



140 - 146 CAMDEN STREET

LONDON BOROUGH OF CAMDEN

10th JULY 2014

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1.0 INTRODUCTION

- 1.1 This Townscape, Heritage and Visual Impact Assessment (THVIA) report has been prepared on behalf of Elebro Limited to support a planning application for development at 140 – 146 Camden Street, NW1 9PF. The proposals comprise a new mixed use development designed by the architects Chassay + Last. This report assesses the townscape, built heritage, and visual effects of the proposed development on its surrounding context, including the conservation area within which it is located.
- 1.2 The development site is within the London Borough of Camden, fronting onto Camden Street, but also with more intimate and enclosed relationships with Bonny Street and the Regent's Canal and towpath to the north and south respectively. During the design process Citydesigner has worked with the architects by providing feedback and assessment in order to support their refinement of the proposed design. This THVIA should be read in conjunction with the architect's Design & Access Statement and associated planning drawings, which also form part of the planning application.
- 1.3 This report assesses the effect of the proposals on the character, appearance and the settings of nearby conservation areas, nearby listed buildings and relevant views, in accordance with the National Planning Policy Framework (NPPF) and other regional and local policy and guidance.
- 1.4 Chapter 4.0 explains the development history of the site and area, Chapter 5.0 assesses the existing building and its context and Chapter 6.0 considers the qualities of the proposed development. Chapter 7.0 assesses the likely townscape effects of the proposal on conservation areas, listed buildings and non-designated heritage assets and chapter 8.0 assesses the proposals in relation to planning policy.
- 1.5 The likely visual effects of the proposed development are assessed in Chapter 9.0, using 16 Accurate Visual Representations (AVRs) of the proposals provided by the visualisations specialists AVR London. Chapter 10.0 sets out the conclusions of the study.



Fig. 1.1: Bird's eye view (looking north) showing the development site shaded in red. The site is located on a triangle of land whose environment and character is affected by two of the Victorian developments that led to development in Camden, namely the Regent's Canal, immediately to the south of the site and the North London Railway Line to the north. Twyman House, shown here to the right of the site, has been redeveloped with a new building, Regent Canalside, by Squire and Partners, since this photograph was taken.

2.0 SITE PLAN AND CONTEXT

- 2.1 The site is located in Camden, NW1. The site is bounded by Camden Street directly to the west, Bonny Street to the north and the Regent's Canal to the south. It is within 100 metres of Camden Road station which lies north east of the site and borders the new Regent Canalside residential development to the east.
- 2.2 The site does not fall into any designated views and is not in an archaeological priority area. The Regent's Canal, which borders its south-eastern edge, however, is a protected open space and habitat corridor. The tow path running alongside the canal is also a metropolitan walk.



Fig. 2.1: Plan showing location of site (in red),

3.0 ASSESSMENT METHODOLOGY

Introduction:

- 3.1 This section sets out the methodology developed by Citydesigner to assess the likely effects of new development on the townscape, heritage and visual amenity of an existing urban site and its surroundings. It draws upon the best practice guidance for visual impact assessment methodology set out in 'Guidelines for Landscape and Visual Impact Assessment' (GLVIA), Third Edition, 2013, which is relevant both for projects requiring a formal Environmental Impact Assessment and those that do not (as in this case).
- 3.2 In accordance with best practice, Citydesigner's methodology recognises that in undertaking townscape and visual assessment 'cultural heritage' is being considered, including "*history, archaeology, architecture and urban design and aspects not limited to material and economic value...[such as]... human activities, ideas and spiritual and intellectual attitudes*". This is a particularly penetrating subject area which includes human perception, emotional response and the deep meaning which people attach to the visual and built environment around them. The assessment process seeks to consider this subject area in a transparent and logical manner and the stages of that process are set out below.
- 3.3 There are two inter-related impact assessment methodologies utilised in this report, relating to:
- (i) Townscape Effects: assessment of the effects of the proposals on townscape character and townscape receptors, including heritage assets; and
- (ii) Visual Effects: assessment of the effects of the proposals on visual amenity where the receptors are people experiencing views.
- 3.4 While townscape and visual effects are distinct to some degree, the overlaps between them make it sensible to assess them together as far as possible, with reference made by the assessor to issues of townscape or visual amenity as appropriate. The assessment of the effects on heritage, including listed buildings, conservation areas and non-designated heritage assets, is interwoven with both the assessment of townscape effects and the assessment of visual effects.
- 3.5 In this THVIA, significance ratings are used to describe the overall 'effect' of the proposals on the various townscape and visual receptors and Accurate Visual Representations (AVRs) are used to illustrate the effects and judgements made. The significance of the effect takes into account the sensitivity of townscape or visual receptors to change, the magnitude of change and mitigation and enhancement measures incorporated into the scheme design.

Guidance

- 3.6 The townscape, heritage and visual impact assessment methodology takes into account national, regional and local planning policy and guidance, in particular that relating to townscape, urban design and views, listed buildings, conservation areas and supplementary guidance with respect to specific sites. The following policy and guidance is relevant:
- National Planning Policy Framework (2012) and the former Planning Policy Statement (PPS) 5 Practice Guide;
 - The London Plan (2011) and Revised Early Minor Alterations (2013)
 - London Borough of Camden Local Development Framework: Core Strategy (2010)
 - London Borough of Camden Local Development Framework: Development Policies (2010)
 - London Borough of Camden, Camden Planning Guidance (SPG) (2013)
 - Guidance for Landscape and Visual Impact Assessment (GLVIA) Third Edition, 2013 published by The Landscape Institute and Institute of Environmental Management and Assessment;
 - English Heritage, 'Conservation Principles Policies and Guidance';
 - English Heritage, 'Seeing the History in the View' 2011;
 - English Heritage, 'Setting of Heritage Assets', 2011;
 - Department of Environment, Transport & the Regions/Department of Culture, Media & Sport 'By Design: Urban Design in the Planning System - Towards Better Practice';

Establishing the baseline conditions

- 3.7 In order to understand the prevailing conditions of the site and the surrounding area, desk-top and archival research and site visits were undertaken to establish:
- (i) the developmental history of the site and its surrounds;

- (ii) the location and sensitivity of designated and non-designated heritage assets;
- (iii) the general townscape character including topography and landscape features;
- (iv) the planning context; and
- (v) the availability of studies already undertaken by other institutions or bodies which help determine the baseline conditions. For example, conservation area character appraisals or audits undertaken by Camden Council.

- 3.8 Site visits, supported by map analysis, also allowed the identification of potential view positions from which the proposal may be visible and could be accessed. Following these view studies, the most appropriate viewpoint positions were chosen and agreed in consultation with Camden Council's Heritage and Conservation Officer. The 16 views chosen represent a general spread of close, medium and long distance views from all directions, which illustrate the urban relationships likely to arise between the proposals and their surroundings, including listed buildings and conservation areas and other important elements, such as the waterscape of the Regent's Canal. The viewpoints chosen represent a range of public places from which a range of viewers would experience the proposals.

Involvement in the Development of the Design

- 3.9 Citydesigner has worked with the architect and design team to understand the design and townscape thinking behind it and to provide feedback on design and townscape matters.
- 3.10 During the design process, printed 3-D models were used as a tool to illustrate how different iterations of the design would affect the immediate environment. In addition, AVR London produced both wireline and rendered AVRs in order that the likely effects of the development from the 16 key viewpoints could be considered in detail. The consultancy was able to use this information at an early stage to begin to assess the townscape, heritage and visual effects. The architects were then able to use these early assessments to make modifications to the massing and detail of the design.
- 3.11 The consultancy also attended a consultation meeting with Camden Council's Heritage and Conservation Officer to understand key concerns and feedback relating to the proposal's design and likely effect on townscape, heritage assets and visual amenity. The process of consultation enabled the final proposals to be improved prior to the assessment being undertaken.
- 3.12 Final Accurate Visual Representations (AVRs) of the proposals were constructed from the 16 chosen viewpoints once the design had been finalised. Visualisation specialists AVR London produced the AVRs by incorporating a computer model of the proposals accurately into surveyed photographs of the local area.

3.0 ASSESSMENT METHODOLOGY (CONTD)

- 3.13 The consultancy visited the site and its surrounds with the finalised AVRs in order to consider the magnitude of the potential impacts in context and the sensitivity of the townscape and visual receptors that would be affected, the level of mitigation and enhancement achieved through design and, therefore, the overall effect in each case.

Distinctions between Townscape Assessment and Visual Assessment

- 3.14 In assessing the likely townscape effects of the proposal, the aim is to identify how and to what degree it would affect the elements that make up the townscape, its aesthetic and perceptual aspects and its distinctive character. The elements may include urban grain, density, permeability and legibility, sense of 'place', or other architectural or urban design characteristics.
- 3.15 Visual assessment considers the changes in visual amenity resulting from the proposals as seen from a specific viewpoint. It is concerned with the effect on the viewer, or 'visual receptor', of changes in the view.
- 3.16 This methodology recognises that there are differences between townscape and visual effects, but considers that to report on them completely separately within the THVIA would be to make artificial distinctions. In reality the townscape is experienced by people in a visual way. In this THVIA, therefore, the assessor may draw out the distinctions between townscape and visual effects in individual cases.
- 3.17 Chapter 8.0 of the THVIA considers the effects of the proposals on townscape receptors, including listed buildings and conservation areas. Chapter 8.0 lends itself, therefore, to an assessment focussed on the townscape effects of the proposals. Chapter 9.0, which specifically considers the 16 representative views, also enables assessment of townscape effects as well as the effects on people.
- 3.18 Effects on built heritage, including listed buildings and conservation areas, are an important part of understanding townscape effects and visual amenity. For that reason, effects on heritage are referred to throughout the townscape and visual assessment chapters 8.0 and 9.0 wherever they are relevant to a full understanding of effects of the proposals.

Townscape Receptors, including Heritage Assets:

- 3.19 Townscape receptors are physical places or elements that contribute to the character of the townscape. Examples include listed buildings and conservation areas, but can also include non-designated buildings or places which make a contribution. The assessment of townscape effects occurs in relation to townscape receptors that are likely to be affected by the proposals.

Establishing the Sensitivity of Townscape Receptors

- 3.20 Understanding the sensitivity of townscape receptors that may potentially be affected by new development is an important part of the assessment. Establishing the sensitivity of townscape receptors involves combining judgments about (i) The value of the receptor and (ii) susceptibility of the townscape receptor to change.
- 3.21 The assessor exercises a degree of subjective judgement in deciding the sensitivity of townscape receptors. High townscape sensitivity may be indicated by townscape receptors being designated, as listed buildings or conservation areas for example, but this is not always the case as designation does not always relate to townscape value. Other indicators of townscape receptor sensitivity may include skyline details, architectural unity or harmony, scenic quality or the presence of detracting features. The assessor takes all of these issues into account in determining the sensitivity of townscape receptors and their contribution to individual views before expressing it as either 'high', 'medium' or 'low'. Examples of townscape receptors normally considered of high sensitivity include formal vistas, highly graded listed buildings and sensitive landscapes.
- 3.22 The English Heritage document 'Seeing the History in the View' (2011) has also been considered in determining the sensitivity of townscape receptors, with particular reference to heritage assets within the view. The rating on sensitivity takes into account the position of the site within the photograph as a whole.

Making Assumptions about Sensitivity to Change – Visual Receptors (People)

- 3.23 It is acknowledged that the visual receptors (people) of the 16 views in Chapter 9.0 may have different responses to the appearance of the proposals, depending on their circumstances and personal aesthetic preferences. Local residents are likely to have a different response than, for example, those working in the area or passing through as tourists. The viewpoints were chosen to address this factor by including a spread of viewpoints that different viewers would experience across this part of Camden. Some of the viewpoints are located on important thoroughfares, while some are on minor streets where local residents are more likely to be the principal viewers. Still others are within the very specific and enclosed environment of the Regent's Canal towpath.
- 3.24 The assessment of the effects of the proposals on visual amenity is made with full awareness of these different standpoints and particular categories of visual receptors (i.e. people) are referred to where it is appropriate.

Establishing the Magnitude of Change

- 3.25 The magnitude of change owing to the proposals is considered to be a combination of (i) The size and scale of the potential impact; (ii) The geographical extent of the area affected, and (iii) the duration of the impact and its reversibility. These are quantitative factors which can generally be measured with some certainty. The assessor takes all these factors into account in determining the magnitude of change. In considering new development in urban contexts the duration of the impact is generally considered to be permanent and non-reversible.
- 3.26 In Chapter 9.0 the magnitude of change owing to the proposals is considered through assessing wire-line or rendered AVRs of 16 specific views which indicate its physical scale, visibility and appearance from the chosen viewpoints. The magnitude of change is therefore largely a quantitative, objective measure of the effect of the proposals as shown in the AVRs. The overall magnitude of change owing to the proposals may be referred to as either 'high', 'medium' or 'low'.

Establishing the Significance of Effects

- 3.27 The significance of townscape and visual effects is established by combining judgements about the sensitivity of the receptors affected (whether townscape or visual receptors) with judgements about the qualities of the existing view and the magnitude of the change, and how mitigation and/or enhancement through design gives rise to a 'residual', or overall, effect. All the assessments in this THVIA are of 'residual effects' on townscape, heritage and visual amenity; that is to say, the effects after mitigation and enhancement through design have been taken into account.
- 3.28 The qualitative change in the visual environment caused by the proposals, owing to the quality of the design solution, its detailing and materiality or changes in the perception of the view that it creates, is an important part of the judgment about the residual effect. The assessment of qualitative change includes subjective judgement based on professional experience.
- 3.29 The significance of townscape and visual effects is rated on a scale of major, moderate, minor or negligible/no change, as follows:

Major Effects:

- 3.30 Major townscape and visual effects are generally those produced by a combination of either (i) high receptor sensitivity (whether townscape or visual receptors, i.e. people) and a high magnitude of change owing to the proposals, or (ii) medium receptor sensitivity and a high magnitude of change, or (iii) high receptor sensitivity and a medium magnitude of change owing to the proposals.

3.0 ASSESSMENT METHODOLOGY (CONTD)

Moderate Effects:

3.31 Moderate townscape and visual effects are generally those produced by a combination of either (i) high receptor sensitivity (whether townscape or visual receptors) and a low magnitude of change owing to the proposals; or (ii) medium receptor sensitivity and a medium magnitude of change; or (iii) low receptor sensitivity and a high magnitude of change.

Minor Effects:

3.32 Minor townscape and visual effects are generally those produced by a combination of either (i) medium receptor sensitivity (whether townscape or visual receptors) and a low magnitude of change owing to the proposals; or (ii) low receptor sensitivity and a medium magnitude of change.

Negligible Effects:

3.33 Negligible townscape or visual effects are generally those produced by a combination of low receptor sensitivity (whether townscape or visual receptors) and a low magnitude of change owing to the proposals. In some cases the combination of low sensitivity of receptor and low magnitude of change are such that there is no discernible townscape effect, or 'no change'.

3.34 The following table summarises how judgements about receptor sensitivity and magnitude of change owing to the proposals are combined to establish the significance of townscape and visual effects.

Combining Judgements about Sensitivity of the Receptor and Magnitude of Change to determine the Significance of the Effect		Sensitivity of the Receptor		
		High	Medium	Low
Magnitude of Change	High	Major	Major	Moderate
	Medium	Major	Moderate	Minor
	Low	Moderate	Minor	Negligible or No-change

3.35 Combining judgments about the sensitivity of receptors and the magnitude of change includes quantitative and qualitative assessment. The framework above seeks to illustrate how the judgements are made, but it should be noted that in exceptional cases the assessor may consider that effects are major, even when the sensitivity of the townscape or visual receptor is low. Such cases are usually owing to the magnitude of the change, in both quantitative and qualitative terms, being exceptionally large. Vice-versa, low magnitudes of change can also give rise to major effects when townscape or visual receptors are exceptionally sensitive. Where such exceptional judgements are made, they are explained in the assessment text.

Establishing whether Effects are Adverse, Beneficial or Neutral

3.36 Once the significance of the effect has been established, the assessor must consider whether it is an adverse, neutral or a beneficial effect. This depends on judgements made about the qualities of the design of the proposals and whether, and to what degree, enhancement has been achieved.

3.37 Since a bold urban intervention is a conscious intention, the addition of a highly visible, high quality design, can generally be expected to be beneficial. When it is related to existing, valued and very often historic contexts, however, even a well-designed building has the potential to unacceptably dominate or be incongruent within such a context. This, therefore, is a major consideration when deciding whether the effect is beneficial, adverse or neutral.

Adverse Effects

3.38 Adverse townscape and visual effects occur when the proposals would give rise to a deterioration in townscape or view quality and the visual amenity of the viewer owing to:

- Harm to the setting of heritage assets or other townscape receptors of value;
- Harm to the key characteristics of townscape character areas; and/or
- The introduction of features or elements of poor design quality which detract from the existing character and harm visual enjoyment.

Beneficial Effects

3.39 Beneficial townscape and effects occur when the proposals would give rise to an improvement in townscape or view quality and the visual amenity of the viewer owing to:

- Enhancement of the setting of heritage assets or other townscape receptors of value;

- Enhancement or reinforcement of the key characteristics of the townscape character areas; and/or
- The introduction of features or elements of high design quality which enhance the existing character and visual enjoyment.

Neutral Effects

3.40 Neutral townscape effects occur when beneficial and adverse effects are finely balanced.

Overall Significance Ratings

3.41 In Chapter 9.0, where AVRs are used to illustrate the effects of the proposals, those effects are given an overall significance rating which refers to both the significance of the effect and whether it is adverse, neutral or beneficial, in accordance with the definitions above. The overall significance ratings, therefore, can be:

- **Major - adverse**
- **Moderate - adverse**
- **Minor - adverse**
- **Negligible - adverse**
- **Major - neutral**
- **Moderate - neutral**
- **Minor - neutral**
- **Negligible - neutral**
- **Major - beneficial**
- **Moderate - beneficial**
- **Minor - beneficial**
- **Negligible - beneficial**
- **No change**

3.0 ASSESSMENT METHODOLOGY (CONTD)

3.42 The overall significance ratings should not be converted into statistics, because it is crucial that the qualitative written assessment of each townscape effect is taken into account by decision makers.

Mitigation and Enhancement

3.43 The design of the proposed development has been revised and reconsidered following comments both internally within the design team and from consultees. This iterative design process enabled potentially adverse effects on the townscape, including heritage assets, or visual amenity, to be reduced or eliminated before the design was finalised. In effect, therefore, 'mitigation' is designed into the scheme in response to early analysis of sensitive views and historical and townscape context, as well as consultation and advice. This is part of the normal iterative design process and the skill of the designer ensures that mitigation need not be 'added on' later.

3.44 In addition to 'mitigation', in most development projects in an urban context there is the opportunity to enhance the existing townscape through sensitive and high quality design. This is because the existing townscape is itself a layering of built form which has developed over time, providing an engaging and often unique character that despite its existing qualities can often be added to in a beneficial way. In addition, there is a requirement in the planning system for new development affecting listed buildings and conservation areas, as is the case at the site, to preserve or enhance the setting and character of those heritage assets and therefore there has been an intention, on behalf of the architects, to design enhancement into the proposals. The degree of enhancement achieved through high quality detailed design is, therefore, an important component in determining the overall townscape and visual effects of the proposals.

3.45 A detailed analysis of the design and architecture of the proposals can be found in Chapter 6.0 of this document.

Cumulative Effects

3.46 The cumulative townscape, heritage and visual effects of nearby consented (but not yet built) developments that would be experienced in conjunction with the proposals are normally considered in THVIA's. In this case, there are none that the consultancy is aware of.

Professional Standpoint of the Author

3.47 Assessments in this THVIA are made from a professional point of view and from a particular standpoint. The standpoint is that of a townscape and heritage consultancy employed by the Applicant to qualitatively assess and advise on the design as it was being developed by the project architects and following feedback from consultees. The THVIA presents, therefore, the results of the townscape and heritage consultant's independent professional advice. In accordance with guidance, however, the townscape and visual assessments are undertaken on an independent and transparent basis and weigh up both the beneficial and adverse effects of the proposals.

3.48 Naturally, for the more subjective aspects of the assessment to be of substance the assessor must have the necessary skills. Richard Coleman Citydesigner is a consultancy which draws on the skills of its Principal, Richard Coleman, Chartered Architect and former Deputy Secretary of the Royal Fine Art Commission (the precursor to CABE). In addition, the consultancy includes qualified urban designers and townscape consultants who have also contributed to the analysis in this THVIA.

The use of photography in Accurate Visual Representation and Assessment

3.49 Photographs and photomontages are a useful way to replicate the experience of the human being when standing at a particular viewpoint, but they cannot fully convey the visual effect of a new development in the townscape. For this reason it is recommended that readers of this document and decision makers visit each viewpoint to fully understand the effects illustrated by the each AVR. It is understood, however, that not everyone is able to do this, and for those readers the AVRs remain an essential tool. The AVR can be held up in front of the viewer/assessor and used to replace the view in accurate terms, while the associated commentaries describe the effects likely to be experienced.

3.50 In the current GLVIA (2013) it is accepted that the field of view and image size of photographs and photomontages should be selected to give a reasonably realistic view of how the landscape or townscape will appear when the image is held at the correct viewing distance from the eye (usually between 300 and 500mm). Good practice for townscape photomontage usually gives rise to a lens with a field of view of between 68 and 73 degrees so that sufficient context can be included to make the assessment meaningful. The field of view may be reduced to as little as 40 degrees in the case of particularly long distance views. The visualisation specialist's methodology is included at Appendix 1 of this document.

Using an Original Copy of this document

3.51 The photomontage images within this THVIA originate from high resolution photographs capable of being enlarged to 20 times the size at which they are shown (A3). When considering the assessments made in this document, therefore, it is important to have an original copy which has been printed using methods specified to maintain a high definition in the photographs. For this reason the 'Contents' page of top-copy versions includes a hologram which guarantees the highest resolution. Copies or downloaded versions may not depict such a high level of definition.

4.0 HISTORICAL DEVELOPMENT OF THE SITE AND SURROUNDINGS

- 4.1 Until the late 18th Century Camden Town was predominantly open land with a few houses set on the coaching route from central London to Hampstead.
- 4.2 Charles Pratt became the first Earl of Camden in 1791. Through an Act of Parliament he was able to grant leases of 40 years to begin development of the land east of Camden High Street. His son, Jeffrey Pratt, continued the development when he became Marquess of Camden in 1812. The prevailing style of development at this time was of Georgian terraced properties, a large number of which survive today. Street names also remain from this time such as Jeffrey's Street and Jeffrey's Place, to the north of the site.
- 4.3 At the beginning of the 19th Century the Paddington branch of the Grand Junction Canal was completed, linking London to the Midlands. In 1801 a barge owner, John Homer, put forward a proposal for a canal linking Paddington to the London docks. After raising £400,000 in support of this scheme, however, it was strongly opposed by land owners along the intended route and the Grand Junction Canal Company refused to supply any water to the project. Homer revived the scheme in 1810 by approaching the architect John Nash. A new canal company was founded in May 1811 and later that year the Prince Regent decided the new canal should be called 'The Regent's Canal'. Works began in late 1812 and were finally completed in 1820.
- 4.4 The completion of the canal encouraged the development of industrial uses in the area. The first major industries to use the canal were gas companies, shortly followed by the transportation of coal, bricks, building materials, grain and other goods to wharves around London. By the 1850's the canal was reputedly carrying a million tonnes of goods per year.
- 4.5 Between 1846-51 major works were carried out to build the new North London Railway line. It was built on a massive brick viaduct above the southern end of Kentish Town and cut through pre-existing urban fabric including many terraced houses, significantly altering the character of the area.
- 4.6 The railway viaduct also cut through Camden Gardens (fig 4.3) which was originally an ornamental garden for neighbouring households, leading to the deterioration of the gardens. They were restored in 1872 but were not maintained adequately. Constant neglect led to the relaying of the gardens in 1973 and 1988.
- 4.7 The railway brought new industries to the area and Camden Town became a centre for piano making with a large number of factories in the area. Other large factories were built in the second half of the 19th Century, producing such things as false teeth, furniture, wallpaper and artists' materials.
- 4.8 A great deal of urbanisation occurred during the late 19th Century and the fields between Kentish Town and Camden Road were laid out as an area of upper-middle class housing with wide streets centred upon the new church of St. Luke's on Oseney Crescent. Alongside the industrialisation of the area, however, came a subsequent increase in population density and unfortunate social consequences ensued, in terms of poor housing, overcrowding and poverty.



Fig. 4.1: 1827 Greenwood map; the site (circled in red) has not yet been developed, although the Regent's Canal has been recently completed.



Fig. 4.2: 1870 Ordnance Survey map (First Edition), indicating that two semi-detached mid-nineteenth century villas with substantial gardens had been developed on site. The North London Railway line is also shown cutting through the terraced houses to the north.



Fig. 4.3: Junction of Camden Street and Kentish Town Road, early 1900's. Camden Gardens can be seen in the centre. The image inset is of Royal College Street during the same period.



Fig. 4.4: 1888 Bacon Map.

4.0 HISTORICAL DEVELOPMENT OF THE SITE AND SURROUNDINGS (CONTD)

- 4.9 The railway was widened in 1870 and the original Camden Road Station building was replaced to the designs of Edwin Henry Horne, in a restrained Italian Romanesque style (fig 4.5). This building remains today, though the interior has been altered.
- 4.10 By the early 20th Century canal trade had declined, accelerated by improved road and rail transportation. Commercial canal use terminated in the late 1960's.
- 4.11 During the Second World War railways and factories were a major target and the Camden area suffered significant bomb damage (fig. 4.8). The buildings on site, however, were not affected. The land adjacent to the canal remained mostly industrial until the 1970's when some of the wharves and warehouses began to be converted to markets or other alternative uses such as offices. Shirley House, immediately opposite the site on the south side of the canal, took the place of two villas which had housed John Winckworth Wine Merchants since 1876. The 7 storey block was built in 1968, and was occupied by Billy Graham Evangelist Association from 1969 to 1987 and is now offices for the British Transport Police. Grimshaw architects designed the Sainsbury's Supermarket and associated Grand Union Canal Housing to the south-west and they were built on the site of the Aerated Bread Company Bakery in 1988.
- 4.12 Today Camden is still influenced by the presence of the canal, although it is now used principally for leisure purposes and the towpath has become a popular walking and cycle route.



Fig. 4.5: View looking northeast along Camden Road with Camden Road Station on the left, c.1905.



Fig. 4.6: 1913 Ordnance Survey map (Third Edition)



Fig. 4.8: 1939-45 LCC bomb damage map, indicating that the site suffered no damage from enemy action.



Fig. 4.7: 1939 GOAD insurance plan shows the two semi detached villas on site.

War Damage Map Key

	Total Destruction
	Damage Beyond Repair
	Seriously Damaged, Doubtful if Repairable
	Seriously Damaged, But Repairable at Cost
	General Blast Damage, Minor in Nature
	Blast Damage, Minor in Nature
	Clearance Areas
	V2 Bomb
	V1 Bomb
	Site

4.0 HISTORICAL DEVELOPMENT OF THE SITE AND SURROUNDINGS (CONTD)



Fig. 4.9: 1951 OS map, the mid-19th Century properties are still on site.



Fig. 4.10: 1957 GOAD insurance plans shows the 19th century properties have been demolished. The site is vacant.



Fig. 4.11: 1972 OS map, the first map to show the warehouse on site.



Fig. 4.12: 1974 OS map



Fig. 4.13: 1981 OS map



Fig. 4.14: 1995 OS map

4.0 HISTORICAL DEVELOPMENT OF THE SITE AND SURROUNDINGS (CONTD)

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- 4.13 The site consists of two late 1950's commercial warehouses which occupy a roughly square plot. They are architecturally distinct but both are predominantly of brick. The building to the north fronting Bonny Street, is of a single storey. The building to the south, fronting the canal, is of three storeys. The north building features large windows to the west (Camden Street) and large garage doors to the north (Bonny Street). The southern building has a rendered façade along Camden Street and a continuous set of windows on first floor level with mosaic detailing.
- 4.14 The buildings replaced two semi-detached mid-19th Century villas, as historic maps indicate on pages 8 and 9.
- 4.15 The existing buildings were built in c1958 to the designs of Allied Bakeries Architect's Department (figs. 4.15-4.19) and were originally a cold store warehouse, dispatch depot, garage and office for Neilson's Ice Cream. Neilson's, one of the largest manufacturers of ice cream during that period, was later taken over by Lyons Maid.
- 4.16 The use of the buildings was changed in c1983 to accommodate light electrical industry. No major internal alterations were undertaken.
- 4.17 Several alterations were undertaken, later in 1994, including a roof extension, insertion of internal mezzanine and change to office use. These were the most significant changes since the building was built in the 1950s.
- 4.18 In 2001 windows were added to the east façade, which previously had no openings. This alteration included four windows on the ground floor and three windows on the first floor.
- 4.19 The buildings are described as undistinguished but with a reasonably defined edge in the Regent's Canal Conservation Area Appraisal produced by the London Borough of Camden.

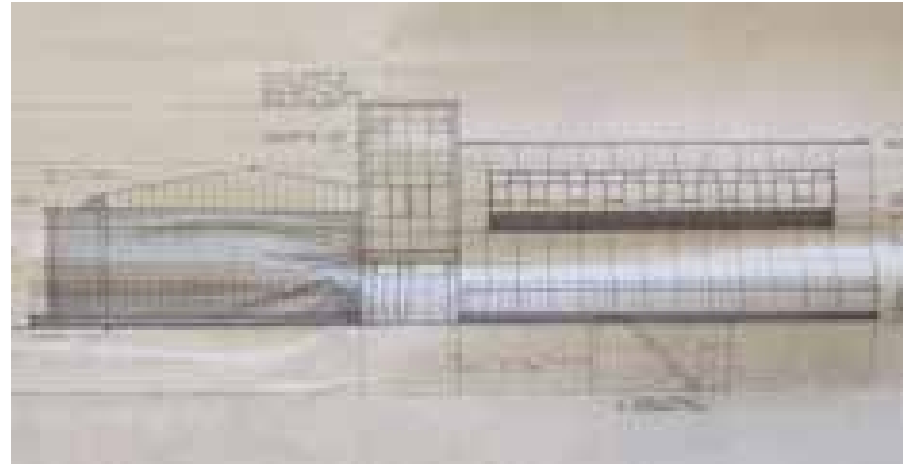


Fig. 4.15: 1958 Allied Bakeries scheme, Camden street elevation.

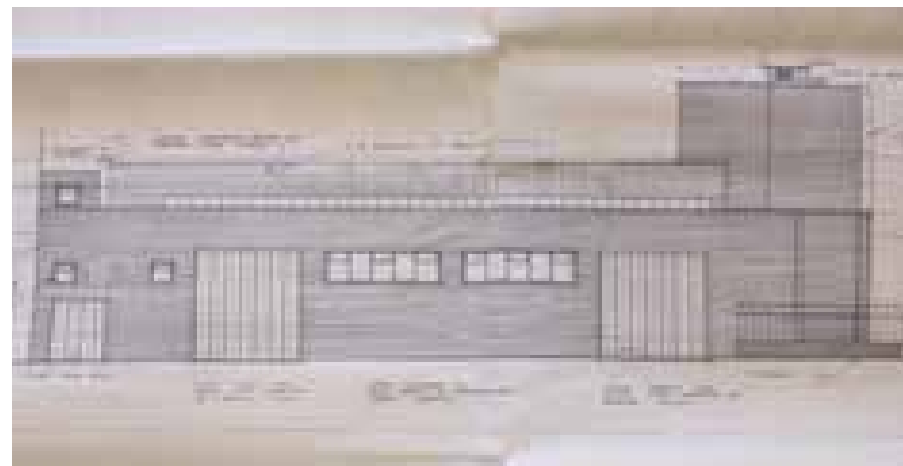


Fig. 4.16: 1958 Allied Bakeries scheme, Bonny Street elevation

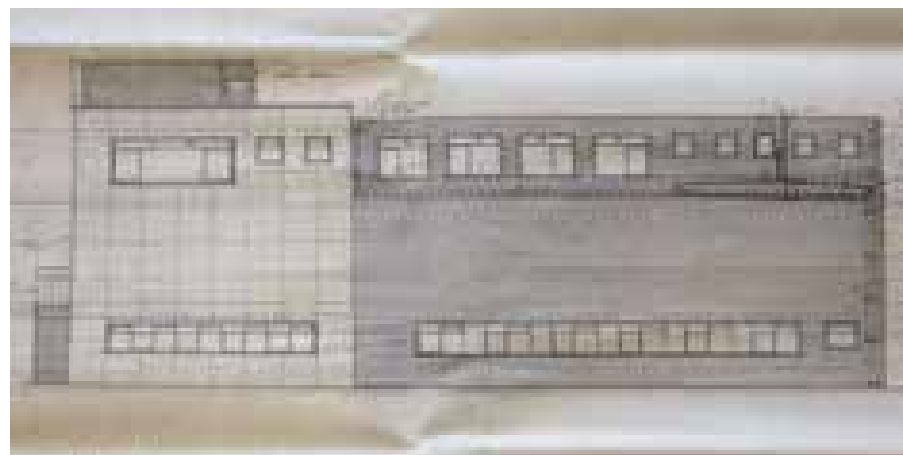


Fig. 4.17: 1958 Allied Bakeries scheme, canal elevation

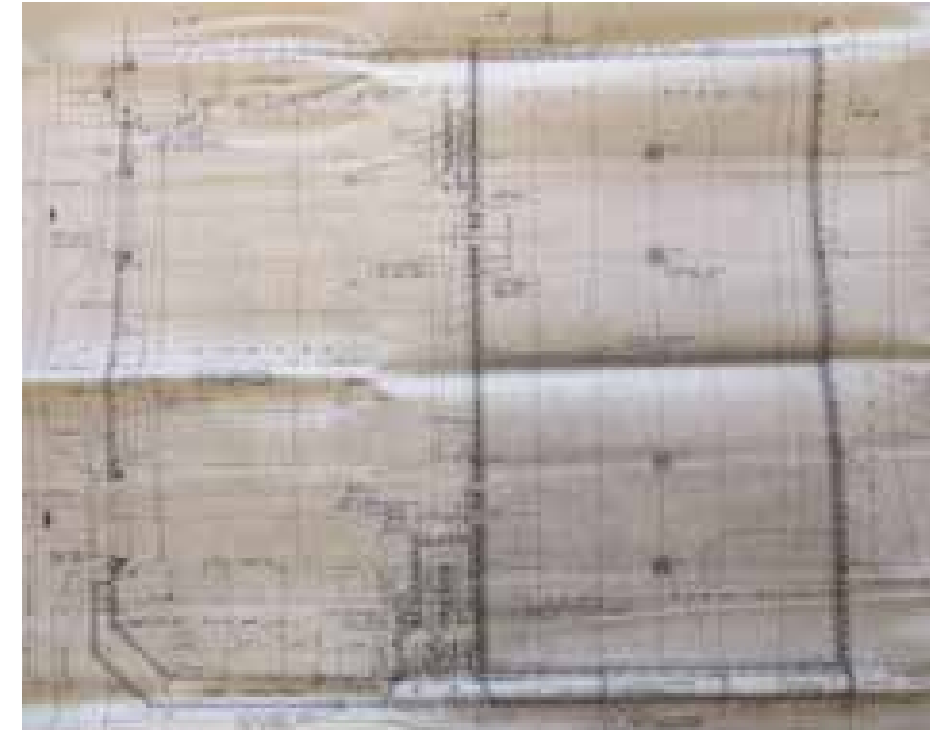


Fig. 4.18: 1958 Allied Bakeries scheme, ground floor plan.

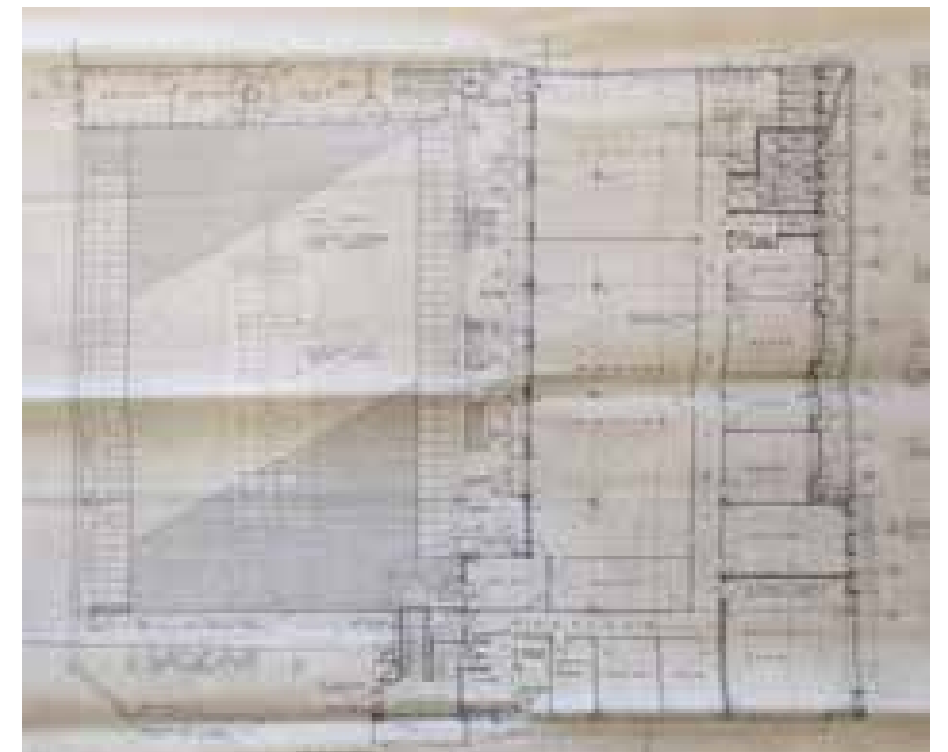


Fig. 4.19: 1958 Allied Bakeries scheme, first floor and roof plant plan.

5.0 ASSESSMENT OF EXISTING BUILDINGS ON SITE AND CURRENT CONTEXT

- 5.1 The existing buildings are located at the junction of Camden Street and Bonny Street and also include a boundary with the Regent's Canal. The Grade II listed Camden Road station is located to the north east and grade II listed houses at 2-8 Bonny Street are to the east, separated from the site by one property in between known as 'Pulse House'.
- 5.2 Currently most of the site is vacant apart from a small amount of office space being used by the British Transport Police, whose main office site is at Shirley House, on the south side of the canal.
- 5.3 The existing buildings incorporate goods entrances on the Bonny Street frontage, which disrupt the residential nature of the street. The main pedestrian entrance is on Camden Street via the central staircase. The building also lacks daylighting; though it has roof lights, much of this light is blocked by the mezzanine to the ground floor.



Fig. 5.1: Aerial view of the site looking east.

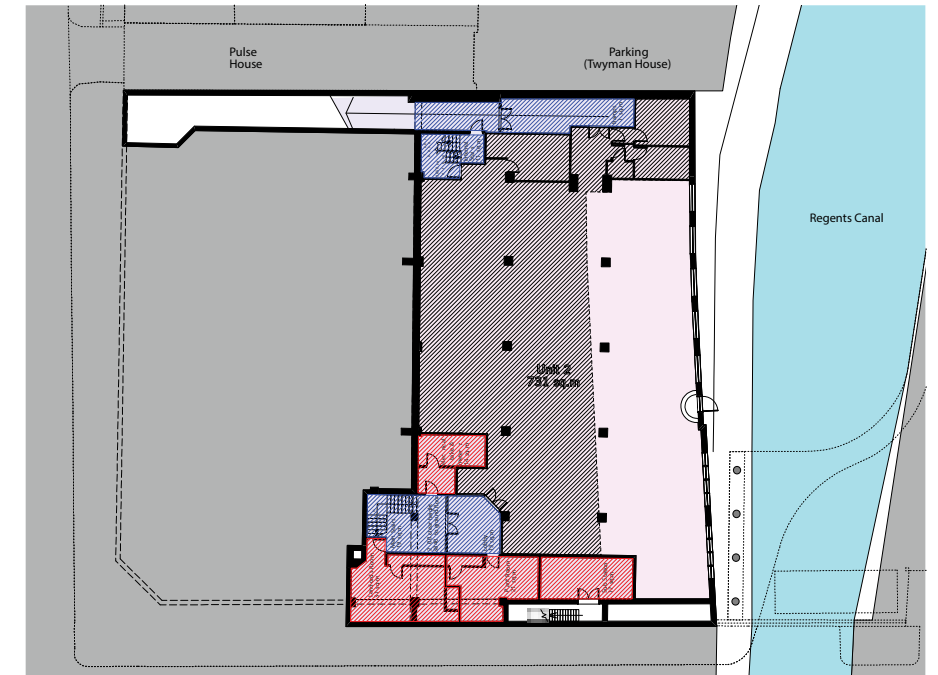


Fig. 5.2: Lower ground floor plan (canal level).

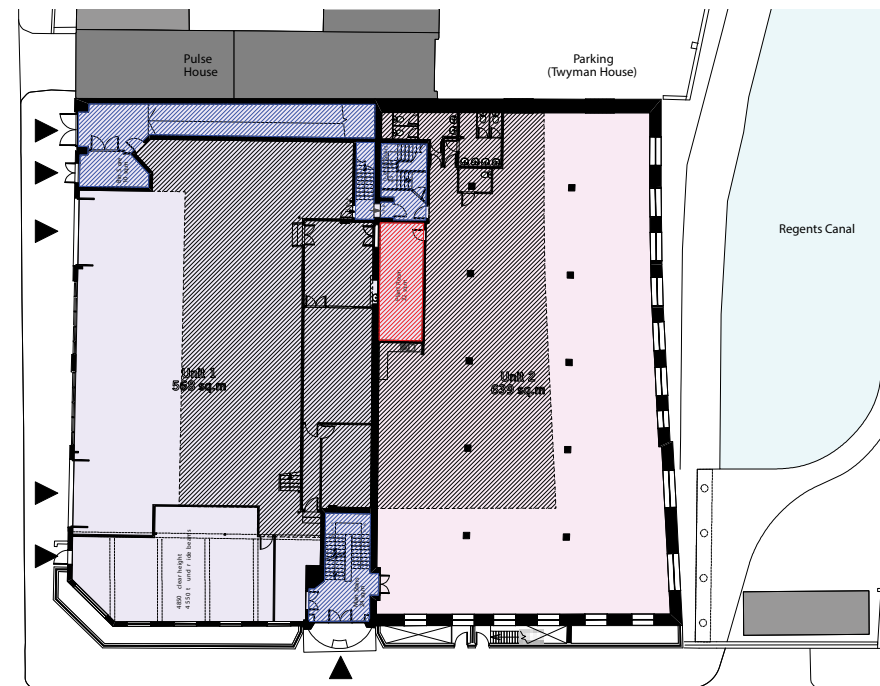


Fig. 5.3: Ground floor plan.

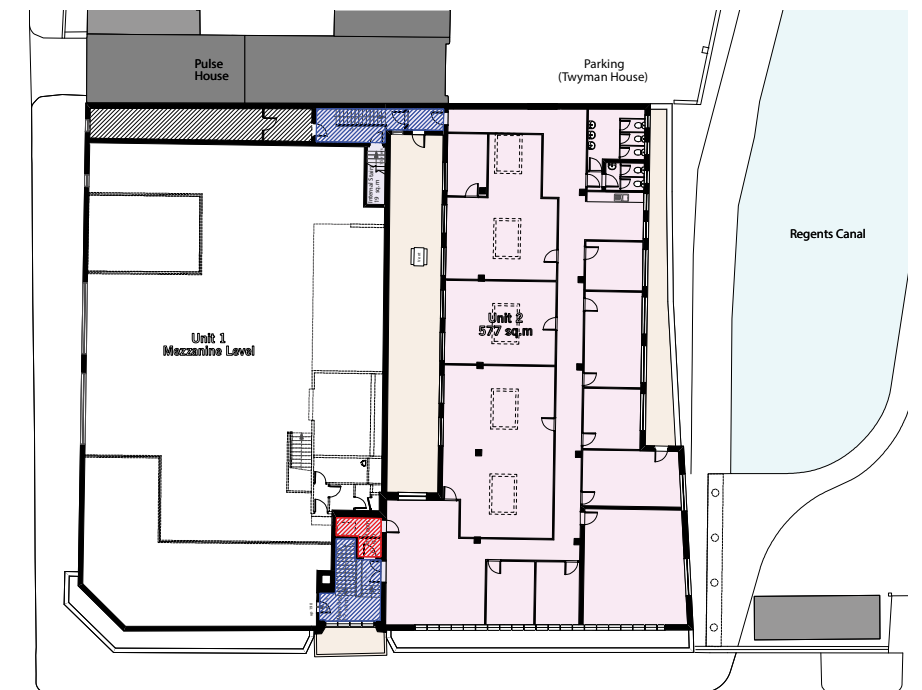


Fig. 5.4: Mezzanine level plan.



5.0 ASSESSMENT OF EXISTING BUILDINGS ON SITE AND CURRENT CONTEXT (CONTD)



Fig. 5.5: View of the site from Camden Street looking south east. Behind the buildings, to the left, the newly built Regent Canalside can be seen. To the right is the horizontal slab of Shirley House.



Fig. 5.6: View of the site from Camden Street looking south east.



Fig. 5.7: View from Camden Street looking east, showing principal fenestration and entrance beneath canopy.



Fig. 5.8: View of the site from Camden Street looking east. Mosaic tile detailing below the first floor windows can be seen.



Fig. 5.9: The site on the corner of Bonny Street and Camden Street.



Fig. 5.10: View of site from Bonny Street, the two large goods entrances can be seen.

5.0 ASSESSMENT OF EXISTING BUILDINGS ON SITE AND CURRENT CONTEXT (CONTD)



Fig. 5.11: View of the site from North Road Bridge. The adjacent Regent Canalside development, designed by Squire and Partners, is to the right.

Assessment

- 5.4 The 1950s warehouse buildings do not include elements of special interest and do not contribute in a positive manner to the character or appearance of the Regent's Canal Conservation Area, within which they are located. They fail to provide a suitable scale or sense of enclosure to this part of Camden Street and its immediate surrounds. The removal of the buildings at 140-146 Camden Street would constitute a less than substantial loss in heritage terms as set out by the NPPF and holds the possibility of significant enhancement being made to the character and appearance of the conservation area through new development of high design quality.



Fig. 5.12: View along the Regent's Canal showing the canal-side elevation of the buildings. Nos. 140-146 Camden Street are one of the few buildings on the Regent's Canal with fenestration directly onto the canal towpath. This creates a more intimate relationship between the building, the towpath and the canal.

5.0 ASSESSMENT OF EXISTING BUILDINGS ON SITE AND CURRENT CONTEXT (CONTD)

Surrounding Context

5.5 The triangular piece of urban land upon which the site is located is a distinct 'island', being surrounded by the busy thoroughfares of Camden Street and Camden Road, with the North London Railway line viaduct to the north. A significance number of industrial or later office buildings remain close to the canal, in zones that were traditionally occupied by industry. No. 140-146 is one of these buildings, while other similar sites, such as that of Twyman House (map reference 1), which has recently been redeveloped to provide modern residential accommodation and is now known as Regents Canalside. Shirley House (map reference 2), occupying another former industrial site opposite the site across the Regent's Canal, is a utilitarian office building with no worthy architectural qualities. Its excessive horizontality and slab form is prominent in views north and south on Camden Street, from Camden Road and from the canal towpath. Beyond the triangle of urban land described, other buildings have been built with a similar industrial or sometimes nautical aesthetic close to the canal edge. These include Grimshaw's Sainsbury's Supermarket (map reference 3) and Grand Union Canal Housing (map reference 4), which is to the south-west and Highstone Mansions (map reference 5) to the east, on Camden Road and Alpha House (map reference 6). Further from the canal, residential property of brick with stucco banding (map reference 7) is located on Bonny Street, though cut off from the residential hinterland further north by the North London Railway line.

5.6 The buildings located close to the canal tend to be of a larger scale and taller than development further away, a reflection of past industrial uses. The 19th Century Houses on Bonny Street have an interesting relationship with the later industrial buildings on the canal edge and the railway viaduct behind, being pressed in, as they are, in between these later additions. The juxtaposition of height and scale caused by this relationship is part of the character of the townscape, where the Regent's Canal Conservation Area meets the lower scale of the Jeffrey's Street Conservation Area. Thus the listed group of four houses at 2-8 Bonny Street have an immediate relationship with the site buildings to the west and the much larger Regent Canalside immediately behind them. Like the non-listed buildings of merit at 3-11 Bonny Street, they are also in juxtaposition with the Grade II listed Camden Road Railway Station and the brick railway viaduct, which cuts them off from the much more visual domestic streetscapes north of the railway line.

5.7 There is little green space within this overtly urban enclave of Camden, with even Camden Gardens (map reference 8) dominated by the railway viaduct which passes through it. The principal ecological asset is the Regent's Canal, running immediately adjacent to the site. At this point, however, it is a very urban experience, with relatively tall buildings on either side of the canal providing hard edges to the waterscape and only a short length of water between the Camden and North Road bridges.



Fig. 5.13: OS map, site outlined in red.



Fig. 5.14: Regent Canalside, by Squire and Partners Camden Road frontage. Image 1 is the Camden Road frontage, image 2 is the canal frontage. (Map reference 1)



Fig. 5.15: Shirley House. (Map reference 2)

5.0 ASSESSMENT OF EXISTING BUILDINGS ON SITE AND CURRENT CONTEXT (CONTD)



Fig. 5.16: Grimshaw's Sainsbury's Supermarket, built 1988. (Map reference 3)



Fig. 5.17: Grimshaw's Grand Union Canal Housing on Regent's Canal., built 1988 (Map reference 4)



Fig. 5.18: Highstone Mansions on Camden Road exhibits a strong industrial/warehouse character. (Map reference 5)



Fig. 5.19: Alpha House, on Royal College Street and the Regents Canal. (Map reference 6)



Fig. 5.20: Camden Road Railway Station, on Bonny Street, introduced a greater scale amongst earlier domestic architecture. (Map reference 7)



Fig. 5.21: Camden Gardens. (Map reference 8)

6.0 THE PROPOSED DEVELOPMENT

- 6.1 The proposals have been developed by the architects to provide a new mixed-use development which enhances the character and appearance of the Regent's Canal Conservation Area, within which the site is located, and also enhances the setting of the immediately adjacent Jeffrey's Street Conservation Area. The proposed development would replace a 1950's light industrial building which has been acknowledged by the LB of Camden to make no contribution to the Regent's Canal Conservation Area.
- 6.2 Drawing on advice from LB of Camden officers, the approach taken has been to provide a relatively simple massing over the site with four distinct blocks set around a roof garden at the centre (see fig.6.1). Block A is designed to relate principally to the domestic scale and proportions of Bonny Street. Block B steps up from Block A to address the junction of Bonny Street with Camden Street. Block C steps up again from Block B and is the principal element of the proposals, rising to 9 storeys on Camden Street and on the north side of the Regent's Canal. Block D is located on the canal-side and is one storey higher than the existing canal-side building. This increase in height brings it up to the same height as the canal-side block of the new Regent Canalside building, which is immediately adjacent to the east.
- 6.3 The proposed development represents a step change in height and mass on the site and it will be visible in a range of views. The use of Accurate Visual Representation (AVRs) has been helpful in analysing the effects of the emerging design on surrounding townscape and considering its overall massing and height. The architects have also used 3D printing technology to print a series of models of the proposed development to allow its height, massing and detailing to be fully interrogated. A full description of the proposed development, and the architect's approach to the site, is set out in the architect's Design & Access Statement, which should be read in conjunction with this townscape, heritage and visual impact assessment.
- 6.4 In pre-application responses Camden officers expressed concern about the height of Block C. Citydesigner has considered the effects of the proposed height of this element on the surrounding townscape and heritage assets using the AVRs and the 3 dimensional printed models commissioned by Chassay + Last. The use of AVRs and 3 dimensional models also caused the architects to move away from the more austere design of earlier iterations to a simpler and more refined design which fully expresses the structure of the building. In general terms Citydesigner considers that the height proposed would be acceptable in all the views. This is especially so given the improvements in design that have been achieved. The 16 AVRs produced are considered in detail in chapter 9.0 of this document and set out the consultancy's assessment of each view in turn.
- 6.5 The relationship between the proposed development and the canal is crucially important and the designers have sought to address this by following the curve of the canal in plan, in a way that complements the approach taken by the architects Squire & Partners at the adjacent Regent Canalside. The green variegated faience tiles used at the lower levels of Block D are intended to reference the movement and reflective nature of the canal and the green panels used in the window reveals of the adjacent Regent Canalside building. While the character of the canal-side is generally of a high wall rather than fenestration, the existing fenestration at low level on the site alongside the canal gave the architects an opportunity to replicate this characterful feature arising from the 1950s design.



Fig. 6.1: Site plan of the proposals showing the positions of each of the blocks A, B, C and D.

6.0 THE PROPOSED DEVELOPMENT (CONTD)



Fig. 6.2: Proposed north elevation onto Bonny Street.



Fig. 6.4: Proposed south elevation onto Regent's Canal.



Fig. 6.3: Proposed west elevation onto Camden Street.



Fig. 6.5: Proposed east, rear elevation

6.0 THE PROPOSED DEVELOPMENT (CONTD)

- 6.6 The design utilises a palette of materials that are intended to enhance the character and appearance of the Regent's Canal Conservation Area. The conservation area is recognised to derive its character from the hidden nature of its spaces and the predominance of brick used in the development of the canal itself and adjacent railway development and industrial development that followed in the Victorian period. The proposed development uses brick as the principal material for each of its four blocks, in each case the brick carefully chosen to relate to the particular context. Block A will be faced in a soft brown brick, to reflect its position on the domestic Bonny Street. A metallic brown glazed brick will be used for Block B, to support the greater presence of this building as it marks the junction of, and the transition between, Bonny Street and Camden Street. The same brick will be utilised in the top two storeys of Block D, on the canal-side. The main framework of Block C will be a white/grey brick which will give the building a particular presence and will ensure its deep reveals can be appreciated from the street. In utilising brick in the final design, the architects moved away from earlier designs which had included stone panels on Block C. It was recognised that the unit size and variegation of brick was more suitable in the context of Camden generally and the Regent's Canal Conservation Area more particularly.
- 6.7 In addition to the predominance of brick in the conservation area, its character and appearance is derived from well-designed but contrasting buildings from the period after the original 19th Century development. The Regent's Canal Conservation Area Appraisal and Management Strategy, produced by LB Camden, points out that several contrasting buildings make a positive contribution to the character and appearance, including Richard Seifert's Pirate Castle, at Southampton Bridge; the Grade II channelled stucco warehouse building at Nos 38-46 Jamestown, which includes a 1937 addition by Mendelsohn and Chermayeff described as providing '*a contrast in style to the surrounding Victorian industrial buildings with its stripped simplicity in the International Modern style*' and, while recognising their uncompromising design, the character area appraisal also recognises that Nicholas Grimshaw's housing on the canal edge and his supermarket for Sainsbury make '*an important contribution to the character and appearance of the Conservation Area*'.
- 6.7 Thus, while 19th Century industrial character of the canal and its surrounds is predominant, later buildings of contrasting design, use of material and colour are also recognised as making a positive contribution. It has been the intention of the developer and of the architects that, notwithstanding the use of brick in the current design, the proposed development should fall into this category of positive contributors, whose contrasting, but high quality design, enhance the conservation area.



Fig. 6.6: Indicative sketch view of the proposals looking from the corner of Camden Street along Bonny Street. Block A is to the left.



Fig. 6.7: Indicative sketch view looking down Bonny Street towards Camden Street. Block A is shown to the left, adjacent to Pulse House, while Block B is shown making the junction with Camden Street. Block C would be seen from Bonny Street, behind Blocks A and B, but is not shown in this watercolour image.

6.0 THE PROPOSED DEVELOPMENT (CONTD)

- 6.8 The full expression of the frame of the Block C is a bolder approach than the earlier design presented to LB Camden, but gives rise to several design benefits. It is an architecture of greater integrity and pushes the level of design quality upwards considerably, beyond what was achieved at Regent Canalside adjacent. It also raises ambitions for any future redevelopment which may occur to Shirley House, on the opposite side of the canal.
- 6.9 Within the grid provided by the expressed frame of Block C, the animation provided by the elements making up fenestration and balcony detail is important. Fixed and sliding screens of perforated burnished brass will provide contrast with the lighter brick of the façade. The sliding screens on the principal elevation to Camden Street may be orientated over the windows or slid into the pockets in the brickwork by the occupants of the building. This variety in their use will indicate the domestic nature of the building as will individual use of balconies. The burnished brass screens also provide a level of regularity to ensure that individual use of the balconies does not overly influence the appreciation of the building. The burnished brass screens on the south elevation of the Regent's Canal are fixed as panels and complement the protruding balconies on this face of Block C.
- 6.10 The consultancy considers that the design iterations undertaken, in response to the client's ambitions and in response to the comments of LB Camden, have given rise to a design of high quality. The effects of the proposed development on surrounding townscape and heritage assets cause no harm and are considered in Chapters 8.0 and 9.0.



Fig. 6.9: Indicative sketch view of the proposals looking across Camden Street opposite the Bonny Street junction. Block B is to the left and C to the right.



Fig. 6.8: Indicative sketch view of the proposals looking west along the Regent's Canal. Block C is to the left and Block D to the right.

7.0 ASSESSMENT OF TOWNSCAPE EFFECTS OF THE PROPOSED DEVELOPMENT

7.1 CONSERVATION AREAS

Introduction

- 7.1.1 Section 72 of the Planning (Listed Buildings and Conservation Areas) Act 1990 places a statutory duty on any new development to pay special attention to the desirability of preserving or enhancing the character or appearance of conservation areas.
- 7.1.2 The site is located within the northern boundary of the Regent's Canal Conservation Area, in the London Borough of Camden and facing the canal. The map at Fig.7.1 shows the location of the site in relation to the conservation area and surrounding conservation areas. The Regent's Canal was first designated as a conservation area in 1974, while extensions and adjustments to the boundary have taken place from the 1980's through to 2004.
- 7.1.3 The history and descriptions of the character and appearance of each of the conservation areas are set out in detail in conservation area appraisals produced by the London Borough of Camden. The key points relevant to the proposals have been summarised in this section.
- 7.1.4 Conservation areas potentially affected by the proposed development also include a number of listed buildings, as well as unlisted buildings of merit identified by the Council. Listed buildings which are likely to be affected by the proposed development are considered in section 7.2.

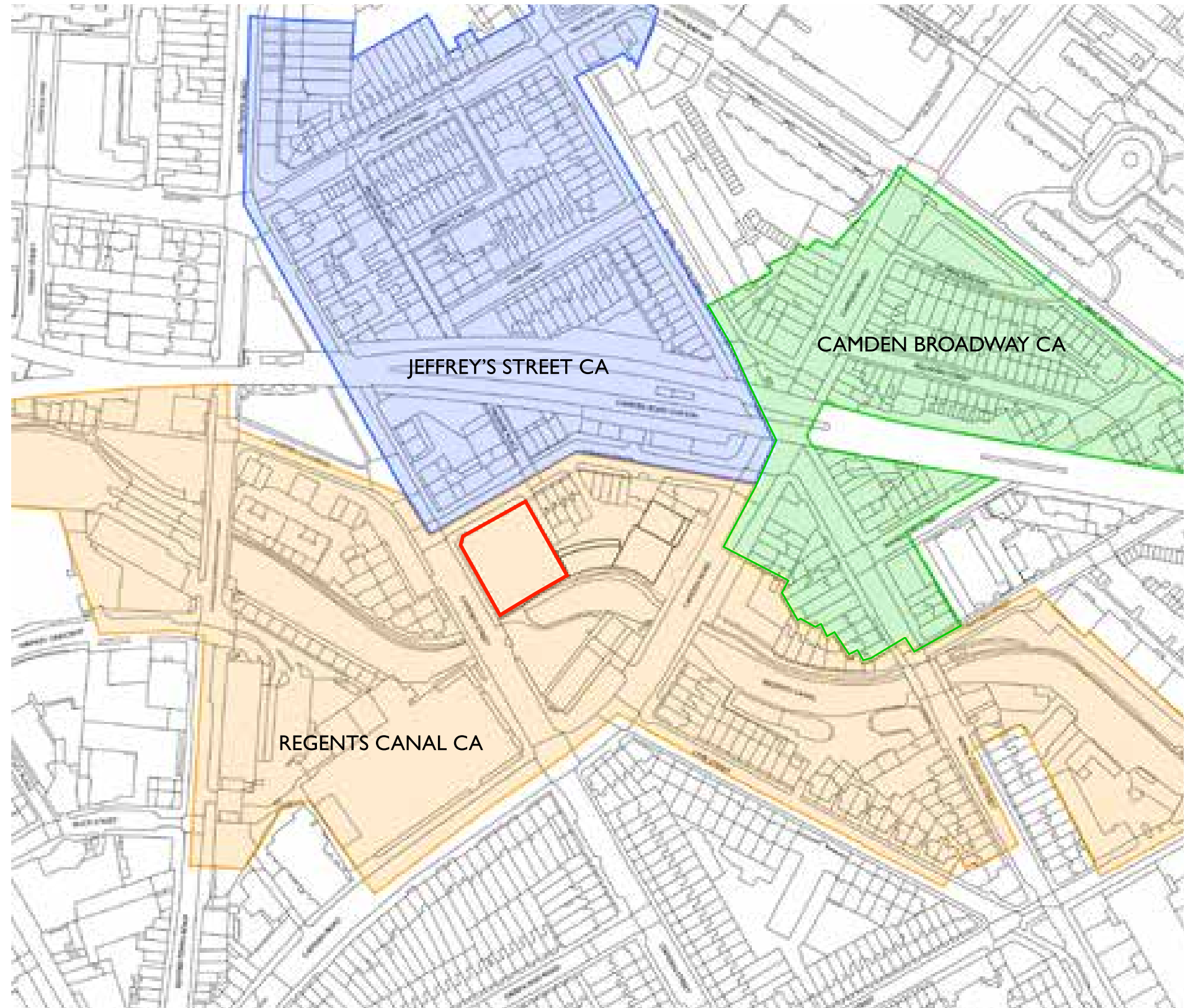


Fig. 7.1.1: Map of Conservation Areas in the surrounding area; the site is outlined in red.

7.0 ASSESSMENT OF TOWNSCAPE EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)

7.1 CONSERVATION AREAS

The Regent's Canal Conservation Area

Character and Appearance

7.1.5 The Regent's Canal, is part of the Grand Union Canal and is an east-west corridor of unique character in London. The concentration of industrial archaeology along the Camden section of the canal, with its associated railway features, is considered by the London Borough of Camden to be of exceptional interest and quality. The canal is a feature of historic and visual interest and a valuable leisure resource. It also has ecological value and is a wildlife habitat.

7.1.6 The character of the Regent's Canal Conservation Area is derived from the almost hidden nature of the canal, the contrast in townscape elements and the informal relationship between them and the canal. The buildings on the canal edge largely turn their back on it creating a tranquil and relatively private space. Other characteristic features include paired lock chambers and their furniture, towpath revetments, bridge approach ramps and horse slips. Many of the canal's industrial buildings and structures are fine examples of industrial brickwork, illustrating engineering construction characteristic of the 19th and early 20th Centuries. They also add to the sense of enclosure of the canal.

7.1.7 Camden's Regent's Canal Conservation Area Appraisal does not specify any views of importance on the canal, but states that the character of the area is defined by the ever changing nature of views. It also notes how the canal's continuous area of open space is not perceived as such because of its twisting route and obscured long views.

Camden Bridge (at Camden Street) to North Road Bridge (at Camden Road) (Marked on fig. 7.1.2 with a dotted line)

7.1.8 This very short section of the canal is recognised in the Conservation Area Appraisal to be flanked by undistinguished 1950's and 60's office developments. Those on the north bank of the canal, including the development site, at least provide a reasonably defined edge. As the Appraisal notes, Shirley House, on the south side of this part of the canal, makes no attempt to relate to the canal edge. The relatively sharp bend of the canal at this point and the presence of Shirley House and the recently completed Regent Canalside adjacent to the North Road Bridge, emphasise the tight, enclosed, and introspective character of this section of the canal. These enclosed and introspective characteristics have been made weaker by the recent insertion of café use and signage at canal-level and new stairs down from North Road Bridge onto the towpath as part of the Regent Canalside development, resulting in this stretch of the canal being less enclosed and introspective.



Fig. 7.1.2: Map of Regent's Canal Conservation Area, showing the site located on the short stretch between Camden Bridge and North Road Bridge (Camden Road).

Views related to this conservation area:

Views 4,5,6,11,12,13,14 and 15

Assessment of the effect of the Proposed Development

7.1.9 The Regent's Canal Conservation Area is a sensitive heritage asset. The proposed development would contribute to the tight, enclosed character of the canal between the Camden and North Road Bridges and would complement the recently completed Regent Canalside development. Where it would be seen in longer views from within the boundary of the conservation area, it would contribute positively to the composition of townscape elements and the skyline. It is a building of high quality design which would enhance the character and appearance of the area, which provides the central element, the canal, with a varied range of architectural contributions.



Fig. 7.1.3: View west along Regent's Canal from College Street Bridge, an example of residential interaction with the canal, including Alpha House in the foreground, to the left. The south-east elevation of Shirley House is also seen, detracting from the view.



Fig. 7.1.4: View east along Regent's Canal from Kentish Town Bridge, showing variation of residential buildings. Grand Union Canal Walk Housing (to the right of the image) by Grimshaw. The north-west elevation of Shirley House is seen in the distance, again detracting by way of its poor quality architecture.

7.0 ASSESSMENT OF TOWNSCAPE EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)

7.1 CONSERVATION AREAS



Fig. 7.1.5: View east along Regent's Canal from the towpath, the new Regent Canalside development is to the right, providing greater animation to this space through the use of balconies.



Fig. 7.1.6: View east along Regent's Canal from the towpath. A new staircase from North Road Bridge provides better access to the canal, and a cafe on the towpath also increased activity.



Fig. 7.1.7: The manner in which the existing developments on the north side of the canal relate to its edge is in contrast to Shirley House, on the south side, which makes no attempt to acknowledge the canal.

7.0 ASSESSMENT OF TOWNSCAPE EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)

7.1 CONSERVATION AREAS

The Jeffrey’s Street Conservation Area

Character and Appearance

7.1.10 The Jeffrey’s Street Conservation Area consists of early 19th Century residential developments, largely unchanged, although cut through at their southern end by the North London Railway in the mid-19th Century. It is located to the north and east of the site and was designated in 2005. The conservation area’s core was part of the initial phase of development in the 1820’s along Camden Road. Most of the area was built by 1832 providing a certain architectural unity. The imposition of the railway viaduct and train station on Bonny Street both changed the social status of the area as a whole and created two distinct sub areas, the area to the north retaining its quiet 18th and 19th century residential character, while the area to the south was cut off from it and brought into a relationship with the more industrial uses closer to the canal edge. Thus the houses to the south of the railway viaduct are related historically to the residential development to the north but today are a distinct enclave with a separate character related to their juxtaposition with the Regent’s Canal Conservation Area.

7.1.11 After the arrival of the railway, some of the houses in Camden Street (in the enclave south of the railway line) were converted to commercial uses and workshops were built in the back gardens and under the railway arches. These extend through to Prowse Place, a narrow cobbled lane that runs south east from Jeffrey’s Street, via a brick tunnel below the railway. The proximity of the railway is recognised by Camden as being part of the character of this part of the conservation area, with industrial workshops set behind high brick walls and interwoven into the streetscape.

7.1.12 Bonny Street is dominated by the tall side elevation of EH Horne’s Camden Road Station of 1870. The adjacent terrace of three storeys, Nos. 3-11, probably predates the railway. Their juxtaposition illustrates the impact the railway had on the residential area.

7.1.13 The Jeffrey’s Street Conservation Area identifies 8 important Views within its conservation area appraisal. The 8 views are illustrated in the map at Fig. 7.1.5, though none will be directly affected by development on the site of 140-146 Camden Street.



Fig. 7.1.8: Map of Jeffrey’s Street Conservation Area. The eight views identified in the conservation area appraisal are shown.

Views related to this conservation area:
Views 1,2 and 3

Assessment of the effect of the Proposed Development

7.1.14 The proposed development has been designed to relate to the scale and proportions of Bonny Street and while it is not within the Jeffrey’s Street Conservation Area, it will affect its setting and views towards it by changing the fabric of Bonny Street at its western end. It will improve street enclosure and resolve the poor streetscape at the west end of the street by stepping up to meet the greater scale of Camden Street. The proposed development will be in character with the southern part of the Jeffrey’s Street Conservation Area, south of the railway since the character is derived from the juxtaposition of 19th century residential with later larger scale development. The part of the Jeffrey’s Street Conservation Area that is north of the railway line will not be affected since it is cut off by the viaduct. The important conservation area view 1 (shown on the above plan) is close to AVR view 3, chosen to illustrate the effects of the proposed development on the east side of Camden Road.



Fig. 7.1.9: View north east along Bonny Street towards Camden Town Station.

7.0 ASSESSMENT OF TOWNSCAPE EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)

7.1 CONSERVATION AREAS



Fig. 7.1.10: View north west through Prowse Place, under the railway arches. This is view 4 of the identified important views within the conservation area.



Fig. 7.1.11: Cottages at the junction of Ivor Street and Prowse Place.



Fig. 7.1.12: Georgian Houses on Jeffrey's Street.

7.0 ASSESSMENT OF TOWNSCAPE EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)

7.1 CONSERVATION AREAS

The Camden Broadway Conservation Area

Character and Appearance

7.1.15 The Camden Broadway Conservation Area was designated in 2005. It is an irregular shape which is traversed by three major roads, Camden Road, Royal College Street and St. Pancras Way. The area comprises three or four storey brick terraces, some stucco-fronted or with stucco detailing at ground floor level. Although the area has a cohesive early 19th century identity, each street within it displays different characteristics. As with the adjacent Jeffrey's Street Conservation Area the east-west railway line bisects the area and has a significant effect upon its character.

7.1.16 The area has a dense, tightly-knit urban form; there is no church, school or industrial buildings, or any building of obvious landmark quality. There is also no public open space. The few roadside trees positively enhance the appearance of the area. The area comprises a mix of commercial and residential uses. Camden Road is a busy highway flanked with commercial uses on the ground floor and generally residential uses above. Royal College Street is similar but with less retail accommodation and less traffic. St. Pancras Way, between Camden Road and Baynes Street, is predominantly residential. In contrast, Rousden Street and Randolph Street are residential and have a quiet atmosphere.

7.1.17 The Camden Broadway Conservation Area identifies 2 important Views within its conservation area appraisal. The 2 views are illustrated in the map at Fig. 7.1.8, but neither would be affected by development on the site of 140-146 Camden Street.

Assessment of the effect of the Proposed Development

7.1.18 The Camden Broadway Conservation Area is separated from the site by large barriers, including the North London Line Railway Viaduct and Camden Road with large scale buildings on its western side. These barriers mean that there are no places within the conservation area that will be visually affected by the proposals, nor will it affect the setting.



Fig. 7.1.13: Map of Camden Broadway Conservation Area.



Fig. 7.1.14: View along Rousden Street towards Camden Road.



Fig. 7.1.14: View of the junction between Rousden Street and Camden Road.



Fig. 7.1.14: View along Randolph Street from Camden Road.

7.0 ASSESSMENT OF TOWNSCAPE EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)

7.2 LISTED BUILDINGS AND NON-DESIGNATED HERITAGE ASSETS

Introduction

7.2.1 This section takes into consideration the Planning (Listed Buildings and Conservation Area) Act 1990 Section 66. This states that in considering whether to grant planning permission for development which affects a listed building or its setting, the local planning authority must have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses. The plan at Fig. 4.1 identifies the listed buildings surrounding the development site and their status, whether Grade I, II* or II. It also identifies non-designated heritage assets, of two categories defined by Camden: locally listed buildings (not within a conservation area) and unlisted buildings of merit (within a conservation area).

7.2.2 The following designated and non-designated heritage assets have been studied to determine the effect of the proposed development on their settings. In deciding which heritage assets to study, consideration has been given to their proximity to the site, clear visual connection between them and the site and their relative significance. The descriptions within this section are drawn from a number of sources including listed building descriptions sourced from English Heritage.

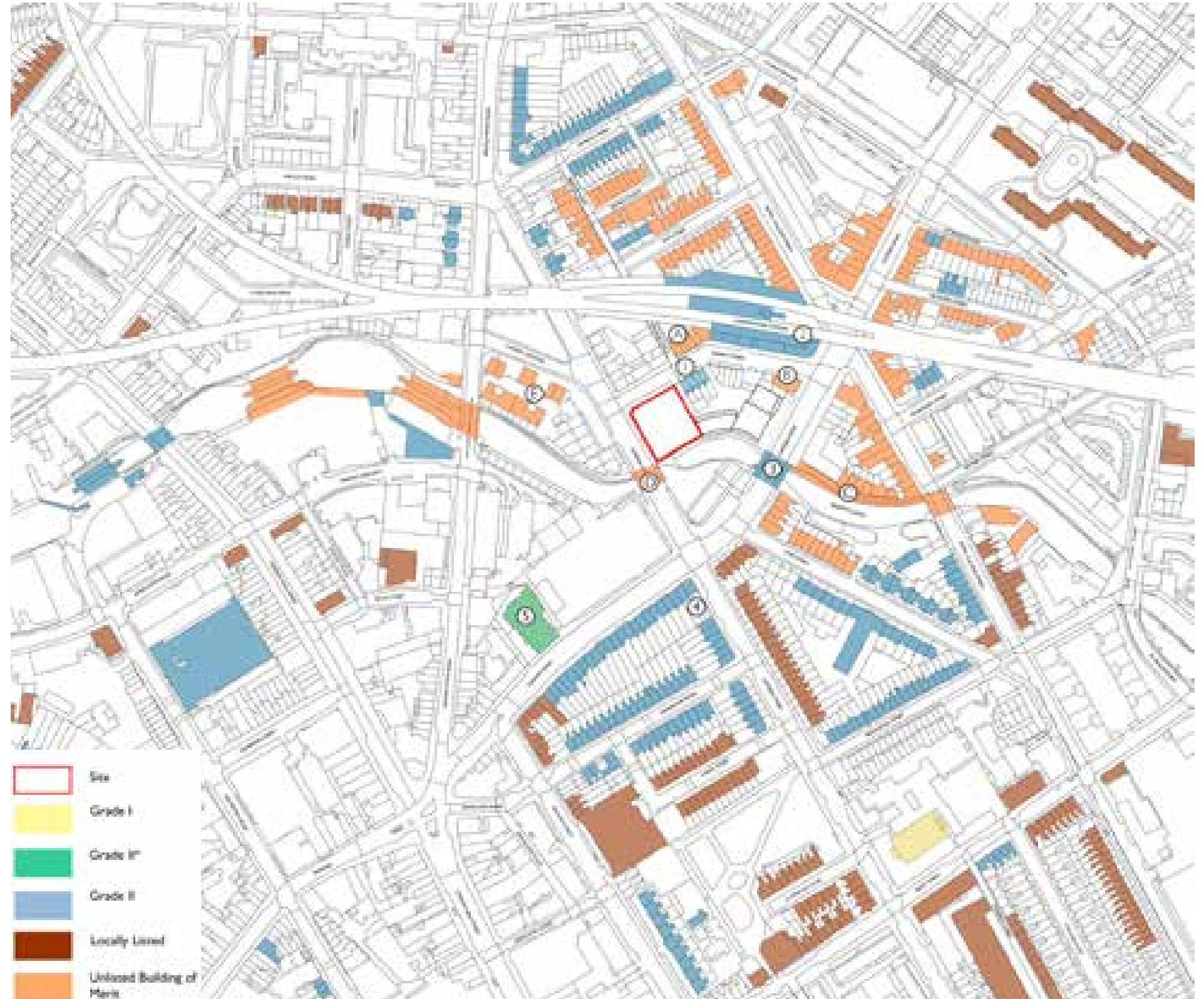


Fig. 7.2.1: Designated Heritage Assets surrounding the site; outlined in red.

7.0 ASSESSMENT OF TOWNSCAPE EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)

7.2 LISTED BUILDINGS AND NON-DESIGNATED HERITAGE ASSETS

Listed Buildings or structures:

- 1) 2 – 8 Bonny Street (Listed Grade II)
- 2) Camden Road Station (Listed Grade II)
- 3) North Road Bridge (Listed Grade II)
- 4) Houses on Camden Street/Camden Road (Listed Grade II)
- 5) St. Michael's Church (Listed Grade II*)

Non-designated Heritage Assets:

- A) 3 – 11 Bonny Street
(Unlisted building of merit within a conservation area)
- B) 43 – 45 Camden Road
(Unlisted building of merit within a conservation area)
- C) 4 – 9 Lyme Terrace
(Unlisted building of merit within a conservation area)
- D) Camden Bridge
(Unlisted structure of merit within a conservation area)
- E) Camden Gardens Community Housing
(Unlisted building of merit within a conservation area)

7.2.3 The listed buildings are shown with an annotated numbers 1 - 5 and the non-designated heritage assets are marked A - E on the map at Fig. 7.2.1. They are described at sections 7.2.4 – 7.2.28 on the following pages.

7.0 ASSESSMENT OF TOWNSCAPE EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)

7.2 LISTED BUILDINGS AND NON-DESIGNATED HERITAGE ASSETS

Nos. 2 – 8 Bonny Street (Grade II)

7.2.4 Nos. 2 – 8 Bonny Street are adjacent to the site at the north east side. The terrace consists of 4 early Victorian houses; each of three storeys (plus basements). Collectively they are a good example of the original architectural character of the area, before it was changed by the imposition of railway infrastructure and the development of larger scale industrial and office uses close to the Regent’s Canal.

Description

7.2.5 Listed 15 October 1998

TQ2984SW BONNY STREET 798-1/66/1862 (South side) 15/10/98 Nos.2-8 (Even) and railings to areas GV II 4 terraced houses. c1840-45. Stock brick with slate roofs over stuccoed ground floor with channelled rustication. Three storeys and basements. Nos 6 and 8 with small-paned glazing bars under gauged brick heads; some margin lights to Nos 2 and 4. Ground-floor windows with canted heads under channelled voussoirs. Original doors with round-arched top lights, in architrave surrounds. INTERIOR not inspected. SUBSIDIARY FEATURES: railings to areas with spearhead finials.

Assessment of the effect of the Proposed Development

7.2.6 Block A of the proposed development has been carefully designed to relate, in terms of scale, proportion, bay width and recessed windows, to these listed buildings, which are separated from the site only by Pulse House. Block A also relates to these buildings in terms of materiality, by using a similar brick. Block A steps up from the listed terrace, while block B steps up again to meet the junction with Camden Street, thus improving the enclosure of the street and rectifying the poor townscape at its west end caused by the low height, long, unbroken parapet and relatively blank façade of the existing building. The proposed development will therefore enhance the setting of the Grade II listed building significantly.



Fig. 7.2.2: 2-8 Bonny Street in relation to the site; outlined in red.

Views related to this heritage asset:

View 1



Fig. 7.2.3: 2-8 Bonny Street, with Pulse House, then the existing warehouse building on site.

7.0 ASSESSMENT OF TOWNSCAPE EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)

7.2 LISTED BUILDINGS AND NON-DESIGNATED HERITAGE ASSETS

Camden Road Station (Grade II)

7.2.7 Camden Road Station is located to the north east of the site at the junction of Royal College Street and Camden Road. The station opened in 1870. It was designed by Edwin Horne in a restrained Italian Romanesque style and is his only surviving station on the North London Line.

Description

7.2.8 Listed 11 January 1999

TQ2984SW CAMDEN ROAD 798-1/66/1761 (West side) Camden Road Station II Includes: No.223 Camden Road Station ROYAL COLLEGE STREET. Includes: Nos.13-23 Camden Road Station BONNY STREET. Station. 1870. By EH Horne. For the North London Railway. Yellow stock brick with stone dressings. EXTERIOR: 3 storeys. Single bay entrance front on angle between Camden Road and Bonny Street: arched opening with lunette of circular tracery within gauged arch, dentil cornices at first and second floor level, parapet. Camden Road elevation contains shopfront on ground floor set below 2 brick arches; granite drinking fountain in form of a pylon to north, below railway bridge; parapet inscribed in sunken letters CAMDEN TOWN STATION. Bonny Street elevation: 4 arched windows per floor, with herringbone brick infills to first storey lunettes over stone mullions; parapet has panel inscribed in sunken letters NORTH LONDON RAILWAY. The station complex continues west along Nos 13-19 Bonny Street with offices and former waiting rooms above goods stores, all faced in the same yellow brick, with arched windows and stone mouldings. Royal College Street elevation: projecting Classical arched entrance with a pair of four-panel doors below fanlight; cornice has guttae of cut brick. INTERIOR: triangular booking hall has coffered roof with central cast-iron column. Booking office inserted 1984 replacing earlier, and of no interest. Original stairs with cast-iron rails leading up to both platforms. West-bound platform retains its projecting canopy supported on cast-iron columns with ornamental spandrels. HISTORICAL NOTE: this station was opened in December 1870, replacing an earlier station of 1850 on a different site. It is the only survivor of the Italianate brick station buildings erected in the 1870s along the North London Railway to replace the original wooden buildings of the line, and one of the few suburban stations of the period to survive in London. The extent of the ancillary buildings along Bonny Street suggests that this was a busy station of some prominence. Renamed Camden Road station in 1950, the station was refurbished in 1984 by British Railways and the Greater London Council. (Buck G: A Pictorial Survey of Railway Stations: London: -1992: 154-155; National Railway Museum: North London Railway. A Pictorial Record: York: -1979).

Assessment of the effect of the Proposed Development

7.2.9 Camden Road Station is a robust piece of railway architecture designed to be part of a dense urban setting. The proposed development improves the urban nature of the west end of Bonny Street by providing a suitable scale and mass where it meets Camden Street. In so doing it will improve the setting of the station, which is further to the east.



Fig. 7.2.4: Camden Road Station in relation to the site; outlined in red.



Fig. 7.2.5: E H Horne's Camden Road Station, seen from Camden Road.

7.0 ASSESSMENT OF TOWNSCAPE EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)

7.2 LISTED BUILDINGS AND NON-DESIGNATED HERITAGE ASSETS

North Road Bridge (Grade II)

7.2.10 The North Road Bridge is situated on Camden road and lies to the east of the site.

Description

7.2.11 Listed 11 January 1999

TQ2984SW CAMDEN ROAD 798-1/66/158 North Road Bridge over the Grand Union Canal. Public road bridge over the Grand Union Canal. c1816-20 with later alterations. Brick and stone. Single elliptical arch. Brick band and solid parapet and piers, with stone coping. Bridge deck strengthened in late C19 by insertion of cast-iron girders. C20 steel staircase interrupting west parapet.

Assessment of the effect of the Proposed Development

7.2.12 The North Road Bridge is a structure of special interest contributing to an understanding of the development of the canal. It was designed as a functional element of that infrastructure and is not sensitive, in townscape terms, to new development at some distance from it. The proposed development will do no harm to the setting of the listed bridge.



Fig. 7.2.6: North Road Bridge in relation to the site; outlined in red.

Views related to this heritage asset:
Views 12 and 14



Fig. 7.2.7: North Road Bridge, looking east along the towpath.

7.0 ASSESSMENT OF TOWNSCAPE EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)

7.2 LISTED BUILDINGS AND NON-DESIGNATED HERITAGE ASSETS

Houses on Camden Street/ Camden Road (Grade II)

7.2.13 Located to the south west of the site this terrace of Georgian houses includes several shopfronts at ground floor level. Those without shop fronts comprise a stucco ground floor with round arched doorways.

Description

7.2.14 Listed 14 May 1974

TQ2984SW CAMDEN ROAD 798-1/66/155 (South East side) 14/05/74 Nos.18-62 (Even) and attached railings. Terrace of 23 houses, some with later shops. Early C19, shops mid C19. Yellow stock brick (No.28, 1st floor painted) with rusticated stucco ground floors or stucco shopfronts. 3 storeys, Nos 26-62 with attic storeys, and basements. 2 windows each except No.62 which projects slightly, has 3 windows and blind 3-window return to Camden Street. Nos 18-34, 40, 46, 48 & 58 have stucco shopfronts with pilasters carrying an entablature flanked by simplified scrolls; shop windows and doorways mostly altered. Nos 18 & 26, shopfronts altered. Nos 36 & 38, 42 & 44, 50-56 and 60 & 62, round-arched doorways with patterned fanlights and panelled doors. Upper floors with gauged brick flat arches to recessed sashes; Nos 36, 42 & 44, 50-56 and 60-62 1st floors with cast-iron balconies. Stucco cornice and blocking course to Nos 18-24. Nos 26-62 with stucco cornice and band at 3rd floor level and parapet above attic storey (No.32, cornice missing). INTERIORS: not inspected. SUBSIDIARY FEATURES: attached cast-iron railings with spearhead finials to those with areas.

TQ2983NE CAMDEN STREET 798-1/77/160 (West side) 14/05/74 Nos.119-129 (Odd) and attached railings. Terrace of 6 houses. Early C19. Yellow stock brick with rusticated stucco ground floors. 4 storeys and basements. 2 windows each, No.119 with 3 blind windows return to Greenland Road. Round-arched doorways with patterned fanlights, cornice-heads and panelled doors. Gauged brick flat arches to recessed sashes; 1st floor with cast-iron balconies. Stucco cornice at 3rd floor level; parapet above attic storey. INTERIORS: not inspected. SUBSIDIARY FEATURES: attached cast-iron railings with spearhead finials to areas except No.119 with C20 railings.

Assessment of the effect of the Proposed Development

7.2.15 These late Georgian/early Victorian houses are of a strongly urban nature and have always been in juxtaposition with developments of different character. Their setting currently includes Grimshaw's overtly modernist Sainsbury's Supermarket and the much less architecturally assured, but substantial, Shirley House. The proposed development is remote from their setting but will contribute positively to some degree.



Fig. 7.2.8: Terraced houses on Camden Street and Camden Road in relation to the site; outlined in red.



Fig. 7.2.9: Terraced houses on Camden Street and Camden Road.

7.0 ASSESSMENT OF TOWNSCAPE EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)

7.2 LISTED BUILDINGS AND NON-DESIGNATED HERITAGE ASSETS

St Michael's Church (Grade II*)

7.2.16 Built in 1881 by Bodley and Garner, the gothic church is built in brick with stone dressings. The interior has a continuous, stencilled waggon roof and a vaulted north chapel.

Description

7.2.17 Listed 10 June 1954

TQ2883NE CAMDEN ROAD 798-1/76/157 (North side) 10/06/54 Church of St Michael. Church. Nave & aisles 1880-1, chancel 1893-4 by GF Bodley and T Garner. Vestries added 1908. Yellow stock brick with stone dressings; tiled roof. 7-bay aisled nave with clerestory and sanctuary. Decorated Gothic style. North-south orientated. EXTERIOR: entrance on (liturgical) north facade, where tower originally intended. Liturgical west end fronting road with pointed 5-light traceried window above which a belfry in the gable apex; stone and brick bands flanking window and clasping buttresses at angles. Flanking aisle ends with pointed 2-light traceried windows, right hand with ogee doorway and hood-mould. Flying buttresses over aisles, above which a pointed 3-light traceried window to each bay. Projecting vestries at (liturgical) south-east corner. INTERIOR: of stone with continuous, stencilled waggon roof to nave and chancel, vaulted above north chapel, from liturgical east to west broken by stone arches (necessitating the external flying buttresses). 5-bay nave with aisles, 3-bay chancel with shorter north chapel, south chancel aisle filled by organ and passage to vestries. No chancel arch, a manner much preferred by Bodley in his later churches. Chancel retains altar from 1880-1, and reredos with stencil work and Christ in Majesty, set on Bodley's favourite marble steps; sedilia on south wall. Brass in chancel floor to Edward Bainbridge Reynolds, incumbant, d.1907. Parclose screen between chancel and chapel of 1893-4, filled with stone tracery to Bodley's design in 1898. Chapel with easter sepulchre having gilded canopy and hanging lamp, altar and reredos with marble panels. Organ in south aisle purchased 1932. The church given dado panelling to Bodley's characteristic design in 1893-4; this links the new and old work. Reading desk and pulpit on line of chancel steps. Statue of St George, 1939. Floor is several steps below the level of Camden Road, with stone flags to aisles. Vestries in more perpendicular style. Clergy vestry panelled with vestment chests. The choir vestry simpler, but retains vestment chest. box. HISTORICAL NOTE: the "beauty of proportion and whiteness" of the interior determined the young Ninian Comper (later a pupil of Bodley) to become an architect. An intended massive tower was never built. Listed grade II* for interior.

Assessment of the effect of the Proposed Development

7.2.18 The listed building's setting, typical of this part of Camden, lies in its juxtaposition with architecture of various periods, styles and scales. AVR view 8 shows that only a small part of the proposed development will be seen in conjunction with the listed church from a relatively informal position. This is not a harmful effect on its setting but an incident of neutrality.



Fig. 7.2.10: St. Michael's Church in relation to the site; outlined in red.



Fig. 7.2.11: St. Michael's Church on Camden road, Grimshaw's Sainsbury's Supermarket is adjacent.

7.0 ASSESSMENT OF TOWNSCAPE EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)

7.2 LISTED BUILDINGS AND NON-DESIGNATED HERITAGE ASSETS

Nos. 3 – 11 Bonny Street (Unlisted Building of Merit in a Conservation Area)

7.2.19 Nos. 3 – 11 Bonny Street lies 50m north east of the site. It is a terrace consisting of 5 Mid 19th Century houses which pre-date Camden Road Station. The terrace is brick built comprising 3 storeys, with round headed windows at second floor level below a bold cornice. Nos. 5 and 7 have reinstated traditional style railings and the houses have retained their butterfly roof profiles.

Assessment of the effect of the Proposed Development

7.2.20 For most of their existence Nos. 3-11 Bonny Street have been located in a context of railway and industrial scaled buildings, as the photograph on this page shows. The proposed development will provide greater enclosure to Bonny Street, with an architecture and hierarchy of forms which are of a smaller scale towards the centre of the street and a larger scale at the junction with Camden Street. It will improve the setting of these heritage assets.



Fig. 7.2.12: 3-11 Bonny Street in relation to the site; outlined in red.



Fig. 7.2.13: 3-11 Bonny Street, seen in a view looking north-east towards Camden Road Station.

7.0 ASSESSMENT OF TOWNSCAPE EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)

7.2 LISTED BUILDINGS AND NON-DESIGNATED HERITAGE ASSETS

Nos. 43 – 45 Camden Road (Unlisted Building of Merit in a Conservation Area)

7.2.21 Nos. 43-45 Camden road was built in the late 19th Century and was previously the 'Station Hotel' Public House. The building is currently in office use. The building sits at the corner of Bonny Street and Camden Road and lies east of the site.

Assessment of the effect of the Proposed Development

7.2.22 This former Public House is a robust street building designed to be enjoyed amongst other townscape elements, it is currently set between the taller new Regent Canalside development to its south and the Camden Road Railway Station to its north, both of which are more substantial buildings. It is unlikely that any part of the proposed development would be seen in conjunction with this building, owing to the curve of Bonny Street. Block C, the tallest element of the proposed development, would be obscured behind the building and its immediate setting. There would be no effect on the setting of the building.



Fig. 7.2.14: 43-45 Camden Road in relation to the site; outlined in red.

Views related to this heritage asset:

Views 13 and 14



Fig. 7.2.15: 343-45 Camden Road, formerly the Station Hotel Public House, currently in office use.

7.0 ASSESSMENT OF TOWNSCAPE EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)

7.2 LISTED BUILDINGS AND NON-DESIGNATED HERITAGE ASSETS

Nos. 4 – 9 Lyme Terrace (Unlisted Building of Merit in a Conservation Area)

7.2.23 The terrace of houses lies to the east of the site, the retaining wall to the towpath is also included. The terrace comprises a row of 5 houses dating from the 1840's.

Assessment of the effect of the Proposed Development

7.2.24 While the proposed development will be visible from Lyme Terrace and from the towpath beneath Lyme Terrace, the effect is considered to be moderate and beneficial, no harm being caused to the setting of these heritage assets.



Fig. 7.2.16: 1-6 Lyme Terrace in relation to the site; outlined in red.



Fig. 7.2.17: Lyme Terrace and retaining wall to the towpath of the canal.

7.0 ASSESSMENT OF TOWNSCAPE EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)

7.2 LISTED BUILDINGS AND NON-DESIGNATED HERITAGE ASSETS

Camden Bridge (Unlisted Structure of Merit in a Conservation Area)

7.2.25 Camden Bridge retains its original brick arch though has concrete extensions forming part of the car park of Shirley House.

Assessment of the effect of the Proposed Development

7.2.26 Camden Bridge will be seen in immediate conjunction with the proposed development, at road level but only in glimpses, from the west. From the east, the original bridge is obscured by the poor quality concrete car park bridge across the canal which forms part of Shirley House (Fig.7.2.19). The juxtaposition of the bridge with the new, highly detailed architecture of the proposal will provide it with an enhanced setting.



Fig. 7.2.18: Camden Bridge in relation to the site; outlined in red.



Fig. 7.2.19: The east side of Camden Bridge, the concrete car park of Shirley House is seen to the left.



Fig. 7.2.20: The west side of Camden Bridge.

7.0 ASSESSMENT OF TOWNSCAPE EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)

7.2 LISTED BUILDINGS AND NON-DESIGNATED HERITAGE ASSETS

Camden Gardens Community Housing (Unlisted Building of Merit in a Conservation Area)

7.2.27 The Camden Garden Community Housing Estate was designed by the architects Jestico and Whiles and built in 1994. The estate comprises 27 dwellings distributed between a three storey terrace of houses and flats along the side of the canal and three square 'villas' facing Camden Gardens.

Assessment of the effect of the Proposed Development

7.2.28 The proposed development will be seen above the Camden Gardens Community Housing in some views from the west. AVR views 5 and 6 illustrate the effect. These are urban buildings and their visibility in conjunction with the proposals will not constitute harm to their setting.



Fig. 7.2.21: Camden Gardens Community Housing Estate in relation to the site; outlined in red.

Views related to this heritage asset:
Views 4 and 5



Fig. 7.2.22: Camden Gardens Estate fronting the canal (to the left of the image).



Fig. 7.2.23: Camden Gardens Estate, along Camden Gardens.

8.0 ASSESSMENT OF THE PROPOSED DEVELOPMENT AGAINST POLICY

Introduction

8.1 The proposed development at 140-146 Camden Street is subject to planning policy and guidance at national, regional and local levels. This section outlines the policies relevant to the proposals and their consideration in this townscape and visual impact assessment. In particular, policies regarding urban design and townscape, heritage, conservation and views are relevant.

8.2 The assessment of the visual impact of the proposal on townscape and heritage assets has been carried out with full knowledge of, and reference to, these relevant governing policies and associated guidance. They include, at the national level: National Planning Policy Framework (2012); CABE/DETR's 'By Design' (2000); English Heritage's 'Seeing the History in the View' (2011); English Heritage's 'The Setting of Heritage Assets' (2011), at the regional level: The London Plan (2011) and Revised Early Minor Alterations (October 2013); and at the local level: Camden's Core Strategy (2010); Camden Development Policies (2010); Camden Planning Guidance (2013); Camden Conservation Area Appraisal and Management Strategies.

NATIONAL LEVEL

National Planning Policy Framework (2012)

8.3 The National Planning Policy Framework (NPPF) contains the Government's planning policies for England. Within the NPPF, guidance is provided on a number of key issues which relate to the delivery of sustainable development. Of these key issues, Section 7 'Requiring good design' and Section 12 'Conserving and enhancing the historic environment' relate directly to townscape and heritage and are therefore examined below.

8.4 Requiring good design – Section 7

This section of the NPPF recognises good design 'as a key aspect of sustainable development' which 'is indivisible from good planning, and should contribute positively to making places better for people'.

Guidance contained within paragraph 58 of this section states planning decisions should aim to ensure that developments:

- 'will function well and add to the overall quality of the area, not just for the short term but over the lifetime of the development;
- establish a strong sense of place, using streetscapes and buildings to create attractive and comfortable places to live, work and visit;
- optimise the potential of the site to accommodate development, create and sustain an appropriate mix of uses (including incorporation of green and other public space as part of developments) and support local facilities and transport networks;

- respond to local character and history, and reflect the identity of local surroundings and materials, while not preventing or discouraging appropriate innovation;
- create safe and accessible environments where crime and disorder, and the fear of crime, do not undermine quality of life or community cohesion; and
- are visually attractive as a result of good architecture and appropriate landscaping'.

The policy adds that 'great weight should be given to outstanding or innovative designs which help raise the standard of design more generally in the area'.

8.5 **Response:** The design produced by Chassay and Last architects is a good example of how all of the requirements of section 7 of the NPPF can be incorporated within a single development, when a sensitive, iterative design approach responds to the needs of the site. In particular the proposed design will help raise the standard of design in this part of Camden and, in accordance with policy, great weight should be placed on this.

Conserving and enhancing the historic environment – Section 12

8.6 Paragraphs 126-141 of the NPPF set out national level guidance on the conservation and preservation of the historic environment. Paragraph 126 reads that "local planning authorities should take into account:

- the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation;
- the wider social, cultural, economic and environmental benefits that conservation of the historic environment can bring;
- the desirability of new development making a positive contribution to local character and distinctiveness; and
- opportunities to draw on the contribution made by the historic environment to the character of a place.

Paragraph 128 states that "In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance. As a minimum the relevant historic environment record should have been consulted and the heritage assets assessed using appropriate expertise where necessary."

In relation to the impact of a proposed development on a designated heritage asset, paragraph 132 reads: "When considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset's conservation. The more important the asset, the greater the weight should be. Significance can be harmed or lost through alteration or destruction of the heritage asset or development within its setting. As heritage assets are irreplaceable, any harm or loss should require clear and convincing justification. Substantial harm to or loss of a grade II listed building, park or garden should be exceptional. Substantial harm to or loss of designated heritage assets of the highest significance, notably scheduled monuments, protected wreck sites, battlefields, grade I and II* listed buildings, grade I and II* registered parks and gardens, and World Heritage Sites, should be wholly exceptional."

8.7 **Response:** The proposals do no harm to any heritage asset affected. In fact, the proposed design will improve the setting and many views related to nearby listed buildings, conservation areas and no-designated heritage assets.

CABE/DETR's 'By Design' (2000)

8.8 'By Design' was produced by CABE and DETR in 2000 with the aim of promoting higher standards in urban design. It looks at the 'tools' local authorities have available within the planning system to help deliver better design. Considerations that provide a framework by which to assess urban design proposals are set out in seven main objectives of urban design and eight aspects of development form. These are:

"Objectives of urban design:

1. Character: A place with its own identity.
2. Continuity and enclosure: A place where public and private spaces are clearly distinguished.
3. Quality of the public realm: A place with attractive and successful outdoor areas.

8.0 ASSESSMENT OF THE PROPOSED DEVELOPMENT AGAINST POLICY (CONTD)

- 4. Ease of movement: A place that is easy to get to and move through.
- 5. Legibility: A place that has a clear image and is easy to understand.
- 6. Adaptability: A place that can change easily.
- 7. Diversity: A place with variety and choice.”

“Aspects of Development Form:

- 1. Layout: Urban Structure - The framework of routes and spaces that connect locally and more widely, and the way developments, routes and open spaces relate to each other.
- 2. Layout: Urban Grain - The pattern of the arrangement of street blocks, plots and their buildings in a settlement.
- 3. Landscape - The character and appearance of land, including its shape, form, ecology, natural features, colours and elements, and the way these components combine.
- 4. Density and Mix - The amount of development on a given piece of land and the range of uses. Density influences the intensity of development, and in combination with the mix of uses can affect a place’s vitality and viability.
- 5. Scale: Height - Scale is the size of a building in relation to its surroundings, or the size of parts of a building or its details, particularly in relation to the size of a person. Height determines the impact of development on views, vistas and skylines.
- 6. Scale: Massing - The combined effect of the arrangement, volume and shape of a building or group of buildings in relation to other buildings and spaces.
- 7. Appearance: Details - The craftsmanship, building techniques, decoration, styles and lighting of a building or structure.
- 8. Appearance: Materials - The texture, colour, pattern and durability of materials, and how they are used.”

8.9 **Response:** All of these aspects of design have been carefully considered, as set out in the Design and Access Statement. The form of the development responds positively to its location; its scale, massing and height have been assessed thoroughly and shown to be appropriate. These aspects of the design are illustrated in chapter 9.0.

English Heritage, Seeing the History in the View (May 2011)

8.10 This document ‘presents a method for understanding and assessing significance within views’, and can be applied to ‘any view that is significant in terms of its heritage values’. It advocates a qualitative approach to the identification of those views which display features of heritage significance, and provides a methodology by which to assess the impact of proposed new development upon such views.

8.11 In assessing the impact of a proposed development upon that which is of heritage significance within a view, the document outlines the following five steps (collectively called a Phase B Assessment):

- 1. Identifying the importance of the assets and the view;
- 2. Assessing the magnitude of the impact on individual heritage assets;
- 3. Assessing the magnitude of the cumulative impact of proposals on heritage;
- 4. Determining the overall impact;
- 5. Identifying ways of mitigating the development impact.

8.12 **Response:** These steps have been covered in the course of design development using AVRs as a tool to assess potential impacts. The outcome is fully explained in this report.

English Heritage, The Setting of Heritage Assets (October 2011)

8.13 This document ‘sets out English Heritage guidance on managing change within the setting of heritage assets’ by offering thorough advice on the definition of setting as well as explaining the process of assessing the implications of change within a setting. It states in section 2.4 that: ‘Setting is not a heritage asset, nor a heritage designation. Its importance lies in what it contributes to the significance of the heritage asset. This depends on a wide range of physical elements within, as well as perceptual and associational attributes, pertaining to the heritage asset’s surroundings. Each of these elements may make a positive or negative contribution to the significance of the asset, or be neutral.’

8.14 In setting out the process by which development proposals affecting the setting of a heritage asset may be assessed, the document recommends the following steps:

- 1. Identify which heritage assets and their settings are affected;
- 2. Assess whether, how and to what degree these settings make a contribution to the significance of the heritage asset(s);
- 3. Assess the effects of the proposed development, whether beneficial or harmful, on that significance;
- 4. Explore the way maximising enhancement and avoiding or minimising harm;
- 5. Make and document the decision and monitor outcomes.

8.15 Section 4.3 of the document is entitled ‘Views Assessment’ and outlines the need for an assessment of the visual impact of new development on a heritage asset and its setting. It goes on to state that the extent and importance of setting ‘is often expressed by reference to visual considerations, including views. For many development proposals, visual effects may be the primary or sole issue requiring assessment’.

8.16 Section 4.5 of the document refers to ‘Cumulative Change’ and states that the impact ‘of incremental small-scale changes may have as great an effect on the setting of a heritage asset as a large-scale development.’

8.17 **Response:** The advice produced by English Heritage has been incorporated into the consultancy’s methodology for townscape and visual assessment, used as the basis for this report.

REGIONAL LEVEL

The London Plan, Spatial Development Strategy for Greater London (July 2011) and Revised Early Minor Alterations (October 2013)

8.18 The London Plan, published in 2011, sets out the regional policies for the Greater London Area. The Revised Early Minor Alterations (REMA) were published in October 2013 with the purpose of ensuring consistency between the London Plan and the National Planning Policy Framework, published in March 2012. The following section outlines the key policies related to the site in the London Plan under the categories of urban design and townscape and heritage and conservation, with references to REMA where appropriate. Policies relevant to this development are listed below under three distinct categories:

8.0 ASSESSMENT OF THE PROPOSED DEVELOPMENT AGAINST POLICY (CONTD)

8.19 **Urban Design and Townscape:** Policies 7.4, 7.5, 7.6:

- 7.4A *Development should have regard to the form, function, and structure of an area, place or street and the scale, mass and orientation of surrounding buildings. It should improve an area’s visual or physical connection with natural features. In areas of poor or ill-defined character, development should build on the positive elements that can contribute to establishing an enhanced character for the future function of the area.*
- 7.4B *Buildings, streets and open spaces should provide a high quality design response that: a) has regard to the pattern and grain of the existing spaces and streets in orientation, scale, proportion and mass; b) contributes to a positive relationship between the urban structure and natural landscape features, including the underlying landform and topography of an area; c) is human in scale, ensuring buildings create a positive relationship with street level activity and people feel comfortable with their surroundings; d) allows existing buildings and structures that make a positive contribution to the character of a place to influence the future character of the area; e) is informed by the surrounding historic environment.*
- 7.6A *Architecture should make a positive contribution to a coherent public realm, streetscape and wider cityscape. It should incorporate the highest quality materials and design appropriate to its context.*
- 7.6B *Buildings and structures should: a) be of the highest architectural quality; b) be of a proportion, composition, scale and orientation that enhances, activates and appropriately defines the public realm; c) comprise details and materials that complement, not necessarily replicate, the local architectural character; d) not cause unacceptable harm to the amenity of surrounding land and buildings, particularly residential buildings, in relation to privacy, overshadowing, wind and microclimate. This is particularly important for tall buildings; e) incorporate best practice in resource management and climate change mitigation and adaptation; f) provide high quality indoor and outdoor spaces and integrate well with the surrounding streets and open spaces; g) be adaptable to different activities and land uses, particularly at ground level; h) meet the principles of inclusive design; i) optimise the potential of sites.*

8.20 **Response:** The design has been assessed at section 6.0 of this report. It is a well-considered scheme which has regard to the nearby urban structure and responds to it through a variety of building forms, using differing but related materials.

8.21 **Heritage and Conservation:** Policies 7.8, 7.9

- 7.8A *London’s heritage assets and historic environment, including listed buildings, registered historic parks and gardens and other natural and historic landscapes, conservation areas, World Heritage Sites, registered battlefields, scheduled monuments, archaeological remains and memorials should be identified, so that the desirability of sustaining and enhancing their significance and of utilising their positive role in place shaping can be taken into account.*
- 7.8C *Development should identify, value, conserve, restore, re-use and incorporate heritage assets, where appropriate.*
- 7.8D *Development affecting heritage assets and their settings should conserve their significance, by being sympathetic to their form, scale, materials and architectural detail.*
- 7.9A *Regeneration schemes should identify and make use of heritage assets and reinforce the qualities that make them significant so they can help stimulate environmental, economic and community regeneration. This includes buildings, landscape features, views, Blue Ribbon Network and public realm.*
- 7.9B *The significance of heritage assets should be assessed when development is proposed and schemes designed so that the heritage significance is recognised both in their own right and as catalysts for regeneration. Wherever possible heritage assets (including buildings at risk) should be repaired, restored and put to a suitable and viable use that is consistent with their conservation and the establishment and maintenance of sustainable communities and economic vitality.*

8.22 **Response:** There is no direct effect on heritage assets. The principal effect is an indirect change to the setting of the Grade II listed Nos. 2-8 Bonny Street and the Regent’s Canal Conservation Area. The effects on these and other heritage assets are described in chapter 7.0 of this report.

LOCAL LEVEL

Core Strategy

8.23 Camden’s Core Strategy was published in 2010 and it sets out the key elements of the Council’s planning vision and strategy for the borough. The core strategy along with the LDF replaces the Unitary Development Plan (2006).

Section 3 – a sustainable and attractive Camden – Tackling climate change and improving and protecting Camden’s environment and quality of life.

- 8.24 Policy CS14 deals with promoting high quality places and conserving heritage. The council will ensure that Camden’s places and buildings are attractive, safe and easy to use by:
 - a) requiring development of the highest standard of design that respects local context and character;
 - b) preserving and enhancing Camden’s rich and diverse heritage assets and their settings, including conservation areas, listed buildings, archaeological remains, scheduled ancient monuments and historic parks and gardens;
 - c) promoting high quality landscaping and works to streets and public spaces;
 - d) seeking the highest standards of access in all buildings and places and requiring schemes to be designed to be inclusive and accessible;
 - e) protecting important views of St Paul’s Cathedral and the Palace of Westminster from sites inside and outside the borough and protecting important local views.

8.25 **Response:** The development satisfies all the above aims through its high quality design.

Camden Development Policies

8.26 The Local Development Framework (LDF) was published in 2010 and included the Camden Development Policies which contribute towards delivering Camden’s Core Strategy by setting out detailed planning policies.

Section 3 – Promoting High Quality Places and Conserving our Heritage

- 8.27 **DP24 Securing high quality design:** Policy DP24 is to secure high quality design requiring all developments to be of the highest standard and to consider the following:
 - a) character, setting, context and the form and scale of neighbouring buildings;
 - b) the character and proportions of the existing building, where alterations and extensions are proposed;
 - c) the quality of materials to be used;
 - d) the provision of visually interesting frontages at street level;
 - e) the appropriate location for building services equipment;
 - f) existing natural feature, such as topography and trees;

8.0 ASSESSMENT OF THE PROPOSED DEVELOPMENT AGAINST POLICY (CONTD)

- g) the provision of appropriate hard and soft landscaping including boundary treatments;
- h) the provision of appropriate amenity space; and
- i) accessibility.
- 8.28 **Response:** The proposed development is sensitively designed and satisfies all the above criteria.
- 8.29 **DP25 Conserving Camden's heritage:** Policy DP25 seeks to conserve Camden's heritage. It states that in order to maintain the character of Camden's conservation areas, the Council will:
- a) take account of conservation area statements, appraisals and management plans when assessing applications within conservation areas;
- b) only permit development within conservation areas that preserves and enhances the character and appearance of the area;
- c) prevent the total or substantial demolition of an unlisted building that makes a positive contribution to the character or appearance of a conservation area where this harms the character or appearance of the conservation area, unless exceptional circumstances are shown that outweigh the case for retention;
- d) not permit development outside of a conservation area that causes harm to the character and appearance of that conservation area; and
- e) preserve trees and garden spaces which contribute to the character of a conservation area and which provide conservation area and which provide a setting for Camden's architectural heritage.
- 8.30 **Response:** The proposed development enhances the character and appearance of the Regent's Canal Conservation Area, the setting of nearby listed buildings and the setting of the Jeffrey's Street Conservation Area.
- 8.31 Policy DP25 also states in the case of listed buildings; to preserve or enhance the borough's listed buildings, the Council will:
- a) prevent the total or substantial demolition of a listed building unless exceptional circumstances are shown that outweigh the case for retention;
- b) only grant consent for a change of use or alterations and extensions to a listed building where it considers this would not cause harm to the special interest of the building; and
- c) not permit development that it considers would cause harm to the setting of a listed building.
- 8.32 **Response:** The proposed development does not cause harm to the setting of listed buildings.
- Camden Planning Guidance**
- 8.33 Camden's Planning Guidance (CPG) supports the policies in the LDF and is consistent with the Core Strategy and forms a supplementary planning document (SPD). It was originally adopted in April 2011 and later updated in September 2013; it replaces the Camden Planning Guidance of 2006.
- CPG 1 - Design**
- 8.34 CPG 1 covers aspects of design which include
- 8.35 Section 2 is concerned with design excellence and states that schemes should consider:
- the context of a development and its surrounding area;
 - the design of the building itself;
 - the use of the building;
 - the materials use; and
 - public spaces.
- 8.36 **Response:** All these factors have been fully considered and incorporated into the design.

9.0 ASSESSMENT OF THE VISUAL EFFECTS OF THE PROPOSED DEVELOPMENT

9.1 In order to fully assess the visual effect of the proposals on the setting of listed buildings, conservation areas and other local townscape, a review of important viewpoints was undertaken by Richard Coleman Citydesigner. The review sought to consider those viewpoints from which the proposals would be visible.

9.2 Fifteen viewpoints within the local townscape were chosen and agreed with the London Borough of Camden. These views are not the only views which are likely to be affected by the proposals, but represent a general spread of views which illustrate the urban relationships likely to arise between the proposals and surrounding conservation areas, listed buildings and local urban vistas. The townscape views chosen and assessed in detail in this report represent 'maximum exposure / maximum conjunction' of the proposals in their context. The 16 views were produced by creating Accurate Visual Representations (AVRs) of the proposals and projecting them onto a base photograph. This process was undertaken by view visualisations specialists AVR London.

9.3 The locations of the fifteen representative views are shown on the views map at Fig. 9.1.

9.4 All sixteen of the AVRs have been developed into photorealistic rendered images which give both a qualitative and a quantitative representation of the proposals.

9.5 Richard Coleman Citydesigner has assessed the visual effect of the proposals on the local environment, making use of both the quantitative and the qualitative material. The assessment has been undertaken in accordance with the methodology set out in section 3.0 of this report. It is important to read this in order to understand the approach. The consultancy has considered all the views in real time over several site visits. The observations have been related in writing, in conjunction with the AVRs created by AVR London to give the reader a real sense of the visual effect of the proposals. The assessment is not of the two dimensional images but of the interpretation of the likely effect using the images as a tool. There is, however, no substitute to actually visiting the site with this document to hand, which is highly recommended.

9.6 Each of the 16 views illustrations contains 3 images:

- (i) the existing view;
- (ii) the proposed development as a rendered AVR; and
- (iii) a large version of the proposed development as a rendered AVR;

9.7 A methodology statement by AVR London, setting out in detail how the AVRs have been created, is included in Appendix 1 of this report.

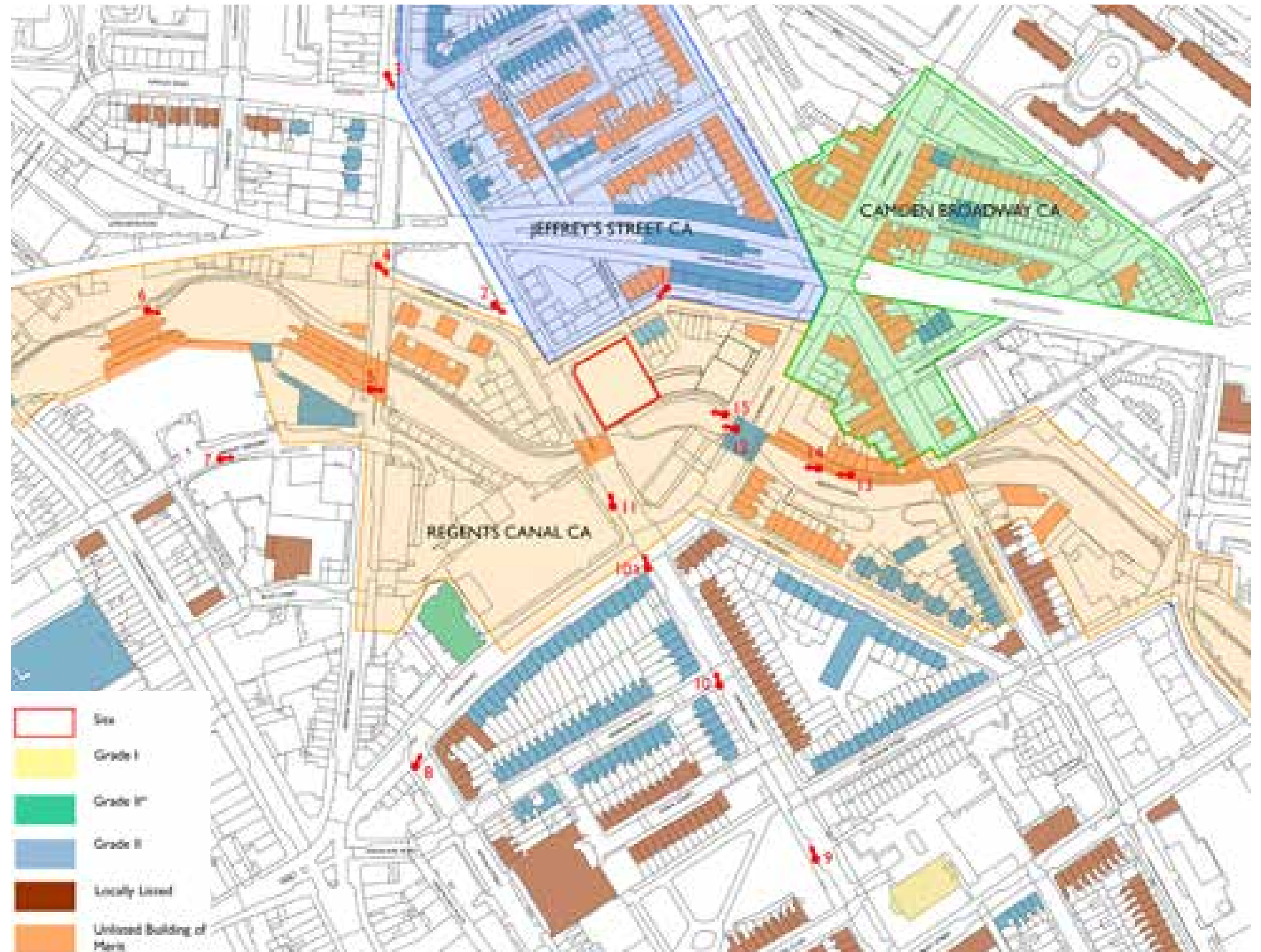


Fig. 9.1: Map illustration the position of the 15 viewpoints in relation to the site (outlined in red).

9.0 ASSESSMENT OF THE VISUAL EFFECTS OF THE PROPOSED DEVELOPMENT (CONT)

9.8 The 16 viewpoints which are assessed in this section are listed below:

View 1: Outside No. 11 Bonny Street

View 2: At the corner of Camden Gardens

View 3: On Kentish Town Road, outside Quinns pub

View 4: On Kentish Town Road, outside waterside house

View 5: On Kentish Town Bridge

View 6: On Grand Union Tow Path by Hawley Lock

View 7: On Hawley Crescent outside the Open University

View 8: At the corner of Camden Road and Bayham Street

View 9: On Camden Street outside St. Martins Garden opposite St. Michaels CoE Primary School

View 10: On the corner of Camden Street and Greenland Road

View 10a: On the corner of Camden Street and Camden Road

View 11: On Camden Street, outside Sainsbury's Supermarket

View 12: On North Road Bridge

View 13: On Lyme Terrace, between Nos. 6 and 7

View 14: On grand Union Tow Path opposite Lawfords Wharf

View 15: On Grand Union Tow Path by North Road Bridge

9.0 ASSESSMENT OF THE AND VISUAL EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)

VIEW 1 - OUTSIDE NO. 11 BONNY STREET



EXISTING



PROPOSED: RENDERED

Existing

Travelling west from Camden Road, the viewer enters Bonny Street between much larger 19th Century buildings than the houses seen in the view. This is an intimate and relatively tranquil environment at the interface between the Regent’s Canal and Jeffrey’s Street Conservation Areas, with front doors opening directly on to the street, domestic railings and small-scale planting. The low height of the existing building on site gives rise to a lack of urban enclosure and a sense that the townscape is not properly resolved.

Sensitivity of the view

The sensitivity of the view as a whole is considered to be medium. It is from within a conservation area and includes Grade II listed buildings in the foreground, although they do not have a particularly sensitive roofline. Those using Bonny Street are likely to be residents or those working in the area, and likely, therefore, to be sensitive to change. The lack of resolution in the view however is an aspect that calls out for a sensitive architectural contribution to be made.

Quantitative Change

Three distinct volumes will be added to the view, blocks A, B and C. Block A steps up from the listed terrace, with Block B stepping up further to address the junction with Camden Street where the scale of built form is greater than in the more domestic Bonny Street. Block C is designed to relate principally to Camden Street and the Regent’s Canal. The top of its northern and eastern elevations will be visible from Bonny Street.

Magnitude of Change

The magnitude of change in the view owing to the proposed development is high.

Qualitative Change

Block A reflects the plot widths of the individual houses in the listed terrace in the three bays of its elevation. The soft coloured brick used will also contribute to their setting. The composition of the three blocks rising in steps to the left and culminating in the open colonnade of the top of Block C is appropriate and attractive.

Residual Effect

The combination of a medium sensitivity to change and a high magnitude of change gives rise to a major effect. The effect is beneficial because of the qualities of the architecture, including the way it responds, in massing and compositional terms, to the listed terrace in the foreground. It also provides an appropriate resolution to the poor townscape at the junction of Bonny Street owing to the existing building.

(Major; Beneficial)





9.0 ASSESSMENT OF THE VISUAL EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)
VIEW 2 - AT THE CORNER OF CAMDEN GARDENS



Existing

The existing view illustrates how Camden Street is made up of a series of architectural 'moments', including the 19th century houses in the foreground, the Forum building at 74-80 Camden Street in the distance, beneath the tree, and less successfully than both, Shirley House in the middle of the view. In the foreground of Shirley House the existing building fails to mark the junction with Bonny Street, lacking the confident architectural expression which a street as wide as Camden Street deserves. In summer the view is much greener, owing to the trees in Camden Gardens. NOTE: This view was re-shot in the summer months owing to the presence of scaffolding in the foreground of the original view.

Sensitivity of the view

The view as a whole is considered to be of medium sensitivity, recognising that the foreground buildings and the site itself is located within a conservation area.

Quantitative Change

The two principal volumes of the proposed development will be visible in this view. Block B is designed to relate to the scale of the 19th century houses in the foreground as well as marking the entrance to Bonny Street. Block C is designed to be a substantial 'moment' on Camden Street in accordance with its existing character, at the canal bridge.

Magnitude of Change

The magnitude of change is considered to be high.

Qualitative Change

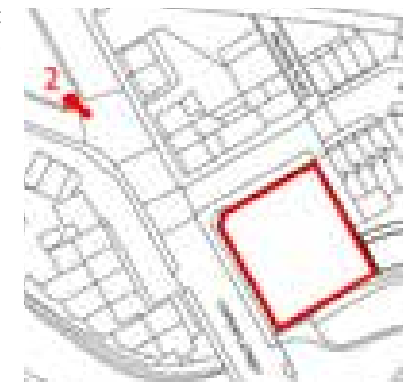
The low height and horizontal expression of the existing buildings is replaced by a development designed to relate to its context. The deep window reveals are a reflection of nearby mid-19th century housing, while the upper colonnade of Block C provides views through to the sky and a sense of visual movement. The canopy to

the ground floor of Block C reflects the base seen in ground floors elsewhere in the area, including the foreground building.

Residual Effect

The combination of a medium sensitivity of view and a high magnitude of change gives rise to a major effect. It is also considered to be beneficial, because of the contextual design achieved and the replacement of a building which does not contribute to the character with one that provides a strengthened townscape, in character with other buildings on Camden Street.

(Major; Beneficial)





View 2: Rendered

9.0 ASSESSMENT OF THE VISUAL EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)
 VIEW 3 - ON KENTISH TOWN ROAD, OUTSIDE QUINNS PUB



Existing

The viewing point chosen is close to the important local view that Camden identified in its Jeffrey's Street Conservation Area Appraisal (view 1), though orientated specifically towards the site to illustrate maximum conjunction between the proposals and foreground townscape. The view is from a point where views towards the south open up because of the divergence of the roads and includes examples of the characteristics common to Camden, including 19th Century residential development and railway architecture. The railway viaduct is very prominent in this view and cuts through Camden Gardens, the only local green space.

Sensitivity of the view

None of the individual elements in the view is sensitive, but, owing to its inclusion of buildings within a conservation area, to the left, the railway architecture that characterises much of this part of Camden, and Camden Gardens, the view is characterised as being of medium sensitivity.

Quantitative Change

Approximately three storeys of Block C of the proposed development would be seen rising above the railway bridge in the middle ground and above some of the 19th century houses on the left.

Magnitude of Change

The magnitude of change is considered to be low in the context of the view as a whole.

Qualitative Change

The upper colonnade of Block C is partially open, to the sky, providing a 'lightness' at the upper level of the building. The central windows in this elevation are matched by blank outer panels, reflecting the secondary elevations of other buildings facing Camden Street, such as the terrace in the foreground of this view.

Residual Effect

The combination of a medium sensitivity and low magnitude of change gives rise to a minor effect. This effect will also be beneficial owing to the building contributing a more positive termination to the view.

(Minor; Beneficial)





View 3: Rendered

9.0 ASSESSMENT OF THE VISUAL EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)
VIEW 4 - ON KENTISH TOWN ROAD, OUTSIDE WATERSIDE HOUSE



Existing

The viewing location is on the west side of Kentish Town Road looking south-east towards the site. Camden Gardens is seen on the left of the view, with the Camden Gardens Estate on the right. In the winter there is a view of the site between the trees with the dark slab of Shirley House behind. In summer, however, the view is much more restricted by heavy leaf cover in the foreground (see additional view, which follows). When it can be seen, the existing building fails to provide suitable urban enclosure in the view.

Sensitivity of the view

The sensitivity of the view is considered to be low.

Quantitative Change

Two new volumes will be added to the view. Though they will be partially obscured by foreground trees, they will be discernible as Block B and Block C, at least in winter views. Block C will be perceivable as a relatively tall building, rising to above the eaves height of the Camden Gardens Community Housing building in the middle ground.

Magnitude of Change

The magnitude of change is likely to be medium at its greatest extent during winter, though it is much less in the summer.

Qualitative Change

Block B provides appropriate scale and enclosure to Camden Street, marking the junction with Bonny Street. Block C is a more prominent building, the deep reveals emphasising the grid of its frame and the open colonnade providing a sense of visual movement against the sky.

Residual Effect

The combination of medium sensitivity of the view and a medium magnitude of change gives rise to a moderate effect, particularly during the winter. The effect is beneficial, because the blocks provide a suitable termination to the view, while being broken down into two separate volumes. In the summer months, the effect is much less substantial owing to leaf cover on the foreground (see following page).

(Moderate; Beneficial)





View 4: Rendered



Summer view 4: Rendered + wireline

9.0 ASSESSMENT OF THE VISUAL EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)
VIEW 5 - ON KENTISH TOWN BRIDGE



Existing

The existing view is informal, with a lack of order owing to the townscape relating to the curves in the canal. The foreground is the road, although a good view of the canal – and its hidden character – can be experienced from the opposite side of the bridge. The more modern development on the canal edge reveals that it is regenerated industrial land, with Grimshaw’s Grand Union Canal Walk Housing and Sainsbury’s Supermarket prominent to the right and at the end of the view. The combination of disparate townscape elements gives rise to a relatively flat skyline with few animating features.

There is high pedestrian use of this bridge as it is close to the towpath that leads to Camden Market, behind the viewer. These pedestrians are likely to be residents and workers, with a high proportion of tourists. They are unlikely to be particularly sensitive to the view at this position.

Sensitivity of the view

The sensitivity of the view is considered to be medium. Its disparate townscape elements militate against it being considered a view of high sensitivity, although the experience of the canal from the bridge is of importance.

Quantitative Change

The upper four storeys of Block C will be visible above the housing of the Camden Gardens Estate in the middle ground.

Magnitude of Change

Owing to the skyspace occupied by the Proposed Development, rising beyond the height of Shirley House, the magnitude of change is considered to be medium.

Qualitative Change

The principal west elevation of Block C is multi-faceted. It includes the expressed frame of the building, with deep reveals providing 3-dimensionality. The fenestration is broken up by screens that can be fully set back within pockets in the façade. The upper colonnade is partially open and can be read against the sky.

Residual Effect

The combination of medium sensitivity of view and medium magnitude of change gives rise to a moderate effect. The effect is a beneficial one owing to the greater animation of the skyline in the view as a whole, which the proposed development achieves.

(Moderate; Beneficial)





View 5: Rendered

9.0 ASSESSMENT OF THE VISUAL EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)

VIEW 6 - ON GRAND UNION TOW PATH BY HAWLEY LOCK



Existing

Looking east across one of the widest sections of the Regent’s Canal at Hawley Lock the skyline has more variation than in the previous view. Gables on the left are matched with the partly stepped gables on the right, topped with the well-known egg-cups of the former TV-AM building. The view gives an indication of the range of the development that is located on the canal edge throughout Camden. It also shows how the canal opens up at some points, being much less enclosed here, for example, than the stretch upon which the site is located. The view is surprisingly green in summer, with the trees in Camden Gardens in the middle ground being a prominent skyline element. The Regent Canalside development can just be seen in the view rising above the most southerly of the two visible gables of the Camden Gardens Community Housing. Its restricted height in this view is not a virtue as it offers little variety in the townscape or to the skyline. The poor detailing and grey colour of Shirley House detracts from the view.

The viewing location is one of the busiest on the Regent’s Canal with Camden Market immediately behind and to the left of the viewer. Most people viewing from this position are likely to be visitors or tourists and are less likely to be sensitive to changes in the view than long terms residents.

Sensitivity of the view

The sensitivity of the view is considered to be medium.

Quantitative Change

The proposed development rises to beyond the height of the gable of the listed ‘Elephant House’ building on the south side of the canal.

Magnitude of Change

The magnitude of change is considered to be medium in the context of the view as a whole.

Qualitative Change

The exposed frame of the building, with deep reveals and moveable burnished brass panels, breaks up the scale of the building, as does the partially open colonnade at the top. It is a confident and worthy addition to the skyline in this view.

Residual Effect

The combination of a view of medium sensitivity and a medium magnitude of change gives rise to a moderate effect. The proposed development will be much more visible than Regent Canalside (to its left) and this is a virtue when combined with the high quality detailing of the frame and fenestration.

(Moderate; Beneficial)





View 6: Rendered

9.0 ASSESSMENT OF THE VISUAL EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)
VIEW 7 - ON HAWLEY CRESCENT OUTSIDE THE OPEN UNIVERSITY



Existing

This view illustrates the variety of architecture and the juxtaposition of styles which contribute to Camden’s character. To the left is the Viacom building, which was recently redeveloped with new elevations incorporating coloured fins by the architects Jacobs Webber. The brick building in the middle ground is the Grade II listed Elephant’s House, dating from 1900, which was formerly a bottle store for the Camden Brewery. Terminating the view is the Sainsbury’s Supermarket development designed by Grimshaw, with the rooftop gardens of the same practice’s housing scheme behind also visible. In the background, the curved elevation of the new Regent Canalside is also just visible. The orientation of the street and the perspective of the object buildings on it draws the eye towards the Sainsbury’s development, although in this view the latter does not provide a compelling focus.

Sensitivity of the view

The listed building in the view is robust in townscape terms as is the Sainsbury’s development, which is located within the Regent’s Canal Conservation Area. Taking this into account the sensitivity of the view is considered to be low.

Quantitative Change

The proposed development will rise above the Sainsbury’s development by 3-4 storeys. It will also be taller than the parapet of The Elephant House to its left.

Magnitude of Change

The magnitude of change within the view as a whole is considered to be low.

Qualitative Change

The proposed development adds a further object building, of a different architectural idiom, to this view. Since the character of the view is formed of disparate styles of architecture, it is a positive contribution.

Residual Effect

Overall the effect is considered to be minor, taking into account both the sensitivity of the view and the magnitude of the change. The effect will be beneficial because of the qualities of the proposed development, and the addition of a further townscape element which provides a stronger focus to the view.

(Minor; Beneficial)





View 7: Rendered

9.0 ASSESSMENT OF THE VISUAL EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)
VIEW 8 - AT THE CORNER OF CAMDEN ROAD AND BAYHAM STREET



Existing

This is an uncomfortable viewing place, at a relatively busy junction. The principal street elevation of Grimshaw's Sainsbury's development in the middle ground, beyond the Grade II* listed St Michael's church. The contrast with the poor quality of Shirley House immediately behind is stark. Squire & Partners' recently completed Regent Canalside can also just be seen in the background. The foreground and middle ground elements of the view are framed by foreground development which, other than St Michael's Church, is not of high quality in townscape terms.

Sensitivity of the view

Overall the view is considered to be of medium sensitivity, owing to the presence of the Grade II* listed church and Grimshaw's Sainsbury's Supermarket, set amongst townscape of less value.

Quantitative Change

A small portion of the proposed development would be seen above the Sainsbury's store and to the right of the listed church, meeting the latter at about half the height of its Gothic principal window.

Magnitude of Change

The magnitude of change in the view as a whole is low.

Qualitative Change

The expression of the frame, fenestration panels and partially open colonnade will add a minor qualitative element to the view.

Residual Effect

The medium sensitivity of the view and the low magnitude of change mean that this is a minor effect. The addition of a well detailed additional element is beneficial to the view.

(Minor; Beneficial)





View 8: Rendered

9.0 ASSESSMENT OF THE VISUAL EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)

VIEW 9 - ON CAMDEN STREET OUTSIDE ST. MARTINS GARDEN OPPOSITE ST. MICHAELS CE PRIMARY SCHOOL



Existing

The view is from the pavement alongside Camden Street, which, as a dual lane road, often has vehicles travelling at quite high speeds. The mid-19th century buildings on the right of Camden Street are locally listed. In perspective they draw the eye towards Shirley House which is an unfortunate focus of the view. In summer the green canopy provided by the trees on the left of the view provides substantially more framing to the view.

Sensitivity of the view

The sensitivity of the view as a whole is considered to be medium.

Quantitative Change

A relatively narrow sliver of the proposed development will be seen just to the left of Shirley House.

Magnitude of Change

The magnitude of change will be low.

Qualitative Change

Although only a small part of the proposed development will be visible, owing to its obscuration by Shirley House, the expressed frame will be discernible as a series of vertical elements in the acute angled view of the west elevation, and the colonnade to the top will also be visible. These will be positive, if minor, additions to the view.

Residual Effect

On balance the effect will be minor, but beneficial to the view.

(Minor; Beneficial)





View 9: Rendered

9.0 ASSESSMENT OF THE VISUAL EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)
VIEW 10 - ON THE CORNER OF CAMDEN STREET AND GREENLAND ROAD



Existing

Like the previous view, a relatively unfriendly viewing location is experienced, with vehicles moving quickly because of the double lane one-way street. The mid-19th century terrace on the right is locally listed and, in combination with the Grade II listed terrace on the left, it draws attention to the focus of the view, which is a space between buildings further north partly occupied by the slab-like Shirley House.

Sensitivity of the view

The sensitivity of the view is considered to be medium.

Quantitative Change

From this position a more pronounced section of the Block C of the proposed development will be visible, included the balconies on its south elevation.

Magnitude of Change

The magnitude of change will be low.

Qualitative Change

Again, like the previous view in this series moving south to north on Camden Street, most of the proposed development will be obscured. Enough of it will be seen, however, for the viewer to appreciate its expressed frame with deep reveals and colonnade top. The high quality of the material used and the detailed design will be in marked contrast to Shirley House.

Residual Effect

The combination of medium sensitivity of the view and a low magnitude of change gives rise to a minor effect. It will, however, be beneficial owing to the qualities of the design described.

(Minor; Beneficial)





View 10: Rendered

9.0 ASSESSMENT OF THE VISUAL EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)

VIEW 10a - ON THE CORNER OF CAMDEN STREET AND CAMDEN ROAD



Existing

This is an uncomfortable place for the viewer to stand, being at a busy junction of two major routes. It is rarely as clear as shown on the photograph. Grimshaw's modernist Sainsbury's is prominent to the left, with its structure so readily expressed, but it is the meanly detailed and lumpen Shirley House that dominates the view. From this position the viewer can fully appreciate how Shirley House fails to respond to its context, including the street line. The existing building on the development site is of a low height that is out of character with this part of Camden. It fails to respond to the width of Camden Street or its position on the canalside.

Sensitivity of the view

The sensitivity of the view is considered to be low.

Quantitative Change

Though partially obscured by Shirley House in the foreground, this is a considerable addition to the view, filling a large amount of skyspace between the Sainsbury's Supermarket and Shirley House.

Magnitude of Change

The magnitude of change is considered to be high.

Qualitative Change

This is a good position from which to consider the proposed development. The grid pattern of the south elevation, faced in a light coloured brick has an elegant simplicity. Its uniformity is complemented by the balconies in the outer bays, and pattern of fixed screens in the central bays and the upper storey set back behind the open colonnade. These elements break up the regular grid pattern, marking the building as domestic residential rather than office.

The vertical hierarchy of the grid is also perceivable in the angled view of the west elevation, which benefits from deep reveals. The canopy at ground floor level provides a defined base to the building, while the open colonnade provides lightness at the top.

Residual Effect

The combination of low sensitivity and high magnitude of change give rise to a moderate effect. The qualities of the building ensure that the effect is also beneficial in this view.

(Moderate; Beneficial)





View 10a: Rendered

9.0 ASSESSMENT OF THE VISUAL EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)
VIEW 11 - ON CAMDEN STREET, OUTSIDE SAINSBURY'S SUPERMARKET



Existing

This is the last in the series of views running south to north on Camden Street. It is across a very busy four lane stretch of the street, just north of the junction with Camden Road. While it is not a pleasant place for a pedestrian to stop, it is one of the few places where the south-western corner of the existing buildings can be seen in full. Owing to their limited height and scale, the existing buildings fail to address the scale and width of the street on which they are located or their neighbouring buildings, whether the Regent Canalside development, or Shirley House immediately opposite.

Sensitivity of the view

The site itself and its neighbour Regent Canalside are located within a conservation area, as are the buildings further north on Camden Street. Despite this the sensitivity of the view as a whole is low.

Quantitative Change

The most substantial elements of the proposed development is Block C, which will occupy the south-west corner of the site and address the viewer directly. Rising to nine storeys and in close proximity to the viewing position, the quantitative change would be considerable.

Magnitude of Change

The magnitude of change is, therefore, high.

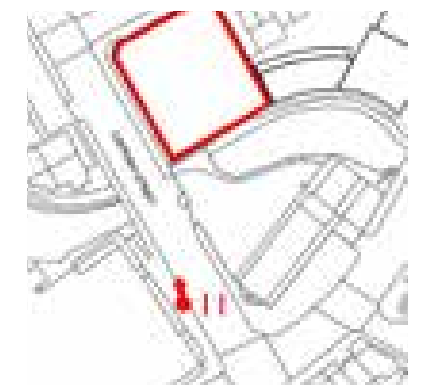
Qualitative Change

This view, being the closest to Block C, enables full consideration of its qualities. The expressed grid is counterpointed by the varied pattern of fenestration, fixed and moveable burnished brass perforated screens and the ground floor canopy and open colonnade at the top.

Residual Effect

Although the sensitivity of the view is low, the effect of this substantial change is considered, exceptionally, to be major. It is also considered to be a beneficial addition to the streetscape, a high quality design and an appropriate marker of the canal.

(Major; Beneficial)





9.0 ASSESSMENT OF THE VISUAL EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)

VIEW 12 - ON NORTH ROAD BRIDGE



EXISTING SUMMER



PROPOSED SUMMER: RENDERED

Existing

This is a rare section of the canal, being of a short length between bridges and tightly enclosed between buildings. There is a canyon-like quality to the view, although the buildings on the right address the canal much more successfully than does Shirley House, on the left. Shirley House, in fact, makes no concession, in terms of design or building line, to the canal at all. The new steps in the foreground give better access to the towpath and make it look and feel more accessible and less enclosed. This sense is also heightened by a coffee shop chain which now has signage at towpath and street levels. The location on the North Road Bridge does not make a natural viewing point owing to the business of the road behind the viewer, although more people are now stopping for coffee to the right of the viewing point.

NOTE: This view was re-shot in the summer owing to the presence of scaffolding in the foreground and the unfinished nature of the staircase in the original view.

Sensitivity of the view

The sensitivity of the view is medium.

Quantitative Change

There will be an increase in height of the canal-side building (Block D) from three to four storeys, which complements its neighbour, Regent Canalside. It is, however, the significant increase in height of the building on the corner of the canal and Camden Street, which the viewer will primarily experience. Block C will increase the development in height from two to nine storeys, while Block D rises by one storey to match Regent Canalside.

Magnitude of Change

The magnitude of change would be high.

Qualitative Change

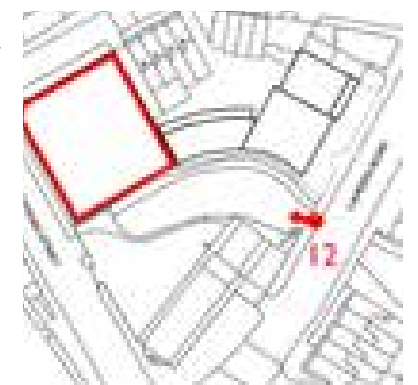
The addition of Regent Canalside has already improved the urban environment and the quality of the view. The proposed development would be a further worthy addition, replacing the inadequate existing building. Block D is designed to relate

both to the lower element of Regent Canalside and the canal edge. Its green glazed tiles are inspired by the hues of the canal itself. The deep reveals of both Blocks D and C give the proposed development an additional 3-dimensionality, as does the open colonnade at top floor level.

Residual Effect

The effect is a major one, but it is beneficial, owing to the beneficial increased enclosure of the canal at this point, which enhances the character of this part of the conservation area. Block C provides a 'bookend' to the Regent Canalside building.

(Major; Beneficial)





View 12: Rendered

9.0 ASSESSMENT OF THE VISUAL EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)
VIEW 13 - ON LYME TERRACE, BETWEEN NOS. 6 AND 7



EXISTING



PROPOSED: RENDERED

Existing

This view is experienced from Lyme Terrace, a narrow residential passage connecting Camden Road and Royal College Street. It is elevated above the canal towpath, the view from which can be seen in the following View 14. While relatively tranquil, being away from the heavy traffic of Camden Road, this location is quite well used by pedestrians, at least some of whom are local residents. They are likely to be sensitive to changes in this near axial view towards the site.

The quality of the view as a whole is affected by the slab-like presence of Shirley House, a poorly detailed and cheaply-clad office building with a pronounced horizontal emphasis. Although the taller elements of Regent Canalside are largely obscured from the viewpoint, those parts of the new building that can be seen contribute positively to the view and indicate the curve of the canal in the distance.

Sensitivity of the view

The sensitivity of the view is considered to be medium.

Quantitative Change

The skyspace slot between Shirley House, on the left, and Regent Canalside, on the right, will be partially filled with the proposed development, rising to approximately ¾ of the height of Shirley House in the view.

Magnitude of Change

The magnitude of change is considered to be low.

Qualitative Change

The development adds a beneficial layering to the present singularity of urban form. The detailed design will be discernible as will the three distinct volumes of Blocks B, C and D. Block D contributes to the curved enclosure of the canal.

Residual Effect

This is a minor effect, which will be beneficial to the view by further defining the canal edge in combination with Regent Canalside, and providing much higher quality architecture than Shirley House, which dominates the middle ground of the view.

(Minor; Beneficial)





View 13: Rendered

9.0 ASSESSMENT OF THE VISUAL EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)
VIEW 14 - ON GRAND UNION TOW PATH OPPOSITE LAWFORDS WHARF



Existing

This view is a good indicator of the character of the Regent’s Canal as it passes through Camden. There is a predominance of brick, in the buttresses to the right and in the grade II listed North Road Bridge which encloses this part of the canal, east of the site. While the viewer experiences the enclosure of the narrow, sunken route of the canal and its formerly industrial nature, they are also aware of other development at various points along its route, such as 19th Century and 21st Century residential development, represented here by the building on the left of the view and Regent Canalside on the right, as well as 20th Century office development, such as Shirley House. Like many views from the canal, then, this view is one which encompasses a range of eras in Camden’s history. The character of the Regent’s Canal Conservation Area is derived, in part, from this juxtaposition of urban elements. Shirley House is one of the poorest developments on the canal edge in Camden, and appears even more oppressive from this position low on the tow path.

Sensitivity of the view

While the view is from within the conservation area, the elements that contribute to it are robust and not particularly susceptible to change. The view, on balance is considered to be of medium sensitivity in the foreground but low sensitivity in the background.

Quantitative Change

Block C of the proposed development will rise, in this view, to approximately one third of the height of Shirley House, which will partially obscure it. Block B, on the far right, will just be visible above the lower canal-side element of Regent Canalside, while Block D, which marks the canal edge, will just be visible above and beneath the bridge.

Magnitude of Change

The magnitude of change will be low.

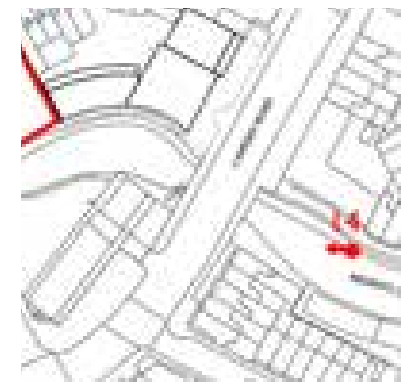
Qualitative Change

The expressed frame of the proposed development, variety in the fenestration pattern and open upper colonnade provide a worthy qualitative addition to the view. The green glazed tiles of Block D will be discernable beneath the bridge.

Residual Effect

This is a minor effect, which is also beneficial to the view.

(Minor; Beneficial)





9.0 ASSESSMENT OF THE VISUAL EFFECTS OF THE PROPOSED DEVELOPMENT (CONTD)
VIEW 15 - ON GRAND UNION TOWN PATH BY NORTH ROAD BRIDGE



Existing

This is an intimate and enclosed part of the canal, with little planting to soften the hard built edges. Shirley House, on the left of the view, provides only high fences, bank walls and a car park on the waterside. The presence of Shirley House, with its failure to relate at all to the space, contributes to a feeling of intimidation. The location of Shirley House to the south of the canal also contributes to its enclosure owing to its failure to relate, in design terms, to the edge of the water. Regent Canalside utilises brick in an attempt to contribute to the character of the canal at this point. The introduction of a coffee chain with signage and entrance in the canal side (just to the right of the image) noticeably changes the 'forgotten' character of the space.

Sensitivity of the view

The sensitivity of the view is considered to be medium.

Quantitative Change

Both elements of the existing building in the view are increased in height. The new Block D will be one storey higher than the existing building on the canal-side, with no set back, achieving a similar enclosure to the canal as the neighbouring element of Regent Canalside. The new Block C will be significantly taller than the existing corner building on Camden Street. Experienced in this enclosed space and from a position low on the canal edge, the new Block C element of the building will appear strongly vertical.

Magnitude of Change

The magnitude of change is considered to be high.

Qualitative Change

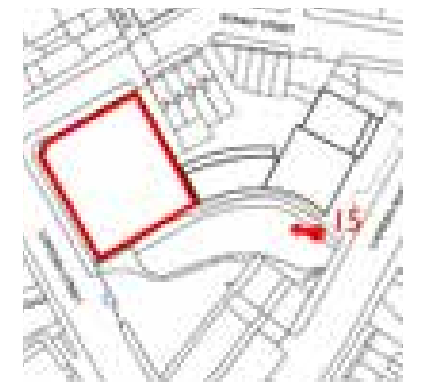
The height of the proposed development provides beneficial enclosure to the canal, which is part of its character between the two bridges and a legitimate townscape

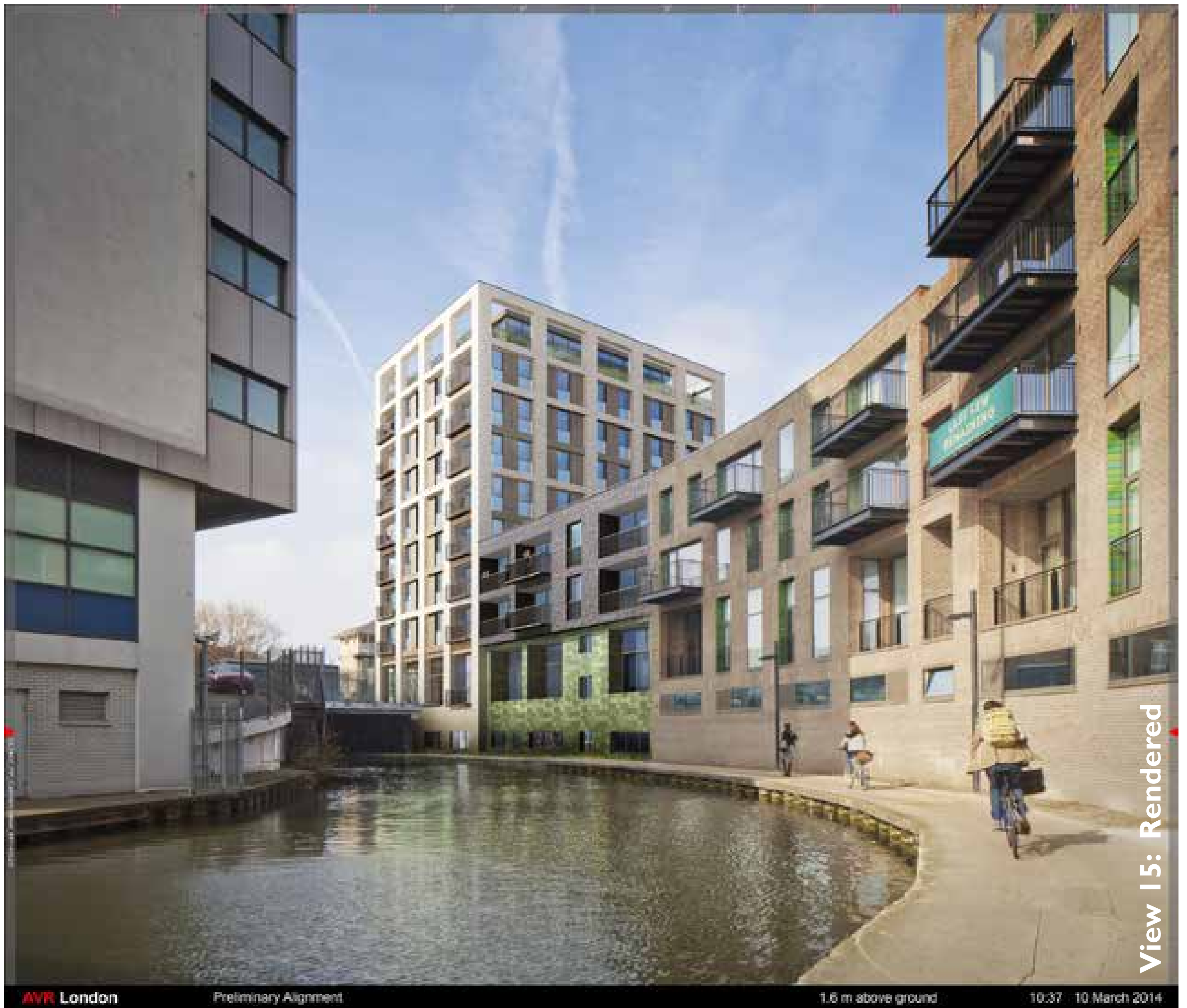
marker at Camden Street. The variegated green faience tiles will be progressively lighter from bottom to top as a reflection of the canal. The multifaceted nature of the elevations of Block C can be appreciated from the viewing place, as can the deep reveals of the large first floor windows of Block D. The upper colonnade provides 'lightness' and a sense of visual movement against the sky at the top of the building.

Residual Effect

This major effect will be a beneficial one, contributing to the character of the canal and providing a substantial new building designed to relate to its context.

(Major; Beneficial)





View 15: Rendered

10.0 CONCLUSIONS

- 10.1 The architects Chassay + Last were tasked by their client, Elebro Limited, to design a prominent new building for Camden, which significantly lifts the townscape quality of this particular enclave within the borough. The scheme they have developed has been thoroughly interrogated during the design development and planning process and in its final form by this consultancy. It has also been considered by the planning authority in a series of pre-application meetings.
- 10.2 The proposed development would replace a 1950s light industrial building. There is mutual agreement between the design team and LB Camden planning officers that the existing building does not make a positive contribution to the character or appearance of the Regent's Canal Conservation Area.
- 10.3 The massing of the proposed development has been carefully considered to respond to the varying context of a site which includes a particularly secluded, urban section of the Regent's Canal; a frontage onto a major thoroughfare, namely Camden Street; and interaction with the domestic scale of Bonny Street including a Grade II listed terrace. Four clear volumes (blocks A, B, C and D) were established, with the encouragement of LB Camden, to respond to each of these differing contexts.
- 10.4 The 16 Accurate Visual Representations (AVRs) commissioned by the client have allowed the height of the proposed development to be tested thoroughly. In each of the views the Consultancy considers that the height is appropriate and that no harm, substantial or otherwise, will be done to the setting of nearby listed buildings or conservation areas. The most prominent element of the proposed development, block C, includes a simple and refined composition, comprising an expressed frame with a fenestration pattern including deep reveals and bronze sliding screens. It, like the other blocks making up the proposed development, is clad in a high quality brick which responds to the character and appearance of the Regent's Canal Conservation Area. The variety of brick and faience used in each of the blocks A, B, C and D provides each with a separate, but related, identity.
- 10.5 Separate design studies undertaken by the architects and included as part of the planning application documents, show the exterior detail of the proposed development. The high quality achieved in the detailing will contribute to positive townscape and visual effects in short views, while the use of colour will be particularly important in longer views.
- 10.6 The outcome of the exhaustive design process is a detailed design that is fully worthy of its prominence at a junction road and canal. It will take its place on Camden Street and will contribute to the distinct character of that street, which derives from a series of distinct and large scale gestures set against a lower, domestic scale streetscape. These larger gestures include 74-80 Camden Street, to the south, and Shirley House, immediately opposite the site to the south. The proposed development would provide a new context of much higher design quality than Shirley House and would set a new design standard for development close to the canal.
- 10.7 The consultancy considers that the design developed by Chassay + Last, with the support of a concerned and proactive client and input of the LB of Camden, is appropriate, is of high quality and is in accordance with the National Planning Policy Framework policies relating to design and heritage and the Council's own adopted policy framework. In each of the AVRs considered in this report, the effect of the proposed development is beneficial to the view as a whole. The consultancy considers, therefore, that the LB Camden should grant planning consent for this promising proposal.

11.0 SOURCES

11.1 Books and policy documents

Camden History Society, *Streets of Camden Town*

Colloms, Marianne and Weindling, Dick; *Camden Town and Kentish Town then and now*

Hart, Valerie; Knight, Richard and Marshall, Lesley; *Camden Town a Pictorial Record*

The Department of Culture, Media and Sport (March 2010), *Principles of Selection for Listing Buildings*.

The Planning (Listed Buildings and Conservation Areas) Act (1990)

Archives and Databases

Camden local studies archive: Historic photographs, Historic Articles. Drainage Plans

English Heritage: The national Heritage list for England (<http://list.english-heritage.org.uk/>)

APPENDIX I - VERIFIED VIEWS PRODUCTION METHODOLOGY

AVR METHODOLOGY

AVR London were commissioned in February 2014 to produce a number of verified images of the proposal known as 140-146 Camden Street. The positions were identified from a site visit on 5th March 2014.

2D plans, Ordnance Survey Mapping, and a 3D model were provided by the architects Chassay+Last, these were used by AVR London to verify the proposal from the selected viewing positions.

Surveying

Control stations were established at each camera position and easily and clearly identifiable static points within the view were identified by the chartered land surveyor on site and marked as an overlay on the photograph from that position.

The survey control stations are resected from the OS base mapping and wherever possible, linked together to form a survey network. This means that survey information is accurate to tolerances quoted by GPS survey methods in plan and commensurate with this in level.

Horizontal and vertical angle observations from the control stations allow the previously identified points within the view to be surveyed using line of sight surveying and the accurate coordination of these points determined using an intersection program. These points are then related back to the Ordnance Survey grid and provided in a spreadsheet format.

The required horizon line within the image is established using the horizontal collimation of the theodolite (set to 1.60m above the ground) to identify 3 or 4 features that fall along the horizon line.

Surveying equipment used:

Wild/Leica TC1000 electronic theodolite which has 3" angle measuring accuracy and 3mm + 2ppm distance measuring accuracy.

Wild/Leica NAK2 automatic level which a standard deviation of +/- 0.7mm/km

View 3 - Kerlish Town Road / Camden Street

Point	Easting	Northing	Level
1	529978.49	184288.49	28.51
2	529959.63	184294.63	28.11
3	529969.76	184294.42	29.50
4	529969.43	184292.32	28.74
5	529977.59	184287.83	28.77
6	529976.08	184287.85	29.02
7	529968.12	184249.52	28.57
8	529978.66	184257.66	28.26
9	529960.47	184087.78	25.04
10	529960.00	184222.78	28.06
11	529960.40	184271.00	28.27
12	529967.76	184273.67	28.64
13	529969.01	184221.93	28.64
14	529967.44	184207.33	41.09
15	529961.83	184265.33	28.01
16	529964.06	184208.47	28.76
17	529949.08	184294.92	25.68



Photography

The scenes were photographed using a plumb line over a survey pin to accurately position the view location. The centre of the camera lens was positioned at a height of 1.60 metres above the ground to simulate average viewing height. The view was taken with a lens that gave approximately a 68 degree field of view, either in landscape or portrait format, a standard which has emerged for verified architectural photography. The nature of digital photography means that a record of the time and date of each photograph is embedded within the file; this metadata allows accurate lighting timings to be recreated within the computer model.

In professional architectural photography, having the camera horizontal is desirable in order to prevent any 3-point perspective being introduced to the image and ensure the verticals within the photographed scene remain parallel. Within architectural photography this is standard practice and more realistically reflects the viewing experience. The camera used by the photographer has the ability to shift the digital capture chip with respect to the centre of the camera lens, allowing for the horizon in the image to be above, below or centrally within the image whilst maintaining the parallel nature of verticals previously mentioned.

Using the surveyed horizon points as a guide, the photograph is checked and rotated, if necessary, in proprietary digital image manipulation software to ensure that the horizon line on the photograph is level and coincident with the information received from the surveyor.

Accurate Visual Representation Production Process

The 3D computer model was supplied aligned on the Ordnance Survey coordinate grid system and approved by the architects.

Within the 3D software a virtual camera was set up using the coordinates provided by the surveyor along with the

APPENDIX I - VERIFIED VIEWS PRODUCTION METHODOLOGY (CONTD)

previously identified points within the scene. The virtual camera was verified by matching the contextual surveyed points with matching points within the overlaid photograph. As all the surveyed points, virtual camera and 3D model all relate to the same 3-Dimensional coordinate system then there is only one position, viewing direction and field of view where all these points coincide with the actual photograph from site. The virtual camera is now verified against the site photograph.

For the fully rendered views a lighting simulation (using accurate latitude, longitude and time) was established within the proprietary 3D modeling software matching that of the actual site photograph. Along with the virtual sunlight, virtual materials were applied to the 3D model to match those advised by the architects. The proprietary 3D modeling software then uses the verified virtual camera, 3D digital model, lighting and material setup to produce a computer generated render of the proposed building.

Using the surveyed information and verification process described above, the scale and position of a proposal with a scene can be objectively calculated. However, using proprietary software currently available the exact response of proposed materials to their environment is subjective so the exact portrayal of a proposal is a collaboration between illustrator and architect. The final computer generated image of the proposed building is achieved by combining the computer generated render and the site photography within proprietary digital compositing software.

On certain views a wireline of the proposed building is used to demonstrate the extent of the visible development, this is masked by built form and dotted behind vegetation.