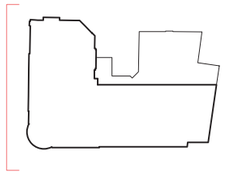
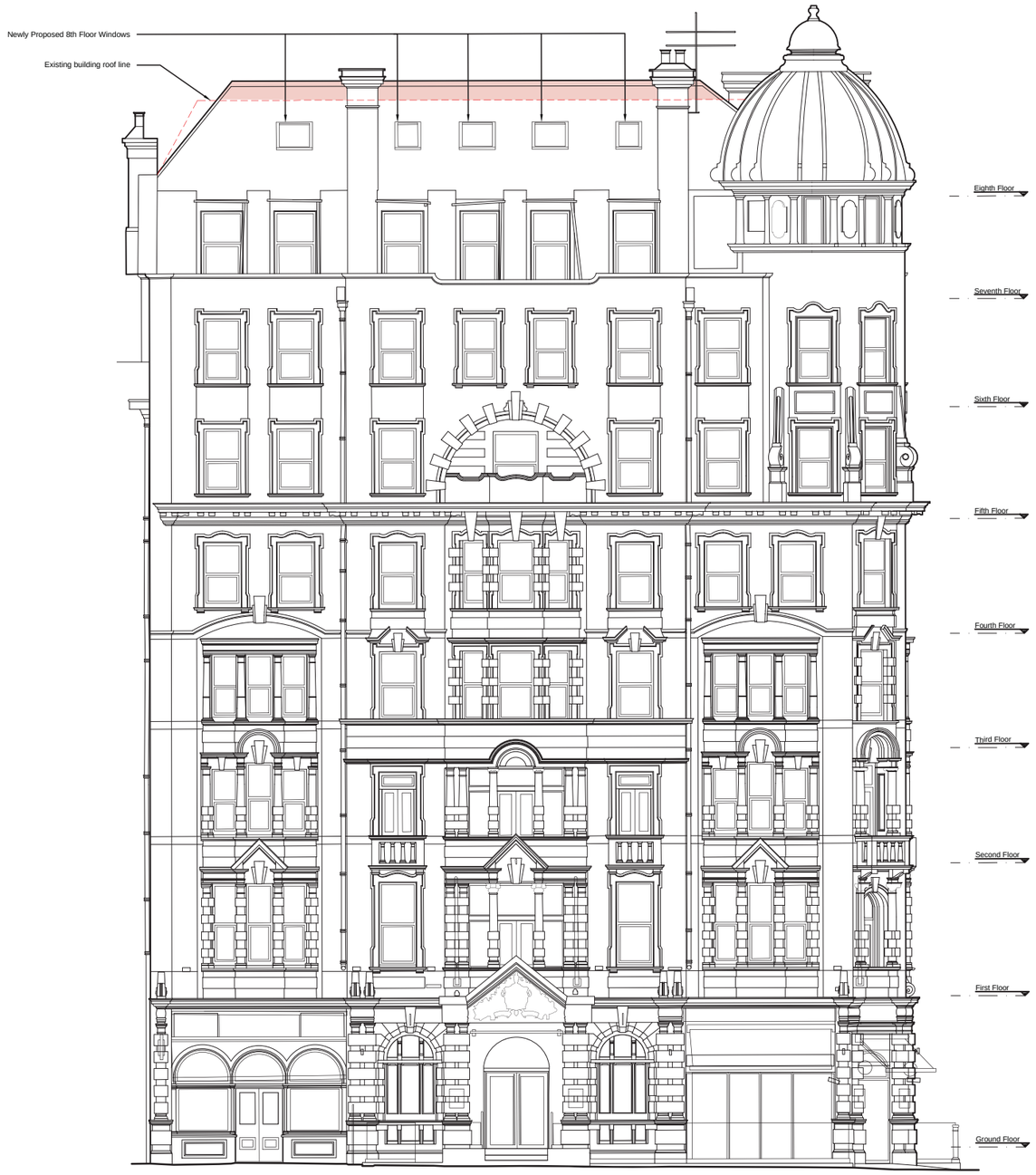




0 1 5 10

Proposal

Proposed Southampton Row Elevation

Scale 1:150

dexter moren associates
architecture urban design
interior design creative media
www.dextermoren.com

57d
jamestown road
london nw1 7db
UK

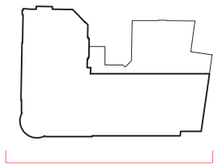
t: 020 7267 4440
f: 020 7267 6044

architecture

rev	amendments	date	by
P1	ROOFLIGHT WINDOWS REVISED	20.07.18	JO
P0	ISSUED FOR PLANNING	16.07.18	JO

project	drawing title	scale	date	drawn by	checked by
Mercure London Bloomsbury	Proposed Southampton Row Elevation	1:150 @ A3 NTS @ A4	16.07.18	JO	DM

client	drawing status	job no.	drawing no.	revision
Waverley House Hotel Ltd.	PLANNING	1450	A-110-001	P1



0 1 5 10

Proposal

Proposed Cosmo Place Elevation

Scale 1:150

dexter moren associates
architecture urban design
interior design creative media
www.dextermoren.com

57d
jamestown road
london nw1 7db
UK

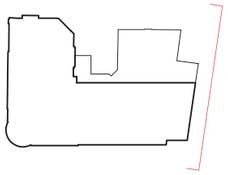
t: 020 7267 4440
f: 020 7267 6044

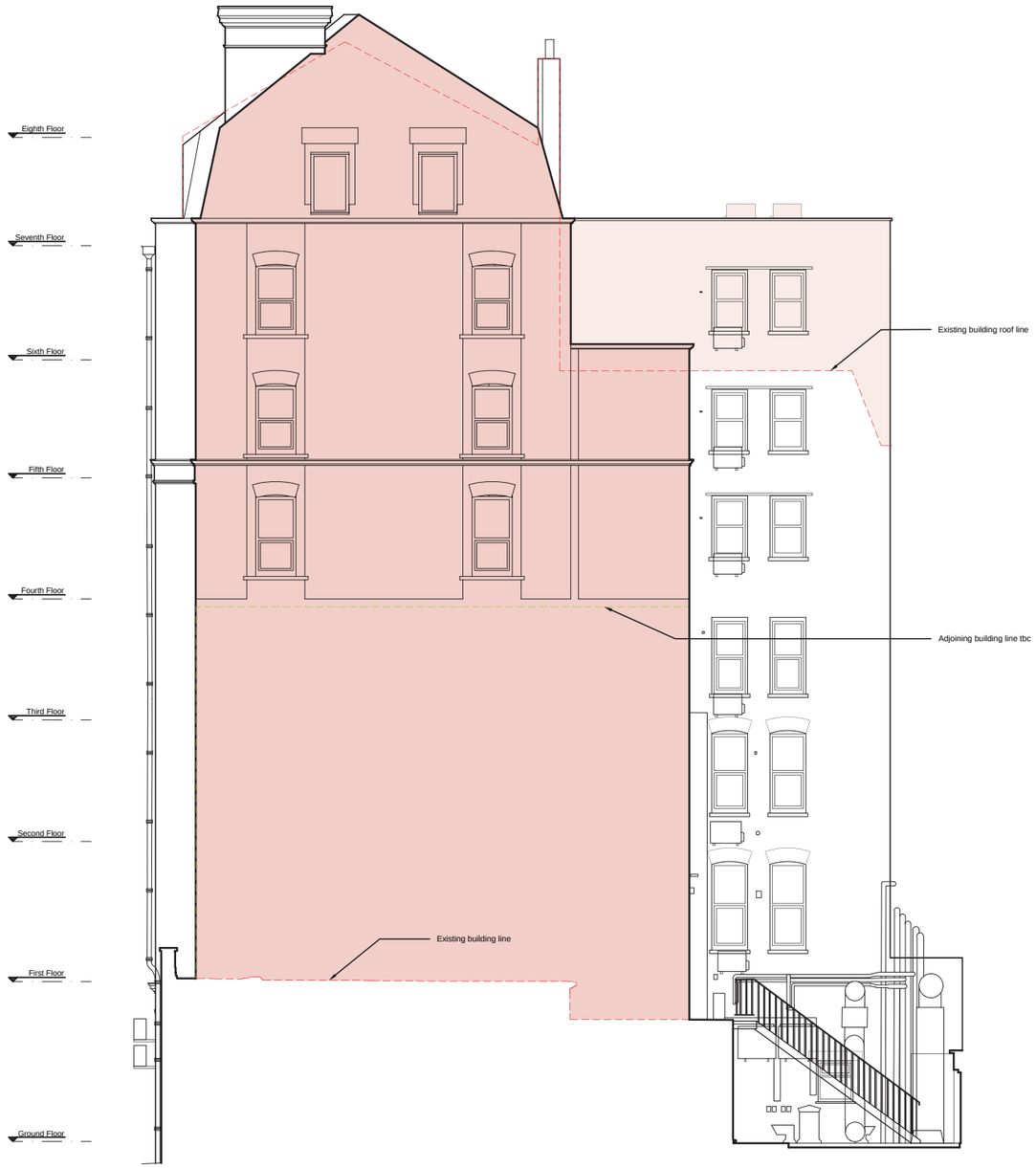
architecture

rev	amendments	date	by
P0	ISSUED FOR PLANNING	16.07.18	JO

project	drawing title	scale	date	drawn by	checked by
Mercure London Bloomsbury	Proposed Cosmo Place Elevation	1:150 @ A3 NTS @ A4	16.07.18	JO	DM

client	drawing status	job no.	drawing no.	revision
Waverley House Hotel Ltd.	PLANNING	1450	A-110-002	P0





0 1 5 10

Proposal

Proposed East Elevation
Scale 1:150

dexter moren associates
architecture urban design
interior design creative media
www.dextermoren.com

57d
jamestown road
london nw1 7db
UK

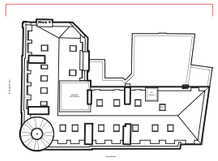
t: 020 7267 4440
f: 020 7267 6044

architecture

rev	amendments	date	by
P0	ISSUED FOR PLANNING	16.07.18	JO

project	drawing title	scale	date	drawn by	checked by
Mercure London Bloomsbury	Proposed East Elevation	1:150 @ A3 NTS @ A4	16.07.18	JO	DM

client	drawing status	job no.	drawing no.	revision
Waverley House Hotel Ltd.	PLANNING	1450	A-110-003	P0



0 1 5 10

Proposal

Proposed North Elevation

Scale 1:150

dexter moren associates
architecture urban design
interior design creative media
www.dextermoren.com

57d
jamestown road
london nw1 7db
UK

t: 020 7267 4440
f: 020 7267 6044

architecture

rev	amendments	date	by
P1	REAR PARAPET LEVEL REVISED. AOV INCLUDED	20.07.18	JO
P0	ISSUED FOR PLANNING	16.07.18	JO

project	drawing title	scale	date	drawn by	checked by
Mercure London Bloomsbury	Proposed North Elevation	1:150 @ A3 NTS @ A4	16.07.18	JO	DM

client	drawing status	job no.	drawing no.	revision
Waverley House Hotel Ltd.	PLANNING	1450	A-110-004	P1

Proposed Section AA
Scale 1:100

dexter moren associates
architecture urban design
interior design creative media
www.dextermoren.com

57d
jamestown road
london nw1 7db
UK

t: 020 7267 4440
f: 020 7267 6044

architecture

rev	amendments	date	by
P1	SECTION UPDATE	20.07.18	JO
P0	ISSUED FOR PLANNING	16.07.18	JO

project	drawing title	scale	date	drawn by	checked by
Mercure London Bloomsbury	Proposed Section AA	1:100 @ A3 NTS @ A4	16.07.18	JO	DM

client	drawing status	job no.	drawing no.	revision
Waverley House Hotel Ltd.	PLANNING	1450	A-120-001	P1

Proposal

Proposed Section BB
Scale 1:100

dexter moren associates
architecture urban design
interior design creative media
www.dextermoren.com

57d
jamestown road
london nw1 7db
UK

t: 020 7267 4440
f: 020 7267 6044

architecture

rev	amendments	date	by
P1	SECTION UPDATE	20.07.18	JO
P0	ISSUED FOR PLANNING	16.07.18	JO

project	drawing title	scale	date	drawn by	checked by
Mercure London Bloomsbury	Proposed Section BB	1:100 @ A3 NTS @ A4	16.07.18	JO	DM

client	drawing status	job no.	drawing no.	revision
Waverley House Hotel Ltd.	PLANNING	1450	A-120-002	P1

12

APPENDIX III: SCHEDULE OF ACCOMMODATION

APPENDIX III: SCHEDULE OF ACCOMMODATION

SCHEDULE	ROOMS		GIA (M²)	
FLOOR	EXISTING	PROPOSED	EXISTING	PROPOSED
BASEMENT FLOOR	0	0	656	656
GROUND FLOOR	5	5	480	480
1ST FLOOR	16	16	389	415
2ND FLOOR	16	18	393	462
3RD FLOOR	16	18	405	474
4TH FLOOR	17	19	405	472
5TH FLOOR	17	19	404	474
6TH FLOOR	14	18	336	459
7TH FLOOR	13	13	293	312
8TH FLOOR	0	6	0	143
TOTAL	114	132	3,761	4,347

13

APPENDIX IV: METHODOLOGY OF THE PRODUCTION OF ACCURATE VISUAL REPRESENTATIONS

APPENDIX IV: METHODOLOGY OF THE PRODUCTION OF ACCURATE VISUAL REPRESENTATIONS

OVERVIEW

Wadsworth 3d Ltd applied the following methodology to the AVRs requested by the project team. Guidance was taken from the 'Guidelines for Landscape and Visual Impact Assessment Third Edition' and the 'Supplementary Planning Guidance: London View Management Framework March 2012', specifically appendix C.

In this methodology reference is made to the optical axis and field of view (FOV). The optical axis is the original centre of the viewpoint of the photograph. The field of view is the horizontal angle of the view and is measured in degrees.

VIEW SELECTION

Initial camera positions were proposed by the design team having regard to relevant planning policy and guidance. The camera locations were marked up on an OS map. Wide angle photographs were taken from each proposed location looking in the direction of the project site. The final viewpoints were then presented to the planning department. Each final camera position was then given a unique identification number.

The SPG: London View Management Framework March 2012 states the following levels for producing AVRs;

• AVR Level 0 Location and size of proposal

• AVR Level 1 Location, size and degree of visibility of proposal

• AVR Level 2 As level 1 + description of architectural form

• AVR Level 3 As level 2 + use of materials

A decision was made by the project team that all 4 views would be produced to AVR level 3 to fully represent the design intent and where the top of the building became hidden behind leaves a dashed AVR level 1 red line would be added for views 3 and 5.

DIGITAL PHOTOGRAPHY

The photographer used a medium format Arca Swiss F-Compact 6x9 Camera with a Phase One P45+ digital back to produce high resolution background images. The photographer used a Schneider Apo Digital lens 5.6/35mm to show the required amount of context. Each view was shifted between 1mm and 10mm. The shift reduced the amount of foreground at the bottom of the photograph and increased the amount of the proposed building visible at the top of the photograph.

Photographs were taken from a tripod with the camera containing an inbuilt spirit level to ensure the camera setup was exactly level with the horizon. The camera was set to a height of 1.6m from the ground to closely match eye level. A nail or other marker was used to set a reference point directly below the camera position.
Photographs were taken to show the position of the tripod. All of the views were photographed in portrait format where this best described the relationship of the proposal to its context.

Photographs were processed and then provided in TIF format to ensure the highest quality background image.

THE SURVEY

All survey work was produced under the General Specification for Topographical Surveys and generally in accordance with the R.I.C.S. guidance notes for large scale land and building surveys. The survey was carried out to the OS datum.

Each photograph was marked up with a selection of reference points taken on key objects within the view. The selection of points chosen were in a variety of foreground, middle and distant locations to ensure an accurate camera match.

The surveyor visited each camera position and took precise readings of the camera location (as marked by the photographer) and the selected reference points.

All surveyed camera positions and photo control points were fully controlled and related to a network of survey stations throughout the survey area. All survey data was therefore on a common co-ordinate and level system which enabled a precise relationship of all information.

A network of survey control stations were established throughout the survey areas; these formed the primary control. These control stations were surveyed by Network RTK methodology (as described in the TSA Best Practice Guidance Notes) to provide precise OSTN02 National Grid co-ordinates & MSL heights. Where appropriate, the control stations may also have been levelled to an existing OSBM (Ordnance Survey Bench Mark) using a tripod mounted auto-level & staff.

A further network of tertiary or secondary survey stations were also installed; these derived their National Grid co-ordinates & levels from the primary control traverse.

The survey stations were occupied in turn by a tripod mounted REDM (Remote Electronic Distance Measuring - Total Station Survey instrument - Leica TPS 800 series) and reference observations may have been taken to adjacent survey stations. At each survey station the adjacent camera locations and photo control points were precisely surveyed using the REDM.

The survey data was then post-processed and supplied to Wadsworth 3d Ltd in a vector based format compatible with Autodesk 3ds Max software and as numerical data in the form of an excel spreadsheet. Indexed photographs of each view were also produced indicating the photo control points and levels and supplied to Wadsworth 3d Ltd.

APPENDIX IV: METHODOLOGY OF THE PRODUCTION OF ACCURATE VISUAL REPRESENTATIONS

THE VISUALISATION PROCESS

1. The model of the proposed building was provided in the OS co-ordinate location by the architect and then cross checked against plans and elevations to confirm position and height. The model was then forwarded to the architect for final confirmation of detail and location.

2. Survey data was imported into Autodesk 3ds Max software and cross checked against the supplied excel numerical data. A marker was then placed at each co-ordinate.

3. Each final photograph was opened in Adobe Photoshop and adjusted to ensure accurate colour and light balance. If necessary, the image was slightly rotated to ensure an exact horizon level and where available confirm that the edges of buildings were vertical. The image was extended at the top or bottom to compensate any vertical rise applied by the photographer using the shift lens and to ensure the optical axis was positioned in the centre of the image. The required crop was then masked off and a background image saved in PSD Photoshop format.

4. Within 3ds Max software a camera was manually setup for each view using the surveyed camera position, the metadata from the digital photograph and notes supplied by the photographer. Further camera specific information such as the size of the sensor (or film gate) was acquired from the camera manufacturer and entered to ensure the field of view of the camera in 3ds Max accurately matched the photograph.

5. The camera was then aligned to the background image using the surveyed reference points. Due to camera lenses being curved even on the highest quality equipment there will be some distortion towards the edges of the photograph. This is compensated for in the camera alignment process by giving less weighting to surveyed reference points which appear furthest from the optical axis.

6. For each view a base render of the proposal with the survey markers was created and overlaid onto the background image to confirm the accuracy of the alignment. Where required, adjustments were made to the camera setup and the process repeated until the view was accurately aligned.

7. The position of the sun and time of day were taken from the metadata in each photograph and entered into the software's daylight system to produce an accurate lighting solution to match each background image.

8. Using details of the building materials supplied by the architect photorealistic textures were created in 3ds Max and applied to the faces of the 3d model. These textures match as closely as possible the real life qualities of the materials intended by the architect.

9. Rendering is the software process used to create a photorealistic image from a 3d computer model. For each view an image was rendered in 3ds Max to match the size of the background image using the Vray render plug-in.

10. Each photograph was divided into foreground and background elements to determine where the proposed building sat in relation to its context. The final rendered proposal was then overlaid onto the background image and the foreground elements of the photograph placed on top.

11. In the case of existing site objects or distracting construction objects being visible in the proposed image once the render had been correctly positioned into the image, it was necessary to use other reference photography to 'photoshop' them out of the final image. Where possible, the photographer returned to the exact location on site once the objects had been moved and reshot a photograph. This was then overlaid in Photoshop and masked off to hide the erroneous items. Where this was not possible, similar reference material was used and matched in, taking guidance from a 3d model of the surroundings.

12. Each final image was edited in Photoshop and the render blended to naturally match into the photograph.

13. A review process took place with the architect prior to finalising the verified views.

ADDITIONAL WIRELINE DETAIL FOR VIEWS 3 AND 5

1. For each of views 3 and 5 the render of the supplied proposed scheme was used to create a selection set within Photoshop from which a solid red line was drawn around the inside edge.

2. Dashed lines were used to represent the proposed building positioned behind a tree or mobile object.

3. Each photograph was divided into foreground and background elements to determine where the proposed building sat in relation to its context. The final red line proposal was then overlaid onto the background image and the foreground elements of the photograph placed on top.

4. A review process took place with the architect prior to finalising the verified views.

Postproduction

A transparent frame was added to each AVR proposal indicating the field of view in degrees. This helps when comparing views taken from the same camera position but using different camera lenses. Red arrows were positioned to explain the position of the optical axis. This aids in understanding any lens shift used for each photograph and the amount of crop applied to the final image. If the optical axis is below the centre of the final image then, most likely, the original photograph was shifted up to be able to see more of the top of the proposal. If the optical axis is to the left or right of the centre of the final image, then the image has most likely been cropped from the side or an additional photograph has been stitched on to the original (in this case the view would be annotated as such for clarity).

dexter
moren
associates

architecture urban design
interior design creative media

www.dextermoren.com

dma@dextermoren.com
t +44 (0)20 7267 4440
f +44 (0)20 7267 6044

57d
jamestown road
london nw1 7db
uk