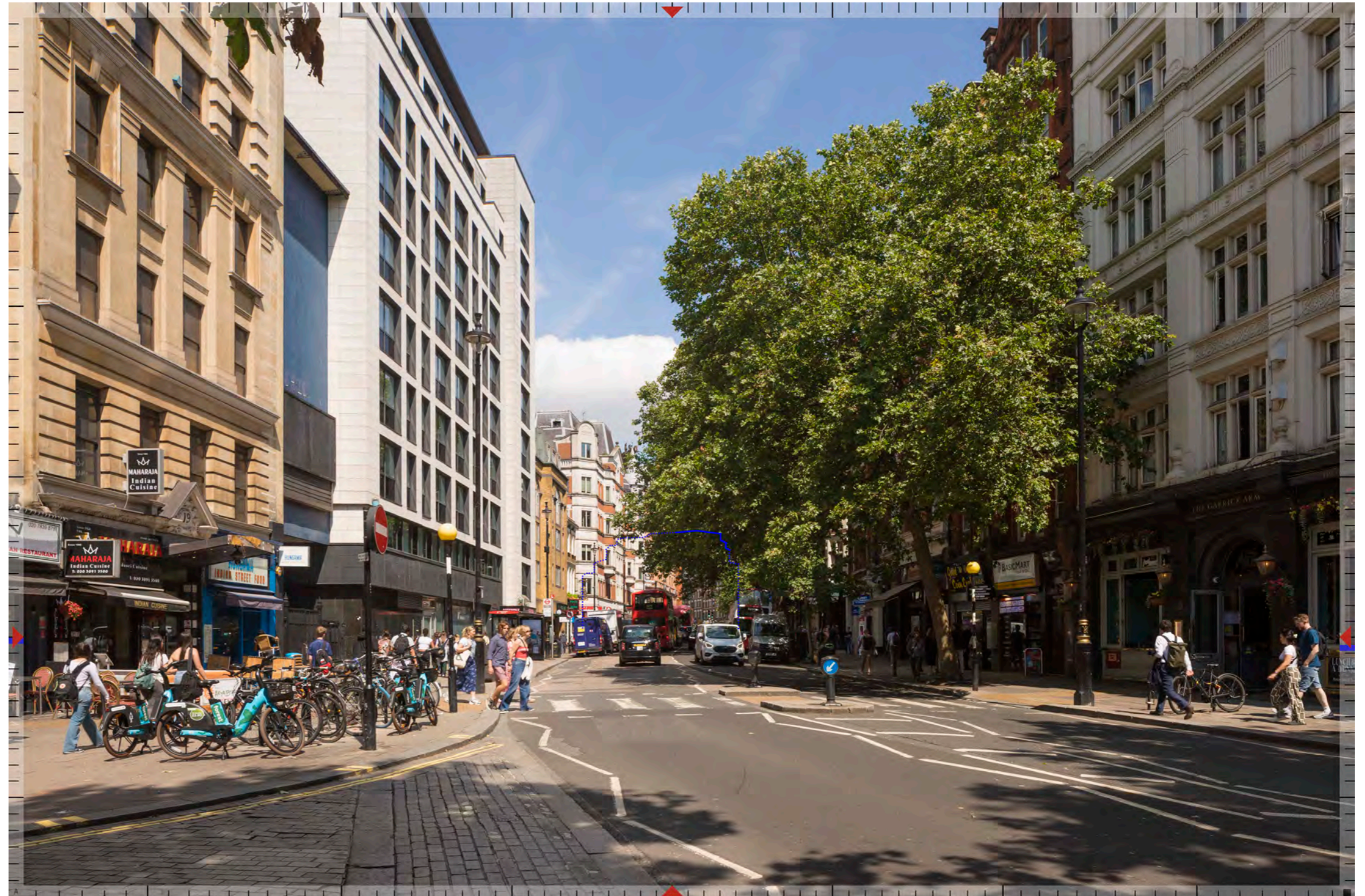




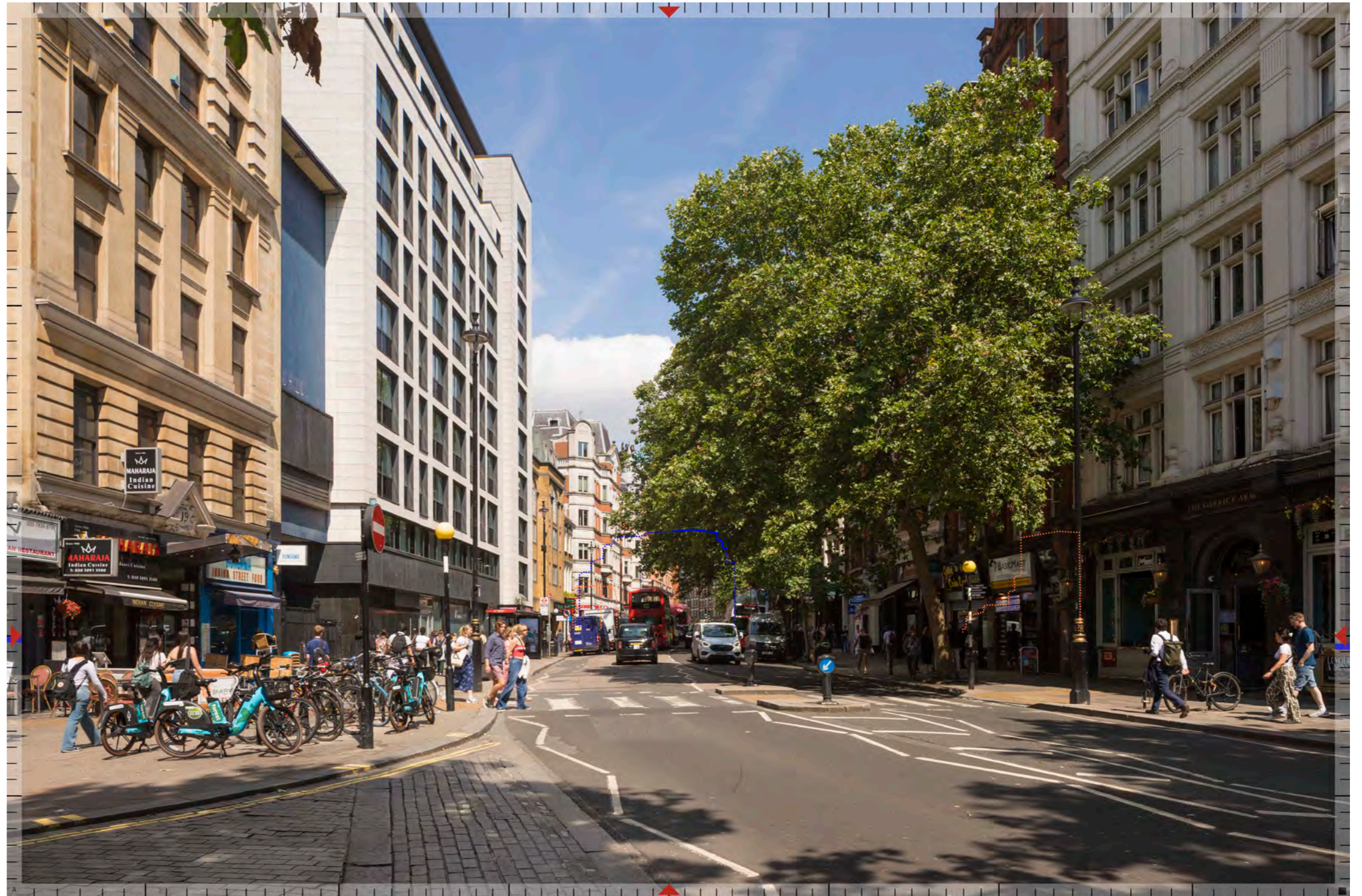
## View 17 Proposed: Charing Cross Road/ Irving Street

9.69 Only the uppermost levels of the Proposed Development would be visible from here, although the light tone of its upper levels will mean it is less noticeable than the dark mass of the existing building. Less still would be seen when the street trees in leaf in summer conditions as in this view.



## View 17 Cumulative: Charing Cross Road/ Irving Street

9.70 No cumulative schemes will be visible from this viewpoint.





## View 18 Existing: Bernie Spain Gardens, near the OXO Tower

9.71 This viewpoint is situated on the Thames Path on the South Bank, at Bernie Spain Gardens. It lies within the South Bank Conservation Area (LB Lambeth). The view looks north-west towards Somerset House (grade I) on the north bank of the Thames, seen in the centre of the image. The Thames occupies the foreground. Waterloo Bridge (grade II\*) is visible to the left of Somerset House. Centre Point (grade II) is seen beyond the latter. The BT Tower (grade II) is seen to its right.

Viewpoint map



## View 18 Proposed: Bernie Spain Gardens, near the OXO Tower

9.72 The Proposed Development, outlined in the centre of the image would not be visible from this location.





## View 18 Cumulative: Bernie Spain Gardens, near the OXO Tower

9.73 In this view, a new scheme at The Wellington (Westminster) is in progress and when completed, the uppermost storey will be glimpsed in the skyline just behind Somesert House, and to the right of the Site.



# 10. Conclusion

- 10.1 This HTVIA has been prepared by The Townscape Consultancy (TTC) to assess the likely heritage, townscape and visual effects of the Proposed Development at 125 Shaftesbury Avenue. TTC advised the Architects during the design development process to ensure that the Proposed Development is responsive to the sensitivities and opportunities found in its context. The effects arising from the Proposed Development have been assessed in light of the Architect's final detailed designs.
- 10.2 The Site, situated in LBC, is located in a densely developed area with prominent frontages onto two major traffic arteries: Shaftesbury Avenue to the southeast and Charing Cross Road to the west. It is bounded by Phoenix Street to the north and Stacey Street to the northeast, forming an urban block that marks the southern gateway to St Giles. The City of Westminster lies directly to the west, across Charing Cross Road. This area of London's West End, near Covent Garden and Soho, is known for its architectural diversity: late-19<sup>th</sup>-century urban planning is combined with modern architectural styles, creating a rich cultural and commercial hub. The varied streetscape, which includes both wide major thoroughfares and smaller, intimate streets, along with the mix of historical and contemporary buildings, contributes to a distinct sense of place within the West End. The Site is further characterised by its proximity to the Seven Dials Conservation Area, Soho Conservation Area, and Denmark Street Conservation Area. The four street frontages of the Site each exhibit a unique character, further enhancing its integration within this dynamic urban setting.
- 10.3 The Proposed Development to remodel, refurbish and extend the existing building on the Site to provide commercial and retail space, amenity terraces, and a new public route has been carefully considered to ensure the resulting building complements the surrounding urban landscape. The Architects have designed the architecture, height, massing, and materiality of the Proposed Development to respond to its context, including its location within the busy West End and southern gateway to St Giles, as well as its proximity to Covent Garden and Soho, and the nearby cultural and commercial hubs of Leicester Square and Cambridge Circus in the wider area. The design acknowledges the Site's unique position, and its connection to both historical and contemporary architectural influences, enhancing its integration within this dynamic urban setting.
- 10.4 The Proposed Development would transform 125 Shaftesbury Avenue into a more outward-facing building that engages positively with its surroundings, enhancing the overall urban environment in its locality. The design strategy for the Site addresses the shortcomings of the existing building to produce a scheme that would be integrated well with its the local context through its considered form and massing, distinctive architectural expression, and relationship with the public realm.
- 10.5 The design of the Proposed Development positively responds to the townscape character of the immediate and wider surroundings. It would improve the visual and functional aspects of the Site. The Proposed Development showcases skilled management of scale, form, massing, rhythm, proportions, and materials. There is a clear distinction between the street-level facades and terraced upper levels. The street-level frontages provide continuity and definition at pavement level, while the upper levels add visual interest to the skyline. This contrast is achieved through varied materials and finishes on the elevations, maintaining a cohesive overall appearance that reinforces the sense of place.
- 10.6 At street level, the most noticeable improvements will include the reinstatement of a pedestrian route through the Site, featuring welcoming public spaces at both entrances, and expanded retail frontages along Charing Cross Road, Shaftesbury Avenue, Stacey Street, and Phoenix Street. The new and improved public realm, including the new pedestrian route through the building, will provide substantial public benefits by integrating the scheme with its context and enhancing connections between St Giles and Soho. This integration will strengthen urban connectivity and improve the overall environment.
- 10.7 In respect to visual effects, Accurate Visual Representations (AVRs) of the Proposed Development from 18 viewpoints have been assessed. They reveal that the building will marginally increase in visibility from areas where the Sites' existing building is already seen as a consequence of the increased height and massing. While it will also be more noticeable in views from Cambridge Circus, and in streets of Soho directly adjacent to the Site such as Old Compton Street, it will be seen to be of a significantly higher architectural quality than the Site's existing building.
- 10.8 The Proposed Development's refined form, stepped massing, varied articulation, and carefully chosen materials respond appropriately in all the views assessed, including those within and towards the conservation areas that lie near the Site. In views in which does appear, the design of proposed building will create a distinctive presence that feels particular to its local context. It will have a minor visual presence in long distance views, where it will be seen in the context of existing modern development on the skyline.
- 10.9 The heritage assessment finds that the Proposed Development would cause no harm to the heritage significance of any heritage assets located in the surrounding area. Through its high architectural quality and contextually-influenced design, the scheme would mark a noticeable improvement on the character and appearance of the townscape setting of these heritage assets.



## Compliance with policy

10.10 Throughout the design process the Proposed Development has been tested against the heritage and design-related policies set out in the NPPF, PPG, and those set out in the London Plan and Camden Local Plan. The final designs are considered compliant with national, regional and local policy. In particular, this report has shown how the Proposed Development is compliant with LBC adopted Local Plan Policies D1 'Design' and D2 'Heritage,' set out in the adopted Local Plan of 2017:

- *'improves the character and quality of an area and the way it functions;*
- *respects local context and character;*
- *preserves or enhances the historic environment and heritage assets;*
- *comprises details and materials that are of high quality and complement the local character;*
- *integrates well with the surrounding streets and open spaces, improving movement through the site and wider area with direct, accessible and easily recognisable routes and contributes positively to the street frontage;*
- *responds to natural features and preserves gardens and other open space;*
- *incorporates high quality landscape design; and*
- *preserves strategic and local views.'*

10.11 To conclude, the Proposed Development appropriately marks the Site's location, enhances local views and townscape, and provides significant urban design and public realm benefits. It has been designed to be in compliance with policy and guidance in relation to heritage, townscape, and visual impacts. In addition to its high architectural quality, it will offer a range of regeneration and townscape improvements that will benefit the character of its immediate surroundings, as well as the wider surrounding area in this part of the West End.

# References

## Planning policy and supplementary planning documents

- Planning (Listed Buildings and Conservation Areas) Act 1990 (c.9). London: HMSO. [Online] Available at: <https://www.legislation.gov.uk/ukpga/1990/9/contents>.
- Town and Country Planning Act 1990 (c.8). London: HMSO. [Online] Available at: <https://www.legislation.gov.uk/ukpga/1990/8/contents>.
- Planning and Compulsory Purchase Act 2004 (c.5). London: HMSO. [Online] Available at: <https://www.legislation.gov.uk/ukpga/2004/5/contents>.
- Levelling up and Regeneration Act 2023 (c.55). London: HMSO. [Online] Available from: <https://www.legislation.gov.uk/ukpga/2023/55>.
- Greater London Authority (March 2021), The London Plan, London, City Hall: Greater London Authority. [Online] Available at: [https://www.london.gov.uk/sites/default/files/the\\_london\\_plan\\_2021.pdf](https://www.london.gov.uk/sites/default/files/the_london_plan_2021.pdf)
- London Borough of Camden Local Plan (2017). [Online] Available at: <https://www.camden.gov.uk/documents/20142/4820180/Local+Plan.pdf/ce6e992a-91f9-3a60-720c-70290fab78a6>
- London Borough of Camden, Draft New Camden Local Plan, Consultation Version, January 2024. [Online] Available at: <https://www.camden.gov.uk/documents/20142/4820180/Draft+New+Camden+Local+Plan+2024+v1.pdf/415cc7da-c24a-8237-ddc2-5c72045af9d2?t=1706548115256>

## Guidance documents

- Ministry of Housing, Communities and Local Government (December 2023). National Planning Policy Framework (NPPF).
- Department for Levelling Up, Housing and Communities and Ministry of Housing, Communities and Local Government (2019). Planning Practice Guidance.
- Ministry of Housing, Communities and Local Government (2021). The National Design Guide 2021.
- Historic England (March 2015). Historic Environment Good Practice Advice in Planning Note 2: Managing Significance in Decision-Taking in the Historic Environment
- Historic England (December 2017). Historic Environment Good Practice Advice in Planning Note 3: The Setting of Heritage Assets (2<sup>nd</sup> edition)
- Historic England (October 2019). Historic England Advice Note 12: Statements of Heritage Significance: Analysing Significance in Heritage assets.

## Books, online resources and databases

- Historic England, National Heritage List for England.
- Cherry, B and Pevsner, N (1998) The Buildings of England. London 4: North, Yale University Press.
- Sheppard, F. (ed.) (1966) Survey of London:

Volumes 33 and 34, St Anne Soho. London, British History Online. Available at: <https://www.british-history.ac.uk/survey-london/vols33-4>.

- Ackroyd, P. (2001) London: The Biography. London: Vintage.
- Keay, J., Keay, J., Weinreb, B., and Hibbert, C. (2008) The London Encyclopaedia (3<sup>rd</sup> Edition). London: Macmillan Reference.

## Cartographical sources and images

- British Library [Online]. Available at: <https://www.bl.uk/catalogues-and-collections/digital-collections>
- British Newspaper Archive [Online]. Available at: <https://www.britishnewspaperarchive.co.uk/>
- Old Maps Online [Online]. Available at: <https://www.oldmapsonline.org/>
- Layers of London [Online]. Available at: <https://www.layersoflondon.org/>
- Britain from Above [Online]. Available at: <https://www.britainfromabove.org.uk/>





# Appendix 1: Scoped out Assets

House of St Barnabas Grade I 1066753	14 Manette Street Grade II 1273736	17 and 18 Frith Street Grade II 1066802	17 Greek Street Grade II 1288849
Roman Catholic Church of St Patricks Grade II* 1236286	16 and 17 Manette Street Grade II 1273737	22 Frith Street Grade II 1066803	20 Greek Street Grade II 1357069
26 Soho Square Grade II* 1236302	58 Greek Street Grade II 1066721	50 Greek Street Grade II 1357053	21 Greek Street Grade II 1213941
6 Frith Street Grade II* 1211966	5 Frith Street Grade II 1066801	48 Greek Street Grade II 1066720	24 and 24A Litchfield Street Grade II 1222109
15 Frith Street Grade II* 1357016	The Hospital for Women Grade II 1264651	49 Frith Street Grade II 1211983	25 Litchfield Street Grade II 1222110
3 Greek Street Grade II 1288871	58 and 59 Frith Street Grade II 1357018	44-48 Frith Street Grade II 1066804	26 Litchfield Street Grade II 1222194
6 Greek Street Grade II 1066754	The Dog and Duck Public House Grade II 1264051	29 Old Compton Street Grade II 1225524	27 Litchfield Street Grade II 1274780
8 Greek Street Grade II 1213909	16 Frith Street Grade II 1211968	14 Greek Street Grade II 1066755	24 West Street Grade II 1379184

Lamp post outside number 14 Earlham Street Grade II 1342091	61 Monmouth Street Grade II 1322126	27 Neal Street Grade II 1322092	80 Neal Street Grade II 1322102
FW Collins and Son Grade II 1342090	63 Monmouth Street Grade II 1322127	1 Shorts Garden Grade II 1378662	
22 Earlham Street Grade II 1342092	65-71 Monmouth Street Grade II 1322128	39 Monmouth Street Grade II 1322122	
24 and 26 Earlham Street Grade II 1342093	36, 38, 40 Earlham Street Grade II 1342095	37 Monmouth Street Grade II 1322121	
10 Tower Court Grade II 1379043	Seven Dials Warehouse Grade II 1061403	35 Monmouth Street Grade II 1322120	
25 and 27 Mercer Street Grade II 1322111	4 and 6 Shorts Gardens Grade II 1378664	27 Monmouth Street Grade II 1322119	
23 Mercer Street Grade II 1113135	The Crafts Centre Grade II 1342094	14, 16 and 18 Monmouth Street Grade II 1322117	
21 Mercer Street Grade II 1113134	37 Neal Street Grade II 1322097	21 Monmouth Street Grade II 1322118	
19 Mercer Street and 21 Shelton Street Grade II 1436448	35 Neal Street Grade II 1322096	61 Neal Street Grade II 1322099	
15, 17 and 19 Shelton Street Grade II 1378653	33 Neal Street Grade II 1322095	55 Neal Street Grade II 1322098	
11 and 13 Shelton Street Grade II 1378652	31 Neal Street Grade II 1323094	64 Neal Street Grade II 1322100	
53-59 Monmouth Street Grade II 1322125	29 Neal Street Grade II 1322093	78, 78A, and 78B Neal Street Grade II 1322101	

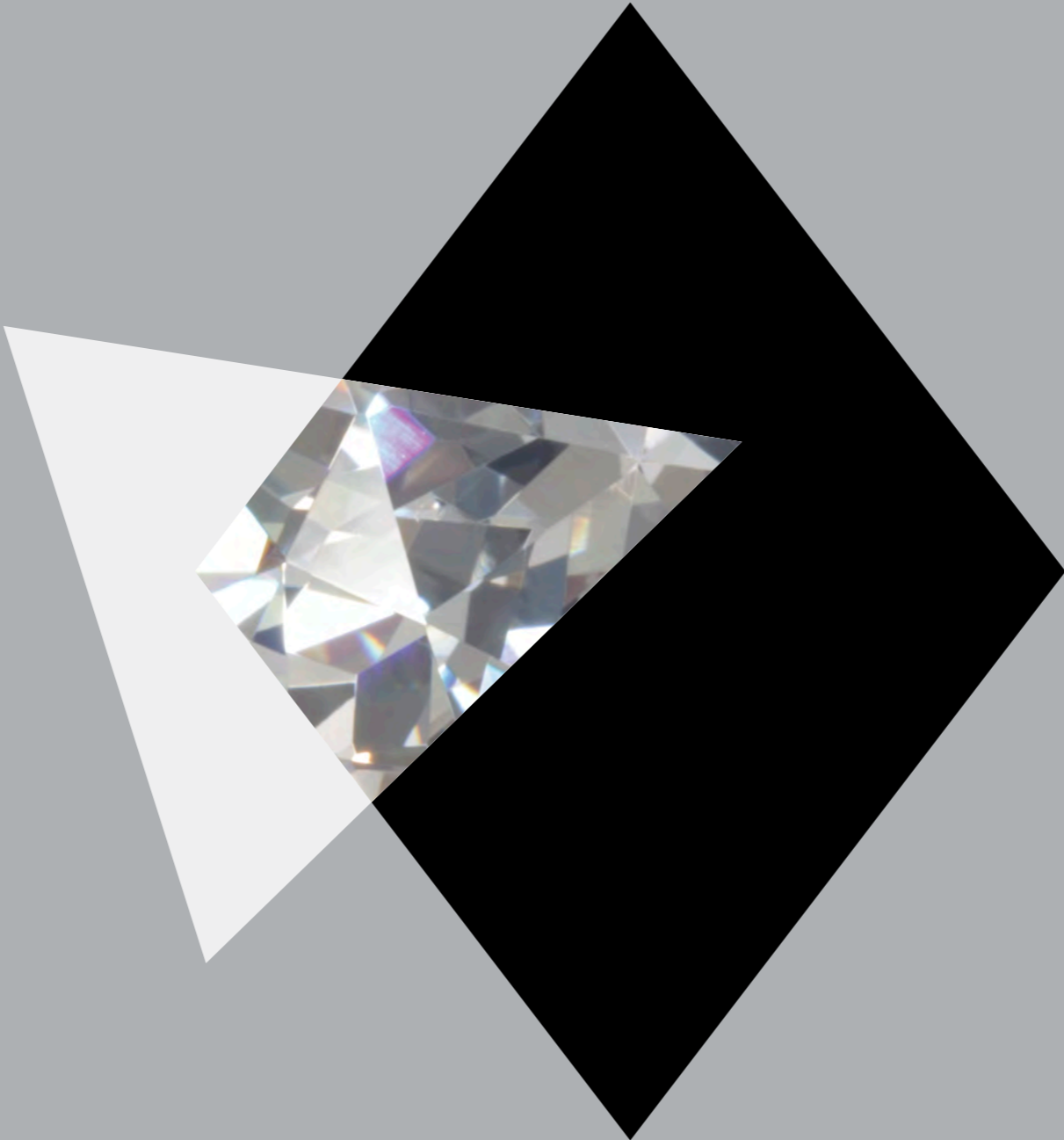


# Appendix: Visualisers Methodology

**125 Shaftesbury Avenue, London Borough of Camden, London, WC2H 8AD**

Visual Impact Study

November 2024

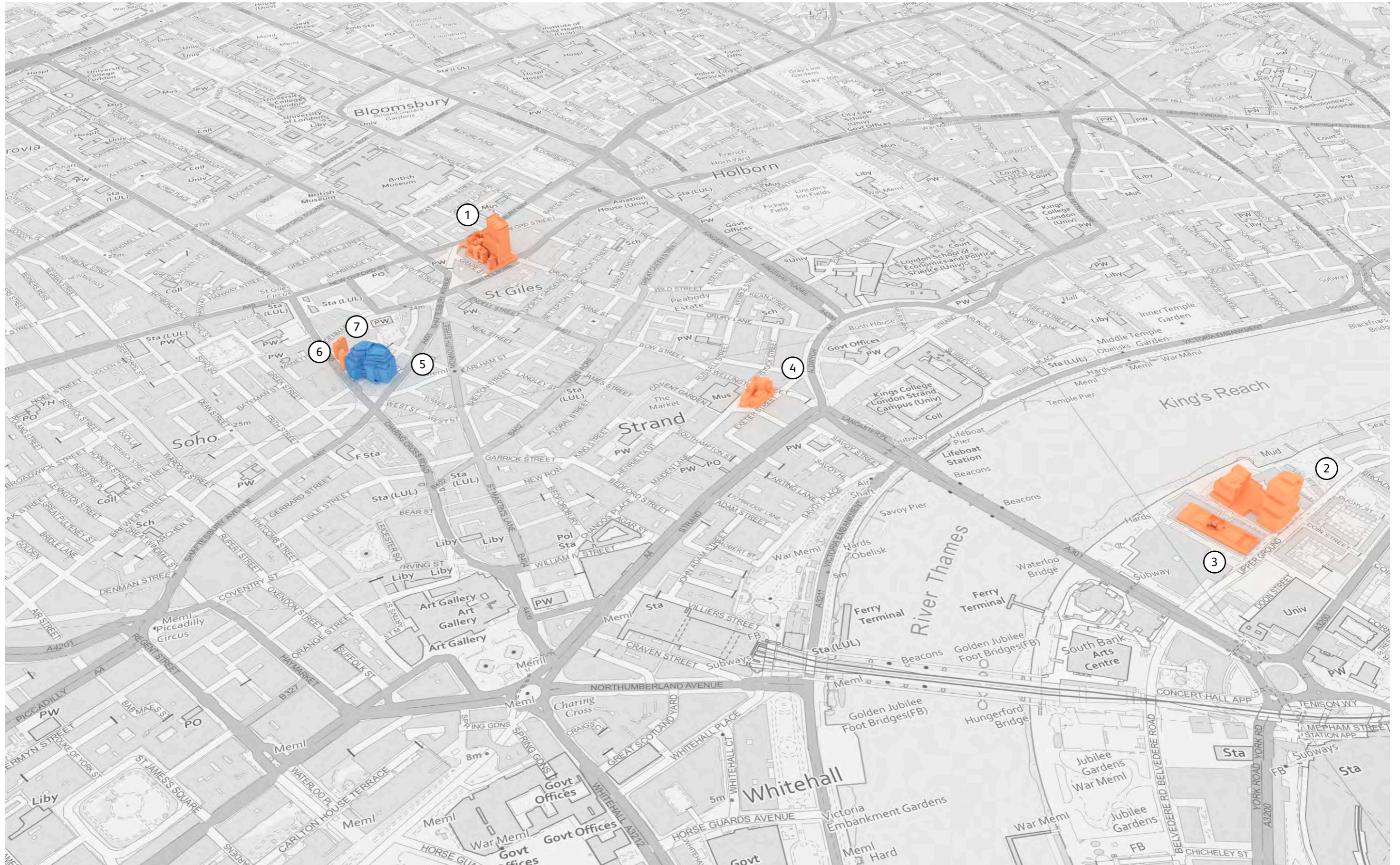


# Appendices

## A1 Details of schemes

index	scheme name	address	reference	PA	status	source of model data	positioning method	MH reference	colour
1	One Museum Street	Selkirk House, 166 High Holborn, 1 Museum Street, 10-12 Museum Street, 35-41 New Oxford Street and 16A-18 West Central Street, London WC1A 1JR	2023/2510/P	Camden	Submitted for planning	Paper planning application drawings from local authority	Best fit to Ordnance Survey	camd0286.detail230531-dsdha-proposed	Bright Orange
2	72 Upper Ground	The London Television Centre 60 - 72 Upper Ground London SE1 9LT	21/02668/EIAFUL	LBC	Legal Consent granted	Paper planning application drawings from local authority	Best fit to Ordnance Survey	lamb0047.mass220421-rb-proposed	Bright Orange
3	76 Upper Ground	76-78 Upper Ground, Lambeth, London SE1 9PZ	21/01142/FUL	LBC	Submitted for planning	Paper planning application drawings from local authority	Best fit to Ordnance Survey	lamb0048.detail240122-jt-consented	Bright Orange
4	The Wellington	25 - 31 Wellington Street London WC2E 7DD	21/02273/FULL	WCC	Submitted for planning	Paper planning application drawings from local authority	Best fit to Ordnance Survey	wmin0483.mass241029-jt-consented	Bright Orange
5	125 Shaftesbury Avenue (2024)	n/a	n/a	Camden	Proposed	Paper planning application drawings from local authority	Best fit to Ordnance Survey	camd0290.mass241105-dsdha-proposed	Bright Blue
6	Pheonix House	Phoenix House 104-110 Charing Cross Road London WC2H 0JN	2016/5190/P	Camden	Submitted for planning	Paper planning application drawings from local authority	Best fit to Ordnance Survey	camd0290.mass241115-jt-proposed	Bright Orange
7	Flitcroft House	Flitcroft House 114-116 Charing Cross Road London WC2H 0JR	2022/3335/P	Camden	Legal Consent granted	Paper planning application drawings from local authority	Best fit to Ordnance Survey	camd0290.mass241115-fh-consented	Bright Orange

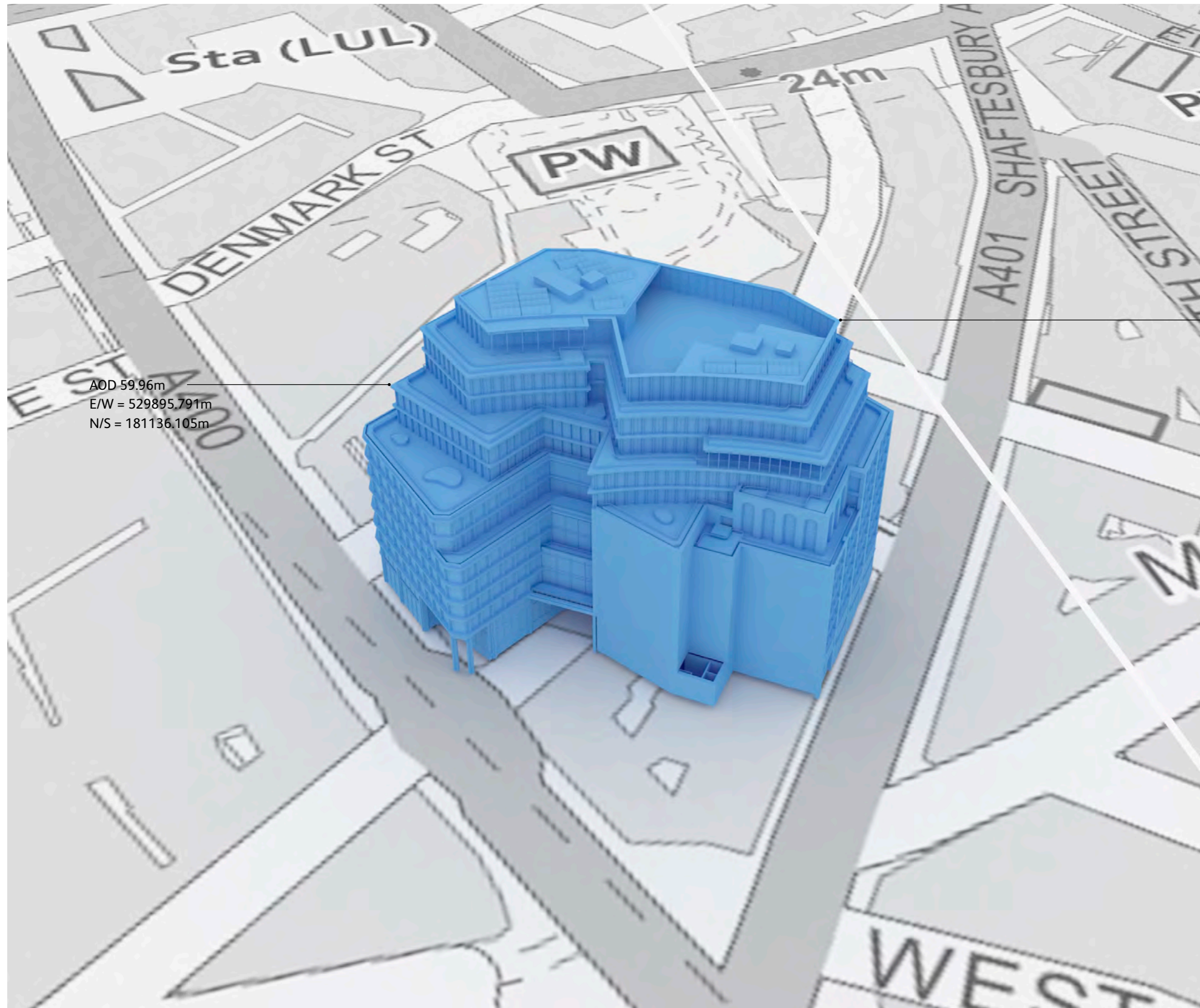
# Appendices (continued)



Aerial diagram showing location of schemes

# Appendices

## A2 Model Overview



Aerial view of Proposed Development





# Appendices (continued)

## A3 Accurate Visual Representations

A3.1 Each of the views in this study has been prepared as an Accurate Visual Representation (AVR) following a consistent methodology and approach to rendering. Appendix C of the London View Management Framework: Supplementary Planning Guidance (March 2012) defines an AVR as:

*“An AVR is a static or moving image which shows the location of a proposed development as accurately as possible; it may also illustrate the degree to which the development will be visible, its detailed form or the proposed use of materials. An AVR must be prepared following a well-defined and verifiable procedure and can therefore be relied upon by assessors to represent fairly the selected visual properties of a proposed development. AVRs are produced by accurately combining images of the proposed building (typically created from a three-dimensional computer model) with a representation of its context; this usually being a photograph, a video sequence, or an image created from a second computer model built from survey data. AVRs can be presented in a number of different ways, as either still or moving images, in a variety of digital or printed formats.”*

A3.2 The Landscape Institute Technical Guidance Note 06/19 “Visual Representation of Development Proposals” notes that the production of technical visualisations:

*“should allow competent authorities to understand the likely effects of the proposals on the character of an area and on views from specific points.”*

A3.3 Paragraph 2.2 highlights that the baseline photography should:

*“be sufficiently up-to-date to reflect the current baseline situation”*

*“include the extent of the site and sufficient context;”*

*“be based on good quality imagery, secured in good, clear weather conditions wherever reasonably possible;”*

A3.4 In this study the baseline condition is provided by carefully taken large format photography. The proposed condition is represented as an accurate photomontage, which combines a computer generated image with the photographic context. In preparing AVRs of this type certain several key attributes need to be determined, including:

- the Field of View
- the representation of the Proposed Development
- documentation accompanying the AVR

### Selection of Field of View

A3.5 The choice of telephoto, standard or wide-angle lens, and consequently the Field of View, is made on the basis of the requirements for assessment which will vary from view to view.

A3.6 In the simple case the lens selection will be that which provides a comfortable Viewing Distance. This would normally entail the use of what most photographers would refer to as a “standard” or “normal” lens, which in practice means the use of a lens with a 35mm equivalent focal length of between about 40 and 58 mm.

A3.7 However in a visual assessment there are three scenarios where constraining the study to this single fixed lens combination would not provide the assessor with the relevant information to properly assess the Proposed Development in its context.

### Field Of View

The term ‘Field Of View’ (FOV) or more specifically Horizontal Field of View (HFOV), refers to the horizontal angle of view visible in a photograph or printed image and is expressed in degrees. It is often generally referred to as ‘angle of view’, ‘included angle’ or ‘view cone angle’.

Using this measure it becomes practical to make a comparison between photographs taken using lens of various focal lengths captured on to photographic film or digital camera sensors of various size and proportions. It is also possible to compare computer renderings with photographic images.

Studies of this type use a range of camera equipment; in recent times digital cameras have largely superseded the traditional film formats of 35mm, medium format (6cm x 6cm) and large format (5in x 4in). Comparing digital and film formats may be achieved using either the HFOV or the 35mm equivalent lens calculation, however quoting the lens focal length (in mm) is not as consistently applicable as using the HFOV when comparing AVRs.

35mm Lens	HFOV degrees	Lens focal length (mm)
Wide angle lens	74.0	24
Medium wide lens	54.4	35
Standard lens	39.6	50
Telephoto lens	28.8	70
Telephoto lens	20.4	100
Telephoto lens	10.3	200
Telephoto lens	6.9	300

The FOV of digital cameras is dependent on the physical dimensions of the CCD used in the camera. These depend on the make and model of the camera. The comparison table uses the specifications for a Canon EOS-5D Mark II which has CCD dimensions of 36.0mm x 22.0mm.

A3.8 Firstly, where the relationship being assessed is distant, the observer would tend naturally to focus closely on it. At this point the observer might be studying as little as 5 to 10 degrees in plan. The printing technology and image resolution of a print limit the amount of detail that can be resolved on paper when compared to the real world, hence in this situation it is appropriate to make use of a telephoto lens.

A3.9 Secondly, where the wider context of the view must be considered and in making the assessment a viewer would naturally make use of peripheral vision in order to understand the whole. A print has a fixed extent which constrains the angle of view available to the viewer and hence it is logical to use a wide angle lens in these situations in order to include additional context in the print.

A3.10 Thirdly where the viewing point is studied at rest and the eye is free to roam over a very wide field of view and the whole setting of the view can be examined by turning the head. In these situations it is appropriate to provide a panorama comprising of a number of photographs placed side by side.

A3.11 The Landscape Institute Technical Guidance Note 06/19 Appendix 1 suggests that where a standard lens in landscape or portrait orientation cannot capture the view then the use of wider-angled prime lenses should be considered. Appendix 13 further notes:

*“The 24mm tilt shift is typically used for visualisation work where viewpoints are located close to a development and the normal range of prime lenses will not capture the proposed site”*

A3.12 For some views two of these scenarios might be appropriate, and hence the study will include two versions of the same view with different fields of view.

### Representation of the Proposed Development and cumulative schemes

#### Classification of AVRs

A3.13 AVRs are classified according to their purpose using Levels 0 to 3. These are defined in detail in Appendix C of the London View Management Framework: Supplementary Planning Guidance (July 2007). The following table is a summary.

AVR level	showing	purpose
AVR 0	Location and size of proposal	Showing Location and size
AVR 1	Location, size and degree of visibility of proposal	Confirming degree of visibility
AVR 2	As level 1 + description of architectural form	Explaining form
AVR 3	As level 2 + use of materials	Confirming the use of materials

A3.14 In practice the majority of photography based AVRs are either AVR 3 (commonly referred to as “fully rendered” or “photoreal”) or AVR 1 (commonly referred to as “wire-line”). Model based AVRs are generally AVR 1.

### AVR 3 – Photoreal



Example of AVR 3 – confirming the use of materials (in this case using a ‘photo-realistic’ rendering technique)

A3.15 The purpose of a Level 3 AVR is to represent the likely appearance of the Proposed Development under the lighting conditions found in the photograph. All aspects of the images that are able to be objectively defined have been created directly from a single detailed description of the building. These include the geometry of the building and the size and shape of shadows cast by the sun.

A3.16 Beyond this it is necessary to move into a somewhat more subjective arena where the judgement of the delineator must be used in order to define the final appearance of the building under the specific conditions captured by the photographic and subsequent printing processes. In this area the delineator is primarily guided by the appearance of similar types of buildings at similar distances in the selected photograph. In large scope studies photography is necessarily executed over a long period of time and sometimes at short notice. This will produce a range of lighting conditions and photographic exposures. The treatment of lighting and materials within these images will respond according to those in the photograph.

A3.17 Where the Proposed Development is shown at night-time, the lightness of the scheme and the treatment of the materials was the best judgment of the visualiser as to the likely appearance of the scheme given the intended lighting strategy and the ambient lighting conditions in the background photograph. In particular the exact lighting levels are not based on photometric calculations and therefore the resulting image is assessed by the Architect and Lighting Designer as being a reasonable interpretation of the concept lighting strategy.

# Appendices (continued)

## AVR 1 – Outline



Example of AVR 1 confirming degree of visibility (in this case as an occluded 'wire-line' image)

A3.18 The purpose of a wire-line view is to accurately indicate the location and degree of visibility of the Proposed Development in the context of the existing condition and potentially in the context of other proposed schemes.

A3.19 In AVR1 representation each scheme is represented by a single line profile, sometimes with key edges lines to help understand the massing. The width of the profile line is selected to ensure that the diagram is clear, and is always drawn inside the true profile. The colour of the line is selected to contrast with the background. Different coloured lines may be used in order to distinguish between proposed and consented status, or between different schemes.

A3.20 Where more than one scheme is represented in outline form the outlines will obscure each other as if the schemes were opaque. Trees or other foliage will not obscure the outline of schemes behind them. This is because the transparency of trees varies with the seasons, and the practical difficulties of representing a solid line behind a filigree of branches. Elements of a temporary nature (e.g. cars, tower cranes, people) will similarly not obscure the outlines.

### Framing the view

A3.21 Typically AVRs are composed with the camera looking horizontally i.e. with a horizontal Optical Axis. This is in order to avoid converging verticals which, although perspective correct, appear to many viewers as unnatural in print form. The camera is levelled using mechanical levelling devices to ensure the verticality of the Picture Plane, being the plane on to which the image is projected; the film in the case of large format photography or the CCD in the case of digital photography.

A3.22 For a typical townscape view, a Landscape camera format is usually the most appropriate, giving the maximum horizontal angle of view. Vertical rise may be used in order to reduce the proportion of immediate foreground visible in the photograph. Horizontal shift will not be used. Where the prospect is framed by existing buildings, portrait format photographs may be used if this will result in the proposal being wholly visible in the AVR, and will not entirely exclude any relevant existing buildings.

A3.23 Where the Proposed Development would extend off the top of the photograph, the image may be extended vertically to ensure that the full height of the Proposed Development is shown. Typically images will be extended only where this can be achieved by the addition of sky and no built structures are amended. Where it is necessary to extend built elements of the view, the method used to check the accuracy of this will be noted in the text.

### Documenting the AVR

#### Border annotation

A3.24 A Millerhare AVR image has an annotated border or 'graticule' which indicates the field of view, the optical axis and the horizon line. This annotation helps the user to understand the characteristics of the lens used for the source photograph, whether the photographer applied tilt, vertical rise or horizontal shift during the taking of the shot and if the final image has been cropped on one or more sides.

A3.25 The four red arrows mark the horizontal and vertical location of the 'optical axis'. The optical axis is a line passing through the eye point normal to the projection plane. In photography this line passes through the centre of the lens, assuming that the film plane has not been tilted relative to the lens mount. In computer rendering it is the viewing vector, i.e. the line from the eye point to the target point.

A3.26 If the point indicated by these marks lies above or below the centre of the image, this indicates either that vertical rise was used when taking the photograph or that the image has subsequently been cropped from the top or bottom edge. If it lies to the left or right of the centre of the image then cropping has been applied to one side or the other, or more unusually that horizontal shift was applied to the photograph.

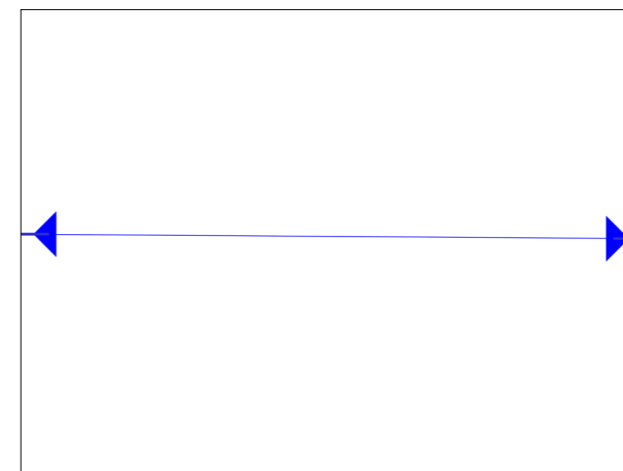


Sample graticule showing optical axis markers

A3.27 The vertical and horizontal field of view of the final image is declared using a graticule consisting of thick lines at ten degree increments and intermediate lines every degree, measured away from the optical axis. Using this graticule it is possible to read off the resultant horizontal and vertical field of view, and thereby to compare the image with others taken using specific lens and camera combinations. Alternatively it can be used to apply precise crops during subsequent analysis

A3.28 .

A3.29 The blue marks on the left and right indicate the calculated location of the horizon line i.e. a plane running horizontally from the location of the camera. Where this line is above or below the optical axis, this indicates that the camera has been tilted; where it is not parallel with the horizontal marking of the optical axis, this indicates that the camera was not exactly horizontal, i.e. that "roll" is present. Note that a small amount of tilt and roll is nearly always present in a photograph, due to the practical limitations of the levelling devices used to align the camera in the field.



Sample graticule showing horizon line markers

### Comparing AVRs with different FOVs

A3.30 A key benefit of the index markings is that it becomes practical to crop out a rectangle in order to simulate the effect of an image with a narrower field of view. In order to understand the effect of using a longer lens it is simply necessary to cover up portions of the images using the graticule as a guide.

## Appendices (continued)

### A4 Methodology for the production of Accurate Visual Representations

#### Overview of Methodology

A4.1 The study was carried out by Millerhare (the Visualiser) by combining computer generated images of the Proposed Development with either large format photographs or with rendered images from a context model at key strategic locations around the site as agreed with the project team. Surveying was executed by Absolute Survey.

A4.2 The methodology employed by Millerhare is compliant with Appendix C of the London View Management Framework: Supplementary Planning Guidance (March 2012) and Landscape Institute Technical Guidance Note 06/19.

A4.3 The project team defined a series of locations in London where the proposed buildings might have a significant visual effect. At each of these locations Millerhare carried out a preliminary study to identify specific Assessment Points from which a representative and informative view could be taken. Once the exact location had been agreed by the project team, a photograph was taken which formed the basis of the study. The precise location of the camera was established by the Surveyor using a combination of differential GPS techniques and conventional observations.

A4.4 For views where a photographic context was to be used additional surveying was carried out. A number of features on existing structures visible from the camera location were surveyed. Using these points, Millerhare has determined the appropriate parameters to permit a view of the computer model to be generated which exactly overlays the appropriate photograph. Each photograph has then been divided into foreground and background elements to determine which parts of the current context should be shown in front of the Proposed Development and which behind. When combined with the computer-generated image these give an accurate impression of the impact of the Proposed Development on the selected view in terms of scale, location and use of materials (AVR Level 3).

#### Spatial framework and reference database

A4.5 All data was assembled into a consistent spatial framework, expressed in a grid coordinate system with a local plan origin. The vertical datum of this framework is equivalent to Ordnance Survey (OS) Newlyn Datum.

A4.6 By using a transformation between this framework and the OSGB36 (National Grid) reference framework, Millerhare have been able to use other data sets (such as OS land line maps and ortho-corrected aerial photography) to test and document the resulting photomontages.

A4.7 In addition, surveyed observation points and line work from Millerhare's London Model database are used in conjunction with new data in order to ensure consistency and reliability.

A4.8 The models used to represent consented schemes have been assembled from a variety of sources. Some have been supplied by the original project team, the remainder have been built by Millerhare from available drawings, generally paper copies of the submitted planning application. While these models have not been checked for detailed accuracy by the relevant architects, Millerhare has used its best endeavours to ensure that the models are positioned accurately both in plan and in overall height.

#### Process – photographic context

##### Reconnaissance

A4.9 At each Study Location the Visualiser conducted a photographic reconnaissance to identify potential Assessment Points. From each candidate position, a digital photograph was taken looking in the direction of the Proposed Development using a wide angle lens. Its position was noted with field observations onto an OS map and recorded by a second digital photograph looking at a marker placed at the Assessment Point.

A4.10 In the situation where, in order to allow the appreciation of the wider setting of the proposal, the assessor requires more context than is practical to capture using a wide angle lens, multiple photographs may be combined to create a panorama, typically as a diptych or triptych. This will be prepared by treating each panel as a separate AVR and then combining in to a single panorama as a final process.

A4.11 The Visualiser assigned a unique reference to each Assessment Point and Photograph.

##### Final Photography

A4.12 From each selected Assessment Point a series of large format photographs were taken with a camera height of approximately 1.6m. The camera, lens, format and direction of view are determined in accordance with the policies set out above

A4.13 Where a panoramic view is specified the camera/tripod head is rotated through increments of 40 degrees to add additional panels to the left and/or right of the main view.

A4.14 The centre point of the tripod was marked and a digital photograph showing the camera and tripod in situ was taken to allow the Surveyor to return to its location. Measurements and field notes were also taken to record the camera location, lens used, target point and time of day.

##### Surveying the Assessment Points

A4.15 For each selected Assessment Point a survey brief was prepared, consisting of the Assessment Point study sheet and a marked up photograph indicating alignment points to be surveyed. Care was taken to ensure that a good spread of alignment points was selected, including points close to the camera and close to the target.

A4.16 Using differential GPS techniques the Surveyor established the location of at least two intervisible stations in the vicinity of the camera location. A photograph of the GPS antenna in situ was taken as confirmation of the position.

A4.17 From these the local survey stations, the requested alignment points were surveyed using conventional observation.

A4.18 The resulting survey points were amalgamated into a single data set by the Surveyor. This data set was supplied as a spreadsheet with a set of coordinates transformed and re-projected into OSGB36 (National Grid) coordinates, and with additional interpreted lines to improve the clarity of the surveyed data.

A4.19 From the point set, the Visualiser created a three dimensional alignment model in the visualisation system by placing inverted cones at each surveyed point.

#### Photo preparation

A4.20 From the set of photographs taken from each Assessment Point, one single photograph was selected for use in the study. This choice was made on the combination of sharpness, exposure and appropriate lighting.

A4.21 The selected photograph was copied into a template image file of predetermined dimensions. The resulting image was then examined and any artefacts related to the digital image capture process were rectified.

A4.22 Where vertical rise has been used the image is analysed and compensation is applied to ensure that the centre of the image corresponds to the location of the camera's optical axis.

#### Calculating the photographic alignment

A4.23 A preliminary view definition was created within the visualisation system using the surveyed camera location, recorded target point and FOV based on the camera and lens combination selected for the shot

A4.24 A lower resolution version of the annotated photograph was attached as a background to this view, to assist the operator to interpret on-screen displays of the alignment model and other relevant datasets.

A4.25 Using this preliminary view definition, a rendering was created of the alignment model at a resolution to match the scanned photograph. This was overlaid onto the background image to compare the image created by the actual camera and its computer equivalent. Based on the results of this process adjustments were made to the camera definition. When using a wide angle lens observations outside the circle of distortion are given less weighting.

A4.26 This process was iterated until a match had been achieved between the photograph and alignment model. At this stage, a second member of staff verified the judgements made. An A3 print was made of the resulting photograph overlaid with the

alignment model as a record of the match. This was annotated to show the extents of the final views to be used in the study.



Example of alignment model overlaid on the photograph

#### Preparing models of the Proposed Development

A4.27 A CAD model of the Proposed Development was created from 3D CAD models and 2D drawings supplied by the Architect. The level of detail applied to the model is appropriate to the AVR type of the final images.

A4.28 Models of the Proposed Development and other schemes are located within the spatial framework using reference information supplied by the Architect or, when not available, by best fit to other data from the spatial framework reference database. Study renders of the model are supplied back to the Architect for confirmation of the form and the overall height of the Proposed Development. The method used to locate each model is recorded. Each distinct model is assigned a unique reference code by the Visualiser.

#### Determining occlusion and creating simple renderings

A4.29 A further rendering was created using the aligned camera, which combined the Proposed Development with a computer-generated context. This was used to assist the operator to determine which parts of the source image should appear in front of the Proposed Development and which behind it. Using this image and additional site photography for information, the source file is divided into layers representing foreground and background elements.

A4.30 In cases where the Proposed Development is to be represented in silhouette or massing form (AVR1 or AVR2), final renderings of an accurate massing model were generated and inserted into the background image file between the foreground and background layers.

A4.31 Final graphical treatments were applied to the resulting image as agreed with the Architect and environmental and planning consultants. These included the application of coloured outlines to clarify the reading of the images or the addition of tones to indicate occluded areas.

## Appendices (continued)

### Creating more sophisticated renderings

- A4.32 Where more sophisticated representations of the Proposed Developments were required (AVR3) the initial model is developed to show the building envelope in greater detail. In addition, definitions were applied to the model to illustrate transparency, indicative material properties and inter-reflection with the surrounding buildings.
- A4.33 For each final view, lighting was set in the visualisation system to match the theoretical sunlight conditions at the time the source photograph was taken, and additional model lighting placed as required to best approximate the recorded lighting conditions and the representation of its proposed materials.
- A4.34 By creating high resolution renderings of the detailed model, using the calculated camera specification and approximated lighting scenario, the operator prepared an image of the building that was indicative of its likely appearance when viewed under the conditions of the study photograph. This rendering was combined with the background and foreground components of the source image to create the final study images.
- A4.35 A single CAD model of the Proposed Development has been used for all distant and local views, in which the architectural detail is therefore consistently shown. Similarly a single palette of materials has been applied. In each case the sun angles used for each view are transferred directly from the photography records.
- A4.36 Material definitions have been applied to the models assembled as described. The definitions of these materials have been informed by technical notes on the planning drawings and other available visual material, primarily renderings created by others. These resulting models have then been rendered using the lighting conditions of the photographs.
- A4.37 Where the Proposed Development is shown at night-time, the lightness of the scheme and the treatment of the materials was the best judgment of the visualiser as to the likely appearance of the scheme given the intended lighting strategy and the ambient lighting conditions in the background photograph.
- A4.38 Where a panoramic view is specified each panel is prepared by treating each photograph as an individual AVR following the process described in the previous paragraphs. The panels are then arranged side by side to construct the panorama. Vertical dividers are added to mark the edge of each panel in order to make clear that the final image has been constructed from more than one photograph.

### Documenting the study

- A4.39 For each Assessment Point a CAD location plan was prepared, onto which a symbol was placed using the coordinates of the camera supplied by the Surveyor. Two images of this symbol

were created cross-referencing background mapping supplied by Ordnance Survey.

- A4.40 The final report on the Study Location was created which shows side by side, the existing and proposed prospect. These were supplemented by images of the location map, a record of the camera location and descriptive text. The AVR level is described.

- A4.41 Peripheral annotation was added to the image to clearly indicate the final FOV used in the image, any tilt or rise, and whether any cropping has been applied.

- A4.42 Any exceptions to the applied policies or deviations from the methodology were clearly described.

- A4.43 Where appropriate, additional images were included in the study report, showing the Proposed Development in the context of other consented schemes.

**millerhare**

