



# **32-34 Avenue Road, London NW8 6BU**

## **Townscape Visual Impact Assessment**

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## 1.0. INTRODUCTION

- 1.1. The subject site comprises an unlisted building at no.s 32-34 Avenue Road, London NW8 6BU. It is a two-storey (plus attic floor) house, which was built c. 1960. It is located on a busy thoroughfare in a mostly residential area within the Elsworthy Road Conservation Area, in the London Borough of Camden.
- 1.2. This Townscape Visual Impact Assessment (“TVIA”) has been produced to assess the visual impact of the proposals on the townscape surrounding the subject site, and in particular three principal views of the area. It should be read in conjunction with the Heritage Statement (also authored by Heritage Information Ltd. and dated April 2022). The proposals involve the demolition of the existing 1960s house, and its replacement with a two-storey house with an attic floor and a basement (and a swimming pool at basement level beneath the rear garden).
- 1.3. This assessment complies with the requirements of the National Planning Policy Framework (NPPF, July 2021) and the online Planning Practice Guidance (PPG) in respect of Heritage issues. It also considers the National Design Guide (2019) [Appendix 2] and the *Buildings in Context Toolkit* (2001).
- 1.4. The proposals may have an impact on the character and appearance of the Elsworthy Road Conservation Area in the London Borough of Camden (“ERCA”) and the settings of other heritage assets such as the St John’s Wood Conservation Area in the City of Westminster (“SJWCA”) and any nearby statutorily and locally listed buildings. The existing building on the subject site is considered to have a minimal to moderate and neutral to positive impact on the townscape. The general townscape around the subject site comprises a wide, principal thoroughfare with trees and planting, and large, mostly 20<sup>th</sup> and 21<sup>st</sup> century buildings, which tend to emulate the neo-Georgian architectural tradition of the area.
- 1.5. The setting of a heritage asset is defined as the surroundings in which a heritage asset is experienced. Elements of a setting may make a positive, neutral or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral (NPPF glossary).
- 1.6. Historic England’s **Good Practice Advice in Planning Note 3** (December 2017) [Appendix 1] observes that the contribution of setting to the significance of a heritage asset is often expressed by reference to views, a purely visual impression of an asset or place which can be static or dynamic, long, short or of lateral spread, and include a variety of views of, from, across, or including that asset (paragraph 10). The document states that the protection and enhancement of setting is intimately linked to townscape and urban design considerations. Setting often relates to townscape attributes such as enclosure, definition of streets and spaces and spatial qualities as well as lighting, trees, and verges, or the treatments of boundaries or street surfaces. The document also recommends that where complex issues involving views come into play in the assessment of setting – whether for the purposes of providing a baseline for plan-making or for development management – a formal views analysis may be merited.
- 1.8. **Authorship**
  - **Dorian A T A Crone** BA BArch DipTP RIBA MRTPI IHBC - Heritage and Design Consultant. Dorian has been a Chartered Architect and Chartered Town Planner for over 30 years. He has also been a member of the Institute of Historic Building Conservation for 25 years. Dorian is a committee member of The Society for the Protection of Ancient Buildings (“SPAB”), the International Committee on Monuments and Sites (ICOMOS), ICOMOS UK and Institute of Historic Building Conservation. He is the Chairman of the

City Heritage Society, and a panel member of the City Conservation Area Advisory Committee. He has been a court member with the Worshipful Company of Chartered Architects and a trustee of the Hampstead Garden Suburb Trust. He is currently a trustee of both the Dance and Drake Trusts and a scholar of SPAB.

Dorian has worked for over 30 years as Historic Buildings and Areas Inspector with English Heritage, responsible for providing advice to all the London Boroughs and both the City Councils. Dorian has also worked as a consultant and expert witness for over 20 years advising a wide variety of clients on heritage and design matters involving development work, alterations, extensions and new build projects associated with listed buildings and conservation areas in design and heritage sensitive locations. He is a panel member of the John Betjeman Design Award and the City of London Heritage Award. He is also a Design Review Panel member of the Design Council, Design: South-West, and the London Boroughs of Islington, Lewisham, Wandsworth and Richmond-upon-Thames. In addition, Dorian has also been involved with the Royal Academy Summer Exhibition Architectural Awards and the Philip Webb Award along with a number of other public sector and commercial design awards. He is also a panel member of the City Conservation Area Advisory Committee.

- **Melisa Thomas** BA PGDL LPC MSc – Heritage Consultant. After graduating from her BA Hons. degree in English and History, Melisa pursued a career in the law while also working as a specialist guide, researcher and lecturer at Strawberry Hill House, Richmond-upon-Thames. She has since completed a Master's degree in the Conservation of the Historic Environment, and has been working for a number of years as a Heritage Consultant on complex cases (including Appeal work) involving heritage planning, design and townscape matters. Due to her background in the law, she keenly follows developments in the regulation of the historic environment through legislation, policies and case law.
- **Dr Daniel Cummins** MA (Oxon) MSc PhD IHBC – Historic Environment Consultant. Daniel is an historian with a BA and Master's in History from Oxford University and a doctorate from the University of Reading, where he specialised in ecclesiastical buildings and estates and had his work published in leading academic history journals.

Daniel has a Master's in the Conservation of the Historic Environment and provides independent professional heritage advice and guidance to leading architectural practices and planning consultancies, as well as for private clients. He undertakes detailed historical research, significance statements, character appraisals, impact assessments and expert witness statements for new development projects, as well as for alterations and extensions which affect the fabric and settings of Listed Buildings and Locally Listed Buildings, the character and appearance of Conservation Areas, the outstanding universal value of World Heritage Sites, and all other types of heritage assets.

## 2.0. METHODOLOGY AND CRITERIA

2.1. A site visit was carried out on 15<sup>th</sup> February 2021, during which three key viewpoints were selected within the public realm from which the townscape character of the subject site may best be appreciated and understood [Figure 1]. These specific points have been chosen where the proposals might impact on townscape, landscape, scale, height, massing within the Elsworth Road Conservation Area (“ERCA”) in the London Borough of Camden “LB Camden”; and the settings of other identified heritage assets (both within LB Camden and within the City of Westminster). Consideration has been given to the historical development of the area, its physical fabric (i.e. building types and materials), and key views to any notable historic buildings or other landmark structures.

- **Viewpoint 1:** From the Acacia Road, looking north-eastward towards the subject site
- **Viewpoint 2:** From the south side of Avenue Road, looking north-westward towards the subject site
- **Viewpoint 3:** From south side of Avenue Road, looking south-eastward towards the subject site

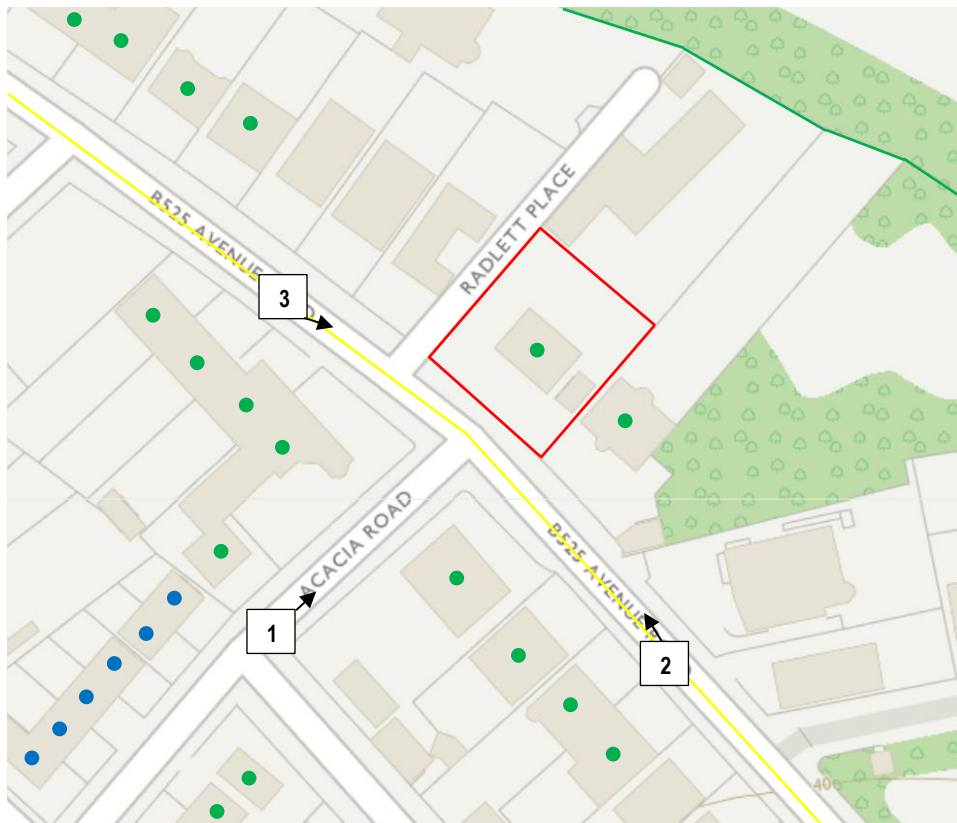


Figure 1: The subject site is outlined in red. Views are labelled 1 and 2. Nearby statutorily listed (Grade II) buildings are marked with blue dots. There are no locally listed buildings in this map. Buildings recognised by LB Camden and City of Westminster as making a positive contribution to the Conservation Area are marked with green dots. The yellow line indicates the boundary between LB Camden and City of Westminster. The green line indicates the boundary of the statutorily registered (Grade II) park and garden, Primrose Hill.

2.2. **LI & IEMA’s Guidelines for Landscape and Visual Impact Assessment:** This Townscape Visual Impact Assessment (“TVIA”) takes into account the good practice guidance outlined in *Guidelines for Landscape and Visual Impact Assessment*, Landscape Institute (“LI”) and Institute of Environmental Management and Assessment (IEMA), 3<sup>rd</sup> Edition, 2013: (“GLVIA3”). This guidance pertains to urban townscape as much as landscape. The guidance does not provide a detailed universal methodology, but it recognises that much of the assessment must rely on professional judgment.



- 2.3. **Historic England's *Setting of Heritage Assets*:** This TVIA responds to Historic England's *Setting of Heritage Assets* [Appendix 1], which observes that the contribution of setting to the significance of a heritage asset is often expressed by reference to views, a purely visual impression of an asset or place which can be static or dynamic, long, short or of lateral spread, and include a variety of views of, from, across, or including that asset (paragraph 10). The document also recommends that where complex issues involving views come into play in the assessment of setting – whether for the purposes of providing a baseline for plan-making or for development management – a formal views analysis may be merited.
- 2.4. The analysis carries out a review of the proposals in the spirit of Paragraph 133 of the NPPF using the accepted and established criteria of most Design Review Panels and in particular used by the Design Council. (Dorian Crone is a Design Review Panel Member of Design:South-West, the London Boroughs of Richmond-upon-Thames, Wandsworth, Islington and Lewisham, and the Design Council.)
- 2.5. In accordance with **Steps 1 and 2** of the Historic England criteria [Appendix 1], the TVIA will firstly establish a baseline for each view against which to judge the impact of proposals upon the local townscape. The townscape in each view is described in terms of its constituent elements and character, including development patterns and scale (including use of materials, massing, density and enclosure), any heritage assets, green and open spaces, transport routes and uses; the way in which the townscape is experienced and by whom also forms part of the assessment. The extent to which proposals have an impact on the existing townscape character is often related to the sensitivity of the townscape to change. Criteria for assessing townscape sensitivity have been based on a variety of factors and attributes which are generally agreed to influence the existing character and value of the townscape:

Sensitivity	Criteria
Very High	Strong townscape structure and a distinctive intact character exhibiting unity, richness and harmony, and a strong sense of place. Internationally or nationally recognised townscape, e.g. a World Heritage Site or Grade I listed building, extremely susceptible to minor levels of change.
High	Strong townscape structure, distinctive features and a strong sense of place with some detracting features. Nationally or regionally recognised townscape or high quality and distinctive character, e.g. a Grade II* listed building or a conservation area containing a high proportion of listed buildings, susceptible to change.
Medium	Recognisable (perhaps locally recognised) townscape structure with some distinctive characteristics e.g. a Grade II listed building, a group of locally listed buildings or a conservation area, and in a reasonable condition. May be capable of low levels of change without affecting key characteristics.
Low	Undesignated townscape of local value with few distinctive characteristics. May contain elements in a poor state of repair. Capable of moderate levels of change/enhancement.
Negligible	Weak or disjointed townscape structure, capable of high levels of change/enhancement.

Source: Based on GLVIA3 (2013).

- 2.6. Using the baseline, the impact of the proposals on the views will be assessed by considering how the townscape may be changed or affected by reason of the latter's location or design. Aspects of townscape and design such as scale, height, mass, orientation, palette of materials and landscaping are particularly relevant. The assessment will illustrate how the proposals might affect the elements that make up the aesthetic and perceptual aspects of the townscape and its distinctive character, and how observers may

be affected by any changes in the content and character of the views. The potential impacts have been categorised as:

Magnitude of Impact	Criteria
Negligible	Impacts considered to cause no material change to the visual quality of the view.
Minimal	Impacts considered to make a limited impact on a townscape where there is some sensitivity to change. Where the proposed change would form a minor component of the wider scene that may affect slightly the character and quality of the townscape in the view or the setting of a heritage asset.
Moderate	Impacts considered to make an appreciable difference or change the quality of the townscape where there is some sensitivity to change. Where the proposed change would form a recognisable new element within the scene that would noticeably have an impact on the quality and character of the townscape in the view or the setting of a heritage asset.
Substantial	Impacts considered to cause a fundamental change in the appreciation of the townscape where there is a high sensitivity to change. Where the proposed change would affect the quality and character of a valued view, the character and quality of a highly sensitive townscape, or the setting of a highly significant heritage asset.

Source: Based on GLVIA3 (2013).

2.7. Impacts are therefore assessed in terms of the sensitivity of the townscape affected and the magnitude of the impact or change, and whether the impact is considered to be positive, negative or neutral. If the proposals will enhance the character and quality of the townscape, then the impact will be deemed **positive**; however, if they fail to sustain the quality of the townscape in the view by the removal of characterising elements or add new intrusive or discordant features then the impact will be deemed **negative**. If the proposals preserve the quality of the townscape in the view, or where positive and negative impacts are finely balanced then the impact will be deemed **neutral**.

## 2.8. Summary of Townscape Context:

2.8.1. The subject site at no. 34 Avenue Road comprises a house, a front driveway and a rear garden. Avenue Road is a busy thoroughfare comprising residential dwellings, and it marks the boundary between the London Borough of Camden and the City of Westminster. The subject site is within the Elsworthy Road Conservation Area (“ERCA”) in the London Borough of Camden, and located within close proximity to the St John’s Wood Conservation Area (“SJWCA”) in the City of Westminster.

2.8.2. **Elsworthy Road Conservation Area (“ERCA”)**: The buildings in the ERCA are commonly “*terraced townhouses, semi-detached villas and freestanding detached houses set back from the road*”. The subject site is located in Sub-Area 1 of the ERCA, which is centred around Avenue Road. Despite the fact Avenue Road is a relatively busy thoroughfare, it remains a wide, leafy street with a suburban character. The streetscape is softened by the mature trees which line the road, and also by the hedges and trees in the front and rear gardens of the houses. Along this street there are a number of detached and semi-detached villas/houses which differ from one another in style, but they are consistent form, height and size [Figure 2 & Figure 3]. The prevalent materials used are dark red or brown brickwork, or painted stucco, and clay tiled or Welsh slated roofs. They are all of two to three storeys (often with a mansard roof and dormer windows), set back from the road with strong well defined front boundaries often with high walls or gates. Most of the original villas on Avenue Road were demolished and rebuilt during the mid-20<sup>th</sup> century; and some of those



replacements have since been demolished and rebuilt again. The original mid-19<sup>th</sup> century semi-detached villas on the subject site were demolished c. late 1950s, the two plots combined to form a second plot, and the existing house was then built in the 1960s. The local planning authority recognises this house as being a positive contributor to the character and appearance of the ERCA. However, given its low to medium architectural interest, it is considered to make a minimal and neutral contribution to it. Part of the side (north-west) elevation of the existing building on the subject site can be seen from Radlett Place [Figure 4 & Figure 5], a “long, narrow access road” in York stone paving, with “historic features such as date stones in boundary walls”.



Figure 2 (left): No.s 42, 40 and 38 Avenue Road.



Figure 3 (right): No.s 40, 38 and 36 Avenue Road.



Figure 4 (left): Radlett Place and the subject site viewed from the west side of Avenue Road.



Figure 5 (right): View looking towards the subject site from the corner of Avenue Road and Radlett Place.

2.8.3. **St John’s Wood Conservation Area (“SJWCA”):** The subject site is just outside of the SJWCA in the City of Westminster [Figure 1]. The overall character of the SJWCA is residential, spacious and leafy, with a low density of development. The part of the SJWCA which fronts Avenue Road is characterised by large detached houses in a diverse range of architectural styles, set within generous gardens with open gaps providing views to the greenery beyond. These include the original 19<sup>th</sup> century buildings, buildings dating from the early 20<sup>th</sup> century, and some recent redevelopment in the 21<sup>st</sup> century. The existing subject site is considered to make a minimal and neutral contribution to the setting of the SJWCA.



- 2.8.4. **Statutorily Listed Buildings:** There are three pairs of Grade II listed 1830s-40s semi-detached villas which are within relative close proximity of the subject site (i.e. no.s 30-31, 32-33 and 34-25 Acacia Road) [Figure 6], and these are in the SWCA, within the City of Westminster. Given that the subject site forms a distant end-stop to the view of these buildings along Acacia Road, it is considered that the subject site makes a minimal and neutral contribution to their settings.



Figure 6: 19<sup>th</sup> century semi-detached villas (no.s 35 & 34, 33 & 32, 31 & 30 Acacia Road – Grade II listed).



Figure 7 (left): Houses opposite the subject site (no. 41-47 Avenue Road).



Figure 8 (right): Houses opposite the subject site (no. 47 and 53 Avenue Road). The junction between Avenue Road and Acacia Road can be seen.

- 2.8.5. **Locally Listed Buildings:** There are no locally listed buildings within close proximity of the subject site, neither recognised as such by LB Camden, nor the City of Westminster. There are a number of buildings recognised as being positive contributors to the ERCA (LB Camden) and the SJWCA (City of Westminster) – including the subject site itself. However, buildings in this category are not considered non-designated heritage assets (i.e. locally listed buildings). The National Planning Guidance asserts that non-designated heritage assets need to be “*clearly identified as such*”, preferably in a publicised list (040 Reference ID: 18a-040-20190723). LB Camden’s Local List does not include any buildings which are located close to

the subject site, and City of Westminster does not have a Local List. Therefore, the subject site does not affect the settings of any locally listed buildings.

### 3.0. TOWNSCAPE VISUAL IMPACT ASSESSMENT

3.1. The **National Design Guide** (“NDG”) drafted by the **Ministry of Housing, Communities and Local Government** (October 2019), has helped inform the designs of the proposals, as well as this Townscape Visual Impact Assessment. The NDG is the national planning practice guidance for “beautiful, enduring and successful places” [Appendix 2]. It states that the components for good design are: the layout (or masterplan); the form and scale of buildings; their appearance; landscape; materials; and their detailing. The NDG focuses on what it terms the “ten characteristics”: Context, Identity, Built Form, Movement, Nature, Public Spaces, Uses, Homes and Buildings, Resources, and Lifespan. Four of these characteristics are especially pertinent to this TVIA. The current proposals address these characteristics in a positive and appropriately creative way, as demonstrated in the Proposed Views in Figure 10, Figure 12 and Figure 14.

- **Context:** The proposed building has been designed according to a thorough understanding and appreciation of the context, history and cultural characteristics of the subject site and the surrounding neighbourhood. Most significantly, the building’s proposed architectural detailing, proportions and use of materials reflect those of nearby buildings; and its proposed bulk, scale and massing ensure that it would be a sensitive addition to the streetscapes of Avenue Road and Acacia Road.
- **Identity:** The proposed building takes its architectural cue from other 20<sup>th</sup> to 21<sup>st</sup> century buildings in the local area which have a traditional neo-Georgian idiom, but the proposed design has been executed in a more considered and architecturally literate way than that of the existing building. The architectural detailing is well-proportioned, its proportions complementing those of neighbouring buildings.
- **Built Form:** Although the proposed building represents an increase in height, bulk, scale and massing, it would likely sit comfortably within the streetscape. The two-storey height (plus mansard roof) reflects the prevailing height of the buildings within Sub-area 1 of the ERCA. Its height is comparable with that of the houses in Radlett Place, and the proposed ridgeline is lower than that of the houses at nos 30 and 38 Avenue Road. There are a number of other large buildings along Avenue Road, partly due to the fact there are at least seven large plots which were formerly two plots subsequently combined into one. It is considered that the impact of the proposed building would be partially mitigated by its architectural features and detailing (as outlined above). In addition, the outer sections to the front elevation would be set back, thereby reducing the bulk, scale and massing of the building (as well as providing visual interest).
- **Nature:** Both the ERCA (within LB Camden) and the SJWCA (within City of Westminster) are characterised by their spaciousness and verdancy. The proposals involve a scheme of landscaping and planting, in order to enhance this quality.

3.2. The **Building in Context Toolkit** (2001) was formulated by **English Heritage and CABE (Design Council)** to stimulate a high standard of design for development taking place in historically sensitive

contexts [Appendix 3]. The founding and enduring principle is that all successful design solutions depend on allowing time for a thorough site analysis and character appraisal to fully understand context. The application of the principles of good design is considered to reduce or remove potential harm and provide enhancement. It is considered that the proposals have taken full account of the eight principles, as follows:

- **Principle 1: *A successful project will start with an assessment of the value of retaining what is there.*** The existing 1960s house is of low heritage significance, with low to medium architectural/artistic interest. Although the local planning authority considers it a positive contributor to the character and appearance of the ERCA, it is considered that its contribution is in fact neutral. Similarly, the existing subject site is considered to make a neutral contribution to the settings of other nearby heritage assets. There is thus little value in retaining what is there.
- **Principle 2: *A successful project will relate to the geography and history of the place and lie of the land.*** The history of the local area and of the subject site itself has been assessed in Chapter 3 of the Heritage Statement (October 2021). The proposals have thus been informed by an understanding of the history, character and identity of the subject site, the streetscape, and the surrounding area.
- **Principle 3: *A successful project will be informed by its own significance so that its character and identity will be appropriate to its use and context.*** The heritage significance of the subject site has been assessed in Chapter 5 of the Heritage Statement, and its heritage context in Chapter 2. The proposals have thus been informed by an understanding of the heritage significance of the subject site; the character and appearance of the ERCA and the contribution which the subject site makes to it; and the contribution which the subject site makes to the settings of any other nearby heritage assets (notably the SJWCA and Grade II listed buildings in Acacia Road).
- **Principles 4 & 6: *A successful project will sit happily in the pattern of existing development and the routes through and around it. A successful project will respect the scale of neighbouring buildings.*** The proposed building has been designed in order to sit “happily” in the pattern of existing development along the street, its height comparable to those of its neighbours. Although its bulk, scale and massing is greater than that of the existing building, the impact of the building on the townscape is reduced by its neo-Georgian features which reflect those of nearby buildings. The surrounding trees and planting help further soften the impact of the building on the character and appearance of the ERCA and the settings of other nearby heritage assets.
- **Principles 5 & 8: *A successful project will respect important views. A successful project will create new views and juxtapositions which add to the variety and texture of the setting.*** The subject site does not affect any views which are recognised as important by LB Camden or the City of Westminster. (The proposed scheme would have a negligible and neutral impact on the view from Primrose Hill of the ERCA, and on the setting of Primrose Hill.) Nevertheless, three key views have been assessed in this Townscape Visual Impact Assessment, together with impact which the proposed scheme would likely make on those views.
- **Principle 7: *A successful project will use materials and building methods which are as high quality as those used in existing buildings.*** The proposed materials for the scheme are traditional and as of high quality, reflecting those of existing nearby buildings. The proposed building is intended for the high-end market, and as such the quality of its building methods would be appropriately high.



### 3.3. Baseline Viewpoint 1 – View from Acacia Road, looking north-eastward



Figure 9: Baseline View 1 looking north-westward towards the subject site.

- 3.3.1. View 1 is taken from the Acacia Road, looking looking north-westward towards the junction with Avenue Road. It shows the front elevation of the building on the subject site. The purpose of View 1 is to show the effect the subject site has on the surrounding townscape. It is also to show the effect which the subject site has on the character and appearance of the St John's Wood Conservation Area ("SJWCA") within the City of Westminster, and the settings of other nearby heritage assets – notably the Elsworth Road Conservation Area ("ERCA") within the London Borough of Camden. This view is more likely to be experienced kinetically by pedestrians and motorists, rather than from a static viewpoint.
- 3.3.2. View 1 is a framed axial view along a busy street linking St John's Wood with Avenue Road. The subject site forms an end-stop to the View in a prominent position opposite the junction – although the contribution which the subject site makes to View 1 is limited, given the somewhat bland quality of its architecture, and the fact much of it is hidden behind trees and planting. The trees and planting enhance the verdant quality of the townscape. The View is framed by the rear and side (south-east) elevations of no. 53 Avenue Road on the left, and a glimpse of the side (north-west) elevation of no. 47 Avenue Road on the right. The most dominant features of the foreground and middle ground, however, are the red brickwork of the boundary walls with modern metal railings (painted black) above them, the tarmac road and the stone paved pavement.
- 3.3.3. The subject site comprises a two-storey house (plus attic floor), which has an overall symmetrical appearance. It is in yellow brickwork, with a hipped stone-slatted roof. The building's neo-Georgian style is in common with many of the redevelopments within the Eyre Estate during the mid-20<sup>th</sup> century. The simplicity of its architectural detailing is typical of this later phase of neo-Georgian buildings in the local area. The elevations are visually bland, somewhat utilitarian and architecturally uninteresting, save for the

moulded cornice and horizontal band above the first-floor window arches. There are a number of dormer windows, and short chimney stacks on either side of the roof.

- 3.3.4. The buildings at no.s 53 and 47 Avenue Road either side of View 1 are large red-bricked detached houses which date from the late 20<sup>th</sup> or 21<sup>st</sup> century. Both were designed to complement the existing architecture in the surrounding area, by adopting neo-Georgian features which are common to St John's Wood.
- 3.3.5. View 1 is within a Conservation Area (i.e. the SJWCA in the City of Westminster) looking into another Conservation Area (i.e. the ERCA in LB Camden), but it is not considered to encapsulate the character and appearance of either. It does not include any historic and/or statutorily listed buildings. Therefore, it has **low to medium sensitivity**, and there is low to moderate capacity for change and enhancement.
- 3.3.6. The trees and planting on the subject site make a positive contribution to the townscape. However, overall, **the subject site is considered to make a neutral contribution to the townscape and setting in View 1, as well as to the character and appearance of the SJWCA and the setting of the ERCA and other nearby heritage assets.**

#### 3.4. Proposed View 1 – View from Avenue Road, looking north-west



Figure 10: Proposed View 1 looking north-west towards the subject site.

- 3.4.1. View 1 with the proposals can be seen in Figure 10. The existing building has been demolished and replaced with the proposed two-storey building (plus attic storey and basement).
- 3.4.2. The proposed building takes its architectural cue from other 20<sup>th</sup> to 21<sup>st</sup> century buildings in the local area which have a traditional neo-Georgian idiom (particularly the building on the right). It is considered that the design of the proposed building has been executed in a more considered and architecturally literate



way than that of the existing building. The architectural detailing is well considered, and its proportions complement those of neighbouring buildings. The use of red brickwork and render in the proposed building and the proposed front boundary treatment complements that of the other buildings and boundary walls within View 1. The architectural detailing and proportions of the proposed building are well considered, complementing those of nearby buildings (including those within View 1). The slated mansard roof is considered to be of an appropriate height, and well proportioned dormer windows – and the building is framed by tall slender brick chimney stacks. The trees in the background, within the rear garden of the subject site, sustain the green quality of the townscape, and the CAs.

- 3.4.3. Although the proposed building represents an increase in height, bulk, scale and massing, it is considered to sit comfortably within the streetscape. Furthermore, its height is less than that of the buildings either side of it. In addition, the outer sections to the front elevation are set back, thereby reducing the bulk, scale and massing of the building (as well as providing visual interest). It is considered that the proposed building provides a more attractive end-stop to Acacia Road than the existing building. The proposed scheme is considered to make an appreciable difference to View 1, forming a recognisable new element within the scene that would noticeably have an impact on the quality and character of the townscape in the View. Accordingly, **the magnitude of impact of the proposals on View 1 is considered to be moderate and neutral to positive.**

### 3.5. Baseline Viewpoint 2 – View from Avenue Road, looking north-westward



Figure 11: Baseline View 2 looking north-east towards the subject site.

- 3.5.1. View 2 is taken from the south side of Avenue Road, south-east of the subject site – looking north-westward. It shows (from an oblique angle) the front and side (south-east) elevations of the building on

the subject site. The purpose of View 2 is to show the effect the subject site has on the surrounding townscape. It is also to show the effect which the subject site has on the character, appearance and settings of the SJWCA and the ERCA, and the settings of other nearby heritage assets. This view is more likely to be experienced kinetically by pedestrians and motorists, rather than from a static viewpoint.

- 3.5.2. View 2 is framed by a glimpse of the front elevation of no. 47 Avenue Road and its front boundary treatment on the left, and the front elevation of no. 30 Avenue Road and its front boundary treatment on the right. The house on the subject site is mostly hidden behind trees and planting and the front boundary walls. Avenue Road is a wide main thoroughfare with fast-moving traffic, and despite its sense of spaciousness and verdancy, it has a semi-urban feel about it. The roof and chimney stacks of no. 53 Avenue Road may be glimpsed from beyond no. 47, but otherwise the buildings located further north-west of no.s 53 and 32-24 (i.e. the subject site) are not visible within this View – due to their distance away, and the trees and planting which limit any long views.
- 3.5.3. There is some variation in boundary treatment along Avenue Road, but it mostly comprises low brick walls with stone caps, brick piers (some with stone caps, and some with stone finials), and metal gates/railings. The subject site comprises a two-storey house (plus attic floor), which has an overall symmetrical appearance. It is in yellow brickwork, with a hipped stone-slatted roof. The building's neo-Georgian style is in common with many of the redevelopments within the Eyre Estate during the mid-20<sup>th</sup> century. The simplicity of its architectural detailing is typical of this later phase of neo-Georgian buildings in the local area. The elevations are visually bland, somewhat utilitarian and architecturally uninteresting, save for the moulded cornice and horizontal band above the first-floor window arches. There are a number of dormer windows, and short chimney stacks on either side of the roof.
- 3.5.4. The buildings at no.s 53 and 47 Avenue Road are both large red-bricked neo-Georgian detached houses which date from the late 20<sup>th</sup> century onwards. The 1930s neo-Georgian house at no. 30 Avenue Road lacks architectural interest due to its rather clumsy architectural features and detailing. The building comprises brickwork at ground and first floor levels and a slated mansard roof with large rounded dormers, and it has a prominent bowed porch at ground floor level. Within View 2, there is also a glimpse of the front elevation of the single-storey late-19<sup>th</sup> century lodge house (at no. 28 Avenue Road), which has a front building line flush with the pavement.
- 3.5.5. View 2 is within a Conservation Area (i.e. the SJWCA in the City of Westminster) looking into another Conservation Area (i.e. the ERCA in LB Camden), but it is not considered to encapsulate the character and appearance of either. It does not include any historic and/or statutorily listed buildings. View 2, however, does encapsulate the character of Sub-Area 1 of the ERCA and of Avenue Road generally. View 2 is considered to have **low to medium sensitivity**, and there is low to moderate capacity for change and enhancement.
- 3.5.6. **The subject site is considered to make a neutral to positive contribution to the townscape and setting in View 2, as well as to the character and appearance of the SJWCA and the setting of the ERCA and other nearby heritage assets.** It does this principally by virtue of its planting, which contributes positively to the verdancy of the townscape of Avenue Road and the two Conservation Areas.

### 3.6. Proposed View 2 – View from Avenue Road, looking north-westward



Figure 12: Proposed View 2 looking south-east towards the subject site.

- 3.6.1. View 2 with the proposals can be seen in Figure 12. The existing building has been demolished and replaced with the proposed two-storey building (plus attic storey and basement).
- 3.6.2. The proposed building takes its architectural cue from other 20<sup>th</sup> to 21<sup>st</sup> century buildings in the local area which have a traditional neo-Georgian idiom. It is considered that the design of the proposed building has been executed in a more considered and architecturally literate way than that of the existing building. The architectural detailing is well considered, and its proportions complement those of neighbouring buildings. In particular, it complements the appearance of no. 47, located opposite. The proposed building uses a palette of materials common to other buildings along Avenue Road which are considered to contribute positively to the street (including red brickwork, render, timber-framed windows, and a slated roof).
- 3.6.3. Although the proposed building represents an increase in height, bulk, scale and massing, the proposed scheme is considered to sit comfortably within the streetscape – reflecting the form of many of the other houses along Avenue Road. The two-storey height (plus mansard roof) similarly reflects the prevailing height of the buildings within Sub-area 1 of the ERCA – although its height is lower than that of its immediate neighbours. It is considered that the impact of the proposed building is partially mitigated by its architectural features and detailing. In addition, the outer sections to the front elevation are set back, thereby reducing the bulk, scale and massing of the building (as well as providing visual interest).
- 3.6.4. The proposed scheme is considered to make an appreciable difference to View 2, forming a recognisable new element within the scene that would noticeably have an impact on the quality and character of the townscape in the View. Therefore, **the magnitude of impact of the proposals on View 2 is considered to be moderate and neutral to positive.**



### 3.7. Baseline Viewpoint 3 – View from Avenue Road, looking south-eastward



Figure 13: Baseline View 2 looking north-east towards the subject site.

- 3.7.1. View 3 is taken from the south side of Avenue Road, north-west of the subject site – looking south-eastward. It shows (from an oblique angle) the front and side (north-west) elevations of the building on the subject site. The purpose of View 3 is to show the effect the subject site has on the surrounding townscape. It is also to show the effect which the subject site has on the character, appearance and settings of the SJWCA and the ERCA, and the settings of other nearby heritage assets. This view is more likely to be experienced kinetically by pedestrians and motorists, rather than from a static viewpoint.
- 3.7.2. View 3 is framed on the right by a mature tree (which is located on the street), and on the left by the front boundary wall of no. 36 Avenue Road. The building on the subject site is barely visible within View 3, being hidden by trees and planting. There are glimpses of the somewhat awkward looking 1930s neo-Georgian building at no. 30, and the rather unsightly modern idiom buildings at no.s 24-26 and 22 (which stand at four and five storeys respectively). The front boundary treatment of the subject site (comprising a relatively tall wall in London Stock brickwork) is at odds with that of the adjacent sites (which comprise low red-bricked walls with stone/render caps).
- 3.7.4. View 3 is within a Conservation Area (i.e. the SJWCA in the City of Westminster) looking into another Conservation Area (i.e. the ERCA in LB Camden), but it is not considered to encapsulate the character and appearance of either. It does not include any historic and/or statutorily listed buildings – and it includes some rather unsightly modern buildings in the distance. View 3, however, does encapsulate the character of Sub-Area 1 of the ERCA and of Avenue Road generally. View 3 is considered to have **low sensitivity**, and there is moderate capacity for change and enhancement.



- 3.7.5. **The subject site is considered to make a neutral to positive contribution to the townscape and setting in View 3, as well as to the character and appearance of the SJWCA and the setting of the ERCA and other nearby heritage assets.** It does this principally by virtue of its planting, which contributes positively to the verdancy of the townscape of Avenue Road and the two Conservation Areas.

3.8. **Proposed View 3 – View from Avenue Road, looking south-eastward**



Figure 14: Proposed View 3 looking south-east towards the subject site.

- 3.8.1. View 3 with the proposals can be seen in Figure 14. The existing building has been demolished and replaced with the proposed two-storey building (plus attic storey and basement).
- 3.8.2. The proposed building takes its architectural cue from other 20<sup>th</sup> to 21<sup>st</sup> century buildings in the local area which have a traditional neo-Georgian idiom. It is considered that the design of the proposed building has been executed in a more considered and architecturally literate way than that of the existing building. The architectural detailing is well considered, and its proportions complement those of neighbouring buildings. The proposed building uses a palette of materials common to other buildings along Avenue Road which are considered to contribute positively to the street (including red brickwork, render, timber-framed windows, and a slated roof).
- 3.8.3. Although the proposed building represents an increase in height, bulk, scale and massing, the proposed scheme is considered to sit comfortably within the streetscape – reflecting the form of many of the other houses along Avenue Road. The two-storey height (plus mansard roof) similarly reflects the prevailing height of the buildings within Sub-area 1 of the ERCA – although its height is lower than that of its immediate neighbours. It is considered that the impact of the proposed building is partially mitigated by its architectural features and detailing. In addition, the outer sections to the front elevation are set back, thereby reducing the bulk, scale and massing of the building (as well as providing visual interest).

- 3.8.4. The proposed front boundary treatment complements that of the other front boundary treatment within View 3, comprising red brickwork with stone/render capping, taller capped piers, and metal railings/gates (painted black). This is considered an enhancement, as the existing taller boundary wall in London Stock brickwork is somewhat at odds with the prevailing townscape.
- 3.8.5. The proposed scheme is considered to make an appreciable difference to View 3, forming a recognisable new element within the scene that would noticeably have an impact on the quality and character of the townscape in the View. Therefore, **the magnitude of impact of the proposals on View 3 is considered to be moderate and neutral to positive.**

## 4.0. CONCLUSION

- 4.1. This Townscape Visual Impact Assessment, in accordance with the latest Historic England guidance on setting and townscape [Appendix 1], has undertaken the recommended four-step approach in establishing the visual impact of the proposal on the local townscape, the character, appearance and setting of the ERCA, and the settings of other heritage assets in the three Views. The heritage assets likely to be affected by the proposal have been identified (Step 1), the contribution of setting to the significance of these heritage assets has been assessed (Step 2), the impact of the proposals on the settings and significance of these heritage assets has been assessed (Step 3), and the design has sought to minimise harm and to maximise enhancement to the significance and settings of these heritage assets (Step 4).
- 4.2. The Ministry of Housing, Communities and Local Government's National Design Guide (2019) [Appendix 2] and English Heritage and the Design Council (formerly CABE)'s the *Building in Context Toolkit* (2001) [Appendix 3] have both been used to inform the proposals (i.e. the architectural quality of the proposed building itself as well as its sensitivity to the townscape, CA and settings of any other nearby heritage assets). The NDG and *Building in Context Toolkit* have also been considered in this TVIA when evaluating the designs of the proposals, and their impact on the surrounding townscape, as well as the character, appearance and setting of the ERCA and settings of any other nearby heritage assets.
- 4.3. Although Avenue Road is a principal thoroughfare, it remains a wide, leafy street with a suburban character. The street was originally laid out in the mid-19<sup>th</sup> century, but most of the original villas along this part of Avenue Road were demolished and rebuilt during the mid-20<sup>th</sup> century; and some of those replacements have since been demolished and rebuilt again. Many of the recently completed buildings along Avenue Road have been built in a neo-Georgian idiom, following on from the architectural trend which began in the 1930s, and which has helped shape the character and appearance of the ERCA. The existing townscape, therefore, comprises some mid-19<sup>th</sup> century detached and semi-detached villas, and some more recently built houses – typically in dark red or brown brickwork or painted stucco, and clay tiled or Welsh slated roofs. The proposed scheme emulates and complements this trend of redevelopment which defines the character and quality of the townscape in terms of its height, bulk, scale and massing, architectural features, detailing, proportions and proportions and use of materials. The guidelines set out by the National Design Guide (2019) [Appendix 2] and the Building in Context Toolkit [Appendix 3], have been considered when assessing the impact which the subject site makes on the townscape and on the settings of any nearby heritage assets (notably the two CAs).



- 4.4. **The proposals overall will have a moderate and neutral to positive visual impact on the local townscape character and the character, appearance and setting of the Elsworthy Road Conservation Area and the settings of other heritage assets.** The design of the proposed work has been based on a thorough understanding of the history and development of the subject site, and also of the historic and existing townscape of the Conservation Areas within the three assessed Views.

## APPENDIX 1: HISTORIC ENGLAND'S PLANNING NOTE 3: "THE SETTING OF HERITAGE ASSETS", DEC 2017

This note gives assistance concerning the assessment of the setting of heritage assets. Historic England recommends the following broad approach to assessment, undertaken as a series of steps that apply proportionately to the complexity of the case, from straightforward to complex:

### **Step 1: Identify which heritage assets and their settings are affected.**

The setting of a heritage asset is 'the surroundings in which a heritage asset is experienced'. Where that experience is capable of being affected by a proposed development (in any way) then the proposed development can be said to affect the setting of that asset. The starting point of the analysis is to identify those heritage assets likely to be affected by the development proposal.

### **Step 2: Assess the degree to which these settings make a contribution to the significance of the heritage asset(s) or allow significance to be appreciated.**

This assessment of the contribution to significance made by setting will provide the baseline for establishing the effects of a proposed development on significance. We recommend that this assessment should first address the key attributes of the heritage asset itself and then consider:

- the physical surroundings of the asset, including its relationship with other heritage assets
- the asset's intangible associations with its surroundings, and patterns of use
- the contribution made by noises, smells, etc to significance, and
- the way views allow the significance of the asset to be appreciated

### **Step 3: Assess the effects of the proposed development, whether beneficial or harmful, on that significance or on the ability to appreciate it.**

The wide range of circumstances in which setting may be affected and the range of heritage assets that may be involved precludes a single approach for assessing effects. Different approaches will be required for different circumstances. In general, however, the assessment should address the attributes of the proposed development in terms of its:

- location and siting
- form and appearance
- wider effects
- permanence

#### **Step 4: Explore ways to maximise enhancement and avoid or minimise harm.**

Enhancement may be achieved by actions including:

- removing or re-modelling an intrusive building or feature
- replacement of a detrimental feature by a new and more harmonious one
- restoring or revealing a lost historic feature or view
- introducing a wholly new feature that adds to the public appreciation of the asset
- introducing new views (including glimpses or better framed views) that add to the public experience of the asset, or
- improving public access to, or interpretation of, the asset including its setting

Options for reducing the harm arising from development may include the repositioning of a development or its elements, changes to its design, the creation of effective long-term visual or acoustic screening, or management measures secured by planning conditions or legal agreements. For some developments affecting setting, the design of a development may not be capable of sufficient adjustment to avoid or significantly reduce the harm, for example where impacts are caused by fundamental issues such as the proximity, location, scale, prominence or noisiness of a development. In other cases, good design may reduce or remove the harm, or provide enhancement. Here the design quality may be an important consideration in determining the balance of harm and benefit.

#### **Step 5: Make and document the decision and monitor outcomes.**

It is good practice to document each stage of the decision-making process in a non-technical and proportionate way, accessible to non-specialists. This should set out clearly how the setting of each heritage asset affected contributes to its significance or to the appreciation of its significance, as well as what the anticipated effect of the development will be, including of any mitigation proposals.

## Assessment Step 2 Checklist

The starting point for this stage of the assessment is to consider the significance of the heritage asset itself and then establish the contribution made by its setting. The following is a (non-exhaustive) check-list of potential attributes of a setting that may help to elucidate its contribution to significance. It may be the case that only a limited selection of the attributes listed is likely to be particularly important in terms of any single asset.

### The asset's physical surroundings

- Topography
- Aspect
- Other heritage assets (including buildings, structures, landscapes, areas or archaeological remains)
- Definition, scale and "grain" of surrounding streetscape, landscape and spaces
- Formal design (eg. hierarchy, layout)
- Orientation and aspect
- Historic materials and surfaces
- Green space, trees and vegetation
- Openness, enclosure and boundaries
- Functional relationships and communications
- History and degree of change over time

### Experience of the asset

- Surrounding landscape or townscape character
- Views from, towards, through, across and including the asset
- Intentional intervisibility with other historic and natural features
- Visual dominance, prominence or role as focal point
- Noise, vibration and other nuisances
- Tranquillity, remoteness, "wildness"
- Busyness, bustle, movement and activity
- Scents and smells
- Diurnal changes
- Sense of enclosure, seclusion, intimacy or privacy
- Land use
- Accessibility, permeability and patterns of movement
- Degree of interpretation or promotion to the public
- Rarity of comparable survivals of setting
- Cultural associations
- Celebrated artistic representations
- Traditions

## Assessment Step 3 Checklist

The following is a (non-exhaustive) check-list of the potential attributes of a development affecting setting that may help to elucidate its implications for the significance of the heritage asset. It may be that only a limited selection of these is likely to be particularly important in terms of any particular development.

### Location and siting of development

- Proximity to asset
- Position in relation to relative topography and watercourses
- Position in relation to key views to, from and across
- Orientation
- Degree to which location will physically or visually isolate asset

### Form and appearance of development

- Prominence, dominance, or conspicuousness
- Competition with or distraction from the asset
- Dimensions, scale and massing
- Proportions
- Visual permeability (i.e. extent to which it can be seen through), reflectivity
- Materials (texture, colour, reflectiveness, etc)
- Architectural and landscape style and/or design
- Introduction of movement or activity
- Diurnal or seasonal change

### Wider effects of the development

- Change to built surroundings and spaces
- Change to skyline, silhouette
- Noise, odour, vibration, dust, etc.
- Lighting effects and “light spill”
- Change to general character (eg. urbanising or industrialising)
- Changes to public access use or amenity
- Changes to land use, land cover, tree cover
- Changes to communications/ accessibility/ permeability, including traffic, road junctions and car-parking, etc
- Changes to ownership arrangements (fragmentation/ permitted development/ etc)
- Economic viability

### Permanence of the development

- Anticipated lifetime/ temporariness
- Recurrence
- Reversibility

## APPENDIX 2: THE NATIONAL DESIGN GUIDE, MINISTRY OF HOUSING, COMMUNITIES & LOCAL GOVERNMENT

The Ministry of Housing, Communities and Local Government's **National Design Guide** ("NDG") is the national planning practice guidance for "beautiful, enduring and successful places", published in October 2019. Its stated components for good design are: the layout (or masterplan); the form and scale of buildings; their appearance; landscape; materials; and their detailing. It focuses on what it terms the "ten characteristics": Context, Identity, Built Form, Movement, Nature, Public Spaces, Uses, Homes and Buildings, Resources, and Lifespan.

Below are extracts which are relevant to heritage/conservation, design, and townscapes.

### Context:

**para 38:** *An understanding of the context, history and the cultural characteristics of a site, neighbourhood and region influences the location, siting and design of new developments.*

**para 40:** *Well-designed new development responds positively to the features of the site itself and the surrounding context beyond the site boundary. It enhances positive qualities and improves negative ones. Some features are physical, including:*

- *the existing built development, including layout, form, scale, appearance, details, and materials;*
- *local heritage... and local character...*
- *views inwards and outwards;*

**para 42:** *Well-designed new development is integrated into its wider surroundings, physically, socially and visually. It is carefully sited and designed, and is demonstrably based on an understanding of the existing situation, including:*

- *the landscape character and how places or developments sit within the landscape, to influence the siting of new development and how natural features are retained or incorporated into it;*
- *patterns of built form, including local precedents for routes and spaces and the built form around them, to inform the layout, form and scale...*
- *the architecture prevalent in the area, including the local vernacular and other precedents that contribute to local character, to inform the form, scale, appearance, details and materials of new development...*
- *public spaces, including their characteristic landscape design and details, both hard and soft.*

**para 43:** *However, well-designed places do not need to copy their surroundings in every way. It is appropriate to introduce elements that reflect how we live today, to include innovation or change such as increased densities, and to incorporate new sustainable features or systems.*

**para 45:** *When determining how a site may be developed, it is important to understand the history of how a place has evolved. The local sense of place and identity are shaped by local history, culture and heritage, and how these have influenced the built environment and wider landscape.*

**para 46:** *Sensitive re-use or adaptation adds to the richness and variety of a scheme...*

**para 47:** *Well-designed places and buildings are influenced positively by:*

- *the history and heritage of the site, its surroundings and the wider area, including cultural influences;*
- *the significance and setting of heritage assets and any other specific features that merit conserving and enhancing;*
- *the local vernacular, including historical building typologies such as the terrace, town house, mews, villa or mansion block, the treatment of façades, characteristic materials and details...*



## Identity:

**para 52:** *Well-designed new development is influenced by:*

- *an appreciation and understanding of vernacular, local or regional character, including existing built form, landscape and local architectural precedents;*
- *the characteristics of the existing built form...*
- *the elements of a place or local places that make it distinctive; and*
- *other features of the context that are particular to the area...*

*This includes considering:*

- *the composition of street scenes, individual buildings and their elements;*
- *the height, scale, massing and relationships between buildings;*
- *views, vistas and landmarks;*
- *roofscapes;*
- *the scale and proportions of buildings;*
- *façade design, such as the degrees of symmetry, variety, the pattern and proportions and windows and doors, and their details;*
- *the scale and proportions of streets and spaces;*
- *hard landscape and street furniture;*
- *soft landscape, landscape setting and backdrop;*
- *colours, textures, shapes and patterns.*

**para 55:** *Well-designed places contribute to local distinctiveness. This may include:*

- *adopting typical building forms, features, materials and details of an area;*
- *drawing upon the architectural precedents that are prevalent in the local area, including the proportions of buildings and their openings;*
- *using local building, landscape or topographical features, materials or planting types;*
- *introducing built form and appearance that adds new character and difference to places;*
- *creating a positive and coherent identity that residents and local communities can identify with.*

**para 56:** *Materials, construction details and planting are selected with care for their context. ... They contribute to visual appeal and local distinctiveness.*

**para 57:** *Design decisions at all levels and scales shape the character of a new place or building. Character starts to be determined by the siting of a development in the wider landscape, then by the layout – the pattern of streets, landscape and spaces, the movement network and the arrangement of development blocks. It continues to be created by the form, scale, design, materials and details of buildings and landscape.*

**para 58:** *Where the scale or density of new development is very different to the existing place, it may be more appropriate to create a new identity rather than to scale up the character of an existing place in its context. New character may also arise from a response to how today's lifestyles could evolve in the future, or to the proposed method of development and construction.*

**para 59:** *Where the character of an existing place has limited or few positive qualities, then a new and positive character will enhance its identity.*

## Built Form:

**para 64:** Well-designed new development makes efficient use of land with an amount and mix of development and open space that optimises density. It also relates well to and enhances the existing character and context.

**para 65:** Built form is determined by good urban design principles that combine layout, form and scale in a way that responds positively to the context.

**para 66:** Well-designed places also use the right mix of building types, forms and scale of buildings and public spaces to create a coherent form of development that people enjoy.

**para 68:** Built form defines a pattern of streets and development blocks. ... Street types will depend on:

- their width, relating to use;
- the height of buildings around them, the relationship with street width, and the sense of enclosure that results;
- how built up they are along their length, and the structure of blocks and routes that this creates;
- the relationship between building fronts and backs, with successful streets characterised by buildings facing the street to provide interest, overlooking the active frontages at ground level...
- establishing an appropriate relationship with the pattern, sizes and proportions of existing streets in the local area.

**para 69:** Well-designed tall buildings play a positive urban design role in the built form. They act as landmarks, emphasising important places and making a positive contribution to views and the skyline.

**para 70:** Proposals for tall buildings (and other buildings with a significantly larger scale or bulk than their surroundings) require special consideration. This includes their location and siting; relationship to context; impact on local character, views and sight lines; composition – how they meet the ground and the sky... These need to be resolved satisfactorily in relation to the context and local character.

## Movement:

**para 81:** A clear layout and hierarchy of streets and other routes helps people to find their way around...

**para 82:** Wider, more generous spaces are well-suited to busier streets... Narrower streets are more suitable where there is limited vehicle movement and speeds are low.

**para 83:** Well-designed streets create attractive public spaces with character, through their layout, landscape, including street trees, lighting, street furniture and materials.

**para 86:** Well-designed parking is attractive, well-landscaped and sensitively integrated into the built form so that it does not dominate the development or the street scene.

## Nature:

**para 92:** Well-designed places provide usable green spaces, taking into account:

- the wider and local context...
- how spaces are connected;
- the balance between public and private open spaces...

## Public Spaces:

**para 105:** Careful planning and design create the right conditions for people to feel safe and secure... These include:

- buildings around the edges of a space;
- active frontages along its edges, provided by entrances onto the space and windows overlooking it, so that people come and go at different times;

**para 107:** A well-designed public space that encourages social interaction is sited so that it is open and accessible to all local communities. It is connected into the movement network, preferable so that people naturally pass through it as they move around.

## APPENDIX 3: THE BUILDING IN CONTEXT TOOLKIT

The Building in Context Toolkit grew out of the publication **Building in Context** published by English Heritage and CABI (now the Design Council) in 2001. The purpose of that publication was to stimulate a high standard of design for development taking place in historically sensitive contexts. The founding and enduring principle is that all successful design solutions depend on allowing time for a thorough site analysis and character appraisal to fully understand context.

**The eight Building in Context principles are:**

### **Principle 1**

A successful project will start with an assessment of the value of retaining what is there.

### **Principle 2**

A successful project will relate to the geography and history of the place and lie of the land.

### **Principle 3**

A successful project will be informed by its own significance so that its character and identity will be appropriate to its use and context.

### **Principle 4**

A successful project will sit happily in the pattern of existing development and the routes through and around it.

### **Principle 5**

A successful project will respect important views.

### **Principle 6**

A successful project will respect the scale of neighbouring buildings.

### **Principle 7**

A successful project will use materials and building methods which are as high quality as those used in existing buildings.

### **Principle 8**

A successful project will create new views and juxtapositions which add to the variety and texture of the setting.