



**9 - 13 GRAPE STREET**  
LONDON BOROUGH OF CAMDEN  
JANUARY 2015

**TOWNSCAPE, HERITAGE & VISUAL IMPACT ASSESSMENT**

Prepared for Project MET (Grape Street) Limited



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## I.0 INTRODUCTION

- 1.1 This report is the result of historic research and assessment carried out by Richard Coleman Citydesigner for a pre-application. It includes the general history of the site and surroundings and sets out the status of the heritage assets.
- 1.2 It begins with a sequence of historic maps documenting the evolution of the site over time followed by descriptions of relevant listed buildings and character zones within the Bloomsbury Conservation Area. This is followed by photographs of the site and surroundings, which illustrate the characteristics of Nos 9-13 Grape Street. The potential for change and extension is then considered.
- 1.3 The brief to the architects was to consider how the building could be adapted to residential use. This has been explored in full discussion with this consultancy. The scheme developed for this application is fully assessed at section 5.0 and its effect on policy, character and appearance of conservation areas, listed buildings and the townscape generally, is therefore assessed.

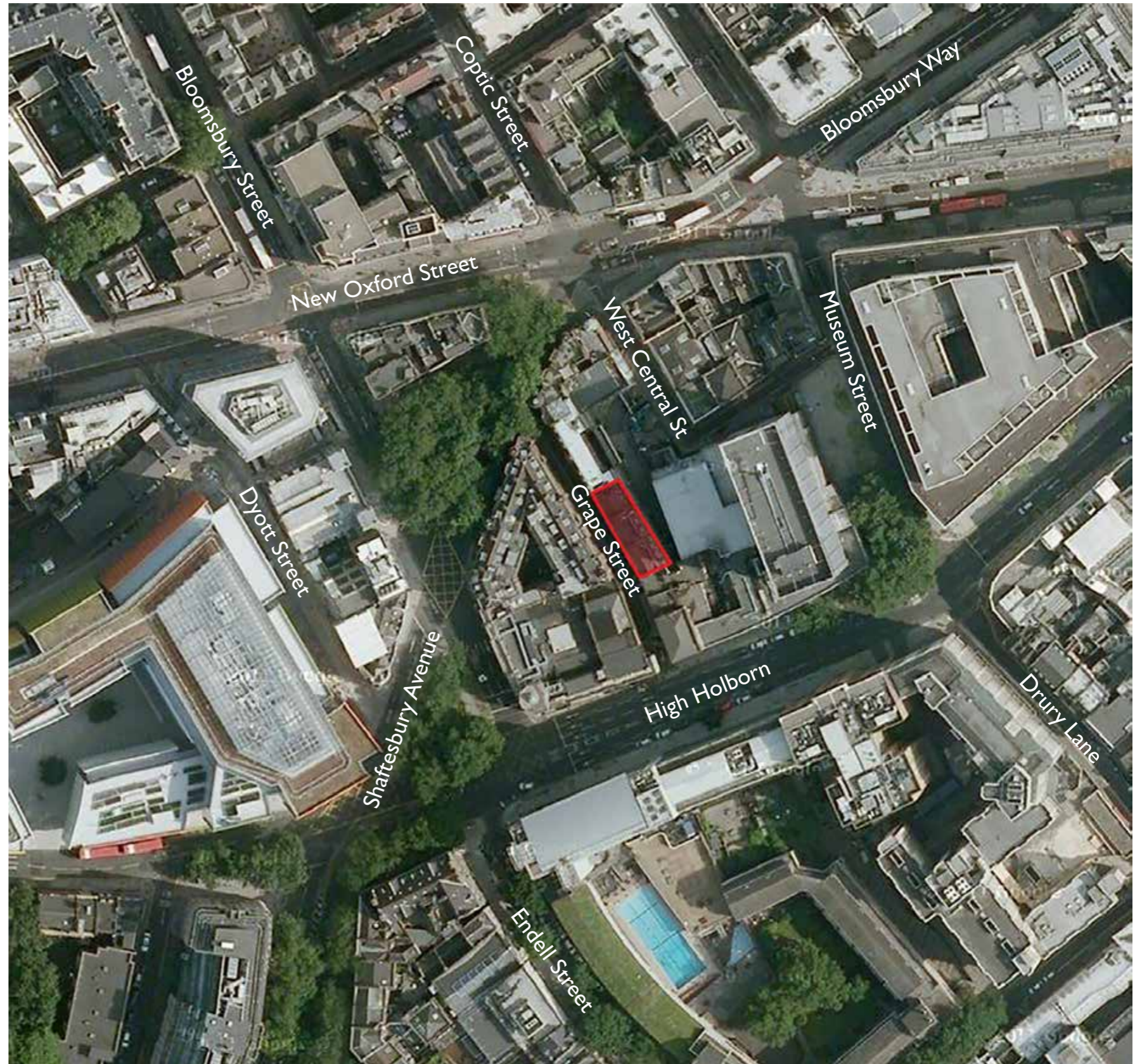


Fig. I.1: Current aerial view, showing the site outlined in red. Google 2013.



## 2.0 SITE CONTEXT

- 2.1 The development site discussed in the following report is 9-13 Grape Street, the area covered by the site is outline in red in Fig. 2.1. It is located within the London Borough of Camden. The site is located in the Bloomsbury Conservation Area and within this, the Bloomsbury Conservation Area Sub Area 8.
- 2.2 The buildings located on the development site are not listed, but are included on the local list for Camden as unlisted buildings of merit. More is outlined on this in section 6.0.
- 2.3 The main streets and access routes surrounding the site are Shaftesbury Avenue, High Holborn, New Oxford Street and West Central Street (to the rear).

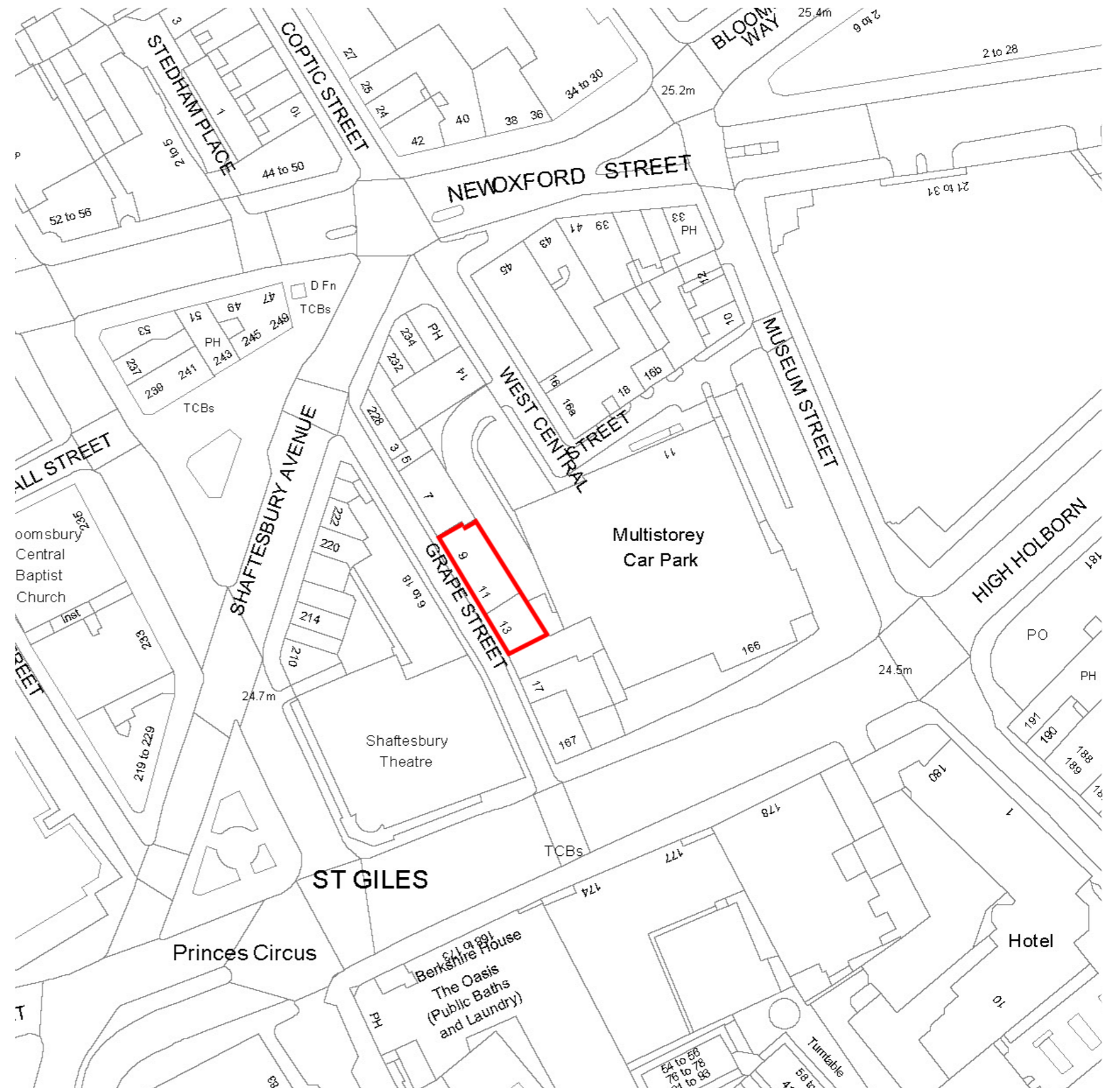


Fig. 2.1: Current OS Map showing the development site outline showed in red.



### 3.0 HISTORY OF THE SITE AND CONTEXT

- 3.1 The development site fell within the parish of St Giles in the 16<sup>th</sup> century and belonged to the Hospital of St Giles until its dissolution. The Survey of London (Vol. 5, 1914) refers to a property called 'The Vyne', a vineyard which belonged to the hospital, on the north side of High Holborn. Vine Street later marked the site of The Vyne.
- 3.2 Vine Street appears as a distinct street going no further north than Thorney Street on Horwood's map of 1799 (Fig.3.2). No numbers appear on the Horwood maps, which show the buildings as non-residential.
- 3.3 Yardley, the long-established and upscale soap company, had premises at no. 7 Vine Street in the 1860s. The equally famous gin distillers Tanqueray were also based there in the 1870s. Charles Tanqueray established his Bloomsbury Distillery here which thrived until it merged with Gordon's in 1898, when production moved to Finsbury. In the 1880s Vine Street was cut shorter at the north end by the construction of Shaftesbury Avenue, King Edward Mansions were built on the corner with Shaftesbury Avenue in the early part of the century. It was renamed Grape Street in 1905 (Camden History Society, Streets of St Giles, 2000). Grape Street is truncated and re-aligned version of earlier Vine Street.
- 3.4 Queen Alexandra Mansions (Grade II listed) to the east of Grape Street was 'almost certainly' built by Charles Fitzroy Doll (according to its listing description) in 1902-8 who was surveyor to the Bedford Estate and also twice mayor of Holborn (1904-5 and 1912-13). It lies to the north of the development site at 9-13 Grape Street. To the west of the street are the King Edward Mansions (also by C.F.Doll, Grade II listed) which were originally built as mansion flats, became offices owing to WWII and returned to offices thereafter. Doll also built the Bloomsbury public house on the corner of New Oxford Street and West Central Street, onto which the rear of 9-13 Grape Street faces, across a vacant site.

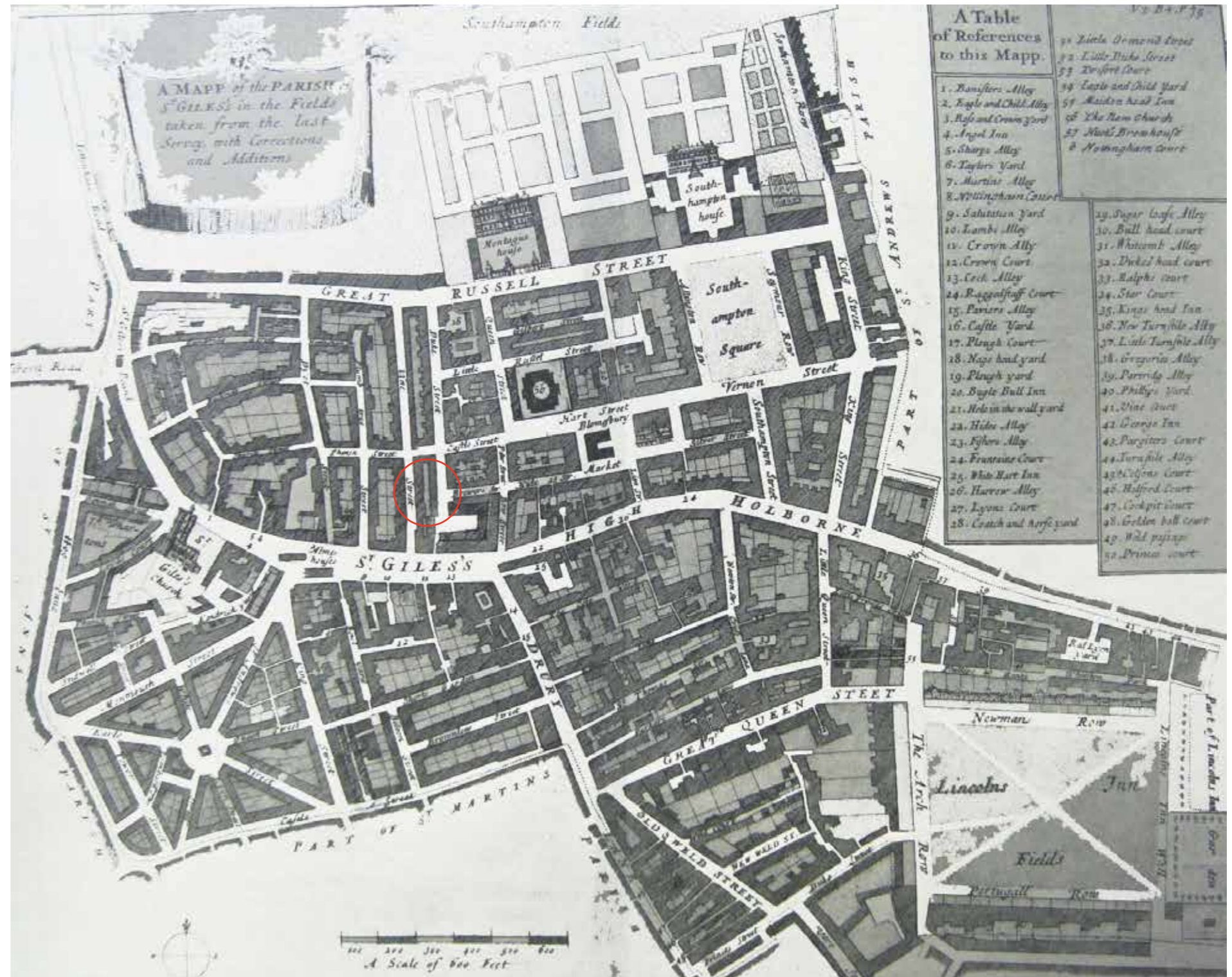


Fig. 3.1: 1815, Plan of the Parish of St Giles and St George's Bloomsbury.



### 3.0 HISTORY OF THE SITE AND CONTEXT (CONTD.)



Fig. 3.2: 1792-9 Horwood Map.

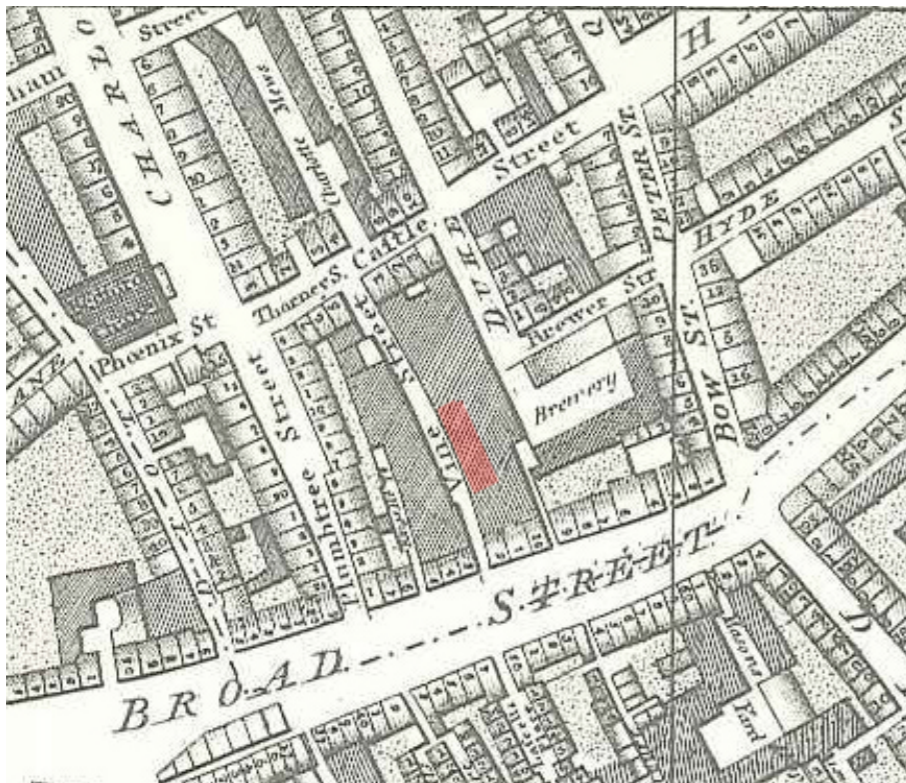


Fig. 3.3: 1813 OS Map.

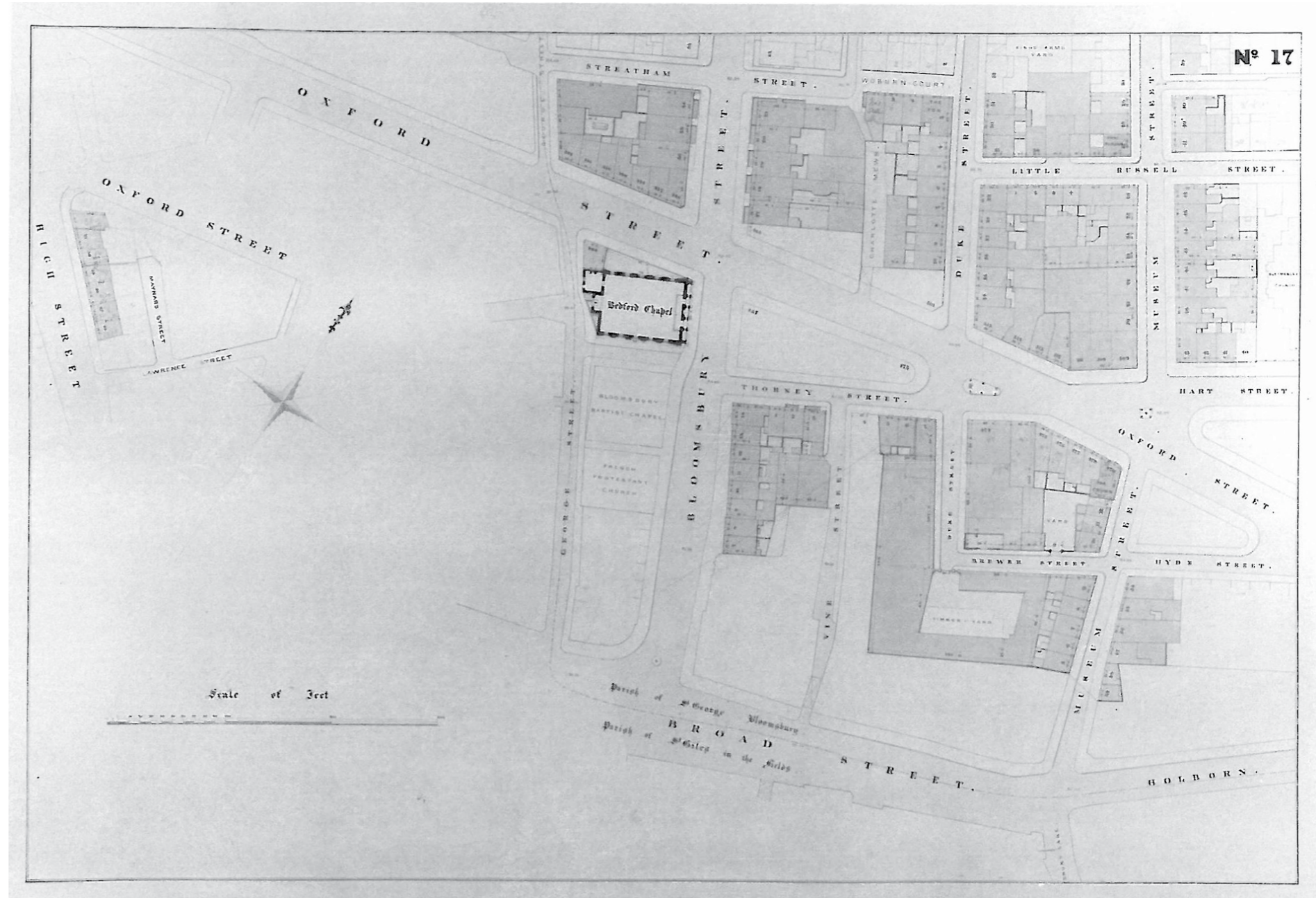


Fig. 3.4: Plan from the 1866 Survey of the Bloomsbury Estate (page 17), shows that 9-13 Grape Street was not part of the Duke of Bedford estate although the adjacent grade II listed Queen Alexandra Mansions (see listed building description) were built by Charles Fitzroy Doll, who was surveyor to the Bedford Estate and the local District Surveyor. Planning approval letters which include 9-13 Grape Street as part of the application, dated 1900 and 1903 show Robert J Worley as the architect on behalf of the Shaftesbury Avenue Freehold Land Syndicate Limited. A drainage form from 1906 shows an application made for 9-13 Grape Street.



3.0 HISTORY OF THE SITE AND CONTEXT (CONTD.)

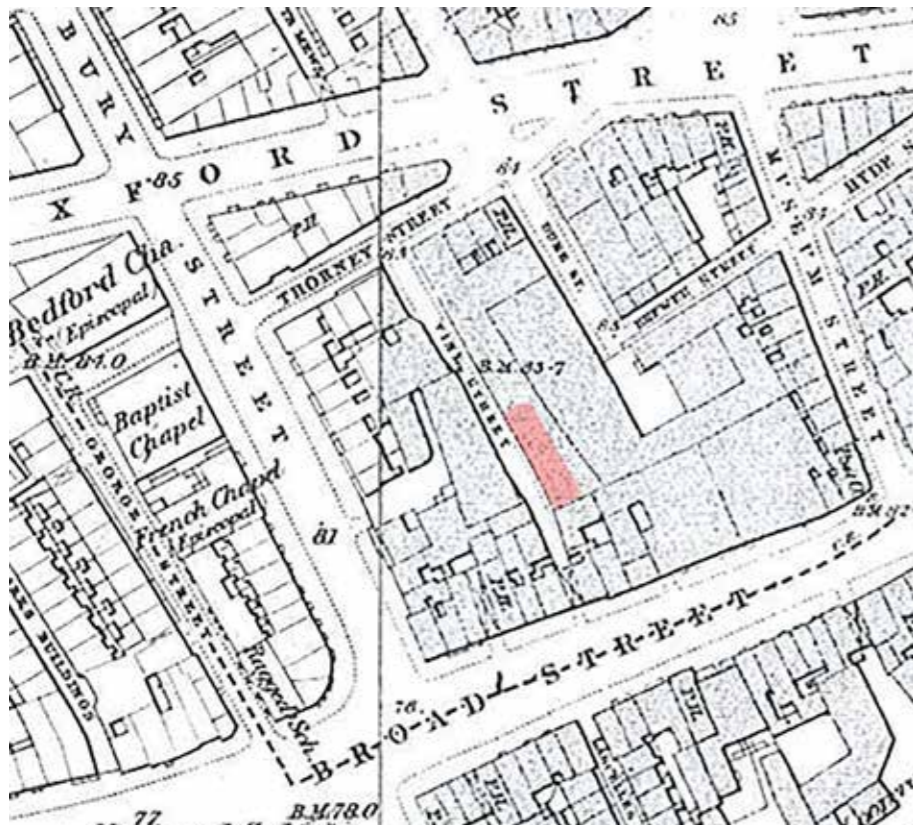


Fig. 3.5: 1873 map by Godfrey, the street is still known as Vine Street.

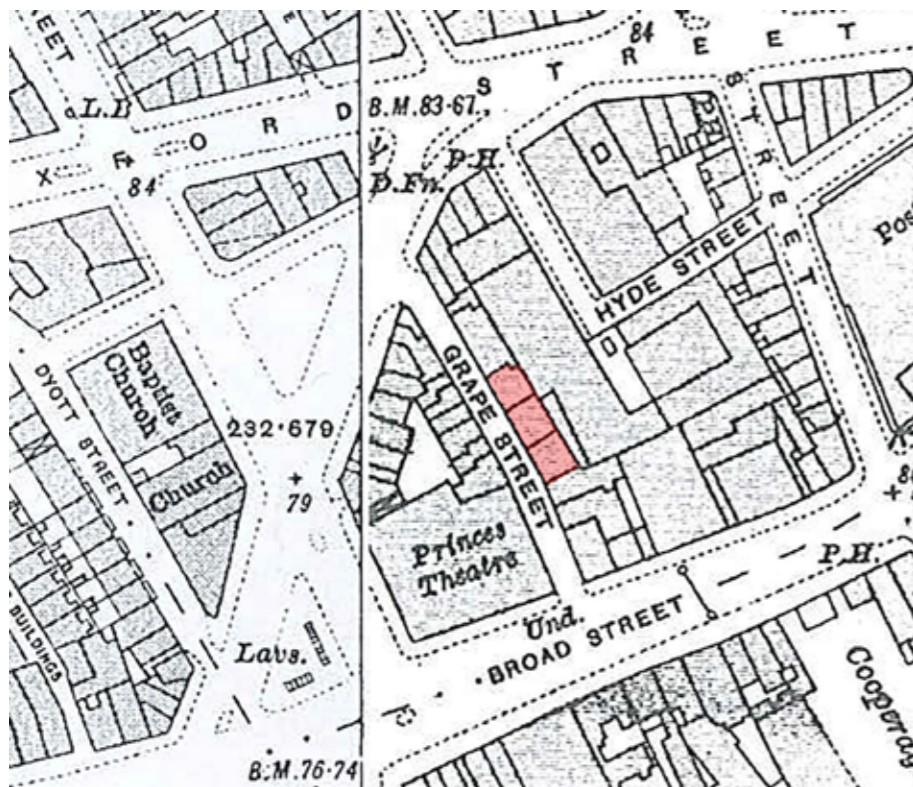


Fig. 3.6: 1914 map by Godfrey, the street is now Grape Street, following the changes to the road layout and the Fitzroy Doll development.

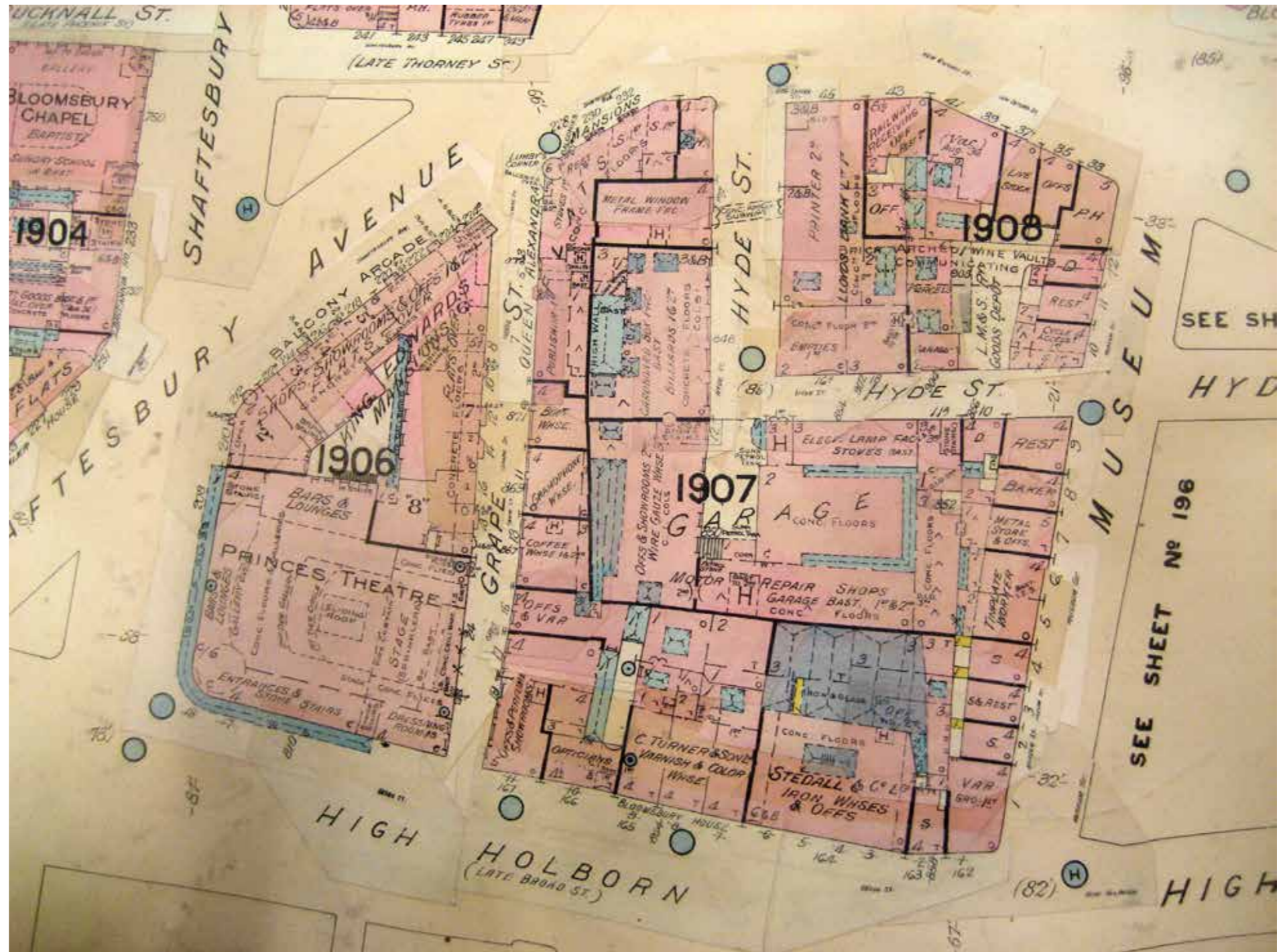


Fig. 3.7: 1938 Goad Insurance Map indicates the use as 'boot', 'gramophone' and 'coffee' warehouses.



### 3.0 HISTORY OF THE SITE AND CONTEXT (CONTD.)



Fig. 3.8: LCC Bomb Damage Map 1935-45.

3.5 Although buildings in the nearby vicinity belonged to the Duke of Bedford Estate, it has been confirmed by the estate's office that 9-13 Grape Street was not part of this estate in 1866 (See Fig. 3.4). Research at London Metropolitan Archives and Camden Local History Library reveals several planning application documents dated in the 1900s including planning applications specific to the development site (9-13 Grape Street). The architect Robert J Worley making the application on behalf of the Shaftesbury Avenue Freehold Syndicate. An initial application was approved in 1900 and another one in 1903. A further application seems to have been made relating to the existing building on site, however, no associated planning approvals or drawing files were found which would have helped to confirm that the architect was R J Worley. A drainage application was made by William Smith in 1906 for 9-13 Grape Street, which is possibly associated with what was eventually built and suggesting that the building was apparently built around 1906-8.

3.6 The Bomb Damage map shows that the site was not affected by the war. The 1938 Goad Insurance Map (Fig. 3.7) shows that 9-13 Grape Street was used as warehouses for boots, gramophones and coffee.



Fig. 3.9: 1951 OS Map.



Fig. 3.10: 1962 OS Map with sites to the rear of no. 9-13 occupied by buildings.



Fig. 3.11: 1982 OS Map.



Fig. 3.12: 1978, Queen Alexandra Mansions.



## 4.0 ANALYSIS OF THE EXISTING BUILDING & SITE SURROUNDINGS

4.1 The following section shows a character map (fig. 4.2) followed by photographs of the site and surroundings. It begins with townscape photos of nearby new Oxford Street and Shaftesbury Avenue and continues along Bloomsbury Street and High Holborn. The final section of photos depicts views along Grape Street and details of the development site 9-13 Grape Street.



Fig. 4.1: Four bird's eye views of the site (outlined in red), looking north and orientating clockwise to west.



## 4.0 ANALYSIS OF THE EXISTING BUILDING & SITE SURROUNDINGS (CONTD.)

### THE DISTINCT CHARACTER OF THE AREA SURROUNDING THE SITE

- 4.2 It becomes very clear at the site, that it is part of an area of special character and appearance in its own right, quite separate from the Bloomsbury Conservation Area as a whole. It could be argued, under the advice of the NPPF at para. 127 that it should form its own conservation area. The NPPF reads: "When considering the designation of conservation areas, local planning authorities should ensure that *an area justifies such status because of its special architectural or historic interest, and that the concept of conservation is not devalued through the designation of areas that lack special interest.*"
- 4.3 It follows from this that each conservation area should be distinct. The blocks either side of Grape Street are consistently of 1902 by the architect Fitzroy Doll in red brick and terracotta with exuberant turrets, domes, lanterns and pinnacles. While some Georgian houses neighbour the site they are not consistent terraces of one material and include such individual elements as the Baptist Church and the Shaftesbury Theatre.
- 4.4 Nos. 9-13 Grape Street and the Cuban Embassy adjacent to it, are designed either by Robert J Worley or Charles Fitzroy Doll but appear to be of the same hand as the more decorated listed buildings to the north. They are, however, devoid of the full delights which typify the character and appearance. While of a lower architectural value, they very much support the character and appearance and the settings of the listed elements.



Fig. 4.2: Map showing Bloomsbury Conservation Area in pink and the area of distinct character around the site shown hatched.



**4.0 ANALYSIS OF THE EXISTING BUILDING & SITE SURROUNDINGS (CONTD.)**  
 THE DISTINCT CHARACTER OF THE AREA SURROUNDING THE SITE



**Fig. 4.3:** View looking west towards the junction of Shaftesbury Avenue and New Oxford Street.



**Fig. 4.4:** View looking into West Central Street onto which the back of the site faces (to the right of the car parking staircase) seen at the end of the street (See also Fig. 5.19), the pub seen in the corner and adjoined by Queen Alexandra Mansions to the right.



**Fig. 4.5:** View looking north from Shaftesbury Avenue at junction with New Oxford Street.



**Fig. 4.6:** View looking from Grape Street at 239-249 Shaftesbury Avenue.



**Fig. 4.7:** View looking from Grape Street junction with Shaftesbury Avenue, the Grade II listed Bloomsbury Central Baptist Church towards the centre of the image and Grade II listed 233 Shaftesbury Avenue and Nos 219-229 to its left.



**Fig. 4.8:** Shaftesbury Avenue looking south-west, the Grape Street 'cut' flanked by Grade II listed Queen Alexandra Mansions, seen to its left and Grade II listed Sovereign House to the right .



**4.0 ANALYSIS OF THE EXISTING BUILDING & SITE SURROUNDINGS (CONTD.)**  
 THE DISTINCT CHARACTER OF THE AREA SURROUNDING THE SITE



**Fig. 4.9:** Sovereign House seen from the junction of Shaftesbury Avenue and Bloomsbury Street. This is adjoined by Shaftesbury Theatre seen to its right.



**Fig. 4.10:** Roofscape of Sovereign House and Shaftesbury Theatre.



**Fig. 4.11:** Grade II listed Shaftesbury Theatre seen from the junction of Bloomsbury Street and St Giles High Street.



**Fig. 4.12 & 4.13:** View looking from St Giles High Street at junction with Bloomsbury Street. The entrance to Grape Street is situated in between Shaftesbury Theatre and 167 St Giles High Street (the red brick building). Travelodge Hotel is seen in the background.



### 4.0 ANALYSIS OF THE EXISTING BUILDING & SITE SURROUNDINGS (CONTD.) THE CHARACTER OF 9-13 GRAPE STREET



Fig. 4.19: Grape Street looking north, 9-13 Grape Street, (seen to the far end on the right) follows on from 15-17 Grape Street., in the foreground.



Fig. 4.20 & 4.21: 9-13 Grape Street facade.



Fig. 4.22: Grape Street looking north as far as Shaftesbury Avenue, the turret of Queen Alexandra Mansions seen in the background.



Fig. 4.23: Grape Street looking south towards St Giles High Street. 9-13 Grape Street is seen to the left side of the street.



Fig. 4.24: Grape Street looking south. 9-13 is seen towards the centre of the image.



Fig. 4.25: Rear side of 9-13 Grape Street faces a yard on West Central Street, sans any door or window openings.



#### 4.0 ANALYSIS OF THE EXISTING BUILDING & SITE SURROUNDINGS (CONTD.) THE CHARACTER OF 9-13 GRAPE STREET



Fig. 4.26: A typical windows bay of 9-13 Grape Street, the double dormers of adjoining Nos 5-7 seen to the top left.



Fig. 4.27: Ground floor bay of 9-13 Grape Street.



Fig. 4.28: Column Capital Detail.



Fig. 4.29: Interior Photo 1.



Fig. 4.30: Interior Photo 2.



Fig. 4.31: Interior Photo 3.



## 5.0 DESIGN QUALITY

- 5.1 The following is an expression of the conceptual approach to preserving the character and appearance of the conservation area by the design of the largely hidden roof extension.
- 5.2 The proposition is based on an analysis of the character of the enclave, within Sub Area 8 of the conservation area, being part of the Bloomsbury Conservation Area. It is not part of the Georgian estate but is a much later 20th Century development and has sufficient continuity to be a conservation area in its own right. It is agreed that the present facade needs to remain as a singular element, visually separated from any new roof element and that its parapet line should be respected. The guiding premise is informed, that the new and inhabited roof should not be visible from the ground level from within Grape Street.
- 5.3 The key points are:
- i. that the character and appearance of this enclave is of densely spaced terracotta and brick buildings which are embellished with turrets, towers, oriel windows, castellations and elaborate bays;
  - ii. that Nos 9-13 is devoid of these embellishments and has a featureless skyline;
  - iii. that the design of the refurbished ground floor develops the theme of the existing facade and strengthens the rhythm of the elevation. It is a positive enhancement to the public realm.
- 5.4 The heritage section of this report, illustrates the background research on which these propositions are made. The architects, Robin Partington & Partners, whose work is highly respected, have made the form of the new roof: invisible in views from Grape Street; an interesting place in which to live and; of the highest design quality in respect of higher level views from where it will be seen.



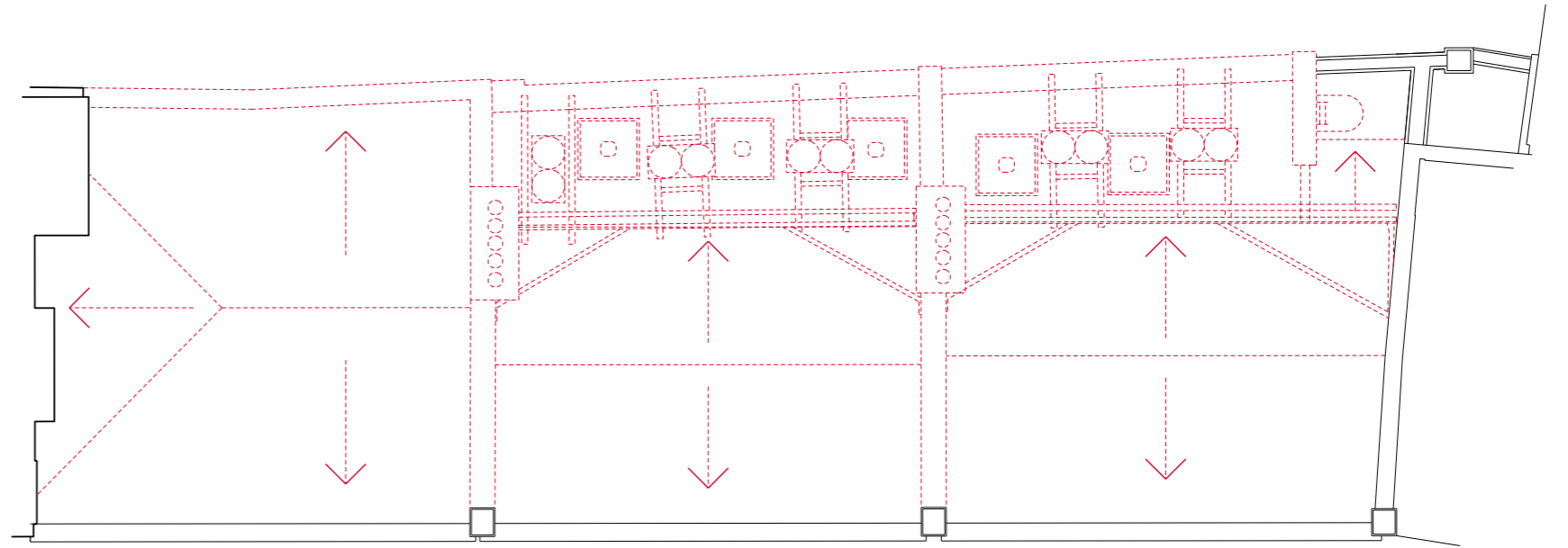
Fig. 5.1: Existing contextual elevation of Grape Street.



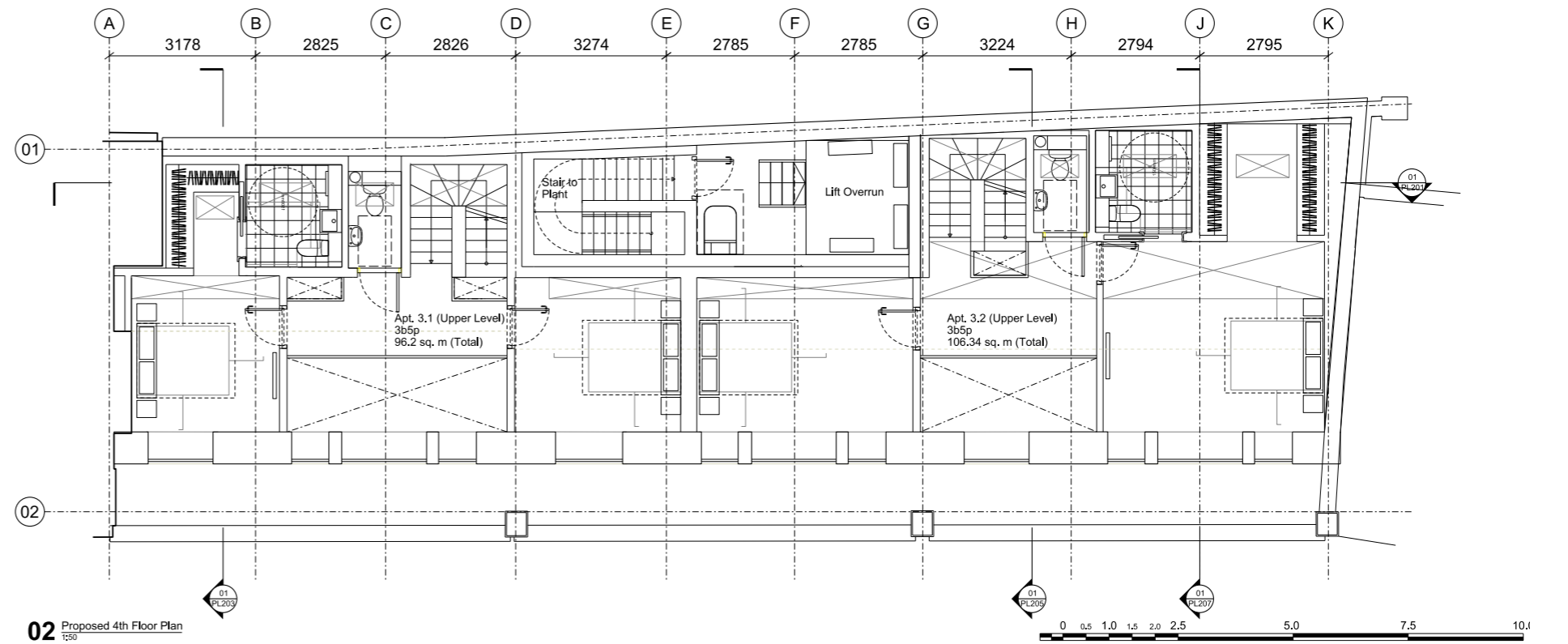
Fig. 5.2: Proposed contextual elevation of Grape Street.



5.0 DESIGN QUALITY (CONTD.)



01 Existing Roof Plan Showing Demolition  
1:50



02 Proposed 4th Floor Plan  
1:50



## 6.0 LISTED BUILDINGS

6.1 The plan in Figure 6.1 identifies the listed buildings surrounding the development site. It shows all nearby listed buildings, and their listing grades (I, II\* and II).

6.2 Within the immediate study area (identified by the plan) there is Grade II listed Queen Alexandra Mansions adjacent to the site, Grade II listed Sovereign House and Grade II listed Shaftesbury Theatre opposite to the site.

### Listed Building Assessments

6.3 This section takes into consideration the Planning (Listed Buildings and Conservation Areas) 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.

6.4 The following listed buildings have been studied to determine the effect of the development on their settings. Where appropriate, some of them have been grouped together, for instance, if they are part of the same setting or appear in the same view. The descriptions within this section are drawn from a number of sources including the listed building descriptions sourced from the National Heritage List of English Heritage. <http://www.english-heritage.org.uk/professional/protection/process/national-heritage-list-for-england/>

6.5 The following is a list of relevant listed buildings which have been considered in this assessment:

- 1) Queen Alexandra Mansions (Grade II)
- 2) Sovereign House (Grade II)
- 3) Shaftesbury Theatre (Grade II)

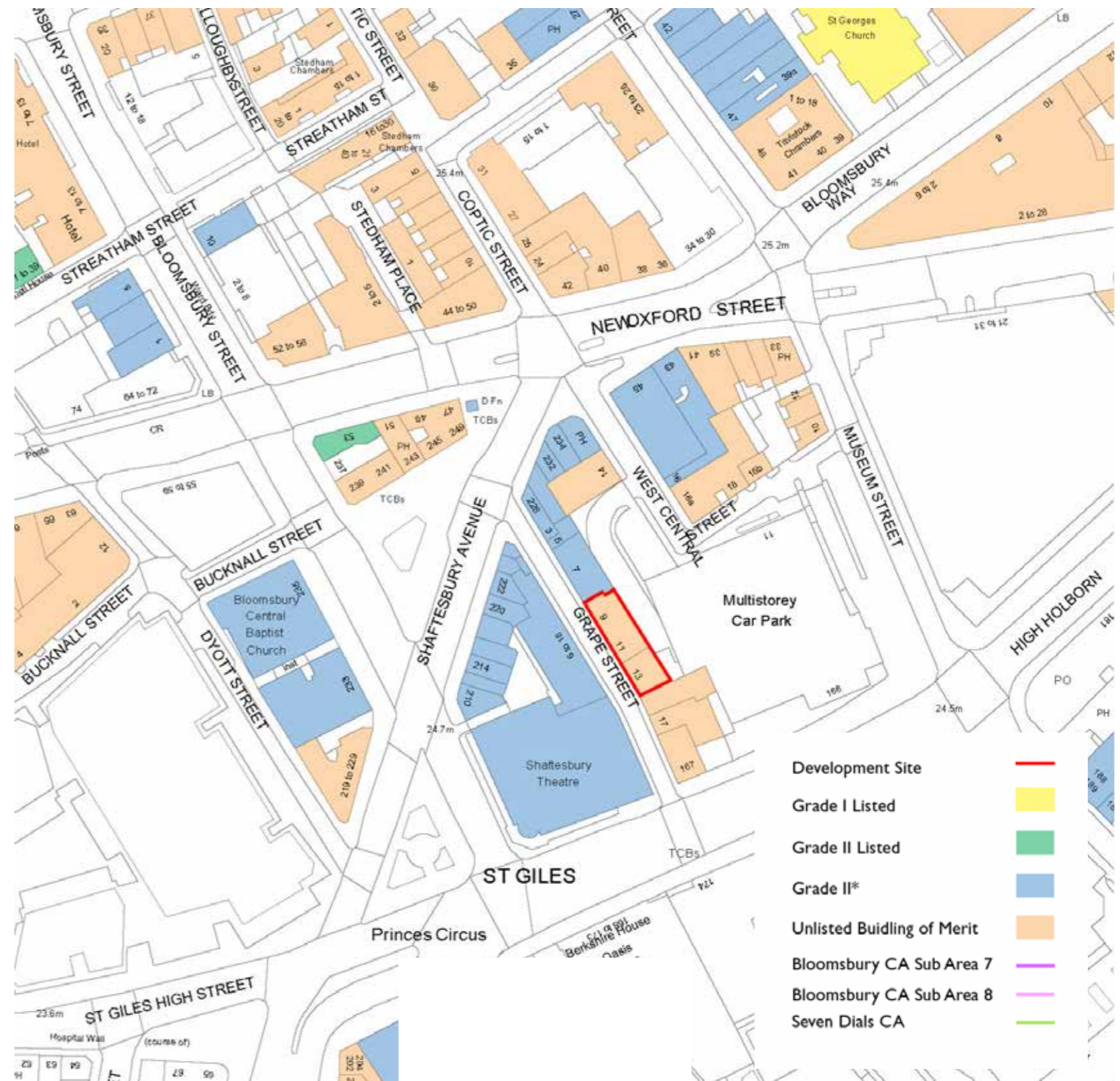


Fig. 6.1: Map showing listed buildings and positive contributors, site outlined in red.



6.0 LISTED BUILDINGS (CONTD.)



Fig. 6.2: Looking south on Grape Street, Queen Alexandra Mansions to the left.



Fig. 6.3: Ground floor of Queen Alexandra Mansions, face onto Shaftesbury Avenue.

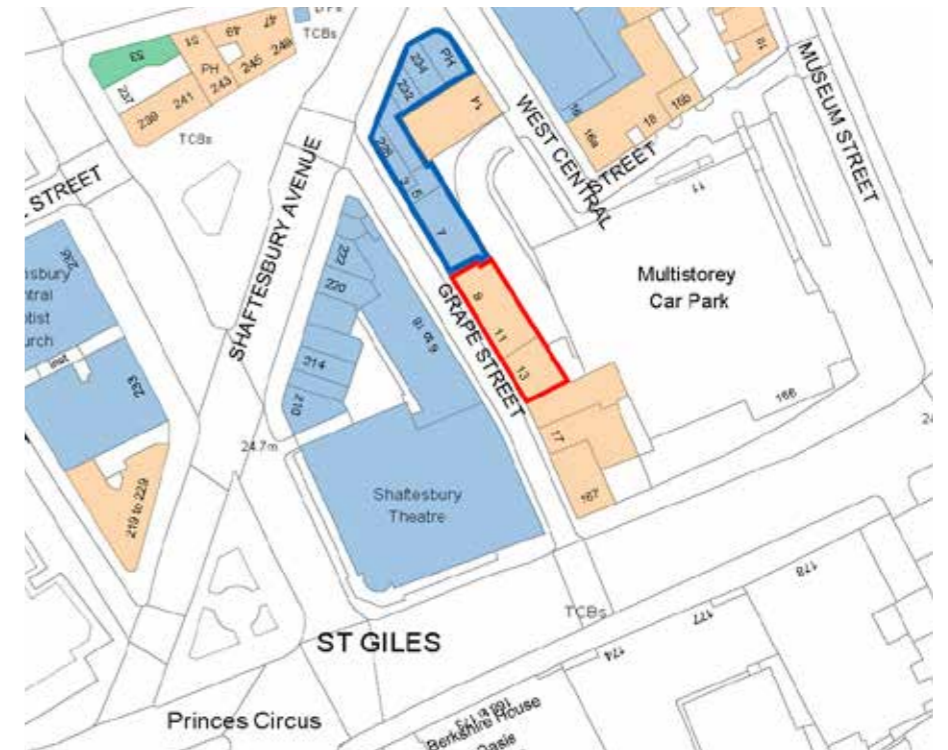


Fig. 6.4: Grade II listed Queen Alexandra Mansions highlighted in blue.

**QUEEN ALEXANDRA MANSIONS, 228-234 SHAFTESBURY AVENUE (south east side) CAMDEN TOWN, CAMDEN, GREATER LONDON**

Date listed: 11 January 1999  
Grade II

The listed building description reads:

Nos.228-234 (even) Queen Alexandra Mansions includes nos.1-7 Queen Alexandra Mansions Grape Street. The building is used as shops on the ground floor and mansion flats over. The building was constructed in 1902-8 and was almost certainly designed by Charles Fitzroy Doll. The design uses red brick with exuberant terracotta dressing and a slate roof with tall stacks. The plan of the building is asymmetrical L-shaped, with a 5-window range to Shaftesbury Avenue and eight windows to Grape Street. The building is 5 storeys tall, with a 2-storey attic, which was remodelled along Grape Street in the late C20th. A massive corner bartizan rises from a single ground floor column with foliate capital to form a tourelle with panels of moulded heads on giant modillion frieze. This is answered by a corner tourelle rising from third floor at the junction fronting New Oxford Street. Two more regular square 3-storey oriels face Shaftesbury Avenue, with two likewise to Grape Street, all with machicolated frieze. All of these features are linked by parapets, modillion cornice and many bands. The main corner bartizan with balconies either side has terracotta balustrading and behind which the windows have segmental-arched transoms. The other windows are mullion and transom casements in moulded terracotta surrounds with notched lintels that continue as bands across the composition. The shop fronts to Shaftesbury Avenue are dated C20th, those to Grape Street are of a consistent design, all set between moulded terracotta pilasters. This building is listed mainly for the quality of its street facades, an exceptionally powerful work in Doll's typically bombastic idiom using fine terracotta.

**Comment:** This flamboyant building has a single defect which is the added roof. The over-steep double-dormered section is both uncharacteristic and visually damaging in relation to the base building. The works proposed to No. 9-13 are subtle and will have no harmful effect on this listed building. The roof elements are much more sympathetic and invisible on Grape Street. The works to the ground floor, however, will improve the quality of the street and will, therefore, enhance the setting of the listed building.



Fig. 6.5: Birds eye view showing the roof detail of Queen Alexandra Mansions.



## 6.0 LISTED BUILDINGS (CONTD.)



Fig. 6.6: Sovereign House frontage onto Shaftesbury Avenue.



Fig. 6.7: Corner detail of Sovereign House on Shaftesbury Avenue.

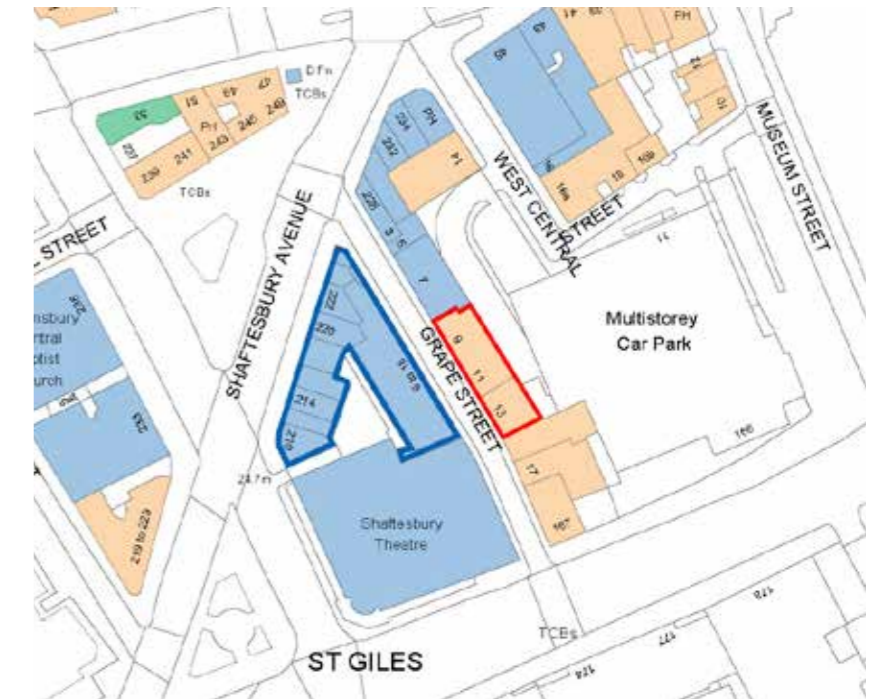


Fig. 6.8: Sovereign Building Highlighted in blue.

**SOVEREIGN HOUSE, 210-226 SHAFTESBURY AVENUE (south east side) CAMDEN TOWN, CAMDEN, GREATER LONDON**

Date listed: 07 May 1996

Grade II

The listed building description reads:

Sovereign House includes nos.2-20 King Edward Mansions, Grape Street. The building was formerly and remains used as shops with showrooms, offices and flats above the Grape Street grouping. It was built in 1902-8 and almost certainly by Charles Fitzroy Doll, surveyor to the Bedford Estate and the local District Surveyor. Brick with exuberant terracotta dressings and decorations, slate roofs with high stacks dressed in terracotta are used in the design. The angled plan of 2 intersecting ranges has a central courtyard serving at no.210 Shaftesbury Avenue. The profoundly asymmetrical composition is 5 storeys tall with attic. The building has an angled 2-bay range with projecting 2-storey oriel which adjoins Shaftesbury Theatre, then a 13-window range to Shaftesbury Avenue. Corner bartizans have projecting turrets, that and its adjoining bay to Grape Street with machicolations, has a similar turret right of the centre of main composition and two 3-storey oriels. These and the oriel set over the entrance to chambers right of composition are all mounted on fat columns set between shop fronts. The first floor former showrooms and undersides are embellished with organic decoration. The other shops are separated by fluted Roman Doric engaged columns with dentil cornice, over which are the first-floor former showrooms separated by engaged Ionic columns. The shop fronts are largely renewed in sympathetic fashion: no.218 may be an original showroom; the first-floor showrooms are now offices, with large plate glass windows under small-paned toplights, which are little altered. All windows to upper floors are mullion and transom casements in terracotta surrounds with notched lintels linked as bands across composition, and with many projecting bands, moulded cornice and parapets. Attic dormers were inserted in the mid-C20th and are not of interest. There is a balcony over the entrance to the offices. The Grape Street section (King Edward Mansions) is similarly treated though with higher stacks, with broad, square bartizan on corner, a round one in the middle and one of each at far end, all with machicolations. Some of the shop fronts to the ground floor have cast-iron grilles, simple mouldings and tripartite toplights. This building is listed primarily for the quality of its street facades; an exceptionally powerful example of Doll's work for the Bedford Estate using fine terracotta.

**Comment:** The poorly treated roof on this listed building is much less visible than at Queen Alexandra Mansions. It's very crude dormer windows, however, are not worthy of this flamboyant building. The subtle work proposed at No. 9-13 Grape Street will not harm this building or its setting. The roof-top proposals will be visible from its upper floors, but its design quality will make this a prospect of greater architectural richness than the currently subdued roof. The more interesting foreground will reduce the ugly impact on this prospect, of the Travelodge Hotel in the distance. The works to the ground floor will enhance the street and thus the setting of the listed building.



6.0 LISTED BUILDINGS (CONTD.)



Fig. 6.9: Shaftesbury Theatre at the intersection of Shaftesbury Avenue and High Holborn.



Fig. 6.10: Looking north from High Holborn onto Shaftesbury Avenue.



Fig. 6.11: Shaftesbury Avenue highlighted in blue.

**SHAFTESBURY THEATRE, SHAFTESBURY AVENUE (east side) CAMDEN TOWN, CAMDEN, GREATER LONDON**

Date listed: 01 March 1974

Grade II

The listed building description reads:

Shaftesbury Theatre was built in 1911 by Bertie Crewe and was originally known as the Princes Theatre. Terracotta, stone and brick are the main materials used in the elaborate Renaissance style. The building is a rectangular plan on a corner site, the main entrance being at the angle of Shaftesbury Avenue and High Holborn. Ground floor is rusticated with a continuous plain canopy over it. The first floor is also rusticated, but is not as visible due to much of the fenestration covered by hoarding and advertisements. The second floor has Diocletian windows & oculi in alternate bays. The windows with enriched architraves, all have large consoles under a cornice and elaborate parapet. Above the entrance front, a cupola stands above the entrance, indicating access to the building. The theatre was originally designed as a melodrama house.

**Comment:** The Grape Street elevation of the theatre is the least significant in terms of architectural detail and general appreciation. While the south and north elevations command a broad townscape space as its significant setting, the Grape Street setting is much less significant. The improvement works proposed for the ground floor of no. 9-13 Grape Street will, however, enhance its setting. The extension to the roof will not affect its setting.



## 7.0 BLOOMSBURY CONSERVATION AREA - LONDON BOROUGH OF CAMDEN



**Fig. 7.1:** Conservation Area Map also showing listed buildings and positive contributors as listed by LB of Camden.

7.1 The following section sets out the character and appearance of the Bloomsbury Conservation Area and its townscape and the relationship of the city block (part of which is the development site) to the conservation area. Section 72 of the Planning (Listed Buildings and Conservation Areas) Act 1990 places a statutory duty to pay special attention to the desirability of preserving or enhancing the character or appearance of conservation areas. The Bloomsbury Conservation Area Statement was adopted in 1998. A revised draft was produced in 2000 but this was not consulted on or adopted. A further draft appraisal management strategy was produced in

January 2008; and after consultation and incorporation of several boundary adjustments and extensions, the Bloomsbury Conservation Area Appraisal and Management Strategy (BCAAMS) was adopted in April 2011, which is referred to in this report.

7.2 The following descriptive text is sourced from the BCAAMS as well as other publications listed in the bibliography. The assessment has been produced by the author of this document.

### Location and Designation

7.3 The Bloomsbury Conservation Area (fig. 4.1) is located in the London Borough of Camden, beyond the eastern edge of the City of Westminster. The area was originally designated in 1968, to protect Georgian and earlier fabric. Original boundaries have been amended subsequently to include a growing appreciation of Victorian, Edwardian and 20<sup>th</sup> century development.

### Historical Context

7.4 Bloomsbury expanded rapidly between the mid 17<sup>th</sup> and mid 19<sup>th</sup> centuries. At this time, new London suburbs started forming to accommodate the shift of population from more central areas, which had been affected by plague and the Great Fire of 1666. The new fashionable suburb of Covent Garden provided a model for new development in Bloomsbury, nearby. Covent Garden Piazza had been designed in the 1630s by the classically inspired architect, Inigo Jones. The concept of development, focused around a square and brought over from Italy by Jones, influenced the design of the new estates built on undeveloped fields on the edge of the capital. The new estates were built as terraces of houses around open spaces in a perfectly straight grid of streets, in contrast with the haphazard arrangement of medieval winding streets, alleyways and courtyards which survived in the older areas of town.

7.5 Bloomsbury Square was laid out in 1661 and two terraces of houses were designed to flank its east and west sides. Development around the square continued when it was acquired in c.1669 by the Russell Family. Great Russell Street formed around 1670, with Red Lion Square and Queen Square built from the 1680s. 18<sup>th</sup> century development continued northwards towards the Euston Road or 'The New Road' as it was called at the time. Bedford Square was created as a unified composition in 1775-6, with strict controls over the design of frontages. The Bedford Estate imposed uniformity through regulations included in the contracts handed out to the builders and developers who carried out construction. The narrow facades of the townhouses built during the 18<sup>th</sup> century reflected the desire to put as many dwellings as possible along a stretch of street. The major development of the squares that we see today started around 1800 when the 5<sup>th</sup> Duke of Bedford removed Bedford House and developed the land to the north with Russell Square as its centrepiece.



## 7.0 BLOOMSBURY CONSERVATION AREA - LONDON BOROUGH OF CAMDEN (CONTD.)

7.6 The building pace slowed down somewhat during the Napoleonic Wars (1799-1815) and after a brief hiatus during the 1820s it remained slow during the 19<sup>th</sup> century. A decline in the desirability of Bloomsbury as a residential area in the 1800s led to an increase in commercial uses. Educational, medical and cultural uses began to establish themselves from c.1830. In 1840 New Oxford Street was laid out to ease traffic congestion and cut through slums which had formed in the St Giles area. Shops to serve the growing population became more common during the late 19<sup>th</sup> century. Many were inserted in the ground floors of existing dwellings. Light industrial buildings and warehouses replaced some domestic buildings. It is at this time that the development site was erected.

7.7 Around the turn of the century hotels and offices increased in number, while the residential demand decreased. The first half of the 20<sup>th</sup> century saw the expansion of University College in the area between Gower Street and Russell Square, the continuing development of hospitals in the east of the conservation area and offices, hotels and shops along the main arterial routes. Following wartime bomb damage, the areas of greatest destruction underwent major redevelopment, with social housing in some places, offices in others, and further university developments replacing older fabric.

### Character and Appearance of the Conservation Area and the City Block

7.8 The general character of the conservation area is noted for its formally planned arrangements of streets and squares. A hierarchy of different scales of streets is apparent with larger scale buildings along wider roads contrasting with narrower secondary streets, mews and lanes. The grain of the fabric tends to be smaller in the older parts and larger scale in the north part of the area and on major routes. The prevailing form is of townhouses arranged in terraces, which give a distinctive, repeated grain in many areas in the conservation area.

7.9 The BCAAMS subdivides the character of the conservation area into 14 sub-areas. The character and appearance of the sub-area where the development site lies, is described below:

#### Sub-Area 8: New Oxford Street/High Holborn/Southampton Row-

The area is dominated by late 19<sup>th</sup> and early 20<sup>th</sup> century blocks fronting busy thoroughfares, generated by the construction or widening of the roads which cut through the earlier 17<sup>th</sup> and 18<sup>th</sup> century street pattern. The blocks comprise mainly commercial uses such as shops, banks, offices, hotels and theatres, while residential uses are mainly accommodated in mansion blocks.

7.10 The development site is located in Sub Area 8 of the conservation area (Southampton Row, High Holborn and New Oxford Street Sub Area) and is included in the following description at p.60 and p.61 of the BCAAMS:

"5.130 At the junction of Shaftesbury Avenue and Bloomsbury Street, the street layout opens up to create an open space consisting of two linked, triangular paved areas, with a slight fall in level from north to south. The sense of openness and the greenery of a number of mature trees create an element of surprise and a welcome break from the dense urban development characteristic of the area. However, the area is blighted by the heavy vehicular traffic using the surrounding streets. The most notable building facing the northern space on the west side is the grade II listed 19<sup>th</sup> century Bloomsbury Central Baptist Church, the front of which is a landmark feature on Shaftesbury Avenue and encloses the space in views from New Oxford Street. It has a symmetrical frontage with two corner towers and a central rose window and is constructed in grey brick with stone dressings. Adjoining is No 233 Shaftesbury Avenue, a grade II listed office block of similar height, faced in Portland stone and detailed in a neo-Egyptian style, completed in 1929 to the designs of Leo Sylvester Sullivan. The north side of the space is defined by a four- to five-storey block of varied character that backs onto the properties on the New Oxford Street frontage. Nos 239-241(odd) New Oxford Street is a five-storey block in red brick with arched windows on the lower floors, whereas Nos 243-249 (odd) is of four storeys. No 243 has a two-bay stuccoed front with classically influenced detailing. Nos 245-249 (odd) has a simple elevation in yellow stock brick, with a gable facing New Oxford Street which continues the classically detailed stucco work from the New Oxford Street frontage. In front of this building is a grade II listed drinking fountain. On the east side of the space are the grade II listed King Edward Mansions and Queen Alexandra Mansions. These ornate five-storey blocks date from 1902-08 and were designed by Charles Fitzroy Doll, Surveyor to the Bedford Estate, and present a lively but consistent edge to the south-eastern edge of the open space. They extend along both sides of Grape Street, a narrow thoroughfare sloping down from north to south from

Shaftesbury Avenue in the north to High Holborn in the south. The blocks contain shops at street level with former showrooms and offices above on the Shaftesbury Avenue frontage, and with flats on the upper floors along Grape decoration, including corner turrets with conical roofs which feature in long views. The grade II listed Bloomsbury public house at No 236 Shaftesbury Avenue is part of this group, although its principal frontage faces New Oxford Street. Also attributed to Fitzroy Doll, it is constructed from red brick but with white terracotta decoration. To the rear of the public house is a symmetrically-fronted 19<sup>th</sup> century building in yellow stock brick with a tall central door, arched windows and a pediment above, all of which positively contribute to the character and appearance of the Conservation Area.

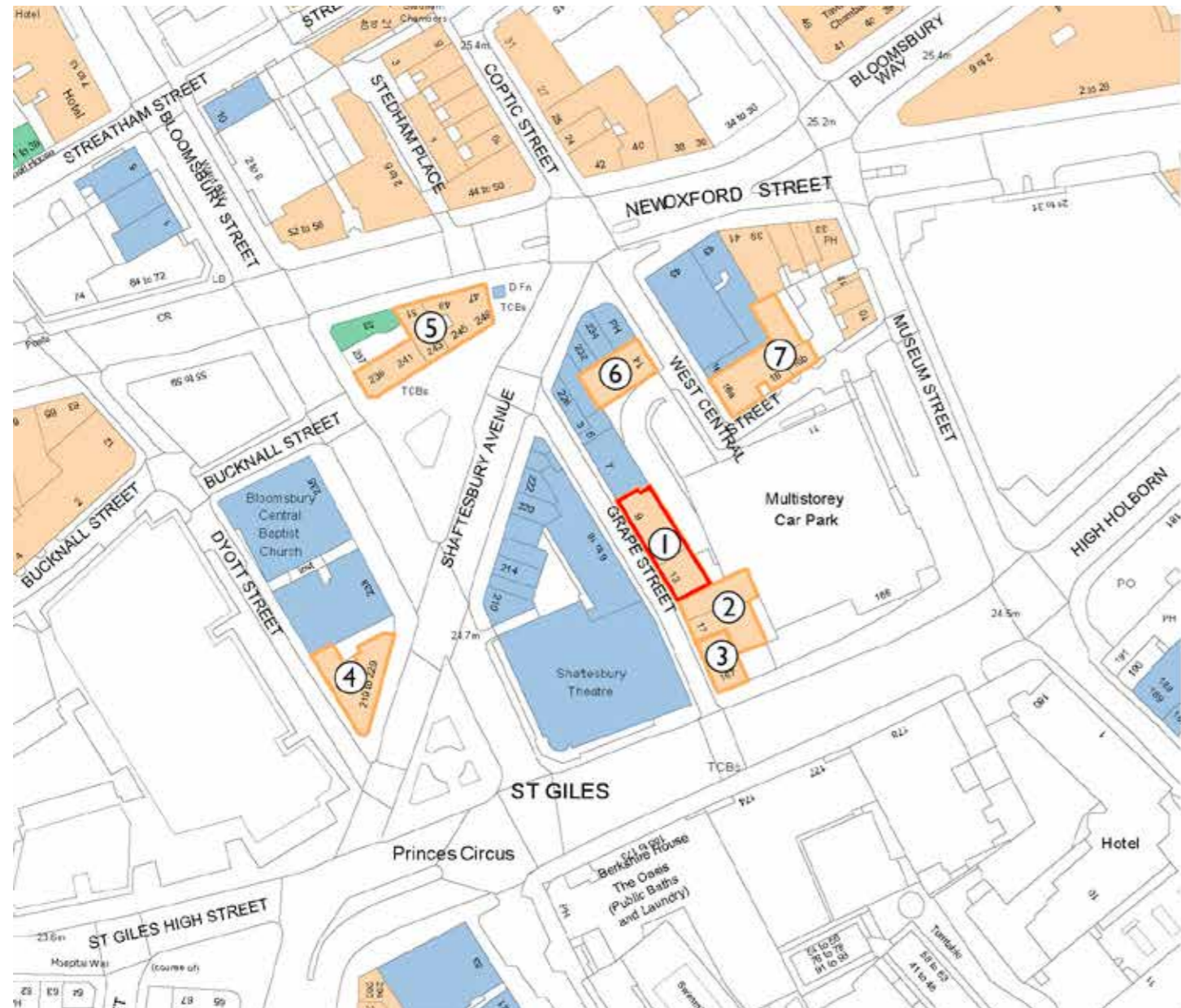
5.131 The southern space is known as Princes Circus and is enclosed by the Shaftesbury Theatre on the eastern side and Nos 219-229 (odd) Shaftesbury Avenue on the western side. The grade II listed theatre was built in 1911 to the designs of Bertie Crewe employing stone, terracotta and brick with elaborately ornamented Renaissance-style elevations and a landmark corner tower over the corner entrance at the junction with St Giles High Street. The bright lights of the theatre signage give the area a vibrant atmosphere during hours of darkness. Nos 219-229 is an ornate building constructed from red brick with stucco detailing, featuring a corner tower providing a focal point at the entrance to the Bloomsbury Conservation Area."

7.11 In Appendix 3 of the BCAAMS, positive contributors on Grape Street are listed as Nos.9-17 which includes the development site. The other buildings in the block are considered to make a positive contribution (cross-hatched) or are statutorily listed (solid black).

7.12 It is clear from the official account of the conservation area and its different parts, that Sub Area 8 is not part of the Georgian or neo-Georgian character. Sub Area 8 is secondary to it. Though possibly worthy of its own conservation area designation, the planning authority relate it firmly to the central Bloomsbury character. Clearly, in this context, Sub Area 8 is of low significance in supporting the character and appearance of the central part. Even considering it as worthy of its own designation, the No. 9-13 Grape Street site is a minor though positive part of it. The works proposed to the exterior will have virtually no effect on the character and appearance of the conservation area as a whole. This will enhance the street, which is a significant part of the Sub Area. In conservation area terms, however, the improvements to the building make a minor enhancement to the conservation area.



## 8.0 NON-DESIGNATED HERITAGE ASSETS



- Development Site —
- Grade I Listed —
- Grade II Listed —
- Grade II\* —
- Unlisted Building of Merit —

8.1 Non-designated heritage assets include built heritage of some historical, architectural or townscape value, though not of sufficient interest to merit designation as a statutorily listed building or conservation area. Many local authorities, including LB Camden, have maintained 'local lists' of such assets. LB Camden's refer to their locally listed buildings as positive contributors.

8.2 Non-designated heritage assets included on local lists are generally considered to fall into three categories:

- i. Non-designated heritage assets that lie within a conservation area but do not contribute to the character and appearance of the conservation area;
- ii. Non-designated heritage assets that lie within a conservation and contribute to the character and appearance of the conservation area; and
- iii. Non-designated heritage assets that lie outside a conservation area.

8.3 Potentially affected non-designated heritage assets are considered below, with those on the Site considered first, following numbering of 1 - 7 as indicated on the map, fig. 8.1. Some of the non-designated heritage assets have been grouped together by address for convenience. The non-designated heritage assets are considered in the following order:

1. 9 - 13 Grape Street
2. 15 & 17 Grape Street
3. 167 High Holborn
4. 219 - 229 Shaftesbury Avenue
5. 239 - 249 Shaftesbury Avenue
6. 14 West Central Street

8.4 **Effect:** There are no harmful effects caused by the proposed development on the neighbouring non-designated heritage assets.

Fig. 8.1: Map showing listed buildings and positive contributors, site is outlined in red. Non-designated heritage assets discussed in the following are numbered and highlighted.



8.0 NON-DESIGNATED HERITAGE ASSETS (CONTD)



Fig. 8.2: (No. 1) 9 - 13 Grape Street, the subject site.



Fig. 8.3: (No. 2) 15 & 17 Grape Street, the Columbian Embassy adjacent to the subject site.



Fig. 8.4: (No. 3) 167 High Holborn, which is the corner building where Grape Street meets High Holborn.



Fig. 8.5: (No. 4) 219 - 229 Shaftesbury Avenue is near to but not affected by the changes proposed to 9-13 Grape Street.



Fig. 8.6: (No. 5) 239 - 249 Shaftesbury Avenue from part of the space to the north of Grape Street, but would not be affected by the works proposed at No 9-13.



Fig. 8.7: (No. 6) 14 West Central Street neighbours the undeveloped space, seen to the left, beyond which is the rear of No. 9-13 Grape Street.



## 9.0 PLANNING POLICY

### Introduction

9.1 This section identifies the key heritage, design and townscape planning policy and guidance context relating to the development site. It looks at national, regional and local policy, including: National Planning Policy Framework (NPPF, 2012); The London Plan, 2011; London View Management Framework, 2012; and at the local level Camden's Local Development Framework (2010) and Camden's Unitary Development Plan (2006).

### NATIONAL LEVEL

#### National Planning Policy Framework (2012)

9.2 The National Planning Policy Framework (NPPF) contains the Government's planning policies for England. This document supersedes and replaces all of the previous national level guidance set out in the various Planning Policy Statements and Planning Policy Guidance documents, including PPS1 'Delivering Sustainable Development' and PPS5 'Planning for the Historic Environment'.

9.3 This sets out the Government's broad policies that will ensure the delivery of sustainable development. All local planning policies must be broadly consistent with the NPPF. Within the NPPF, guidance is provided on a number of key issues which relate to the delivery of sustainable development. Of these key issues, 'Requiring good design' and 'Conserving and enhancing the historic environment' relate directly to townscape and heritage, and are therefore examined below.

#### Requiring good design

9.4 This section 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'.

9.5 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'.

9.6 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'.

9.7 **Comment:** The design team have been cognisant of the policy outlined under 'Requiring good design', and the proposed scheme has been carefully designed to meet these requirements.

#### Conserving and enhancing the historic environment

9.8 Paragraphs 126-141 of the NPPF set out national level guidance on the conservation and preservation of the historic environment. In relation to the impact of a proposed development on a designated heritage asset, paragraph 132 reads:

9.9 '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'.

9.10 **Comment:** The original roof and replacement shop fronts will be removed. Both elements will be replaced with new elements of high quality design, which is derived from the existing architecture. The development's impact on nearby listed buildings, conservation areas and non-designated heritage assets is, therefore, largely to do with setting and views as none are directly affected by the proposals. The effect on settings and views is minimal.

### REGIONAL LEVEL

#### The London Plan (2011)

9.11 The London Plan states that ensuring the identification and sensitive management of London's heritage assets, in tandem with promotion of the highest standards of modern architecture, will be key to maintaining the blend of old and new that gives the capital its unique character. Several policies in the London Plan are relevant to the proposals, including 7.1, which advocates the enhancement of the character of neighbourhoods through the design of new buildings; 7.2, which promotes the creation of inclusive environments; 7.4, which requires development to respect local context and character; 7.5, which is concerned with public realm; 7.6, which promotes high standards of architecture; 7.8 which is concerned with heritage assets and archaeology; 7.9, which advocates heritage-led regeneration; 7.11, which relates to strategic views. Policy 7.7 'Location and design of tall and large buildings' is not considered relevant as the proposals do not constitute a tall or large building.

9.12 **Comment:** All the policies listed above have been taken into consideration when designing the proposals and the development satisfies these policies of the London Plan. It is a small development of distinctive architectural quality which will revitalise an underused site on Grape Street. It also improves the legibility of the area by providing a better visual link between Shaftesbury Avenue and High Holborn.

### LOCAL LEVEL

#### Local Development Framework (2010)

9.13 Camden's Unitary Development Plan (UDP) 2006 has been replaced by the Core Strategy and Development Policies LDF documents as of 8 November 2010. The following sections identify the key policies from the Camden Core Strategy Local Development Framework 2010-2025 adopted 8<sup>th</sup> November 2010, the Development Policies, Supplementary Planning Guidance (SPG) - Camden Planning Guidance 1(CPG1) - Design 2011, relevant policies from the Camden Planning Guidance 2006, related to the site and any site specific policy under the categories of urban design and townscape, heritage and conservation, tall buildings and views.



## 9.0 PLANNING POLICY (CONTD.)

### Camden Core Strategy Local Development Framework 2010-2025 adopted 8<sup>th</sup> November 2010

9.14 **Policy CS14** - Promoting high quality places and conserving our heritage states that the Council will ensure that Camden's places and buildings are attractive, safe and easy to use by:

- requiring development of the highest standard of design that respects local context and character;
- 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;
- promoting high quality landscaping and works to streets and public spaces;
- seeking the highest standards of access in all buildings and places and requiring schemes to be designed to be inclusive and accessible;
- 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.

9.15 **Response:**

The client has engaged reputed architects Robert Partington & Partners for this scheme. It is one of high architectural quality having gone through a robust iterative design process during which the author of this document provided peer reviews of the scheme, and advice on the impact on local townscape receptors including heritage assets and views.

### Camden Development Policies adopted 8<sup>th</sup> November 2010

9.16 Camden's Development Policies forms part of the Council's Local Development Framework (LDF), the group of documents setting out Camden's planning strategy and policies.

9.17 **Policy DP24** - Securing high quality design states that, the Council will require all developments, including alterations and extensions to existing buildings, to be of the highest standard of design and will expect developments to consider:

- character, setting, context and the form and scale of neighbouring buildings;
- the character and proportions of the existing building, where alterations and extensions are proposed;
- the quality of materials to be used;
- the provision of visually interesting frontages at street level;
- the appropriate location for building services equipment;
- existing natural features, such as topography and trees;
- the provision of appropriate hard and soft landscaping including boundary treatments;
- the provision of appropriate amenity space; and
- accessibility.

9.18 **Response:**

The design team have considered all the above criteria during the design process. The resultant scheme is one of high quality design which respects and enhances its current context.

9.19 **Policy DP25** - Conserving Camden's heritage: This policy helps to implement Core Strategy policy CS14- Promoting high quality places and conserving our heritage. The policy aims to preserve and, where possible, enhance the borough's Conservation Areas, Listed Buildings, Archaeology and other heritage assets.

### Conservation areas

9.20 In order to maintain the character of Camden's conservation areas, the Council will:

9.21 take account of conservation area statements, appraisals and management plans when assessing applications within conservation areas;

9.22 only permit development within conservation areas that preserves and enhances the character and appearance of the area;

9.23 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;

9.24 not permit development outside of a conservation area that causes harm to the character and appearance of that conservation area; and

9.25 preserve trees and garden spaces which contribute to the character of a conservation area and which provide a setting for Camden's architectural heritage.

9.26 **Response:**

The conservation area section of this report at section 7.0 deals comprehensively with the effect the development has on the one conservation area concerned. It concludes that the development constitutes an enhancement to an enclave of the Bloomsbury Conservation Area.

### Listed buildings

9.27 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.

9.28 **Response:**

The site itself is not a listed building. The effect on the settings of listed

buildings near the site is dealt with comprehensively in section 6.0. It is concluded that the proposed development constitutes an enhancement to their settings.

### Other heritage assets

9.29 The Council will seek to protect other heritage assets including Parks and Gardens of Special Historic Interest and London Squares.

9.30 **Response:**

The buildings on the site are locally listed buildings, referred to as 'Positive Buildings' by LB Camden. Other non-designated heritage assets near site are dealt with in Chapter 8.0. The development enhances most of their settings and has no effect on the others.

### Supplementary Planning Guidance (SPG)

#### Camden Planning Guidance 1 (CPG1) - Design, 2011

9.31 **Context**

2.9 states that Good design should:

- positively enhance the character, history, archaeology and nature of existing buildings on the site and other buildings immediately adjacent and in the surrounding area, and any strategic or local views. This is particularly important in conservation areas;
- respect, and be sensitive to, natural and physical features, both on and off the site. Features to be considered include, but are not limited to: slope and topography, vegetation, biodiversity, habitats, waterways and drainage, wind, sunlight and shade, and local pollutant sources. Movement of earth to, from and around the site should be minimised to prevent flood risk, land instability and unnecessary transport of aggregates, especially by road; and
- consider connectivity to, from, around and through the site for people using all modes of transport, including pedestrians, cyclists, wheelchair users, those with visual impairments, people with pushchairs, and motorised vehicles.

9.32 **Response:**

The design process for the proposed development has followed the above stated design principles, and has achieved a balanced outcome appropriate to the particular site and its location, and in line with the requirements of the Borough Plan.

9.33 **Materials**

2.12 states that, materials should form an integral part of the design process and should relate to the character and appearance of the area, particularly



## 9.0 PLANNING POLICY (CONTD.)

*in conservation areas or within the setting of listed buildings. The durability of materials and understanding of how they will weather should be taken into consideration. The quality of a well-designed building can be easily reduced by the use of poor quality or an unsympathetic palette of materials. Camden will encourage re-used and recycled materials, and further guidance is contained within CPG3 Sustainability (Sustainable use of materials).*

9.34 **Response:**

Details on the materials for the proposed scheme can be found in the Design and Access Statement. These were carefully chosen to relate positively to the history of the site, its local townscape and heritage assets. Though invisible from the street, they are considered to be of high quality.

9.35 **3.4-3.10 Conservation Areas** states that development within conservation areas and affecting the setting of conservation areas will only be permitted when it preserves and enhances the character and appearance of the area, referring to Planning Policy Statement 5 (PPS5), policy HE8.

9.36 **Response:**

The development site lies within the Bloomsbury Conservation Area - Sub Area 8. The high quality of the scheme enhances its character and appearance; the full effects are discussed in chapter 7.0.

9.37 **Conclusions**

It is concluded that the development satisfies all policy matters which are national, regional and local, regarding design and heritage.



## 10.0 TOWNSCAPE & VISUAL ASSESSMENT

- 10.1 The following section provides a detailed assessment of how the proposed development performs in local townscape views.
- 10.2 2 viewpoints were chosen to analyse the visual effect of the proposed scheme on nearby townscape receptors. The map in Fig. 10.3 shows the location of the viewpoints selected and the following pages provide assessments of these views.
- 10.3 Each assessment consists of a fully surveyed photograph showing the existing condition and a second photograph showing a computer model accurately superimposed onto it, rendered to produce a photorealistic view. A further photograph shows an enlarged version of the photomontaged condition. The viewpoints are the positions from where the Accurate Visual Representations (AVRs) have been produced. The methodology for the production of these views can be found in Appendix 1.
- 10.4 The consultancy has assessed the visual effect of the proposed development on the local environment, making use of both the quantitative and the qualitative material. 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 rendered AVRs created by AVR London to give the reader a real sense of the visual effect of the proposed development. The written work includes both objective and subjective commentary. The assessment is not of the two dimensional photographs 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.
- 10.5 It has been ensured that the redeveloped roof level is not apparent from the ground level from within Grape Street. Views from the extreme ends of Grape Street are most significant and exclude visibility of the proposed roof. The proposed roof is invisible from the southern pavement of Holborn (View 1). In this case, the barrier of the busy traffic (Figs 10.1 and 10.2) and the glimpse nature of the view clearly makes the view less than significant. The images on this page illustrate the level of disturbance when taking in these glimpsed views.



Fig. 10.1: View No 1 showing normal traffic acting as a barrier.



Fig. 10.2: Viewpoint no 1, context photo showing traffic.



## 10.0 TOWNSCAPE & VISUAL ASSESSMENT

10.6 The following verified views have been assessed:

View 1: Looking north from High Holborn

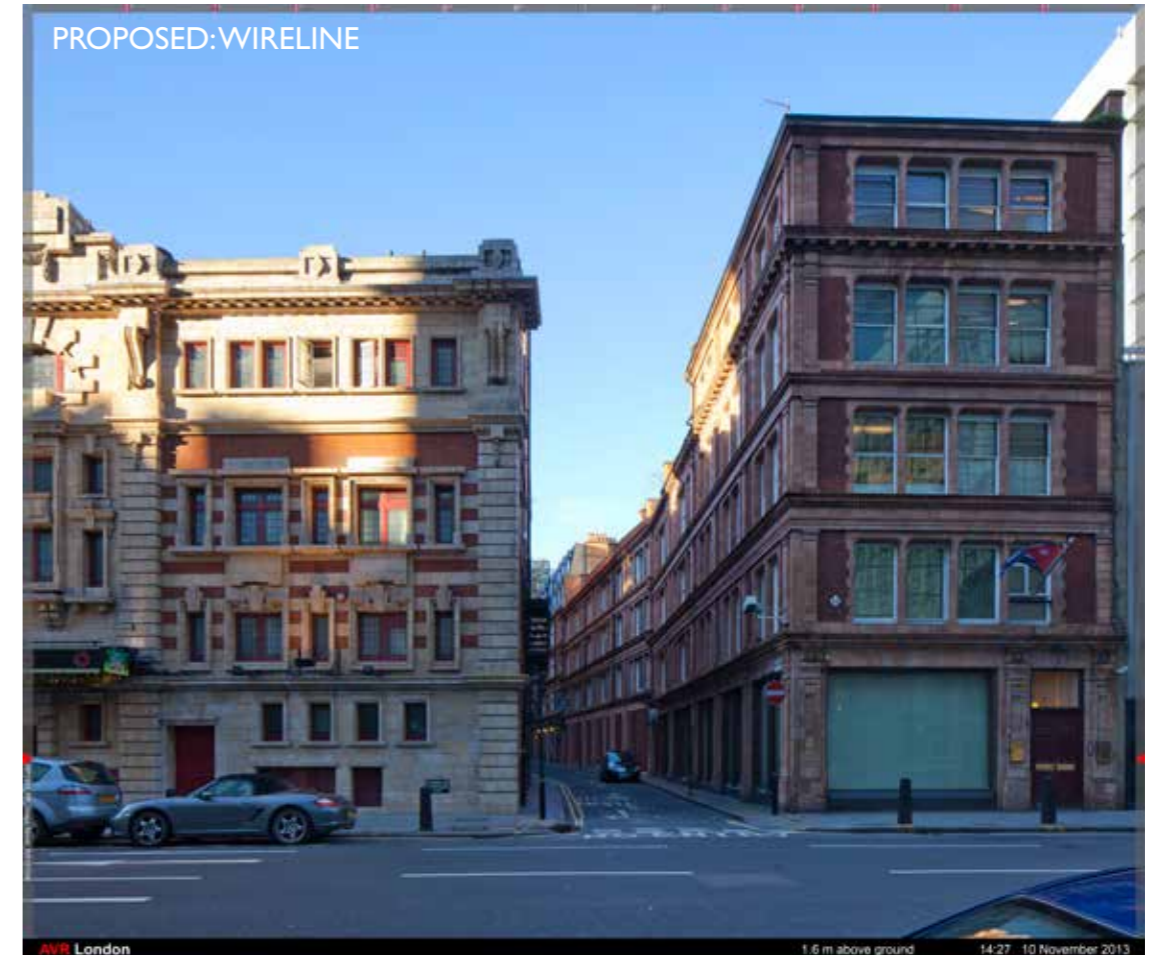
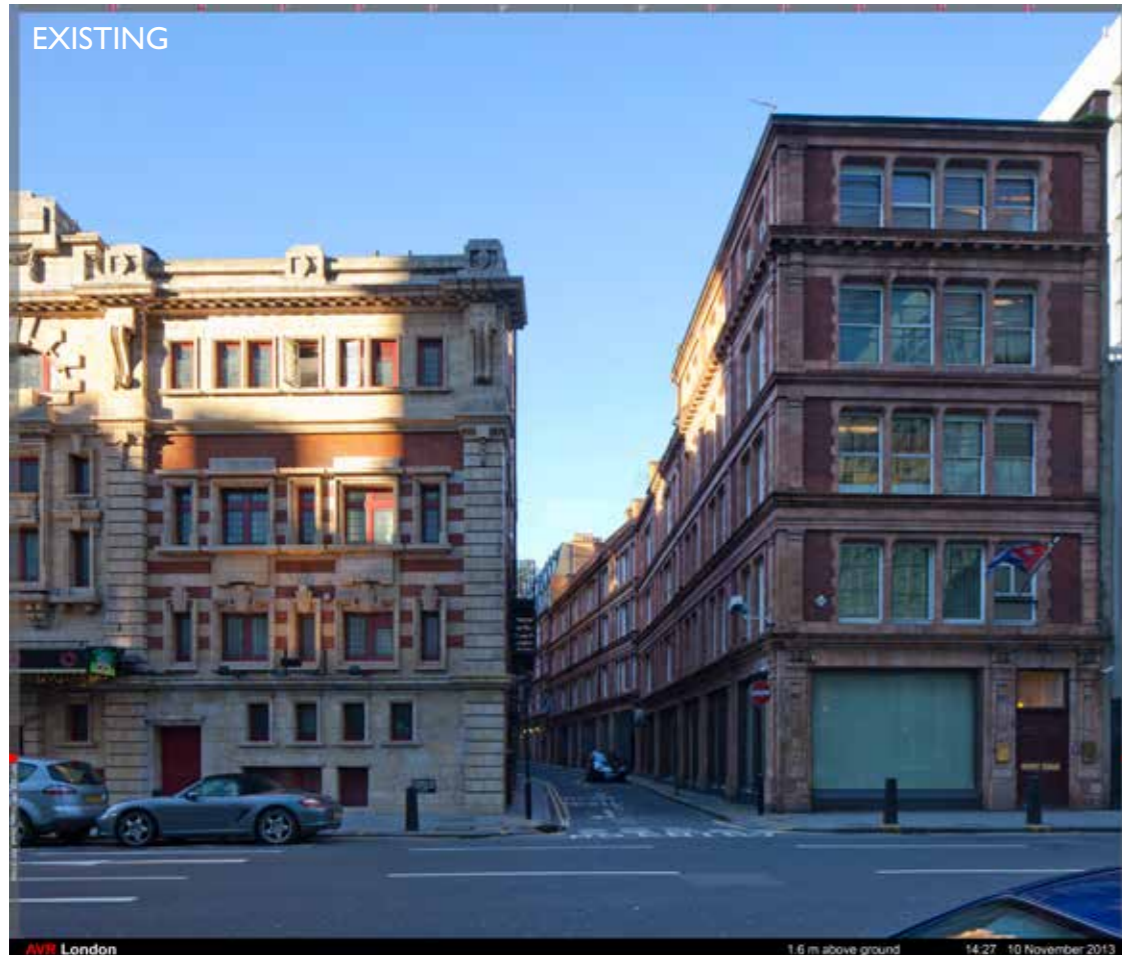
View 2: Looking south-west from West Central Street



Fig. 10.3: Viewpoint map showing the two viewpoints and their locations with the development site highlighted in red.



**10.0 TOWNSCAPE & VISUAL ASSESSMENT (CONTD.)**  
**VIEW 1 - LOOKING NORTH FROM HIGH HOLBORN**



**Existing**

The glimpse view from the south side of High Holborn up Grape Street gives the sense of a meandering canyon of rich materiality. While a roof form can be seen at the end, the street wall generally finishes abruptly with only minor features breaking the parapet line.

**Proposed/ Effect**

The development refurbishes the building, re-orders the ground floor elevation adding fritted glass to the windows and adds a roof storey, which is setback and invisible as is indicated by the dotted red line. The windows and the new ground floor elevation enhance the appearance of the building on Grape Street. This constitutes an enhancement of the street and therefore the settings of listed buildings in it, and to the character and appearance of the area. There is, however, very little change perceptible in this view.







Rp-1303 pp - Grape Street KR131104

View 1: Proposed WIRELINE



10.0 TOWNSCAPE & VISUAL ASSESSMENT (CONTD.)  
 VIEW 4 - LOOKING SOUTH WEST FROM WEST CENTRAL STREET



**Existing**

The West Central Street elevation is poor quality backland. The vacant development site immediately behind Queen Alexandra Mansions and No 9-13 Grape Street is blighted by the existence of vehicular ramps leading down to different car parks. This area will, of course, be redeveloped at some stage in the future, negating any visibility of the subject site. Currently it is possible to see part of the roof and one chimney.

**Proposed/Effect**

The development will add an upper part to the party wall while retaining the existing roof and chimney. The infilled and extended part will be clad in red/brown zinc with a cut out for a roof top glazing panel. This is a minor enhancement to an otherwise plainly ugly rear.







RP1303\_PP\_Graze Street\_KR131104

View 2: Proposed RENDER



## 11.0 CONCLUSION

- 11.1 The development proposes the reuse of No 9-13 as a residential mansion bringing it into line with neighbouring buildings. While doing so, embellishments are proposed, which enhance the accommodation and add architectural richness to an otherwise under-performing piece of architecture, compared to its neighbours. This entails the replacement of the ground floor fenestration and the addition of an inhabited roof.
- 11.2 In order to assist in conceiving the right design solution to these two aspects, the consultancy has provided comprehensive heritage support by way of historic research and assessments of both (i) the local designated area and its parts and; (ii) the building itself. The consultancy has collaborated with the architects on design approach and a means to ensure that any loss of fabric avoids harm to heritage and any new work enhances the building, the street and the area.
- 11.3 The consultancy has assessed the character and appearance of Sub Area No 8 of the Bloomsbury Conservation Area, in which the site exists, both in relation to the wider Georgian areas and in relation to its own Edwardian content. It has found that although one is part of the other from a designation point of view, their character and appearance is in contrast. This reveals that No 9-13 Grape Street makes no contribution to the wider Georgian character and appearance, but makes an important contribution to the character and appearance of Sub Area No 8. The consultancy has analysed this contribution and the importance it has for the sub area and for the setting of neighbouring listed buildings.
- 11.4 Views from the extreme ends of Grape Street are most significant and exclude visibility of the proposed roof. This is also the case with less significant views such as the broader view from the southern pavement of Holborn.
- 11.5 The consultancy concludes that the subtle changes and additions being proposed in this planning application do constitute enhancements, adding richness to one of the buildings in the enclave which lacks it, compared to its neighbours. In so doing, it enhances the character and appearance of Sub Area 8 and the setting of the neighbouring grade II listed Queen Alexandra Mansions.
- 11.6 The change of use to residential and the design quality of the addition is, therefore, a public benefit and deserves to be approved.



## APPENDIX I- AVR METHODOLOGY, AVR LONDON

### AVR METHODOLOGY

AVR London were commissioned in October 2013 to produce a number of verified images of the proposal known as 9-13 Grape Street in London. The positions were chosen during a site visit with the design and consultation team.

2D plans, Ordnance Survey Mapping, and a 3D model were provided by Robin Partington Architects 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

#### Photography

Each scene was 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. Each 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, each 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 with levels being cross checked to Ordnance Survey heights.

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

The proprietary 3D modeling software then uses the verified virtual camera and 3D digital model to produce a computer generated render of the proposed building. The proposal was masked where it would be obscured behind built form or vegetation.

Using the surveyed information and verification process described above, the scale and position of a proposal with a scene can be objectively calculated.

View 3 - Shaftesbury Avenue			
Point	Easting	Northing	Level
1	530126.25	181419.27	33.01
2	530126.97	181418.86	28.94
3	530128.71	181414.91	25.05
4	530128.74	181414.04	32.59
5	530128.27	181413.74	38.34
6	530132.60	181408.88	31.33
7	530132.90	181408.21	28.45
8	530135.19	181403.67	37.62
9	530135.19	181403.67	32.58
10	530141.42	181394.15	32.47
11	530146.17	181386.63	38.86
12	530150.82	181379.15	38.97
13	530160.18	181361.35	41.41
14	530125.30	181407.95	24.90
15	530122.39	181406.28	35.35
16	530120.46	181400.03	28.51
17	530120.19	181397.77	25.38

