://landscapewpstorage01.blob.core.windows.net/www-landscapeinstitute-org/2019/09/LI_TGN-06-19_Visual_Representation.pdf (Accessed: March 2022).pp. 5, Paragraph 2.2

3 ‘TGN 06/19 Visual Representation of development proposals.’ Available at: https://landscapewpstorage01.blob.core.windows.net/www-landscapeinstitute-org/2019/09/LI_TGN-06-19_Visual_Representation.pdf (Accessed: March 2022).pp. 28, Paragraph 1.1.7

4 ‘TGN 06/19 Visual Representation of development proposals.’ Available at: https://landscapewpstorage01.blob.core.windows.net/www-landscapeinstitute-org/2019/09/LI_TGN-06-19_Visual_Representation.pdf (Accessed: March 2022).pp. 35, Paragraph 4.1.5

5 ‘TGN 06/19 Visual Representation of development proposals.’ Available at: https://landscapewpstorage01.blob.core.windows.net/www-landscapeinstitute-org/2019/09/LI_TGN-06-19_Visual_Representation.pdf (Accessed: March 2022).pp. 50



1: Local view



2: Intermediate view



3: Camera location



4: Survey reference point

2.0 Digital image correction

2.1 Raw file conversion

Professional digital cameras produce a raw file format, which is then processed for both high detail and colour accuracy. The final image is saved as an 8 bit tiff⁶ file.

2.2 Digital image correction

The digital photographs were prepared for the next stage of camera matching (see Sections 6 and 7).

All lenses exhibit a degree of geometric distortion. The most common types are radially symmetrical along the principal axis of the lens, and tend to grow in size towards the perimeter of the image. The outer edges of the images are therefore not taken into consideration to reduce inaccuracies. Figure 5 illustrates the ‘safe’ or non-distortive area of an image which is marked by a red overlay.

The adjusted or corrected digital image, known as the ‘background plate’, is then saved ready for the camera matching process (see Sections 6 and 7). In preparation for the survey (see Section 3.2) Cityscape indicates on each background plate the safe area and priority survey points, such as corners of buildings, retained elements and party walls for survey (see Figure 6).



5: Area of interest to be surveyed



6: Background plate highlighting critical survey points in green and secondary survey strings in red

⁶ TIFF is the name given to a specific format of image file stored digitally on a computer.

3.0 Type 4 visualisations

3.1 Type 4 visualisation

Unless otherwise specified visualisations are completed to TGN 06/19⁷ Type 4 Photomontage / Photowire (survey / scale verifiable) standards.

3.2 Survey

An independent surveyor is contracted to undertake the survey of (i) each viewpoint as marked on the ground beneath the entrance pupil of the lens at the time the photograph is taken (and recorded by way of digital photograph (see Section 1 above) and (ii) all the required points on buildings, hard landscape features or immobile permanent objects within the safe zone. The survey is coordinated onto the Ordnance Survey National Grid (OSGB36) by using GNSS (global navigation satellite system such as GPS⁸) equipment (see, for example, Figure 7) and processing software. The Ordnance Survey National Grid (OSGB36) is chosen as it is the most widely used and because it also allows the captured data to be incorporated into other available digital products (such as Ordnance Survey maps). The height datum used is Ordnance Survey Newlyn Datum and is also derived using the GNSS.

Improvements to the real-time position of GNSS data is achieved by RTK (real time kinematic) compensation, which utilises a comparison between known base stations positions and their current position fix to produce correction data to the measurements. The required points on each building are surveyed using conventional survey techniques utilising an electronic theodolite and reflectorless laser technology (shown in Figure 8). In certain circumstances, a viewpoint may need to be surveyed using conventional survey techniques as opposed to RTK, if, for example, the viewpoint is in a position where GNSS information cannot be received.

3.3 False origin

3D modelling programs, unlike CAD/BIM programs, have inherent inaccuracies the further an object is away from the origin. Cityscape decide on and record a local, 'false origin' that is used to move the model closer to the origin. This alleviates the inaccuracies. The 3D model of the proposed development, consented scheme models, and survey data are all moved uniformly to this new false origin. When performing positioning checks (see Section 5.2) the offset between false origin and OS are added back to the coordinates.



7: Field survey being carried out, GNSS receiver



8: Field survey being carried out, total station

⁷ 'TGN 06/19 Visual Representation of development proposals.' Available at: https://landscapewpstorage01.blob.core.windows.net/www-landscapeinstitute-org/2019/09/LI_TGN-06-19_Visual_Representation.pdf (Accessed: March 2022).pp.11, Table2, pp 21-24.

⁸ <https://www.rics.org/globalassets/rics-website/media/upholding-professional-standards/sector-standards/land/guidelines-for-the-use-of-gnss-in-surveying-and-mapping-2nd-edition-rics.pdf>

4.0 Type 3 visualisations

4.1 Type 3 visualisation

These visualisations are as described in TGN 06/19⁹ Type 3 Photomontage / Photowire (not survey / scale verifiable) standards. In contrast to Type 4, Type 3 visualisations rely on good quality data for camera matching, but are not relying on surveys as described in Section 3.2. Data sources such as GPS, OS Maps, 3D City models, geo-referenced aerial photography, LiDAR or 3D models can be used.

The individual data source used is declared in an accompanying table. The possible angular shift of a 1m lateral displacement of the camera against its actual coordinate depends on the distance of the object from the camera¹⁰:

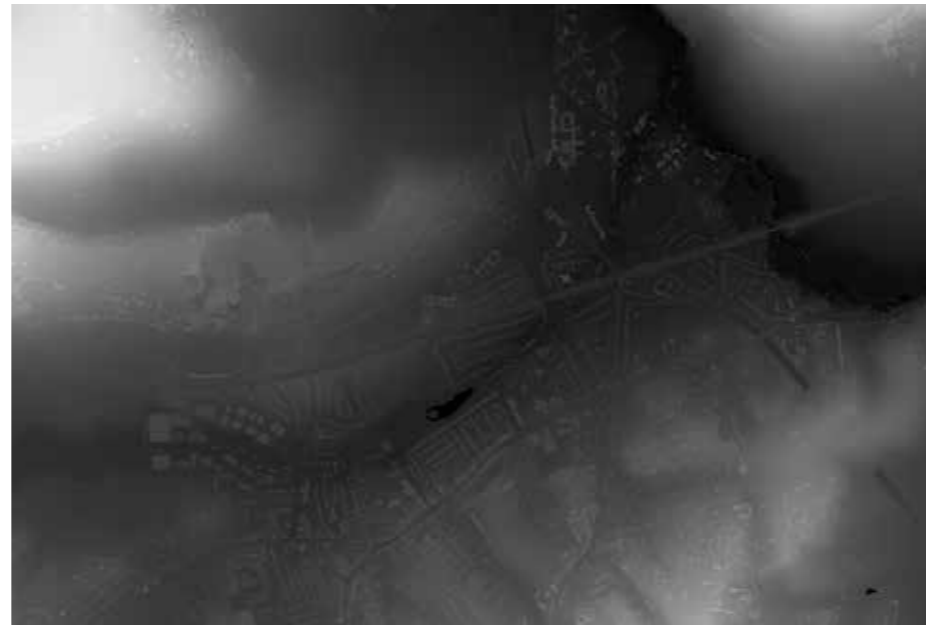
| Distance from camera | Apparent shift |
|----------------------|----------------|
| 10m | 5.7° |
| 100m | 0.57° |
| 1,000m | 0.057° |
| 10,000m | 0.006° |

Cityscape also create 3D DSM (Digital Surface Model) models from publicly available data sources, such as Defra LiDAR scans from the Defra Data Services Platform. We always choose the newest data available at the highest possible resolution, typically at 1m resolution. The data is processed to coordinate onto Ordnance Survey National Grid (OSGB36), and converted to a Square Grid DSM. The square grid is then optimised into a TIN (Triangulated Irregular Network). The optimisation has been validated to produce no loss in usable information of the geometric mesh. This process follows the guidelines set out in 'Guidance - Visual representation of wind farms - Feb 2017'¹¹.

DSM source is typically the Defra LiDAR Composite DSM, 2020, resolution 1m.

4.2 False origin

3D modelling programs, unlike CAD/BIM programs, have inherent inaccuracies the further an object is away from the origin. Cityscape decide on and record a local, 'false origin' that is used to move the model closer to the origin. This alleviates the inaccuracies. The 3D model of the proposed development, consented scheme models, and survey data are all moved uniformly to this new false origin. When performing positioning checks (see Section 5.2) the offset between false origin and OS are added back to the coordinates.



11: 1m resolution LiDAR GeoTIFF



12: Resulting 3D TIN mesh

5.0 Model positioning

Applies to Type 3 and Type 4 visualisation.

5.1 Model source

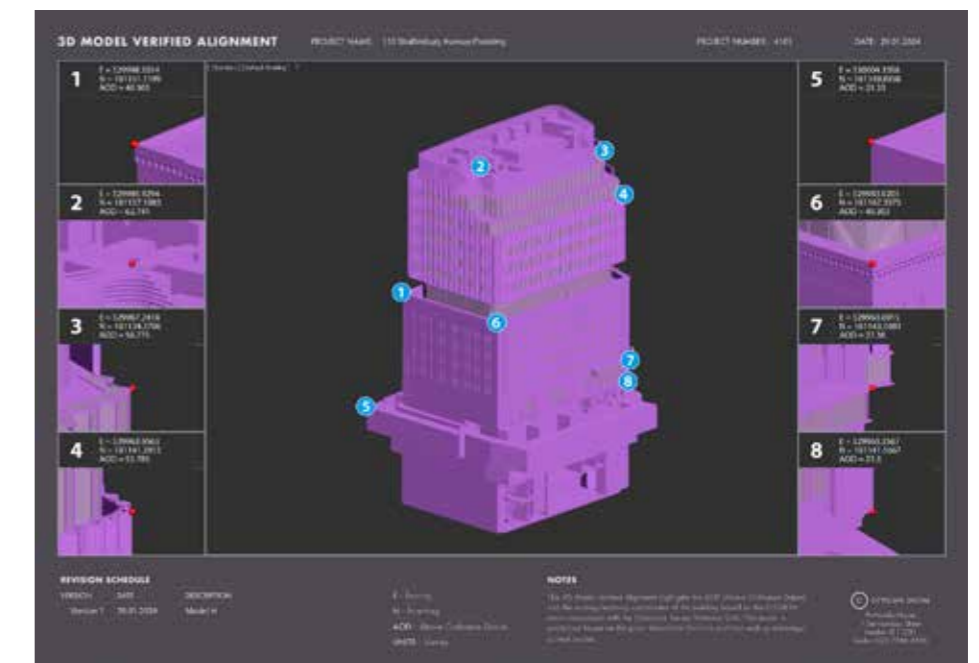
A wireframe 3D model of the proposed scheme if not provided is created by Cityscape from plans and elevations provided by the architects and from survey information of the ground levels on site and various other points on and around the site, such as the edge of adjacent roads and pavements etc. provided by the surveyor.

5.2 Proposed model position check

The architect supplies a 3D model in OS coordinates that can be used 'as is' for position checks as described below (utilising the false origin as described in Section 3.3). Alternatively, a non OS located model can be provided together with a floor plan that is positioned in an OS map. The model can then be positioned by way of setting it on the floor plan. Heights are either preserved from the original model if supplied in AOD, or taken from supplied elevations.

Once the model is positioned, confirmation of height and Easting/ Northing Coordinates is requested from the architect.

At least two clear reference points are agreed and used to confirm the placement of the model.



13: Proposed model position check

9 'TGN 06/19 Visual Representation of development proposals.' Available at: https://landscapewpstorage01.blob.core.windows.net/www-landscapeinstitute-org/2019/09/LI_TGN-06-19_Visual_Representation.pdf (Accessed: March 2022).pp.11, Table2, pp 19-20.

10 'TGN 06/19 Visual Representation of development proposals.' Available at: https://landscapewpstorage01.blob.core.windows.net/www-landscapeinstitute-org/2019/09/LI_TGN-06-19_Visual_Representation.pdf (Accessed: March 2022).pp 56-57

11 'Guidance - Visual representation of wind farms - Feb 2017' Available at: <https://www.nature.scot/sites/default/files/2019-09/Guidance%20-%20Visual%20representation%20of%20wind%20farms%20-%20Feb%202017.pdf> (Accessed at March 2022). pp 8-9

6.0 Camera matching – Type 4 visualisations

6.1 Cityscape’s database

Cityscape has built up a comprehensive database of survey information on buildings and locations in central London; the database contains both GNSS survey information and information regarding the dimensions and elevations of buildings gathered from architects and other sources.

The outlines of buildings are created by connecting the surveyed points or from the information obtained from architects’ drawings of particular buildings. By way of example of the high level of detail and accuracy, approximately 300 points have been GNSS surveyed on the dome of St. Paul’s.

The database ‘view’ (as shown in Figure 14) is ‘verified’ as each building is positioned using coordinates acquired from GNSS surveys. In many instances, the various coordinates of a particular building featured in one of the background plates are already held by Cityscape as part of their database of London. In such cases the survey information of buildings and locations provided by the surveyor (see Section 3.2 above) is used to cross-check and confirm the accuracy of these buildings. Where such information is not held by Cityscape, it is, where appropriate, used to add detail to Cityscape’s database.

The survey information provided by the surveyor is in all cases used in the verification process of camera matching.



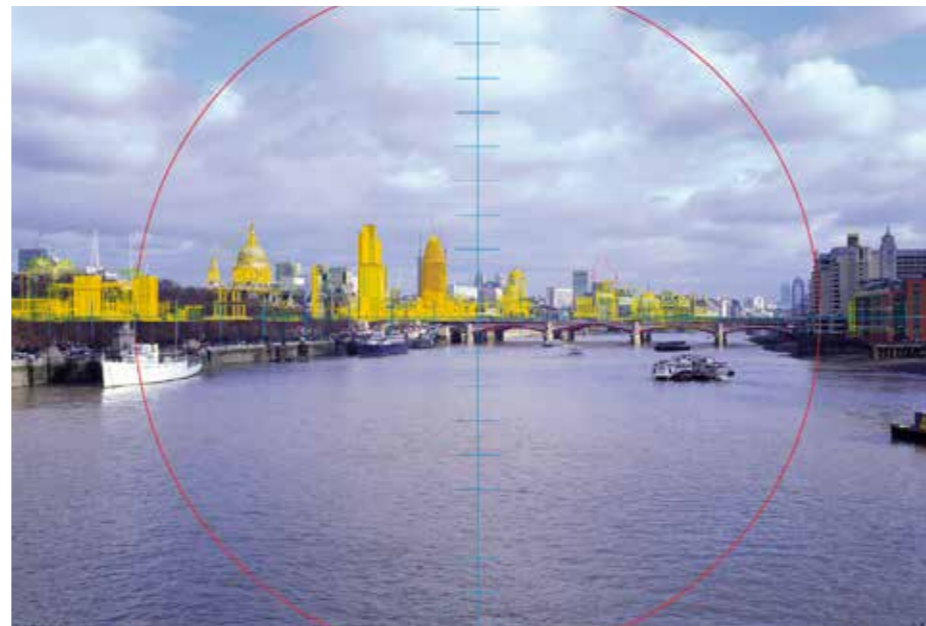
14: Selected GPS located models (yellow) from Cityscape’s database, situated on Cityscape’s London digital terrain model

6.2 Camera matching process

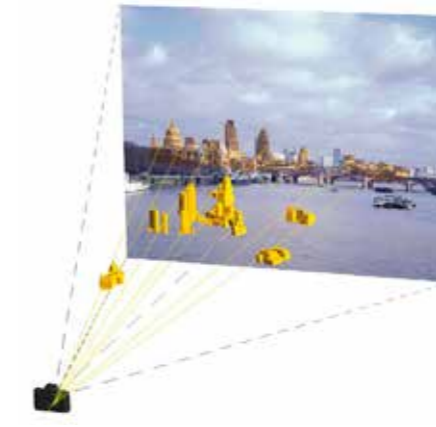
The following information is required for the camera matching process:

- Specific details of the camera and lens used to take the photograph and therefore the field of view (see Section 1);
- The adjusted or corrected digital image i.e. the ‘background plate’ (see Section 2);
- The GNSS surveyed viewpoint coordinates (see Section 3.2);
- The GNSS surveyed coordinates of points within the the background plate (see Section 3.2);
- Selected models from Cityscape’s database (see Section 6.1);
- The GNSS surveyed coordinates of the site of the proposed scheme (see Section 3.2);

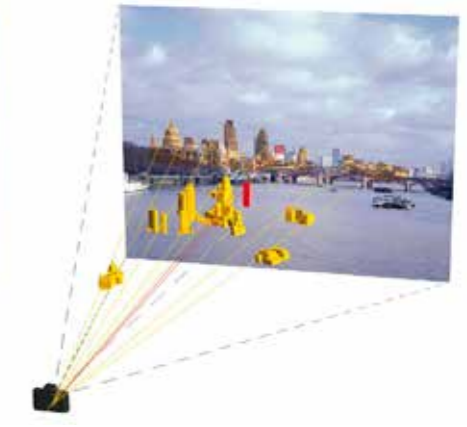
The data is combined in a 3D software package and is then used to situate Cityscape’s virtual camera such that the 3D model aligns exactly over the background plate (as shown in Figures 15, 16 and 17) (i.e. a ‘virtual viewer’ within the 3D model would therefore be standing exactly on the same viewpoint from which the original photograph was taken (Figure 3). This is the camera matching process.



15: The background plate matched in the 3D GPS located models



16: Background plate matched to the 3D GPS located models



17: The camera matched background plate with an example of a proposed scheme included in red

7.0 Camera matching – Type 3 visualisations

7.1 Cityscape's context models

Cityscape have purchased available 3D city models of large parts of London and other parts of the UK that are modelled to within 25cm accuracy. Where available this data is used to create camera matches for Type 3 visualisations, or additional data is purchased.

In addition, or where 3D city models are not available, DSM data is used for camera matching (see Section 4).

7.2 Camera matching process

The following information is required for the camera matching process:

- Specific details of the camera and lens used to take the photograph and therefore the field of view (see Section 1);
- The adjusted or corrected digital image i.e. the 'background plate' (see Section 2);
- 3D city model and/or DSM context model (see Section 4);
- Selected models from Cityscape's database (see Section 6.1);
- A 3D model of the proposed scheme (see Section 5)

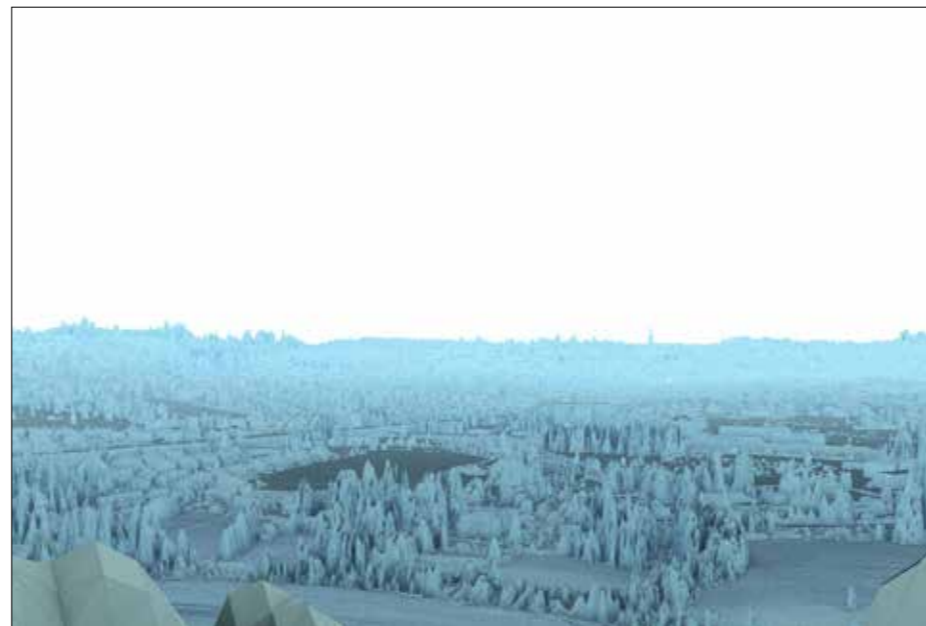
The data is combined in a 3D software package and is then used to situate Cityscape's virtual camera such that the 3D model/DSM aligns exactly over the background plate (as shown in Figure 20) (i.e. a 'virtual viewer' within the 3D model would therefore be standing very close to the same viewpoint from which the original photograph was taken (Figure 3). This is the camera matching process.



18: Background plate: digital photograph, size and bank corrected as described in Section 2



20: Camera matching: the background plate matched in DSM TIN mesh



19: Render: DSM model render, camera matched

8.0 Rendering

8.1 Wireline image (AVR 0/1)

The proposed developments are shown using a constant thickness wireline. The line is generated from a computer rendering of the 3D model and follows an ‘inside stroke’ principle.

Rendering is a technical term referring to the process of creating a two dimensional output image from the 3D model. The ‘inside stroke’ principle is followed so that the outer edge of the line touches the outline of the render from the inside, fairly representing the maximum visibility.

The camera matching process is repeated for each view and a wireline image of the proposal from each viewpoint is then produced. The wireline image enables a quantitative analysis of the impact of the proposed scheme on views.

8.2 Rendered image (AVR 3)

In order to assist a more qualitative assessment of the proposals, the output image needs to be a photo-realistic reflection of what the proposed scheme would look like once constructed. This is called an AVR3.

8.3 Texturing

The process of transforming the wireframe 3D scheme model into one that can be used to create a photorealistic image is called texturing¹².

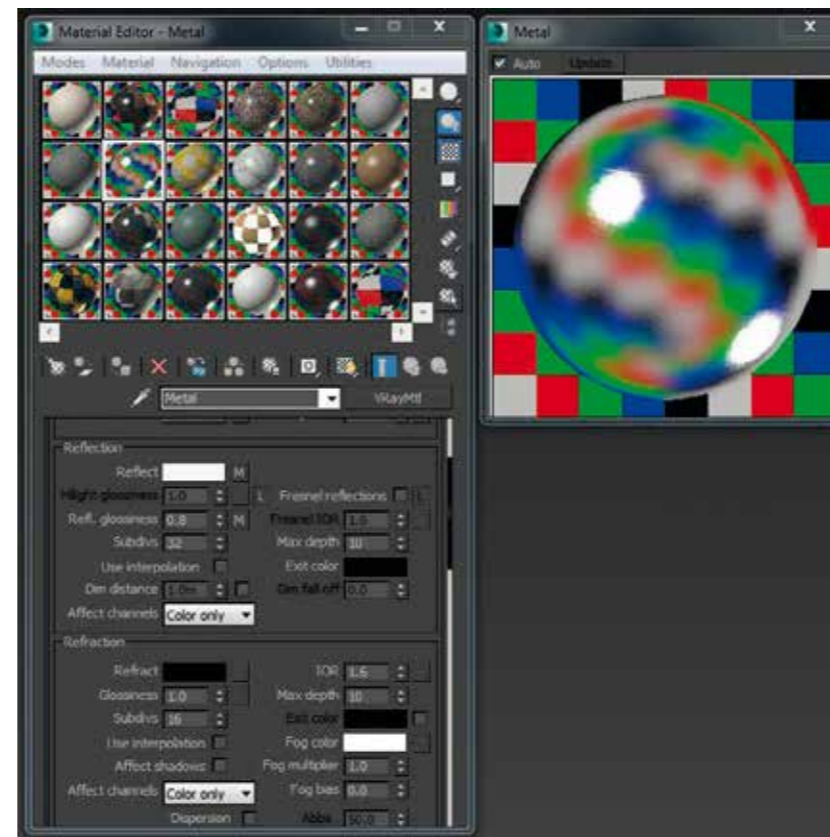
Prior to rendering, Cityscape requires details from the architect regarding the proposed materials (e.g. type of glass, steel, aluminium etc.) to be utilised.

Cityscape also use high resolution photographic imagery of real world material samples, supplied by the client or the manufacturer, to create accurate photorealistic textures for use in all our images. This information is used to produce the appearance and qualities in the image that most closely relates to the real materials to be used (as shown in Figure 21).

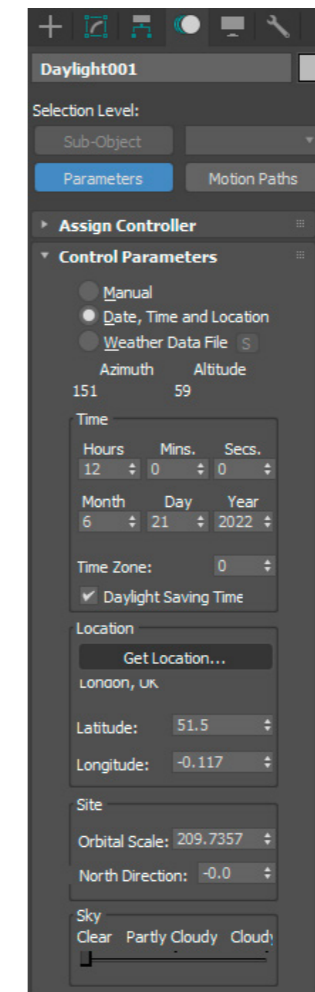
8.4 Lighting and sun direction

The next stage is to light the 3D model to match the photographic environment. The date, time of the photograph and the latitude and longitude of the city are input (see Figure 22) into the unbiased physically accurate render engine. Cityscape selects a ‘sky’ (e.g. clear blue, grey, overcast, varying cloud density, varying weather conditions) from the hundreds of ‘skies’ held within its database to resemble as closely as possible the sky in the background plate.

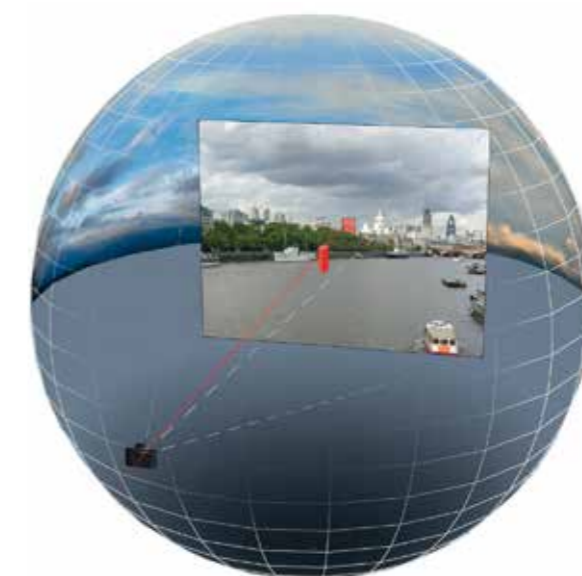
The 3D model of the proposed scheme is placed within the selected sky (see Figure 23) and using the material properties also entered, the computer calculates the effects of the sky conditions (including the sun) on the appearance of the proposed scheme.



21: Screenshot of some materials in the 3D rendering package.



22: Screenshot of environment information (time, date and year) entered to locate the sun correctly (see Section 7).



23: Example of a proposed scheme highlighted in red within the selected sky and rendered onto the background plate

¹² Texturing is often referred to as part of the rendering process, however, in the industry, it is a process that occurs prior to the rendering process.

9.0 Post production

9.1 Post production

Finally, the rendered image of the scheme model is inserted and positioned against the camera matched background plate.

Once in position, the rendered images are edited using Adobe Photoshop®. Masks are created in Photoshop where the line of sight to the rendered image of the proposed scheme is interrupted by foreground buildings (as shown in Figure 24).

The result is a verified image or view of the proposed scheme (as shown in Figure 25).

A similar process is followed for wireline (AVR1) images. The outline of the rendered model is traced with a constant thickness stroke which stays inside the massing of the rendered model. Additional lines are added using a narrower stroke to delineate significant stepping in the model's topography, and to aid with the understanding of the wirelines in respect to the overall arrangement of massing of the proposed development.



24: Process red area highlights the Photoshop mask that hides the unseen portion of the render



25: A photo-realistic verified image



Cityscape Digital

Printworks House
7 Bermondsey Street
London SE1 2DD

020 7566 8550

cityscapedigital.co.uk

APPENDIX 2: ZONE OF THEORETICAL VISIBILITY PREPARED BY CITYSCAPE DIGITAL

FORMER SAVILLE THEATRE

135 Shaftesbury Avenue

London

Zone of Visual Influence Study (ZVI)
January 2024

Introduction

A ZVI (Zone of Visual Influence) or ZTV (Zone of Theoretical Visibility) provides a visual representation of potential scheme visibility at 1.6m from the ground.

It is classed as “theoretical” due to the unreliable nature and limited accuracy of the commercially available context models provided to us by external sources.

While due care has been taken to use relevant information as available to us, we cannot guarantee its accuracy.

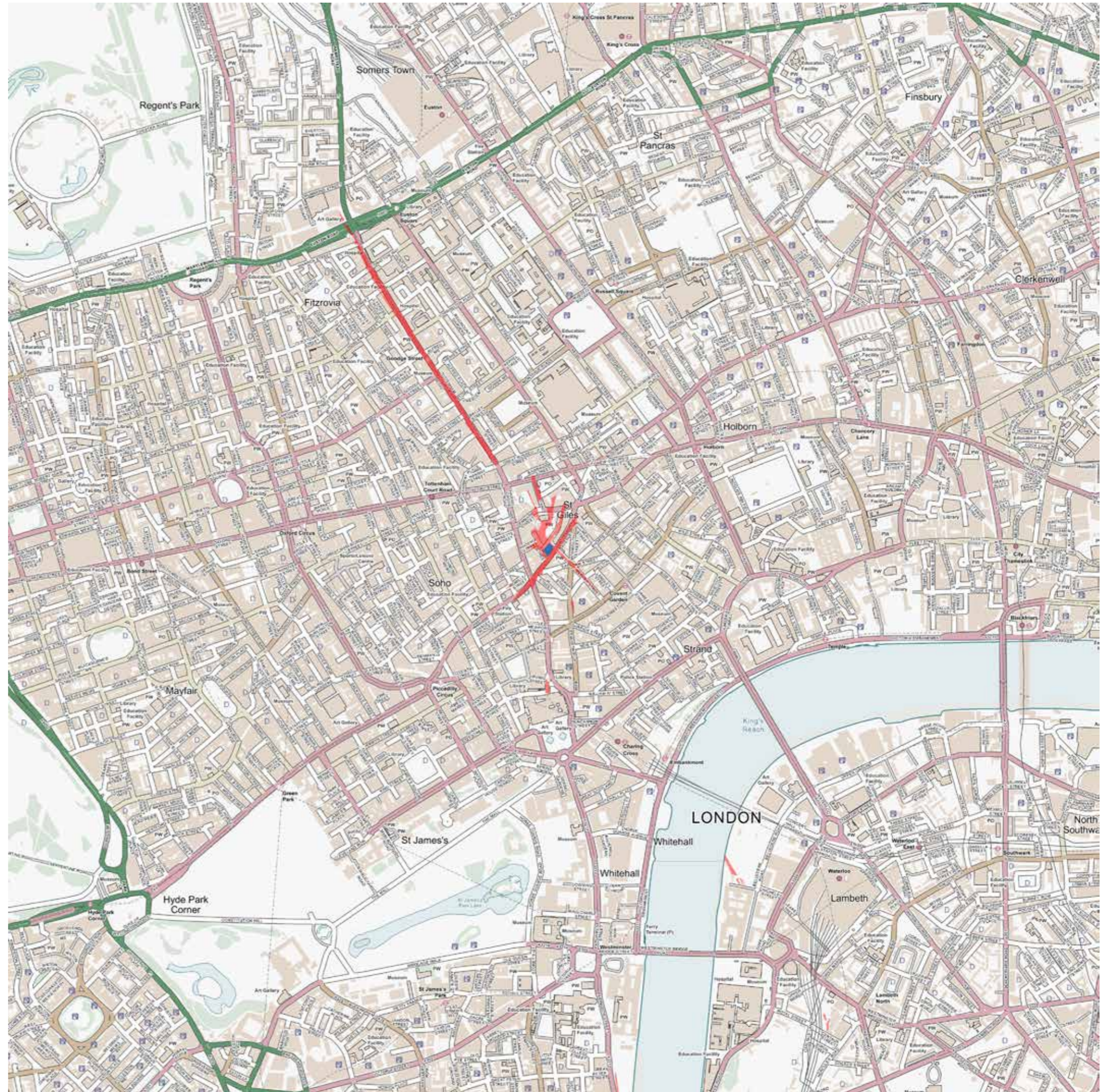
This report has been produced by Cityscape Digital using Zmapping and the model received on the 23rd January 2024.

The ZVI study on the Zmapping area was produced without trees and consented developments taken into consideration.

Zone of Visual Influence - Proposed

Analysis has been based on 3D ZMap data.

Preliminary, model-based work is only as accurate as the 3D information provided and so we recommend all decisions based on massing are checked using Accurate Visual Representations.



- Zone of theoretical visibility
- Proposed scheme

Position sign-off image - Proposed Model

3D MODEL VERIFIED ALIGNMENT

PROJECT NAME: 4103 135 Shaftesbury Avenue Planning

PROJECT NUMBER: 4103

DATE: 24.01.2024



REVISION SCHEDULE

| VERSION | DATE | DESCRIPTION |
|---------|------------|-----------------------|
| 01 | 24.01.2024 | First Issue - Model F |

E - Easting
 N - Northing
 AOD - Above Ordnance Datum
 UNITS - Metres

NOTES

This 3D Model Verified Alignment highlights the AOD (Above Ordnance Datum) and the easting/northing coordinates of the building based on the OSGB36 datum associated with the Ordnance Survey National Grid. The model is positioned based on the given information from the architect such as drawings/context models.

 CITYSCAPE DIGITAL
 Printworks House
 7 Bermondsey Street
 London SE1 2DD
 Studio: 020 7566 8550



Cityscape Digital

Printworks House
7 Bermondsey Street
London SE1 2DD

020 7566 8550

cityscapedigital.co.uk

APPENDIX 3: LIST ENTRY DESCRIPTIONS

FORMER SAVILLE THEATRE

Former Saville Theatre

Official list entry

Heritage Category: **Listed Building**

Grade: **II**

List Entry Number: **1271631**

Date first listed: **30-Jun-1998**

Date of most recent amendment: **26-May-2023**

List Entry Name: **Former Saville Theatre**

Statutory Address 1: **Odeon Cinemas, 135-149 Shaftesbury Avenue, London, WC2H 8AH**

This List entry helps identify the building designated at this address for its special architectural or historic interest.

Unless the List entry states otherwise, it includes both the structure itself and any object or structure fixed to it (whether inside or outside) as well as any object or structure within the curtilage of the building.

For these purposes, to be included within the curtilage of the building, the object or structure must have formed part of the land since before 1st July 1948.

[Understanding list entries \(https://historicengland.org.uk/listing/the-list/understanding-list-entries/\)](https://historicengland.org.uk/listing/the-list/understanding-list-entries/)

[Corrections and minor amendments \(https://historicengland.org.uk/listing/the-list/minor-amendments/\)](https://historicengland.org.uk/listing/the-list/minor-amendments/)

Location

Statutory Address: **Odeon Cinemas, 135-149 Shaftesbury Avenue, London, WC2H 8AH**

The building or site itself may lie within the boundary of more than one authority.

County: **Greater London Authority**

District: **Camden (London Borough)**

Parish: **Non Civil Parish**

National Grid Reference: **TQ 29980 81145**

Summary

Cinema converted from theatre, built 1930-1931 to the designs of T P Bennett & Son in collaboration with the theatre architect Bertie Crewe with sculptural frieze and roundels by Gilbert Bayes.

Reasons for Designation

The former Saville Theatre, 135 Shaftesbury Avenue, London Borough of Camden, is listed for the following principal reasons:

Architectural interest:

* for the quality of the architectural composition, its restrained and carefully proportioned form specifically designed to integrate the purpose-designed sculptural work by Gilbert Bayes;

* for the distinction of Bayes' integrated sculptural work, most notably the 'Drama through the Ages' frieze, which is an especially fine example of this leading sculptor's work that serves to clearly proclaim the building's designed purpose.

Historic interest:

* as a major theatre built for the impresario A E Fournier during the inter-war West End revival, designed by T P Bennett & Son in collaboration with the veteran theatre architect Bertie Crewe;

* for the lively historical pageant of theatrical performance displayed in Bayes' frieze, an important example of

integrated public sculpture which is redolent of the period in its stylised composition and depiction of famous actors, celebrated plays and theatregoers of the inter-war era.

History

The Saville Theatre was built for theatre impresario A E Fournier, with designs produced by T P Bennett & Son working in collaboration with the specialist theatre architect Bertie Crewe. Plans were drawn 1929-1930, with construction by Gee, Walker & Slater of London & Derby carried out in 1930-1931. The theatre was one of the largest in the West End when opened, designed to accommodate a total capacity of 1,530. As originally configured, the Saville's three-tiered auditorium comprised a stage and orchestra pit to the north-east end, with stalls, a dress circle with flanking boxes, and an upper circle ascending back to the west, each level with its own bar and facilities, notably including a large salon with hotel-style showcases for luxury goods and mural paintings to several public spaces. Externally, the 40-metre frieze to Shaftesbury Avenue, entitled 'Drama Through the Ages', was created by Gilbert Bayes, commissioned as part of the T P Bennett & Son design. A section of Bayes' sculptural work was displayed at the Royal Academy in April 1931, before being installed.

The Saville opened in October 1931, with a successful inaugural production of 'For the Love of Mike', starring Arthur Riscoe, Viola Tree and Bobby Howes. From the 1930s through into the early 1960s, the Saville staged many celebrated plays, revues and musicals. Throughout the Second World War, theatrical productions continued, despite the theatre sustaining damage during the Blitz in 1941. The interior of the theatre was completely redecorated to the designs of Laurence Irving in 1955, and at the same time John Collins created a new mural for the stalls bar.

In the 1960s, Brian Epstein, manager of The Beatles and leading figure in the promotion of popular music in Britain, acquired the Saville. It was opened in November 1966 as a combined theatre and music venue, being principally used as a rehearsal space in the week and for concerts at the weekend. On 4 June 1967, Jimi Hendrix topped the bill at the Saville and opened with the title track from 'Sgt. Pepper's Lonely Heart Club Band', released only three days earlier. Paul McCartney, who was in attendance with other members of The Beatles, later described this as "one of the great honours of my career" (Paul McCartney: Many Years From Now).

The Saville benefitted from its close proximity to Denmark Street, which became a centre for the rock music industry as the UK's 'Tin Pan Alley' at this time. Between 1966 and 1969 the Saville showcased major international artists, including Jimi Hendrix, the Rolling Stones, the Four Tops, Chuck Berry, Fats Domino, Pink Floyd, the Bee Gees, Elton John and the Who. The Beatles 'Hello Goodbye' promotional film was filmed at the Saville Theatre on 10 November 1967.

Following the death of Brian Epstein in August 1967, the Saville continued as a music venue, staging occasional revues and theatrical productions. The final play to be staged was 'Enemy' by Robert Maugham, which opened in December 1969, though this only had a short run owing to the acquisition of the theatre by EMI who began work to convert the theatre into a twin-screen Cinema in 1970 for their ABC Cinemas chain. The 1970 conversion gave impetus to the 'Save London Theatres' campaign that led to the creation of The Theatres Trust by Act of Parliament in 1976.

The conversion of the Saville Theatre was carried out by William Ryder and Associates, the scheme remodelling the principal public areas and splitting the auditorium into two screens, ABC1 and ABC 2, seating 616 and 581 respectively. The new ABC Cinema opened in December 1970. It was subsequently acquired by Cannon Cinemas as part of a takeover in 1986, which then folded into the MGM chain in 1992. Odeon took over the Saville in 2001, reopening the cinema as 'Odeon Covent Garden' following a remodelling of the public spaces and further subdivision of the former auditorium to provide four smaller cinema screens.

Details

Converted theatre, built 1930-1931 to the designs of T P Bennett & Son in collaboration with the theatre architect Bertie Crewe for the theatre impresario A E Fournier. Original sculptural frieze and roundels by Gilbert Bayes. Adapted to serve as a two-screen cinema by ABC in 1970 and later remodelled by Odeon in 2001 and further subdivided to give four screens.

MATERIALS: steel-framed structure with facing brick, embellished with Portland stone dressings. Steel-framed windows to the secondary side and rear elevations. The frieze to Shaftesbury Avenue is executed in cast concrete, produced from a mould modelled by Bayes.

PLAN: irregular, parallelogram-shaped plan occupying an island site that fronts to Shaftesbury Avenue with the main entrance off-set to the left (south-west end). Secondary elevations front to Stacey Street, New Compton Street and St Giles Passage, respectively to the south-west, north-west and north-east sides.

EXTERIOR: the Shaftesbury Avenue façade is asymmetrically composed with a tall, arched window with a wide architrave and keystone off-set to the south-western end of the facade above the main entrance, this featuring stylised Art Deco figurative detailing. The arch originally featured a bronze metal frame with fretwork that was 9 metres high and 5 metres wide, this was either removed or covered in 1970, with the present metal-panelled infill in its place. The rest of this southern elevation is restrained in its composition with a strong horizontal emphasis, reinforced by the channelled rusticated brickwork raised on a black granite plinth and applied ashlar stone at street level. At parapet level there is a continuous stone cornice with dentil detailing. The secondary elevations to

Stacey Street, New Compton Street and St Giles Passage are simply composed, with a blind brick elevation to St Giles Passage (the stage end) and with stripped brick detailing to Stacey Street and New Compton Street. The decorative stone cornice of the Shaftesbury Avenue façade continues around the at parapet level to each of the elevations. The building has five storeys at the rear, rising to six at the north-eastern end with the fly tower with a haystack lantern structure to the roof, which is largely screened from view from the street. Window openings to the upper floors of Stacey Street and New Compton Street have subdivided window openings with original steel-framed windows, expressed with channelled brickwork in these elevations. The door openings at ground-floor level are mostly replacements or post-1970 insertions, added following cinema conversion. To St Giles Passage (north-east), an opening for central taking-in door for scenery and props remains.

The main feature of the façade is the sculptural work by Gilbert Bayes, principally the 40 metre frieze entitled 'Drama through the Ages', which takes the form of a historical pageant of characters taken from celebrated plays. The shallow-relief frieze runs the full length of the Shaftesbury Avenue elevation, folding around the corners to Stacey Street and St Giles Passage. Various performers and theatrical scenes are depicted, including Sybil Thorndike as St Joan from Bernard Shaw's play of 1923, a Greek Chorus, the Chester Players, Bacchanalian dancers, a Harlequinade in Commedia dell'arte costume, Shakespearean characters, and a First World War soldier from Herbert C Sargent and Con West's 1924 play 'Khaki'. The far end of the frieze, to the junction with St Giles Passage, represents the twentieth century with theatre goers of the 1930s and a line of chorus girls. At high level, five overlapping pairs of roundel plaques modelled in shallow relief by Bayes are set within the rusticated brickwork. These depict art of various periods and cultures. From the left, these are: Egyptian and Assyrian; Roman and Grecian; the Italian Renaissance and Medieval period; Elizabethan and Georgian; Pompadourian and Victorian. A band of render runs beneath the frieze, where the continuous lighting-trough that originally lit Bayes' frieze from below once ran; this was removed together with the original canopy above the entrance. The applied fascia, fixed signage and poster boards all date from the 2001 Odeon conversion.

INTERIOR: the arrangement of the building internally principally consists of four cinema screens divided across the building, with a modern foyer, box office and retail space at ground-floor level (all formed as part of the 2001 remodelling). The walls of the cinema screens are covered with concrete render and draped in full-length curtains, with banks of modern cinema seating (all post-2001) fitted in each of the four screens. There are some surviving elements of the theatre's original fabric and layout internally, though this is principally limited to the back-of-house areas, with no evidence of the original Bennett & Son interior design for the foyer, auditorium or bars, or the later Laurence Irving and John Collins decorative work of 1955. The one area which may have retained some concealed decorative work of the 1930s is beneath the present suspended ceiling, in the narrow portion of the existing foyer that corresponds to the original foyer, though opening-up of one small section has revealed that the ceiling here is covered by a render dating from the 1970 remodelling. There is little cohesive sense of the spatial form of the original entrance foyer, auditorium, salon or stage, owing to the extent of

subdivision in carried out in 1970 and 2001. The original stage and each of the tiers of the auditorium have been lost, though it is possible that steel trusses associated with the former dress circle and upper circle may be concealed within the roof of screen four and beneath the floor of screen two on the basis of their alignment, though this cannot be confirmed.

The original perimeter staircases and sections of the corridors survive to the north-east corner of the building (to all floors), in the centre of the north-west elevation (from the first floor to the fifth), and additionally to the basement and ground-floor in the south-west and north-west corners. An original central set of stairs connecting each of the levels of the auditorium on the north-west side of the building has been removed and replaced with WCs and other ancillary rooms. The retained 1930s stairs are utilitarian in form, of concrete with steel rails, with some steel staircases to basement level. There are several dressing rooms and ancillary rooms along the north-west side of the building and to the upper levels on the south-west side, some retaining original two-panel doors with fixtures, though nothing of note beyond this. There has been some reorganisation of the configuration of the rooms, with the opening-out of the former dressing rooms at first-floor level, giving two enlarged rooms where there were originally four, for example, and the loss of a corridor that connected smaller rooms on the third-floor to the north-eastern corner.

The original bars that served each level of the auditorium were set at the south-west side of the original plan. These have either been lost to the enlarged cinema screens (as at first-floor level) or reconfigured entirely to be subdivided into multiple spaces (as on the third floor). Only the stalls bar at lower basement level remains legible in its spatial form, though the adjacent salon as shown in original plans has been cut across by one of the inserted banks of cinema seating. This basement bar was remodelled as part of the 1970 conversion though has been boarded off since closure of the ABC. It retains many of its features from this time, including the bar counter, wallpaper, part-glazed veneer doors, 'soldier' tilework, some signage and a section of upholstered bench seating, albeit in a dilapidated state.

To the north-eastern end of the building, the stage house retains some of its structural components and original stage equipment, most notably the fly tower and suspension grid with its counterweight pulleys (marked 'Frank Burkitt'). This is serviced by a loading gallery and a ladder stair between the grid levels. The ventilation plenum plant room survives adjacent to the grid. At lower basement level there is a room that originally served as a props room, stage left, and another that was a scene dock, stage right. Severed suspension trusses for parts of the auditorium ceiling are visible behind the cinema screen at basement level to the north-east end, along with some glazed brick and floorboards associated with a former electrical workshop at this level. Above this is a steel ladder to the former stage level, along with an opening for a scenery taking-in door from St Giles Passage and an inset platform, which marks the position of the 'crossover', used by performers to move between the wings backstage.

Legacy

The contents of this record have been generated from a legacy data system.

Legacy System number: **477977**

Legacy System: **LBS**

Sources

Books and journals

Cherry, B, Pevsner, N, The Buildings of England. London 4: North, (2002), 317

Miles, Barry, Paul McCartney: Many Years From Now, (1997)

Hayes, Ruth, 'The Saville Theatre, Shaftesbury Avenue' in Camden History Review, , Vol. 30, (2006), 30-36

Websites

Arthur Lloyd: The Saville Theatre, 135 -149 Shaftesbury Avenue, Holborn, London, accessed 8 February 2023 from <http://www.arthurlloyd.co.uk/SavilleTheatre.htm> (<http://www.arthurlloyd.co.uk/SavilleTheatre.htm>)

Legal

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.



Map

This map is for quick reference purposes only and may not be to scale. This copy shows the entry on 27-Feb-2024 at 09:30:04.

© Crown Copyright and database right 2024. All rights reserved. Ordnance Survey Licence number 100024900. © British Crown and SeaZone Solutions Limited 2024. All rights reserved. Licence number 102006.006.

Use of this data is subject to [Terms and Conditions](#)

(<https://historicengland.org.uk/terms/website-terms-conditions/>).

End of official list entry

CHURCH OF ST GILES IN THE FIELDS

Official list entry

Heritage Category: **Listed Building**

Grade: I

List Entry Number: **1245864**

Date first listed: **23-Oct-1951**

List Entry Name: **CHURCH OF ST GILES IN THE FIELDS**

Statutory Address 1: **CHURCH OF ST GILES IN THE FIELDS, ST GILES HIGH STREET**

This List entry helps identify the building designated at this address for its special architectural or historic interest.

Unless the List entry states otherwise, it includes both the structure itself and any object or structure fixed to it (whether inside or outside) as well as any object or structure within the curtilage of the building.

For these purposes, to be included within the curtilage of the building, the object or structure must have formed part of the land since before 1st July 1948.

[Understanding list entries \(https://historicengland.org.uk/listing/the-list/understanding-list-entries/\)](https://historicengland.org.uk/listing/the-list/understanding-list-entries/)

[Corrections and minor amendments \(https://historicengland.org.uk/listing/the-list/minor-amendments/\)](https://historicengland.org.uk/listing/the-list/minor-amendments/)

Location

Statutory Address: **CHURCH OF ST GILES IN THE FIELDS, ST GILES HIGH STREET**

The building or site itself may lie within the boundary of more than one authority.

County: **Greater London Authority**

District: **Camden (London Borough)**

Parish: **Non Civil Parish**

National Grid Reference: **TQ 29963 81260**

Details

CAMDEN

TQ2981SE ST GILES HIGH STREET 798-1/104/1509 (South side) 24/10/51 Church of St Giles-in-the-Fields

GVI

Church. 1731-33. By Henry Flitcroft, restored 1896, and c1952 when N Haines and G Jackson also restored interior decoration. Portland stone with copper roof. Classical style. Rectangular plan, nave of 5 bays plus vestibule at west end with tower over. EXTERIOR: rusticated stone to string course marking interior gallery level, above plain ashlar with rusticated quoins. Ground floor windows rectangular with flat arches; gallery windows round-headed with keystones, moulded architraves and plain impost blocks. Modillion cornice with blocking course above. At west end of south and north facades an entrance door with Gibbs surround. Pedimented west end has flight of 7 steps leading to 2 leaf, fielded 3-panelled entrance door with a Gibbs surround. Above, a semicircular headed window with a round-headed niche to either side and a square niche to either side above that. H FLITCROFT ARCHITECTUS carved on the entablature. East end pedimented with Doric Venetian window (glass to centre only). Tower of rusticated base, ashlar belfry with round-headed openings, coupled pilasters supporting an entablature, surmounted, on each face, by a clock & urn finials at each corner. Octagonal lantern with engaged Ionic columns supporting an entablature broken forward at each angle. Spire with rustic bands & golden ball weathervane. INTERIOR: vestibule at west end of 3 lobbies, centre being entrance to nave, to either side containing open stairs to galleries. Tunnel-vaulted nave with shallow sanctuary, groin-vaulted aisles over which galleries which continue across west end. Square panelled piers rising to the underside of galleries support Ionic columns with block entablatures, all of Portland stone; these carry the roof & ceiling. Font 1810, much restored Father Smith Organ 1671 in case probably of 1734, inlaid mahogany pulpit 1676. Carved monument to George

Chapman (translator of Homer), dated 1634, probably designed by Inigo Jones. In front of west door, pedimented entrance gate by William Leverton, c1810, incorporating wooden relief of Resurrection of the Dead, 1686-7 by Love. (Survey of London: Vol. V, The Parish of St Giles-in-the-Fields Part II: London: -1914).

Listing NGR: TQ2996381261

Legacy

The contents of this record have been generated from a legacy data system.

Legacy System number: 477939

Legacy System: LBS

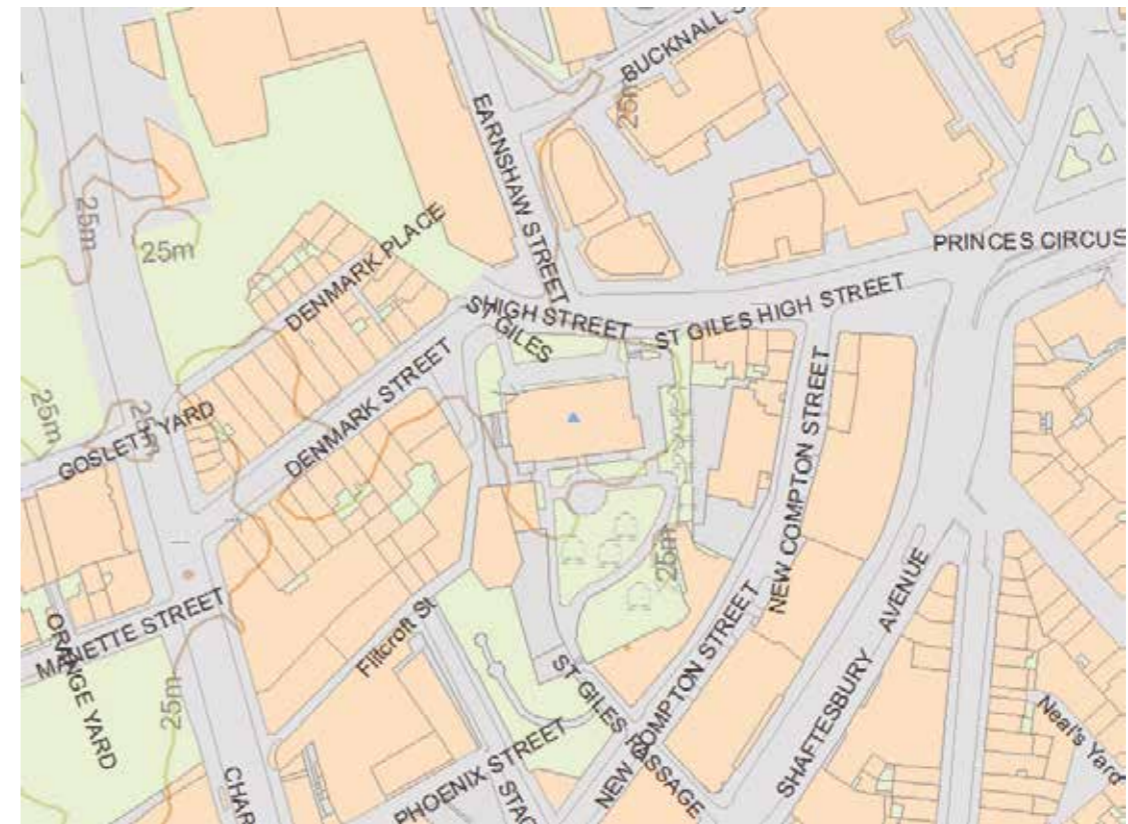
Sources

Books and journals

'Survey of London' in The Parish of St Giles in the Fields Part 2: Volume 5 , (1914)

Legal

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.



Map

This map is for quick reference purposes only and may not be to scale. This copy shows the entry on 27-Feb-2024 at 09:40:50.

© Crown Copyright and database right 2024. All rights reserved. Ordnance Survey Licence number 100024900. © British Crown and SeaZone Solutions Limited 2024. All rights reserved. Licence number 102006.006.

Use of this data is subject to Terms and Conditions

(<https://historicengland.org.uk/terms/website-terms-conditions/>).

End of official list entry

PALACE THEATRE

Official list entry

Heritage Category: **Listed Building**

Grade: **II***

List Entry Number: **1066339**

Date first listed: **28-Jun-1960**

List Entry Name: **PALACE THEATRE**

Statutory Address 1: **PALACE THEATRE, CAMBRIDGE CIRCUS W1**

This List entry helps identify the building designated at this address for its special architectural or historic interest.

Unless the List entry states otherwise, it includes both the structure itself and any object or structure fixed to it (whether inside or outside) as well as any object or structure within the curtilage of the building.

For these purposes, to be included within the curtilage of the building, the object or structure must have formed part of the land since before 1st July 1948.

[Understanding list entries \(https://historicengland.org.uk/listing/the-list/understanding-list-entries/\)](https://historicengland.org.uk/listing/the-list/understanding-list-entries/)

[Corrections and minor amendments \(https://historicengland.org.uk/listing/the-list/minor-amendments/\)](https://historicengland.org.uk/listing/the-list/minor-amendments/)

Location

Statutory Address: **PALACE THEATRE, CAMBRIDGE CIRCUS W1**

The building or site itself may lie within the boundary of more than one authority.

County: **Greater London Authority**

District: **City of Westminster (London Borough)**

Parish: **Non Civil Parish**

National Grid Reference: **TQ 29873 81012**

Details

TQ 2980 NE and 2981 SE CITY OF WESTMINSTER CAMBRIDGE CIRCUS, W1 58/81; 71/12 Palace Theatre

II*

20.9.60 -

Theatre. 1888-1891 built as the Royal English Opera House by T E Colcutt and G H Holloway for Richard D'Oyly Carte. Island site. Banded Ellistown red brick and Doulton's buff terracotta, slate and lead roofs, in Colcutt's Norther Renaissance manner. 4 main storeys. The slight concave front to the Circus divided into 3 main bays articulated by octagonal corbelled corner towers and similar inner turrets crowned by domes and with a broad banded gable over all. Central tripartite groups of arcaded doors under glazed cantilevered canopy returned to sides. Mullioned transomed arcaded-light windows cum loggias designed to be opened in summer, moulded terracotta aprons, friezes and cornices. Similar details to side elevations. Much of the rich terracotta ornament has however been removed. Fine 3 tier balcony auditorium, its amphitheatre remodelled by F Emblin-Walker in 1908 and with the original stage boxes removed; marble and onyx wall claddings now painted; grand marble staircase with alabaster balusters etc. Substantial relics of the machinery above and below stage of unique interest in London being a mixed wood and iron system designed by Dando for the D'Oyly Carte's elaborate opera productions. Opera having failed, it became the Palace Theatre of Varieties in 1892; on April 10th 1910 Pavlove made her first London appearance here; the Palace Theatre from 1911.

The Theatres of London; Mander and Mitchenson. Survey of London; Vol. XXXIII

Listing NGR: TQ2987381012

Legacy

The contents of this record have been generated from a legacy data system.

Legacy System number: **208945**

Legacy System: **LBS**

Sources

Books and journals

Mander, , Mitchenson, , The Theatres of London, (1975)

'Survey of London' in The Parish of St Anne Soho: Volumes 33 and 34 , , Vol. 33, (1966)

Legal

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.



Map

This map is for quick reference purposes only and may not be to scale.
This copy shows the entry on 27-Feb-2024 at 09:41:57.

© Crown Copyright and database right 2024. All rights reserved. Ordnance Survey
Licence number 100024900.© British Crown and SeaZone Solutions Limited 2024. All
rights reserved. Licence number 102006.006.

Use of this data is subject to [Terms and Conditions](#)

(<https://historicengland.org.uk/terms/website-terms-conditions/>).

End of official list entry

← [Previous - Overview](#)

→ [Next - Comments and Photos](#)



[Back to top](#)

ELMS LESTER PAINTING ROOMS

Official list entry

Heritage Category: **Listed Building**

Grade: **II**

List Entry Number: **1113013**

Date first listed: **09-Jun-1988**

List Entry Name: **ELMS LESTER PAINTING ROOMS**

Statutory Address 1: **ELMS LESTER PAINTING ROOMS, 1-5, FLITCROFT STREET**

This List entry helps identify the building designated at this address for its special architectural or historic interest.

Unless the List entry states otherwise, it includes both the structure itself and any object or structure fixed to it (whether inside or outside) as well as any object or structure within the curtilage of the building.

For these purposes, to be included within the curtilage of the building, the object or structure must have formed part of the land since before 1st July 1948.

[Understanding list entries \(https://historicengland.org.uk/listing/the-list/understanding-list-entries/\)](https://historicengland.org.uk/listing/the-list/understanding-list-entries/)

[Corrections and minor amendments \(https://historicengland.org.uk/listing/the-list/minor-amendments/\)](https://historicengland.org.uk/listing/the-list/minor-amendments/)

Location

Statutory Address: **ELMS LESTER PAINTING ROOMS, 1-5, FLITCROFT STREET**

The building or site itself may lie within the boundary of more than one authority.

County: **Greater London Authority**

District: **Camden (London Borough)**

Parish: **Non Civil Parish**

National Grid Reference: **TQ 29942 81229**

Details

CAMDEN

TQ2981SE FLITCROFT STREET 798-1/104/481 (East side) 10/06/88 Nos.1-5 (Consecutive) Elms Lester Painting Rooms

GV II

Painting rooms for theatrical scenery. 1903-4. For Messrs W & J Elms Lester. English bond yellow brick, with facade of red brick; top-lit lantern, projecting above 1st floor level and lighting painting rooms, has facing of glazed white brick. Gabled, brick-coped Welsh slate roof; brick stacks. EXTERIOR: 2-storey pedimented facade, with legend ELMS LESTERS PAINTING ROOMS & STORES inscribed on tympanum of inner pediment, which is set above row of colonnettes which rest on cornice of main pediment. This cornice is broken by panelled full-height loading doors to right and tall window with glazing bars to left, the latter above a segmental-arched 2-light window with glazing bars. Pedimented facade to lantern storey has moulded stone lintel above 2-light transomed window. Right-side wall, of 2-storey, 3-window range has concrete lintels over 2-light transomed windows, and loft door above double doors to front: to rear of this range is lean-to porch with 8-panelled double doors attached to large 3-storey canted bay with plate-glass sashes. INTERIOR: the centre of the building is occupied by the painting frames, lit by the projecting lantern which has cast-iron framework to glazing. The 1st floor painting area, supported on a steel frame, gives access to four 50'x 30' painting frames which run along the outer side walls and both sides of the inner dividing screen wall. Each cast-iron frame can be raised or lowered by electric winches. Each painting room has a sink and studio stove and they are surrounded by studios and artists' accommodation. The large entrance lobby to the front has a hoist and trap doors, which facilitated the exit of completed backcloths from the painting rooms, via the full-height doors in the facade. HISTORICAL NOTE: an important and complete survival of a theatrical scene-painting workshop.

Listing NGR: TQ2994281229

Legacy

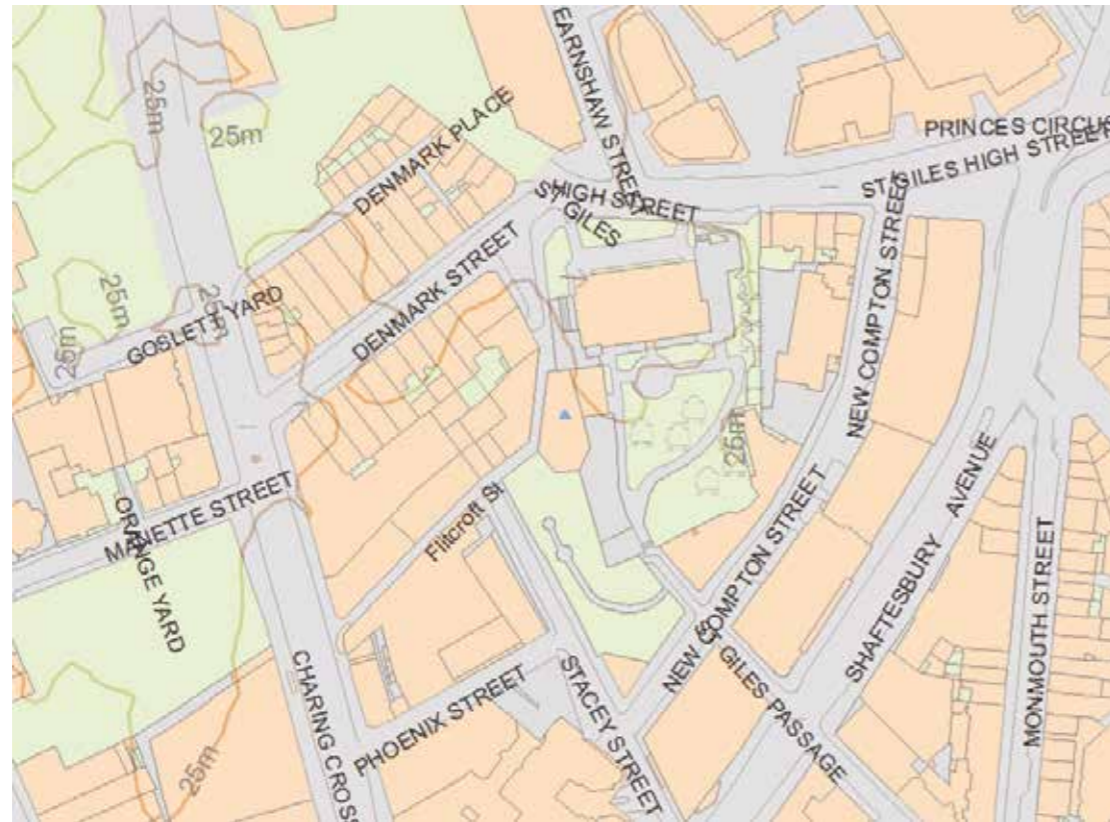
The contents of this record have been generated from a legacy data system.

Legacy System number: **477339**

Legacy System: **LBS**

Legal

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.



Map

This map is for quick reference purposes only and may not be to scale. This copy shows the entry on 27-Feb-2024 at 09:41:02.

© Crown Copyright and database right 2024. All rights reserved. Ordnance Survey Licence number 100024900. © British Crown and SeaZone Solutions Limited 2024. All rights reserved. Licence number 102006.006.

Use of this data is subject to [Terms and Conditions](https://historicengland.org.uk/terms/website-terms-conditions/) (<https://historicengland.org.uk/terms/website-terms-conditions/>).

End of official list entry

← [Previous - Overview](#)

→ [Next - Comments and Photos](#)



[Back to top](#)

LYCH GATE TO THE WEST OF CHURCH OF ST GILES IN THE FIELDS

Overview

Heritage Category: **Listed Building**

Grade: **II**

List Entry Number: **1245865**

Date first listed: **13-May-1974**

List Entry Name: **LYCH GATE TO THE WEST OF CHURCH OF ST GILES IN THE FIELDS**

Statutory Address: **LYCH GATE TO THE WEST OF CHURCH OF ST GILES IN THE FIELDS, ST GILES HIGH STREET**

[Go to the official list entry](#)



Uploaded by [Dominic Martin](#)

Location

Location of this list entry and nearby places that are also listed. Use our [map search](#) (<https://historicengland.org.uk/listing/the-list/map/>) to find more listed places.



Loading map...

This map is for quick reference purposes only and may not be to scale.

What is the National Heritage List for England?

The [National Heritage List for England](https://historicengland.org.uk/listing/the-list/) (<https://historicengland.org.uk/listing/the-list/>) is a unique register of our country's most significant historic buildings and sites. The places on the list are protected by law and most are not open to the public.

The list includes:

 Buildings (<https://historicengland.org.uk/listing/what-is-designation/listed-buildings/>)

 Scheduled monuments
(<https://historicengland.org.uk/listing/what-is-designation/scheduled-monuments/>)

 Parks and gardens
(<https://historicengland.org.uk/listing/what-is-designation/registered-parks-and-gardens/>)

 Battlefields (<https://historicengland.org.uk/listing/what-is-designation/registered-battlefields/>)

 Shipwrecks (<https://historicengland.org.uk/listing/what-is-designation/protected-wreck-sites/>)

(<https://historicengland.org.uk/listing/>)

Images of England Project

Archive image, may not represent current condition of site.

Date: 2005-05-25

Reference: IOE01/12764/35

Rights: © Mr Anthony Rau. Source: Historic England Archive

Historic England Archive

Search over 1 million photographs and drawings from the 1850s to the present day using our images archive.

→ [Next - Official Listing](#)

ST GILES VESTRY ROOMS AND ATTACHED WALL WITH LAMP SOUTH WEST OF CHURCH

Official list entry

Heritage Category: **Listed Building**

Grade: **II**

List Entry Number: **1245866**

Date first listed: **13-May-1974**

Date of most recent amendment: **11-Jan-1999**

List Entry Name: **ST GILES VESTRY ROOMS AND ATTACHED WALL WITH LAMP SOUTH WEST OF CHURCH**

Statutory Address 1: **ST GILES VESTRY ROOMS AND ATTACHED WALL WITH LAMP SOUTH WEST OF CHURCH, ST GILES HIGH STREET**

This List entry helps identify the building designated at this address for its special architectural or historic interest.

Unless the List entry states otherwise, it includes both the structure itself and any object or structure fixed to it (whether inside or outside) as well as any object or structure within the curtilage of the building.

For these purposes, to be included within the curtilage of the building, the object or structure must have formed part of the land since before 1st July 1948.

[Understanding list entries](https://historicengland.org.uk/listing/the-list/understanding-list-entries/) (<https://historicengland.org.uk/listing/the-list/understanding-list-entries/>)

[Corrections and minor amendments](https://historicengland.org.uk/listing/the-list/minor-amendments/) (<https://historicengland.org.uk/listing/the-list/minor-amendments/>)

Location

Statutory Address: **ST GILES VESTRY ROOMS AND ATTACHED WALL WITH LAMP SOUTH WEST OF CHURCH, ST GILES HIGH STREET**

The building or site itself may lie within the boundary of more than one authority.

County: **Greater London Authority**

District: **Camden (London Borough)**

Parish: **Non Civil Parish**

National Grid Reference: **TQ 29948 81236**

Details

CAMDEN

TQ2981SE ST GILES HIGH STREET 798-1/104/1510 (South side) 14/05/74 St Giles Vestry Rooms and attached wall with lamp south-west of church (Formerly Listed as: ST GILES HIGH STREET Vestry and lych gate to Church of St Giles)

GV II

Vestry rooms. 1731-3. By Henry Flitcroft, corridor to church later. East facade multi-coloured stock brick under a slate roof. Single storey, 4-bay with gauged red brick flat arches to flush sashes. Parapet. Right return of yellow stock brick, gauged red brick flat arches to 2 sash windows. Corridor single storey of stone with pilaster mullions to 2 glazed bays; double part-glazed doors to right. Cornice. INTERIOR: the Vestry Room has good original panelling and features. SUBSIDIARY FEATURES: attached low stone wall with column standard gas lamp with Windsor lantern. (Survey of London: Vol. V, Parish of St Giles-in-the-Field part II: London: -1914).

Listing NGR: TQ2994881236

Legacy

The contents of this record have been generated from a legacy data system.

Legacy System number: **477941**

Legacy System: LBS

Sources

Books and journals

'Survey of London' in The Parish of St Giles in the Fields Part 2: Volume 5 , (1914)

Legal

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.



Map

This map is for quick reference purposes only and may not be to scale. This copy shows the entry on 27-Feb-2024 at 09:40:59.

© Crown Copyright and database right 2024. All rights reserved. Ordnance Survey Licence number 100024900. © British Crown and SeaZone Solutions Limited 2024. All rights reserved. Licence number 102006.006.

Use of this data is subject to [Terms and Conditions](https://historicengland.org.uk/terms/website-terms-conditions/) (<https://historicengland.org.uk/terms/website-terms-conditions/>).

End of official list entry

6, FLITCROFT STREET

Official list entry

Heritage Category: **Listed Building**

Grade: **II**

List Entry Number: **1113014**

Date first listed: **22-Jan-1991**

List Entry Name: **6, FLITCROFT STREET**

Statutory Address 1: **6, FLITCROFT STREET**

This List entry helps identify the building designated at this address for its special architectural or historic interest.

Unless the List entry states otherwise, it includes both the structure itself and any object or structure fixed to it (whether inside or outside) as well as any object or structure within the curtilage of the building.

For these purposes, to be included within the curtilage of the building, the object or structure must have formed part of the land since before 1st July 1948.

[Understanding list entries \(https://historicengland.org.uk/listing/the-list/understanding-list-entries/\)](https://historicengland.org.uk/listing/the-list/understanding-list-entries/)

[Corrections and minor amendments \(https://historicengland.org.uk/listing/the-list/minor-amendments/\)](https://historicengland.org.uk/listing/the-list/minor-amendments/)

Location

Statutory Address: **6, FLITCROFT STREET**

The building or site itself may lie within the boundary of more than one authority.

County: **Greater London Authority**

District: **Camden (London Borough)**

Parish: **Non Civil Parish**

National Grid Reference: **TQ 29929 81233**

Details

CAMDEN

TQ2981SE FLITCROFT STREET 798-1/104/482 (West side) 22/01/91 No.6

GV II

Warehouse, now in use as open-plan offices. c1850, much rebuilt and refronted c1881. Yellow and red brick. Roof probably tiled with central ridge lantern but all felted over. EXTERIOR: 4 storeys and basement. 6 windows.

Slanting corner site. Two entrances at right, that at angle flanked by brick pilasters supporting a lugged panel; C20 panelled door surrounded by glass. To left, segmental-arched opening with C20 double panelled doors and overlight. Later large ground floor window opening with plain cornice and further entrance; glazing altered. 1st floor transom and mullion windows in shallow segmental-arched recesses linked by moulded red brick impost bands; that at right hand angle above entrance, square headed with projecting wooden box cornice on moulded brick corbels. The window next to it with a shaped cut brick apron. Moulded red brick dentil cornice at 2nd floor level; transom and mullion 2nd floor windows with segmental heads. Moulded red brick cornice at 3rd floor sill level; windows small, square-headed and paired, those in 2nd right hand bay forming part of a projecting gable dormer with stepped brick sill brackets and small square window above. Cornice and blocking course. INTERIOR: plain with cast-iron columns having winged capitals supporting floors. Complex queen post timber roof structure. HISTORICAL NOTE: known to have been used by a tin box manufacturer in the late C19. An unusual survival of a warehouse in this part of London, No.6 forms a group with a further warehouse, No.12 Flitcroft Street, (qv).

Listing NGR: TQ2992981233

Legacy

The contents of this record have been generated from a legacy data system.

Legacy System number: 477340

Legacy System: LBS

Legal

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.



Map

This map is for quick reference purposes only and may not be to scale. This copy shows the entry on 27-Feb-2024 at 09:41:06.

© Crown Copyright and database right 2024. All rights reserved. Ordnance Survey Licence number 100024900. © British Crown and SeaZone Solutions Limited 2024. All rights reserved. Licence number 102006.006.

Use of this data is subject to Terms and Conditions

[\(https://historicengland.org.uk/terms/website-terms-conditions/\)](https://historicengland.org.uk/terms/website-terms-conditions/).

End of official list entry

← [Previous - Overview](#)

→ [Next - Comments and Photos](#)



[Back to top](#)

12, FLITCROFT STREET

Official list entry

Heritage Category: **Listed Building**

Grade: **II**

List Entry Number: **1113015**

Date first listed: **11-Jan-1999**

List Entry Name: **12, FLITCROFT STREET**

Statutory Address 1: **12, FLITCROFT STREET**

This List entry helps identify the building designated at this address for its special architectural or historic interest.

Unless the List entry states otherwise, it includes both the structure itself and any object or structure fixed to it (whether inside or outside) as well as any object or structure within the curtilage of the building.

For these purposes, to be included within the curtilage of the building, the object or structure must have formed part of the land since before 1st July 1948.

[Understanding list entries \(https://historicengland.org.uk/listing/the-list/understanding-list-entries/\)](https://historicengland.org.uk/listing/the-list/understanding-list-entries/)

[Corrections and minor amendments \(https://historicengland.org.uk/listing/the-list/minor-amendments/\)](https://historicengland.org.uk/listing/the-list/minor-amendments/)

Location

Statutory Address: **12, FLITCROFT STREET**

The building or site itself may lie within the boundary of more than one authority.

County: **Greater London Authority**

District: **Camden (London Borough)**

Parish: **Non Civil Parish**

National Grid Reference: **TQ 29906 81207**

Details

CAMDEN

TQ2981SE FLITCROFT STREET 798-1/104/483 (North side) No.12

GV II

Warehouse, now open-plan offices. Dated 1878 on gable plaque. For William Addis. Yellow stock brick. Pantiled roof. 4 storeys 8 bays. Entrance to right in red rubbed brick archway on small column corbels; keystone inscribed WA. C20 glazing to entrance. From the arch 2 brick pilasters with stone capitals supporting a round-arched head flank part-glazed doors. To left, a cast-iron hoist bracket. Small gable over this bay with date-stone. Left hand bays of gauged brick segmental-arched windows to each floor, the bays articulated by brick pilaster strips. Parapet. INTERIOR: has softwood flitch beams supported on cast-iron columns to ground and 1st floor. King post trusses of timber with cast-iron king posts. Some original features remain, eg. slots for drive belts. c1930s stair. HISTORICAL NOTE: William Addis was a firm of wholesale ironmongers. Following the 2nd World War it was used as a warehouse by Crosse and Blackwell. No.12 is an unusual survival of a warehouse in this part of London and forms a group with a further warehouse, No.6 Flitcroft Street, (qv).

Listing NGR: TQ2990681207

Legacy

The contents of this record have been generated from a legacy data system.

Legacy System number: **477341**

Legacy System: **LBS**

Legal

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.



Map

This map is for quick reference purposes only and may not be to scale.
This copy shows the entry on 27-Feb-2024 at 09:41:09.

© Crown Copyright and database right 2024. All rights reserved. Ordnance Survey Licence number 100024900. © British Crown and SeaZone Solutions Limited 2024. All rights reserved. Licence number 102006.006.

Use of this data is subject to [Terms and Conditions](#)

(<https://historicengland.org.uk/terms/website-terms-conditions/>).

End of official list entry

← [Previous - Overview](#)

→ [Next - Comments and Photos](#)



[Back to top](#)

PHOENIX THEATRE

Official list entry

Heritage Category: **Listed Building**

Grade: **II**

List Entry Number: **1242926**

Date first listed: **22-Oct-1973**

List Entry Name: **PHOENIX THEATRE**

Statutory Address 1: **PHOENIX THEATRE, CHARING CROSS ROAD**

This List entry helps identify the building designated at this address for its special architectural or historic interest.

Unless the List entry states otherwise, it includes both the structure itself and any object or structure fixed to it (whether inside or outside) as well as any object or structure within the curtilage of the building.

For these purposes, to be included within the curtilage of the building, the object or structure must have formed part of the land since before 1st July 1948.

[Understanding list entries \(https://historicengland.org.uk/listing/the-list/understanding-list-entries/\)](https://historicengland.org.uk/listing/the-list/understanding-list-entries/)

[Corrections and minor amendments \(https://historicengland.org.uk/listing/the-list/minor-amendments/\)](https://historicengland.org.uk/listing/the-list/minor-amendments/)

Location

Statutory Address: **PHOENIX THEATRE, CHARING CROSS ROAD**

The building or site itself may lie within the boundary of more than one authority.

County: **Greater London Authority**

District: **Camden (London Borough)**

Parish: **Non Civil Parish**

National Grid Reference: **TQ 29908 81178**

Details

TQ2981SE 798-1/104/197

CAMDEN, CHARING CROSS ROAD (East side), Phoenix Theatre

23/10/73

GV II

Theatre. 1929-30. By Sir Giles Gilbert Scott, Cecil Masey & Bertie Crewe. For Sydney Bernstein. Interior by Theodore Komisarjevsky. Stucco with brick and stone. EXTERIOR: facades to Charing Cross Road and Phoenix Street. Charing Cross Road facade on a curved corner with Corinthian columns from 1st to 2nd floors, curved entablature, attic storey with 7 deeply recessed rectangular lights and enriched architraves, those at right and left projecting. Cornice and pantiled roof. Ground floor has 2 pairs of enriched 2-leaf doors, each with 14 bevelled lights. Facade to Phoenix Street ground floor has 3 pairs of enriched 2-leaf doors, each with bevelled lights and decorative fanlights, recessed between decorative metal grilles, to either side of which timber panelled 2-leaf doors recessed in brick architraves. Continuous metal balcony at first floor level. Central feature of stone with 3 round-headed windows, from 1st to 2nd floors, with moulded architraves on Ionic twisted columns and a balcony. To either side, fluted, paired pilasters. Above, a richly decorated entablature, modillioned cornice, blocking course and 4 brick dormers. Flanking this feature, in brick, at 1st floor level, 12-light metal casement windows with brick pediment over, at 2nd floor level, 12-light metal windows with brick lugged architrave. INTERIOR: of elaborate Renaissance design, both auditorium and foyer with painted panels by Vladimir Polunin. The elaborately painted safety curtain forms the fourth wall of the auditorium decoration and is a key part of the composition. HISTORICAL NOTE: the interior decoration of this theatre, well-preserved, anticipates Bernstein's patronage of Komisarjevsky and Polunin in his subsequent 'Granada' chain of cinemas.

Listing NGR: TQ2990881178

Legacy

The contents of this record have been generated from a legacy data system.

Legacy System number: 476880

Legacy System: LBS

Legal

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.



Map

This map is for quick reference purposes only and may not be to scale. This copy shows the entry on 27-Feb-2024 at 09:41:12.

© Crown Copyright and database right 2024. All rights reserved. Ordnance Survey Licence number 100024900. © British Crown and SeaZone Solutions Limited 2024. All rights reserved. Licence number 102006.006.

Use of this data is subject to Terms and Conditions

[\(https://historicengland.org.uk/terms/website-terms-conditions/\)](https://historicengland.org.uk/terms/website-terms-conditions/)

End of official list entry

← Previous - [Overview](#)

→ Next - [Comments and Photos](#)



[Back to top](#)

APPENDIX 4: PLANS SHOWING SURVIVING ORIGINAL FABRIC

FORMER SAVILLE THEATRE



GENERAL NOTES

CONTRACTOR TO IMMEDIATELY ADVISE THE CONTRACT ADMINISTRATOR & ARCHITECT OF ANY DISCREPANCIES BETWEEN THE EXISTING SURVEY DRAWINGS AND THE SITE SITUATION IF FOUND TO DIFFER. SHOULD A DISCREPANCY BE IDENTIFIED, THE CONTRACTOR IS TO REQUEST VERIFICATION FROM THE CONTRACT ADMINISTRATOR BY WAY OF INSTRUCTION PRIOR TO PROCEEDING WITH THE ASSOCIATED WORK OR ORDERING OF MATERIALS.

WHERE THERE IS A PERCEIVED DISCREPANCY BETWEEN THE ARCHITECTS' M & E / STRUCTURAL ENG. DRAWINGS, SPECIFICATIONS AND SCHEDULES, THOSE OF THE ARCHITECT ARE TO TAKE PRECEDENCE. THE CONTRACTOR IS TO SEEK CLARIFICATION FROM THE CONTRACT ADMINISTRATOR PRIOR TO UNDERTAKING THE WORKS OR ASSOCIATED WORKS.

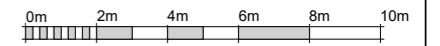
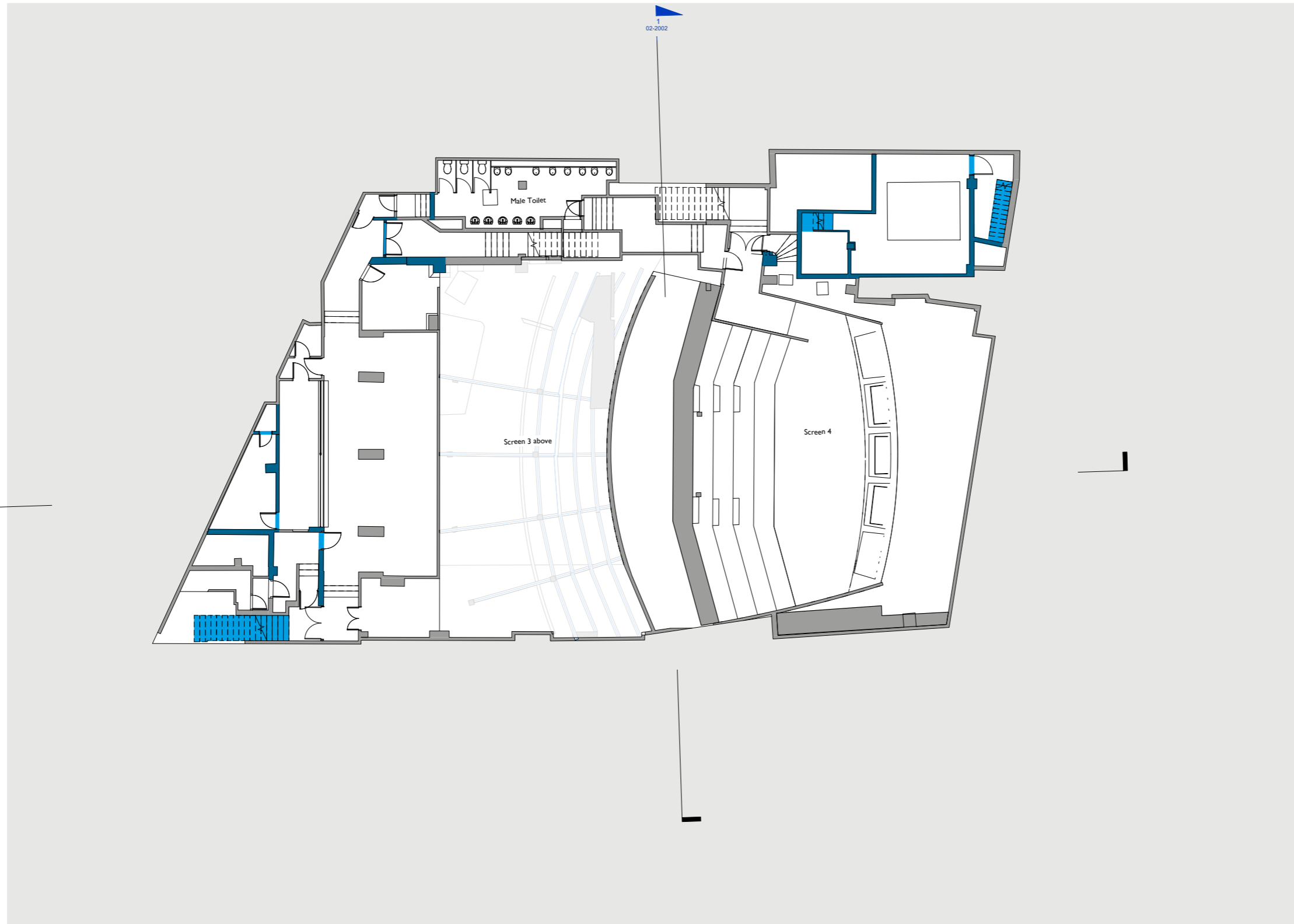
THE CONTRACTOR IS RESPONSIBLE FOR CHECKING DIMENSIONS. ANY DISCREPANCY TO BE VERIFIED WITH THE ARCHITECTS BEFORE PROCEEDING WITH ANY WORKS.

DO NOT SCALE DRAWINGS.

FIGURED DIMENSIONS TO BE WORKED IN ALL CASES. ALL DIMS ARE IN mm UNLESS OTHERWISE STATED.

ALL SUPPLIED TIMBER AND TIMBER BASED PRODUCTS SHALL CARRY THE FOREST STEWARDSHIP COUNCIL'S (FSC) TRADEMARK OR OTHER LABEL FROM AN EQUIVALENT INTERNATIONALLY RECOGNISED, GLOBALLY APPLICABLE INDEPENDENT CERTIFICATION SYSTEM FOR GOOD FOREST MANAGEMENT, ACCEPTABLE TO THE ARCHITECT. CHAIN OF CUSTODY DOCUMENTATION IS TO BE PROVIDED PRIOR TO ANY WORKS PROCEEDING AND IS TO BE AVAILABLE FOR INSPECTION ON REQUEST BY THE ARCHITECT (WHERE INDEPENDENTLY CERTIFIED TIMBER STOCKS ARE NOT AVAILABLE, TIMBER AND WOOD PRODUCTS MAY BE SOURCED FROM SUPPLIERS THAT HAVE ADOPTED A FORMAL ENVIRONMENTAL PURCHASING POLICY, AND CAN PROVIDE CREDIBLE EVIDENCE OF A COMMITMENT TO THAT POLICY).

THIS DRAWING IS TO BE READ IN CONJUNCTION WITH ALL RELEVANT ARCHITECTS', STRUCTURAL ENGINEERS', M&E ENGINEERS' AND OTHER CONTRACT DOCUMENTS.



VISUAL SCALE 1:100 @ A1

Notes legends or Key plans to be added above here

| | | | |
|----------|-------|----|------------------------|
| 10.11.23 | P0.03 | DF | Issued for Information |
| 10.05.22 | P0.02 | JC | Issued for Information |
| 08.04.22 | P0.01 | GK | Issued for Information |
| DATE | REV | BY | DESCRIPTION |

SPPARC

N°10 BAYLEY STREET
BEDFORD SQUARE
LONDON WC1B 3HB
T +44 (0) 20 7734 4100
F +44 (0) 20 7534 9930
W www.spparcstudio.com

Client
Owner

Job Title
2111 - Shaftesbury Avenue

Drawing Title
Existing - Level B2 Floor Plan

Drawing Number & Revision
2111-SPP-ST-B2-DR-A-02-1001

| | | | |
|---------|--------------|------------|-------------|
| Scale | Date Amended | Amended By | Revision |
| 1:100 | 10.11.23 | DF | P0.03 |
| Checked | Date Created | Drawn By | SUITABILITY |
| GK | April 2022 | JC | S2 |

 Original Internal Fabric (Based on Comparison of original Plans and Existing Layouts)



GENERAL NOTES

CONTRACTOR TO IMMEDIATELY ADVISE THE CONTRACT ADMINISTRATOR & ARCHITECT OF ANY DISCREPANCIES BETWEEN THE EXISTING SURVEY DRAWINGS AND THE SITE SITUATION IF FOUND TO DIFFER. SHOULD A DISCREPANCY BE IDENTIFIED, THE CONTRACTOR IS TO REQUEST VERIFICATION FROM THE CONTRACT ADMINISTRATOR BY WAY OF INSTRUCTION PRIOR TO PROCEEDING WITH THE ASSOCIATED WORK OR ORDERING OF MATERIALS.

WHERE THERE IS A PERCEIVED DISCREPANCY BETWEEN THE ARCHITECTS' M & E / STRUCTURAL ENG. DRAWINGS, SPECIFICATIONS AND SCHEDULES, THOSE OF THE ARCHITECT ARE TO TAKE PRECEDENCE. THE CONTRACTOR IS TO SEEK CLARIFICATION FROM THE CONTRACT ADMINISTRATOR PRIOR TO UNDERTAKING THE WORKS OR ASSOCIATED WORKS.

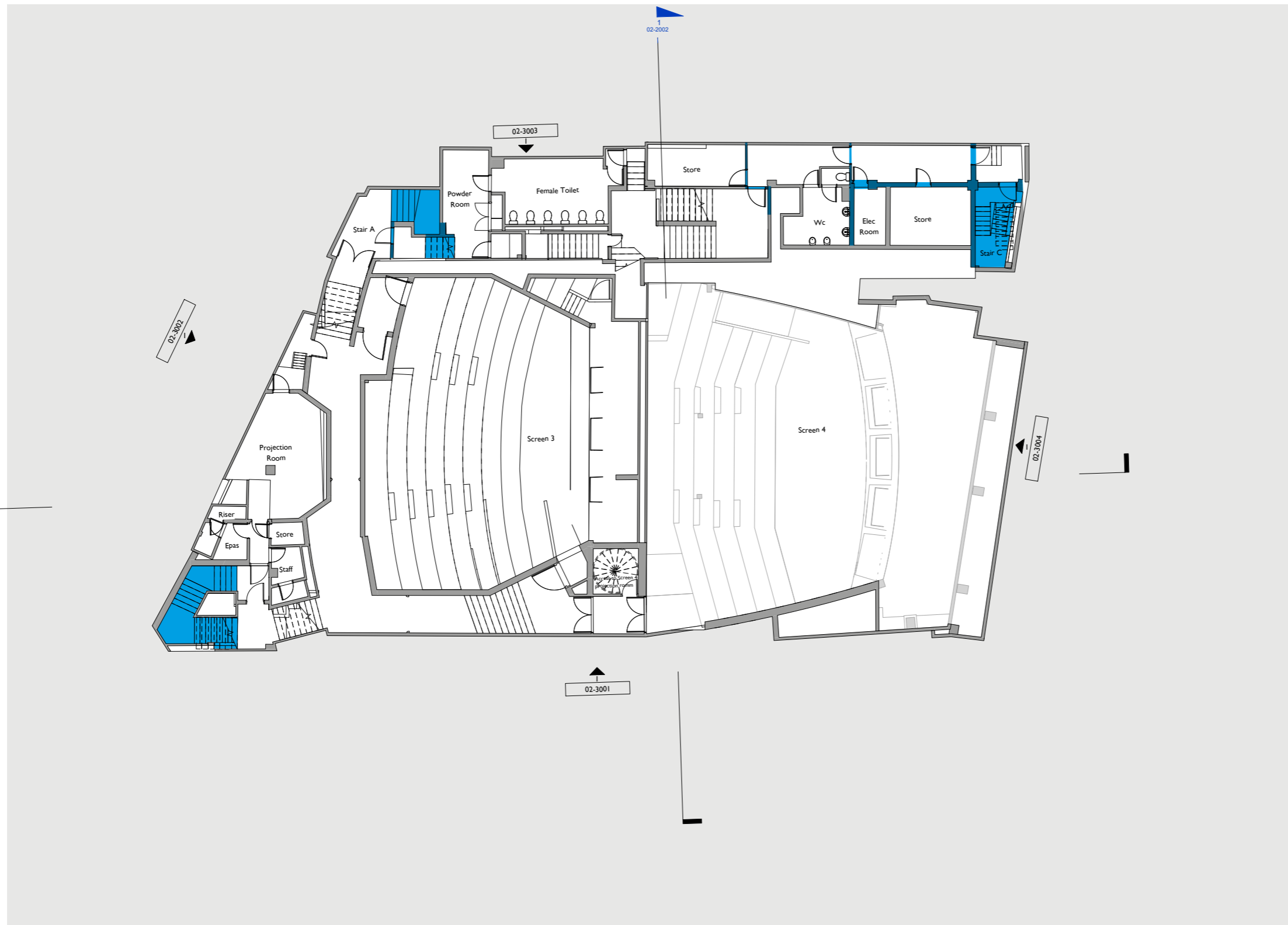
THE CONTRACTOR IS RESPONSIBLE FOR CHECKING DIMENSIONS. ANY DISCREPANCY TO BE VERIFIED WITH THE ARCHITECTS BEFORE PROCEEDING WITH ANY WORKS.

DO NOT SCALE DRAWINGS.

FIGURED DIMENSIONS TO BE WORKED IN ALL CASES. ALL DIMS ARE IN mm UNLESS OTHERWISE STATED.

ALL SUPPLIED TIMBER AND TIMBER BASED PRODUCTS SHALL CARRY THE FOREST STEWARDSHIP COUNCIL'S (FSC) TRADEMARK OR OTHER LABEL FROM AN EQUIVALENT INTERNATIONALLY RECOGNISED, GLOBALLY APPLICABLE INDEPENDENT CERTIFICATION SYSTEM FOR GOOD FOREST MANAGEMENT, ACCEPTABLE TO THE ARCHITECT. CHAIN OF CUSTODY DOCUMENTATION IS TO BE PROVIDED PRIOR TO ANY WORKS PROCEEDING AND IS TO BE AVAILABLE FOR INSPECTION ON REQUEST BY THE ARCHITECT (WHERE INDEPENDENTLY CERTIFIED TIMBER STOCKS ARE NOT AVAILABLE, TIMBER AND WOOD PRODUCTS MAY BE SOURCED FROM SUPPLIERS THAT HAVE ADOPTED A FORMAL ENVIRONMENTAL PURCHASING POLICY, AND CAN PROVIDE CREDIBLE EVIDENCE OF A COMMITMENT TO THAT POLICY).

THIS DRAWING IS TO BE READ IN CONJUNCTION WITH ALL RELEVANT ARCHITECTS', STRUCTURAL ENGINEERS', M&E ENGINEERS' AND OTHER CONTRACT DOCUMENTS.



VISUAL SCALE 1:100 @ A1

Notes legends or Key plans to be added above here

| 10.11.23 | P0.03 | DF | Issued for Information |
|----------|-------|----|------------------------|
| 10.05.22 | P0.02 | JC | Issued for Information |
| 08.04.22 | P0.01 | GK | Issued for Information |
| DATE | REV | BY | DESCRIPTION |

SPPARC

N°10 BAYLEY STREET
BEDFORD SQUARE
LONDON WC1B 3HB
T +44 (0) 20 7734 4100
F +44 (0) 20 7534 9930
W www.spparcstudio.com

Client
Owner

Job Title
2111 - Shaftesbury Avenue

Drawing Title
Existing - Level B1 Floor Plan

Drawing Number & Revision
2111-SPP-ST-B1-DR-A-02-1002

| | | | |
|---------|--------------|------------|-------------|
| Scale | Date Amended | Amended By | Revision |
| 1:100 | 10.11.23 | DF | P0.03 |
| Checked | Date Created | Drawn By | SUITABILITY |
| GK | April 2022 | JC | S2 |

Original Internal Fabric (Based on Comparison of original Plans and Existing Layouts)

GENERAL NOTES

CONTRACTOR TO IMMEDIATELY ADVISE THE CONTRACT ADMINISTRATOR & ARCHITECT OF ANY DISCREPANCIES BETWEEN THE EXISTING SURVEY DRAWINGS AND THE SITE SITUATION IF FOUND TO DIFFER. SHOULD A DISCREPANCY BE IDENTIFIED, THE CONTRACTOR IS TO REQUEST VERIFICATION FROM THE CONTRACT ADMINISTRATOR BY WAY OF INSTRUCTION PRIOR TO PROCEEDING WITH THE ASSOCIATED WORK OR ORDERING OF MATERIALS.

WHERE THERE IS A PERCEIVED DISCREPANCY BETWEEN THE ARCHITECTS' M & E / STRUCTURAL ENG. DRAWINGS, SPECIFICATIONS AND SCHEDULES, THOSE OF THE ARCHITECT ARE TO TAKE PRECEDENCE. THE CONTRACTOR IS TO SEEK CLARIFICATION FROM THE CONTRACT ADMINISTRATOR PRIOR TO UNDERTAKING THE WORKS OR ASSOCIATED WORKS.

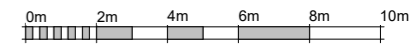
THE CONTRACTOR IS RESPONSIBLE FOR CHECKING DIMENSIONS. ANY DISCREPANCY TO BE VERIFIED WITH THE ARCHITECTS BEFORE PROCEEDING WITH ANY WORKS.

DO NOT SCALE DRAWINGS.

FIGURED DIMENSIONS TO BE WORKED IN ALL CASES. ALL DIMS ARE IN mm UNLESS OTHERWISE STATED.

ALL SUPPLIED TIMBER AND TIMBER BASED PRODUCTS SHALL CARRY THE FOREST STEWARDSHIP COUNCIL'S (FSC) TRADEMARK OR OTHER LABEL FROM AN EQUIVALENT INTERNATIONALLY RECOGNISED, GLOBALLY APPLICABLE, INDEPENDENT CERTIFICATION SYSTEM FOR GOOD FOREST MANAGEMENT, ACCEPTABLE TO THE ARCHITECT. CHAIN OF CUSTODY DOCUMENTATION IS TO BE PROVIDED PRIOR TO ANY WORKS PROCEEDING AND IS TO BE AVAILABLE FOR INSPECTION ON REQUEST BY THE ARCHITECT (WHERE INDEPENDENTLY CERTIFIED TIMBER STOCKS ARE NOT AVAILABLE, TIMBER AND WOOD PRODUCTS MAY BE SOURCED FROM SUPPLIERS THAT HAVE ADOPTED A FORMAL ENVIRONMENTAL PURCHASING POLICY, AND CAN PROVIDE CREDIBLE EVIDENCE OF A COMMITMENT TO THAT POLICY).

THIS DRAWING IS TO BE READ IN CONJUNCTION WITH ALL RELEVANT ARCHITECTS, STRUCTURAL ENGINEERS, M&E ENGINEERS' AND OTHER CONTRACT DOCUMENTS.



VISUAL SCALE 1:100 @ A1

Notes legends or Key plans to be added above here

| | | | |
|----------|-------|----|------------------------|
| 10.11.23 | P0.03 | DF | Issued for Information |
| 10.05.22 | P0.02 | JC | Issued for Information |
| 08.04.22 | P0.01 | GK | Issued for Information |
| DATE | REV | BY | DESCRIPTION |

SPPARC

N°10 BAYLEY STREET
BEDFORD SQUARE
LONDON WC1B 3HB
T +44 (0) 20 7734 4100
F +44 (0) 20 7534 9930
W www.spparcstudio.com

Client
Owner

Job Title
2111 - Shaftesbury Avenue

Drawing Title
Existing - Level OG Floor Plan

Drawing Number & Revision
2111-SPP-ST-OG-DR-A-02-1003

| | | | |
|---------|--------------|------------|-------------|
| Scale | Date Amended | Amended By | Revision |
| 1:100 | 10.11.23 | DF | P0.03 |
| Checked | Date Created | Drawn By | SUITABILITY |
| GK | April 2022 | JC | S2 |



 Original Internal Fabric (Based on Comparison of original Plans and Existing Layouts) Original Facade Fabric (Based on Comparison of original Plans and Existing Layouts)



GENERAL NOTES

CONTRACTOR TO IMMEDIATELY ADVISE THE CONTRACT ADMINISTRATOR & ARCHITECT OF ANY DISCREPANCIES BETWEEN THE EXISTING SURVEY DRAWINGS AND THE SITE SITUATION IF FOUND TO DIFFER. SHOULD A DISCREPANCY BE IDENTIFIED, THE CONTRACTOR IS TO REQUEST VERIFICATION FROM THE CONTRACT ADMINISTRATOR BY WAY OF INSTRUCTION PRIOR TO PROCEEDING WITH THE ASSOCIATED WORK OR ORDERING OF MATERIALS.

WHERE THERE IS A PERCEIVED DISCREPANCY BETWEEN THE ARCHITECTS' M & E / STRUCTURAL ENG. DRAWINGS, SPECIFICATIONS AND SCHEDULES, THOSE OF THE ARCHITECT ARE TO TAKE PRECEDENCE. THE CONTRACTOR IS TO SEEK CLARIFICATION FROM THE CONTRACT ADMINISTRATOR PRIOR TO UNDERTAKING THE WORKS OR ASSOCIATED WORKS.

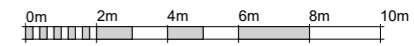
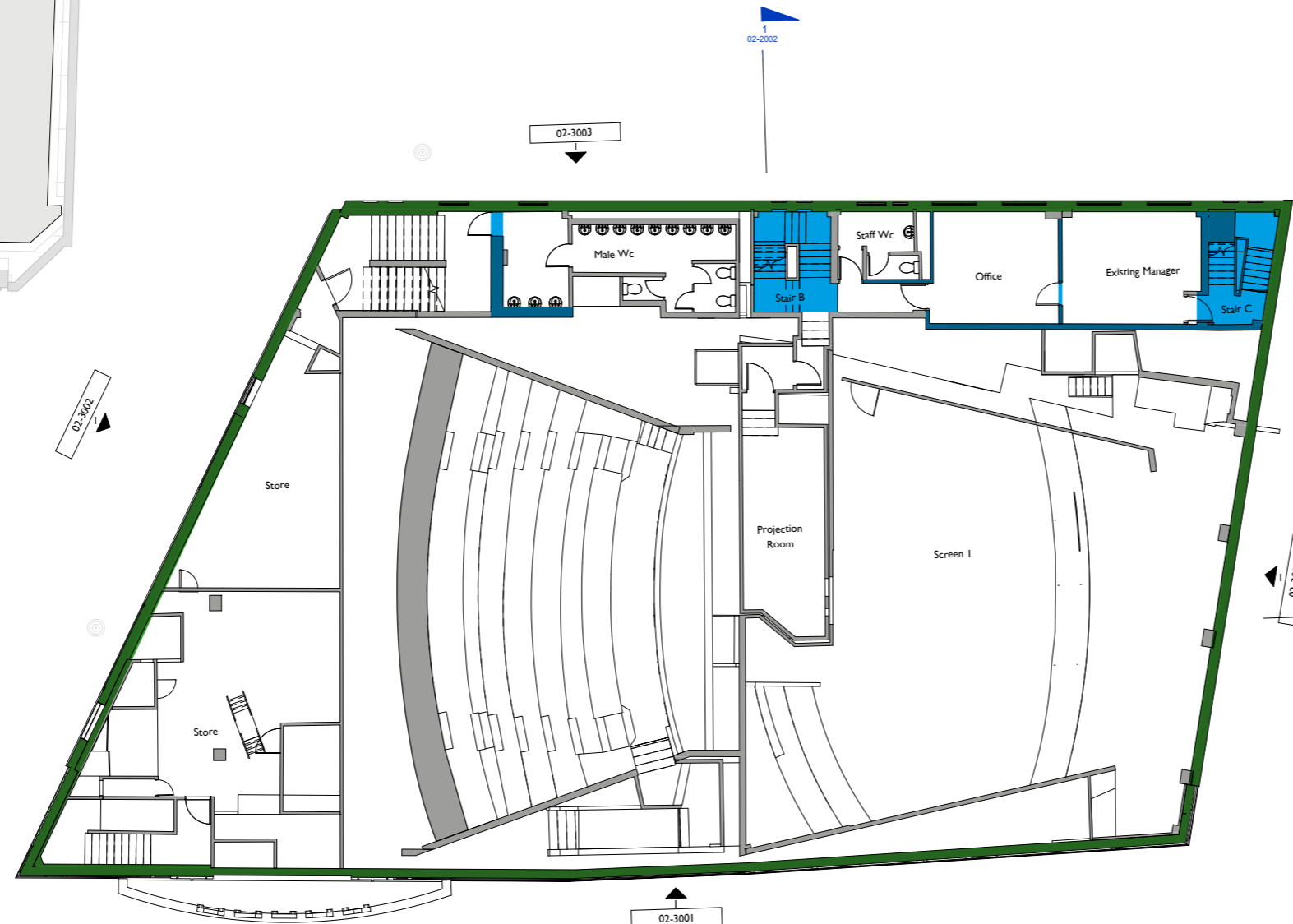
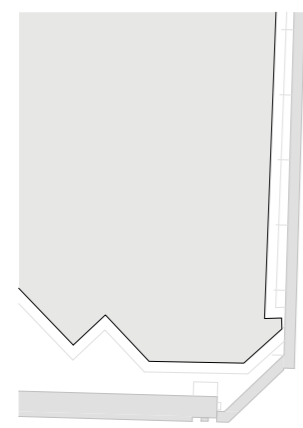
THE CONTRACTOR IS RESPONSIBLE FOR CHECKING DIMENSIONS. ANY DISCREPANCY TO BE VERIFIED WITH THE ARCHITECTS BEFORE PROCEEDING WITH ANY WORKS.

DO NOT SCALE DRAWINGS.

FIGURED DIMENSIONS TO BE WORKED IN ALL CASES. ALL DIMS ARE IN mm UNLESS OTHERWISE STATED.

ALL SUPPLIED TIMBER AND TIMBER BASED PRODUCTS SHALL CARRY THE FOREST STEWARDSHIP COUNCIL'S (FSC) TRADEMARK OR OTHER LABEL FROM AN EQUIVALENT INTERNATIONALLY RECOGNISED, GLOBALLY APPLICABLE INDEPENDENT CERTIFICATION SYSTEM FOR GOOD FOREST MANAGEMENT, ACCEPTABLE TO THE ARCHITECT. CHAIN OF CUSTODY DOCUMENTATION IS TO BE PROVIDED PRIOR TO ANY WORKS PROCEEDING AND IS TO BE AVAILABLE FOR INSPECTION ON REQUEST BY THE ARCHITECT (WHERE INDEPENDENTLY CERTIFIED TIMBER STOCKS ARE NOT AVAILABLE, TIMBER AND WOOD PRODUCTS MAY BE SOURCED FROM SUPPLIERS THAT HAVE ADOPTED A FORMAL ENVIRONMENTAL PURCHASING POLICY, AND CAN PROVIDE CREDIBLE EVIDENCE OF A COMMITMENT TO THAT POLICY).

THIS DRAWING IS TO BE READ IN CONJUNCTION WITH ALL RELEVANT ARCHITECTS', STRUCTURAL ENGINEERS', M&E ENGINEERS' AND OTHER CONTRACT DOCUMENTS.



VISUAL SCALE 1:100 @ A1

Notes legends or Key plans to be added above here

| 10.11.23 | P0.03 | DF | Issued for Information |
|----------|-------|----|------------------------|
| 10.05.22 | P0.02 | JC | Issued for Information |
| 08.04.22 | P0.01 | GK | Issued for Information |
| DATE | REV | BY | DESCRIPTION |

SPPARC

N°10 BAYLEY STREET
BEDFORD SQUARE
LONDON WC1B 3HB
T +44 (0) 20 7734 4100
F +44 (0) 20 7534 9930
W www.spparcstudio.com

Client
Owner

Job Title
2111 - Shaftesbury Avenue

Drawing Title
Existing - Level 01 Floor Plan

Drawing Number & Revision
2111-SPP-ST-01-DR-A-02-1004

| | | | |
|---------|--------------|------------|-------------|
| Scale | Date Amended | Amended By | Revision |
| 1:100 | 10.11.23 | DF | P0.03 |
| Checked | Date Created | Drawn By | SUITABILITY |
| GK | April 2022 | JC | S2 |

 Original Internal Fabric (Based on Comparison of original Plans and Existing Layouts)  Original Facade Fabric (Based on Comparison of original Plans and Existing Layouts)

GENERAL NOTES



CONTRACTOR TO IMMEDIATELY ADVISE THE CONTRACT ADMINISTRATOR & ARCHITECT OF ANY DISCREPANCIES BETWEEN THE EXISTING SURVEY DRAWINGS AND THE SITE SITUATION IF FOUND TO DIFFER. SHOULD A DISCREPANCY BE IDENTIFIED, THE CONTRACTOR IS TO REQUEST VERIFICATION FROM THE CONTRACT ADMINISTRATOR BY WAY OF INSTRUCTION PRIOR TO PROCEEDING WITH THE ASSOCIATED WORK OR ORDERING OF MATERIALS.

WHERE THERE IS A PERCEIVED DISCREPANCY BETWEEN THE ARCHITECTS' M & E / STRUCTURAL ENG. DRAWINGS, SPECIFICATIONS AND SCHEDULES, THOSE OF THE ARCHITECT ARE TO TAKE PRECEDENCE. THE CONTRACTOR IS TO SEEK CLARIFICATION FROM THE CONTRACT ADMINISTRATOR PRIOR TO UNDERTAKING THE WORKS OR ASSOCIATED WORKS.

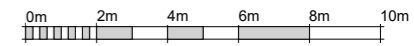
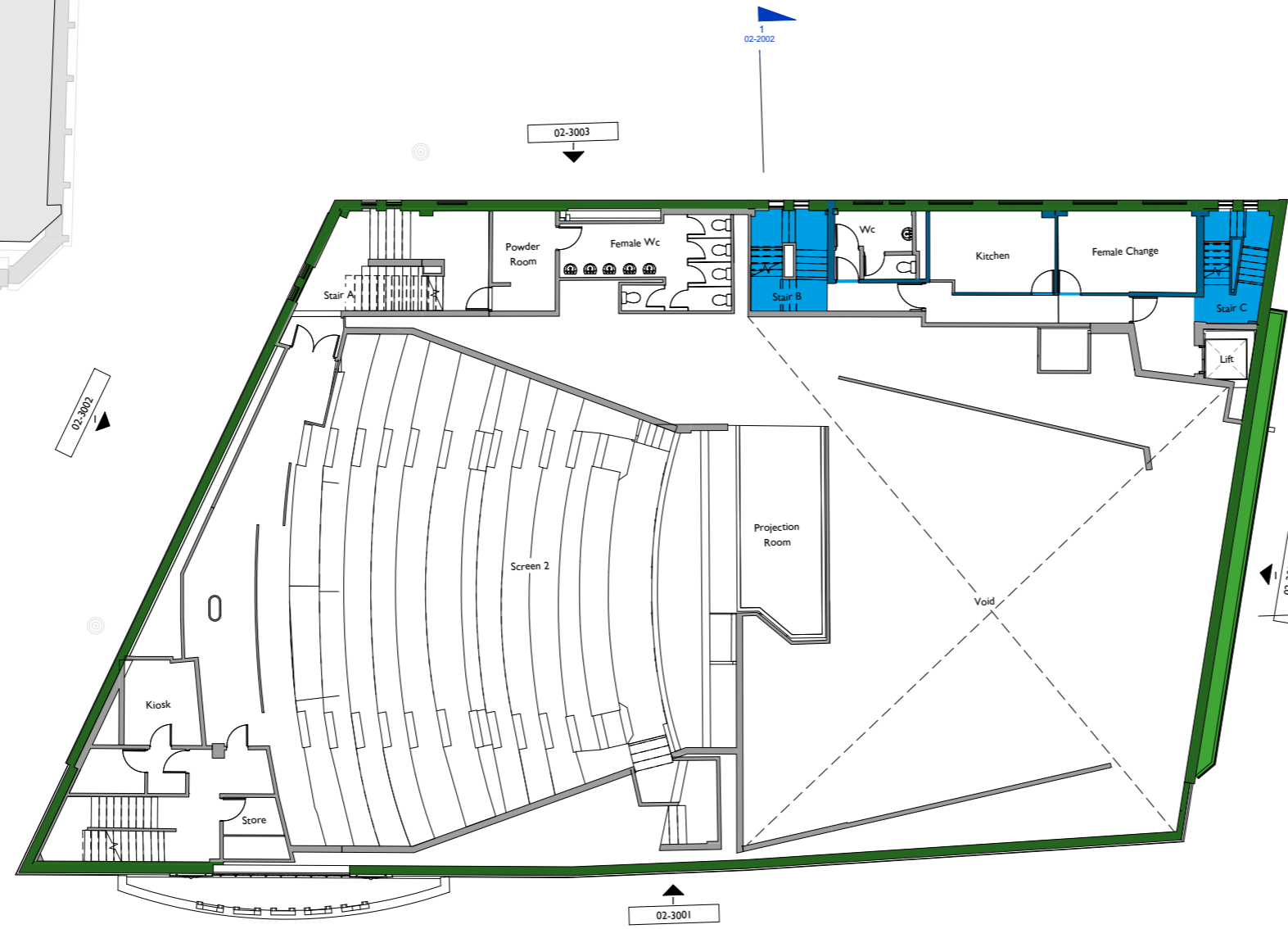
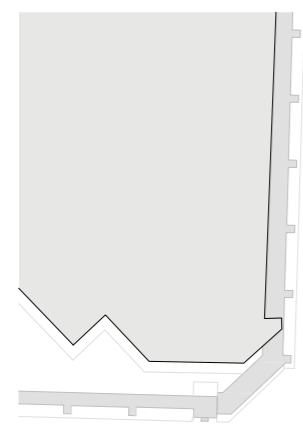
THE CONTRACTOR IS RESPONSIBLE FOR CHECKING DIMENSIONS. ANY DISCREPANCY TO BE VERIFIED WITH THE ARCHITECTS BEFORE PROCEEDING WITH ANY WORKS.

DO NOT SCALE DRAWINGS.

FIGURED DIMENSIONS TO BE WORKED IN ALL CASES. ALL DIMS ARE IN mm UNLESS OTHERWISE STATED.

ALL SUPPLIED TIMBER AND TIMBER BASED PRODUCTS SHALL CARRY THE FOREST STEWARDSHIP COUNCIL'S (FSC) TRADEMARK OR OTHER LABEL FROM AN EQUIVALENT INTERNATIONALLY RECOGNISED, GLOBALLY APPLICABLE INDEPENDENT CERTIFICATION SYSTEM FOR GOOD FOREST MANAGEMENT, ACCEPTABLE TO THE ARCHITECT. CHAIN OF CUSTODY DOCUMENTATION IS TO BE PROVIDED PRIOR TO ANY WORKS PROCEEDING AND IS TO BE AVAILABLE FOR INSPECTION ON REQUEST BY THE ARCHITECT (WHERE INDEPENDENTLY CERTIFIED TIMBER STOCKS ARE NOT AVAILABLE, TIMBER AND WOOD PRODUCTS MAY BE SOURCED FROM SUPPLIERS THAT HAVE ADOPTED A FORMAL ENVIRONMENTAL PURCHASING POLICY, AND CAN PROVIDE CREDIBLE EVIDENCE OF A COMMITMENT TO THAT POLICY).

THIS DRAWING IS TO BE READ IN CONJUNCTION WITH ALL RELEVANT ARCHITECTS', STRUCTURAL ENGINEERS', M&E ENGINEERS' AND OTHER CONTRACT DOCUMENTS.



VISUAL SCALE 1:100 @ A1

Notes legends or Key plans to be added above here

| | | | |
|----------|-------|----|------------------------|
| 10.11.23 | P0.03 | DF | Issued for Information |
| 10.05.22 | P0.02 | JC | Issued for Information |
| 08.04.22 | P0.01 | GK | Issued for Information |
| DATE | REV | BY | DESCRIPTION |

SPPARC

N°10 BAYLEY STREET
BEDFORD SQUARE
LONDON WC1B 3HB
T +44 (0) 20 7734 4100
F +44 (0) 20 7534 9930
W www.spparcstudio.com

Client
Owner

Job Title
2111 - Shaftesbury Avenue

Drawing Title
Existing - Level 02 Floor Plan

Drawing Number & Revision
2111-SPP-ST-02-DR-A-02-1005

| | | | |
|---------|--------------|------------|-------------|
| Scale | Date Amended | Amended By | Revision |
| 1:100 | 10.11.23 | DF | P0.03 |
| Checked | Date Created | Drawn By | SUITABILITY |
| GK | April 2022 | JC | S2 |

 Original Internal Fabric (Based on Comparison of original Plans and Existing Layouts) Original Facade Fabric (Based on Comparison of original Plans and Existing Layouts)

GENERAL NOTES

CONTRACTOR TO IMMEDIATELY ADVISE THE CONTRACT ADMINISTRATOR & ARCHITECT OF ANY DISCREPANCIES BETWEEN THE EXISTING SURVEY DRAWINGS AND THE SITE SITUATION IF FOUND TO DIFFER. SHOULD A DISCREPANCY BE IDENTIFIED, THE CONTRACTOR IS TO REQUEST VERIFICATION FROM THE CONTRACT ADMINISTRATOR BY WAY OF INSTRUCTION PRIOR TO PROCEEDING WITH THE ASSOCIATED WORK OR ORDERING OF MATERIALS.

WHERE THERE IS A PERCEIVED DISCREPANCY BETWEEN THE ARCHITECTS' M & E / STRUCTURAL ENG. DRAWINGS, SPECIFICATIONS AND SCHEDULES, THOSE OF THE ARCHITECT ARE TO TAKE PRECEDENCE. THE CONTRACTOR IS TO SEEK CLARIFICATION FROM THE CONTRACT ADMINISTRATOR PRIOR TO UNDERTAKING THE WORKS OR ASSOCIATED WORKS.

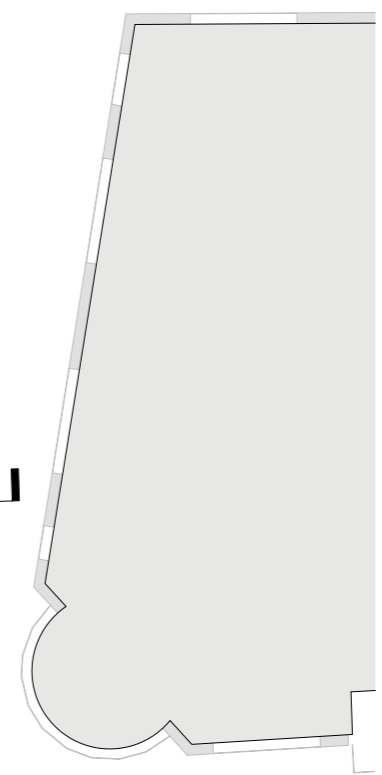
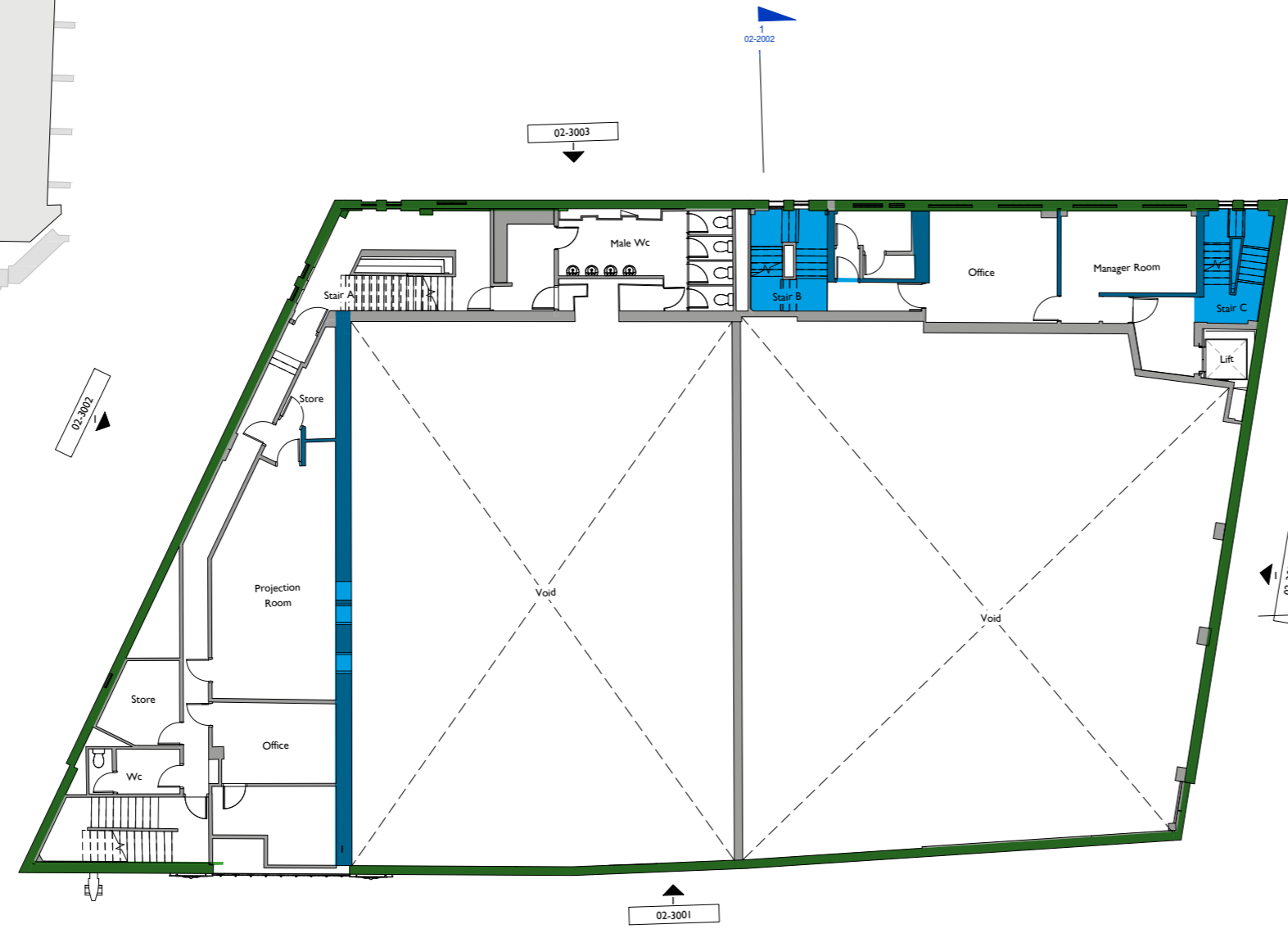
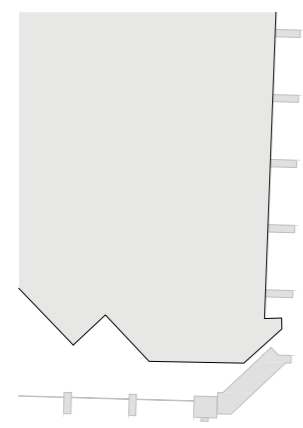
THE CONTRACTOR IS RESPONSIBLE FOR CHECKING DIMENSIONS. ANY DISCREPANCY TO BE VERIFIED WITH THE ARCHITECTS BEFORE PROCEEDING WITH ANY WORKS.

DO NOT SCALE DRAWINGS.

FIGURED DIMENSIONS TO BE WORKED IN ALL CASES. ALL DIMS ARE IN mm UNLESS OTHERWISE STATED.

ALL SUPPLIED TIMBER AND TIMBER BASED PRODUCTS SHALL CARRY THE FOREST STEWARDSHIP COUNCIL'S (FSC) TRADEMARK OR OTHER LABEL FROM AN EQUIVALENT INTERNATIONALLY RECOGNISED, GLOBALLY APPLICABLE, INDEPENDENT CERTIFICATION SYSTEM FOR GOOD FOREST MANAGEMENT, ACCEPTABLE TO THE ARCHITECT. CHAIN OF CUSTODY DOCUMENTATION IS TO BE PROVIDED PRIOR TO ANY WORKS PROCEEDING AND IS TO BE AVAILABLE FOR INSPECTION ON REQUEST BY THE ARCHITECT (WHERE INDEPENDENTLY CERTIFIED TIMBER STOCKS ARE NOT AVAILABLE, TIMBER AND WOOD PRODUCTS MAY BE SOURCED FROM SUPPLIERS THAT HAVE ADOPTED A FORMAL ENVIRONMENTAL PURCHASING POLICY, AND CAN PROVIDE CREDIBLE EVIDENCE OF A COMMITMENT TO THAT POLICY).

THIS DRAWING IS TO BE READ IN CONJUNCTION WITH ALL RELEVANT ARCHITECTS', STRUCTURAL ENGINEERS', M&E ENGINEERS' AND OTHER CONTRACT DOCUMENTS.



VISUAL SCALE 1:100 @ A1

Notes legends or Key plans to be added above here

| | | | |
|----------|-------|----|------------------------|
| 10.11.23 | P0.03 | DF | Issued for Information |
| 10.05.22 | P0.02 | JC | Issued for Information |
| 08.04.22 | P0.01 | GK | Issued for Information |
| DATE | REV | BY | DESCRIPTION |

SPPARC

N°10 BAYLEY STREET
BEDFORD SQUARE
LONDON WC1B 3HB
T +44 (0) 20 7734 4100
F +44 (0) 20 7534 9930
W www.spparcstudio.com

Client
Owner

Job Title
2111 - Shaftesbury Avenue

Drawing Title
Existing - Level 03 Floor Plan

Drawing Number & Revision
2111-SPP-ST-03-DR-A-02-1006

| | | | |
|---------|--------------|------------|-------------|
| Scale | Date Amended | Amended By | Revision |
| 1:100 | 10.11.23 | DF | P0.03 |
| Checked | Date Created | Drawn By | SUITABILITY |
| GK | April 2022 | JC | S2 |

Original Internal Fabric (Based on Comparison of original Plans and Existing Layouts) Original Facade Fabric (Based on Comparison of original Plans and Existing Layouts)

GENERAL NOTES

CONTRACTOR TO IMMEDIATELY ADVISE THE CONTRACT ADMINISTRATOR & ARCHITECT OF ANY DISCREPANCIES BETWEEN THE EXISTING SURVEY DRAWINGS AND THE SITE SITUATION IF FOUND TO DIFFER. SHOULD A DISCREPANCY BE IDENTIFIED, THE CONTRACTOR IS TO REQUEST VERIFICATION FROM THE CONTRACT ADMINISTRATOR BY WAY OF INSTRUCTION PRIOR TO PROCEEDING WITH THE ASSOCIATED WORK OR ORDERING OF MATERIALS.

WHERE THERE IS A PERCEIVED DISCREPANCY BETWEEN THE ARCHITECTS' M & E / STRUCTURAL ENG. DRAWINGS, SPECIFICATIONS AND SCHEDULES, THOSE OF THE ARCHITECT ARE TO TAKE PRECEDENCE. THE CONTRACTOR IS TO SEEK CLARIFICATION FROM THE CONTRACT ADMINISTRATOR PRIOR TO UNDERTAKING THE WORKS OR ASSOCIATED WORKS.

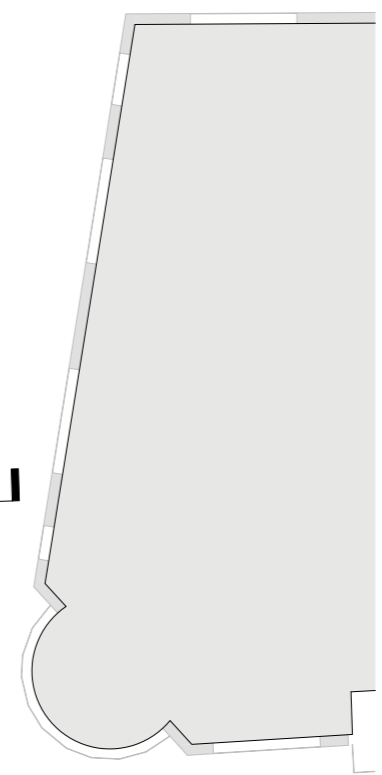
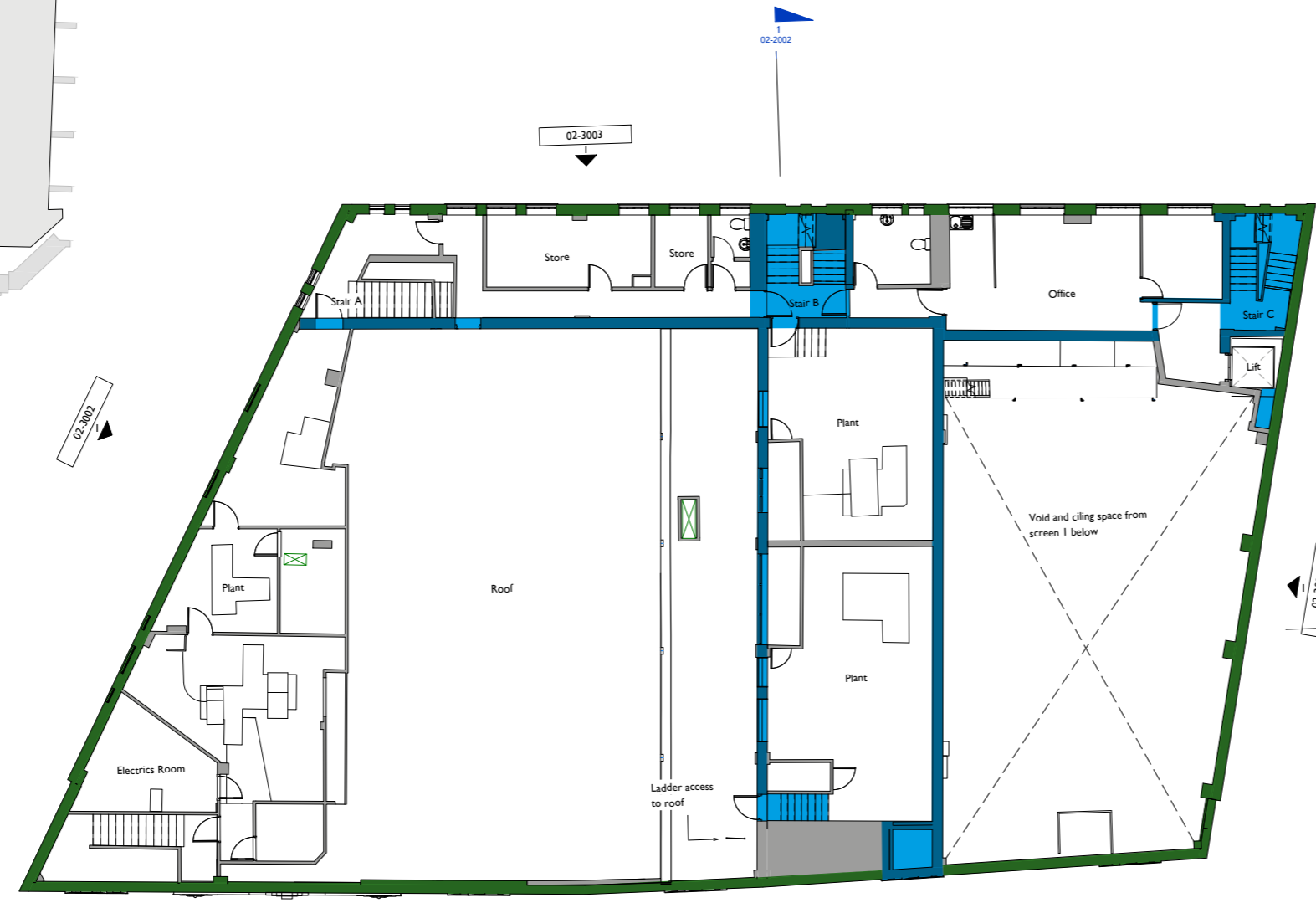
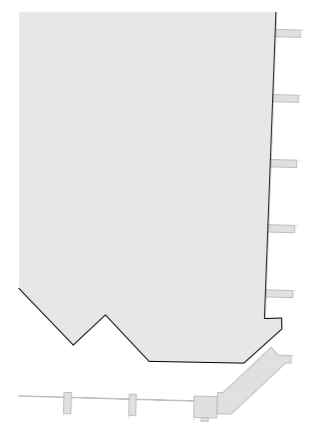
THE CONTRACTOR IS RESPONSIBLE FOR CHECKING DIMENSIONS. ANY DISCREPANCY TO BE VERIFIED WITH THE ARCHITECTS BEFORE PROCEEDING WITH ANY WORKS.

DO NOT SCALE DRAWINGS.

FIGURED DIMENSIONS TO BE WORKED IN ALL CASES. ALL DIMS ARE IN mm UNLESS OTHERWISE STATED.

ALL SUPPLIED TIMBER AND TIMBER BASED PRODUCTS SHALL CARRY THE FOREST STEWARDSHIP COUNCIL'S (FSC) TRADEMARK OR OTHER LABEL FROM AN EQUIVALENT INTERNATIONALLY RECOGNISED, GLOBALLY APPLICABLE INDEPENDENT CERTIFICATION SYSTEM FOR GOOD FOREST MANAGEMENT, ACCEPTABLE TO THE ARCHITECT. CHAIN OF CUSTODY DOCUMENTATION IS TO BE PROVIDED PRIOR TO ANY WORKS PROCEEDING AND IS TO BE AVAILABLE FOR INSPECTION ON REQUEST BY THE ARCHITECT (WHERE INDEPENDENTLY CERTIFIED TIMBER STOCKS ARE NOT AVAILABLE, TIMBER AND WOOD PRODUCTS MAY BE SOURCED FROM SUPPLIERS THAT HAVE ADOPTED A FORMAL ENVIRONMENTAL PURCHASING POLICY, AND CAN PROVIDE CREDIBLE EVIDENCE OF A COMMITMENT TO THAT POLICY).

THIS DRAWING IS TO BE READ IN CONJUNCTION WITH ALL RELEVANT ARCHITECTS', STRUCTURAL ENGINEERS', M&E ENGINEERS' AND OTHER CONTRACT DOCUMENTS.



VISUAL SCALE 1:100 @ A1

Notes legends or Key plans to be added above here

| | | | |
|----------|-------|----|------------------------|
| 10.11.23 | P0.03 | DF | Issued for Information |
| 10.05.22 | P0.02 | JC | Issued for Information |
| 08.04.22 | P0.01 | GK | Issued for Information |
| DATE | REV | BY | DESCRIPTION |

SPPARC

N°10 BAYLEY STREET
BEDFORD SQUARE
LONDON WC1B 3HB
T +44 (0) 20 7734 4100
F +44 (0) 20 7534 9930
W www.spparcstudio.com

Client
Owner

Job Title
2111 - Shaftesbury Avenue

Drawing Title
Existing - Level 04 Floor Plan

Drawing Number & Revision
2111-SPP-ST-04-DR-A-02-1007

| | | | |
|---------|--------------|------------|-------------|
| Scale | Date Amended | Amended By | Revision |
| 1:100 | 10.11.23 | DF | P0.03 |
| Checked | Date Created | Drawn By | SUITABILITY |
| GK | April 2022 | JC | S2 |

 Original Internal Fabric (Based on Comparison of original Plans and Existing Layouts) Original Facade Fabric (Based on Comparison of original Plans and Existing Layouts)

GENERAL NOTES



CONTRACTOR TO IMMEDIATELY ADVISE THE CONTRACT ADMINISTRATOR & ARCHITECT OF ANY DISCREPANCIES BETWEEN THE EXISTING SURVEY DRAWINGS AND THE SITE SITUATION IF FOUND TO DIFFER. SHOULD A DISCREPANCY BE IDENTIFIED, THE CONTRACTOR IS TO REQUEST VERIFICATION FROM THE CONTRACT ADMINISTRATOR BY WAY OF INSTRUCTION PRIOR TO PROCEEDING WITH THE ASSOCIATED WORK OR ORDERING OF MATERIALS.

WHERE THERE IS A PERCEIVED DISCREPANCY BETWEEN THE ARCHITECTS' M & E / STRUCTURAL ENG. DRAWINGS, SPECIFICATIONS AND SCHEDULES, THOSE OF THE ARCHITECT ARE TO TAKE PRECEDENCE. THE CONTRACTOR IS TO SEEK CLARIFICATION FROM THE CONTRACT ADMINISTRATOR PRIOR TO UNDERTAKING THE WORKS OR ASSOCIATED WORKS.

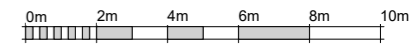
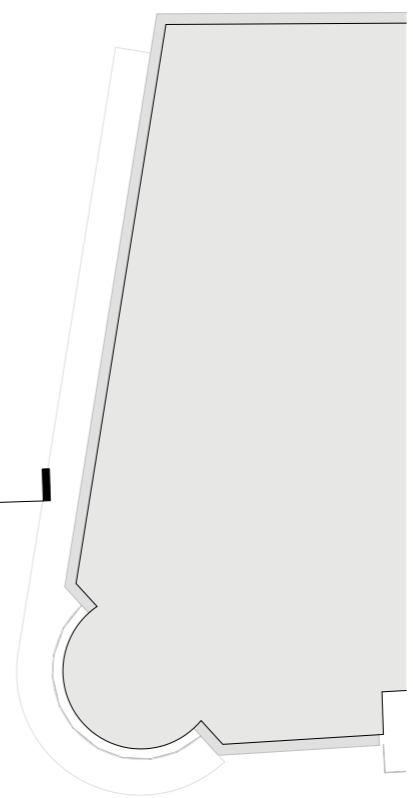
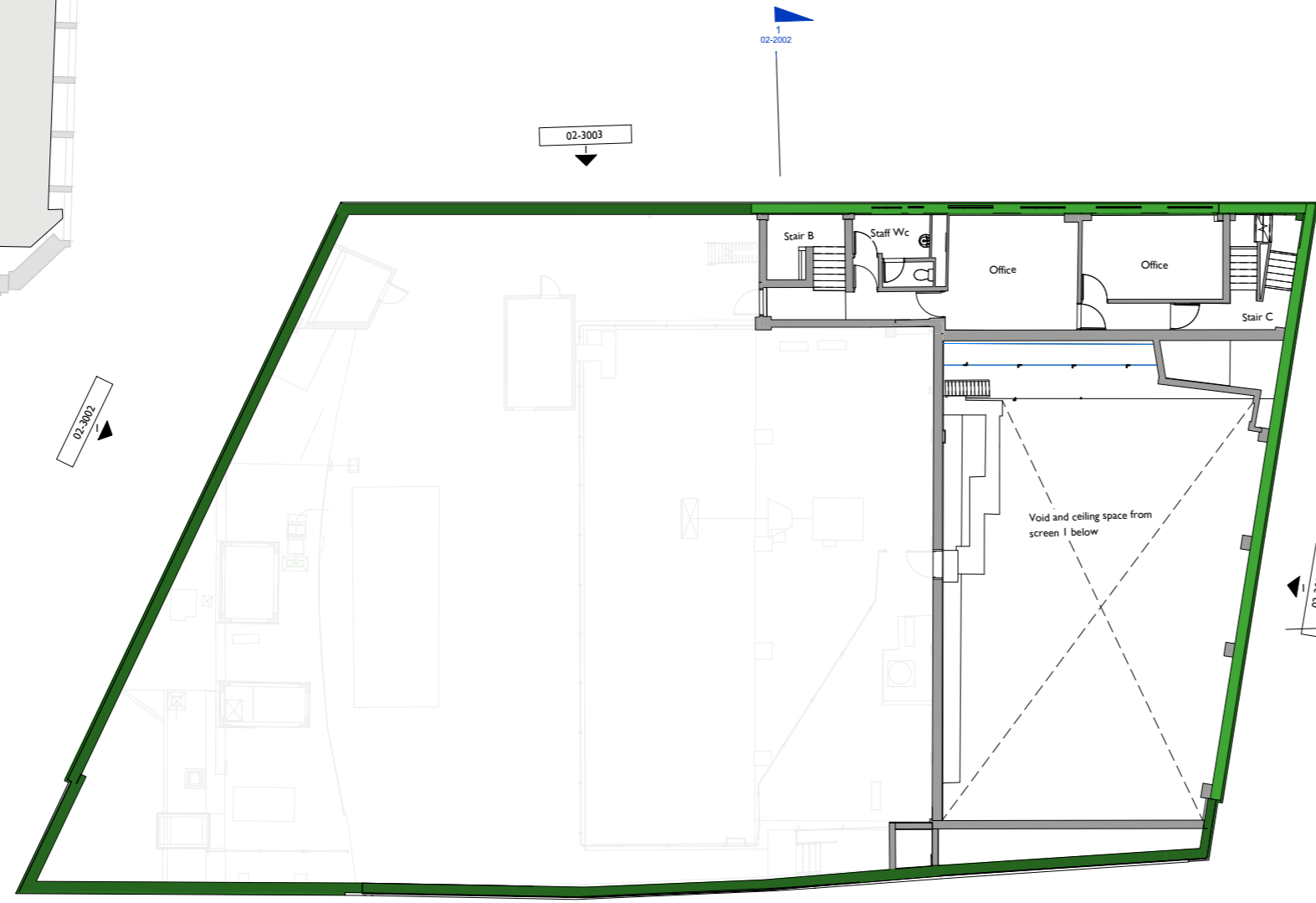
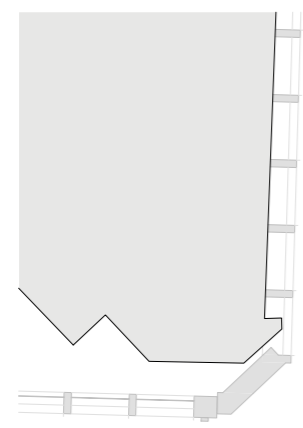
THE CONTRACTOR IS RESPONSIBLE FOR CHECKING DIMENSIONS. ANY DISCREPANCY TO BE VERIFIED WITH THE ARCHITECTS BEFORE PROCEEDING WITH ANY WORKS.

DO NOT SCALE DRAWINGS.

FIGURED DIMENSIONS TO BE WORKED IN ALL CASES. ALL DIMS ARE IN mm UNLESS OTHERWISE STATED.

ALL SUPPLIED TIMBER AND TIMBER BASED PRODUCTS SHALL CARRY THE FOREST STEWARDSHIP COUNCIL'S (FSC) TRADEMARK OR OTHER LABEL FROM AN EQUIVALENT INTERNATIONALLY RECOGNISED, GLOBALLY APPLICABLE INDEPENDENT CERTIFICATION SYSTEM FOR GOOD FOREST MANAGEMENT, ACCEPTABLE TO THE ARCHITECT. CHAIN OF CUSTODY DOCUMENTATION IS TO BE PROVIDED PRIOR TO ANY WORKS PROCEEDING AND IS TO BE AVAILABLE FOR INSPECTION ON REQUEST BY THE ARCHITECT (WHERE INDEPENDENTLY CERTIFIED TIMBER STOCKS ARE NOT AVAILABLE, TIMBER AND WOOD PRODUCTS MAY BE SOURCED FROM SUPPLIERS THAT HAVE ADOPTED A FORMAL ENVIRONMENTAL PURCHASING POLICY, AND CAN PROVIDE CREDIBLE EVIDENCE OF A COMMITMENT TO THAT POLICY).

THIS DRAWING IS TO BE READ IN CONJUNCTION WITH ALL RELEVANT ARCHITECTS', STRUCTURAL ENGINEERS', M&E ENGINEERS' AND OTHER CONTRACT DOCUMENTS.



VISUAL SCALE 1:100 @ A1

Notes legends or Key plans to be added above here

| | | | |
|----------|-------|----|------------------------|
| 10.11.23 | P0.03 | DF | Issued for Information |
| 10.05.22 | P0.02 | JC | Issued for Information |
| 08.04.22 | P0.01 | GK | Issued for Information |
| DATE | REV | BY | DESCRIPTION |

SPPARC

N°10 BAYLEY STREET
BEDFORD SQUARE
LONDON WC1B 3HB
T +44 (0) 20 7734 4100
F +44 (0) 20 7534 9930
W www.spparcstudio.com

Client
Owner

Job Title
2111 - Shaftesbury Avenue

Drawing Title
Existing - Level 05 Floor Plan

Drawing Number & Revision
2111-SPP-ST-05-DR-A-02-1008

| | | | |
|---------|--------------|------------|-------------|
| Scale | Date Amended | Amended By | Revision |
| 1:100 | 10.11.23 | DF | P0.03 |
| Checked | Date Created | Drawn By | SUITABILITY |
| GK | April 2022 | JC | S2 |

Original Internal Fabric (Based on Comparison of original Plans and Existing Layouts) Original Facade Fabric (Based on Comparison of original Plans and Existing Layouts)



GENERAL NOTES

CONTRACTOR TO IMMEDIATELY ADVISE THE CONTRACT ADMINISTRATOR & ARCHITECT OF ANY DISCREPANCIES BETWEEN THE EXISTING SURVEY DRAWINGS AND THE SITE SITUATION IF FOUND TO DIFFER. SHOULD A DISCREPANCY BE IDENTIFIED, THE CONTRACTOR IS TO REQUEST VERIFICATION FROM THE CONTRACT ADMINISTRATOR BY WAY OF INSTRUCTION PRIOR TO PROCEEDING WITH THE ASSOCIATED WORK OR ORDERING OF MATERIALS.

WHERE THERE IS A PERCEIVED DISCREPANCY BETWEEN THE ARCHITECTS' M & E / STRUCTURAL ENG. DRAWINGS, SPECIFICATIONS AND SCHEDULES, THOSE OF THE ARCHITECT ARE TO TAKE PRECEDENCE. THE CONTRACTOR IS TO SEEK CLARIFICATION FROM THE CONTRACT ADMINISTRATOR PRIOR TO UNDERTAKING THE WORKS OR ASSOCIATED WORKS.

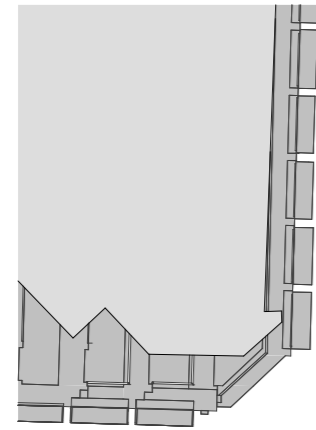
THE CONTRACTOR IS RESPONSIBLE FOR CHECKING DIMENSIONS. ANY DISCREPANCY TO BE VERIFIED WITH THE ARCHITECTS BEFORE PROCEEDING WITH ANY WORKS.

DO NOT SCALE DRAWINGS.

FIGURED DIMENSIONS TO BE WORKED IN ALL CASES. ALL DIMS ARE IN mm UNLESS OTHERWISE STATED.

ALL SUPPLIED TIMBER AND TIMBER BASED PRODUCTS SHALL CARRY THE FOREST STEWARDSHIP COUNCIL'S (FSC) TRADEMARK OR OTHER LABEL FROM AN EQUIVALENT INTERNATIONALLY RECOGNISED, GLOBALLY APPLICABLE, INDEPENDENT CERTIFICATION SYSTEM FOR GOOD FOREST MANAGEMENT, ACCEPTABLE TO THE ARCHITECT. CHAIN OF CUSTODY DOCUMENTATION IS TO BE PROVIDED PRIOR TO ANY WORKS PROCEEDING AND IS TO BE AVAILABLE FOR INSPECTION ON REQUEST BY THE ARCHITECT (WHERE INDEPENDENTLY CERTIFIED TIMBER STOCKS ARE NOT AVAILABLE, TIMBER AND WOOD PRODUCTS MAY BE SOURCED FROM SUPPLIERS THAT HAVE ADOPTED A FORMAL ENVIRONMENTAL PURCHASING POLICY, AND CAN PROVIDE CREDIBLE EVIDENCE OF A COMMITMENT TO THAT POLICY).

THIS DRAWING IS TO BE READ IN CONJUNCTION WITH ALL RELEVANT ARCHITECTS', STRUCTURAL ENGINEERS', M&E ENGINEERS' AND OTHER CONTRACT DOCUMENTS.



STACEY STREET
02-3002

NEW COMPTON STREET
02-2002

02-3003

02-3004

02-3001

SHAFTESBURY AVENUE

02-2001

Notes legends or Key plans to be added above here

| 10.11.23 | P0.03 | DF | Issued for Information |
|----------|-------|----|------------------------|
| 10.05.22 | P0.02 | JC | Issued for Information |
| 08.04.22 | P0.01 | GK | Issued for Information |
| DATE | REV | BY | DESCRIPTION |

SPPARC

N°10 BAYLEY STREET
BEDFORD SQUARE
LONDON WC1B 3HB
T +44 (0) 20 7734 4100
F +44 (0) 20 7534 9930
W www.spparcstudio.com

Client

Owner

Job Title

2111 - Shaftesbury Avenue

Drawing Title

Existing - Level RF Floor Plan

Drawing Number & Revision
2111-SPP-ST-RF-DR-A-02-1009

| | | | |
|---------|--------------|------------|-------------|
| Scale | Date Amended | Amended By | Revision |
| 1:100 | 10.11.23 | DF | P0.03 |
| Checked | Date Created | Drawn By | SUITABILITY |
| GK | April 2022 | JC | S2 |

Original Internal Fabric (Based on Comparison of original Plans and Existing Layouts) Original Facade Fabric (Based on Comparison of original Plans and Existing Layouts)

MONTAGU EVANS

**70 ST MARY AXE,
LONDON, EC3A 8BE**

TEL: +44 (0)20 7493 4002



WWW.MONTAGU-EVANS.CO.UK
LONDON | EDINBURGH | GLASGOW | MANCHESTER