View 17: Abbey Road, north - Proposed

View 17 – Proposed

8.73 The Proposed Development, shown in a red wireline, is completely obscured by 131-143 Belsize Road (Abbey Area Regeneration Phase 1). There is no effect in this view.

V.17

9. Conclusion

9.1 The Site in its existing state does not positively animate the street, nor does it take advantage of the Site's location on a busy junction in inner London.

9.2 The Proposed Development takes advantage of the opportunities presented by this site, and will provide a residential led development that will provide a landscaped garden and amenity facilities for residents. As well as improving the street public realm for the local community and providing active frontages at street level.

9.3 It is of a height appropriate for its location, and will enhance the Site's street frontages and the local townscape. Its form, scale and detailed architectural design are well considered and respond to the immediate and wider context. It will enhance the townscape character of the area, in particular by adding enclosure and legibility to Abbey Road and Belsize Road.

9.4 As illustrated in the views in section 8, the Proposed Development will be seen alongside phases 1 and 2 of the Abbey Area Regeneration, contributing to the emerging identity around this junction. It will sit comfortably in its townscape context and will be seen as appropriately scaled mediating between the lower scaled townscape to the west and the larger scale to the east.

9.5 The Site is not located within a conservation area, nor does it include any designated heritage assets. In the wider area, there are several conservation areas, a number of listed and locally listed buildings and a registered park and garden. The significance of those with potential to be affected, and the contribution from setting to this significance, is set out in chapter 7. The Proposed Development will not harm the significance of any designated or non-designated heritage assets in the surrounding area.

9.6 In respect of design and historic environment considerations, the Proposed Development is in line with the policies and guidance set out in national, regional and local planning policy and guidance.

References

Local policy and supplementary planning documents

- Alexandra Road Conservation Area Statement, London Borough of Camden, 2000.
- Camden Local Plan, London Borough of Camden, 2017.
- The London Plan: The Spatial Development Strategy for Greater London, Greater London Authority, March 2021.
- Priory Road Conservation Area Statement, London Borough of Camden, 2000.
- South Hampstead Conservation Area: Character Appraisal and Management Strategy, February 2011.
- St. John's Wood Conservation Area Audit, City of Westminster, 2008.
- St. John's Wood Conservation Area Audit, London Borough of Camden, July 2009.

Books, online resources and databases

- Archaeological Data Service - https://archaeologydataservice.ac.uk/
- Historic England - https://historicengland.org.uk/

Cartographical sources and images

- Digimap - https://digimap.edina.ac.uk/roam/map/historic (reference only)
- Old Maps Online - https://www.oldmapsonline.org/
- Layers of London - https://www.layersoflondon.org/
- The London Picture Archive - https://www.londonpicturearchive.org.uk/?utm_source=col&utm_medium=web&utm_campaign=rel-link
- Collage London - https://www.londonpicturearchive.org.uk/
- Britain from Above - https://www.britainfromabove.org.uk/

Appendix 1 - GMJ's Methodology

GMJ Planning Views Methodology Statement

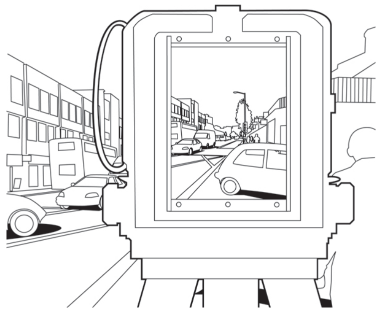
Introduction

The are 4 stages to creating accurate planning photo-montages.

These are :

1. Photography
2. Survey
3. 3D Visual Alignment
4. Rendering

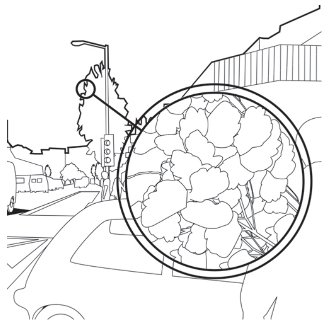
1.0 Photography



The photography for an Accurate Visual Representation must be:

- Of high quality and sufficient resolution
- A natural, undistorted, perspective – So the foreground does not dominate the subject
- Level and corrected for vertical convergence – So all vertical lines are parallel
- Well documented – in terms of camera position, equipment used, date and time of day

1.1 Cameras



To obtain the highest possible quality of image GMJ photography uses either:

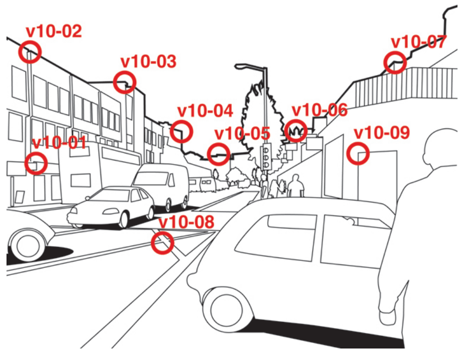
- A 5x4 camera with a digital back
- A 35mm (full frame) digital camera.

The digital cameras are both capable of creating images of at least 5000 pixels wide, the minimum required for high quality visual representation.

High resolution imagery is important for the purposes of printing but also to allow the clear determination of detailed features during the process of alignment.

GMJ Planning Views Methodology Statement

2.0 Site Survey



Surveyors visit the site of each photograph and obtain Differential GPS readings for the marked location of the camera.

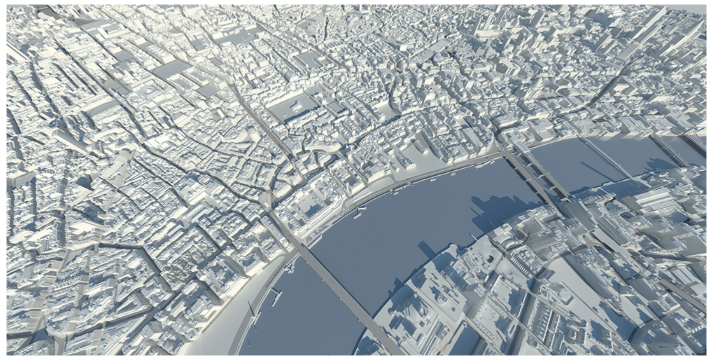
As well as this they will isolate a minimum of nine points per photograph and take GPS readings of each.

These locations are points of contrast in the image and will be later used to align 3D CAD data with the photography.

The points are organised so there are equal numbers in the foreground, the mid-ground and in the distance to represent an even spread of 3D co-ordinates.

All the GPS readings are converted into National Grid co-ordinates and tabulated.

3.0 Visual Alignment



The site photography and survey are combined in a visualisation system along with 3D data representing the scheme to accurately position it on site. This process includes:

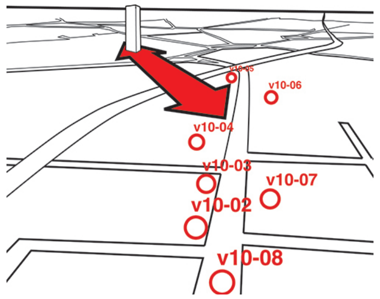
- Modelling the proposal and context
- Combining the survey and digital model into a common co-ordinate system
- Creating virtual versions of the real-world cameras
- Overlaying the model onto photographic backdrop

3.1 CAD Modelling

A 3 dimensional CAD model of the development is created in a visualisation system (PC based application "3D studio Max"). This is based on digital plans and elevations supplied to GMJ by the architects, and positioned with reference to the architects site survey.

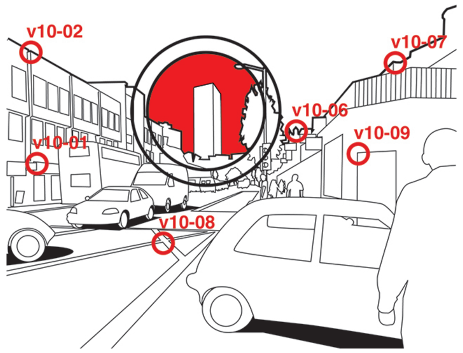
If the site is in central London then we use our GMJ London Citymodel for the purposes of creating accurate reflections and shadows from the locality at the rendering stage. Otherwise a simple digital model of the site context is created.

3.2 Survey Data



Planning data supplied to us by surveyors is combined with the corrected photograph and the newly created 3D CAD model. The data includes 3 dimensional survey points relating to notable points on each photograph as well as the position of the camera.

3.3 Virtual Cameras



A "virtual" camera is created at the surveyed position and the rest of the data is positioned by GMJ so the relative distances between camera, surveyed points, and the new building correspond with the "real world" distances between them.

The visualisation system can simulate actual 35mm cameras. If a 5x4 format camera was used for the photography then they are adjusted to more accurately represent 5x4 lenses. We use a formula based on a conversion factor derived from the difference in film (or sensor) sizes between the two formats.

GMJ Planning Views Methodology Statement

1.2 View Angle

GMJ use lenses that minimise perspective distortion. A horizontal view angle of approximately 40 degrees creates a natural perspective; this is achieved by using 150mm lenses on our 5x4 camera and a 50mm lens on our 35mm camera. Minimal perspective distortion means that the subject of the image is not dominated by foreground elements, which are stretched at the extremities of the photograph in a wide angle view.

Where the subject is a long distance from the viewpoint a supplemental "zoom in" photograph is also taken. For this we use a lens with a 13 degree field of view, approximating the angle subtended by the human eye when focussing on a distant detail.

Where a 40 degree view angle is too small to contain the entire view horizontally a wider lens is used, and a 40 degree portion marked on the final output. As required, this wide angle shot will also be accompanied by two separate photographs from the same viewpoint position looking to the left and right. This positions the subject in the central – undistorted – portion of each.

1.3 Shift Lens

Where there is a requirement to fit more into the frame vertically we do not tilt the camera. GMJ's photography is obtained with a level camera in all axes. This means there is no convergence of the verticals and the horizon is level and centred in the image.

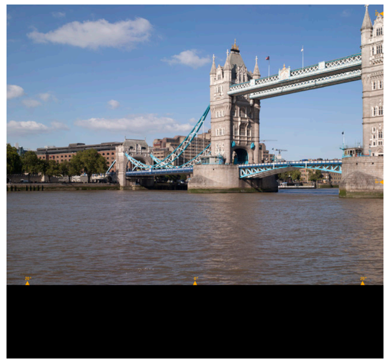
The rising front capability of the camera is employed to introduce a degree of "shift" into the photograph, shifting the horizon up or down and allowing more into the frame above or below it without distorting the verticals in the image.

1.4 Documentation

Measurements taken on site by the photographer include the height of the camera above the ground (normally around 1.6m to recreate normal eye height) and the amount of shift used.

The exact location of the camera is marked on the pavement. The photographer also records the date and time of day the photograph was taken and information on the lens and shutter settings.

1.5 Preparation



If the photograph was taken using an architectural shift lens then the horizon will have been shifted on the image, either up or down. For accurate alignment to be possible the perspective vanishing point – and hence the horizon – has to be centred in the image.

A calculation (based on the degree of shift used in the photography and the resolution of the image) is used to obtain the amount of vertical movement required to move the horizon to the centre of the image.

At this stage any small errors in the mechanical levelling of horizon are corrected.

GMJ Planning Views Methodology Statement

3.4 Overlaying Model

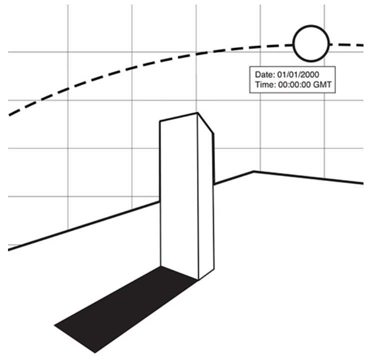
The corrected photography is used as a backdrop to the “scene”. Looking at the 3D data using the virtual cameras superimposes it on to the backdrop. At this stage further adjustments to the view angle and the position of the camera are undertaken to visually align the 3D surveyed points to their corresponding areas on the photography.

4.0 Rendering

The process of creating a photorealistic image from a 3d CAD model is called rendering and relies on :

- Lighting simulation
- The application or synthesis of architectural materials
- Post production

4.1 Lighting

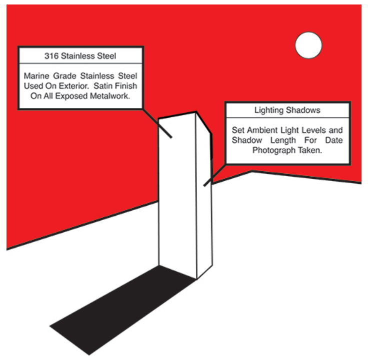


The exterior lighting is a simulation of the real world conditions called a daylight system, which can accurately position the sun in the sky at any time of day on any day of the year. The photograph itself also functions as a light source within this configuration to create accurate colourations of the model.

Interior lighting is simulated with reference to the architect’s specified light fittings.

During the rendering process the virtual cameras are adjusted to match the real world camera’s exposure and shutter settings to ensure that the lighting as it appears in the final image is an accurate match for the lighting in the photograph.

4.2 Materials



Material samples, supplied by the architects, are simulated and applied to the wireframe of the building.

This process is partly an artistic exercise in creating a realistic impression, and the design team’s assessment of our interpretations is vital in creating an image that everyone believes is a fair representation of the finished scheme.

Modern rendering software generates objective and accurate representations of specified materials. GMJ can only underwrite an image that, during this consultative and subjective stage of the process, does not make misleading deviations from an accurate impression.

4.3 Post Production

The completed render is opened in a post-production package (Adobe Photoshop) and further work is undertaken to create a finished image.
Foreground elements that should sit in front of the building are isolated and superimposed to set it visually into the scene, also atmospheric effects such as haze are added at this time.