UCL

New Student Centre

Townscape, Conservation and Visual Impact Assessment

June 2015

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New Student Centre, UCL Gordon Street

Townscape, Conservation and Visual Impact Assessment

June 2015

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1 Introduction

1.1 This document forms part of the detailed planning application for the New Student Centre in Gordon Street for the University College London (the 'Applicant') designed by architects Nicholas Hare Architects. It assesses the potential visual impacts of the Proposed Development on the character of the local and wider townscape and the setting of heritage assets.

1.2 It has been prepared by the Professor Robert Tavernor Consultancy Ltd ('Tavernor Consultancy') and is based on architectural drawings by Nicholas Hare Architects, which form part of the planning application, and accurate visual representations by Millerhare, which are included in the views assessment in section 6 of this report.

1.3 In particular, this report considers potential changes to:

- The character of the townscape on and surrounding the Site;
- The character and significance of the Bloomsbury Conservation Area;
- The significance and settings of the listed building on Site and other designated heritage assets in the vicinity; and
- The composition of relevant protected views and selected representative views as a result of the Proposed Development.

1.4 The potential impacts are considered through the assessment of six views, agreed in consultation with the London Borough of Camden (LBC), which will enable an assessment of the visual impacts of the scheme in the round. Photographs of the views are overlaid with accurately surveyed and verified detailed representations of the Proposed Development.

1.5 Additionally, non-verified illustrative views are included in the Nicholas Hare Architects Design and Access Statement, which should be read in conjunction with this report.

1.6 The following sections 2-5 set out the methodology, relevant planning policy, the existing conditions on and around the Site and relevant visual characteristics of the Proposed Development that form the basis for the views assessment in section 6 and the built heritage assessment in section 7. Final conclusions are set out in section 8.

2 Assessment Methodology and Significance Criteria

2.1 This assessment has taken into account the existing physical fabric of the area, the character and settings of conservation areas and listed buildings in the vicinity, the appropriateness of the Site for the Proposed Development and the character of the proposed design. These issues are inter-related and can be broadly separated into townscape, visual and heritage impacts.

2.2 The assessment of townscape impacts has considered how the Proposed Development would affect the elements that make up the landscape, the aesthetic and perceptual aspects of the landscape and its distinctive character. In an urban environment, landscape is more appropriately termed townscape due to the predominance of built form and the man-made character of the environment. The assessment of visual impacts has considered the composition and character of views, including both protected views and more incidental views likely to be experienced by people within the townscape. Townscape and visual impacts are intrinsically linked and have therefore been considered together in the Views Assessment in section 6.

2.3 Built heritage forms an important part of the townscape and of views. This part of the assessment considers impacts on relevant heritage assets and their settings. The level of detail of the assessment has been made in proportion to the importance of each heritage asset and to the degree and nature of the impacts on their heritage significance. The assessment of impacts on built heritage is made in section 7.

Approach and guidance for the assessment of impacts

2.4 Structured, informed and reasoned professional judgement has been used to take account of quantitative and qualitative factors. This is widely accepted as best practice and has been based on an analysis of desk research and field assessment. It is recognised that the character of London is one of contrasts, of historic and modern buildings, and that modern buildings of high design quality do not necessarily harm the settings of historic assets.

2.5 The available guidance for assessing the impacts of a development on the townscape, heritage assets and views is as follows:

- Guidelines for Landscape and Visual Impact Assessment, Third Edition (GLVIA) (2013) (Ref 1-1), produced jointly by the Landscape Institute and the Institute of Environmental Management and Assessment;
- London View Management Framework Supplementary Planning Guidance (LVMF SPG) (2012), produced by the GLA (Ref 1-2);
- Seeing the History in the View (2011) (Ref 1-3), produced by English Heritage (EH); and
- The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning Note 3 (2015) (Ref 1-4), also produced by EH.

2.6 The GLVIA (Ref 1-1) provides advice on good practice and is applicable to all forms of landscape. The GLVIA states that an assessment should address potential impacts on the character and distinctiveness of the landscape and impacts on observers through their experience of views. The methodology employed for this assessment is based on approaches recommended in the GLVIA. However, the guidance states that its methodology is not prescriptive in that it does not provide a detailed universal methodology that can be followed in every situation (Ref 1-1, para 1.20); the assessment should be tailored to the particular circumstances in each case with an approach that is in proportion to the scale of the project that is being assessed and the nature of its potential impacts. The guidance recognises that much of the assessment must rely on professional judgement (Ref 1-1, paras. 2.23-2.26).

2.7 The LVMF SPG (Ref 1-2) identifies and sets out policy to protect a number of strategic views within London and provides guidance on the qualitative visual assessment of the designated views. It is also applicable to assessing the potential impacts on undesignated views within London more generally.

2.8 Seeing the History in the View (Ref 1-3) provides a methodology for identifying heritage significance within views and assessing how development may affect heritage significance in views. It considers the views and the heritage assets themselves, rather than the human observers of the views, the 'receptors', and in this respect it differs from the GLVIA.

2.9 The Setting of Heritage Assets (Ref 1-4) advises on the management of change within the surroundings of heritage assets. It sets out a number of steps to be followed when assessing potential impacts on the significance of heritage assets through changes to their setting. It informs the Views Assessment in section 6 in this report.

Assessing the significance of impacts

2.10 Impacts have been assessed in terms of the sensitivity of the resource affected and the magnitude of the impact or change and whether the impact is considered to be positive (beneficial) or negative (adverse). The rationale for the combination of the judgements on the individual criteria of existing sensitivity and magnitude to inform the judgement of overall significance of impact is explained in the narrative descriptions of the potential impacts and summarised in a series of broad categories of significance asset out in Table 2-1. These categories have been developed based on the Tavernor Consultancy's experience over more than 10 years of townscape and visual assessment and align with the guidance for assessment methodology set out in the GLVIA.

Table 2-1: Significance description

Impact	Significance
Major adverse	Where the proposed change would materially and adversely affect or change the environment in a situation where there is a high sensitivity to change. The proposed change would form a major and immediately apparent part of a valued view or would adversely affect and change the character and quality of a highly sensitive townscape or would adversely affect an aspect of the setting of a highly valued designated heritage asset that contributes to its special character.
Moderate adverse	Where the proposed change would materially and adversely affect or change the environment in a situation where there is some sensitivity to change. Where the proposed change would form a recognisable new element within the scene that would cause a noticeable deterioration in the view or would adversely affect and change the character and quality of a sensitive townscape or would adversely affect an aspect of the setting of a designated heritage asset that contributes to its special character.
Minor adverse	Where the proposed change would have a limited impact on an environment where there is some sensitivity to change. Where the proposed change would form a minor component of the wider scene that would cause a slight deterioration in the view that might be missed by a casual observer or would cause a slight adversely affect and change the character and quality of a townscape or would have a slight adverse impact an aspect of the setting of a designated heritage asset that contributes to its special character.
Negligible	A magnitude of change that has little impact on an environment that has the ability to accommodate change. Where the proposed change would be imperceptible to a casual observer in a view or would cause an imperceptible change to the setting of a townscape or would have an imperceptible impact on the aspects of setting of a designated heritage asset that contribute to its special character.
Neutral	Where the Proposed Development would have no impact on the view or townscape character or heritage setting.
Minor beneficial	Where the proposed change would have a limited impact on an environment where there is some sensitivity to change. Where the proposed change would form a minor component of the wider scene that would slightly enhance the view or would cause a slight improvement to the character and quality of the townscape or would slightly enhance an aspect of the setting of a designated heritage asset that contributes to its special character.
Moderate beneficial	Where the proposed change would materially and positively affect or change the environment in a situation where there is some sensitivity to change. Where the proposed change would form a recognisable new element within the scene that would noticeably enhance the quality and character of the existing view or would improve the character and quality of a townscape area or would materially enhance an aspect of the setting of a designated heritage asset that contributes to its special character.
Major beneficial	Where the proposed change would materially and positively affect or change the environment in a situation where there is a high sensitivity to change. The proposed change would greatly improve and enhance the quality and character of a valued view through the removal of visually detracting or discordant features or would improve the character and quality of a highly sensitive townscape or would positively enhance an aspect of the setting of a highly valued designated heritage asset that contributes to its special character.

Source: Developed by the Tavernor Consultancy based on the GLVIA (Ref 1-1)

Townscape and Visual Assessment

2.11 The baseline examination of the existing townscape in the vicinity of the Site has been made through the analysis of the local area in section 4 and the description of the existing views in the Views Assessment, which form the basis of the assessment. Criteria for assessing townscape sensitivity have been based on a variety of factors and attributes which are generally agreed to influence the existing character and value of the townscape which are described in the GLVIA (Ref 1-1, Box 5.1).

2.12 The six views selected for assessment in consultation and agreement with LBC are a selection of representative, specific and illustrative views from publicly accessible locations around the Site and allow assessment of the Proposed Development in the round. Public views are generally attributed greater value than views from private property because they are experienced by a greater number of people and can be more accurately assessed through the use of surveyed viewing points. All views have therefore been taken from publicly accessible land. The potential impacts on views from inside buildings that are not publicly accessible or from private gardens have not been considered in this assessment. The views selected allow a methodical 360 degree view analysis of near, middle and distant views of the Proposed Development. The detailed location of the viewpoint has been carefully considered to be typical or representative of the view likely to be experienced there.

2.13 The baseline characteristics of each view, including the attributes described in the GLVIA (Ref 1-1, para 6.24) and the LVMF SPG (Ref 1-2, p.8), and the contributions of any heritage assets to the view (considered in accordance with the guidance contained in the EH Guidance Seeing the History in the View (Ref 1-3)) are set out in section 6. The views have been assessed using photos taken during the winter in order to aid consideration of the likely maximum visibility of the Proposed Development in each of the views. The assessment considers how impacts would vary with seasonal change and changes in atmospheric conditions (i.e. impacts from weather) where applicable. Views are often kinetic, therefore, where appropriate, consideration of how a view may change as the observer moves around the viewing position has been included in the assessment of views in section 6. Sensitivity to change is ascribed to each view based on the recognition of value attached to particular views through policy designations or the contribution made by existing townscape quality and designated heritage assets.

2.14 In order to assess the full range of potential visual impacts of the Proposed Development, two separate verified images have been prepared from each viewing location selected:

1. **Existing –** the view as it exists currently; and
2. **Proposed –** with the Proposed Development inserted in render or wireline form.

2.15 The Proposed Development has been shown as fully rendered where visible and, where it would not be visible, its location is indicated with a dotted green wireline. The methodology employed by the visualisation firm Millerhare to create the verified views is provided in Appendix A. The Views Assessment in section 6 of this report is based on the images prepared by Millerhare which are, in turn, based on the computer generated model of the Proposed Development prepared by the architects, Nicholas Hare Architects, who have confirmed the accuracy of the Millerhare visualisations in relation to their design proposals before the Tavernor Consultancy have assessed them.

2.16 The magnitude of the change to the view as a result of the Proposed Development takes account of factors including the proximity, scale and the contribution of the Proposed Development to the character of the view. The assessment of the significance of the impact is made according to the criteria set out above at Table 2-1.

2.17 The potential impacts of the Proposed Development on the significance of relevant designated heritage assets are considered through the Views Assessment in section 6. The assessment is based on relevant policy and guidance, as set out in section 3, and is made with reference to the baseline significance of the potentially affected heritage assets described in section 4.

Built Heritage Assessment

2.18 Built heritage forms part of the townscape and part of the views and is considered within the townscape and visual assessments. The built heritage assessment draws on the relevant aspects of those assessments and considers potential effects of the Proposed Development on the heritage significance of individual, above-ground heritage assets on and in the vicinity of the Site. The Site is located within the Bloomsbury Conservation Area and several listed buildings lie in the close vicinity.

2.19 The assessment in section 7 considers potential impacts on the character of the Bloomsbury Conservation Area and the settings of the listed buildings in the vicinity, the significance of which may be affected by the Proposed Development.

2.20 In accordance with the NPPF (Ref 1-5), and in relation to the steps for assessment provided in The Settings of Heritage Assets (Ref 1-4) which are set out in section 3, an assessment of the significance and settings of all relevant heritage assets is provided in section 4 of this report. Analysis of the significance of each heritage asset is based on listing citations (for listed buildings) and Local Authority appraisals (for conservation areas) and the criteria set out in the DCMS document 'Principles of Selection for Listing Buildings' (Ref 1-6), the English Heritage guidance 'Conservation Principles' (Ref 1-7) and, where necessary, desk-based and archival research and site inspections. Determining the significance of these assets is also based on professional judgement using these documents and evidence. Paragraph 013 of the NPPG (Ref 1-8) requires the level of assessment to be proportional to the potential level and nature of impact.

2.21 A value judgement clearly has to be made about the merits of the new design relative to what is there at the moment in order to inform a statement of significance. A conclusion as to whether the proposals would harm or enhance each asset is then based on the potential impacts on the assets' significance identified in section 7.

3 Planning Policy Context

National Planning Policy and Guidance

National Planning Policy Framework (NPPF) (March 2012) (Ref 1-5)

3.1 A National Planning Policy Framework (NPPF) was introduced in March 2012 and sets out the Government's overarching planning policies on the delivery of sustainable development through the planning system. It replaces the previous Planning Policy Statements (PPS).

3.2 The NPPF identifies three dimensions to sustainable development: economic, social and environmental (Ref 1-5, para 7). It notes the key role of planning in the creation of sustainable communities: communities that will stand the test of time, where people want to live, and which will enable people to meet their aspirations and potential. It identifies *"a presumption in favour of sustainable development, which should be seen as a golden thread running through both plan making and decision taking"* (Ref 1-5, para 14). This presumption entails *"seeking positive improvements in the quality of the built, natural and historic environment, as well as in people's quality of life"* (Ref 1-5, para 9). Planning policies should promote high quality inclusive design in the layout of new developments and individual buildings in terms of function and impact, not just for the short term but also over the lifetime of the development.

3.3 Policy and guidance relating to conservation and enhancement of the historic environment is set out in Chapter 12 of the NPPF. It condenses, and is broadly consistent with, the policies in Planning Policy Statement 5 (PPS5) which it replaces.

3.4 The NPPF sets out the Government's overarching planning policies put in place to conserve the historic environment and its heritage assets so that they may be enjoyed by this and future generations. It gives guidance relating to designated heritage assets – listed buildings, conservation areas, World Heritage Sites (WHS) and Registered Parks and Gardens – and undesignated heritage assets, buildings positively identified as having a degree of heritage significance meriting consideration during the planning process.

3.5 In order to assess the nature and degree of potential impacts on the significance of heritage assets, the NPPF requires *"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."* (Ref 1-5, para 128)

3.6 As the Glossary (Annex 2) defines it, 'significance' is *"the value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting."* (Ref 1-5, p. 56) The significance of relevant heritage assets is described in section 4.

3.7 When determining applications, the NPPF requires Local Planning Authorities to account for:

- *"the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation;*
- *The positive contribution that conservation of heritage assets can make to sustainable communities including their economic vitality; and*
- *The desirability of new development making a positive contribution to local character and distinctiveness."* (Ref 1-5, para 131).

3.8 When assessing the potential impact of a proposed development, *"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"* (Ref 1-5, para 132). The substantial harm or loss of significance to Grade I and II* listed buildings and WHSs should be wholly exceptional.

3.9 Less than substantial harm *"should be weighed against the public benefits of the proposal"* (Ref 1-5, para 134). Substantial harm to significance will be permitted when the harm enables the development to provide *"substantial public benefits that outweigh that harm or loss"* or when all of the following criteria are met:

- *"the nature of the heritage asset prevents all reasonable uses of the site; and*
- *no viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation; and*
- *conservation by grant-funding or some form of charitable or public ownership is demonstrably not possible; and*
- *the harm or loss is outweighed by the benefit of bringing the site back into use."*

3.10 When considering proposals for development within a conservation area, WHS or setting of a heritage asset, Local Planning Authorities are required to seek opportunities for enhancement and to treat favourably proposals which *"preserve those elements of the setting that make a positive contribution to or better reveal the significance of the asset"* (Ref 1-5, para 137). Additional guidance is given in relation to changes in settings in the English Heritage publication The Setting of Heritage Assets (Ref 1-4).

3.11 The following assessment has been formed to accord with these policies. The relevant records have been consulted as part of the design process and the significance of potentially affected heritage assets has been assessed in proportion to the potential impacts of the proposals.

Planning Practice Guidance (PPG) (March 2014) (Ref 1-8)

3.12 The PPG is an online resource providing guidance on implementing the policies of the National Planning Policy Framework (NPPF). The web resource replaces various guidance documents, including By Design (2000). There are two sections of the PPG that are of particular relevance to this assessment:

- Design; and
- Conserving and enhancing the historic environment.

3.13 The PPG on Design, which supports section 7 of the NPPF, states that local planning authorities are required to take design into consideration and should give great weight to outstanding or innovative designs which help to raise the standard of design more generally in the area: *"Planning permission should not be refused for buildings and infrastructure that promote high levels of sustainability because of concerns about incompatibility with an existing townscape, if those concerns have been mitigated by good design (unless the concern relates to a designated heritage asset and the impact would cause material harm to the asset or its setting which is not outweighed by the proposal's economic, social and environmental benefits"* (Ref 1-8, paragraph 004).

3.14 The Guidance states (Ref 1-8, paragraph 015) that new or changing places should have the following qualities commonly exhibited by successful, well-designed places:

- be functional;
- support mixed uses and tenures;
- include successful public spaces;
- be adaptable and resilient;
- have a distinctive character;
- be attractive; and
- encourage ease of movement.

3.15 The PPG on Conserving and enhancing the historic environment, supports section 12 of the NPPF. It states that *"Heritage assets may be affected by direct physical change or by change in their setting. Being able to properly assess the nature, extent and importance of the significance of a heritage asset, and the contribution of its setting, is very important to understanding the potential effect and acceptability of development proposals"* (Ref 1-8, paragraph 009).

3.16 The PPG refers to the glossary of the NPPF for a definition of significance, which is that *"The value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting"* (Ref 1-5, p.56). The PPG notes that *"in legislation and designation criteria, the terms 'special architectural or historic interest' of a listed building and the 'national importance' of a scheduled ancient monument are used to describe all or part of the identified heritage asset's significance"* (Ref 1-8, paragraph 008).

3.17 When assessing the significance of heritage assets, Local Planning Authorities are referred to *"expert advice in addition to the information provided by the historic environment record, similar sources of information and inspection of the asset itself"* (Ref 1-8, paragraph 010).

3.18 Significance derives not only from a heritage asset's physical presence, but also from its setting. The PPG states that *"a thorough assessment of the impact on setting needs to take into account, and be proportionate to, the significance of the heritage asset under consideration and the degree to which proposed changes enhance or detract from that significance and the ability to appreciate it"* (Ref 1-8, paragraph 013).

3.19 When identifying harm and assessing its degree, the PPG advises that *"what matters in assessing if a proposal causes substantial harm is the impact on the significance of the heritage asset. As the National Planning Policy Framework makes clear, significance derives not only from a heritage asset's physical presence, but also from its setting. Whether a proposal causes substantial harm will be a judgment for the decision taker, having regard to the circumstances of the case and the policy in the National Planning Policy Framework. In general terms, substantial harm is a high test, so it may not arise in many cases. For example, in determining whether works to a listed building constitute substantial harm, an important consideration would be whether the adverse impact seriously affects a key element of its special architectural or historic interest. It is the degree of harm to the asset's significance rather than the scale of the development that is to be assessed. The harm may arise from works to the asset or from development within its setting."* (Ref 1-8, paragraph 017)

3.20 In relation to harm to conservation areas, the PPG gives advice in relation to assessment of demolition of buildings within conservation areas (Ref 1-8, paragraph 018). As there are no existing buildings on the Site, this is not of relevance to the assessment.

3.21 The avoidance and minimisation of harm to heritage assets is attributed to *"a clear understanding of the significance of*

a heritage asset and its setting" (Ref 1-8, paragraph 019) by the NPPG. It continues *"Early appraisals, a conservation plan or targeted specialist investigation can help to identify constraints and opportunities arising from the asset at an early stage. Such studies can reveal alternative development options, for example more sensitive designs or different orientations, that will deliver public benefits in a more sustainable and appropriate way"* (Ref 1-8, paragraph 019)

3.22 The NPPF requires less than substantial harm to heritage assets to be weighed against public benefits, which are defined in the PPG as follows: *"Public benefits may follow from many developments and could be anything that delivers economic, social or environmental progress as described in the National Planning Policy Framework (Paragraph 7). Public benefits should flow from the proposed development. They should be of a nature or scale to be of benefit to the public at large and should not just be a private benefit. However, benefits do not always have to be visible or accessible to the public in order to be genuine public benefits. Public benefits may include heritage benefits, such as:*

- *sustaining or enhancing the significance of a heritage asset and the contribution of its setting*
- *reducing or removing risks to a heritage asset*
- *securing the optimum viable use of a heritage asset in support of its long term conservation*" (Ref 1-8, paragraph 020).

The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning Note 3 (March 2015) (Ref 1-4)

3.23 The Setting of Heritage Assets is a guidance document published by English Heritage in March 2015. It supersedes the previous English Heritage Guidance publication The Setting of Heritage Assets published in October 2011. It condenses that document and updates it to relate to the terminology and objectives of the NPPF. It identifies the ways in which the setting of a heritage asset can contribute to its significance and sets out means of assessing the impacts of a development on the setting of a heritage asset.

3.24 The Guidance notes that *"The contribution of setting to the significance of a heritage asset is often expressed by reference to views, a purely visual impression of an asset or place which can be static or dynamic, including a variety of views of, across, or including that asset, and views of the surroundings from or through the asset, and may intersect with, and incorporate the settings of numerous heritage assets."* (paragraph 5, Ref 1-4).

3.25 Paragraph 12 sets out a number of key steps which form a broad approach to assessment of potential impacts on settings:

- *"Step 1: identify which heritage assets and their settings are affected;*
- *Step 2: assess whether, how and to what degree these settings make a contribution to the significance of the heritage asset(s);*
- *Step 3: assess the effects of the proposed development, whether beneficial or harmful, on that significance;*
- *Step 4: explore the way to maximise enhancement and avoid or minimise harm;*
- *Step 5: make and document the decision and monitor outcomes."*

3.26 The Guidance notes that *"Each of the stages may involve detailed assessment procedures and complex forms of analysis such as viewshed analyses, sensitivity matrices and scoring systems. Whilst these may assist analysis to some degree, as setting is a matter of qualitative and expert judgement, they cannot provide a systematic answer. English Heritage recommends that* [...] *technical analyses of this type should be seen primarily as material supporting a clearly expressed and non-technical narrative argument that sets out 'what matters and why' in terms of the heritage significance and setting of the assets affected, together with the effects of the development upon them."* This narrative is provided in relation to the heritage assets in the views in section 6 and in relation to each relevant heritage asset in section 7.

Principles of Selection for Listing Buildings (DCMS, 2010) (Ref 1-6)

3.27 The Principles of Selection for Listing Buildings sets out the criteria used to decide whether a building has sufficient *"special architectural or historic interest"* to warrant protection through listing. Since the NPPG relates the 'special interest' of a building to all or part of its significance (Ref 1-8, paragraph 008), these Principles of Selection are also useful when determining the nature and degree of the significance of a building.

3.28 The Principles of Selection defines special architectural and historical interest at paragraph 9 as:

- *"Architectural Interest. To be of special architectural interest a building must be of importance in its architectural design, decoration or craftsmanship; special interest may also apply to nationally important examples of particular building types and techniques (e.g. buildings displaying technological innovation or virtuosity) and significant plan forms;*
- *Historic Interest. To be of special historic interest a building must illustrate important aspects of the nation's social, economic, cultural, or military history and/or have close historical associations with nationally important people. There should normally be some quality of interest in the physical fabric of the building itself to justify the statutory protection afforded by listing".* (Ref 1-6)

3.29 Group value is identified as a factor for consideration. Listing due to 'group value' is described as follows at paragraph 10: *"the Secretary of State may take into account the extent to which the exterior contributes to the architectural or historic interest of any group of buildings of which it forms part. This is generally known as group value. The Secretary of State will take this into account particularly where buildings comprise an important architectural or historic unity or a fine example of planning (e.g. squares, terraces or model villages) or where there is a historical functional relationship between a group of buildings. If a building is designated because of its group value, protection applies to the whole of the property, not just the exterior."* (Ref 1-6)

3.30 The key principles of consideration for listing are identified at paragraphs 12-15 as:

- Age and rarity
- Aesthetic merits
- Selectivity
- National interest

3.31 In relation to 'age and rarity', the document advises that greater selectivity is required when considering buildings erected after 1840 due to the significant increase in number of buildings built following that time. Buildings built before 1840 are largely listed and careful selection is required in relation to buildings from after 1945 and less than 30 years old (Ref 1-6, paragraph 12).

3.32 In relation to 'aesthetic merits', it is noted that a building is often listed for the attractive qualities of its exterior. The document states that *"The appearance of a building – both its intrinsic architectural merit and any group value – is a key consideration in judging listing proposals, but the special interest of a building will not always be reflected in obvious external visual quality"* (Ref 1-6, paragraph 13).

3.33 In relation to 'selectivity', the document notes that *"the fact that there are other buildings of similar quality elsewhere is not likely to be a major consideration"*. The exception to this is when buildings have been listed because they are representative of a type of building, in which case it is necessary to consider the building in relation to others of that type to establish which are the most typical or exceptional and therefore worthy of preservation (paragraph 14).

3.34 The criteria of 'national interest' is qualified to include *"the most significant or distinctive regional buildings"* which might be representative of localised industries or particular places (Ref 1-6, paragraph 15).

3.35 The state of repair of a building is not a relevant consideration is the decision-making process (Ref 1-6, paragraph 16).

Conservation Principles Policies and Guidance for the Sustainable Management of the Historic Environment (English Heritage, 2008) (Ref 1-7)

3.36 Conservation Principles was published by English Heritage in 2008 to give guidance applicable to all aspects of the historic environment and its protection. This document sets out the terms and principles which would later inform the NPPF and NPPG and subsequent guidance publications by English Heritage.

3.37 At the outset, the document notes that *"Our definition of conservation includes the objective of sustaining heritage values. In managing significant places, 'to preserve', even accepting its established legal definition of 'to do no harm', is only one aspect of what is needed to sustain heritage values. The concept of conservation area designation, with its requirement 'to preserve or enhance', also recognises the potential for beneficial change to significant places, to reveal and reinforce value. 'To sustain' embraces both preservation and enhancement to the extent that the values of a place allow. Considered change offers the potential to enhance and add value to places, as well as generating the need to protect their established heritage values. It is the means by which each generation aspires to enrich the historic environment."* (Ref 1-7, paragraph 25).

3.38 The Guidance identifies a number of principles, including that *"understanding the significance of places is vital.* [...] *In order to identify the significance of a place, it is necessary first to understand its fabric, and how and why it has changed over time; and then to consider:*

- *who values the place, and why they do so*
- *how those values relate to its fabric*
- *their relative importance*
- *whether associated objects contribute to them*
- *the contribution made by the setting and context of the place*
- *how the place compares with others sharing similar values."* (Ref 1-7, paragraph 3.3).

3.39 The Guidance goes on to identify four key heritage values which might inform the significance of place and which are briefly described here. These four values are:

- Evidential

- Historical (illustrative, associative)
- Aesthetic (design, artistic)
- Communal (commemorative, symbolic, spiritual)

3.40 Evidential value relates to physical remains or reminders of previous human activity in a place. This will often relate to archaeological heritage but could also relate to buildings and places with evidence, for example, of previous activity or buildings (Ref 1-7, paragraphs 35-38).

3.41 Historical value is attached to buildings which illustrate certain periods or types of building or buildings which have associations with important historical figures, events or other cultural affiliation (Ref 1-7, paragraphs 39-45).

3.42 Aesthetic value derives from the attractive qualities of a building or place, whether designed or not. The Guidance notes that *"Aesthetic values tend to be specific to a time and cultural context, but appreciation of them is not culturally exclusive"* (Ref 1-7, paragraph 47). It identifies a subcategory of *"design value"* which accounts for aesthetic value evidently derived from conscious intent (Ref 1-7, paragraphs 46-53).

3.43 The Guidance states that *"Communal value derives from the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory. Communal values are closely bound up with historical (particularly associative) and aesthetic values, but tend to have additional and specific aspects"* (Ref 1-7, paragraph 54). It also identifies the subcategory of *"social value"* which *"is associated with places that people perceive as a source of identity, distinctiveness, social interaction and coherence"* and may not be appreciated or recognised by the community at the time. A further subcategory of *"spiritual value"* is attached to religious and spiritual places (Ref 1-7, paragraphs 54-60).

Regional Planning Policy

The London Plan: Spatial Development Strategy for Greater London: Consolidated with Alterations since 2011 (March 2015) (Ref 1-9)

3.44 The London Plan: Spatial Development Strategy for Greater London was adopted by the GLA in July 2011. Minor amendments were made to the Plan in October 2013 and further alterations were published in March 2015. The London Plan is the overall strategic plan for London, which sets out the economic, environmental, transport and social framework for development over the next 25 years. The Plan continues the GLA's support of high quality design which relates successfully to its context. The London Plan contains policies that must be considered in relation to the Proposed Development, these are outlined below.

3.45 Chapter 7 focuses on policies relating to the built environment, both the historic built environment and new development. These polices have been taken into careful consideration in the formation and assessment of these proposals. Of particular relevance are Policy 7.1 Lifetime neighbourhoods, Policy 7.2 which promotes the highest standards of accessible and inclusive design and Policies 7.4 and 7.5, which protect local character and public realm. Policy 7.6 which makes provision for the highest architectural quality (7.6Ba) and requires that architecture should make a positive contribution to the city (7.6A).

3.46 Policy 7.7 relates to the location and design of tall and large buildings. 7.7B states that applications for tall buildings should include urban design analysis and 7.7D that tall buildings "should not impact on local or strategic views adversely" (Ref 1-9, p.285), particular consideration of these impacts should be given when the Proposed Development may affect listed buildings and their setting, conservation areas, Registered Parks and Gardens and WHSs (7.7E). In general the policy emphasises the necessity for large scale development to be of the highest architectural quality, that tall buildings will only be considered in areas whose character would not be adversely affected by their scale or massing and that they must relate to the context and character of the surrounding built environment.

3.47 Policies 7.8 to 7.10 consider the Historic Environment, 7.8C states that *"Development affecting heritage assets and their settings should conserve their significance, by being sympathetic to their form, scale, materials and architectural detail"* (Ref 1-9, p.287). Paragraph 7.31 expands on the Policy 7.8, stating that:

> *"Heritage assets such as conservation areas make a significant contribution to local character and should be protected from inappropriate development that is not sympathetic in terms of scale, materials, details and form. Development that affects the setting of heritage assets should be of the highest quality of architecture and design, and respond positively to local context and character."*

3.48 Policy 7.11 and 7.12 acknowledge the London View Management Framework Supplementary Planning Guidance (LVMF SPG) (Ref 1-2) and the requirement that any proposed development must be considered against the list of designated strategic views to assess the level of impact the development would have on these views. The LVMF SPG is outlined in greater detail below.

London View Management Framework Supplementary Planning Guidance (LVMF SPG) (March 2012) (Ref 1-2)

3.49 The LVMF SPG was recently updated and published in March 2012. It was created to provide additional clarity and detail to the sections of The London Plan (Ref 1-9) that deal with the management of important London views.

3.50 The LVMF SPG includes thirteen Protected Vistas – of St Paul's Cathedral, the Palace of Westminster and the Tower of London – which replace the ten Strategic Views of RPG3A (1991). The Protected Vistas are geometrically defined and place additional consultation and referral requirements on development which exceeds the defined threshold plane. The Protected Vistas are included within views from a total of twenty-seven Viewing Places identified in the LVMF SPG. The views are separated into four categories 'London Panoramas', 'River Prospects', 'Townscape Views' and 'Linear Views'. All of the views in the LVMF SPG are subject to Qualitative Visual Assessment, as outlined in the Management Plan for each designated view provided in the Framework.

3.51 Due to its position and scale the Proposed Development does not impact upon any Protected Vistas.

Local Planning Policy

Camden Core Strategy 2010-2025 (2010) (Ref 1-10)

3.52 The core strategy sets out the key elements of Camden's vision for the borough and is a central part of the Local Development Framework (LDF). The Core Strategy supersedes the Unitary Development Plan from which no relevant policies have been saved.

3.53 Policy CS14 – Promoting high quality places and conserving our heritage, requires development of *"the highest standard of design that respects local context and character"*. It also aims to preserve and enhance Camden's heritage assets and their settings, promote high quality streets and public spaces, and protect important views of St Paul's Cathedral and the Palace of Westminster and important local views.

3.54 The document identifies LVMF views that originate or extend into the borough including views of St Pauls Cathedral from Kenwood and Parliament Hill. The council also seeks to protect locally important views that contribute to the interest and character of the borough. These may include:

- Views of and from large public parks and open spaces, such as Hampstead Heath, Kenwood Estate, Primrose Hill and Regent's Park, including panoramic views, as well as views of London Squares and historic parks and gardens;
- Views relating to Regent's Canal;
- Views into and from conservation areas; and
- Views of listed and landmark buildings and monuments and statutes (for example, Centrepoint, St Stephen's, Rosslyn Hill and St George's, Bloomsbury).

The Core Strategy states: *"We will seek to ensure that development is compatible with such views in terms of setting, scale and massing and will resist proposals that we consider would cause harm to them. Development will not generally be acceptable if it obstructs important views or skylines, appears too close or too high in relation to a landmark or impairs outlines that form part of the view."* (Ref 1-10, para 14.25)

Camden Development Policies 2010-2025 (2010) (Ref 1-11)

3.55 The Development Policies set out Camden's detailed approach to the design of new developments and the detailed planning criteria that Camden will use to determine applications for planning permission in the borough.

3.56 Policy DP24 – Securing high quality design, sets out that new development is expected to consider points including the character, setting, context and form and scale of neighbouring buildings, the quality of materials to be used, the provision of visually interesting frontages at street level and the provision of appropriate hard and soft landscaping and amenity space.

3.57 Policy DP25 – Conserving Camden's heritage, states that Camden will not permit development that causes harm to the character and appearance of a conservation area or to the setting of a listed building and will seek to protect other heritage assets including Parks and Gardens of Special Historic Interest and London Squares.

4 Baseline Conditions

Introduction

4.1 The urban development of London has resulted from a combination of careful foresight and planning, and a pragmatic, sometimes expedient response to opportunities and events. Consequently, it is a city of many distinctive parts that have combined to create a rich urban environment. Through complex interactions London's fabric has become highly stratified and is represented by a great variety of architectural styles and building types. These have been built over many centuries in response to changing opportunities, and to the expectations and demands of London's citizens.

4.2 London has not been defined physically by any single overriding architectural idea or stylistic era. It represents a blend of many architectural periods – Georgian, Victorian, Edwardian and Modern – which have all added to its building stock within an existing or altered framework of streets and public spaces. Moving outwards from London's early twin cities of the City of London and Westminster, each London Borough has its own recognisable character and its own architectural and stylistic high and low points.

Historical development of Bloomsbury

4.3 The Site is in Bloomsbury in the London Borough of Camden. The southern parts of Bloomsbury lie very close to the Roman boundary of the City of London. By the medieval period, development had spread beyond the Roman City walls however the area was still largely agricultural and pastoral land. The land was under the ownership of a series of manors including that belonging to the Blemund family from which, via Blemundsbury, the name Bloomsbury is thought to derive.

4.4 The Bloomsbury Manor was taken by the Crown during the Dissolution and bequeathed to the 1st Earl of Southampton. Land from the other manors was subdivided into numerous ownerships. Southampton House, later Bedford House, was completed in 1660. Following the Restoration of the Monarchy, the population of London rapidly increased and the land owners in Bloomsbury capitalised on its close proximity to both the West End and the City by developing their land into new fashionable suburbs.

4.5 Residential development began with the 4th Earl of Southampton who was granted licenses for Bloomsbury Square in 1661. In 1669 the estate passed to the Earls of Bedford through the marriage of the 4th Earl of Southampton's daughter. The Bedford's were made dukes at the end of the 17th century and, although the family made Bedford House their chief London residence, little further speculative development took place on the estate until the 1770s. The widow of the 4th Duke restarted development including Bedford Square and the southern part of Gower Street. The 5th Duke demolished Bedford House in 1800 and appointed James Burton to create Bedford Place, Russell Square and Montague Street. The pace of development in Bloomsbury slowed significantly during the Napoleonic Wars and the Site was not developed at that time. Building was then continued from the 1820s by the 6th Duke, who appointed Thomas Cubitt to develop the whole area north of Russell Square including Gordon Square and Tavistock Square.

4.6 University College London (UCL) was founded in 1826 as a secular alternative to the universities at Oxford and Cambridge. It was the first university in London and admitted students of any race and religion. UCL remained a college of the University of London until 2005 when it was given the power to award its own degrees. The campus for the fledging university was located in Bloomsbury. The Bedford Estate had been obliged to sell parcels of land for the expanding British Museum, British Library and UCL. This continued throughout the 19th and 20th centuries.

4.7 The first UCL building, begun in 1827, was the Wilkins Building, named after its architect William Wilkins. It was extended several times to form the complex which exists today and was repaired extensively following WWII bomb damage. UCL progressively established new faculties and departments, which required new buildings to house them, most located in and around Gower Street. In addition a students' union, the first of its kind in England, opened in 1893 and terraces in nearby streets were bought or leased for use as halls of residence and administrative offices.

4.8 The bomb damage map identifies that the buildings formerly on the Site – a church and terraced house – were either totally destroyed (black) or damaged beyond repair (purple). Most of the listed terrace adjacent to the south of the Site suffered general blast damage (orange), whilst the northernmost terraced house was seriously damaged (red). The terrace was repaired and survives today. The terrace of houses which once stood adjacent to the north of the Site was seriously damaged (red) and was replaced by the Bloomsbury Theatre in 1968 and the Centre for Nanotechnology in 2006. Parts of the Main Wilkins Building of the University also suffered severely from bomb damage but was largely repaired or rebuilt.

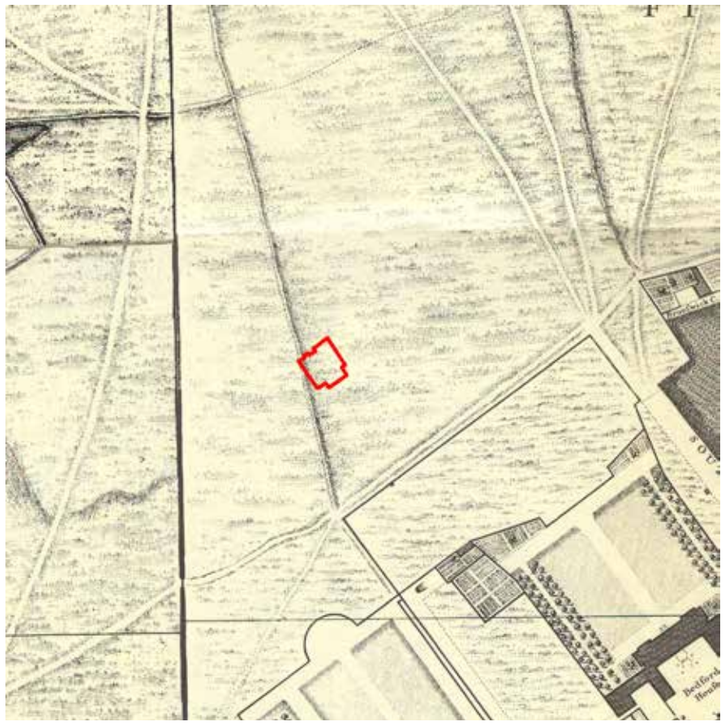


Figure 4.1: Rocque map of 1746 with Site boundary marked in red

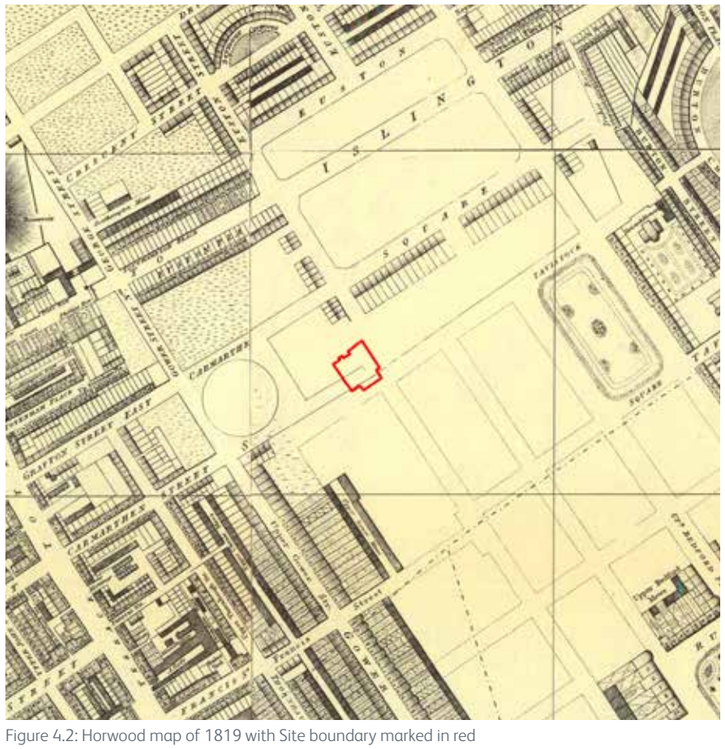


Figure 4.2: Horwood map of 1819 with Site boundary marked in red

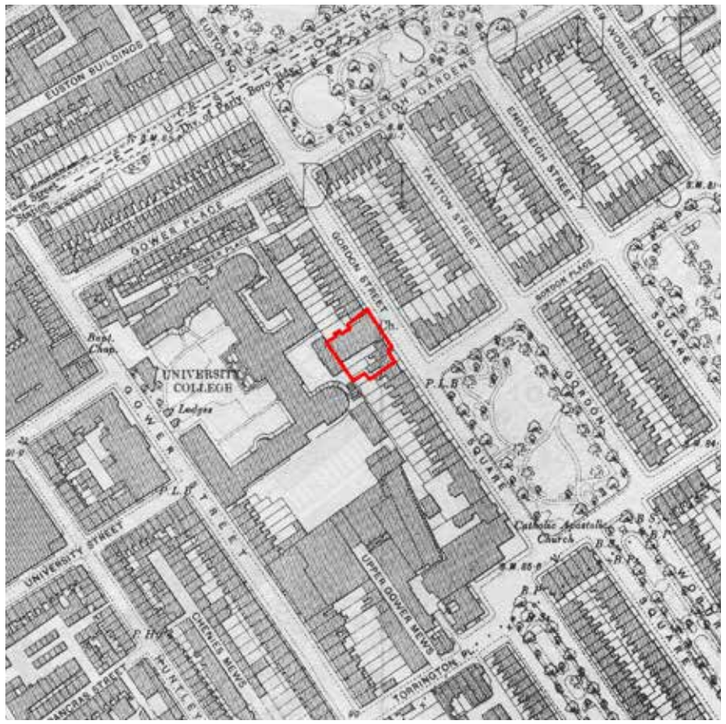


Figure 4.3: OS map of 1894 with Site boundary marked in red

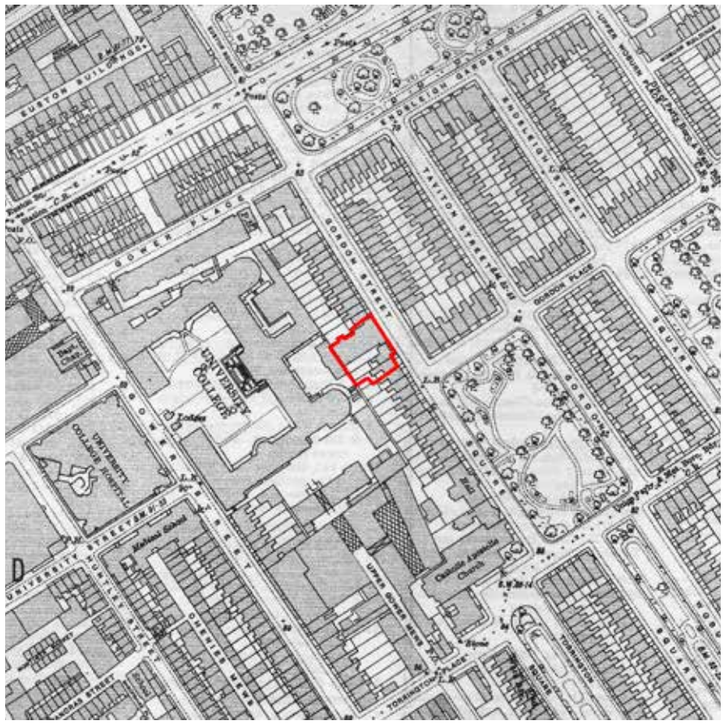


Figure 4.4: OS map of 1913 with Site boundary marked in red

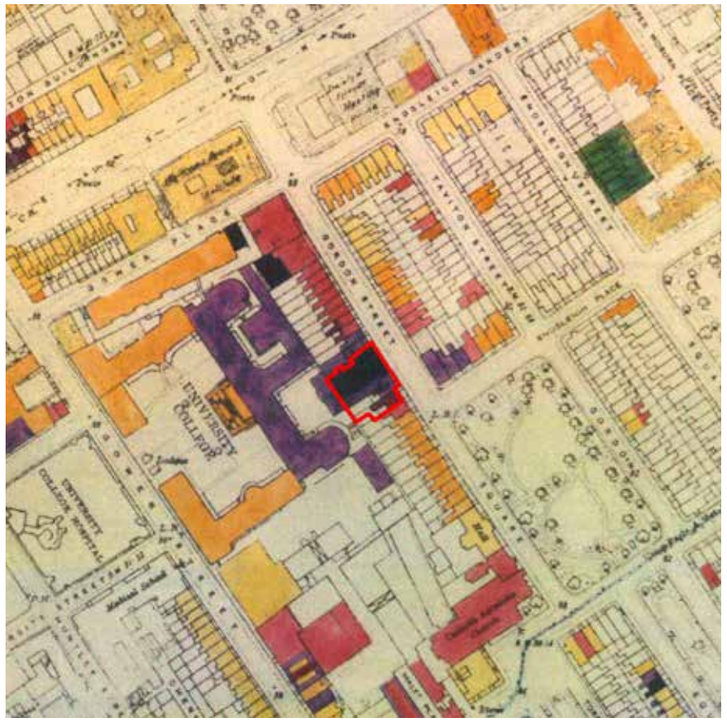


Figure 4.5: Bomb Damage map of 1945 with Site boundary marked in red

Colour Key References

Black: Total destruction
Purple: Damaged beyond repair
Dark Red: Seriously damaged; doubtful if repairable
Light Red: Seriously damaged but repairable at cost
Orange: General blast damage – not structural
Yellow: Blast damage, minor in nature
Light Blue: Clearance areas
Light Green: Clearance areas

Designated Heritage Assets

Bloomsbury Conservation Area

4.9 The Site is located within the Bloomsbury Conservation Area, which was first designated in 1968 but has been expanded many times. The Bloomsbury Conservation Area Appraisal and Management Strategy (Ref 1-12) provides a detailed description of its historic development and significance. The Site is within Sub-Area 3: University of London/British Museum and Sub-Area 2: Gordon Square/Woburn Square/Byng Place is adjacent to the south.

Sub-area 2: Gordon Square/Woburn Square/Byng Place

4.10 Sub-area 2 is adjacent to the south of the Site. The sub-area principally covers Gordon and Woburn Squares and the terraces of Taviton and Endsleigh Streets. This sub-area is distinguished for the extensive survival of early 19th century terraces which formed the first wave of development in this area. The rows of terraced houses are very similar in style. They are largely four storeys, constructed in yellow brick, with rusticated, stuccoed ground floors, basements with area railings, sash windows and a variety of decorative motifs. Each row was designed and constructed as a single entity with a unified principal elevation. The area was mainly developed by Thomas Cubitt and included new squares which were not envisaged in the late 18th century plans for the Bedford Estate. Although formerly a residential neighbourhood, the establishment of UCL, later a college of the University of London, has led to an increase in office or institutional occupancy in addition to the conversion of a large number of the terraces into student residences.

4.11 Gordon Square is landscaped and has many mature trees. It forms the main green public space in the sub-area. The west side has a complete row of early-mid 19th century houses, which are Grade II listed, and the east side has a shorter row, also Grade II, with three strikingly non-classical buildings adjacent: a Tudor style mid-19th century student hall (later Dr Williams Library), which is Grade II; a gothic-style former block of flats known as the Cloisters (Grade II); and the Church of Christ the King (Grade I), also gothic. These three buildings add variety to the streetscape and roofline of the square. The south side of the Square adjoins the narrower Woburn Square and the north is occupied by the seven storey, 1960s, UCL Institute of Archaeology which, due to its height and monolithic nature, is a dominant part of the square. Woburn Square is a linear public square, more intimate than Gordon Square to the north. It is lined on both sides by Grade II listed, brick terraces by James Sim and Sons, similar, though plainer in style to Cubitt's terraces to the north. At the northwest corner of the square is the Warburg Institute, a five storey, neo-Georgian building by Charles Holden, considered to make a positive contribution to the area.

4.12 There has been greater replacement of the 19th century terraces in the two streets to the north. Taviton Street retains one full and one partial terrace, both of which are by Cubitt and Grade II listed. Modern infill to the west consists of a five storey extension to the Institute of Archaeology and the modern Institute of Slavonic and Eastern European Studies, which has a lively and interesting façade. The vista along this street is notable for its termination by the relatively small scale classical Friends Meeting House. Endsleigh Street also has one full and one partial Cubitt terrace (both Grade II), the majority of which have been converted into student residences. Part of the terrace has been replaced by an Art Deco-inspired 20th century student hall, Tavistock Court, and a 20th century apartment block, Winston House. Wates House, the Bartlett School of Architecture building, constructed in the 1970s and now the subject of redevelopment plans, replaced the former terrace at the western end of Endsleigh Gardens. The terrace between Taviton and Endsleigh Street, which once faced onto Euston Square, survives. It has been converted into a youth hostel and is not listed. Bentham House is a notable university building dating from the 1950s. It is a partial redevelopment of the final terrace on this street, the rest of which has been converted into a hotel and is Grade II listed.

Sub-area 3: University of London/British Museum

4.13 The Site is located in sub-area 3. Most of the sub-area is characterised by the large scale institutional buildings of UCL including the Wilkins Building (Grade I) and the Cruciform Building (Grade II). Dominating the southern part of the conservation area is the British Museum (Grade I), which occupies an entire urban block. The sub-area contains a variety of18th, 19th and 20th century structures of different materials and scales. The sub-area is divided into four parts: the Northern University Area, the Southern University Area, University College Hospital and the British Museum. The Site is in the Northern University Area, which extends south to Torrington Place and east to Gower Street.

4.14 The majority of buildings in this area are in University ownership and are purpose built faculty buildings. Although there is variation in materials – Portland stone favoured in Gower Place and Gower Street, brick in Malet Place, and concrete and steel in Gordon Street – many of the University's buildings have classically-influenced detailing, vertical proportions and a façade rhythm of repetitive windows.

4.15 The most dominant building in this area is the Wilkins Building, which is the principal building of UCL. It is a classical building with dome and pedimented portico arranged around a central quadrangle and dates from 1827-29 with later extensions. The central quadrangle is landscaped and gated making it a semi-private open space. It fronts onto Gower Street. The rear wings and smaller quads of the Wilkins Building extend eastwards towards Gordon Street and the Site. Gordon Square is located in Sub-area 2 of the Conservation Area whilst all of Gordon Street, from the Site northwards, is located within Sub-area 3.

4.16 Gordon Street was originally lined with residential terraces similar to those that survive in Gordon Square. However all have been replaced in the post-war period with University buildings. The most important is the Bloomsbury Theatre (1968) by James Cubitt and Partners, immediately north of the Site. Its slender columns and overhanging projection form a prominent feature in this street. To its north is the UCL Nanotechnology building and further north is the seven storey, red brick UCL Students Union, which turns the corner to Gower Place. Beyond, the Welcome Building and Drayton House flank the junction at the main Euston Road. The east side of Gordon Street is lined with UCL buildings of generally less aesthetic merit, including the 1970s Bartlett School of Architecture, Wates House, the concrete Christopher Ingold chemistry building and, opposite the Site, the light coloured Gordon House which accommodates the UCL's Greek and Latin Department.

Bloomsbury Conservation Area Views and Vistas

4.17 Although Bloomsbury has been developed in a formal grid pattern of street and squares, it was not planned to orchestrate vistas to churches or other buildings on the squares, as has occurred elsewhere in Georgian London. Views tend to be channelled along streets and open out at squares and junctions. Within the Bloomsbury Conservation Area it is the contrast experienced by moving between the more enclosed streets and the open spaces of the squares which provides visual interest.

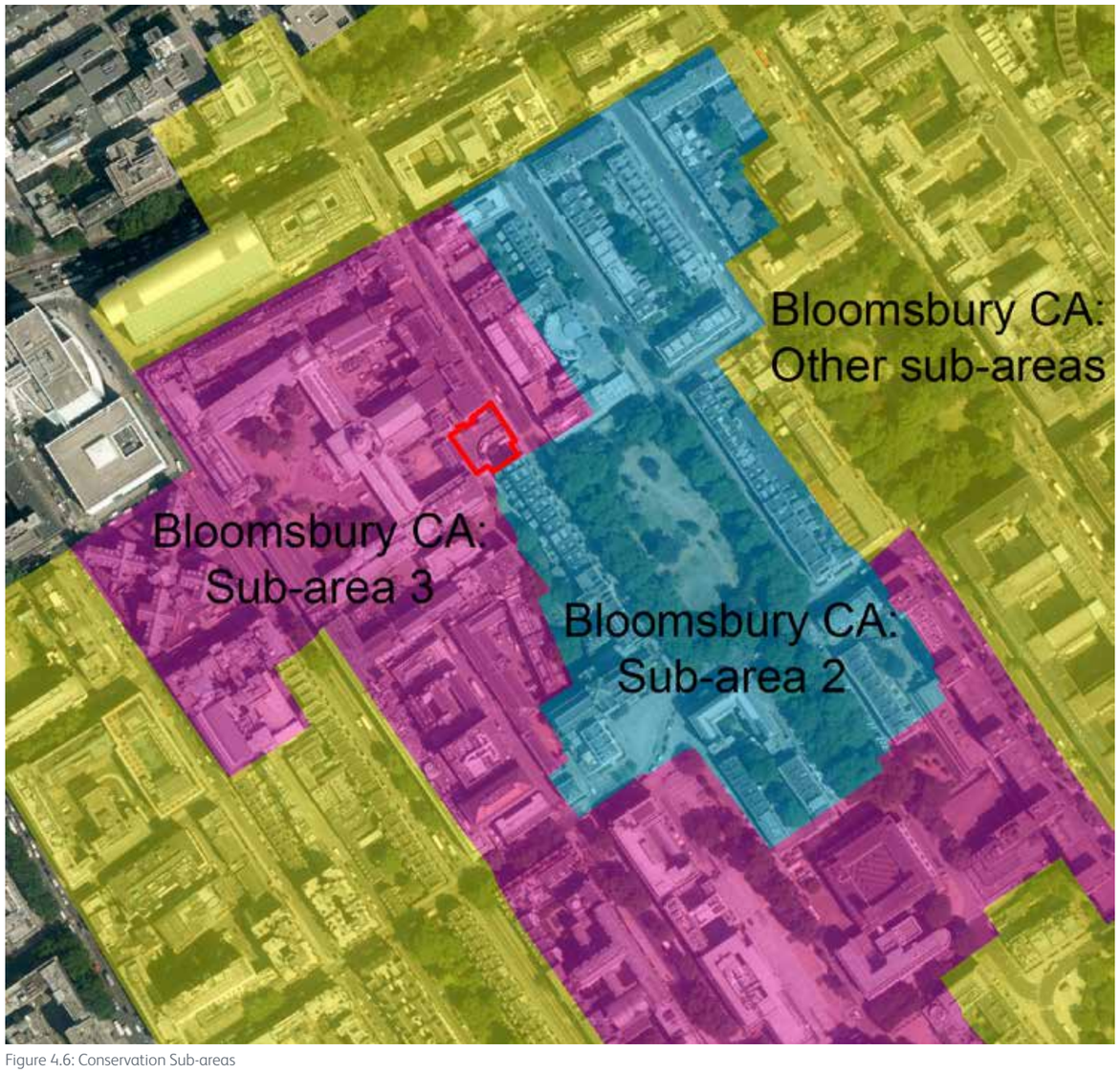


Figure 4.6: Conservation Sub-areas

Listed Buildings

Passfield Hall, Endsleigh Place, and attached railings – Grade II

4.18 This terrace of seven houses was built in c.1825 by Thomas Cubitt. It is now in use as Passfield Hall, a hall of residence for University College London. The façade is symmetrical with projecting end bays and central bay. Each former house is three windows wide and four storeys high, with basements below. The houses are constructed in darkened brick with stuccoed ground floor. The projecting bays also have stuccoed pilasters dividing the windows extending through the first and second floors. Two round-arched doorways survive; the remainder have been replaced with windows. A continuous cast-iron balcony extends across the first floor and there are cast-iron railings around the basements areas.

4.19 This former terrace has historic and architectural value as an example of some of the first speculative development in this northern part of Bloomsbury in the early 19th century, which was until that time still open fields. It also has value for its association with builder Thomas Cubitt, who was commissioned by the Duke of Bedford to develop this part of the estate.

Nos. 36 to 46 Gordon Square and attached railings – Grade II

4.20 This terrace of eleven houses was built by Thomas Cubitt in c.1825. They are yellow stock brick with stuccoed ground floors and details. The terrace is four floors high with basements below and each house is three windows wide. The elevation to Gordon Square is symmetrical with Nos. 36, 38, 43 and 45 slightly projecting. These projecting houses have Corinthian pilasters separating the bays extending through the first to third floors. Each house has a continuous cast-iron balcony at the first floor and iron railings surrounding the basement areas. No. 46 has a GLC plaque identifying it as the residence of John Maynard Keynes the economist.

4.21 Like Passfield Hall, this terrace of houses has historic and architectural value as an example of some of the first speculative development in this northern part of Bloomsbury in the early 19th century, which was until that time still open fields. They also have value for their association with builder Thomas Cubitt, who was commissioned by the Duke of Bedford to develop this part of the estate.

Nos. 47 to 53 Gordon Square and attached railings – Grade II

4.22 This terrace of seven houses dates from the mid-19th century and is Italianate in style. They are constructed in yellow stock brick and are five storeys in height with basements below. Each house is three windows wide. The central and outermost houses are projecting, forming a symmetrical elevation, and have rusticated stucco quoins. The ground floor is stuccoed. Nos. 47, 52 and 53 have Doric portico porches. The windows are architraved and there are continuous balconies at first floor, with stone balustrades to the projecting houses and cast-iron to the rest. The basement areas also have cast-iron railings. The interiors retain some original features including moulded ceilings. No. 51 has a GLC plaque identifying it as the home of Lytton Strachey, critic and biographer.

4.23 This terrace has architectural and historic value, as an example of slightly later development in this part of Bloomsbury, after the initial phase in the early 19th century.

Nos. 55 to 59 Gordon Square and attached railings – Grade II

4.24 This former terrace of five houses, built by Thomas Cubitt in c. 1824, has been converted into one building. It is constructed in yellow stock brick with stuccoed details and ground floor. The Gordon Street elevation comprises eleven bays, with the outer bays projecting slightly, and there is a three bay return to Woburn Square. The building is four storeys high with a basement and attic. The projecting bays have pilasters extending through the first and second floors to support the entablature. The first floor windows are architraved with cast-iron balconies. The Woburn Square return has a central Doric porch surmounted by a balustraded balcony. Cast-iron railings with foliated finials surround the basement areas.

4.25 Although altered, this former terrace has historic and architectural value as an example of some of the first speculative development in this northern part of Bloomsbury in the early 19th century, which was until that time still open fields. They also have value for their association with builder Thomas Cubitt, who was commissioned by the Duke of Bedford to develop this part of the estate.

Church of Christ the King, Gordon Square, and attached railings and walls – Grade I

4.26 This former Catholic Church, built as the headquarters of the Catholic Apostolic Church of the Irvingites, became the Church of England Chaplaincy to UCL in the 1960s. It dates from c.1851-4 and was designed by J.R. Brandon, who used the Early English style at a cathedral-scale. The Church is constructed in Bath stone ashlar with tiled roofs. It has a cruciform plan, with a five-bay aisled nave, a tower over the crossing, then a three-bay aisled sanctuary and a bay Lady Chapel. The windows are pointed arched and the buttresses have tall pinnacles. The squat tower is incomplete, designed to a 300 feet spire. It also has interiors of interest.

4.27 The Church has architectural and historic value as an example of mid-19th century Catholic Church design in the gothic style. It also has value as an example of the slightly later development in this part of Bloomsbury, after the initial phase in the early 19th century. It was originally the only non-residential building in the Square.

Figure 4.7: Listed Buildings map

Purple – Grade II
Yellow – Grade II*
Blue – Grade I

1. Passfield Hall and attached railings Endsleigh Place – Grade II
2. Nos. 36 and 46 Gordon Square and attached railings – Grade II
3. Nos. 47 To 53 Gordon Square and attached railings – Grade II
4. Nos. 55 to 59 Gordon Square and attached railings – Grade II
5. Church of Christ the King and attached railings and walls – Grade I
6. The Cloisters Nos. 1 to 5 and attached stone wall Gordon Square – Grade II
7. Nos. 14 and 15 and attached railings and pillars Gordon Square – Grade II
8. Nos. 16 to 25 and attached railings Gordon Square – Grade II
9. Stone gateway in grounds of University College behind No. 17 Gordon Square – Grade II
10. No. 26 and attached railings Gordon Square – Grade II
11. University College (University Of London) and attached railings to north and south wings – Grade I
12. Lamp post on corner of Gordon Square and Gordon Street – Grade II

The Cloisters, Nos. 1 to 5 Gordon Square, and attached stone wall – Grade II

4.28 This building of residential flats dates from the mid-19th century and was formerly associated with the Grade I listed church adjacent. The neo-Gothic style building is four storeys with basement below and is four bays wide. One bay is canted and the top storey is gabled. It is constructed in yellow stock brick with limestone dressings. The entrance to the building is through the church porch adjacent to the south. The windows have stone mullions with either pointed or cusped arched tops. There is a continuous traceried stone balcony at first level and the basement area is delineated by a low stone wall.

4.29 This building has architectural and historic value as an example of slightly later development in this part of Bloomsbury, after the initial phase in the early 19th century and also for its close association with the Grade I listed Church adjacent. Like the Church it is in the gothic style, which is less common amongst the classical terraced rows of Bloomsbury.

Nos. 14 and 15 Gordon Square and attached railings and pillars – Grade II

4.30 This building was constructed as a hall of residence for UCL and now accommodates the Dr Williams Library. It dates from 1848 and was designed by TL Donaldson in a Tudor style using red brick and stone dressings for the principal façade to Gordon Square. The building is five storeys with a lower ground floor and basement below. It has a symmetrical main frontage of five bays wide. Octagonal turrets extending through the full height of the façade with stone octagonal finials occupy the corners of the building and flank the central bay. An oriel bay rises above the central Tudor-arched doorway and the pointed arched windows have stone mullions. The building is topped with a crenelated parapet and cast-iron railings surround the basement areas. The interiors are also of interest.

4.31 This building has architectural and historic value as an example of slightly later development in this part of Bloomsbury, after the initial phase in the early 19th century. It also has value as an example of purpose-built UCL halls of residence, the majority of which were conversions of the existing terraced streets.

Nos. 16 to 25 Gordon Square and attached railings– Grade II

4.32 This terrace of ten houses date from the mid-19th century and is designed in an Italianate style. The row is four storeys in height with a basement below and each house is three windows wide. The two houses at both ends (Nos. 16 & 17, and 24 & 25) and at centre (Nos. 20 & 21) project forwards slightly to create a symmetrical composition to the whole row. They are stuccoed with rustication to the ground floor and rusticated quoins on the projecting corners. The windows are architraved sashes. There is a continuous cast iron balcony at the first floor and the basement areas have cast-iron railings.

4.33 This terrace has architectural and historic value as an example of slightly later development in this part of Bloomsbury, after the initial phase in the early 19th century.

Stone gateway in grounds of University College behind No. 17 Gordon Square – Grade II

4.34 This 17th century stone gateway was installed in its present location in 1932, the accompanying plaque states it was formerly the entrance to Pewterers' Hall in Lime Street. The round-headed archway has a stone cornice, foliated impost blocks and a weathered cartouche on the keystone. The base of the piers is dated 1668 and the imposts 1669.

4.35 The arch has historic and architectural value as an example of a mid-17th century gateway, although it has been moved from its original location in the City of London. It also has value for its historic association with the Worshipful Company of Pewterers.

No. 26 Gordon Square and attached railings – Grade II

4.36 This single house dates from the early 19th century. It is of a markedly different design and facing materials to the adjacent stone listed terrace to its south (Nos. 16-25) described above. It is four storeys with a basement below and three windows wide. It is constructed in yellow stock brick with a stuccoed ground floor and basement. The ground, second and third floor windows are square-headed, recessed sashes. The first floor has a continuous cast-iron balcony and there are cast-iron railings around the basement area.

4.37 This house has historic and architectural value as an example of some of the first speculative development in this northern part of Bloomsbury in the early 19th century, which was until that time still open fields.

University College (University Of London) and attached railings to north and south Wings – Grade I

4.38 This list entry refers to the core cluster of buildings of UCL: the Wilkins Building (also known as the Central Block) dates from (c.1827-9) by W. Wilkins and J.P. Gandy-Deering; the Flaxman Gallery and Library (c.1848) by T.L. Donaldson extends eastwards from the centre of the Wilkins Building; the South Wing (c.1869-76) and the North Wing (c.1870-1881) are both by T. Hayter Lewis; the North-West Wing (1912-13) is by FM Simpson; the South-West Wing (c1923) is by A.E. Richardson; and the South Junction Block (1950), North Junction Block (1951) and the Physics Building (1950-2) are all by A.E. Richardson and E.A.S. Houfe. The main buildings are planned around a quadrangle, the Main Quad, with the Flaxman Gallery and Library extending from the rear of the portico and the Physics Building from the North Wing.

4.39 The buildings are clad in stone and designed in a Neo-Grecian style. The buildings around the Main Quad are two storeys with an attic above and consist of the Wilkins Building and its Wings. The Wilkins Building has a decastyle Corinthian pedimented portico set on a high podium. Behind the pediment is an enriched copper dome. Flanking the portico are eleven bays on each side. Pilasters at the first floor support the entablature. The windows are architraved sashes. The North and South Wings are also two storeys and each is thirteen bays long. They are in a similar style, except the centre bay of each Wing forms a projecting semi-rotunda. The North-West and South-West Wings complete the Main Quad, each is eleven bays and are again in a similar style.

4.40 Extending from the centre of the building to the east is the Library. It is three storeys and built in brick with a stone arcade at ground floor level. It is not seen from the Main Quad but is visible in relation to the North and South Cloisters to the rear (east) of the Main Building, which are also in brick and also have large, round-headed window openings. The Bernard Katz building (1993, by Casson Conder Partnership Architects) forms the southeast wing, leading from the South Wing of the Main Building towards the back (west) of the Site: it is also of brick, but modern and of no particular architectural merit.

4.41 The Bernard Katz building, South Cloisters and the Library form three edges to the Japanese Gardens, a smaller quad which forms part of the Application Site and is adjacent to the west side of the proposed building. To the north of the library wing is another quad, the Physics Yard, which is fronted by the library, the North Cloisters, the Physics Wing and the Bloomsbury Theatre. It is in the process of redevelopment and will be hard landscaped to form 'the Wilkins Terrace' by early 2016.

4.42 There are original interior features throughout the Grade I listed building and there are collections of pictures and neo-Classical sculpture by Flaxman and a cupboard housing the dressed skeleton of Jeremy Bentham, philosopher and reformer who bequeathed himself on his death in 1832.

4.43 This building has special architectural and historic interest as a homogenous group of university buildings in the Greek-Revival style. The oldest part, the Wilkins Building, dates from shortly after the founding of UCL; it has architectural value for its association with Wilkins, who also designed the National Gallery. There is also architectural value through the association with the designers of many of the later phases which were largely designed and built to complement the original building.

Lamp post on corner of Gordon Square and Gordon Street – Grade II

4.44 This cast-iron lamp post at the corner or Gordon Square and Gordon Street dates from the 1890s and was cast by McDowell, Steven and Co. The base of the post is decorated with acanthus leaves and the original carbon arc lamp cradle fitting survives although it was later converted to take an incandescent lamp. The lamp was taken out of use in 1976 and has historic value as the last remaining of this type of lamp from the pioneering authority in electric street lighting in London.

5 Visual Characteristics of the Proposed Development

5.1 The following description of the Proposed Development considers aspect of the design relevant to this townscape, visual and heritage impact assessment only. For a full description of the design, reference should be made to the Design and Access Statement and full set of elevations and plans prepared by Nicholas Hare Architects.

5.2 The Proposed Development will fully occupy the plot, currently part-vacant and part-filled with a temporary structure, between No.26 Gordon Square and the Bloomsbury Theatre. A permanent structure has not stood here since the buildings formerly on the Site were destroyed in WWII. The Proposed Development will make an important contribution to repairing this long-standing gap in the streetscape and negative element within the Bloomsbury Conservation Area.

Massing

5.3 The New Student Centre will be four floors above ground. On Gordon Street, the height and massing of the proposed New Student Centre has been carefully conceived so as to mediate between the different scale of its immediate neighbours, No.26 Gordon Square and the Bloomsbury Theatre, and to have a presence on the street appropriate to the building's function and role within the UCL campus and to its position within the local townscape, at the northwest corner of Gordon Square and concluding a part of the street lined on both sides by university buildings.

5.4 The configuration of mass has also been manipulated to account for the different alignments of the adjacent buildings. The adjacent listed building to the south is slightly lower and set back from the terrace of buildings further south. To the north, the Bloomsbury Theatre is also set slightly back from the pavement edge and has a strongly protruding and cantilevered upper element. The Proposed Development will be positioned flush to the edge of the Theatre building, with its southernmost bay being set back towards the terrace building to the south, whilst remaining set slightly forward of that building, to enforce its visual separation from that more historic neighbour and to echo the relationship it has with the terrace further south.

5.5 The step back, to the south, in the footprint of the building also has the result of demarcating the southerly bay which, at ground level, accommodates an important pedestrian route through to the UCL campus beyond and a vehicular route (for emergency services access and delivery/maintenance access only). In turn, the step forward of the three northerly bays will aid the legibility of the main entrance to the building through its symmetrical positioning at the centre of that section.

5.6 The western elevation of the New Student Centre will address the Japanese Gardens and will effectively seal the eastern edge of that quadrangle, replacing the service node at the back of the Bloomsbury Theatre and physically adjoining the end of the library wing of the Grade I Listed Wilkins building to the north and the Bernard Katz Building to the south. The height of the Proposed Development at this western side will be the same as its main elevation on Gordon Street, with the top (fourth) level set back from the main building line, creating a strongly defined cornice line above the third level which will relate to the parapet height of the adjacent part of the Grade I Listed UCL building (to the north) and the Bernard Katz Building (to the south).

Detail

5.7 On Gordon Street, the building will be composed of four vertical bays conceived to relate to the proportions and rhythm of the adjacent listed terrace and to other terraces from the same period which characterise parts of the wider Bloomsbury area. The vertical emphasis of the bays will be balanced by broad window openings which will reflect the broader mass of the building overall and that of the other UCL buildings which line Gordon Street to the north of the Site.

5.8 The window openings will have full height glazing, providing generous natural illumination internally, and will be subdivided into vertical elements of alternate fixed glazing panels and slender angled bays which will be directed towards the Gordon Square gardens. The bays will be simple, slender protrusions, each comprising a single opening window protected by a flush grille with vertical and horizontal blades. The metal window frames and panels will all display a warm-coloured, bronze anodized finish which will complement the textured and matt appearance of the adjacent mottled buff brickwork. The scale of the large openings at ground level, boldly announcing the important access routes accommodated there, will also be countered by bronze-coloured frames, panels and canopies of a more delicate and light nature.

5.9 The base of the building will be strongly delineated through the reconstituted stone frame and the scale of the openings in each bay. The vehicular and pedestrian routes to the south and main building entrance will be clearly defined by the stepped building mass, which will give prominence and a symmetrical setting to the main entrance and will serve to separate the main campus thoroughfare to the south.

5.10 The main body of the building will be capped with a slender but prominent cornice line, in keeping with the treatment of the listed buildings within its setting. Above and set-back from the cornice line, the fourth (roof) level will have a saw-tooth profile, with angled roof planes set above north-facing glazing. Photovoltaic cells will be attached to these south-facing planes, which will have a slender, blade-like character and will appear to merge with the sky in views from certain angles. This roofline will provide a definite and dynamic top to the building and a lightness of character to the building overall, and will reflect the world-class, modern specification and environmentally sustainable qualities of the study spaces within.

5.11 The elevation addressing the Japanese Gardens will be in the same mottled buff brick as the main elevation on Gordon Street, visually aligning with the other brick elevations which enclose the quadrangle space. The deep window reveals will have reconstituted stone cills and there will be a colonnade with elegant square columns at ground level, also of reconstituted stone. The colonnade will provide a transition space to the gardens beyond and will have a collegiate character in keeping with the use of the building and the quadrangle space as a whole.

5.12 The upper levels, at first and second floor, will have deeply set windows with a fixed glazing panel alongside a flush grille to match the Gordon Street window design. The regular arrangement of these windows will respond to the character of the rest of the quadrangle. Above, the uppermost level visible from the garden will be set back and will have narrower windows set behind a fine reconstituted stone frame, adding to the lighter character of this upper level. The roof terrace at fourth floor will be timber-decked and enclosed by simple glass panels and areas of roof beyond the terrace will have planting to promote biodiversity.

5.13 The roof plant enclosure at the summit of the building will be well-set back and will not be visible from the ground. It will have a bronze anodised finish so as to be complementary to the copper and slate roof elements of the other university buildings when seen from the upper levels of the other buildings around the Gardens.

5.14 The Japanese Gardens will be relandscaped to make the space accessible to all and a pleasant place to pass through and pause. It will be predominantly hard landscaped, with high quality paving, and planting to soften its edges and create an attractive place to linger. There will be a ramp along the northern edge and shallow terraces to provide seating.

6 Views Assessment

6.1 Six views have been selected for assessment in consultation with LBC. All are located within the Bloomsbury Conservation Area. The Proposed Development has been represented in the views in wireline or render form and an assessment is provided adjacent to the relevant view.

Table 6-1: List of views

New View No.	Old View No	View Location	Render/ Wireline
1	1	Gordon Square, south side	render
2	3	Gordon Square Gardens, central footpath	render
3	2	Gordon Square, west side	render
4	4	Gordon Square, north-west corner	render
5	6	Gordon Street, north	render
6	7	UCL Main Quad	wireline

The Views

1 I Gordon Square, south side

2 I Gordon Square Gardens, central footpath

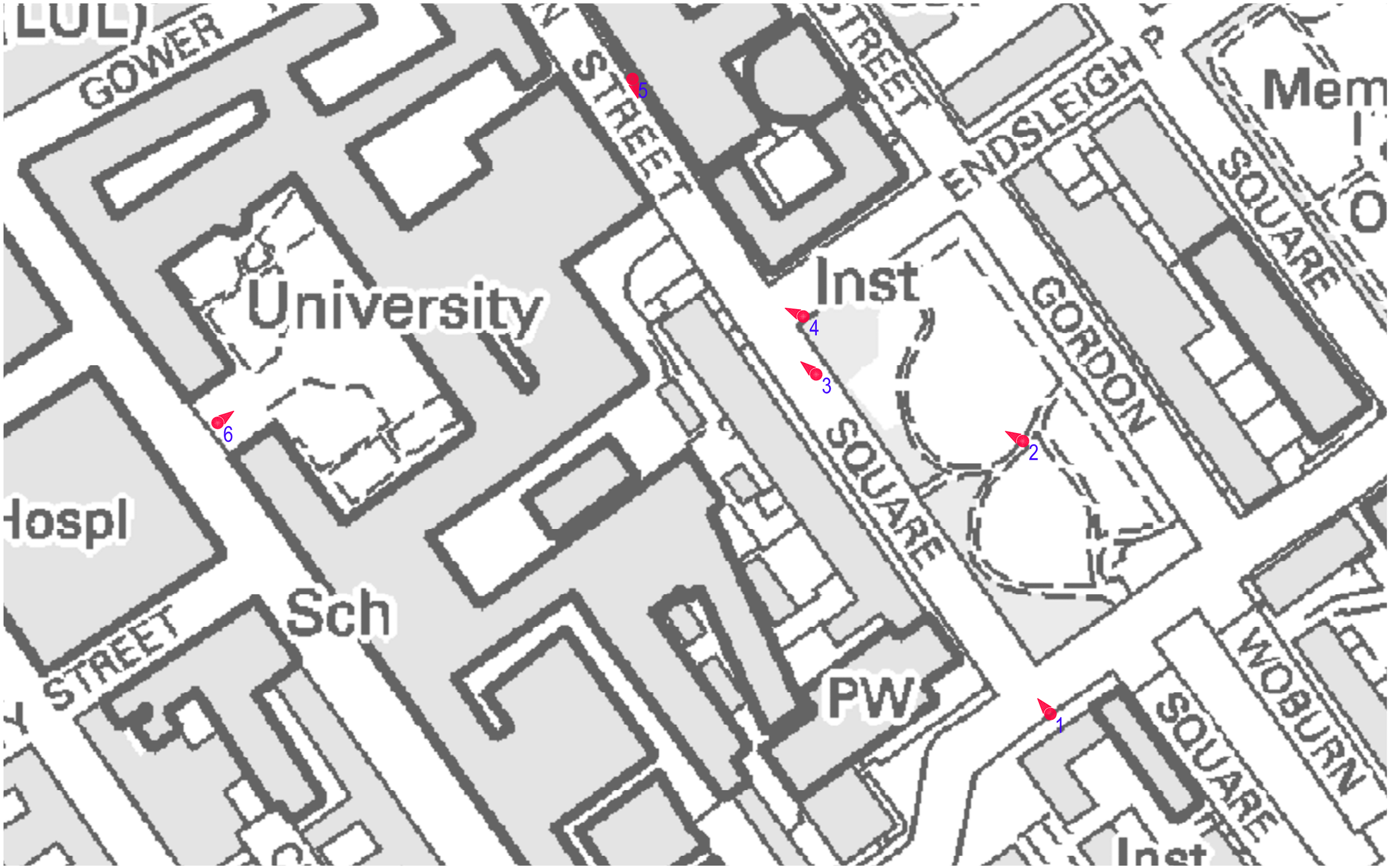
3 I Gordon Square, west side

4 I Gordon Square, north-west corner

5 I Gordon Street, north

6 I UCL Main Quad

					Camera Location					HFOV				
View	Description	MH Reference	Type	Method	Easting	Northing	Height	Camera	Lens	Photo	Image	Photo date/time	Bearing	distance (km)
1	Gordon Square, south side	1100	AVR3	Verified	529783.7	182158.8	27.12	Canon EOS 5D Mark II DSLR	24mm	74.4	73.2	10/03/2015 12:40	320.0	0.2
2	Gordon Square Gardens, central footpath	1300	AVR1	Verified	529774.9	182245.8	25.91	Canon EOS 5D Mark II DSLR	24mm	74.3	73.1	10/03/2015 12:53	298.6	0.1
3	Gordon Square, west side	1200	AVR3	Verified	529709.1	182267.0	26.65	Canon EOS 5D Mark II DSLR	24mm	73.9	73.0	11/03/2015 10:57	309.5	0.1
4	Gordon Square, north-west corner	1400	AVR3	Verified	529705.0	182285.5	26.51	Canon EOS 5D Mark II DSLR	24mm	73.2	72.9	23/03/2015 08:35	297.1	0.1
5	Gordon Street, north	1600	AVR3	Verified	529650.6	182361.1	26.93	Canon EOS 5D Mark II DSLR	24mm	73.6	73.1	23/03/2015 08:27	172.8	0.1
6	UCL Main Quad	1700	AVR1	Verified	529518.4	182251.6	28.88	Canon EOS 5D Mark II DSLR	24mm	73.8	73.1	10/03/2015 13:34	67.1	0.2

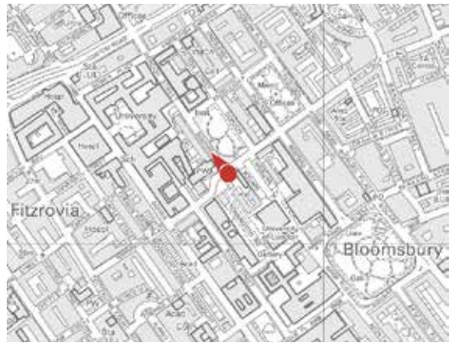


View location map

1 Gordon Square, south side

2899_1101

Existing



Existing

6.2 This view is from the southern side of Gordon Square and looks north-west along the western side of the Square and Gordon Street. The buildings on the right and the mature trees lining the west side of the Square create a channelled vista northwards. The trees are very large and numerous and dominate the view, especially in summer. In winter, some of the buildings on the north side of the Square are visible through their branches. On the foreground left is the Grade I listed Church of Christ the King, which steps up in height, away from the street. Adjacent is the Cloisters, a Grade II listed residential building in yellow brick, and then a Tudor style UCL Library building, which is also Grade II listed. They form a varied group with a highly articulated roofline. Set back slightly from the pavement edge beyond is a mid-19th century stone terrace, also Grade II listed, with a contrastingly linear roofline and uniform frontage. The flank southern wall of the Bloomsbury Theatre marks a break in the street frontage further north because of the present vacancy of the Site. The design details of the Theatre's main (east) elevation and the buildings beyond are not discernible at this distance, however the northwards route of Gordon Street is clearly delineated.

Proposed

6.3 The exposed southern elevation of the Bloomsbury Theatre will be almost fully hidden by the New Student Centre and the continuous character of the streetscape will be repaired. The proposed height of the building will mediate between the height of the southerly listed terrace and that of the Theatre building to the north, and the stepped mass will allow the building to be in line with the Theatre building whilst providing an appropriately slender 'book-end' to the adjacent listed terrace. Very little of the design detail will be discerned at this distance and from this oblique angle. However, the light colour of the brickwork and reconstituted stone will subtly catch the eye, helping to signal where the character and scale of buildings change to the north and to mark the entrance of the route westwards into the UCL campus accommodated by the new building.

Significance of Proposed Impact: minor, beneficial

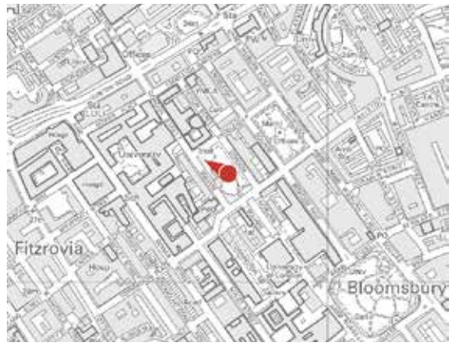
2899_1105

Proposed

2 Gordon Square Gardens, central footpath

2899_1301

Existing



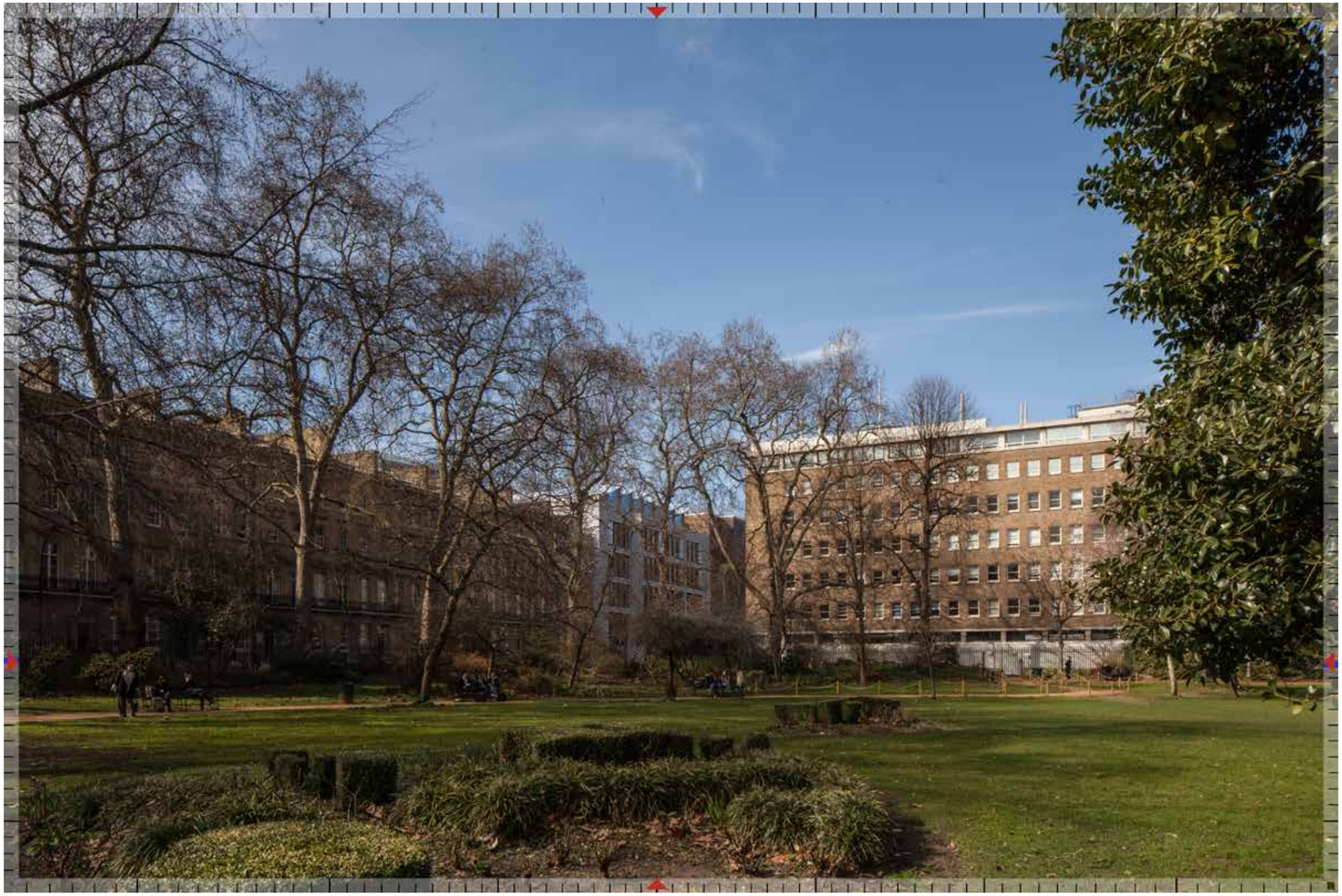
Existing

6.4 This view is from the central footpath of the Gordon Square Gardens. The Gardens are largely lawned in the foreground, with planted beds. Shrubbery and mature trees border its western perimeter and largely obscure views out in the summer. In the winter, the linear form of the Grade II Listed stone terrace is visible on the left and is countered by the vertical rhythm of the chimney stacks along its roofline. The Site presently accommodates a low temporary structure, creating a break in the streetscape and allowing sunlight through to illuminate the blank southern wall of the Bloomsbury Theatre. On the north side of the Square, the large and monolithic form of the seven storey, 1960s UCL Institute of Archaeology building dominates in this winter view, even though only partly visible.

Proposed

6.5 The southern elevation of the Bloomsbury Theatre will be almost fully hidden by the New Student Centre and the continuous character of the streetscape will be repaired. In summer, much of the New Student Centre will be concealed by the mature trees along the perimeter of the Gordon Square Gardens. In winter, the light colour of the buff brickwork at upper levels will be clearly discerned and will subtly mark the change in character and scale of development from this point northwards and the location of the pedestrian route westwards into the UCL campus. The height and mass of the new building has been carefully conceived to mediate between the listed terrace to the south and the Theatre building to the north, and its four vertical bays will be read in relation to the vertical and regular rhythm of the adjacent buildings to the south which are set within the linear form of the terrace overall. The proposed broad window openings will have slender vertical components articulated by a warm, bronze coloured frame. At roof level, the angled planes covering the north-facing windows will have a rhythmic character which will echo the chimney stacks of the neighbouring terrace, whilst the dynamic form of the photovoltaic covered panels will signal the high quality, modern accommodation within. The New Student Centre will be a high quality addition to this part of Bloomsbury and to the UCL campus, and will be appropriate to its particular position within the streetscape. The significance of the adjacent listed buildings and the Bloomsbury Conservation Area will be enhanced.

Significance of Proposed Impact: moderate, beneficial



Proposed

3 Gordon Square, west side

2899_1201

Existing

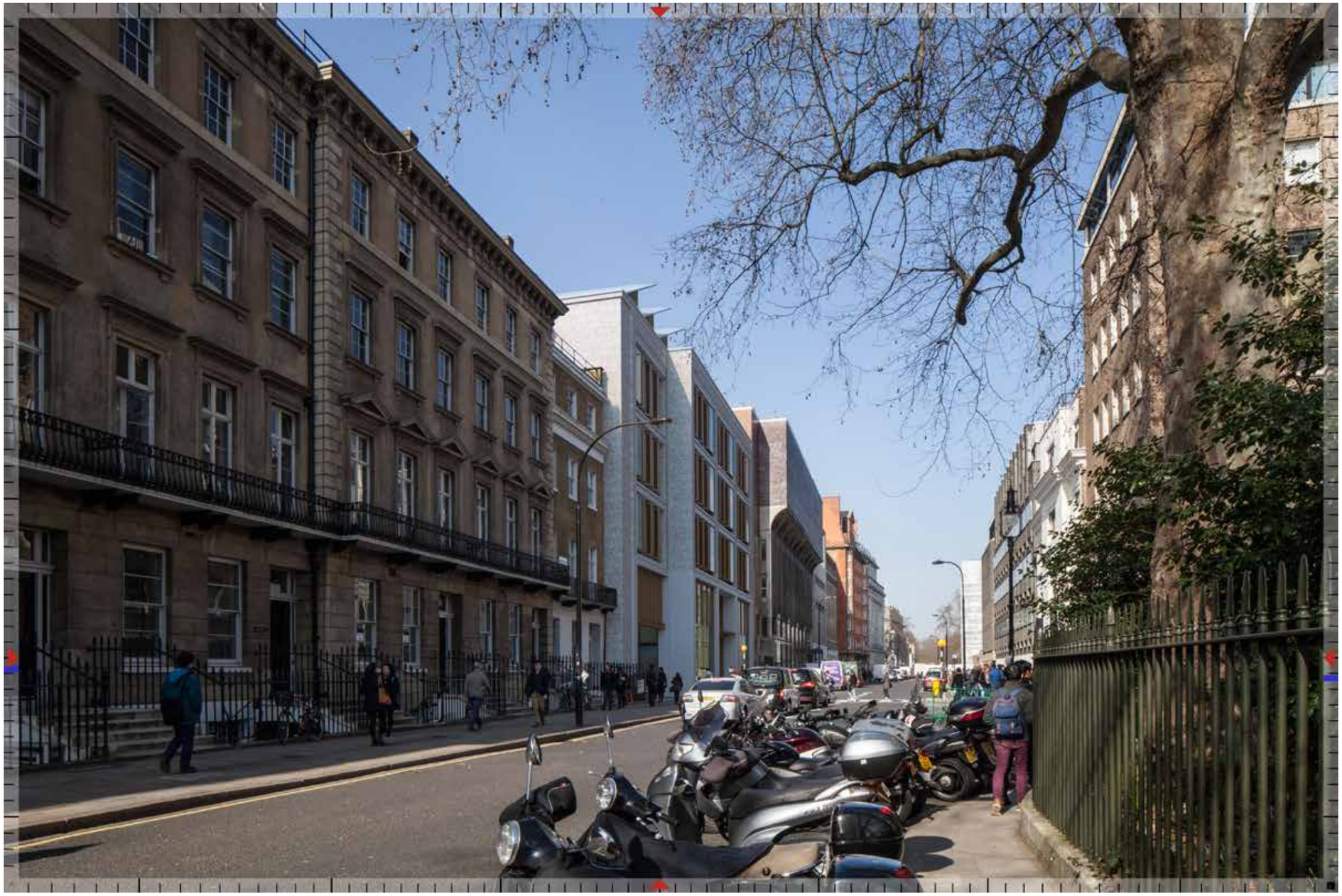
Existing

6.6 This view is from the west side of Gordon Square, close to the northern end, and looks north along Gordon Street. To the right are the Gordon Square Gardens, bounded by iron railings, shrubbery and mature trees. Beyond, occupying the north side of the Square, is the seven storey UCL Institute of Archaeology dating from the 1960s. At the western corner of this building is a 1890s lamp post which is Grade II listed. Beyond, the east side of Gordon Street is seen obliquely and includes the Brutalist-style Chemistry Building and Wates House. On the west side of the Square, on the left of the view, is a mid-19th century stone terrace which is Grade II listed, with one further Grade II Listed terraced house (No.26) at its north end dating to the early 19th century which is of brick, with stucco lower levels and set slightly back from the adjacent building line. There was formerly another terraced house and then a church adjoining its north side, both of which were destroyed in WWII. The vacant Site now accommodates a temporary structure and is still vacant to the north, allowing sunlight through to illuminate the blank southern flank wall of the Bloomsbury Theatre. The tall and slender overhang of the 1960s Theatre building has a distinctive presence on the street. Next are the Centre for Nanotechnology, the Physics Building and then the red brick students Union building. The stone Wellcome building beyond, at Euston Road, is indistinct and the trees of Euston Square Gardens terminate the view.

Proposed

6.7 The southern elevation of the Bloomsbury Theatre will be almost fully hidden by the New Student Centre and the continuous character of the streetscape would be repaired. The height of the New Student Centre will mediate between the listed terrace to the south and the Theatre building to the north, and the stepped mass will allow the building to be in line with the Bloomsbury Theatre whilst providing an appropriately slender 'book-end' to the adjacent listed terrace and its recessed end building in particular. The light coloured buff brickwork and reconstituted stone will clearly connect the building visually to the other university buildings which line Gordon Street north of here, and which are of a visibly greater scale and more varied character and materials. The four vertical bays and bronze-coloured window and entrance dressings will also complement the strongly regular composition and warm-coloured stone listed terrace to the south. The pedestrian and vehicular route (for emergency services access and delivery/maintenance access only) will be delineated through the recessed position of the southerly most bay, which in turn will serve to distinguish the main entrance at the centre of the north part of the building. At roof level, the angled planes covering the north-facing windows will have a slender and dynamic character and will be covered with photovoltaic panels, signalling the high quality, modern accommodation within. The New Student Centre will be a high quality addition to this part of Bloomsbury and to the UCL campus, and will be appropriate to its particular position within the streetscape. The significance of the adjacent listed buildings and the Bloomsbury Conservation Area will be enhanced.

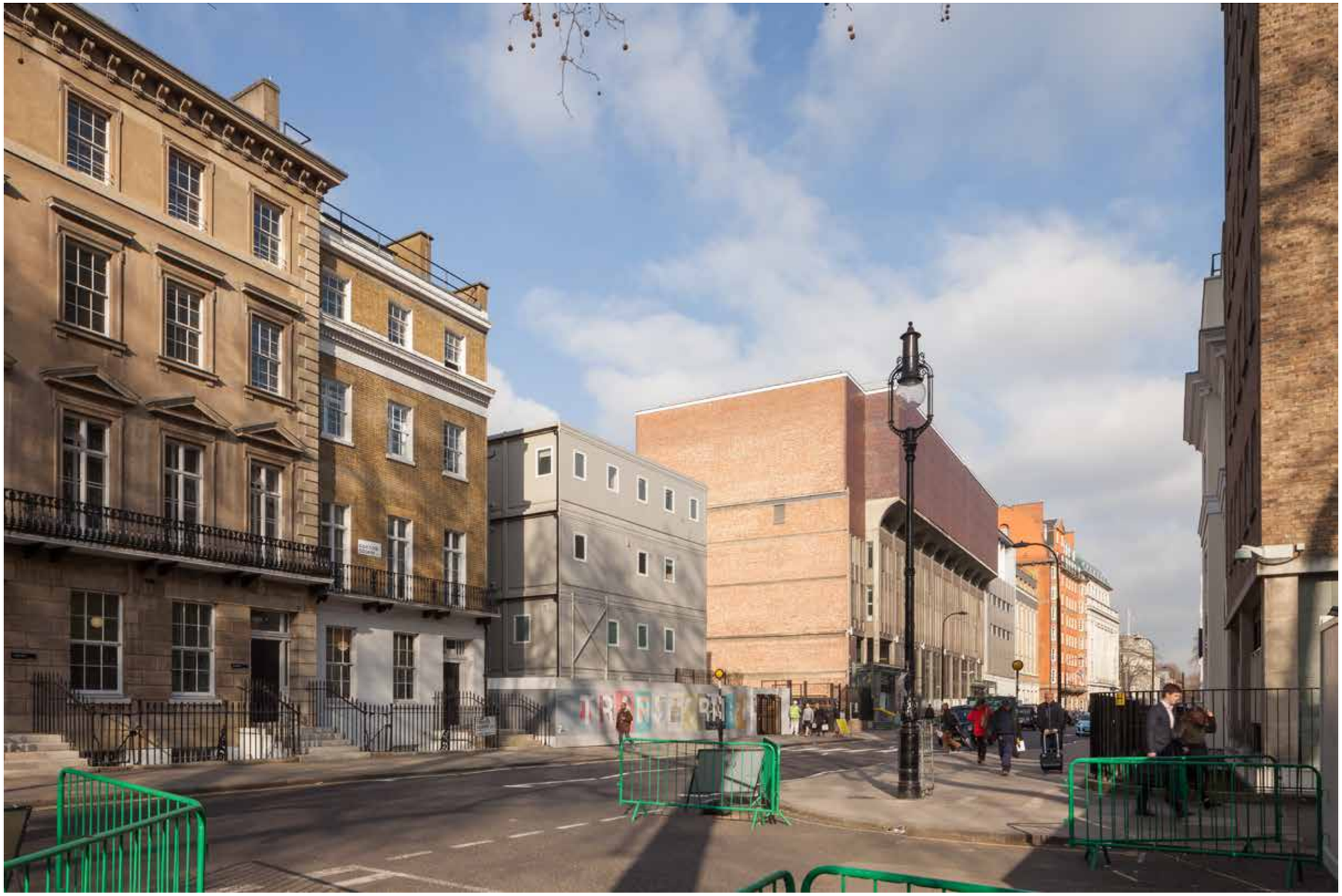
Significance of Proposed Impact: moderate, beneficial



2899_1205

Proposed

4 Gordon Square, north-west corner



2899_1401

Existing

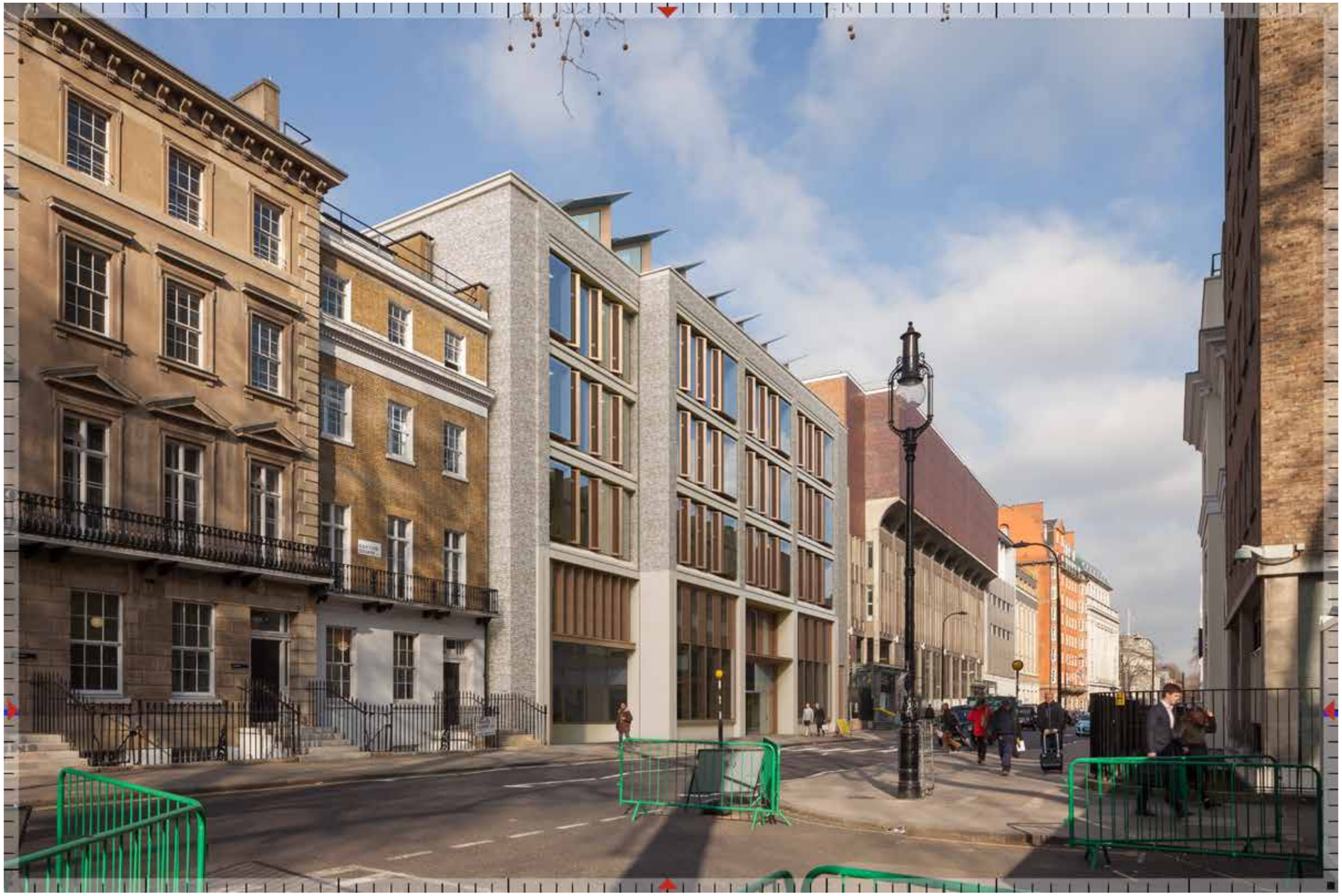
Existing

6.8 This view is from the north-west corner of Gordon Square, looking towards the Site. There is a vista north along Gordon Street on the right side of the view. The northern end of the Grade II Listed mid-19th century stone terrace on the west side of Gordon Square is visible on the left. Adjacent to it is one further Grade II Listed terraced house (No.26) dating to the early 19th century which is of brick, with stucco lower levels and set slightly back from the adjacent building line. There was formerly another terraced house and then a church adjoining its north side, both of which were destroyed in WWII. Adjacent is the Site, partly occupied by a temporary building but otherwise still vacant. The southern flank wall of the 1960s UCL Bloomsbury Theatre is exposed and prominent in the view. On its main (east) elevation, the tall and slender overhang has a distinctive presence on the street. Beyond are several other UCL buildings: the Centre for Nanotechnology, the Physics Building and the red brick Students' Union. The roofline, materiality and architectural style of the university buildings along Gordon Street are varied.

Proposed

6.9 This view is close to the previous view 3 and provides one of few more direct views of the Gordon Street elevation which will largely be seen in more oblique views looking up and down the street. As noted for view 3, the southern flank elevation of the Bloomsbury Theatre will be almost fully hidden by the New Student Centre and the continuous character of the streetscape will be repaired. The height of the New Student Centre will mediate between the listed terrace to the south and the Theatre building to the north, and the stepped mass will allow the building to be in line with the Bloomsbury Theatre whilst providing an appropriately slender 'book-end' to the adjacent listed terrace and its recessed end building in particular. The light coloured buff brickwork and reconstituted stone will clearly connect the building visually to the other university buildings which line Gordon Street north of here, and which are of a visibly greater scale and more varied character and materials. At this closer point, the vertical bays will visibly relate to the proportions of the adjacent terraced buildings to the south and the slender bronze-coloured window frames and panels will catch the light and lightly articulate the more solid character of the brick and stone building frame. The pedestrian and vehicular route (for emergency services access and delivery/ maintenance access only) will be delineated through the recessed position of the southerly most bay, which in turn will serve to distinguish the main entrance at the centre of the north part of the building. At roof level, the angled planes covering the north-facing windows will have a slender and dynamic character and will be covered with photovoltaic panels, signalling the high quality, modern accommodation within. The New Student Centre will be a high quality addition to this part of Bloomsbury and to the UCL campus, and will be appropriate to its particular position within the streetscape. The significance of the adjacent listed buildings and the Bloomsbury Conservation Area will be enhanced.

Significance of Proposed Impact: major, beneficial



Proposed

5 Gordon Street, north

2899_1601

Existing

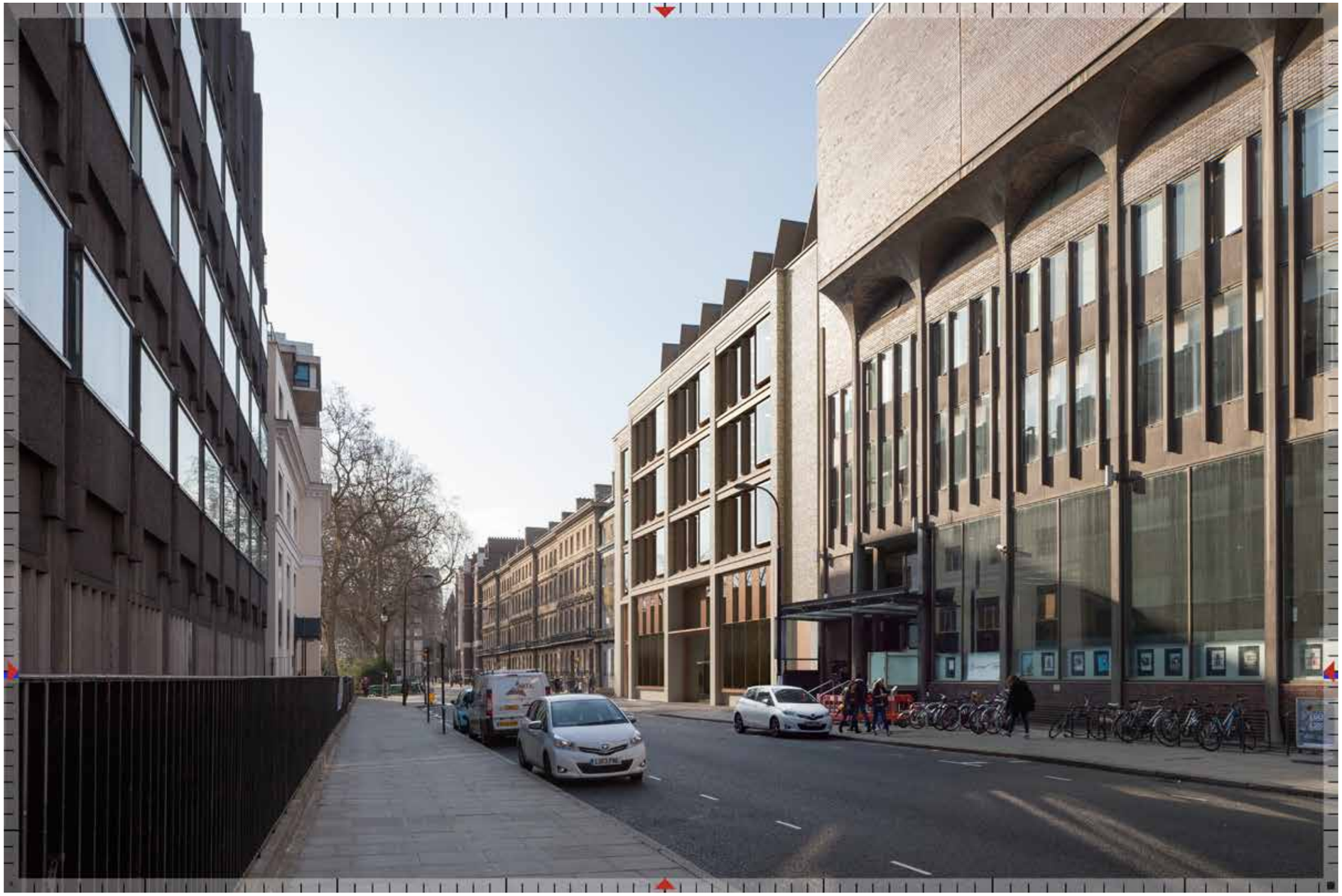
Existing

6.10 This view is from Gordon Street, adjacent to the Chemistry building and looks south along the street towards the west side of Gordon Square. On the left, the concrete Chemistry Building is set behind railings and provides a visually closed frontage to the street. On the right, the large mass of the 1960s UCL Bloomsbury Theatre is dominant relative to the adjacent gap site and smaller scale terraced houses beyond. Its plum-coloured brick, tall overhang and slender pilasters have a distinctive street presence. The vacant Site beyond is partly occupied by a temporary pre-fabricated structure. Beyond, a single early 19th century brick house forms the end piece to a mid-Victorian stone terrace on the west side of Gordon Square, both house and terrace are Grade II listed. Further south, and just discernible in the view by a more articulated roofline, are a Tudor style UCL Library and the Cloisters residential building, both are also Grade II listed. The mature trees which edge the Gordon Square Gardens are also visible and conceal much of the buildings on the south side of the Square even in winter.

Proposed

6.11 The New Student Centre will fill the existing gap-site and repair the streetscape. Its height will mediate between the Theatre building on the right and the listed terrace to the south. The step in its mass will gesture towards the adjacent listed terrace and will allow the recessed end terraced building to be more visible. It will also serve to distinguish the central bay of the northerly part of the building and the main entrance at its centre at ground level. The brickwork of the main body of the building will have a robust character and light colour which visually corresponds to both the Theatre building on the right and the listed terrace beyond, and the broad window openings will be articulated by slender, vertical components and warm, bronze-coloured metal which will reduce the amount of glazing visible externally and accentuate the vertical character of the bays. At roof level, the northern window lights will be covered by slender planes with photovoltaic panels attached, providing a definite top to the building and subtly signalling the modern, high quality student facilities within. It will be a well-composed and well-detailed addition to this part of Bloomsbury and to the UCL campus, and will be appropriate to its particular position within the streetscape. The significance of the adjacent listed buildings and the Bloomsbury Conservation Area will be enhanced.

Significance of Proposed Impact: major, beneficial



Proposed

2899_1701

Existing

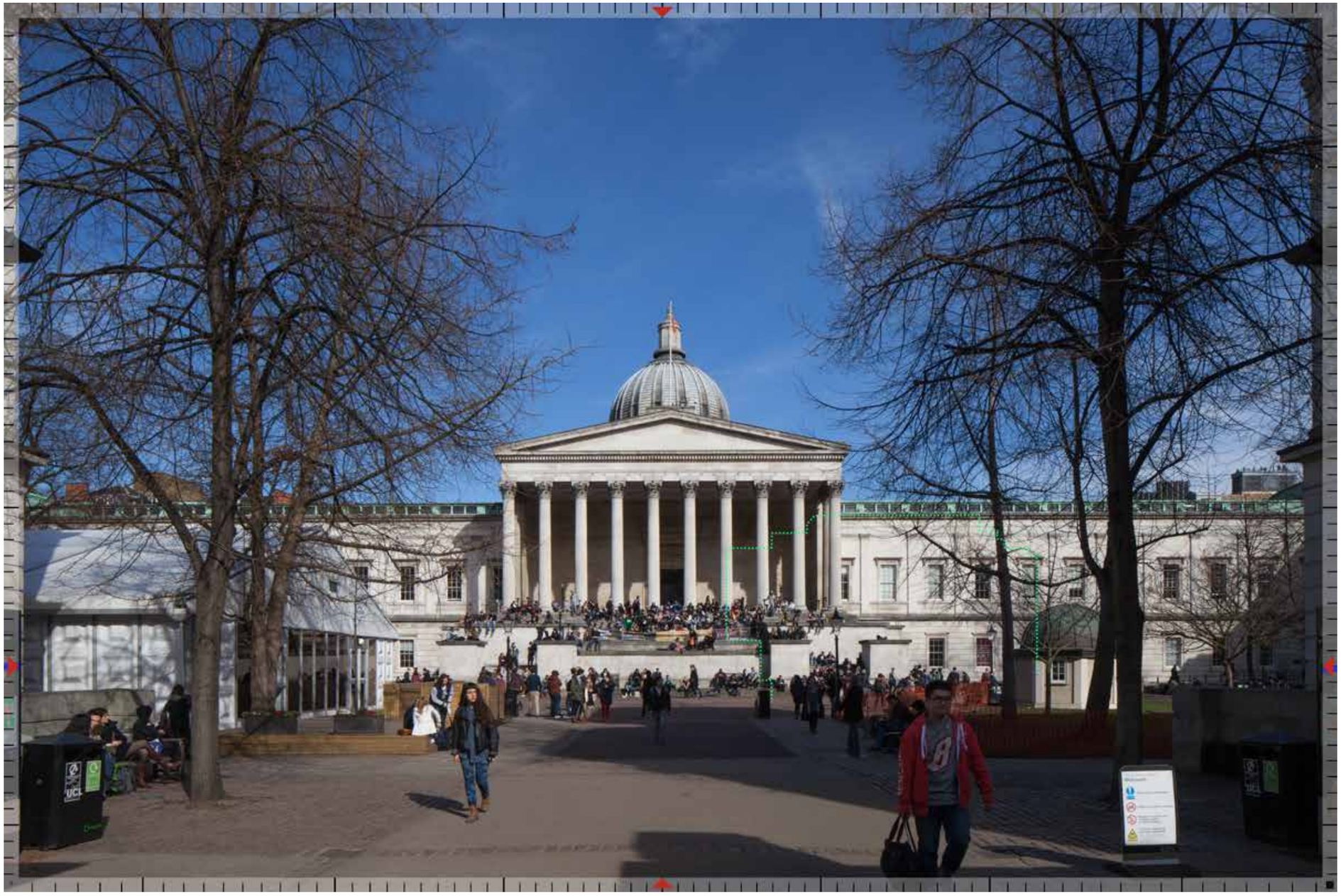
Existing

6.12 This view is from the entrance gateway into the Main Quad of the UCL campus on Gower Street. The Quad space is landscaped with lawns and hard-surfacing and there is a temporary pavilion on the left. Two small observatories either side of the central path are Grade II listed. The view looks north-east across the Quad and is centred on the grand classical portico and dome of the Wilkins Building, which is Grade I listed. The Portland stone central block of this building, including the wings extending either side of the entrance portico, was completed in 1827-9. Mature trees on both sides channel the view and consolidate its symmetrical composition.

Proposed

6.13 No change. The Proposed Development will be entirely concealed by the Wilkins Building.

Significance of Proposed Impact: neutral



Proposed

7 Built Heritage Assessment

7.1 The relevant heritage assets are described in Section 4 above and their locations are indicated on Figure 4-6 and 4-7.

Bloomsbury Conservation Area

7.2 The Site is situated within the edge of Subarea 3 of the Bloomsbury Conservation Area. The adjacent Grade II Listed terrace is in Sub-area 2 and views 1-4, on Gordon Square are from within Sub-area 2. Views 5 and 6, from Gordon Street and the main UCL Quad, are from within Sub-area 3.

7.3 The Site is an undeveloped WWII bomb site which forms an unsightly gap in the streetscape which will be repaired by the New Student Centre. The height and mass have been carefully considered to mediate between the listed terrace to the south and the Bloomsbury Theatre to the north. The detail of the design will respond to the characteristics of the adjacent terrace (in Sub-area 2) whilst being of an overall scale and distinct identity and materials which will be read in relation to the other university buildings further north in the Conservation Area (within the same Sub-area 3).

7.4 Views 1-4, from within Sub-area 2, show that the Proposed Development will repair the streetscape and will respond to the finer grain of Sub-area 2, through the vertical rhythm of its bays and light brick and reconstituted stone materials, whilst providing a distinctive building which will mark the start of Gordon Street and the start of Sub-area 3, which has a larger scale and more varied architectural character and materials.

7.5 View 5, from within Sub-area 3 on Gordon Street, shows that the New Student Centre will be a positive addition to the university buildings which characterise that street, and will be carefully composed to provide a successful transition to the adjacent listed terrace, which is characteristic of Sub-area 2, and to allow views to the immediately adjacent listed building through the setting-back of the southernmost bay.

7.6 View 6 shows that the New Student Centre will not be tall enough to be seen across the main Quad of the Grade I Listed Wilkins Building, or from more distant parts of the Bloomsbury Conservation Area.

7.7 The potential impact on the Bloomsbury Conservation Area will be significant and beneficial to a small part of Sub-areas 2 and 3.

Passfield Hall and attached railings Endsleigh Place – Grade II

7.8 Passfield Hall is to the east of the Site and northeast of Gordon Square. Due to the location of the Site and the scale of the New Student Centre, it will not be seen from within the close setting of Passfield Hall and will not affect the significance of the listed building.

Nos. 36 to 46 Gordon Square and attached railings – Grade II

7.9 Nos. 36 to 46 Gordon Square is a four storey Cubitt terrace forming the northeastern edge of Gordon Square. Due to the trees and shrubbery bordering all sides of the Square and the position of the Site, just north of the northwest corner of the Square, there will be limited visibility of the New Student Centre within the setting of this listed terrace. Where visible, the Proposed Development will repair that part of the local streetscape and, through its mass, composition and materials, will contribute positively to the setting of the adjacent listed terrace as well as the other terraces, including Nos.36 to 46, which address the east and west sides of Gordon Square.

Nos. 47 to 53 Gordon Square and attached railings – Grade II

7.10 Nos 47 to 53 Gordon Square form the southeast edge of Gordon Square. There will be a similar degree of impact as to Nos. 36 to 46: due to the trees and shrubbery bordering all sides of the Square and the position of the Site, there will be limited visibility of the New Student Centre within the setting of this listed terrace. Where visible, the Proposed Development will repair that part of the local streetscape and, through its mass, composition and materials, will contribute positively to the setting of the adjacent listed terrace as well as the other terraces, including Nos.47 to 53, which address the east and west sides of Gordon Square.

Nos. 55 to 59 Gordon Square and attached railings – GradeII

7.11 Nos. 55 to 59 Gordon Square are situated at the south-eastern corner of the Square. Due to the trees in the Gordon Square Gardens and the distance from the Site, the Proposed Development is unlikely to be noticed from within the setting of this listed terrace. Its significance will not be affected.

Church of Christ the King and attached railings and walls – Grade I

7.12 This Grade I listed Church is situated at the southwest corner of Gordon Square. The Site is seen obliquely from within its setting, primarily in views looking northwards towards Gordon Street (view 1). As stated in relation to view 1, the exposed southern flank wall of the Bloomsbury Theatre would be almost fully hidden by the New Student Centre and the continuous character of the streetscape will be repaired. The proposed height of the building will mediate between the height of the southerly listed terrace and that of the Theatre building to the north, and the stepped mass will allow the building to be in line with the Theatre building whilst providing an appropriately slender 'book-end' to the adjacent listed terrace. The wider setting of the listed Church will be enhanced. Very little of the design detail of the New Student Centre will be discerned at this distance, however, the buff brickwork and reconstituted stone will have a solid character, complementing the brick and stone buildings which predominate in the area, and will add to the diversity of high quality buildings either side of the central stone terrace at Nos. 16 to 25. The setting of the Grade I listed Church will be enhanced.

The Cloisters Nos. 1 to 5 Gordon Square and attached stone wall– Grade II

7.13 This former Cloisters building is situated adjacent to the north side of the Church of Christ the King and was formerly associated with the Church. The impact on its setting will be the same as on that of the Church (described at the previous paragraph 7.12): view 1 shows that the New Student Centre will repair the streetscape and will complement its neighbours in mass, design and materials. The setting of the Grade II former Cloisters will be enhanced.

Nos. 14 and 15 Gordon Square and attached railings and pillars – Grade II

7.14 Nos. 14 and 15 Gordon Square is adjacent to the north of the Cloisters building. It is of a different style and materials than the adjacent former Cloisters and Church of Christ the King but displays the same level of ornate detail and highly articulated roofline which contrasts to the adjacent stone terrace, forming a discrete visual group. The potential impact on the setting of Nos. 14 and 15 Gordon Square will be the same as for the other two listed buildings in this group (see paragraphs 7.12 and 7.13). The setting of this listed building will be enhanced through the reparation of the streetscape with a sensitively designed building, appropriate to its location.

Nos. 16 to 25 Gordon Square and attached railings– Grade II

7.15 Nos. 16 to 25 Gordon Square is a terrace of ten stone-faced, mid-19th century houses, just south of the Site (separated only by No.26). View 2, across Gordon Square, and Views 3 and 4, from the northwest corners of Gordon Square show the close proximity of the New Student Centre to Nos. 16 to 25 Gordon Square and the enhancement to its setting. The streetscape will be restored and the new building will successfully mediate between its terraced neighbours to the south and university buildings to the north, in height, mass and materials. The four bays of its composition will extend the balanced rhythm of the terrace, whilst the mass overall and scale of the reconstituted stone portals at ground will connect it to the other university buildings further north. This larger scale and simple composition will be articulated by bronze-coloured window frames and panels which will help to create a distinctive, high quality building in its own right. The setting of Nos. 16 to 25 Gordon Square will be enhanced.

Stone gateway in grounds of University College behind No. 17 Gordon Square – Grade II

7.16 Little of the Proposed Development, if any, will be seen from within the setting of this stone arch, located at the rear of No.17 Gordon Square. Its significance lies in its 17th century age and not in its location, to where it was moved from the City in the early 20th century. The architectural and historical value of the stone gateway will not be affected by the New Student Centre.

No. 26 Gordon Square and attached railings– Grade II

7.17 This terraced house is adjacent to the south side of the Site and is of a different period and appearance to Nos. 16 to 25 Gordon Square, which are adjacent to its south. Its north flank wall, presently exposed by the vacant Site, will be fully hidden by the New Student Centre, and the height of the new building will mediate between the adjacent listed building and the Bloomsbury Theatre to the north. The four bays of its main elevation on Gordon Street will be of proportions which will echo the adjacent terraced houses, and the southernmost bay will be set back from the pavement edge, improving views to No.26 from the north (view 5) and providing a balanced setting to No.26 with its terraced neighbour to the south (No.25), which is also set slightly forward of No.26. At roof level, the chimney stack of No.26 will be discernible against the neutral backdrop of the brick south elevation of the new building, when seen from limited points in the close area (view 4). The coping of the main body of the building will be moulded to relate to the strong parapet and cornice lines of the adjacent terraced buildings. The overall scale and large window openings of the proposed university building will be balanced by fine, bronze-coloured window frames and panels, which will also give the building a distinctive, high quality character in its own right. The setting of No.26 Gordon Street will be greatly enhanced through the reparation of the streetscape with a sensitively designed building, appropriate to its location.

University College (University Of London) and attached railings to north and south Wings – Grade I

7.18 As shown in view 6, the New Student Centre will not be visible from the main UCL Quad, or in relation to the buildings which surround it, and will not impact on its setting. The Gordon Street elevation of the New Student Centre will not be seen with, or impact on the setting of, the Grade I listed UCL buildings.

7.19 The New Student Centre will have a significant impact on the east part of the South Cloisters and the Flaxman Gallery and Library, which its western elevation will face across the Japanese Gardens. The Bernard Katz building forms the fourth elevation of the quadrangle to the south; it is not listed. Reference should be made to the description and illustrations of the western elevation of the New Student Centre and the proposals for the Japanese Gardens in Section 6 of the Design and Access Statement.

7.20 The western elevation has been carefully designed to relate to the linear character, brick material and clear parapet line of the adjacent buildings, in order to effectively seal the quadrangle space of the Japanese Gardens. The temporary buildings presently on Site will be replaced by a high quality building which will encourage greater movement through the space at ground level and which will have a collegiate and dignified character which will complement the parts of the Grade I Listed building with which it will be seen. The Japanese Gardens will be landscaped with paving and planting, to improve the pleasantness and accessibility of the space. The setting of these parts of the Grade I Listed building will be significantly enhanced.

7.21 The architectural and historic significance of the Grade I listed building will not be affected by the proposals.

Lamp post on corner of Gordon Square and Gordon Street – Grade II

7.22 This lamppost is within the close setting of the Site. Its primary heritage value is historic and the significance of its design is unlikely to be affected by changes to buildings within its setting. The New Student Centre will enhance its setting insofar as it will repair the streetscape and will be a high quality new building designed to relate well to the buildings nearby and to be appropriate to its particular position with the local streetscape.

8 Conclusions

8.1 The visual impact of the Proposed Development will be restricted to its close locality, due to its limited scale and the detail of its design. It will fill a long-standing gap-site and will repair the streetscape. Wherever visible, it will have a positive relationship to the setting of heritage assets and the local townscape character.

Views Assessment

8.2 The Views Assessment (section 6) shows that the Proposed Development will relate positively to its surroundings.

8.3 It will be most visible along its primary frontage on Gordon Street, and here will affect the character of the townscape and Bloomsbury Conservation Area generally. The west elevation will have a significant impact on the setting of the Grade I Listed Wilkins building only, and will not be seen from the street.

8.4 Due to the articulation of its mass and design, the New Student Centre will knit into the existing character of the streetscape on Gordon Street. Its height and mass will mediate between the listed 19th century terrace to its south and the 20th century Bloomsbury Theatre to its north. Its composition, detail and materials have also been carefully conceived to relate to both immediate contexts and to read as a coherent and well-composed building in its own right.

8.5 In views from the south and east parts of Gordon Square, the New Student Centre will be seen obliquely or filtered by trees (views 1 and 2). In these views, the height, mass and buff brick material of the New Student Centre will visibly relate to other buildings in view whilst its light colour will subtly catch the eye, signalling the change in character of the street further north and the important route that the new building accommodates through to the UCL campus further west.

8.6 8The New Student Centre will have a greater impact on close views from the northwest corner of Gordon Square (views 3 and 4) and in views from the north close to the Site (view 5). In these close views, the former bomb damage site will be transformed: the streetscape will be restored by a building which will carefully mediate between its different neighbours and will provide a well-composed and distinctive new building at this important point in the UCL campus and northwestern corner of Gordon Square.

8.7 The New Student Centre will not be visible from the main Quad of the UCL building to the west (View 6).

8.8 There will be a minor to major impact on local views which will be entirely beneficial.

Heritage Assessment

8.9 The Heritage Assessment (section 7) draws on relevant parts of the views assessment (section 6) and finds that, wherever visible, the Proposed Development will relate positively to the Bloomsbury Conservation Area it is situated within and to listed buildings within the area.

8.10 The Proposed Development is located within the edge of Sub-area 3 of the Bloomsbury Conservation Area. The Views Assessment (section 6) includes views from Sub-area 2 and 3. All of these views will be enhanced by the proposals. The mass and detail of the design has been carefully conceived to create a building which will relate to the character of both Sub-areas and to its specific position at the northwest corner of Gordon Square and to be a high quality building in its own right which will add to the high quality of development generally in evidence in the area. The significance of the Bloomsbury Conservation Area will be enhanced.

8.11 The Proposed Development will have a limited impact on the settings of listed buildings on the east and southwest sides of Gordon Square. Views of the New Student Centre from within the settings of these listed building will be limited by the trees on Gordon Square, oblique viewing angles and the distance from the Site. Where visible, the New Student Centre will successfully repair the streetscape and mediate between its immediate neighbours and will add a high quality and well-composed building to the local streetscape. Their setting will be enhanced.

8.12 The Proposed Development will have a significant impact on the setting of the immediately adjacent, Grade II listed No.26 Gordon Square, the Grade II listed terrace of ten buildings to its south (Nos.16 to 25 Gordon Square) and to parts of the Grade I Listed Wilkins building. The Gordon Street elevation has been carefully designed in mass and detail to complement the setting of the listed terraced buildings. Likewise, the west elevation addressing the Japanese Gardens will successfully relate to the character, materials and composition of the close parts of the Grade I Listed Wilkins Building and will provide a new fourth elevation to the Japanese Gardens quadrangle. The architectural and historic significance of all of these listed buildings will be left unharmed and their settings will be greatly enhanced by the proposals.

Planning Policy

8.13 The Proposed Development will fully comply with NPPF heritage and design policy and in particular with the requirement for new development to make a positive contribution to local character and distinctiveness (Ref 1-5, para 131).

8.14 The Proposed Development will fully comply with heritage and townscape related policy set out in The London Plan (Ref 1-9). It will protect local character (Policy 7.4), be of a high architectural quality (Policy 7.6) and will relate well to the historic environment (Policies 7.8-10). No views set out in the LVMF SPG will be affected by the Proposed Development.

8.15 The Proposed Development will fully comply with Camden's heritage and townscape related policy. In accordance with Camden's Core Strategy (Ref 1-10), the Proposed Development will be of the highest standard of design which respects local context character (Policy CS14). No locally important views will be affected by the proposals (Ref 1-10, para 14.25). It will meet the necessary high quality standard in all aspects of design set out in Policy DP24 and, in accordance with Policy DP25, will not harm any conservation area or listed building (Ref 1-11).

Final conclusion

8.16 The settings of all relevant heritage assets and the character of all relevant local views will be enhanced by the Proposed Development.

8.17 The Proposed Development will be of a high design quality and high quality materials which will complement the existing character of the local streetscape.

References

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1-2 GLA, *London View Management Framework Supplementary Planning Guidance (LVMF SPG)* (March 2012)

1-3 English Heritage, *Seeing the History in the View* (2011)

1-4 English Heritage, *The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning Note 3* (2015)

1-5 DCLG, *National Planning Policy Framework (NPPF)* (March 2012)

1-6 DCMS, *Principles of Selection for Listing Buildings* (2010)

1-7 English Heritage, *Conservation Principles Policies and Guidance for the Sustainable Management of the Historic Environment* (2008)

1-8 DCLG, *Planning Practice Guidance (PPG)* (March 2014)

1-9 GLA, The *London Plan: Spatial Development Strategy for Greater London: Consolidated with Alterations since 2011* (March 2015)

1-10 LBC, *Camden Core Strategy 2010-2025* (2010)

1-11 LBC, *Camden Development Policies 2010-2025* (2010)

1-12 LBC, *Bloomsbury Conservation Area Appraisal and Management Strategy* (2011)

1-13 Historic England, *The National Heritage List for England* (2015)

1-14 Pevsner and Cherry: *The Buildings of England. London 4: North*, Yale University Press (2002)

1-15 UCL, *Our history: University developments* (2014) Available from: www.bedfordestates.com/the-estate/history/

1-16 The Bedford Estates, *History of the Bloomsbury Estate* (2014) Available from: www.ucl.ac.uk/about-ucl/history

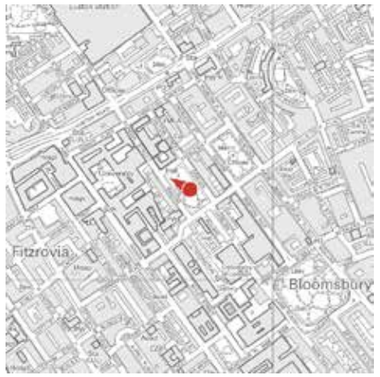
Appendices

A1 View Locations

1 | Gordon Square, south side

Camera Location
National Grid Reference 529783.7E 182158.8N
Camera height 27.12m AOD
Looking at Centre of Site
Bearing 320.4°, distance 0.2km
Photography Details
Height of camera 1.60m above ground
Date of photograph 10/03/2015
Time of photograph 12:40
Canon EOS 5D Mark II DSLR
Lens 24mm

2 | Gordon Square Gardens, central footpath



Camera Location
National Grid Reference 529774.9E 182245.8N
Camera height 25.91m AOD
Looking at Centre of Site
Bearing 299.0°, distance 0.1km
Photography Details
Height of camera 1.60m above ground
Date of photograph 10/03/2015
Time of photograph 12:53
Canon EOS 5D Mark II DSLR
Lens 24mm

3 | Gordon Square, west side

Camera Location
National Grid Reference 529709.1E 182267.0N
Camera height 26.65m AOD
Looking at Centre of Site
Bearing 309.3°, distance 0.1km
Photography Details
Height of camera 1.60m above ground
Date of photograph 11/03/2015
Time of photograph 10:57
Canon EOS 5D Mark II DSLR
Lens 24mm

4 | Gordon Square, north-west corner

Camera Location
National Grid Reference 529705.0E 182285.5N
Camera height 26.51m AOD
Looking at Centre of Site
Bearing 294.7°, distance 0.1km
Photography Details
Height of camera 1.60m above ground
Date of photograph 23/03/2015
Time of photograph 08:35
Canon EOS 5D Mark II DSLR
Lens 24mm

5 | Gordon Street, north

Camera Location
National Grid Reference 529650.6E 182361.1N
Camera height 26.93m AOD
Looking at Centre of Site
Bearing 164.4°, distance 0.2km
Photography Details
Height of camera 1.60m above ground
Date of photograph 23/03/2015
Time of photograph 08:27
Canon EOS 5D Mark II DSLR
Lens 24mm

6 | UCL Main Quad

Camera Location
National Grid Reference 529518.4E 182251.6N
Camera height 28.88m AOD
Looking at Centre of Site
Bearing 53.9°, distance 0.1km
Photography Details
Height of camera 1.60m above ground
Date of photograph 10/03/2015
Time of photograph 13:34
Canon EOS 5D Mark II DSLR
Lens 24mm

Appendices (continued)

A2 Millerhare's technical notes on the Views

Scope

A2.1 This study tests the visual impact of the Proposed Development by the University College London at New Student Centre in Gordon Street. It consists of a series of accurately prepared photomontage images or Accurate Visual Representations (AVR) which are designed to show the visibility and appearance of the Proposed Development from a range of publicly accessible locations around the site. The views have been prepared by Miller Hare Limited.

A2.2 The views included in the study were selected by the project team and they include, where relevant, standard assessment points defined by the Mayor of London and the Local Planning Authority. Where requested, view locations have been refined and additional views added. The full list of views is shown in thumbnail form on the following pages, together with a map showing their location. Detailed co-ordinates for the views, together with information about the source photography are shown in Appendix A1 "View Locations".

A2.3 In preparing each AVR a consistent methodology and approach to rendering has been followed. General notes on the AVRs are given in Appendix A4 "Accurate Visual Representations", and the detailed methodology used is described in Appendix A5 "Methodology for the production of Accurate Visual Representations".

A2.4 From each viewpoint a large format photograph has been taken as the basis of the study image. The composition of this photograph has been selected to allow the Proposed Development to be assessed in a meaningful way in relation to relevant elements of the surrounding context. Typically, photographs have been composed with a horizontal axis of view in order to allow vertical elements of the proposals to be shown vertically in the resulting image. If required in order to show the full extent of the proposals in an natural way the horizon line of the image has been allowed to fall above or below the centre of the image. This has been achieved by applying vertical rise at source using a large format camera or by subsequent cropping of the image. In all cases the horizon line and location of the optical axis are clearly shown by red arrow markers at the edges of the image.

A2.5 The lenses chosen for the source photography have been selected to provide a useful Field of View given the distance of the viewpoint from the site location. The lenses used for each view are listed in Appendix A1 "View Locations".

A2.6 In this study the following groups of views have been defined:

- **Local views** – horizontal Field of View approximately 74 degrees (equivalent to a 24mm lens on 35mm film camera)

A2.7 For each AVR image, the precise Field of View, after any cropping or extension has been applied is shown clearly using indexed markings running around the edges of the image. These indicate increments of 1, 5 and 10 degrees marked away from Optical Axis. Using this peripheral annotation it is possible to detect optical distortions in parts of the image away from the Optical Axis. It is also possible to simulate a different field of view by masking off an appropriate area of the image. More detailed information on the border annotation is contained in Appendix A4 "Accurate Visual Representations".

Conditions

A2.8 From each selected viewpoint a set of accurate images have been created comparing the future view with the current conditions represented by a carefully taken large format photograph. In this study the following conditions are compared:

- Existing – the appearance today as recorded on the specified date and time
- Proposed – the future appearance were the Proposed Development to be constructed

Presentation

A2.9 For each view the AVRs have been presented using a double page layout which facilitates desktop study. The layout shows all conditions at the same size and scale on the page and, wherever possible, the assessment text is placed alongside the view being discussed.

Styles

A2.10 For each viewpoint, the Proposed Development is shown in a defined graphical style. These styles comply with the definitions of AVR style defined by the London View Management Framework. The styles used in this study are:

- AVR 1 – a wireline representation showing the silhouette of the proposals. Where a part of the silhouette would be visible in the view it is shown in blue, where it would be invisible, as a result of being occluded by existing structures or dense vegetation, it is shown dotted.
- AVR 3 – a fully rendered representation of the building showing the likely appearance of the proposed materials under the lighting conditions obtaining in the selected photograph.

Schemes

A2.11 The Proposed Development shown in the study has been defined by drawings and specifications prepared by the client's design team issued to Millerhare in May 2015. Computer models reflecting the Proposed Development have been assembled and refined by Millerhare and images from these models have been supplied to the project team to be checked for accuracy against the design intent. An overview of the study model annotated with key heights is illustrated in Appendix A3 "Model Overview".

A3 Model Overview

Aerial view of Proposed Development

A4 Accurate Visual Representations

A4.1 Each of the views in this study has been prepared as an Accurate Visual Representation (AVR) following a consistent methodology and approach to rendering. Appendix C of the London View Management Framework: Supplementary Planning Guidance (March 2012) defines an AVR as:

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

A4.2 In this study the baseline condition is provided by carefully taken large format photography. The proposed condition is represented as an accurate photomontage, which combines a computer generated image with the photographic context. In preparing AVRs of this type certain several key attributes need to be determined, including:

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

Selection of Field of View

A4.3 The choice of telephoto, standard or wide-angle lens, and consequently the Field of View, is made on the basis of the requirements for assessment which will vary from view to view.

A4.4 In the simple case the lens selection will be that which provides a comfortable Viewing Distance. This would normally entail the use of what most photographers would refer to as a "standard" or "normal" lens, which in practice means the use of a lens with a 35mm equivalent focal length of between about 40 and 58 mm.

A4.5 However in a visual assessment there are three scenarios where constraining the study to this single fixed lens combination would not provide the assessor with the relevant information to properly assess the Proposed Development in its context.

Field Of View

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

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

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

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

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

A4.6 Firstly, where the relationship being assessed is distant, the observer would tend naturally to focus closely on it. At this point the observer might be studying as little as 5 to 10 degrees in plan. The printing technology and image resolution of a print limit the amount of detail that can be resolved on paper when compared to the real world, hence in this situation it is appropriate to make use of a telephoto lens.

A4.7 Secondly, where the wider context of the view must be considered and in making the assessment a viewer would naturally make use of peripheral vision in order to understand the whole. A print has a fixed extent which constrains the angle of view available to the viewer and hence it is logical to use a wide angle lens in these situations in order to include additional context in the print.

A4.8 Thirdly where the viewing point is studied at rest and the eye is free to roam over a very wide field of view and the whole setting of the view can be examined by turning the head. In these situations it is appropriate to provide a panorama comprising of a number of photographs placed side by side.

A4.9 For some views two of these scenarios might be appropriate, and hence the study will include two versions of the same view with different fields of view.

Representation of the Proposed Development and cumulative schemes

Classification of AVRs

A4.10 AVRs are classified according to their purpose using Levels 0 to 3. These are defined in detail in Appendix C of the London View Management Framework: Supplementary Planning Guidance (July 2007). The following table is a summary.

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

A4.11 In practice the majority of photography based AVRs are either AVR 3 (commonly referred to as "fully rendered" or "photoreal") or AVR 1 (commonly referred to as "wire-line"). Model based AVRs are generally AVR 1.

AVR 3 – Photoreal

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

A4.12 The purpose of a Level 3 AVR is to represent the likely appearance of the Proposed Development under the lighting conditions found in the photograph. All aspects of the images that are able to be objectively defined have been created directly from a single detailed description of the building. These include the geometry of the building and the size and shape of shadows cast by the sun.

A4.13 Beyond this it is necessary to move into a somewhat more subjective arena where the judgement of the delineator must be used in order to define the final appearance of the building under the specific conditions captured by the photographic and subsequent printing processes. In this area the delineator is primarily guided by the appearance of similar types of buildings at similar distances in the selected photograph. In large scope studies photography is necessarily executed over a long period of time and sometimes at short notice. This will produce a range of lighting conditions and photographic exposures. The treatment of lighting and materials within these images will respond according to those in the photograph.

A4.14 Where the Proposed Development is shown at night-time, the lightness of the scheme and the treatment of the materials was the best judgment of the visualiser as to the likely appearance of the scheme given the intended lighting strategy and the ambient lighting conditions in the background photograph. In particular the exact lighting levels are not based on photometric calculations and therefore the resulting image is assessed by the Architect and Lighting Designer as being a reasonable interpretation of the concept lighting strategy.

AVR 1 – Outline

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

A4.15 The purpose of a wire-line view is to accurately indicate the location and degree of visibility of the Proposed Development in the context of the existing condition and potentially in the context of other proposed schemes.

A4.16 In AVR1 representation each scheme is represented by a single line profile, sometimes with key edges lines to help understand the massing. The width of the profile line is selected to ensure that the diagram is clear, and is always drawn inside the true profile. The colour of the line is selected to contrast with the background. Different coloured lines may be used in order to distinguish between proposed and consented status, or between different schemes.

A4.17 Where more than one scheme is represented in outline form the outlines will obscure each other as if the schemes where opaque. Trees or other foliage will not obscure the outline of schemes behind them. This is because the transparency of trees varies with the seasons, and the practical difficulties of representing a solid line behind a filigree of branches. Elements of a temporary nature (e.g. cars, tower cranes, people) will similarly not obscure the outlines.

Framing the view

A4.18 Typically AVRs are composed with the camera looking horizontally i.e. with a horizontal Optical Axis. This is in order to avoid converging verticals which, although perspectively correct, appear to many viewers as unnatural in print form. The camera is levelled using mechanical levelling devices to ensure the verticality of the Picture Plane, being the plane on to which the image is projected; the film in the case of large format photography or the CCD in the case of digital photography.

A4.19 For a typical townscape view, a Landscape camera format is usually the most appropriate, giving the maximum horizontal angle of view. Vertical rise may be used in order to reduce the proportion of immediate foreground visible in the photograph. Horizontal shift will not be used. Where the prospect is framed by existing buildings, portrait format photographs may be used if this will result in the proposal being wholly visible in the AVR, and will not entirely exclude any relevant existing buildings.

A4.20 Where the Proposed Development would extend off the top of the photograph, the image may be extended vertically to ensure that the full height of the Proposed Development is show. Typically images will be extended only where this can be achieved by the addition of sky and no built structures are amended. Where it is necessary to extend built elements of the view, the method used to check the accuracy of this will be noted in the text.

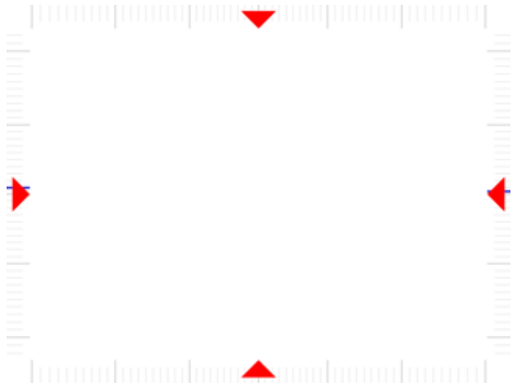
Documenting the AVR

Border annotation

A4.21 A Millerhare AVR image has an annotated border or 'graticule' which indicates the field of view, the optical axis and the horizon line. This annotation helps the user to understand the characteristics of the lens used for the source photograph, whether the photographer applied tilt, vertical rise or horizontal shift during the taking of the shot and if the final image has been cropped on one or more sides.

A4.22 The four red arrows mark the horizontal and vertical location of the 'optical axis'. The optical axis is a line passing through the eye point normal to the projection plane. In photography this line passes through the centre of the lens, assuming that the film plane has not been tilted relative to the lens mount. In computer rendering it is the viewing vector, i.e the line from the eye point to the target point.

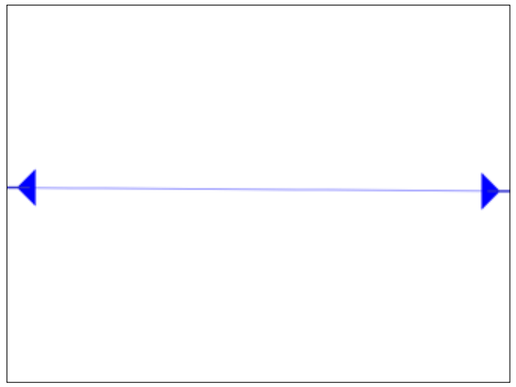
A4.23 If the point indicated by these marks lies above or below the centre of the image, this indicates either that vertical rise was used when taking the photograph or that the image has subsequently been cropped from the top or bottom edge. If it lies to the left or right of the centre of the image then cropping has been applied to one side or the other, or more unusually that horizontal shift was applied to the photograph.



Sample graticule showing optical axis markers

A4.24 The vertical and horizontal field of view of the final image is declared using a graticule consisting of thick lines at ten degree increments and intermediate lines every degree, measured away from the optical axis. Using this graticule it is possible to read off the resultant horizontal and vertical field of view, and thereby to compare the image with others taken using specific lens and camera combinations. Alternatively it can be used to apply precise crops during subsequent analysis.

A4.25 The blue marks on the left and right indicate the calculated location of the horizon line i.e. a plane running horizontally from the location of the camera. Where this line is above or below the optical axis, this indicates that the camera has been tilted; where it is not parallel with the horizontal marking of the optical axis, this indicates that the camera was not exactly horizontal, i.e. that "roll" is present. Note that a small amount of tilt and roll is nearly always present in a photograph, due to the practical limitations of the levelling devices used to align the camera in the field.



Sample graticule showing horizon line markers

Comparing AVRs with different FOVs

A4.26 A key benefit of the index markings is that it becomes practical to crop out a rectangle in order to simulate the effect of an image with a narrower field of view. In order to understand the effect of using a longer lens it is simply necessary to cover up portions of the images using the graticule as a guide.

Appendices (continued)

A5 Methodology for the production of Accurate Visual Representations

Overview of Methodology

A5.1 The study was carried out by Millerhare (the Visualiser) by combining computer generated images of the Proposed Development with large format photographs at key strategic locations around the site as agreed with the project team. Surveying was executed by Marshall Survey Associates (the Surveyor).

A5.2 The methodology employed by Millerhare is compliant with Appendix C of the London View Management Framework: Supplementary Planning Guidance (March 2012).

A5.3 The project team defined a series of locations in London where the proposed buildings might have a significant visual effect. At each of these locations Millerhare carried out a preliminary study to identify specific Assessment Points from which a representative and informative view could be taken. Once the exact location had been agreed by the project team, a photograph was taken which formed the basis of the study. The precise location of the camera was established by the Surveyor using a combination of differential GPS techniques and conventional observations.

A5.4 For views where a photographic context was to be used additional surveying was carried out. A number of features on existing structures visible from the camera location were surveyed. Using these points, Millerhare has determined the appropriate parameters to permit a view of the computer model to be generated which exactly overlays the appropriate photograph. Each photograph has then been divided into foreground and background elements to determine which parts of the current context should be shown in front of the Proposed Development and which behind. When combined with the computer-generated image these give an accurate impression of the impact of the Proposed Development on the selected view in terms of scale, location and use of materials (AVR Level 3).

Spatial framework and reference database

A5.5 All data was assembled into a consistent spatial framework, expressed in a grid coordinate system with a local plan origin. The vertical datum of this framework is equivalent to Ordnance Survey (OS) Newlyn Datum.

A5.6 By using a transformation between this framework and the OSGB36 (National Grid) reference framework, Millerhare have been able to use other data sets (such as OS land line maps and ortho-corrected aerial photography) to test and document the resulting photomontages.

A5.7 In addition, surveyed observation points and line work from Millerhare's London Model database are used in conjunction with new data in order to ensure consistency and reliability.

A5.8 The models used to represent consented schemes have been assembled from a variety of sources. Some have been supplied by the original project team, the remainder have been built by Millerhare from available drawings, generally paper copies of the submitted planning application. While these models have not been checked for detailed accuracy by the relevant architects, Millerhare has used its best endeavours to ensure that the models are positioned accurately both in plan and in overall height.

Process – photographic context

Reconnaissance

A5.9 At each Study Location the Visualiser conducted a photographic reconnaissance to identify potential Assessment Points. From each candidate position, a digital photograph was taken looking in the direction of the Proposed Development using a wide angle lens. Its position was noted with field observations onto an OS map and recorded by a second digital photograph looking at a marker placed at the Assessment Point.

A5.10 In the situation where, in order to allow the appreciation of the wider setting of the proposal, the assessor requires more context than is practical to capture using a wide angle lens, multiple photographs may be combined to create a panorama, typically as a diptych or triptych. This will be prepared by treating each panel as a separate AVR and then combining in to a single panorama as a final process.

A5.11 The Visualiser assigned a unique reference to each Assessment Point and Photograph.

Final Photography

A5.12 From each selected Assessment Point a series of large format photographs were taken with a camera height of approximately 1.6m. The camera, lens, format and direction of view are determined in accordance with the policies set out above

A5.13 Where a panoramic view is specified the camera/tripod head is rotated through increments of 40 degrees to add additional panels to the left and/or right of the main view.

A5.14 The centre point of the tripod was marked and a digital photograph showing the camera and tripod in situ was taken to allow the Surveyor to return to its location. Measurements and field notes were also taken to record the camera location, lens used, target point and time of day.

Surveying the Assessment Points

A5.15 For each selected Assessment Point a survey brief was prepared, consisting of the Assessment Point study sheet and a marked up photograph indicating alignment points to be surveyed. Care was taken to ensure that a good spread of alignment points was selected, including points close to the camera and close to the target.

A5.16 Using differential GPS techniques the Surveyor established the location of at least two intervisible stations in the vicinity of the camera location. A photograph of the GPS antenna in situ was taken as confirmation of the position.

A5.17 From these the local survey stations, the requested alignment points were surveyed using conventional observation.

A5.18 The resulting survey points were amalgamated into a single data set by the Surveyor. This data set was supplied as a spreadsheet with a set of coordinates transformed and re-projected into OSGB36 (National Grid) coordinates, and with additional interpreted lines to improve the clarity of the surveyed data.

A5.19 From the point set, the Visualiser created a three dimensional alignment model in the visualisation system by placing inverted cones at each surveyed point.

Photo preparation

A5.20 From the set of photographs taken from each Assessment Point, one single photograph was selected for use in the study. This choice was made on the combination of sharpness, exposure and appropriate lighting.

A5.21 The selected photograph was copied into a template image file of predetermined dimensions. The resulting image was then examined and any artefacts related to the digital image capture process were rectified.

A5.22 Where vertical rise has been used the image is analysed and compensation is applied to ensure that the centre of the image corresponds to the location of the camera's optical axis.

Calculating the photographic alignment

A5.23 A preliminary view definition was created within the visualisation system using the surveyed camera location, recorded target point and FOV based on the camera and lens combination selected for the shot

A5.24 A lower resolution version of the annotated photograph was attached as a background to this view, to assist the operator to interpret on-screen displays of the alignment model and other relevant datasets.

A5.25 Using this preliminary view definition, a rendering was created of the alignment model at a resolution to match the scanned photograph. This was overlaid onto the background image to compare the image created by the actual camera and its computer equivalent. Based on the results of this process adjustments were made to the camera definition. When using a wide angle lens observations outside the circle of distortion are given less weighting.

A5.26 This process was iterated until a match had been achieved between the photograph and alignment model. At this stage, a second member of staff verified the judgements made. An A3 print was made of the resulting photograph overlaid with the alignment model as a record of the match. This was annotated to show the extents of the final views to be used in the study.

Example of alignment model overlaid on the photograph

Preparing models of the Proposed Development

A5.27 A CAD model of the Proposed Development was supplied by the Architect. The level of detail applied to the model is appropriate to the AVR type of the final images.

A5.28 Models of the Proposed Development and other schemes are located within the spatial framework using reference information supplied by the Architect or, when not available, by best fit to other data from the spatial framework reference database . Study renders of the model are supplied back to the Architect for confirmation of the form and the overall height of the Proposed Development. The method used to locate each model is recorded. Each distinct model is assigned a unique reference code by the Visualiser.

Determining occlusion and creating simple renderings

A5.29 A further rendering was created using the aligned camera, which combined the Proposed Development with a computer-generated context. This was used to assist the operator to determine which parts of the source image should appear in front of the Proposed Development and which behind it. Using this image and additional site photography for information, the source file is divided into layers representing foreground and background elements.

A5.30 In cases where the Proposed Development is to be represented in silhouette or massing form (AVR1 or AVR2), final renderings of an accurate massing model were generated and inserted into the background image file between the foreground and background layers.

A5.31 Final graphical treatments were applied to the resulting image as agreed with the Architect and environmental and planning consultants. These included the application of coloured outlines to clarify the reading of the images or the addition of tones to indicate occluded areas.

Creating more sophisticated renderings

A5.32 Where more sophisticated representations of the Proposed Developments were required (AVR3) the initial model is developed to show the building envelope in greater detail. In addition, definitions were applied to the model to illustrate transparency, indicative material properties and inter-reflection with the surrounding buildings.

A5.33 For each final view, lighting was set in the visualisation system to match the theoretical sunlight conditions at the time the source photograph was taken, and additional model lighting placed as required to best approximate the recorded lighting conditions and the representation of its proposed materials.

A5.34 By creating high resolution renderings of the detailed model, using the calculated camera specification and approximated lighting scenario, the operator prepared an image of the building that was indicative of its likely appearance when viewed under the conditions of the study photograph. This rendering was combined with the background and foreground components of the source image to create the final study images.

A5.35 A single CAD model of the Proposed Development has been used for all distant and local views, in which the architectural detail is therefore consistently shown. Similarly a single palette of materials has been applied. In each case the sun angles used for each view are transferred directly from the photography records.

A5.36 Material definitions have been applied to the models assembled as described. The definitions of these materials have been informed by technical notes on the planning drawings and other available visual material, primarily renderings created by others. These resulting models have then been rendered using the lighting conditions of the photographs.

A5.37 Where the Proposed Development is shown at night-time, the lightness of the scheme and the treatment of the materials was the best judgment of the visualiser as to the likely appearance of the scheme given the intended lighting strategy and the ambient lighting conditions in the background photograph.

A5.38 Where a panoramic view is specified each panel is prepared by treating each photograph as an individual AVR following the process described in the previous paragraphs. The panels are then arranged side by side to construct the panorama. Vertical dividers are added to mark the edge of each panel in order to make clear that the final image has been constructed from more than one photograph.

Documenting the study

A5.39 For each Assessment Point a CAD location plan was prepared, onto which a symbol was placed using the coordinates of the camera supplied by the Surveyor. Two images of this symbol were created cross-referencing background mapping supplied by Ordnance Survey.

A5.40 The final report on the Study Location was created which shows side by side, the existing and proposed prospect. These were supplemented by images of the location map, a record of the camera location and descriptive text. The AVR level is described.

A5.41 Peripheral annotation was added to the image to clearly indicate the final FOV used in the image, any tilt or rise, and whether any cropping has been applied.

A5.42 Any exceptions to the applied policies or deviations from the methodology were clearly described.

A5.43 Where appropriate, additional images were included in the study report, showing the Proposed Development in the context of other consented schemes.

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