

125 Shaftesbury Avenue

Townscape and Visual Impact Assessment

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1 Introduction

1.1 This Townscape and Visual Impact Assessment has been prepared in support of a planning application for a site at no. 125 Shaftesbury Avenue, London WC2 ('The Site') in the London Borough of Camden. The planning application is for the refurbishment and extension of the building to improve the office and retail environment and surrounding public realm ('the Proposed Development').

1.2 The report sets out the national and local policy and guidance context relevant to the consideration of townscape, design and heritage matters. It goes on to consider the physical context of the Site and its surroundings, and the Proposed Development in the light of this context. It sets out an assessment of the quality of the design in terms of architecture and urban design, and the effect of the Proposed Development on townscape and views. The effect in townscape and visual terms with regard to heritage assets is also considered.

1.3 The report should be read in conjunction with the scheme design drawings, the architect's Design and Access Statement, and other supporting information with the planning application.

Selection of viewpoints

1.4 A total of eighteen viewpoints have been chosen to illustrate the effect of the Proposed Development on townscape, views and heritage assets and these are illustrated in section 5.

1.5 The view locations and type have been agreed in consultation with the London Borough of Camden (LBC).

1.6 The location of viewpoints was considered by identifying a study area centred on the Site and limited to locations from which the Site can be seen or from which a new building on the Site could be seen at the height proposed. Within this study area, candidate viewpoint locations were identified based on an examination of maps and aerial photographs, a map indicating the 'zone of visual influence' (ZVI) of the Proposed Development, maps of conservation areas, and maps and lists of listed buildings. The final selection of viewpoints was made following a site visit and with the aim of including a range of typical townscape locations from different directions from which the Proposed Development would be visible, and from which the effect on other points nearby can be deduced.

1.7 For each of the eighteen identified views illustrated in Section 5, there are images of the view as existing, as proposed, and as proposed with significant permitted schemes that would feature in that view. A total of nine of the views as proposed are shown as a fully rendered image, showing the Proposed Development in a realistic manner. The Proposed Development is shown as a 'wireline' outline in the remaining views.

1.8 The photographs and computer generated images in Section 5 have been prepared by Millerhare, a specialist visualisation

company. An explanation of how the computer generated images have been prepared is provided in Appendix A5.

2 Planning policy and guidance

2.1 This section contains an overview of aspects of national, London-wide and local planning policies and guidance that are particularly relevant to the appearance and visual impact of the Proposed Development and an assessment of the impact on townscape and views. For the purposes of this report, it is those policies concerned with design, townscape and heritage matters that are of the greatest relevance.

National planning policy and guidance

The Planning National Planning Policy Framework, March 2012

2.2 The Government issued the National Planning Policy Framework (NPPF) in March 2012. The NPPF sets out planning policies for England and how these are expected to be applied.

2.3 The NPPF states that the purpose of the planning system is to contribute to the achievement of sustainable development, which has three dimensions; economic, social and environmental. The NPPF states, at paragraph 14, that *“At the heart of the National Planning Policy Framework is a presumption in favour of sustainable development, which should be seen as a golden thread running through both plan-making and decision taking”*. In terms of what this means for decision-taking, it states that this means *“approving development proposals that accord with the development plan without delay”* and granting permission where the development plan is absent, silent or relevant policies are out-of-date unless any adverse impacts *“would significantly and demonstrably outweigh the benefits”* or *“specific policies in this Framework indicate development should be restricted”*.

2.4 Among the core planning principles set out at paragraph 17 are that planning should *“always seek to secure high quality design and a good standard of amenity for all existing and future occupants of land and buildings”* and should *“conserve heritage assets in a manner appropriate to their significance, so that they can be enjoyed for their contribution to the quality of life of this and future generations”*.

Requiring good design

2.5 Section 7 of the NPPF deals with design. At paragraph 56, the NPPF states that *“Good design is a key aspect of sustainable development, is indivisible from good planning, and should contribute positively to making places better for people”*.

2.6 Paragraph 60 states that *“Planning policies and decisions should not attempt to impose architectural styles or particular tastes and they should not stifle innovation, originality or initiative through unsubstantiated requirements to conform to certain development forms or styles. It is, however, proper to seek to promote or reinforce local distinctiveness”*.

2.7 Paragraph 61 states that *“Although visual appearance and the architecture of individual buildings are very important*

factors, securing high quality and inclusive design goes beyond aesthetic considerations. Therefore, planning policies and decisions should address the connections between people and places and the integration of new development into the natural, built and historic environment”.

2.8 Paragraph 63 states that *“In determining applications, great weight should be given to outstanding or innovative designs which help raise the standard of design more generally in the area”*.

2.9 Paragraph 64 states that *“Permission should be refused for development of poor design that fails to take the opportunities available for improving the character and quality of an area and the way it functions”*.

Conserving and enhancing the historic environment

2.10 Section 12 of the NPPF deals with conserving and enhancing the historic environment. It applies to the heritage-related consent regimes under the Planning (Listed Buildings and Conservation Areas) Act 1990, plan-making and decision-taking.

2.11 Heritage assets are defined in Annex 2 of the NPPF as a *“building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. Heritage asset includes designated heritage assets and assets identified by the local planning authority (including local listing)”*.

2.12 The NPPF requires an applicant to describe the significance of any heritage assets affected by a proposal, including any contribution made by their setting (para 128). It goes on to say that *“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”*.

2.13 The NPPF identifies at paragraph 131 three key factors local authorities should take into account in determining applications:

- 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.

2.14 Para 132 states that in assessing impact, the more important the asset, the greater the weight should be given to its conservation. It notes that significance can be harmed or

lost through alteration or destruction of the heritage asset or development within its setting.

2.15 The setting of a heritage asset is defined in Annex 2 as *“the surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral.”*

2.16 Paragraph 133 states that *“where a proposed development will lead to substantial harm to or total loss of significance of a designated heritage asset, local planning authorities should refuse consent, unless it can be demonstrated that the substantial harm or loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply:*

- *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.”*

2.17 Where a development proposal will lead to *“less than substantial”* harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal, including securing its optimum viable use (para 134).

2.18 Paragraph 135 states the effect of an application on the significance of a non-designated heritage asset requires a balanced judgement having regard to the scale of any harm or loss and the significance of the heritage asset.

2.19 Local planning authorities should look for opportunities for new development within Conservation Areas and World Heritage sites and within the setting of heritage assets to enhance or better reveal their significance. Paragraph 137 goes on to say *“Proposals that preserve those elements of the setting that make a positive contribution to or better reveal the significance of the asset should be treated favourably”*.

Planning Practice Guidance, March 2014

2.20 The national Planning Practice Guidance (PPG) was launched by the Government on the 6th March 2014 and provides a web-based resource in support of the NPPF. Following its

launch, a number of previously published planning guidance documents have been cancelled and are detailed within the Written Ministerial Statement titled ‘Making the planning system work more efficiently and effectively’, also dated 6th March 2014. The national PPG is updated on an ongoing basis, and the parts cited below date from 2014.

2.21 The PPG includes a section entitled ‘Design’. This explains, inter alia, the importance of good design, the planning objectives that good design can help to achieve, the qualities of a well designed place, and how buildings and the spaces between them should be considered.

2.22 The planning objectives of design are stated to include promoting, inter alia, local character; safe, connected and efficient streets; a network of green spaces and public places; and cohesive and vibrant neighbourhoods.

2.23 In terms of the qualities that contribute to a well designed place, the PPG states that a well designed place should:

- *“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”*

2.24 The PPG identifies the following considerations which may be relevant in terms of how buildings and the spaces between them should be considered:

- *“Layout – the way in which buildings and spaces relate to each other;*
- *Form – the shape of buildings;*
- *Scale – the size of buildings;*
- *Detailing – the important smaller elements of building and spaces; and*
- *Materials – what a building is made from”*.

2.25 The PPG includes a section called ‘Conserving and enhancing the historic environment’. This considers the factors that should inform decision making about developments that would affect heritage assets. It notes 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 impact and acceptability of development proposals...” The PPG notes that setting is defined in the NPPF and “...is the surroundings in which an asset is experienced, and may therefore be more extensive than its curtilage.” 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.”

2.26 With regard to non-designated heritage assets, the PPG notes that “Local planning authorities may identify non-designated heritage assets” and “Local lists incorporated into Local Plans can be a positive way for the local planning authority to identify non-designated heritage assets against consistent criteria so as to improve the predictability of the potential for sustainable development.” It goes on to state that “When considering development proposals, local planning authorities should establish if any potential non-designated heritage assets meets the definition in the national Planning Policy Framework at an early stage in the process.”

Regional planning policy and guidance

The London Plan – March 2016

2.27 The London Plan is “the overall strategic plan for London, setting out an integrated economic, environmental, transport and social framework for the development of London over the next 20-25 years.” The Plan has now been consolidated with alterations since 2011. The policies in this document form part of the development plan for London.

2.28 Minor alterations to the London Plan (MALP), in respect of Housing Standards and Parking Standards, were published in March 2016; these would have no effect on the policies relevant to townscape quoted below.

2.29 The policies most relevant to this assessment are contained in Chapter Seven ‘London’s Living Spaces and Places’. One of the Mayor’s objectives of the current plan is that London is a “city that delights the senses and takes care over its buildings and streets, having the best of modern architecture”

2.30 **Policy 7.1**, on ‘Lifetime Neighbourhoods’, states that “The design of new buildings and the spaces they create should help reinforce or enhance the character, legibility, permeability and accessibility of the neighbourhood.”

2.31 **Policy 7.4** expands on the theme of local character and states that “Development should have regard to the form, function, and structure of an area, place or street and the scale, mass and orientation of surrounding buildings”.

2.32 **Policy 7.6**, on ‘Architecture’, states that “Architecture should make a positive contribution to a coherent public realm, streetscape and wider cityscape. It should incorporate the highest quality materials and design appropriate to its context.” It goes on to set out a list of requirements of new buildings and structures including, inter alia, that they should be “of the highest architectural quality”; they should “be of a proportion, composition, scale and orientation that enhances, activates and appropriately defines the public realm”; they should include details and materials that “complement, not necessarily replicate” local architectural character; they should not cause “unacceptable harm to the amenity of surrounding land and buildings, particularly residential buildings” which is said to be particularly important for tall buildings; and they should “optimise the potential of sites.”

2.33 **Policy 7.8**, ‘Heritage Assets and Archaeology’, states that “Development affecting heritage assets and their settings should conserve their significance by being sympathetic to their form, scale, materials and architectural detail”.

2.34 **Policy 7.10** on ‘World Heritage Sites’ states that: “Development should not cause adverse impacts on World Heritage Sites or their settings...”

2.35 **Policies 7.11 and 7.12** relate to strategic views and the management of them. **Policy 7.12** notes that “New development should not harm, and where possible should make a positive contribution to, the characteristics and composition of the strategic views and their landmark elements. It should also preserve or enhance viewers’ ability to recognise and appreciate strategically important landmarks in these views and, where appropriate, protect the silhouette of landmark elements of World Heritage Sites as seen from designated viewing places.”

London View Management Framework Supplementary Planning Guidance – March 2012

2.36 In March 2012 the Mayor published the ‘London View Management Framework Supplementary Planning Guidance’ (LVMF) which is designed to provide further clarity and guidance on the London Plan’s policies for the management of certain views identified as important in the London Plan.

2.37 No LVMF views are of relevance to the consideration of these proposals. The closest protected viewing corridor to the Site is the London Panorama: Parliament Hill [East of the Summit 2B.1] to the Palace of Westminster, which runs to the west, broadly following the line of Greek Street, in the City of Westminster. In views from Parliament Hill, the Site lies in the same direction as Euston Tower and Centre Point.

Local planning policy and guidance

Camden Core Strategy and Development Policies, 2010

2.38 The Core Strategy and Development Policies documents, which form part of the LDF, were adopted on 8 November 2010.

2.39 The Core Strategy sets out the key elements of the Council’s planning vision and strategy for Camden. **Policy CS14** seeks to promote high quality places and to conserve the heritage of Camden.

2.40 The Development Policies document sets out additional planning policies that the Council will use when making decisions on planning applications.

2.41 **Policy DP24, Securing high quality design**, seeks to ensure the highest possible standards so that new development contributes to providing a healthy, safe and attractive environment. This includes the consideration of:

- character, setting, context and the form and scale of neighbouring buildings;
- careful integrated of architectural detailing into a building;
- use of materials of an appropriately high quality;
- ensuring visual interest at street level, with entrances and windows used to create active frontages and all buildings; and,
- places meeting the highest practicable standards of access and inclusion.

2.42 Promoting good design is not just about the aesthetic appearance of the environment, but also about enabling an improved quality of life, equality of opportunity and economic growth. Design should respond creatively to its site and its context and take into account the pattern and size of blocks, open spaces, gardens and streets in the surrounding area (the ‘urban grain’). The Council acknowledge innovative design can greatly enhance the built environment and that within areas of distinctive character, development should reinforce those elements which create the character.

2.43 **Policy DP25** seeks to conserve Camden’s heritage by respecting conservation areas, listed buildings and other heritage assets.

Supplementary Planning Documents, Guidance and Other documents

2.44 A number of documents have been adopted or published by the London Borough of Camden, which may be considered

as a material consideration to development control decisions. These include:

2.45 ‘Camden Planning Guidance’ gives additional advice and information on how the Council will apply the planning policies for the Borough. ‘CPG 1’ addresses design.

2.46 There are four conservation areas within a 200m radius of the Site, two lying within LB Camden, and two lying within the City of Westminster. All have adopted conservation area appraisals and management plans. These conservation areas are identified in Figure 1: Heritage Assets.

2.47 The following documents are considered in more detail in the following section on the Site and its surroundings:

- Denmark Street Conservation Area Appraisal and Management Strategy, 2010 (LBC)
- Seven Dials Conservation Area Statement, 1998 (LBC)
- Soho and Chinatown Conservation Area Audit SPG, 2005 (WCC)

3 The Site and its setting

The Site

- 3.1 The Site lies in the L.B. Camden, in a densely developed part of the borough with frontages onto two major traffic arteries, Shaftesbury Avenue to the south-east and Charing Cross Road to the west. It is bound by Phoenix Street to the north and Stacey Street to the north-east. The urban block defined by these streets, which includes a group of late Victorian mansions on Cambridge Circus, forms the southern gateway to St Giles, the name given to the loosely defined area immediately to the north of the Site. The City of Westminster lies directly to the west of the Site, on the opposite side of Charing Cross Road.
- 3.2 The Site's existing building at no.125 Shaftesbury Avenue is one of a number of tall post-war, late 20th /early 21st century buildings in the local area, which include Centre Point, Orion House (no.5 Upper St Martin's Lane), Central St Giles (previously the site of St Giles Court) and Travelodge at no.166 High Holborn. To a greater or lesser degree all of the above serve as markers in the townscape which help orientate those travelling through the area – but while a building such as Centre Point, which is listed, has positive architectural qualities, the existing building on the Site does not.
- 3.3 The irregularly shaped 0.35 ha Site is broadly dog-leg in plan. It is occupied by a dark red brick office building of 6 storeys on the street frontages, stepping up to 11 behind, built in 1982 to a design by Ian Fraser & John Roberts and Partners. The building's main entrance is located on Shaftesbury Avenue, at the corner with Stacey Street. Servicing is via Stacey Street. Secondary entrances to ground floor retail units are located in Charing Cross Road, Phoenix Street, and Stacey Street. The Site does not lie within a conservation Area. It does however share a boundary with the Seven Dials Conservation Area (LBC). The Soho Conservation Area (WCC) is located on the other side of Charing Cross Road to the west of the Site, while the Denmark Street Conservation Area (LBC) is located on the other side of Phoenix and Stacey Streets to the north of the Site.
- 3.4 The architecture of no.125 Shaftesbury Avenue is unremarkable. The building makes some response to streetscape in its street-scale back-of-pavement frontages to Charing Cross Road and Shaftesbury Avenue, before it steps up and back at a larger scale. However, its plan results in awkward, left-over spaces on Charing Cross Road and Stacey Street. The building reads as an imposing dark mass in several views from surrounding streets. Internally, the building has a complicated, inflexible plan, low floor to ceiling height, and poor outlook and visual amenity.

Historical development of the area

- 3.5 The Site lies within the ancient parish of St Giles, which was first mentioned in a decree of 1222. Peter Ackroyd notes in London, The Biography (2000) that St Giles has historically been “an ambiguous and ill-defined area, hovering between

the city and the country”¹. The area is known to have developed around the St Giles Leper colony, founded by in 1117 by Queen Matilda, wife of Henry I. It was so named as St Giles was the patron saint of outcasts². The complex included a church, master's house and orchard, and was located in the area defined today by Charing Cross Road, St Giles High Street and Shaftesbury Avenue. The colony was separated from the City by fields and marshes.

- 3.6 A hospital stood on the site of the colony in the 16th century, by which time the village of St Giles on the Fields had developed around it. The area to the west, known as Soho Fields, was still used as farmland. The land to the south of the Site (Seven Dials today) was known as St Giles Field. The village of St Martin in the Fields was situated to the south of this.
- 3.7 The hospital and precincts, but not the chapel, were given to John Dudley in 1547 by the Crown, following their seizure by Henry VIII during the dissolution of the monasteries in 1545. The chapel became the parish church in 1547. It was replaced with another church in 1630. The church yard served as a burial ground during the Great Plague, which started in 1734 to a design by Henry Flitcroft, in the classical style. That church survives to this day.
- 3.8 St Giles High Street and Charing Cross Road have their origins in the 12th century. The former, which became part of a major thoroughfare leading west from the City, was developed in the medieval period as part of the village that grew around the church. The street that would become Charing Cross Road was originally known as Eldestrate in Saxon times, and then Hog Lane and Crown Street after that. The latter was named after the Crown Inn, located at the corner with the High Street in the mid-1400s.
- 3.9 St Giles High Street is shown to be near fully built on in Wenceslaus Holler's map of 1658³. The Site and its surrounds are shown as fields, separated from St Giles Fields by a main street that would become Shaftesbury Avenue. In the following decades, secondary routes within the triangle defined by that street, the High Street and Crown Street would include Phoenix Street and Stidwell Street (later New Compton Street), both laid out before 1680, and Denmark Street, dating to 1687.

1 Ackroyd, P. (2000): London, The Biography, Chatto & Windus, London

2 Weinreb, B., Hibbert, C., Keay, J., and Keay, J. (2008): The London Encyclopaedia, Macmillan, London

3 Barker, F. and Jackson, P. (1990): The History of London in Maps, Guild Publishing, London

- 3.10 Peter Ackroyd notes in that by the 17th century St Giles “was known for its startling contrasts between rich and poor”⁴. The large houses and gardens of the upper classes, the location chosen in part for its proximity to Westminster, were never far away from the less salubrious parts of St Giles. These included the countless gin houses popular with the tide of poor and dispossessed, who gravitated to St. Giles, still seen to as a place of sanctuary.

- 3.11 The area's reputation as a magnet for the destitute and oppressed is famously illustrated in William Hogarth's Gin Lane of 1751, which depicts a chaotic scene of an inebriated, despairing population. St Giles would embody “the worst living conditions in all of London's history” by the start of the 19th century⁵. Known as the Rookeries, this ghetto of decaying tenements set within a warren of alleys, courts and yards immediately to the north of St Giles High Street, would serve as the overcrowded home for thousands. They were displaced to neighbouring areas when New Oxford Street was driven through the St Giles in 1847.

- 3.12 The Ordnance Survey map of 1875 shows a street pattern that is recognisable today, defining densely developed urban blocks. St Giles' churchyard is one of two open spaces of significance, the other being Soho Square, to the west of Crown Street (Charing Cross Road today). The Site is bisected by New Compton Street. Its southern half has a chapel at its centre. Seven Dials is shown as the familiar radiating plan of streets, formed around a small central polygonal circus. The 1896 OS map shows Shaftesbury Avenue and Charing Cross Road, both formed in the 1880s by the widening of existing streets, and Cambridge Circus, created at the same time. Theatres, cinemas, shops, showrooms and offices appeared on both major avenues, with a general increase in the scale of buildings. The Palace Theatre (grade II) was amongst them, shown on the south-west side of Cambridge Circus. Other entertainment venues followed in the 1930s, including the Phoenix Theatre immediately to the north of the Site, and the Saville Theatre, now the Odeon Covent Garden, to the north-east.

- 3.13 The post-war years saw the northern part of the Site (between New Compton Street and Phoenix Street) occupied by a carpark. The most significant change to the Site came about with the development of the existing building at no.125 Shaftesbury Avenue in 1982, built to a design by Ian Fraser & John Roberts and Partners. This is shown in the OS map of 1985, with New Compton Street halting at the junction with Stacey Street. The Site's building is seen to have one of the larger footprints in the area. It introduced a scale of development to the St Giles area not seen since the development of Centre Point.

4 Ackroyd, P. (2000): London, The Biography, Chatto & Windus, London

5 Ibid.

The Site's surroundings

- 3.14 A characterisation of the townscape around the Application Site follows. Conservation areas, listed buildings and locally listed buildings in the area around the Application Site are considered below.
- 3.15 Peter Ackroyd's description of St Giles as “always an ambiguous and ill-defined” area⁶, set apart from the city around it, still rings true in 2016. This is in spite of its relatively clear physical limits: Charing Cross Road separates it from Soho and Westminster to the west. Shaftesbury Avenue divides it from Covent Garden/seven Dials to the south. New Oxford Street marks its boundary with Bloomsbury, and the Central St Giles mixed-use development by Renzo Piano Building Workshop marks the north-eastern extent of the area along Dyott and Bucknall Streets. However, St Giles has never achieved an identity to rival that of other central London quarters, like Covent Garden or Soho. In the eyes of many who pass through the area it remains a difficult district to grasp; an ‘in-between’ place that one passes by – usually at a quickened pace – to reach one's destination.
- 3.16 The Site does not lie within a conservation Area. The majority of the area around the Site is located within conservation areas, that part to the north of the Site lying within the Denmark Street Conservation, and that to the south (forming the north east corner of Cambridge Circus) situated within the Seven Dials Conservation Area. It is noted in the Denmark Street Conservation Area Appraisal and Management Strategy that this part of St Giles “has great diversity in appearance, an interesting mix of uses, and a character and appearance which have been shaped by the development of the land from the C12th”. The historic heart of the conservation area, and St Giles at large, is St Giles Church and churchyard. The historic pattern and hierarchy of streets in this area remain legible today, notwithstanding the loss of both the northern section of St Giles High Street, and New Compton Street's connection with Charing Cross Road, the latter resulting from the construction of the Site's no. 125 Shaftesbury Avenue, severing an important link between St Giles and Soho.
- 3.17 St Giles churchyard is not insubstantial in scale and offers a refuge from the highly trafficked main roads nearby. However, it does not rival Soho Square as a destination for anyone other than local residents and workers. While Soho Square lies on axis with well used local streets and attracts a broad mix of users, St Giles churchyard is a secluded space, having more in common with a neighbourhood park, fronted by several modern blocks of flats. Beyond these are seen a number of large late 20th /early 21st century office buildings, the Site's included, which together form a wall of development that restricts views into and out of the St Giles quarter. The church itself is grade I listed and the third to stand on the site. Built

6 Ibid.

in 1734 in the Palladian style to a design by Henry Flitcroft, its 150ft steeple is a prominent local landmark.

3.18 The width of Charing Cross Road and large scale of its commercial buildings lend it a character noticeably different to the secondary streets in this area. Having been widened and realigned in the 1880s, there are no buildings on Charing Cross Road that pre-date this. Serving as one of central London's major traffic arteries, the pedestrian experience of this street is generally not a pleasant one, in spite of the presence of mature trees lining its east side. The west side of the street forms the eastern boundary of the Soho Conservation Area. Architecturally, Charing Cross Road provides few highlights. Pevsner describes its building stock as "generally dull", with "nothing to draw the eye in distant views"⁷. Red brick and stone are the most common materials. The stretch running north from Cambridge Circus is characterised by unexceptional post-war and late 20th century mid-rise offices, interspersed with late Victorian mansion blocks and inter-war buildings.

3.19 The exceptions include the grade II listed Phoenix Theatre by Sir Giles Gilbert Scott, C. Masey and B. Crewe, lying opposite the Site on the east side. Also listed is the green glazed brick and yellow sandstone 99a (grade II) on the west side, opposite the Site. The former Central Saint Martin's School building at nos.107-109 is now much enhanced as the new location of Foyles bookstore. The mansions and offices at nos. 84, 84A and 90-94 (even) (Trentishoe Mansions), 3, 4, and 5 Caxton Walk, and no. 24 Cambridge Circus/115-119 (odd) Shaftesbury Avenue, have a group value.

3.20 The northern end of Charing Cross Road is undergoing considerable change with a new Crossrail station at Tottenham Court Road and associated over-site development at the time of writing. When complete, a new office building built over the recently opened Tottenham Court Road London Underground Station (One Oxford Street, Site A), and an adjacent mixed-use development, which includes a theatre (One Oxford Street, Site B) will significantly alter the scale and character of this end of the street, much of which lies within the adjacent Soho Conservation Area.

3.21 Shaftesbury Avenue, as the other major traffic artery fronted by the Site's existing building, is a wide tree-lined avenue which separates St Giles from Seven Dials. Its London plane trees are a distinctive feature of the street. They form a dense canopy that filters views of its buildings from Cambridge Circus when in leaf, and creates a shaded environment year-round. The Site's neighbours on the west side are the aforementioned Victorian offices at nos.115-119 (odd) and the former Saville Theatre (grade II) by TP Bennett and Son, which dates to 1931. The latter, a 6 storey, red-brown brick clad building with an artificial stone plinth and sculpted frieze

to the front is now an Odeon cinema. Otherwise, late 20th century offices of around 6 storeys predominate on the north side. Buildings on the south side of Shaftesbury Avenue are mostly late 19th century offices and institutional buildings of a consistent scale of 4 and 5 storeys. Predominant materials are red brick, stone and terracotta.

3.22 The Seven Dials Conservation Area Statement notes that "Cambridge Circus, though marred by the road layout and traffic is the grandest in terms of layout and scale". The Site's red brick office building is seen in the backdrop of views from the Circus. However, the impact of this building and other tall buildings in the area is reduced by the sense of containment provided by the larger of the red brick, terracotta and stone concave fronted circus buildings. Pevsner notes that the finest of this group is the Palace Theatre (grade II*) of 1888-91 by T E Colcutt and G H Holloway. The red brick and terracotta Loire style theatre of 4 main storeys was built as an opera house for Richard D'Oyly Carte⁸.

3.23 Two local streets provide access to the St Giles area from Shaftesbury Avenue: Stacey Street and St Giles Passage. Stacey Street, which runs directly to the east of the Site, has the feel of a service street south of the junction with Phoenix Street, although it provides a good view of the spire of St Giles alongside Centre Point, forming a dramatic contrast of the historic and the modern. The small public space beside the Site at the junction with Phoenix Street has no discernible function and is abused as a result; delivery vans periodically park there. North of this, the road becomes a residential street, fronted by a mid-1990s block of flats and the Phoenix Garden, a community park identified on LB Camden's Local List. St Giles Passage, which is on alignment with Seven Dials' Mercer Street, is a short street that terminates just past the intersection with New Compton Street. It provides a useful direct link to St Giles Churchyard from Covent Garden.

3.24 New Compton Street's north-west side forms the eastern boundary of the Denmark Street Conservation Area, although the unremarkable post-war and late 20th century blocks of flats on this side contribute little, if anything positive, to its character or appearance. This is acknowledged in the conservation area appraisal, which also notes that "the street as a whole has a rather 'back of house' feel, particularly as the ground floor treatment of the rear entrances to the commercial buildings on Shaftesbury Avenue, with ventilation grilles, fire exits and vehicular access does not provide a sympathetic setting to the CA, providing little opportunity for natural surveillance and discouraging pedestrian flow, and creating an inactive environment".

3.25 Phoenix Street, running north-east from Charing Cross Road to Stacey Street, is a narrow route activated by showrooms occupying the ground floor of the Site's existing building, the Phoenix Theatre opposite, and a modern block of flats

(no.1a). Flitcroft Street is a pedestrian passage running to the north of the theatre, meeting Stacey Street and then heading north towards the junction with Denmark Street and St Giles High Street. The passage is flanked by 4 storey brick warehouses of 1878 (now offices) on the north side, nos. 6 and 12 being listed grade II. Opposite no.6, nos. 1-5 (consec) are known as the Elms Lester Painting Rooms and are listed grade II. Glimpse views of the spire of St Giles church and Centre Point tower are possible from here.

3.26 Denmark Street, running east to west from the corner of St Giles churchyard to Charing Cross Road, contains several listed houses of historic significance as rare survivors of London terraced houses dating from the late 1600s. Still known as "Tin Pan Alley", specialist musical instrument shops and workshops, with related businesses on the upper floors, occupy many of these buildings.

3.27 St Giles High Street, running to the north of St Giles Church, is a busy road and bus route. The grade I listed St Giles Church is a dominant feature of the street, best appreciated when standing at the junction with Denmark Street / Flitcroft Street, which take in the large scale Central St Giles mixed use complex on the north side of St Giles High Street. The church gardens provide one of the few public spaces on the street, its mature trees reducing visibility of no.125 Shaftesbury Avenue to the south when in leaf (to a lesser degree since being pollarded). Remnants of early and late Victorian building stock are found west of the junction with Shaftesbury Avenue. These include the 4 storey Italianate style York and Clifton Mansions on the northward curve of the street and an early 19th century terraced house next door at no. 59. When on site the viewer is aware of other large and tall office buildings located in the vicinity, not least Centre Point, which has a dominant presence in local views. At the time of writing, the latter is the focus of redevelopment, including Centre Point House, just to the north of the church. New Crossrail/ London Underground entrance buildings at the base of Centre Point are also now constructed.

The wider setting of the Site

3.28 The Site's wider surroundings include Soho to the west, Covent Garden and Chinatown to the south, Bloomsbury and Fitzrovia to the north, and Holborn to the east. The area around the site is densely built up, so that the upper parts of the Site's existing building are visible from few locations in the wider area.

Soho

3.29 Soho lies to the west of Charing Cross Road and north of Shaftesbury Avenue. The former marks the eastern boundary of the Soho Conservation Area and the border between Camden and the City of Westminster. The north-east part of the Soho Conservation Area is currently undergoing considerable change in character and scale, with a new Crossrail station at Tottenham Court Road and associated over-site development under construction at the time of writing. This

includes a new office building built over the recently opened Tottenham Court Road London Underground Station (One Oxford Street, Site A), and an adjacent mixed-use development, which includes a theatre (One Oxford Street, Site B). Closer to the Site, planning approval has been given for the redevelopment of the former site of Foyles bookstore. Foyles now occupies the former Central Saint Martin's School building at nos.107-109 Charing Cross Road.

3.30 Soho Square was the principal feature when the regular pattern of streets, including Greek Street and Old Compton Street, were first laid out in the 17th century. The dense development of Soho is such that views of the Site's existing building are only possible from Soho Square and the two streets aligned on the Site, Old Compton Street and Romilly Street. The square, the focus of the north eastern part of the area, is one of the few large green spaces in the area. It is surrounded by a number of large-scale 20th century office buildings, some 18th century houses, and two 19th century churches.

3.31 Old Compton Street is a long, narrow street built up between 1677 and 1683. Its architecture is described by Pevsner as "the usual Soho muddle"⁹. A group of listed buildings at the junction with Charing Cross Road include some late 17th century survivors – nos. 4 and 6 on the north side (detailed below). No. 5, on the south side, is also listed. Buildings are 4 and 5 storeys in height and of brick construction. All have ground floor retail shops. The view looking east is terminated by the Site's red brick office building. Romilly Street lies to the south of Old Compton Street and is narrower than the latter, offering more incidental views of the Site's existing building, from the junction with Greek Street.

Covent Garden

3.32 Seven Dials lies to the south-east of the Site. The layout comprises a radiating plan of streets formed around a small central polygonal circus with a Doric column at the centre surmounted by sundials. Seven distinctive corner buildings surround the circus. Views out from the circus take in neighbouring modern, large developments, such as Central St Giles, no.90 Long Acre, and Orion House. The upper levels of the Site's existing building are visible from here too, seen over the rooftop of the late 20th century flats at nos.21-23 Earlam Street. Known as Earlam House, these Richard Seifert designed flats are identified in the Seven Dials Conservation Area Statement as a negative feature in the townscape.

Chinatown

3.33 Shaftesbury Avenue and Charing Cross Road south of Cambridge Circus mark the northern and eastern boundaries of Chinatown respectively. The Charing Cross Road edge up to Newport Court (also the eastern edge of the Soho Conservation Area) is defined by the sombre, red brick block of

7 Bradley, S. and Pevsner, N. (2003): The Buildings of England - London 6: Westminster, Yale University Press, London

8 Ibid

9 Bradley, S. and Pevsner, N. (2003): The Buildings of England - London 6: Westminster, Yale University Press, London

flats over a colonnade by Diamond Redfern & Partners (1979-83). Red brick offices and a Fire Station by Seifert & Partners (1981-4), described as a “*graceless brick mass*” by Pevsner¹⁰, defines the Shaftesbury Avenue edge up to Gerrard Place.

Bloomsbury

3.34 The part of Bloomsbury closest to St Giles comprises predominantly early 20th century and post-war commercial buildings along New Oxford Street and Tottenham Court Road. This forms the southern-western part of the Bloomsbury Conservation Area. Ackroyd characterises New Oxford Street as “*one of the least interesting thoroughfares in London*”, continuing “*It is an area now without character or purpose*” with “*some indistinguishable and undistinguished office buildings*” and noting the dominant presence of Centre Point¹¹. Tottenham Court Road, which is aligned on the Site, provides glimpses of the upper levels of the Site’s existing building.

Fitzrovia

3.35 The south-west corner of Fitzrovia, including the urban block defined by Oxford Street, Tottenham Court Road, Hanway Street and the southern end of Rathbone Place, is designated as the Hanway Street Conservation area. The corner addressing Oxford Street and Tottenham Court Road is occupied by a large red brick and Portland stone block in the ‘Free Flemish’ revival style, by Saville & Martin (1892). Next door, lies the grade II listed Tottenham public house at no.6 Oxford Street. Another building of note is the white-faience fronted former Lyons’ Corner House at no.14 (1926-8). At the time of writing, the setting of these buildings is undergoing considerable change in character and scale, with major redevelopment taking place both within this urban block and to the south. The latter includes the new Crossrail station works and over-site development mentioned above.

Holborn

3.36 Holborn west of Kingsway presents a somewhat muddled townscape, that includes several tall buildings. High Holborn runs eastwards from St Giles High Street towards the City. Much of this ancient route is lined by later 19th and 20th century commercial buildings, “*too many of them unappealingly large and dull*” in the words of Pevsner¹².

Heritage assets

3.37 The Site does not lie within or include any designated or non-designated heritage assets. There are a number of heritage assets nearby and in the wider area, as described below and identified in Figure 1 – Heritage Assets.

10 Bradley, S. and Pevsner, N. (2003): *The Buildings of England – London 6: Westminster*, Yale University Press, London

11 Ackroyd, P. (2000): *London, The Biography*, Chatto & Windus, London

12 Cherry, B. and Pevsner, N. (2002): *The Buildings of England – London 4: North*, Yale University Press, London

Conservation areas

3.38 **Denmark Street Conservation Area** was originally designated as an extension to the Bloomsbury Conservation Area in 1984 and has been extended in 1991 and 1998. The Denmark Street Conservation Area Appraisal and Management Strategy was adopted in 2010.

3.39 This small conservation area lies within the ancient parish of St Giles. It sits directly to the north of the Site, its southern boundary following the line of Phoenix Street, Stacey Street, and New Compton Street. It is bound to the west by Charing Cross Road; to the north by New Oxford Street; and to the east by Earnshaw Street. Its character derives from the historic street pattern and network of narrow passageways. Its earliest buildings date from the late 17th century. The Church of St Giles in the Fields (grade I) is its most significant historic landmark. Centre Point (grade II) lies in the north-west part of the conservation area, at the junction of New Oxford Street and Charing Cross Road.

3.40 The Appraisal notes that “*The open area of the churchyard serves as a reminder of its original setting, when St Giles in the Fields was a literal description of the parish church. It now provides a valuable area of open space in an otherwise heavily built-up part of the Borough, which is greened and shaded by the tall London Plane trees, and is well used by those who visit and work in the area*”.

3.41 With regards to views, the Appraisal notes that St Giles’ tower and steeple “*provide an important reference point, appearing as a significant feature in a number of views from within and into the conservation area. In particular, the views from each end of St Giles High Street and from New Compton Street along St Giles Passage are of great importance to the CA. Despite a significant increase in the scale of buildings in the vicinity of the church – particularly Centre Point tower and the recent St Giles development – the many views of the steeple continue to be of great value to the townscape of the conservation area, and provide a tangible visual link to the area’s long and rich history*”. On the same subject, reference is made to the nearby Phoenix Community Garden, which “*provides an unexpected area of open space and greening*” that “*allows for views through the CA, provides welcome recreation space, and enhances the setting of St Giles Church*”. The conservation area is not crossed by any strategic views.

3.42 The Appraisal identifies a number of buildings that make a positive contribution to the character and appearance of the conservation Area. These include:

- Nos. 4, 8, 11, 19, 21, 22 23, 24, 25, and 28 Denmark Street;
- Nos. 4, 8, and 10 Flitcroft Street;

- Nos. 114-116 (even), 122 – 124 (even), and 126 – 136 (even) Charing Cross Road;

- Nos. 54, 57, 61-62, 63, 64 St Giles High Street;

- Nos.1 – 6 (consec.) and 22 Denmark Place; and

- No. 42 New Compton Street

3.43 The Phoenix Garden, on Stacey Street, is the only feature within the conservation area specifically identified on LB Camden’s Local List.

3.44 **Seven Dials Conservation Area** was designated in 1971 and was extended in 1974, 1991 and 1998. The Seven Dials Conservation Area Statement was adopted in 1998. The conservation area lies directly to the south of the Site, taking in Trentishoe Mansions, Charing Cross Road, nos. 3, 4, and 5 Caxton Walk, and no. 24 Cambridge Circus/ 115-119 (odd) Shaftesbury Avenue. It is bound to the south-west by Charing Cross Road, Cambridge Circus and West Street; to the south-east by Shelton Street, Drury Lane, Wild Street, and Wild Court; to the east by properties on Kingsway; and to the north by Shaftesbury Avenue, Endell Street, Shorts Gardens, Newton Street, and properties on High Holborn.

3.45 The character of the area is defined by the range and mix of building types and uses and the street layout as well as the varying age of the buildings, with no particular style dominating the tightly contained streetscape.

3.46 The Appraisal identifies a number of buildings local to the Site that make a positive contribution to the character and appearance of the conservation Area. These include:

- Nos. 84a-94 (even) Charing Cross Road;

- No. 24 Cambridge Circus;

- Nos. 3-5 (odd) Caxton Walk; and

- Nos. 115-119 Shaftesbury Avenue

3.47 The Appraisal notes that the most significant views are “*views towards and from Seven Dials; this includes the view west along Earlham Street that frames the distinctive, red brick turreted corner of the Palace Theatre at Cambridge Circus and the view north along Mercer Street to the Post Office Tower. The views towards the open space at the northern end of Neal Street, the open space at the corner of Neal Street, Earlham Street and Shelton Street, views along Shaftesbury Avenue towards Cambridge Circus and Princes Circus, views into Neal’s Yard*”. The conservation area is not crossed by any strategic views.

3.48 **Chinatown Conservation Area** (City of Westminster) was designated in 2005. It had previously formed part of the Soho Conservation Area. The Soho and Chinatown Conservation

Area Audit was adopted as SPG in December 2005. It is bounded by the Soho Conservation Area to the north and west; the Leicester Square Conservation Area to the south; and the Covent Garden Conservation Area to the west. Gerrard Street forms the spine of this conservation area. Its townscape has much in common with that of Soho, with “*a core of modest Georgian houses, intermixed with some later buildings and pubs*”. The SPG notes its unique character with the majority of buildings housing Chinese and East Asian restaurants and businesses on their ground and first floors. These have introduced “*a distinctive overlay of ornament, bright colour and Chinese characters to the historic streetscape, which gives this area its own distinctive identity ... further emphasised by the erection of temple gateways in Macclesfield Street and at either end of Gerrard Street clearly defining the sense of entering a different and distinct area*”.

3.49 The strategic views from Primrose Hill to the Palace of Westminster (Protected vista 4A) and from Parliament Hill to the Palace of Westminster (Protected Vistas 2A and 2B) cut through the Conservation Area running north to south.

3.50 **Soho Conservation Area** (City of Westminster) was first designated in 1969 and extended in 1976, 1979, 1983 and 1990. In 2005 the southern part was re-designated as Chinatown Conservation Area. The Soho and Chinatown Conservation Area Audit was adopted as SPG in 2005. The Soho Conservation Area lies opposite the Site, its eastern boundary defined by Charing Cross Road. It is bounded to the south by the Chinatown Conservation Area and Haymarket Conservation Area; to the west by the Regent Street Conservation Area; and to the north by the East Marylebone Conservation Area and Hanway Street Conservation Area.

3.51 The Audit notes that Soho Square was the principal feature when the regular pattern of streets was first laid out. Soho Square is identified as one of three principal public spaces in the conservation area (along with Golden Square and St Anne’s churchyard fronting Wardour Street). It is described as follows at para 4.9:

“*Soho Square was the centrepiece of the Earl of St Albans’ late seventeenth century development in Soho and is still the focus of the north eastern part of the area. It is popular and well-used as one of the few green open spaces in the Conservation Area. The square itself is generously proportioned, with mature trees, which terminate the views along Frith Street and Greek Street and with a small half-timbered building in the centre forming a local landmark. There are a considerable number of large-scale twentieth-century buildings in the square. Yet the remaining eighteenth century houses, including the grade I listed No 1 Greek Street, and the two handsome nineteenth century churches still give Soho Square an air of elegance.*”

3.52 Several buildings are identified in the Audit as unlisted buildings of merit, those closest to the Site comprising:

- Nos. 93-99 and 103-107 (odd), 111 and 113-119 (former Foyles building) and 125 Charing Cross Road;
- Nos. 7-11 (odd) and 8-16 (even) Old Compton Street;
- Nos. 12 and 14-17 (consec) Moor Street;
- All properties within the block defined by Moor Street, Greek Street and Romilly Street (except the grade II listed nos. 33 and 34 Romilly Street);
- No.1 Cambridge Circus; and
- Nos.138 and 140 Shaftesbury Avenue.

3.53 The Soho Conservation Area is crossed by three strategic views. These are the views from Primrose Hill to the Palace of Westminster (Protected Vista 4A) and from Parliament Hill to the Palace of Westminster (Protected Vistas 2A and 2B).

3.54 The Audit also identifies local views into the conservation area, none taking in the Site.

3.55 **Hanway Street Conservation Area** (City of Westminster) was first designated in 1989 and extended in 1990. The Hanway Street Conservation Area Audit was adopted as SPG in 2006. The conservation area lies immediately to the north of the Soho Conservation Area. It is bounded to the south by Oxford Street; to the east by Tottenham Court Road/Evelyn Yard; to the west by Perry's place/Rathbone Place; and to the north by Hanway Street.

3.56 The Audit notes that "as a whole this is a lively area, with a prevailing urban character and mixed townscape". In terms of its architecture, it remarks "the area comprises an eclectic mix of styles, including Georgian, Victorian, Edwardian as well as some post war and modern in-fill buildings, which reflects the piecemeal nature of development and lack of formal planning within the area".

3.57 The Parliament Hill to the Palace of Westminster strategic views (Protected Vistas 2A and 2B) cut across the western half of the conservation area. The Audit identifies the view south from Rathbone Place of the green space of Soho Square as an important local view. This does not take in the Site.

3.58 **Bloomsbury Conservation Area** (LB Camden) was designated in 1968 and has been extended several times since. The Bloomsbury Conservation Area Appraisal and Management Strategy was adopted in 2011. The large conservation area covers an area of approximately 160 hectares, extending from Lincoln's Inn Fields and High Holborn to Euston Road and from King's Cross Road to Tottenham Court Road.

3.59 Substantial development in the area began in the 17th century. Originally laid out as a residential suburb, Bloomsbury has evolved to incorporate other uses such as university buildings,

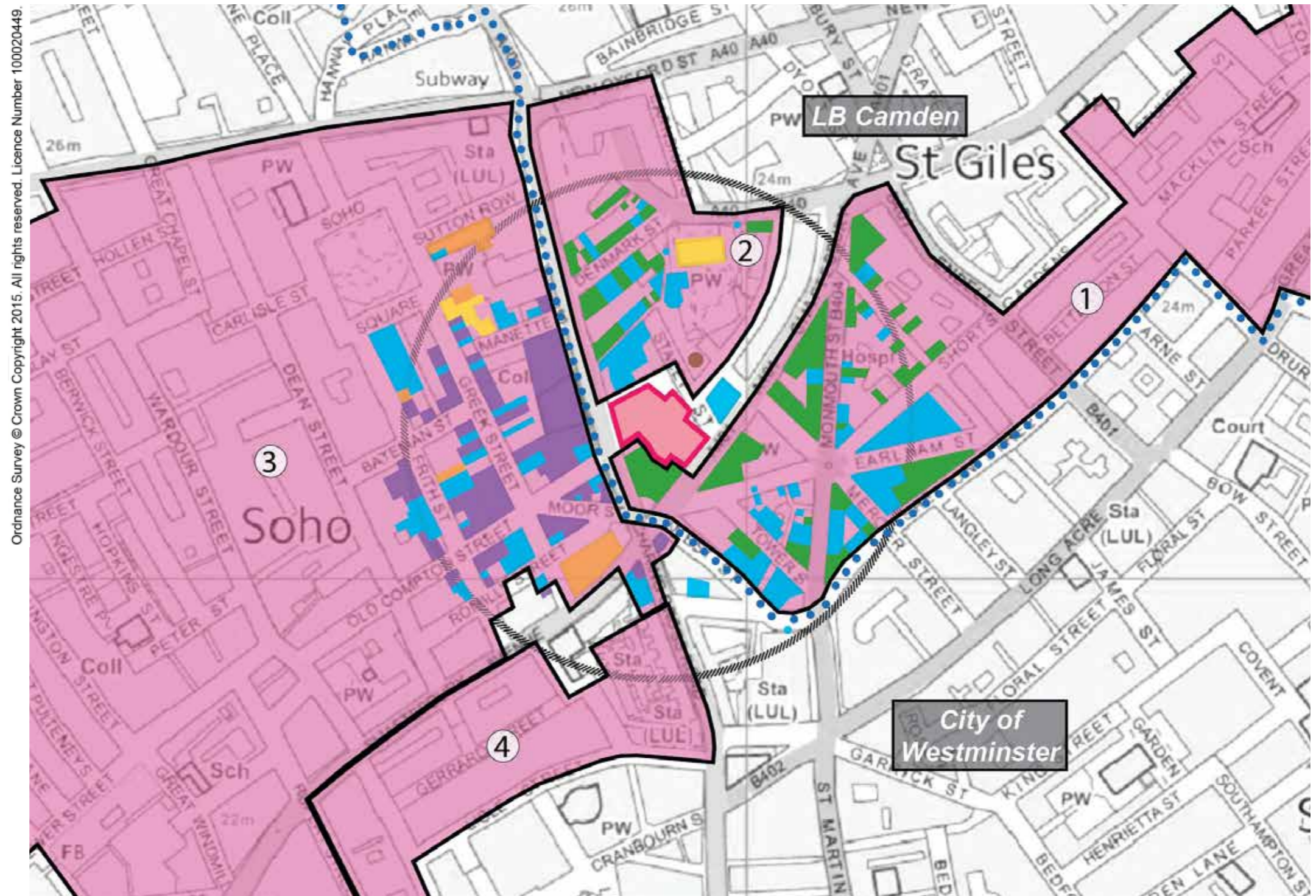


Figure 1: Heritage Assets

Notes:

Approximate site boundary marked in red for indicative purposes only.

Conservation areas are marked out in pink, identified in the key below.

A 200m radius from the centre of the Site is marked on the map.

Borough boundaries are marked with blue dotted lines.

The Phoenix Garden (on Camden's Local List) is marked out with a brown circle.

Conservation areas:

- ① Seven Dials Conservation Area (LB Camden)
- ② Denmark Street Conservation Area (LB Camden)
- ③ Soho Conservation Area (WCC)
- ④ Chinatown Conservation Area (WCC)

Buildings of importance:

- Grade I listed building
- Grade II* listed building
- Grade II listed building
- Unlisted building of merit (City of Westminster)
- Positive contributor (LB Camden)

hospitals, museums and hotels. Its character is defined by its consistent street pattern, much of which remains from the 18th and early 19th centuries. Today this large area includes development which is varied in age, scale and type.

3.60 The Appraisal states that there are a few notable views to landmarks within and outside the conservation area. Of those identified for Sub Area 4, one view is of relevance to the Site: View south along Tottenham Court Road to Centrepoint. The conservation area is crossed by the strategic views from Parliament Hill to St Paul's Cathedral (Protected Vista 2A.1), from Primrose Hill to St Paul's Cathedral (Protected Vista 4A.1), from Greenwich Park to St Paul's Cathedral (Protected Vista 5A.2), and from Blackheath Point to St Paul's Cathedral (Protected Vista 6A.1).

Listed Buildings

3.61 The Site does not contain any listed buildings. There are a number in the area around the Site, as shown in Figure 1 – Heritage Assets. These have been identified through the National Heritage List for England website and LBC website. The potential for the Proposed Development to impact on those elements of setting that contribute to their significance has been considered on the basis of a site visit.

3.62 All of those listed buildings identified below lie within a 200m radius of the centre of the site. Properties that lie just outside this perimeter have also been included.

3.63 Beyond a certain distance from the site it is considered reasonable to limit the assessment to one of visual effect, given the built-up nature of the location in central London.

Close to Site

3.64 **Phoenix Theatre, Charing Cross Road** is listed grade II. It lies on the corner with Phoenix Street, opposite the Site. Dating from 1929-30, the 4 storey theatre was built to a design by Sir Giles Gilbert Scott, Cecil Masey and Bertie Crewe for Sydney Bernstein. The interior is by Theodore Komisarjevsky. The exterior is in stucco with brick and stone. The Charing Cross Road façade incorporates a curved corner with Corinthian columns from 1st to 2nd floors, a curved entablature, attic storey, cornice and pantiled roof. The Phoenix Street façade includes a central feature of stone with three round-headed windows with moulded architraves on Ionic twisted columns. Above this is a decorated entablature, modillioned cornice, blocking course and four brick dormers.

3.65 **No. 99a Charing Cross Road** is listed grade II. The 5 storey building by C H Worley dates to 1907. It is notable for its unusual arrangement of brightly-coloured materials in contrasting bands of green glazed brick and yellow sandstone.

3.66 **No. 101 Charing Cross Road** is listed grade II. The altered, 3 storey late 17th/early 18th century house in brick with a plain tiled butterfly-form roof lies opposite the Site. It has a ground floor shop and 20th century shopfront.

3.67 **No. 2 Old Compton Street** is listed grade II. The altered, 3 storey late 17th/early 18th century public house in rendered brick with a tiled mansard roof lies opposite the Site, on the corner with Charing Cross Road.

3.68 **No. 4 Old Compton Street** is listed grade II. The altered, 4 storey late 17th/early 18th century house in rendered brick with obscured roof is now a restaurant with accommodation above.

3.69 **No. 5 Old Compton Street** is listed grade II. The altered, 4 storey late 17th century house with mansard roof has a colourwashed brick façade. It is now a restaurant and flats.

3.70 **No. 6 Old Compton Street** is listed grade II. The altered, 3 storey late 17th/early 18th century house in rendered brick with a tiled butterfly form roof is now a restaurant with accommodation above.

3.71 **Former Saville Theatre, Shaftesbury Avenue** is listed grade II. Built to a design by TP Bennett and Son, it dates to 1931. It lies opposite the Site. The 6 storey, red-brown brick clad building with an artificial stone plinth and sculpted frieze to the front is now a cinema.

Wider Area

3.72 **Nos. 13-17 Old Compton Street (odd) (including no. 40A Greek Street)** are listed grade II. These altered, 4 storey late 17th or early 18th century terrace houses with concealed roofs are stucco faced with no.40A Greek Street in painted brick.

3.73 **No.13 Moor Street** is listed grade II. The 4 storey terrace house of around 1738 was probably by William Bignell. It is in brown brick, and has a concealed roof. The ground floor has a replica shop front.

3.74 **Kettner's Restaurant, nos. 28-32 Romilly Street (consec) (including nos. 37-39 Greek Street)** is listed grade II. The 4 storey painted brick and stucco former terrace houses with concealed roofs date to around 1735.

3.75 **No.4 Romilly Street (including nos. 35 and 36 Greek Street)** are listed II. The altered, 4 storey terrace houses with concealed roofs on the corner with Greek Street date to around 1735.

3.76 **Coach and Horses Public House (no. 33 Romilly Street, including no. 29 Greek Street)** is listed grade II. The early 19th century corner public house is 4 storeys high and stucco faced with a concealed roof.

3.77 **No.34 Romilly Street** is grade listed II. The 4 storey, early 18th century terrace house is in painted brick and has a concealed roof.

3.78 **No. 22 Frith Street** is listed grade II for its association with J.L. Baird. The 4 storey terrace house with attic is a rebuild of

1900 in red brick and stone dressings. The shop is from the mid-20th century.

3.79 **No. 26 Frith Street** is listed grade II. This altered, 4 storeys terrace house of about 1735. It is stucco-faced with a concealed roof.

3.80 **Palace Theatre, Cambridge Circus** is listed grade II*. Dating to 1888-91 it was built to a design by T E Colcutt and G H Holloway. The red brick and terracotta Loire style theatre of 4 main storeys was built as an opera house for Richard D'Oyly Carte.

3.81 **Welsh Presbyterian Church Manse, no.136 Shaftesbury Avenue** is listed grade II. The James Cubitt-designed 1888 red brick and stone church with terracotta dressings is in the Free Gothic style with Romanesque details. It rises to 4 storeys plus an attic.

3.82 **Former Welsh Presbyterian Church, no.83 Charing Cross Road** is listed grade II. The James Cubitt-designed 1888 Free Norman style church is in white brick with stone dressings. Its dome is expressed externally as an octagon.

3.83 **Guild House (South Wing), no.18 Tower Street** is listed grade II. The shop with accommodation over dates to the early 19th century. Its 4 storeys are in yellow stock brick with rusticated stucco dressings and a stucco shopfront.

3.84 **North Wing, no.18 Tower Street** is listed grade II. Forming part of the Guild House, the shop with accommodation over dates to early 19th century. Its 4 storeys are in yellow stock brick with a stucco shopfront.

3.85 **No.22 Tower Street** is listed grade II. The altered, mainly 4 storey board School, now offices, dates to 1874., It is in yellow stock brick with red brick and stone dressings. It has steep slated roofs with gabled end bays.

3.86 **No. 10 Tower Court** is listed grade II. The altered, 3 storey late 18th century house with attic is in yellow stock brick with a stucco ground floor. Its slated mansard roof is dormered.

3.87 **No. 24 West Street (former St Giles (All Saints) Mission Church)** is listed grade II. Now studios, the 2 storey yellow stock brick building dates to around 1700. Its front façade was rebuilt in the early 19th century.

3.88 **Ambassador's Theatre, West Street** is listed grade II. Dating to 1916, the 3 storey theatre by WGR Sprague at the corner with Tower Court has a pilastered front with deeply recessed windows and a continuous canopy.

3.89 **St Martin's Theatre, West Street** is listed grade II. Dating to 1916, the companion theatre to the Ambassadors (1913) by WGR Sprague is 4 storeys high. It has an ashlar facade with banded rustication to ground floor.

3.90 **Nos. 14, 16 and 18 Monmouth Street** are listed grade II. These late 17th century, 4 storey terraced houses with later shops are in multi-coloured stock brick. Nos. 16 and 18 have slate mansard roofs and dormers.

3.91 **Nos. 42-48 Monmouth Street (even)** are listed grade II. The terrace of four houses with later shops date to around 1792-3. They rise to 3 storeys plus attics and are in brown stock brick with slate mansard roofs and dormers.

3.92 **Nos.53-59 Monmouth Street (odd)** are listed grade II. The terrace of four houses with shops are in yellow stock brick. The re-fronted and adapted 18th century nos. 53 and 55 are 3 storeys high. The early 19th century nos. 57 and 59 rise to 4 storeys.

3.93 **No. 61 Monmouth Street** is listed grade II. The altered 1699 terraced house in brown brick with later shop rises to 3 storeys plus a dormered mansard roof.

3.94 **No. 63 Monmouth Street** is listed grade II. The altered late 17th century terraced house in yellow stock brick with later shop rises to 3 storeys plus a dormered mansard roof.

3.95 **Nos. 65-71 Monmouth Street (odd)** are listed grade II. The altered and restored row of four 4 storey terraced houses in yellow stock brick with later shops date to the early 18th century. No. 69 has an attic and dormer.

3.96 **Cambridge Theatre, Earlham Street** is listed grade II. The Portland stone fronted 5 storey corner theatre of 1929-30 was designed in the expressionist style by Wimperis, Simpson and Guthrie.

3.97 **Nos. 36, 38 and 40 Earlham Street** are listed grade II. The early 19th century 4 storey terrace with later shops at nos.36 and 38 is in red/brown and yellow stock brick.

3.98 **No.2 Shorts Gardens** is listed grade II. This 4 storey, early 19th century shop with accommodation above is in stucco dressed brick with rusticated quoins.

3.99 **The Crafts Centre, nos.8-26 Shorts Gardens (including nos.29-43 Earlham Street)** is listed grade II. The 3 storey, mid-19th century stock brick warehouse has a splayed corner and return to Neal Street.

3.100 **Crown Public House, no.43 Monmouth Street** is listed grade II. The 3 storey, mid-19th century corner public house by Finch Hill and Paraire is faced in rusticated stucco and glazed tiles at ground level.

3.101 **St Giles Vestry Rooms and attached wall with lamp south-west of church, St Giles High Street** are listed grade II. The single storey rooms in multi-coloured and yellow stock brick by H. Flitcroft date to 1731-3. The roof is slate.

- 3.102 **Elms Lester Painting Rooms, nos. 1-5 Flitcroft Street**, are listed grade II. The 3 storey painting rooms for theatrical scenery date to 1903-4. Its main façade is red brick. The top-lit lantern is faced in glazed white brick.
- 3.103 **No.6 Flitcroft Street** is listed grade II. The rebuilt and re-fronted 4 storey warehouse, now offices, of around 1850 is in yellow and red brick.
- 3.104 **No.12 Flitcroft Street** is listed grade II. The warehouse, now open plan offices, dates to 1878. The 4 storey building is in yellow stock brick.
- 3.105 **Church of St Giles in the Fields, St Giles High Street** is listed grade I. The classical style church by H Flitcroft dates to 1731-33. It was restored in 1896 and again around 1952. The rectangular plan church is in Portland stone with a copper roof. The base is rusticated. The tower has an octagonal lantern and the spire rustic bands with a golden ball weathervane.
- 3.106 **Lych gate to the west of Church of St Giles in the Fields, St Giles High Street** is listed grade II. The 1800 stone structure is in the style of a Doric triumphal arch.
- 3.107 **No. 59 St Giles High Street** is listed grade II. The early 19th century 4 storey terraced house and restaurant is in Flemish bond brick with slate mansard roof
- 3.108 **No. 5 Denmark Street** is listed grade II. The extended and altered 4 storey terraced house of around 1686-89 is in multi-coloured stock brick. It is part of an estate by S. Fortrey and J. Wiseman.
- 3.109 **Nos.6 and 7 Denmark Street** are listed grade II*. The 3 storey converted terraced houses of around 1690 are in red and brown brick. They retain their historic floor-plan.
- 3.110 **Nos. 9 and 10 Denmark Street** are listed grade II. The altered 3 storey terraced houses in multi-coloured stock brick with red brick dressings date to around 1686-89 as part of the same estate as nos. 6 and 7. No.9 has attic dormers, and no.10 a 20th century attic.
- 3.111 **No.20 Denmark Street (including no.16 Denmark Place)** is listed grade II. The altered 4 storey late 17th century house in multi-coloured and yellow stock brick has a 20th century shop extending to a 3 storey former warehouse.
- 3.112 **No.26 Denmark Street** is listed grade II. The early 18th century 3 storey, multi-coloured stock brick terraced house with mansard roof has a later shop.
- 3.113 **No.27 Denmark Street** is listed grade II. The altered and extended late 17th century 4 storey yellow stock brick terraced house has a later shop.

- 3.114 **The House of St Barnabas, no. 1 Greek Street**, is listed grade I. The 3 storey stock brick property with a basement and dormered mansard was built around 1744-46 by J Pearce. An 1862 stone built Gothic style chapel addresses Manette Street.
- 3.115 **No.3 Greek Street** is listed grade II. The altered 4 storey terrace house by J Pearce in painted brick with a concealed roof dates to around 1744.
- 3.116 **Roman Catholic Church of St Patrick's, Soho Square**, is listed grade II*. The Kelly and Birchall designed dark red brick Renaissance style church with rubbed brick detail dates to 1891-93.
- 3.117 **No. 26 Soho Square**, is listed grade II*. The terraced town house from 1788-89 that adjoins the House of St Barnabas was likely built to the owner W Robinson's designs.
- 3.118 **The Hospital for Women, nos. 29 and 30 Soho Square**, is listed grade II. The part 4, part 5 storey building faced in matt glazed white faience and stucco is a 1909-10 recasing by Adams and Holden of two houses of the late 17th and late 19th centuries. It has a dormered green slate mansard.
- 3.119 The following features are listed but are no longer in situ:
 - Lamp post outside no. 14 Earlham Street
- 3.120 It is clear from inspection on site and from a map showing the 'zone of visual influence' of development at the scale proposed for the Site, that there would be no visual relationship at street level between the Site and the following listed buildings located within a radius of 200m of its centre:
- Grade II**
- Frith Street: nos. 6 and 7, 15
- Grade II*
- Frith Street: nos. 5, 16, 17 and 18, 37 and 38, 39 and 40;
 - Greek Street: nos. 6, 8, 14, 17, 20, 21, 40B, 48, 50, 58;
 - Manette Street: nos. 14, 16 and 17;
 - Earlham Street: nos.14, 22, 24 and 26, 36, 38 and 40, Seven Dials Warehouse;
 - Mercer Street: nos. 21, 23, 25-27 (odd);
 - Shorts Gardens: nos. 1, 4 and 6;
 - Shelton Street: nos. 11, 13, 15, 17 and 19;
 - Monmouth Street: nos.21, 27, 35, 37, 39;
 - Tower Court: nos. 5-8 (consec);

- Upper St Martin's Lane: The Spirit of Electricity, Orion House;
- Litchfield Street: nos. 24 and 24A, 25, 26, 27;
- Neal Street: nos. 55, 61, 78, 78A and 78B, 80;
- St Giles High Street: K2 Telephone Kiosk

Townscape conclusions

- 3.121 The Site lies in the L.B. Camden, in a densely developed part of the borough with frontages onto two major traffic arteries, Shaftesbury Avenue to the south and Charing Cross Road to the west. It is bound by Phoenix Street to the north and Stacey Street to the east. The urban block defined by these streets, and which includes a group of late Victorian mansions on Cambridge Circus, forms the southern gateway to St Giles.
- 3.122 The 0.35 ha Site is broadly dog-leg in plan. It is occupied by a dark red brick office building of 6 storeys on the street frontages, stepping up to 11 behind, built in 1982 to a design by Ian Fraser & John Roberts and Partners. The building's main entrance is located on Shaftesbury Avenue, at the corner with Stacey Street. Servicing is via Stacey Street. Secondary entrances to ground floor retail units are located in Charing Cross Road, Phoenix Street, and Stacey Street. It presents an uninterrupted, active frontage to Shaftesbury Avenue. Its active frontage to Charing Cross Road ends abruptly with an inlet opposite Trentishoe Mansions a left-over space named as Caxton Walk. There is a continuous frontage to Phoenix Street but an irregular building line to Stacey Street, leaving another left-over space at the corner with Phoenix Street.
- 3.123 The Site does not lie within a conservation area. It shares a boundary with the Seven Dials Conservation Area (LBC), which lies directly to the south. The Soho Conservation Area (WCC) is located on the other side of Charing Cross Road to the west of the Site, while the Denmark Street Conservation Area (LBC) is located on the other side of Phoenix and Stacey Streets to the north of the Site.
- 3.124 The historic pattern and hierarchy of streets around the Site remain legible today, notwithstanding the loss of both the northern section of St Giles High Street, and New Compton Street's connection with Charing Cross Road, the latter resulting from the construction of the Site's no. 125 Shaftesbury Avenue, severing an important link between St Giles and Soho. Both Charing Cross Road and Shaftesbury Avenue are primary routes. This is emphasized by the larger scale and formality of the buildings defining them. Stacey Street and New Compton Street are secondary Routes. Phoenix Street is a tertiary route.
- 3.125 There is an opportunity to explore how the Site could better serve St Giles and this part of the West End in the context of the considerable change taking place to its north ahead of the

arrival of Crossrail. This could lead to an improvement in both the appearance of the Site and the way in which it relates to both its immediate and wider surroundings. In particular, the Site's location at the southern gateway to St Giles could be more effectively exploited, enhancing links between this quarter and the surrounding area.

4 The Proposed Development

Assessment of existing building

- 4.1 The Site's existing building has a number of shortcomings with respect to its site planning, form and massing, architectural expression and response to the public realm. The plan form of the building, which is suggestive of a clenched fist, is circuitous and inefficient. The building appears imposed on the local street grid. This is most noticeable in the creation of Caxton Walk, where the building forms an awkward termination to a route that once formed a valuable link between Soho and St Giles. Confusingly, the building's main entrance is not here but on Shaftesbury Avenue.
- 4.2 The architecture makes some response to streetscape in that there is a street-scale back-of-pavement frontage to Charing Cross Road and to Shaftesbury Avenue, before it steps up and back at a larger scale. The building's ziggurat form, resulting from the steep incline of the stepped upper storeys, is presumably intended to reduce its visual impact on the local context. However, the building still appears rather crude in its bulk and architecture. Its silhouette is far from elegant: the saw-tooth pattern to the Site's offices, topped by unsightly aerials and roof plant, is noticeably inelegant in comparison to the rooflines of adjacent 19th century circus buildings, which provide delight in the form of turrets, gable ends and other decorations.
- 4.3 The cliff face that the building creates in several local views – those along New Compton Street and Old Compton Street, in particular – contributes to the sense of impenetrability of the St Giles district. The view from Old Compton Street picks up the dark chasm where the Site's offices abut the buildings on Caxton Walk. The building's red brick expression reflects the widespread use of this material in neighbouring mansion blocks and offices. However, the muddy tone of its masonry cladding lends the building a grim appearance. Some relief to the monotony of its façades is provided by the bands of oriel windows located at 6th floor level.
- 4.4 At ground level, while the Site's office building presents active frontages to Shaftesbury Avenue, Phoenix Street and Charing Cross Road, its shopfronts appear diminutive in comparison to the taller shops of its Victorian neighbours. Today, activity to Stacey Street is dedicated to servicing and deliveries; the left-over public space on this street feels like an extension of this function. The Sites' other public space at Caxton Walk, a portion appropriated by the restaurant fronting it, is a gloomy, unpleasant space and a magnet for anti-social behaviour.
- 4.5 These are points that could be addressed in considering how a replacement scheme could improve on what is on Site today. The main challenges are threefold:

1. Securing a development that re-engages with its local context at ground level, supporting local movement and enhancing connections between St Giles and the wider area;

2. Delivering additional floorspace in a manner that achieves a height, bulk and massing appropriate to the local and wider context; and
3. Achieving an architectural expression that reflects the nature of its internal uses, creates delight, and enhances the setting of nearby heritage assets.

The Proposed Development

- 4.6 A brief description of the Proposed Development is provided below. More detailed information on the design of the Proposed Development is provided in the planning application drawings and the Design and Access Statement produced by the architects of the scheme, DSDHA.
- 4.7 The Development is for the remodelling, refurbishment and extension of the existing building on the Site to provide enhanced flexible Class A1/A3 retail floorspace and Class B1 office use at ground floor level, with improved and additional Class B1 floorspace on upper levels. The land uses proposed will be of a similar nature to those currently existing at the Site. There will be a net increase of commercial floorspace of some 8,083sqm Gross External Area (GEA). The Development will also include the creation of a new pedestrian route through the Site, linking Caxton Walk with New Compton Street. A new core will be provided to facilitate the construction of an additional storey. The existing building footprint will also be extended (above ground only), along the Stacey Street façade and the south side of the building.
- 4.8 The Development will re-use the existing basement structure. The basement layout will remain largely as existing. The loading bay servicing most of the building will remain at ground level, off Stacey Street.
- 4.9 The Proposed Development's main frontages to Charing Cross Road and Shaftesbury Avenue both rise to 7 storeys and follow the back edge of the pavement. They are proportioned to relate to those of neighbouring buildings. On Charing Cross Road, a double height plinth reflects the location of the main office entrance on this street. The corner with Caxton Walk is chamfered above the plinth. The floors above these main frontages are progressively set back from the main building lines. To Stacey Street, the 7th floor extends to the main building line to present an 8 storey frontage. This frontage steps down to 5 storeys at the junction with Phoenix Street. The massing of the building's top 5 levels (including plant), which take the form of a series of interlocking concave forms, are shaped to respond to local views and echo the curvature of the buildings of Cambridge Circus.
- 4.10 The expression of the Proposed Development is informed by the different street conditions. The Charing Cross Road and Shaftesbury Avenue blocks present main façades of a light tone pre-cast stone with ground and first floors incorporating brass-coloured metal frames. The same materials are used for

the two external spiral staircases located above the entrances to the new pedestrian route running through the building on Caxton Walk and Stacey Street. The 5 storey element of the building on Stacey Street is faced in brick to relate to the brick façades of the nearby residential blocks.

- 4.11 The façades of the set back upper levels are clad in the same brass-coloured metalwork found in the framing elements to ground and first floor levels of the building. This contributes to their roof-like expression, helping to differentiate them from the main frontages below. The curved elevations addressing Cambridge Circus incorporate loggias. Terraces provided where these levels are progressively set back are intended to incorporate planting. Rooftop plant and cranes for building maintenance are screened by a designed enclosure.

5 Views Assessment

The Views



1 | Wardour Street / Old Compton Street



2 | Old Compton Street / Greek Street



3 | Shaftesbury Avenue / Greek Street



4 | Cambridge Circus, outside no. 138 Shaftesbury Avenue



5 | Shelton Street / Tower Street



6 | Mercer Street / Seven Dials



7 | Shaftesbury Avenue / Mercer Street



8 | New Compton Street, outside no.30



9 | Stacey Street, outside the Phoenix Garden



10 | St Giles-In-The-Fields, path running south of Church



11 | Denmark Street / St Giles High Street



12 | Charing Cross / Manette Street



13 | Cambridge Circus, outside the Palace Theatre



14 | Romilly Street / Greek Street



15 | Soho Square, north west corner



16 | Tottenham Court Road / Bedford Avenue



17 | Charing Cross Road / Irving Street



18 | South Bank, at Bernie Spain Gardens

5.1 The set of viewpoints has been agreed in consultation with the LB Camden. The viewpoints are identified in Figure 2. The set is considered to provide a representative range of viewpoints from different directions, including any views of particular sensitivity. Their selection has been informed by the 'Zone of Visual Influence' exercise, carried out at the request of LB Camden.

5.2 For each of the views, there are images of the view as existing and as proposed. For views 2, 4, 7, 8, 9, 10, 12, 13, and 14 the Proposed Development is shown in a realistic manner in the 'proposed view' (i.e. as a 'fully rendered' image). It is shown in wireline form in the remaining nine views. The above split was agreed with LB Camden, with the exception of view 10, where the Proposed Development was to be illustrated in wireline form but is now rendered to better illustrate its effect on the Churchyard of St Giles-in-the-fields.

5.3 This assessment considers developments with planning permission that will appear in the views. Named as 'cumulative schemes', these developments are illustrated in wireline form. These are listed below and mapped in Appendix A3 on page 94

1. Centre Point 2013 (1A)
2. Tottenham Court Crossrail Station
3. St Giles Circus
4. 1 Oxford Street OSD (Site A)
5. 1 Oxford Street OSD (Site B)
6. Ilona Rose House (Former Foyles site)
7. 27 Soho Square
8. The Phoenix Gardens Community Building
9. Garden Bridge

5.4 All site photography was carried out in the first week of March 2016 when trees were bare.

View	Description	MH Reference	Type	Method	Camera Easting	Northing	Height	Camera	Lens	HFOV Photo	Image	Photo date/time	Bearing	distance (km)
1	Wardour Street / Old Compton Street	1100	AVR1 Wireline	Verified	529638.6	180931.0	25.78	Canon EOS 5D Mark II DSLR	24mm	74.2	72.9	03/03/2016 13:19	58.5	0.4
2	Old Compton Street / Greek Street	1200	AVR3 Render	Verified	529819.9	181045.3	25.58	Canon EOS 5D Mark II DSLR	24mm	74.2	73.0	03/03/2016 12:57	59.7	0.1
3	Shaftesbury Avenue / Greek Street	1300	AVR1 Wireline	Verified	529860.0	180962.7	25.51	Canon EOS 5D Mark II DSLR	24mm	74.3	72.9	03/03/2016 12:35	26.4	0.2
4	Cambridge Circus, outside no. 138 Shaftesbury Avenue	1400	AVR3 Render	Verified	529913.9	181013.1	25.07	Canon EOS 5D Mark II DSLR	24mm	74.1	73.1	03/03/2016 12:27	11.5	0.1
5	Shelton Street / Tower Street	1500	AVR1 Wireline	Verified	530059.1	180982.5	23.46	Canon EOS 5D Mark II DSLR	24mm	74.1	73.1	03/03/2016 09:37	316.0	0.2
6	Mercer Street / Seven Dials	1600	AVR1 Wireline	Verified	530078.0	181079.0	25.13	Canon EOS 5D Mark II DSLR	24mm	73.7	72.7	03/03/2016 09:29	282.9	0.2
7	Shaftesbury Avenue / Mercer Street	1700	AVR3 Render	Verified	530016.8	181151.6	24.40	Canon EOS 5D Mark II DSLR	24mm	74.4	73.1	04/03/2016 13:41	244.4	0.1
8	New Compton Street, outside no.30	1800	AVR3 Render	Verified	530025.7	181242.5	24.98	Canon EOS 5D Mark II DSLR	24mm	74.3	73.1	04/03/2016 07:52	215.1	0.2
9	Stacey Street, outside the Phoenix Garden	3000	AVR3 Render	Verified	529926.2	181207.2	25.29	Canon EOS 5D Mark II DSLR	24mm	74.0	72.9	04/03/2016 07:29	175.3	0.1
10	St Giles-In-The-Fields, path running south of Church	2000	AVR3 Render	Verified	529984.0	181237.2	26.43	Canon EOS 5D Mark II DSLR	24mm	74.4	73.1	04/03/2016 07:44	201.8	0.1
11	Denmark Street / St Giles High Street	2900	AVR1 Wireline	Verified	529931.1	181304.7	27.15	Canon EOS 5D Mark II DSLR	24mm	54.6	52.4	04/03/2016 08:06	179.1	0.2
12	Charing Cross / Manette Street	2200	AVR3 Render	Verified	529848.5	181210.2	26.70	Canon EOS 5D Mark II DSLR	24mm	74.3	72.9	03/03/2016 13:38	139.0	0.1
13	Cambridge Circus, outside the Palace Theatre	2300	AVR3 Render	Verified	529899.9	181024.4	25.14	Canon EOS 5D Mark II DSLR	24mm	74.5	73.2	03/03/2016 12:20	21.3	0.1
14	Romilly Street / Greek Street	2400	AVR3 Render	Verified	529838.3	181008.1	25.50	Canon EOS 5D Mark II DSLR	24mm	74.4	73.1	03/03/2016 12:45	42.7	0.1
15	Soho Square, north west corner	2600	AVR1 Wireline	Verified	529661.7	181266.2	27.22	Canon EOS 5D Mark II DSLR	24mm	74.4	73.1	03/03/2016 13:46	119.5	0.3
16	Tottenham Court Road / Bedford Avenue	2500	AVR1 Wireline	Verified	529768.7	181498.7	28.04	Canon EOS 5D Mark II DSLR	24mm	74.0	73.0	03/03/2016 13:58	156.9	0.4
17	Charing Cross Road / Irving Street	2700	AVR1 Wireline	Verified	529981.0	180683.0	19.03	Canon EOS 5D Mark II DSLR	24mm	73.8	72.9	03/03/2016 11:41	353.7	0.4
18	South Bank, at Bernie Spain Gardens	2800	AVR1 Wireline	Verified	531315.8	180522.9	7.08	Canon EOS 5D Mark II DSLR	24mm	74.2	73.1	03/03/2016 10:33	293.1	1.5

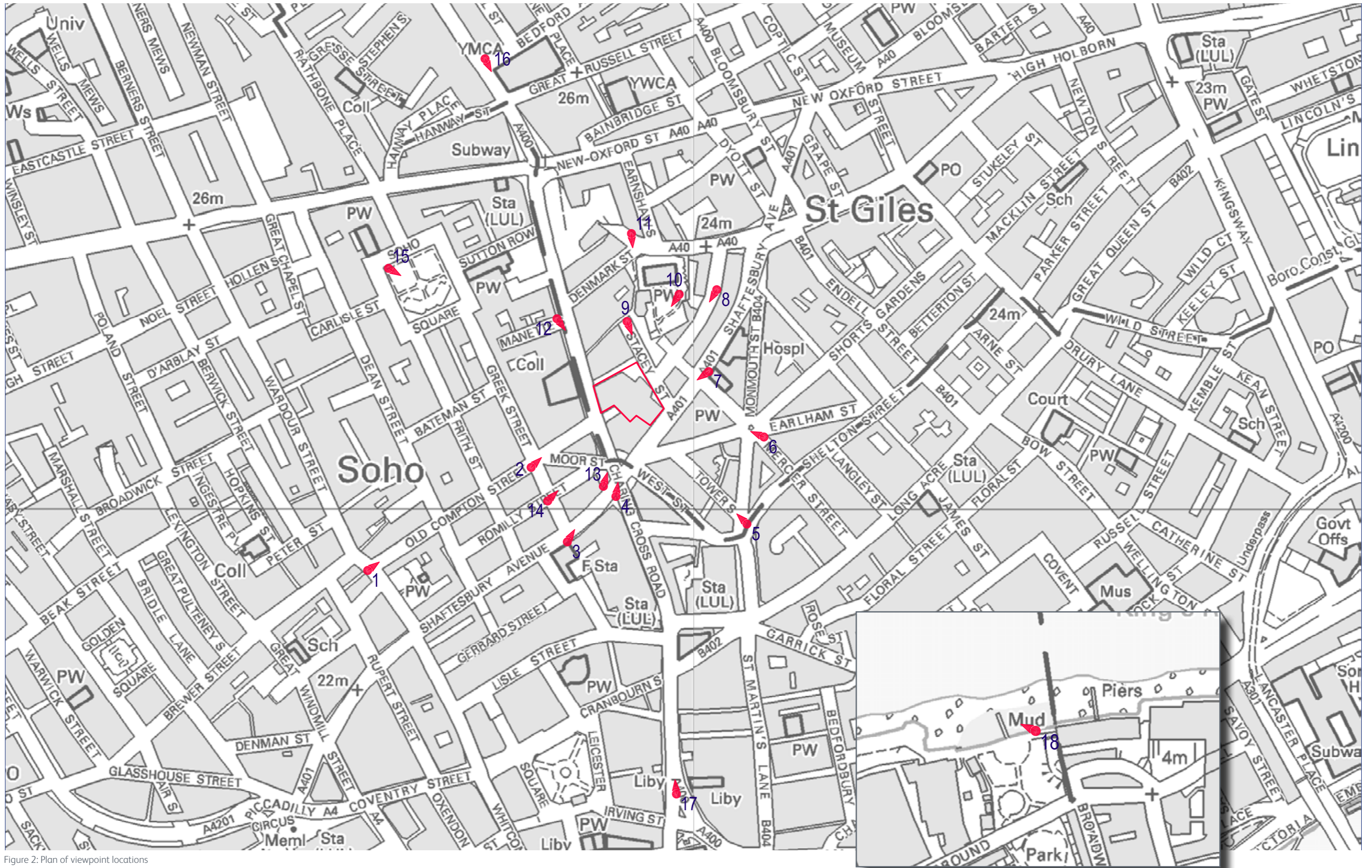


Figure 2: Plan of viewpoint locations



Existing



3124_1101

Existing

- 5.5 This viewpoint is situated at the junction of Old Compton Street and Wardour Street, within the Soho Conservation Area (City of Westminster). The view looks north-east down Old Compton Street in the direction of the Site. The dark mass seen terminating the view at the end of the street is the Site's existing office building. Its rooftop plant and aerials are clearly seen from here.
- 5.6 The foreground of the image is occupied by the highway and 4 and 5 storey corner buildings at this junction, no.54 Wardour Street and no. 65 Old Compton Street. No.63 Old Compton Street, seen on the right side of the image, with the red shopfront, is listed grade II. Further along the street, on the north side, no.68 is listed grade II.

Proposed

- 5.7 The Site's office building, as redeveloped, terminates this view. The imposing dark wall of the existing building will be replaced by a development with a more appealing profile and an engaging, light-toned frontage, its upper levels in a brass tone. Its massing is shaped to draw the eye to the public route through the Site, aided by the central positioning of the external spiral stairs. This re-opened gateway into St Giles, accessed from Caxton Walk, re-establishes a link between New Compton Street and Old Compton Street. Roof plant is concealed behind a designed enclosure, a marked improvement on the unsightly arrangement of plant and aerials on the existing building.



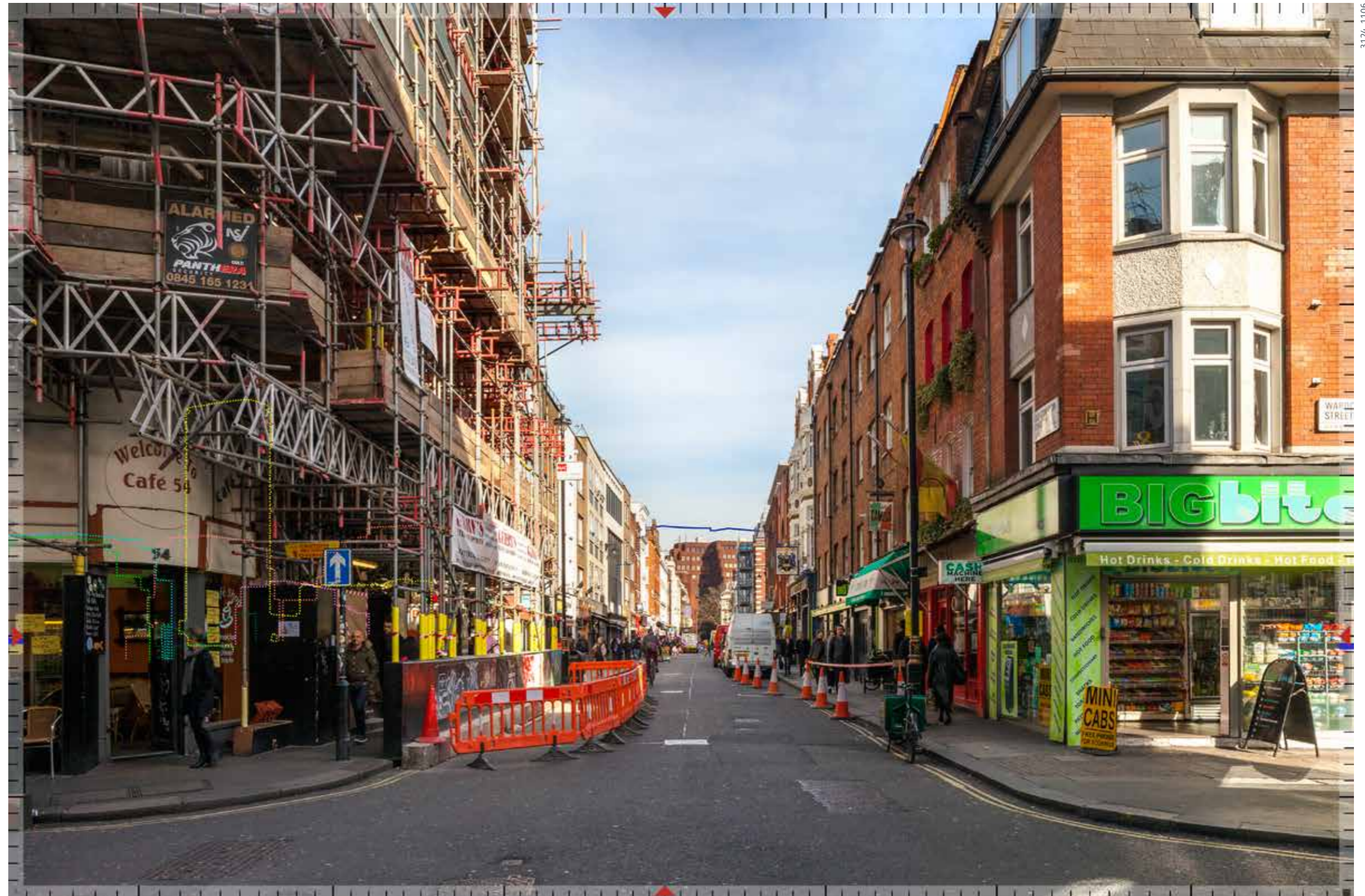
Proposed



Wardour Street / Old Compton Street

Proposed view with cumulative schemes

- 5.8 No cumulative schemes will be visible from here.



3124_1106

Cumulative



Existing

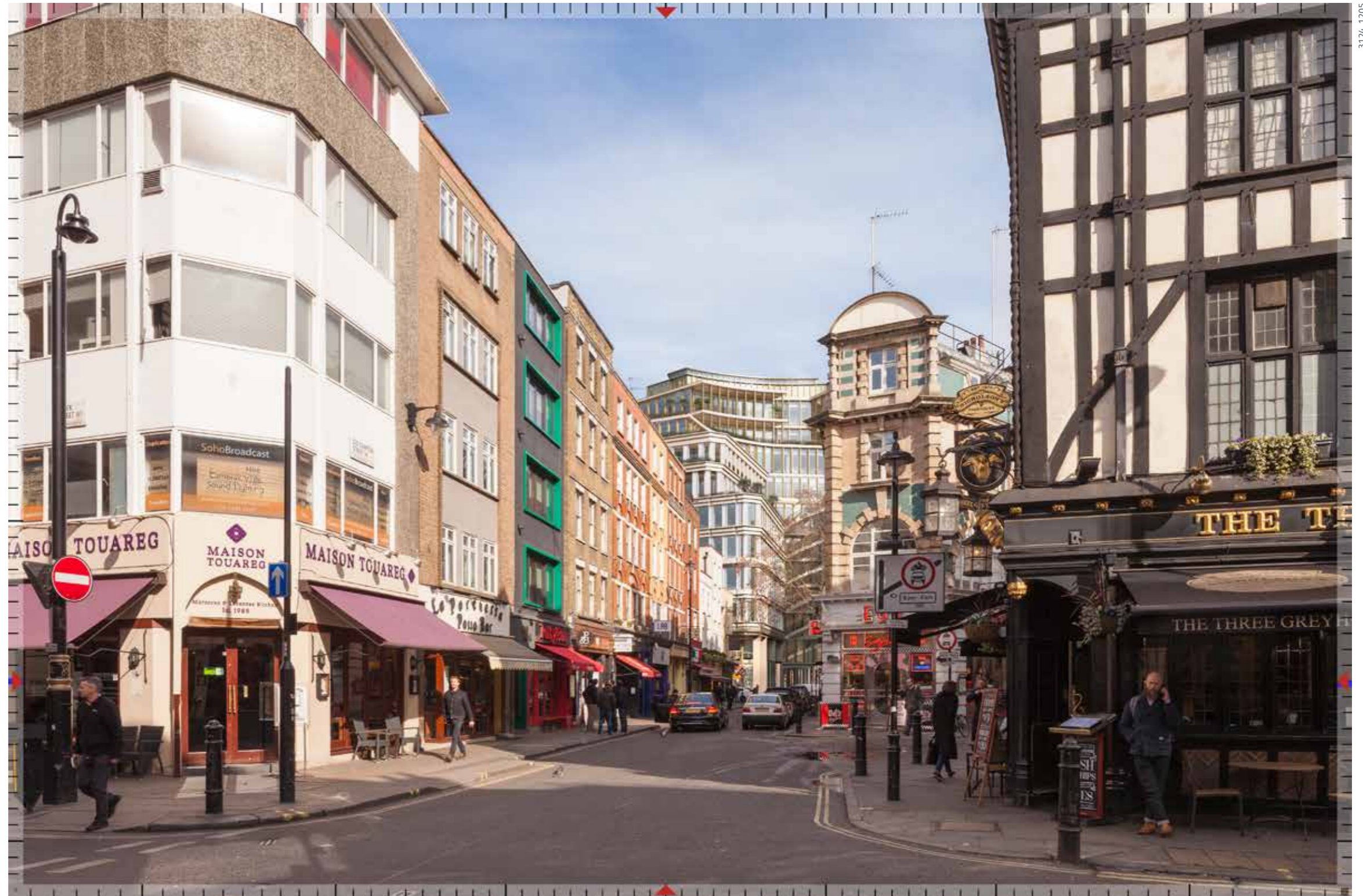


Existing

- 5.9 This viewpoint is located at the junction of Old Compton Street and Greek Street and lies within the Soho Conservation Area (City of Westminster). The view looks north-east down Old Compton Street in the direction of the Site. The dark red brick mass terminating the view at the junction with Charing Cross Road is the Site's existing office building. Its rooftop plant and aerials are clearly seen from here. The mid-section of the building is partially obscured from view by the mature street tree seen in front of the Site.
- 5.10 The foreground of the image is occupied by the highway. It is framed on the left by post-war properties of 5 storeys with restaurants at ground. The right side is framed by a Victorian public house in the mock-Tudor style, an unlisted building of merit. No. 12 Moor Street, seen immediately to the left of this, has the same designation.

Proposed

- 5.11 The Proposed Development, seen at the end of Old Compton Street, presents a visually engaging composition that is light in appearance. Its street frontage to Charing Cross Road is comparable in height with that of the existing building. The building's double height main entrance is clearly visible from here, positioned at the chamfered corner with Caxton Walk. Its brass-toned frame details are seen to carry round to the entrance to the proposed public route through the Site to New Compton Street. The external spiral stair draws the eye towards this entrance. Its brass-coloured balustrades create a visual link with the tiered upper levels of the building, also clad in brass-coloured metal. They progressively step back to allow for a series of generously planted terraces, a focus of the Development's biophilic design strategy. This planting, seen with the mature street tree, will help to signal one's proximity to the green sanctuary of the St Giles quarter. Roof plant is concealed behind a designed enclosure, a marked improvement on the unsightly arrangement of plant and aerials on the existing building.



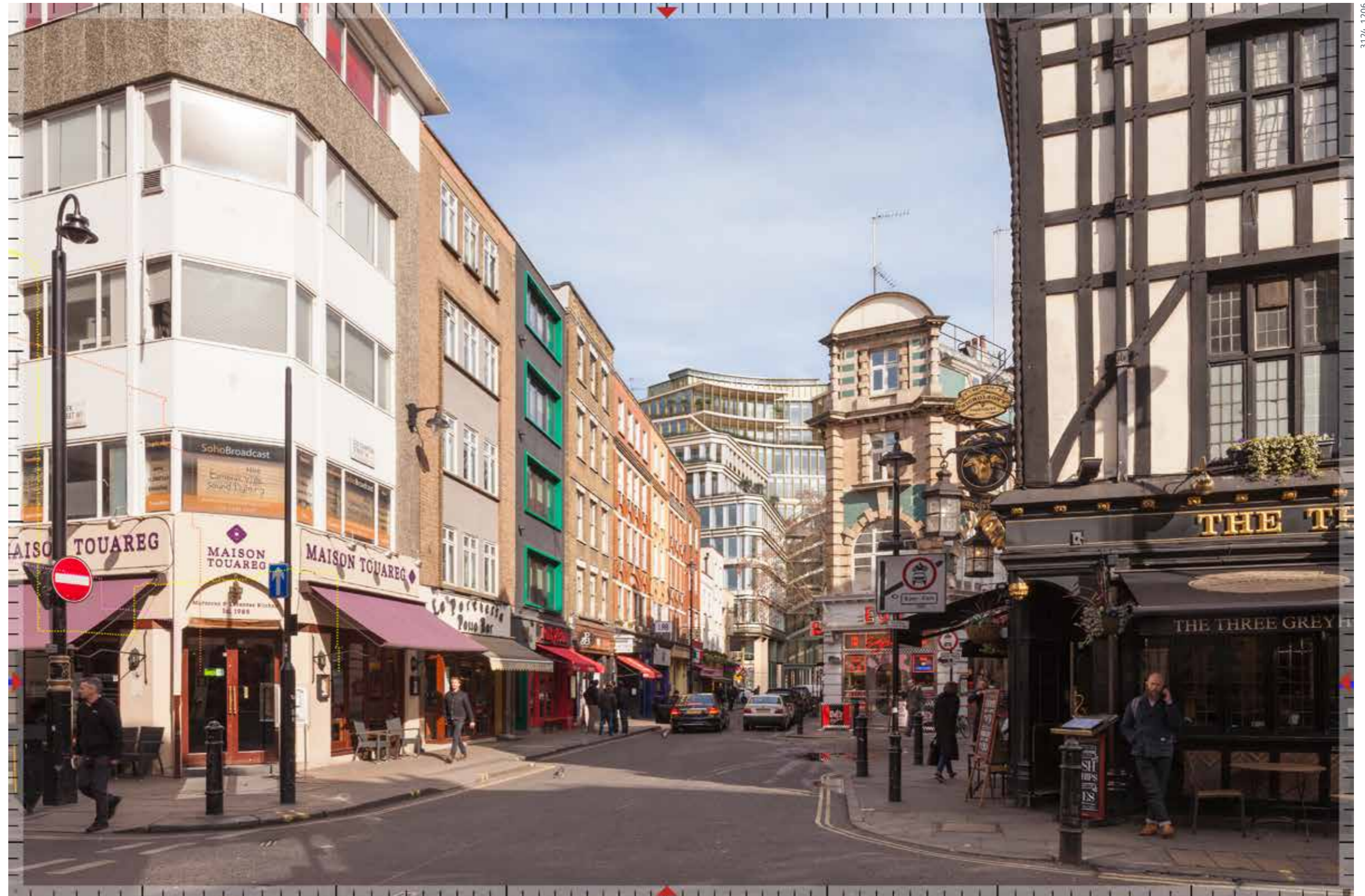
Proposed



Old Compton Street / Greek Street

Proposed view with cumulative schemes

5.12 No cumulative schemes will be visible from here.



Cumulative

3124_1206



Existing



3124_1301

Existing

- 5.13 This viewpoint is located on Shaftesbury Avenue, opposite the junction with Greek Street. The view looks north-east towards Cambridge Circus, seen at the end of the street. The upper parts of the Site's existing building are seen just beyond the circus buildings (no. 24 Cambridge Circus/nos. 115-119 Shaftesbury Avenue – positive contributors to the Seven Dials CA) and the Palace Theatre (grade II*), which occupies the left side of the image. The latter lies within the Soho Conservation Area (City of Westminster).
- 5.14 The trafficked highway of Shaftesbury Avenue occupies the foreground of the image. The right side is framed by a late 20th century offices. The Former Welsh Presbyterian Church, no.136 Charing Cross Road (grade II) is glimpsed beyond this. Nos. 138 and 140 Shaftesbury Avenue at Cambridge Circus, both unlisted buildings of merit, lie beyond the church.

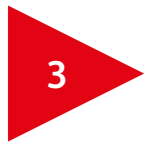
Proposed

- 5.15 The Development will be visible, but not be particularly noticeable from here. The listed Palace Theatre will continue to command attention. Visibility of the Development on Shaftesbury Avenue will quickly diminish to the south-west of this junction. It will not be seen beyond the junction with Gerrard Place.



Proposed

3124_1305



Shaftesbury Avenue / Greek Street

Proposed view with cumulative schemes

5.16 No cumulative schemes will be visible from here.



Cumulative



Existing



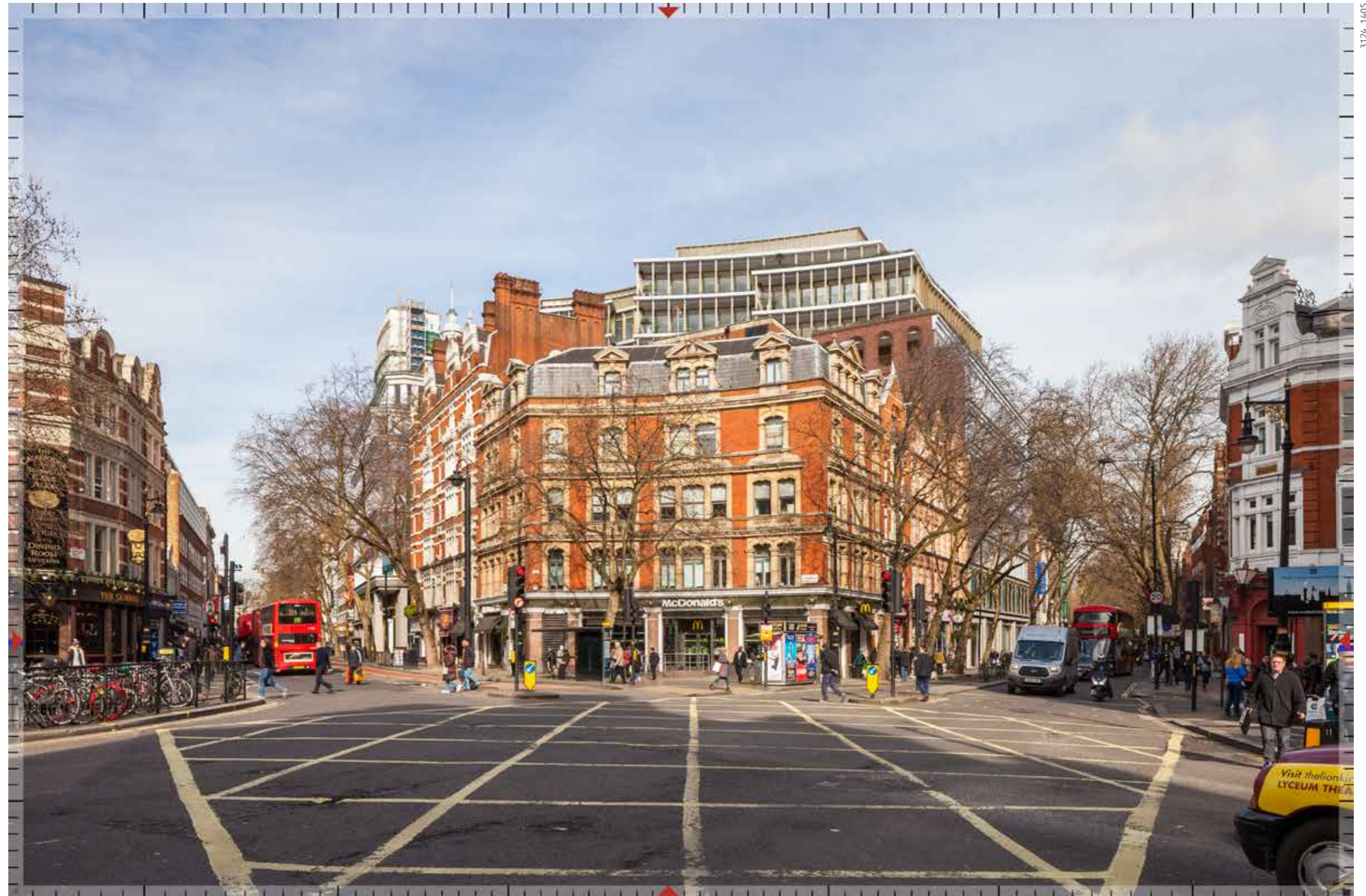
3124_1401

Existing

- 5.17 This viewpoint is located on Cambridge Circus and lies within the Soho Conservation Area (City of Westminster). The view looks north-east across the junction towards the Site, the top levels of its existing offices seen above the rooftops of the circus buildings in the centre of the image. Those buildings (no. 24 Cambridge Circus/nos. 115-119 Shaftesbury Avenue) are identified as positive contributors to the Seven Dials Conservation Area (LB Camden) and so too are the adjoining nos. 84a-94 (even) Charing Cross Road. When in leaf, the mature trees seen lining Shaftesbury Avenue and Charing Cross Road further reduce visibility of the Site's frontages to both streets from here. The circus buildings opposite, nos. 93-99 Charing Cross Road, are identified as buildings of townscape merit and lie within the City of Westminster.
- 5.18 Other post-war tall buildings are visible from the circus. Centre Point (grade II) is visible beyond the Site's offices looking along Charing Cross Road. Views to the south-east take in Orion House on Upper St Martin's Lane. However, the impact of these tall structures is reduced by the sense of enclosure provided by the unified townscape of the circus buildings. As one of central London's busiest intersections, the constant movement of traffic and people has a significant bearing on one's experience of the circus.

Proposed

- 5.19 This view reveals the Proposed Development's positive engagement with both Shaftesbury Avenue and Charing Cross Road, and the considered form and massing of its upper levels, visible above the circus buildings.
- 5.20 The Development's Shaftesbury Avenue building presents a robust, pre-cast stone façade, lighter and neutral in tone. Its active ground floor is seen from here too, drawing one's eye to the former Saville Theatre (Odeon Cinema) (grade II). The proposed red brick flank wall with loggia provides a sense of balance to the composition of buildings on this corner, albeit lower than the adjacent south flank wall of the mansion block on Charing Cross Road.
- 5.21 The active plinth and chamfered corner to the Charing Cross Road frontage presents a welcoming face to this street.
- 5.22 The top levels of the scheme are read as distinct from the street frontage buildings and are clearly identifiable as commercial in use. The curvature to these façades echoes that of the circus buildings, helping to achieve a coherent relationship between the Development and this prominent aspect of its conservation area setting – in contrast with the haphazard relationship between the upper parts of the existing building and the geometry of the circus buildings. The galleries lend depth and their brass-coloured metal expression warmth to these elevations. The greenery visible at these levels further softens their appearance. Roof plant is concealed behind a designed enclosure.



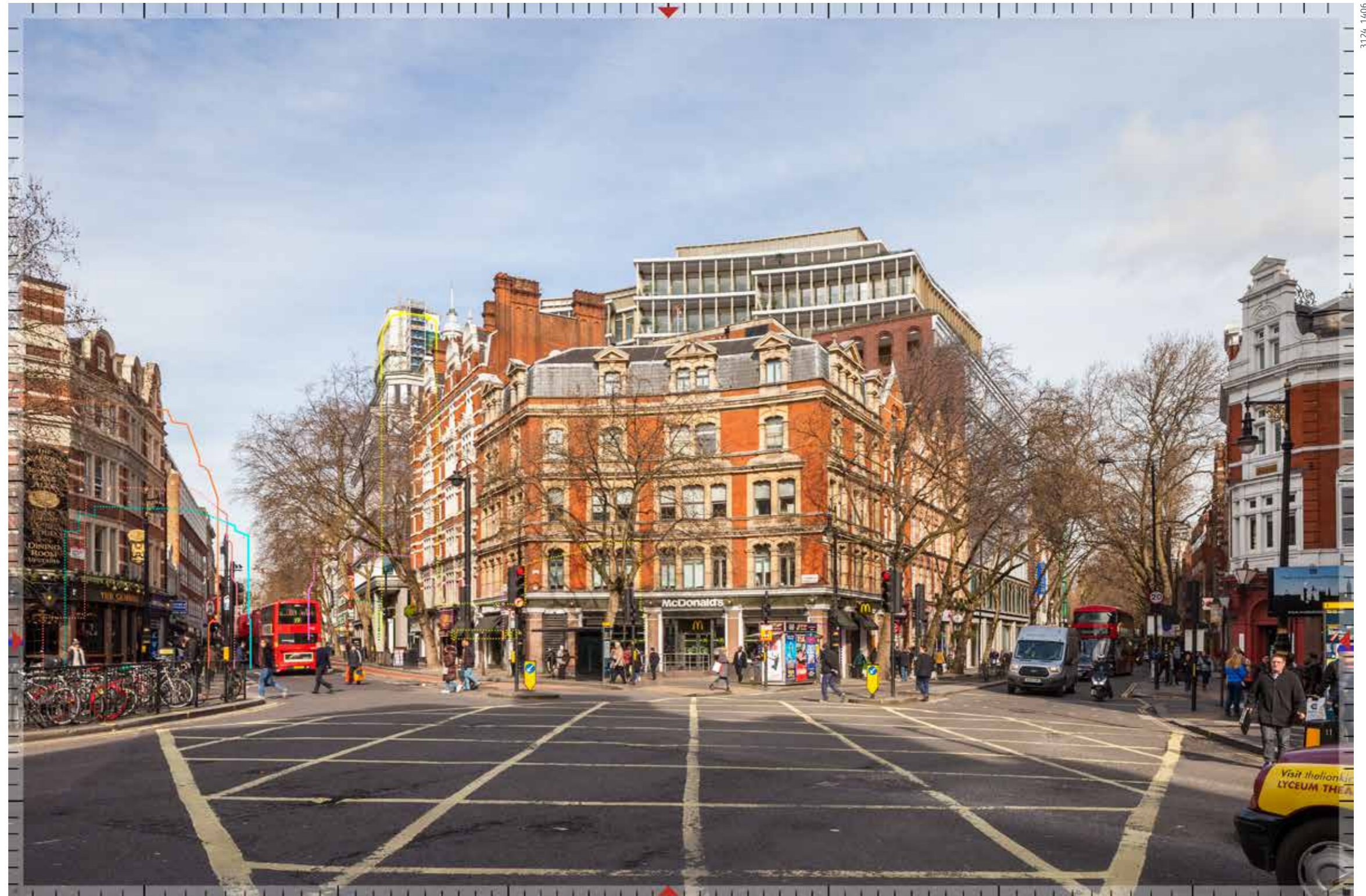
Proposed



Cambridge Circus, outside no. 138 Shaftesbury Avenue

Proposed view with cumulative schemes

- 5.23 The view reveals a number of permitted major developments located a short distance to the north of the Site. Those outlined on the left side of the image comprise the former Foyles Site (Ilona Rose House), no.1 Oxford Street (Sites A and B), St Giles Circus and the redeveloped Centre Point. The latter rises above the Site's Charing Cross Road building.



Cumulative

3124_1406



Existing



3124_1501

Existing

- 5.24 This viewpoint is situated at the junction of Shelton Street and Tower Street, lying within the Seven Dials Conservation Area. The view looks north-west up Tower Street towards the junction with Earlham Street. The upper levels of the site's existing building are clearly seen terminating the view, just beyond no.1 Earlham Street.
- 5.25 The foreground of the image is occupied by the highway, which was repaved in recent years. A group of listed buildings are seen on the left side of the image, comprising the north and south wings of the Guild House (both grade II) and St Martins Theatre (grade II). The latter's principal (front) façade lies on West Street. The 4 storey corner building seen on the right side (nos. 50-52 Monmouth Street) is identified in the Seven Dials Conservation Area Statement as a positive contributor to the conservation area.

Proposed

- 5.26 This upper levels of the Development will be seen from here, the outline of the scheme indicating the silhouette resulting from the buildings' terraced upper levels. The greenery intended for these terraces will enhance the appeal of the scheme in this view.



Proposed

3124_1505



Shelton Street / Tower Street

Proposed view with cumulative schemes

5.27 No cumulative schemes will be visible from here.



3124_1506

Cumulative



Existing



Existing

- 5.28 This viewpoint is situated on Mercer Street at Seven Dials. It lies within the Seven Dials Conservation Area. The view looks north-west across the circus in the direction of the Site. The foreground of the image takes in the highway of the circus and Doric column with sundial at its centre (a replica of the original). A late 20th century block of flats with shops (Earlham House) is seen beyond this, a building identified as a negative feature in the Seven Dials Conservation Area Statement.
- 5.29 The roof of the Site's office building, including communication aerials, is glimpsed above Earlham House. However, the impact of this and of other modern tall buildings – such as Centre Point (grade II), Central St Giles, Orion House, and no.90 Long Acre, all seen terminating views along streets radiating from the circus – is reduced by the sense of enclosure and intimate atmosphere created by the circus buildings.
- 5.30 A late 20th century block of flats with shops frames the left side of the image. The Mercer Street Hotel, framing the right side, is identified in the Seven Dials Conservation Area Statement as a positive contributor to the conservation area. The former Saville Theatre (Odeon Cinema) Shaftesbury Avenue (grade II) is seen at the end of Mercer Street.

Proposed

5.31 The stepped upper levels of the Proposed Development will be seen behind Earlham House, outlined on the left side of the image. This will signal the proximity of the St Giles Quarter.



Proposed

3124_1605



Mercer Street / Seven Dials

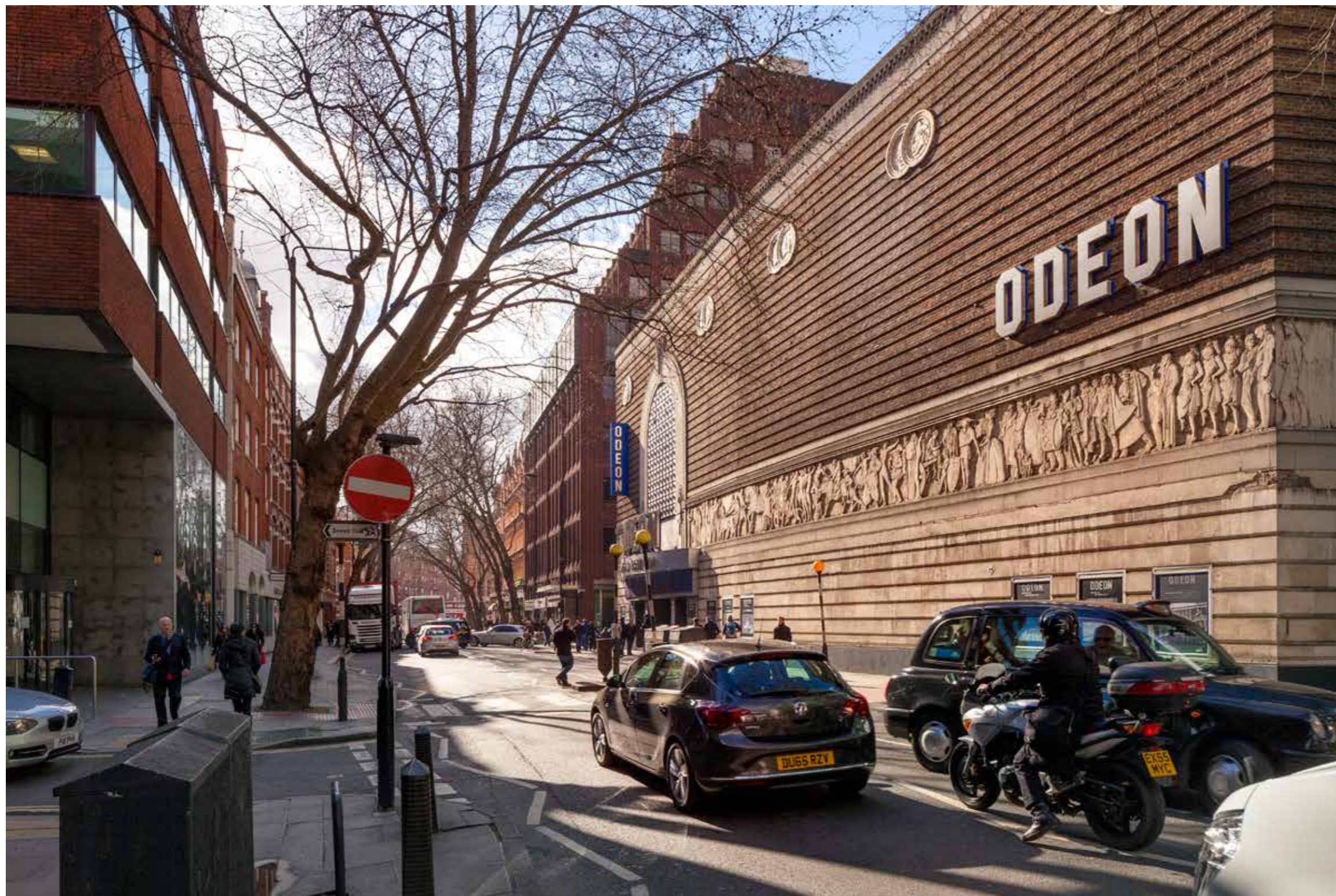
Proposed view with cumulative schemes

5.32 At the end of Mercer Street, one will glimpse two schemes between the Odeon Cinema and no.151 Shaftesbury Avenue: St Giles Circus and 1 Oxford Street OSD (Site A) beyond that.



Cumulative

3124_1606



Existing



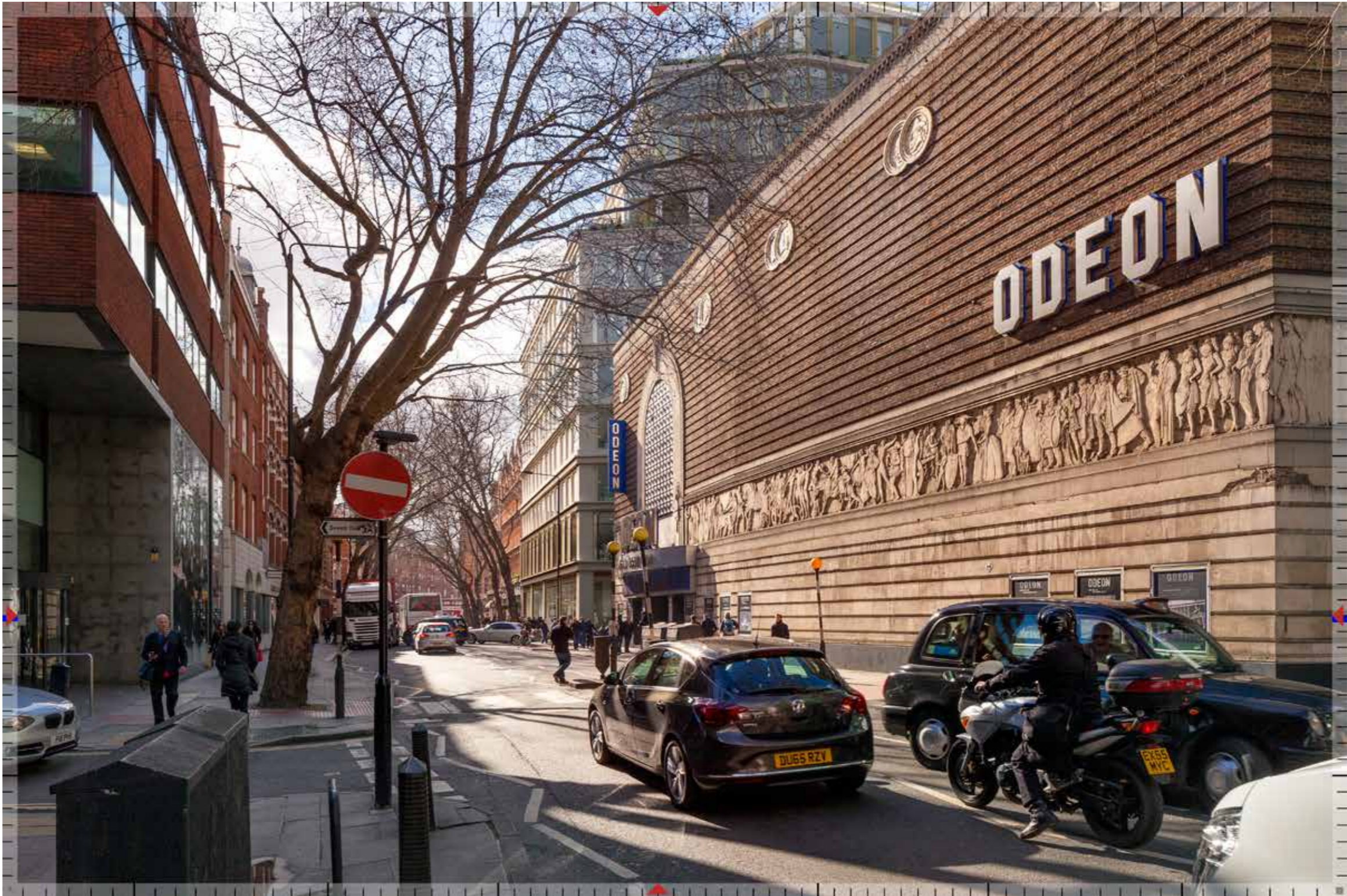
3124_1701

Existing

- 5.33 This viewpoint is situated on Shaftesbury Avenue, at the junction with Mercer Street. It lies within the Seven Dials Conservation Area. The view looks south-west along Shaftesbury Avenue towards the Site, its existing office building seen on the north side of the street, beyond the former Saville Theatre (Odeon Cinema) (grade II). The highway occupies the foreground of the image. A late 20th century red brick office buildings frames the left side of the image. Mature street trees form a dense canopy on Shaftesbury Avenue when in leaf, creating a more shaded environment than in winter.

Proposed

5.34 The overall scale of the Proposed Development will appear similar to that of the existing building from this location. Its 7 storey principal elevation to Shaftesbury Avenue will rise only a storey higher than that of the current office building. Its robust reconstituted stone façade will appear appropriate in character for this main thoroughfare. Retail is seen to animate its ground floor on Shaftesbury Avenue, turning the corner to Stacey Street. The set back top levels are seen to be differently articulated from the floors below, their stepped arrangement helping to break the mass of the building down. These levels will be less visible from here when the street's trees are in leaf.



Proposed

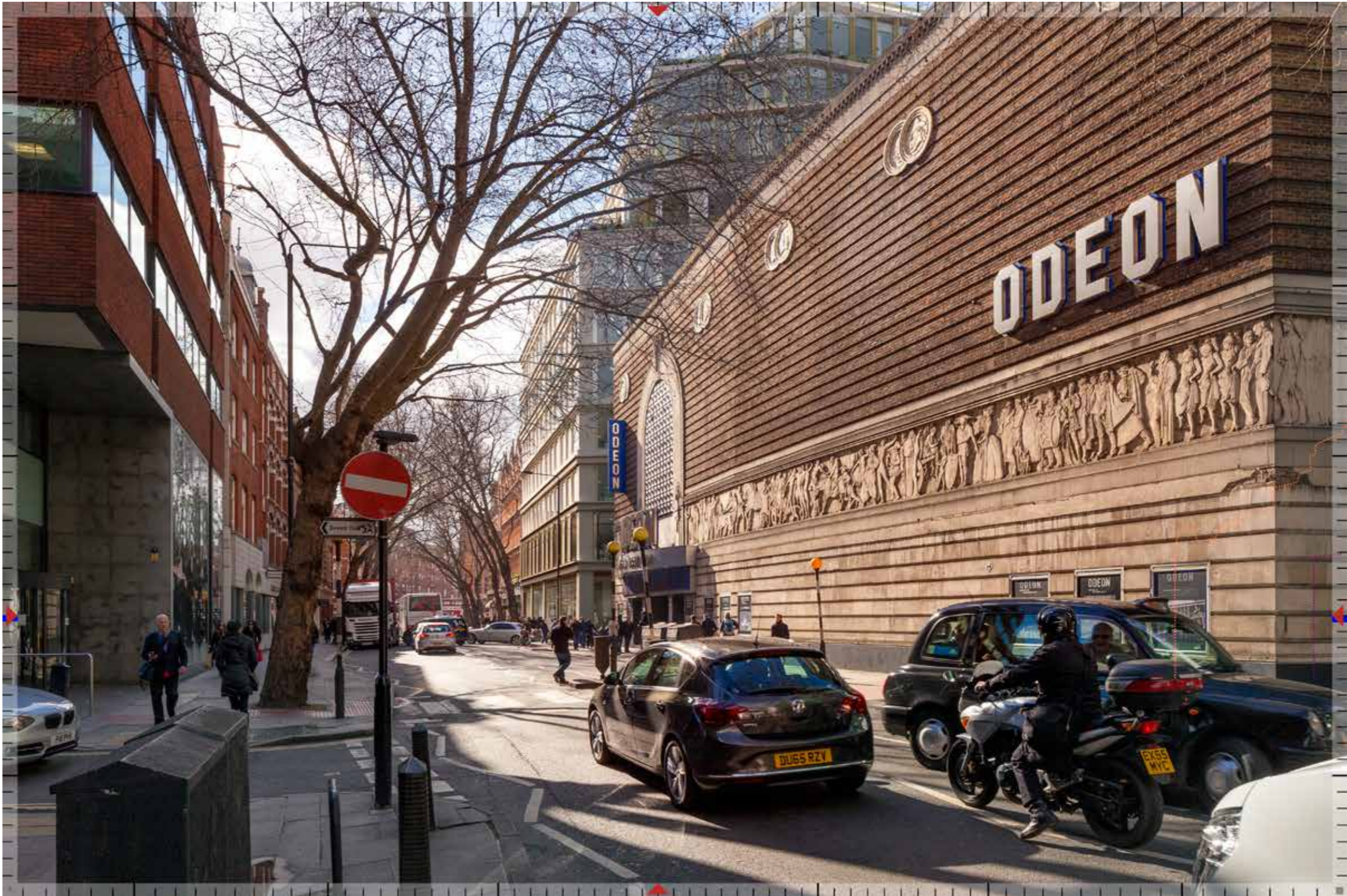
3124_1705



Shaftesbury Avenue / Mercer Street

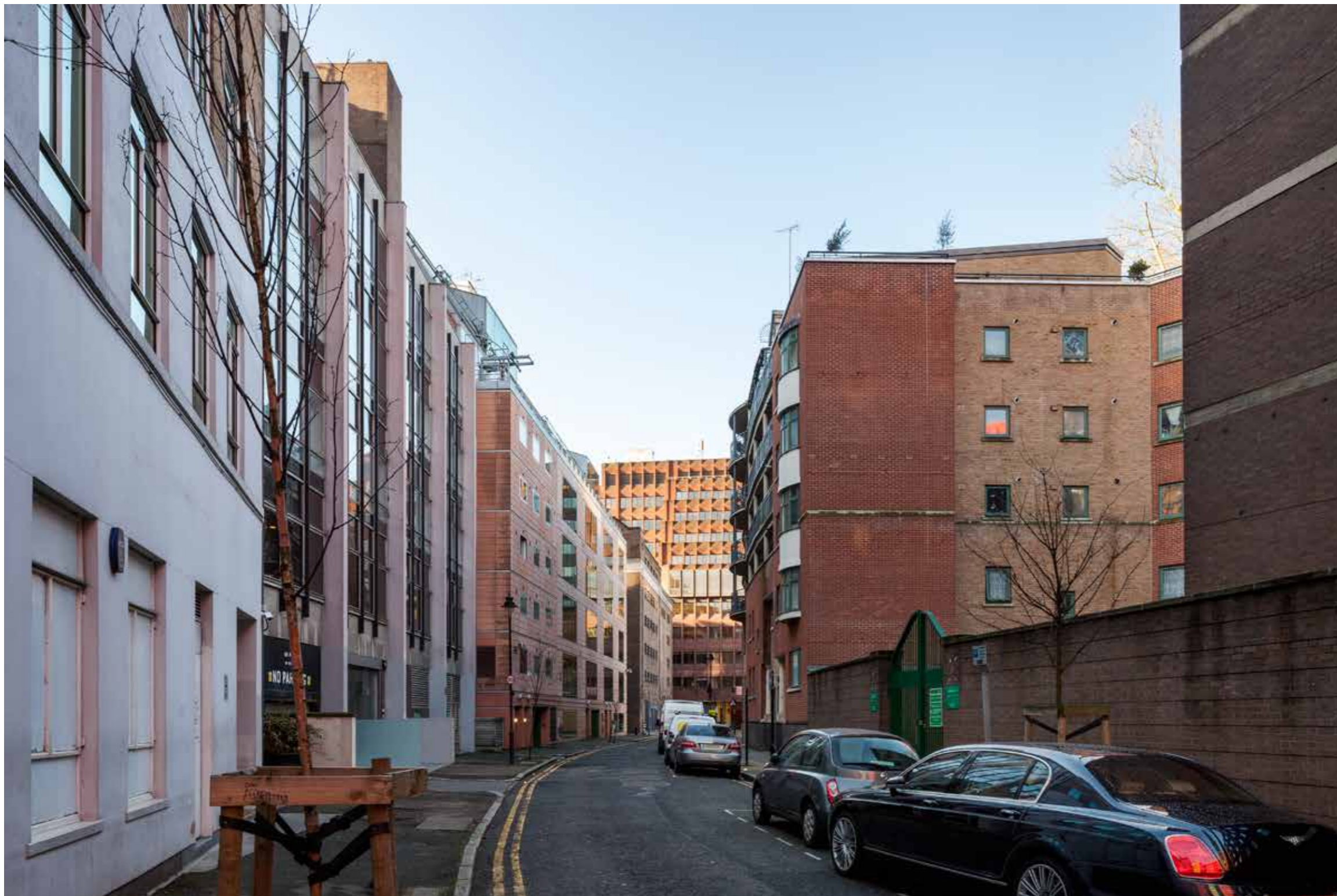
Proposed view with cumulative schemes

5.35 No cumulative schemes will be visible from here.



3124_1706

Cumulative



Existing

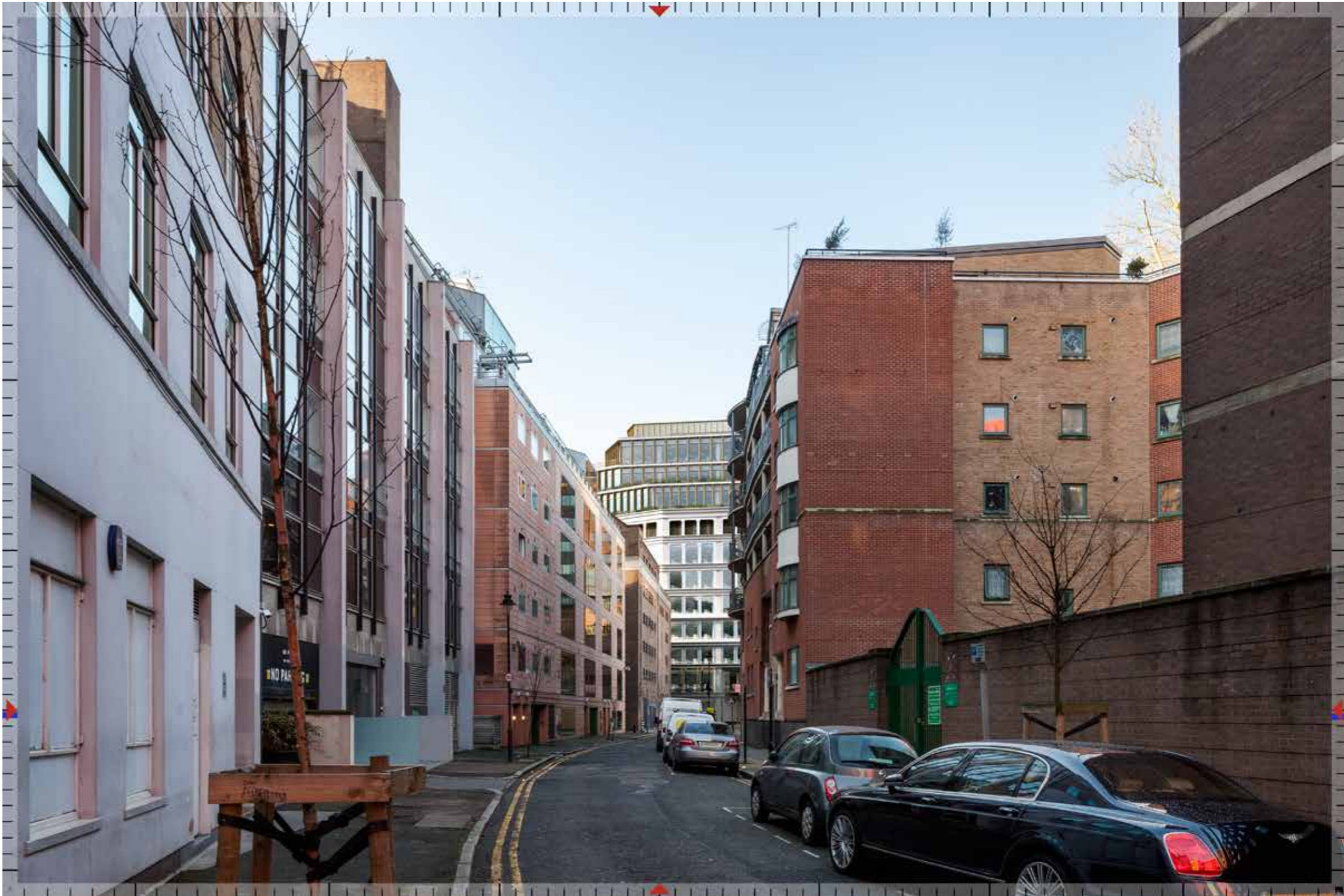


Existing

- 5.36 This viewpoint is situated mid-way along New Compton Street, outside no.30. The view looks south-west towards the Site's offices, which terminate the view. The late 20th century block of flats seen on the north side of the street (right side of the image) lie within the Denmark Street Conservation Area. The highway occupies the foreground of the image. The largely blank rear elevations of some of Shaftesbury Avenue's late 20th century office buildings are seen on the left side of the image, lending New Compton Street the feel of a service road. The rear of the former Saville Theatre (Odeon Cinema) (grade II) is seen towards the end of the street.

Proposed

5.37 The overall scale of the Development will appear similar to that of the existing building from here. One will clearly read the distinction between the principal elevation to Stacey Street, clad in precast stone, and the set back top levels. The latter's system of brass-toned metal frames contributes to the lighter appearance of these floors. Rooftop plant is contained within a designed enclosure. The entrance to the colonnade through the building is seen from here, flanked by retail.



Proposed

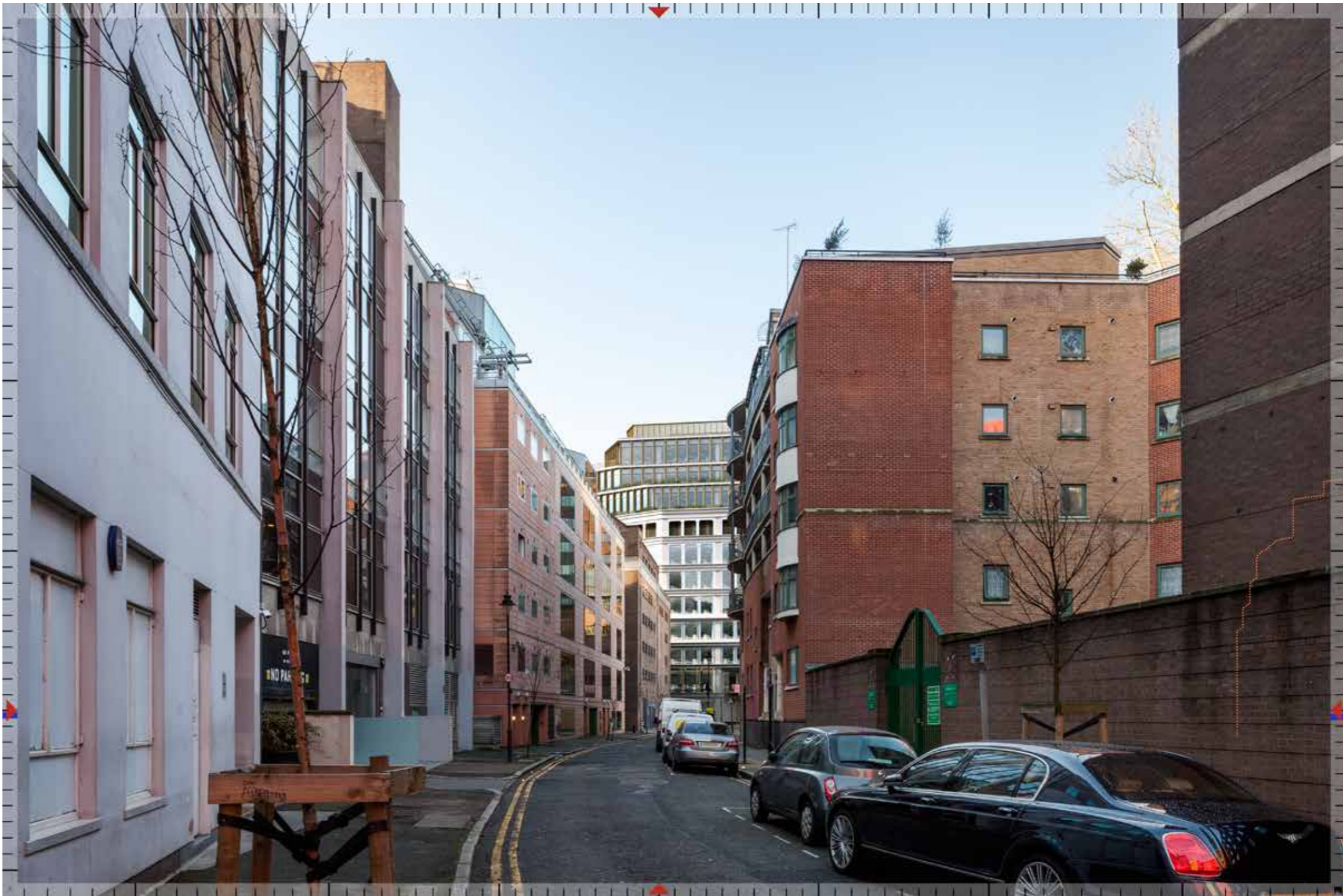
3124_1805



New Compton Street, outside no.30

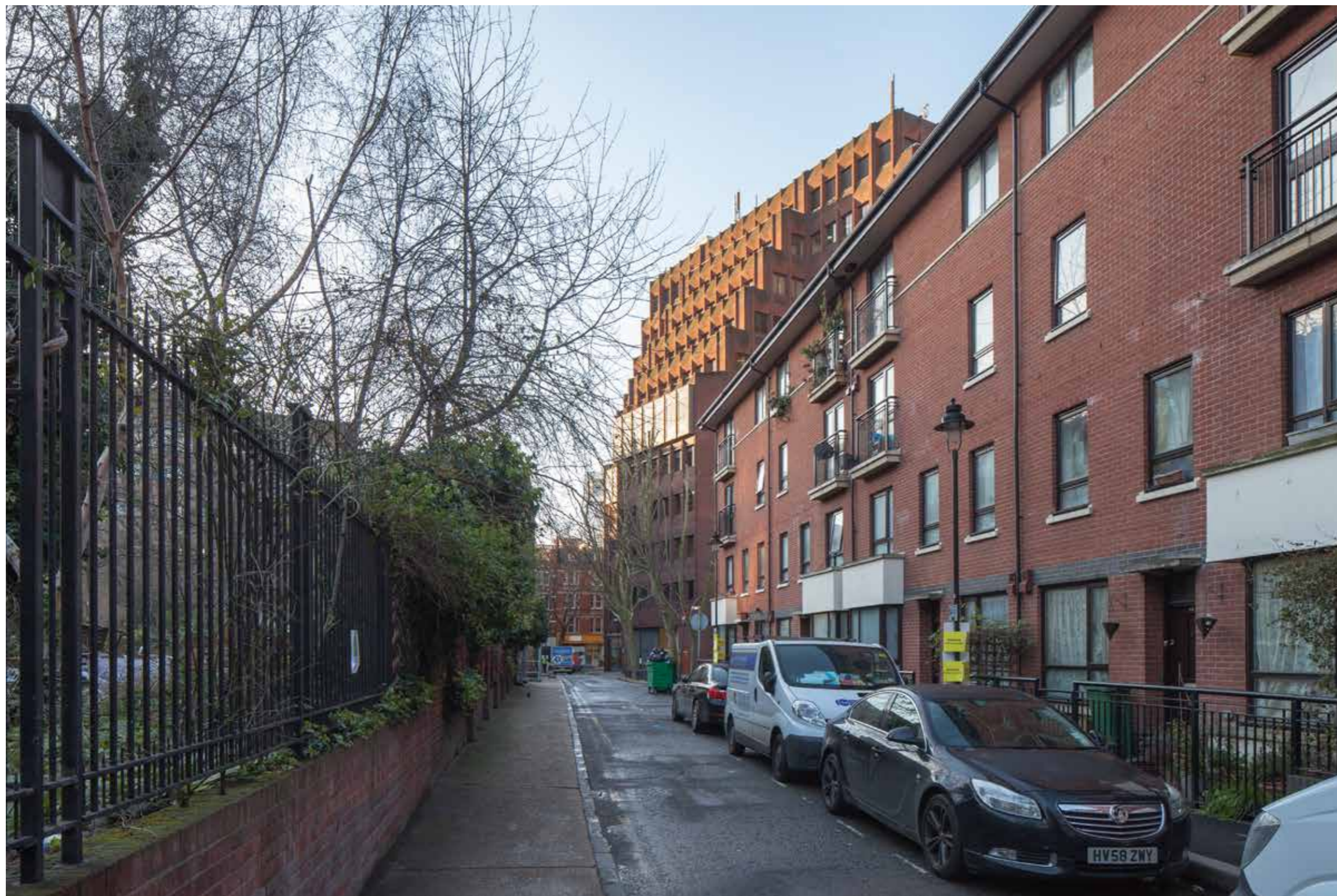
Proposed view with cumulative schemes

5.38 No cumulative schemes will be visible from here.



Cumulative

3124_1806



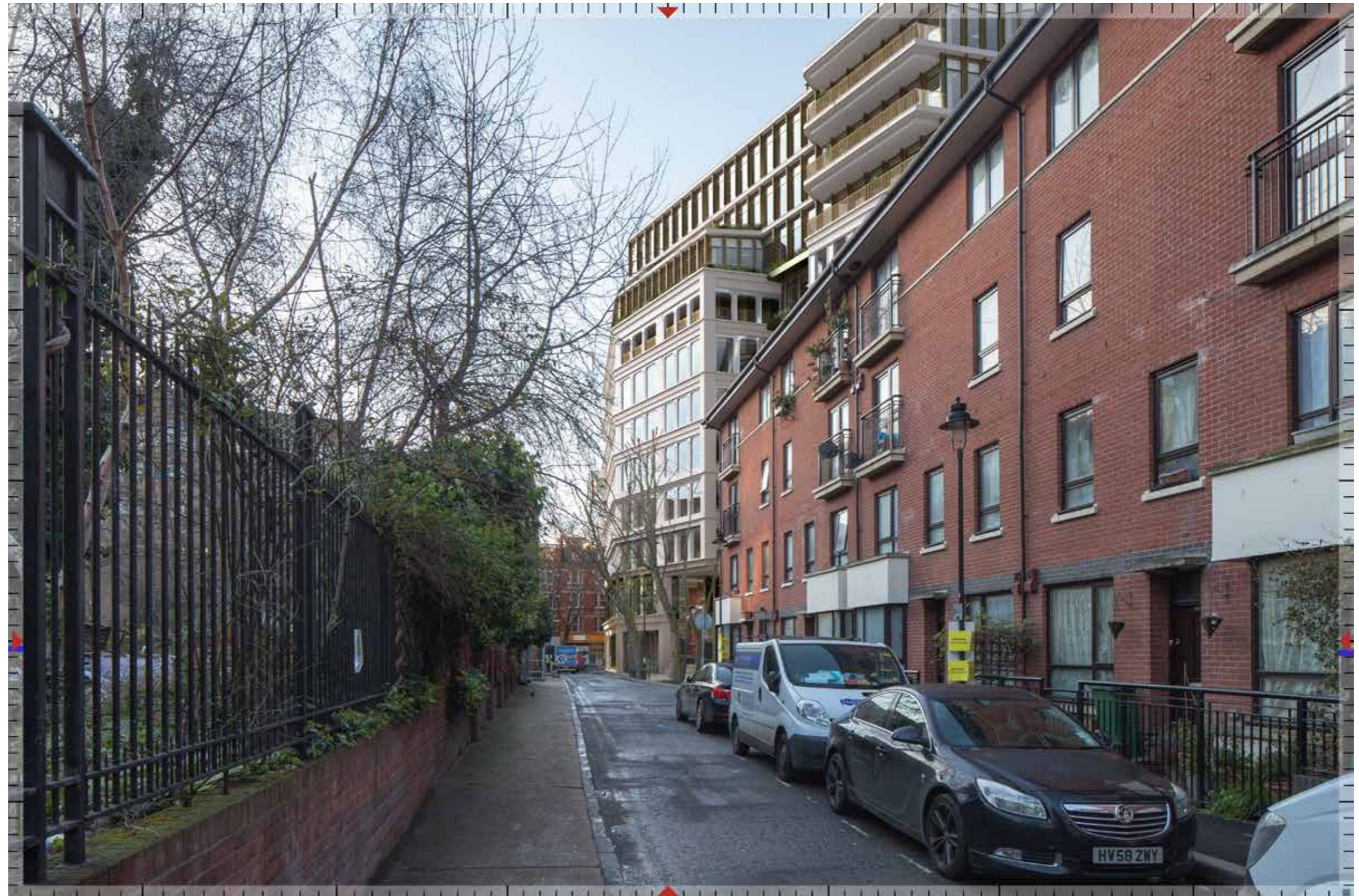
Existing

**Existing**

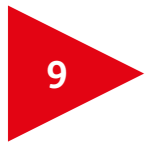
5.39 This viewpoint is situated on Stacey Street, outside the Phoenix Garden (locally listed), a small community space found immediately to the north of the Site. It lies within the Denmark Street Conservation Area. The view looks south, towards the Site's offices, seen at the end of the street. The wall and railings to the garden frame the left side of the image and a block of late 20th century flats frame the right side. The existing building on the Site is a prominent feature of the view, particularly in winter months.

Proposed

- 5.40 The overall scale of the Development will appear similar to that of the existing building from here but its lighter appearance will make it less intimidating than the current building. The principal elevation to Stacey Street, clad in precast stone, evokes the late 19th century warehouses found in the local area. Appearing less like a service street, the character of Stacey Street is much enhanced by the proposed ground floor retail which will help the building to engage positively with the public realm.
- 5.41 The set back top levels are clearly distinguished from the floors below. The brass-toned metal frames and balconies lend a warmth to the appearance of these levels.



Proposed



Stacey Street, outside the Phoenix Garden