

Appendices (continued)

A4 Accurate Visual Representations

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

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

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

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

Selection of Field of View

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

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

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

Field Of View

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

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

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

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

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

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

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

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

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

Representation of the Proposed Development and cumulative schemes

Classification of AVRs

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

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

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

AVR 3 – Photoreal



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

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

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

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

Appendices (continued)

AVR 1 – Outline



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

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

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

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

Framing the view

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

A4.19 For a typical townscape view, a Landscape camera format is usually the most appropriate, giving the maximum horizontal angle of view. Vertical rise may be used in order to reduce

the proportion of immediate foreground visible in the photograph. Horizontal shift will not be used. Where the prospect is framed by existing buildings, portrait format photographs may be used if this will result in the proposal being wholly visible in the AVR, and will not entirely exclude any relevant existing buildings.

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

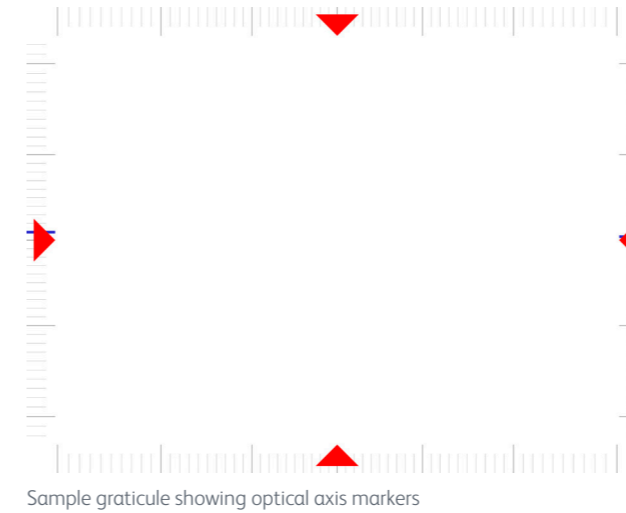
Documenting the AVR

Border annotation

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

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

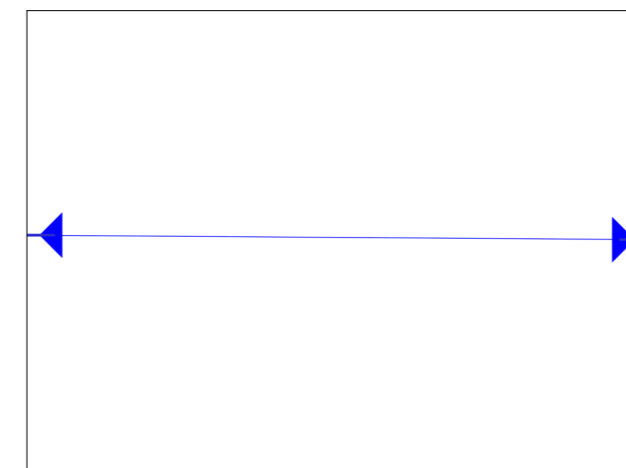
A4.23 If the point indicated by these marks lies above or below the centre of the image, this indicates either that vertical rise was used when taking the photograph or that the image has subsequently been cropped from the top or bottom edge. If it lies to the left or right of the centre of the image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



Sample graticule showing optical axis markers

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

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



Sample graticule showing horizon line markers

Comparing AVRs with different FOVs

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

Appendices (continued)

A5 Methodology for the production of Accurate Visual Representations

Overview of Methodology

A5.1 The study was carried out by Millerhare (the Visualiser) by combining computer generated images of the Proposed Development with either large format photographs or with rendered images from a context model at key strategic locations around the site as agreed with the project team. Surveying was executed by Absolute Survey (the Surveyor).

A5.2 The methodology employed by Millerhare is compliant with Appendix C of the London View Management Framework: Supplementary Planning Guidance (March 2012) and Landscape Institute Advice Note 01/11.

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

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

Spatial framework and reference database

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

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

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

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

Process – photographic context

Reconnaissance

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

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

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

Final Photography

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

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

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

Surveying the Assessment Points

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

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

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

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

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

Photo preparation

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

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

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

Calculating the photographic alignment

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

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

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

A5.26 This process was iterated until a match had been achieved between the photograph and alignment model. At this stage, a second member of staff verified the judgements made. An A3 print was made of the resulting photograph overlaid with the

alignment model as a record of the match. This was annotated to show the extents of the final views to be used in the study.



Example of alignment model overlaid on the photograph

Preparing models of the Proposed Development

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

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

Determining occlusion and creating simple renderings

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

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

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

Creating more sophisticated renderings

A5.32 Where more sophisticated representations of the Proposed Developments were required (AVR3) the initial model is

Appendices (continued)

developed to show the building envelope in greater detail. In addition, definitions were applied to the model to illustrate transparency, indicative material properties and inter-reflection with the surrounding buildings.

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

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

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

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

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

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

Documenting the study

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

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

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

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

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

Appendix B

B1 Contribution of the non listed buildings on Site to the significance of the conservation area

B1.1 This section describes and assesses the contribution of each of the non listed buildings on Site to the significance of the Bloomsbury Conservation Area (a designated heritage asset), using criteria set out by Historic England. Ten buildings have been identified in the Conservation Area Appraisal as positive contributors, although these can be considered in a number of groups due to their location and similarities with each other. These are:

- a. Nos. 35 and 37 New Oxford Street
- b. Nos. 39 and 41 New Oxford Street
- c. Nos. 10, 11 and 12 Museum Street
- d. Nos. 16a, 16b and 18 West Central Street (and infill building to east)

B1.2 The Historic England Advice Note 1: Conservation Area Designation, Appraisal and Management' (2016), suggests a number of questions to consider when assessing the value of an unlisted building to the significance of a conservation area. They consider that any one of these characteristics could provide the basis for considering that a building may make a positive contribution to the special interest of a conservation area i.e. its significance, subject to consideration of whether or not these values have been compromised.

Nos. 35 and 37 New Oxford Street

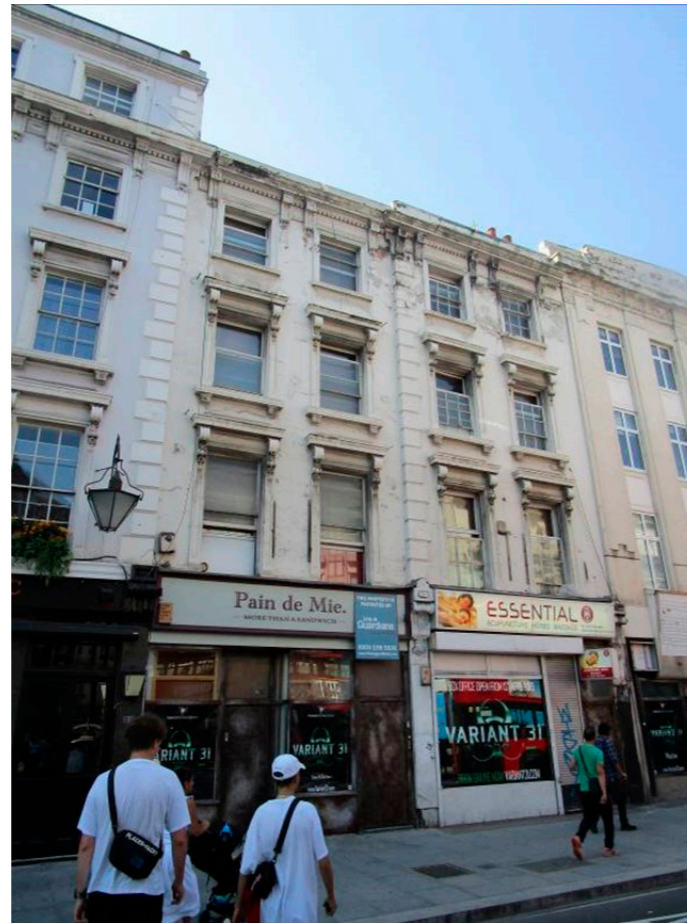


Figure 7 – Nos. 35-37 New Oxford Street

Assessment

<p><i>Is it the work of a particular architect or designer of regional or local note?</i></p> <p>No – the architect of the buildings is not known, although their facades may be associated with the general redevelopment of the area under James Pennethorne in the mid-19th century.</p>
<p><i>Does it have landmark quality?</i></p> <p>No</p>
<p><i>Does it reflect a substantial number of other elements in the conservation area in age, style, materials, form or other characteristics?</i></p> <p>Yes – the age, scale and appearance of these buildings is consistent with that of other buildings in this part of the conservation area.</p>
<p><i>Does it relate to adjacent designated heritage assets in age, materials or in any other historically significant way?</i></p> <p>No – they do not directly adjoin designated heritage assets.</p>
<p><i>Does it contribute positively to the setting of adjacent designated heritage assets?</i></p> <p>No – they do not directly adjoin designated heritage assets.</p>
<p><i>Does it contribute to the quality of recognisable spaces, including exteriors or open spaces with a complex of public buildings?</i></p> <p>No – it simply forms part of the built frontage to New Oxford Street.</p>
<p><i>Is it associated with a designed landscape e.g. a significant wall, terracing or garden building?</i></p> <p>No.</p>
<p><i>Does it individually, or as part of a group, illustrate the development of the settlement in which it stands?</i></p> <p>Yes, to a degree – in as much as it is part of Pennethorne's metropolitan improvements. It is a typical example of mid-19th development. It is not of the same historic interest as the earlier terraced development that survives in the conservation area, nor of the architectural interest of nearby listed buildings.</p>
<p><i>Does it have significant historic association with features such as the historic road layout, burgage plots, a town park, or landscape feature?</i></p> <p>No – it simply reflects the setting out of New Oxford Street.</p>
<p><i>Does it have historic associations with local people or past events?</i></p> <p>No – no such associations are known.</p>
<p><i>Does it reflect the traditional functional character or former uses in the area?</i></p> <p>Yes – it reflects the importance of New Oxford Street as a major new retail and commercial street in London from the mid-19th century.</p>
<p><i>Does its use contribute to the character or appearance of the area?</i></p> <p>Yes – the ground floor retail unit contributes to the retail frontage to New Oxford Street but only in as much as any form of development would, and the shop unit and shopfront are, however, of poor quality.</p>

Conclusions

B1.3 Nos. 35 and 37 New Oxford Street meet four of the criteria (some in part) suggested by Historic England.

Nos. 39 and 41 New Oxford Street



Figure 9– Nos. 39-41 New Oxford Street

Assessment

<p><i>Is it the work of a particular architect or designer of regional or local note?</i></p> <p>No – the architect of the original building is not known, while the building was re-fronted by architect Harold Baily in 1927. Harold Baily does not appear to be an architect of note.</p>
<p><i>Does it have landmark quality?</i></p> <p>No – it is not of sufficient height, scale or distinctiveness to be a landmark along New Oxford Street.</p>
<p><i>Does it reflect a substantial number of other elements in the conservation area in age, style, materials, form or other characteristics?</i></p> <p>No – its altered frontage is not typical of the conservation area.</p>
<p><i>Does it relate to adjacent designated heritage assets in age, materials or in any other historically significant way?</i></p> <p>Yes, to a degree – it adjoins Nos. 43 and 45 New Oxford Street. It is originally of broadly the same age as these buildings, although it now differs in appearance from them.</p>
<p><i>Does it contribute positively to the setting of adjacent designated heritage assets?</i></p> <p>No – its frontage is no longer contemporaneous with them.</p>
<p><i>Does it contribute to the quality of recognisable spaces, including exteriors or open spaces with a complex of public buildings?</i></p> <p>No – it simply forms part of the built frontages to New Oxford Street.</p>
<p><i>Is it associated with a designed landscape e.g. a significant wall, terracing or garden building?</i></p> <p>No.</p>
<p><i>Does it individually, or as part of a group, illustrate the development of the settlement in which it stands?</i></p> <p>Yes, to a degree – but only in as much as any form of development would, and not in any significant way. It is not of the same historic interest as the earlier terraced development that survives in the conservation area, nor of the architectural interest of the nearby listed buildings.</p>
<p><i>Does it have significant historic association with features such as the historic road layout, burgage plots, a town park, or landscape feature?</i></p> <p>No – it simply reflects the setting out of New Oxford Street.</p>
<p><i>Does it have historic associations with local people or past events?</i></p> <p>No – no such associations are known.</p>
<p><i>Does it reflect the traditional functional character or former uses in the area?</i></p> <p>Yes – it reflects the importance of New Oxford Street as a major new retail and commercial street in London from the mid-19th century and into the 20th century.</p>
<p><i>Does its use contribute to the character or appearance of the area?</i></p> <p>Yes – the ground floor retail unit contributes to the retail frontage to New Oxford Street. The shop unit and shopfront are, however of poor quality.</p>

Conclusions

A1.4 Nos. 39 and 41 New Oxford Street meet four of the criteria (some in part) suggested by Historic England.

Nos. 10-12 Museum Street



Figure 8 – Nos. 10-12 Museum Street

Assessment

<i>Is it the work of a particular architect or designer of regional or local note?</i>	No – the architect of the buildings is not known, although their facades may be associated with the general redevelopment of the area under James Pennethorne in the mid-19th century.
<i>Does it have landmark quality?</i>	No.
<i>Does it reflect a substantial number of other elements in the conservation area in age, style, materials, form or other characteristics?</i>	Yes – the age, scale and appearance of these buildings is consistent with that of other buildings in this part of the conservation area.
<i>Does it relate to adjacent designated heritage assets in age, materials or in any other historically significant way?</i>	No – it does not adjoin designated heritage assets.
<i>Does it contribute positively to the setting of adjacent designated heritage assets?</i>	No – it does not adjoin designated heritage assets.
<i>Does it contribute to the quality of recognisable spaces, including exteriors or open spaces with a complex of public buildings?</i>	No.
<i>Is it associated with a designed landscape e.g. a significant wall, terracing or garden building?</i>	No.
<i>Does it individually, or as part of a group, illustrate the development of the settlement in which it stands?</i>	Yes, to a degree – but only in as much as any form of development would, and not in any significant way.
<i>Does it have significant historic association with features such as the historic road layout, burgage plots, a town park, or landscape feature?</i>	No.
<i>Does it have historic associations with local people or past events?</i>	No – no such associations are known.
<i>Does it reflect the traditional functional character or former uses in the area?</i>	Yes – it reflects the pattern of development when the area was originally laid out.
<i>Does its use contribute to the character or appearance of the area?</i>	Yes – the ground floor retail units contribute to the retail frontage to Museum Street. The shop unit and shopfront are, however of poor quality and unoccupied at the time of writing.

Conclusions

B1.5 Nos. 10-12 Museum Street meet four of the criteria (some in part) suggested by Historic England.

Nos. 16a, 16b, 18 West Central Street (including infill building to east)



Figure 10 – 16a, 16b and 18 West Central Street

Assessment

<i>Is it the work of a particular architect or designer of regional or local note?</i>	No – The architect of the buildings is not known.
<i>Does it have landmark quality?</i>	No.
<i>Does it reflect a substantial number of other elements in the conservation area in age, style, materials, form or other characteristics?</i>	No.
<i>Does it relate to adjacent designated heritage assets in age, materials or in any other historically significant way?</i>	Yes, to a degree – It adjoins No. 16 West Central Street, which is included under the listing of Nos. 43-45 New Oxford Street, and the western frontage complements the appearance of this listed building.
<i>Does it contribute positively to the setting of adjacent designated heritage assets?</i>	Yes, to a degree – the two storey corner element complements No. 16 West Central Street.
<i>Does it contribute to the quality of recognisable spaces, including exteriors or open spaces with a complex of public buildings?</i>	No – it simply forms part of the built frontage to West Central Street.
<i>Is it associated with a designed landscape e.g. a significant wall, terracing or garden building?</i>	No.
<i>Does it individually, or as part of a group, illustrate the development of the settlement in which it stands?</i>	Yes, to a degree – but only in as much as any form of development would, and not in any significant way. The buildings are an unremarkable example of utilitarian 19th century buildings, and late 20th century infill.
<i>Does it have significant historic association with features such as the historic road layout, burgage plots, a town park, or landscape feature?</i>	No
<i>Does it have historic associations with local people or past events?</i>	No – no such associations are known.
<i>Does it reflect the traditional functional character or former uses in the area?</i>	Yes – it reflects the pattern of development when the area was originally laid out.
<i>Does its use contribute to the character or appearance of the area?</i>	No.

Conclusions

B1.6 Nos. 16a, 16b and 18 West Central Street meet four of the criteria (some in part) suggested by Historic England. The principal contribution is as a neighbour to the adjacent grade II listed No. 16 West Central Street.

millerhare