PLOT N18/19, EAST VILLAGE

THE LONDON LEGACY DEVELOPMENT CORPORATION

DECEMBER 2022

CITYDESIGNER

TOWNSCAPE, HERITAGE, AND VISUAL IMPACT ASSESSMENT

Prepared by Citydesigner for Stratford Village Property Holdings 1 (SVPH1) and Stratford Village Property Holdings 2 (SVPH2)

CONTENTS

1.0 INTRODUCTION

1.1 Citydesigner ('the consultancy') has been commissioned by Stratford Village Property Holdings 1 (SVPH1) and Stratford Village Property Holdings 2 (SVPH2) ('the applicant') to provide Townscape, Heritage, and Visual Impact Assessment ('THVIA') advice to the design team and produce this assessment report for the proposed development at Plot N18/19, East Village.

1.2 The site, outlined in red in Fig 1.1, is located in the London Borough of Newham ('LBN') at East Village, Stratford, though it is the London Legacy Development Corporation ('LLDC') who act as the planning authority for the area the site lies within. East Village is an established and vibrant residential neighbourhood that forms part of the wider Stratford City development. The Site is currently occupied by Get Living's management suite, a single storey building that has occupied the Site since 2014 (it will be removed to facilitate permanent development). A temporary pedestrian route connecting to Victory Park runs through the Site. The site and wider East Village area is covered by the Stratford City Outline Planning Permission (SC OPP), and there is currently an approved Reserved Matters Application ('extant RMA') for Plot N18/19 (ref: 14/00141/REM), which was granted permission in 2014.

1.3 The proposed development is as follows:

"Reserved Matters Application for layout, scale, design, appearance, access and landscaping pursuant to Conditions B1, B8, B9, B10, K6, K6a, Q1 and Q4 of the Stratford City Outline Planning Permission (ref: 10/90641/EXTODA) comprising the construction of two buildings extending to G+39 storeys (+147.6 m AoD) at N18 and G+34 storeys (+132.0 AoD) at N19 to provide up to 848 residential units with complementary retail (Use Class E (a)-(c) and Sui Generis (drinking establishments and hot food takeaways); associated blue badge parking, motorcycle and cycle parking; new vehicular access from Anthems Way and Celebration Avenue; alterations to the existing open space within Victory Park and the redesign of the existing Neighbourhood Equipped Area of Play (NEAP) to allow the creation of a new vehicular access; and associated works, together with approval in writing pursuant to condition O9 to erect residential dwellings that will experience levels of ground borne noise from railway tracks in excess of the maximum level cited in condition O8 of the outline planning permission."

1.4 Plot N18/19 and Plot N16 are the two remining plots in Zone 3 of the SC OPP that have not yet been developed. The applicant has taken the opportunity to review of these plots, and explore ways in which they can be delivered together, alongside public realm improvements, to offer a more comprehensive and coordinated solution. Subsequently, a planning strategy has been discussed and agreed with the LLDC, which will result in the remaining residential floorspace within Zone 3 being absorbed by Plot N18/19 (through this RMA), and see Plot N16 progressed as a new standalone detailed planning application independent of the SC OPP, will seek permission for purpose-built student accommodation comprising circa 500 bedrooms, internal and external amenity space, cycle parking and associated public realm improvements.

1.5 During the design process for this application, the consultancy has assisted the architects, Glenn Howells Architects ('the architects'), by providing assessment, feedback and collaborating on their design proposals. This THVIA document provides a final assessment and forms part of the RMA.

1.6 The report assesses the effect of the RMA proposals on the character and appearance of four Conservation Areas, and the setting of nearby listed buildings, Registered Parks and Gardens and undesignated iconic buildings of the 2012 Olympic Games; and of the townscape character of the area and the site, in accordance with planning policy and guidance. It also assesses the design quality of the proposals.

1.7 Chapter 2.0 sets out the consultancy's methodology for assessment of heritage, townscape and visual impacts resulting from the proposals. Chapter 3.0 provides a general record of the historical development of the site and the surrounding area. Chapter 4.0 provides an appraisal of the design proposal and a comparison against the SC OPP parameters and the extant RMA. Chapter 5.0 discusses the designated and non-designated heritage assets and those settings which may be affected by the proposed development. The potential impact of the scheme on the townscape is assessed in chapter 6.0, with particular regard to a set of carefully chosen townscape views. These illustrate the visual impact on designated and non-designated heritage assets and the local townscape. The final chapter at 7.0 presents the conclusions of the study.

1.8 This document should be read in conjunction with the architects' Design Development Report, their drawings, and the Zonal Masterplan (ZMP) Conformity Statement prepared by Quod.

1.0 INTRODUCTION (CONTD.)

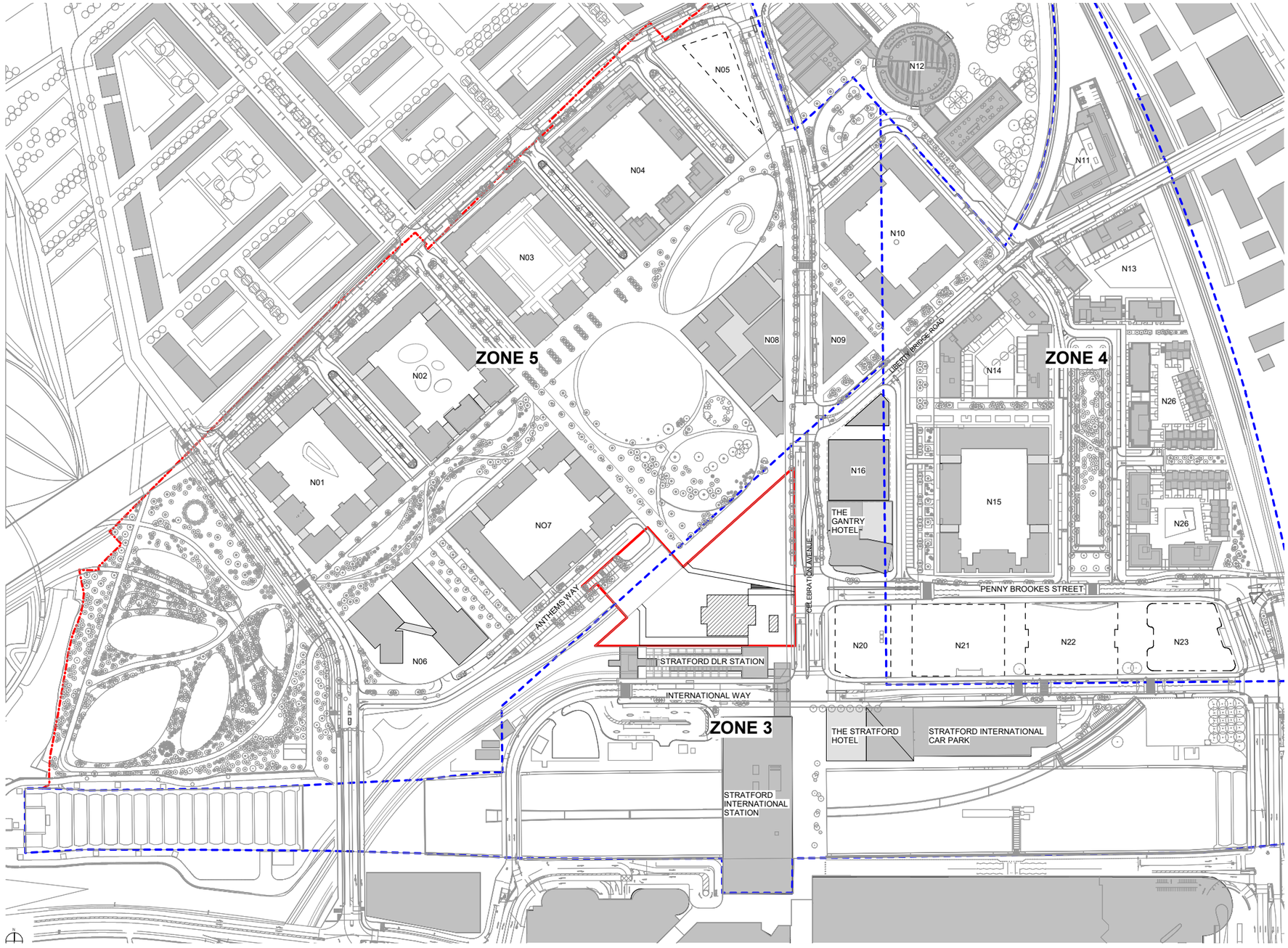


Fig. 1.1: Ordnance Survey map showing the development site, outlined in red. The SC OPP boundary is shown with a dotted red line, while Zone boundaries are denoted by a dotted blue line.

2.0 METHODOLOGY OF ASSESSMENT

Introduction

2.1 This chapter sets out the methodology developed by the consultancy to assess the likely effects of new development on surrounding townscape, on the significance of heritage assets and on visual amenity. It takes into account the statutory requirements of the Planning (Listed Buildings and Conservation Areas) Act 1990, as well as national, regional and local planning policies and guidance.

2.2 Two overlapping assessment methodologies have been used in this report, relating to:

i. Effects on Heritage Assets: assessment of the effects of new development on the significance of above-ground designated and non-designated heritage assets; and

ii. Townscape and Visual Effects: assessment of the effects of new development on the townscape and visual amenity of people experiencing views.

Statutory requirements

2.3 The local planning authority (as decision-maker) is expected to take account of the statutory requirements set out in the Planning (Listed Buildings and Conservations Areas) Act 1990, Sections 66 and 72 when considering development relating to listed buildings and conservation areas.

(i) Section 66, which states: "*In considering whether to grant planning permission for development which affects a listed building or its setting, the local planning authority or, as the case may be, the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses*"; and

(ii) Section 72, which states that with respect to any buildings or other land in a conservation area, "*special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area*".

Planning policy and guidance

2.4 In addition to the statutory requirements, assessment takes into account policy and guidance relating to townscape, views and heritage assets. The assessments against policy and guidance are included at the end of chapters 4.0 and 5.0. The following policy and guidance documents are relevant to the assessments in this report:

National level:

- Landscape Institute and Institute of Environmental Management and Assessment, Guidelines for Landscape and Visual Impact Assessment (GLVIA) Third Edition, 2013;
- Landscape Institute, Visual Representation of Development Proposals Technical guidance Note 06/19, 2019;
- Planning (Listed Buildings and Conservation Areas) Act, 1990;
- Ministry of Housing, Communities & Local Government (MHCLG), National Planning Policy Framework (NPPF), 2021;
- MHCLG, Planning Practice Guidance (NPPG), On-line Resource, 2014, regularly updated;
- MHCLG, National Design Guide, 2021;
- Historic England (HE), Historic Environment Good Practice Advice in Planning (GPA), Note 2: Managing Significance in Decision-Taking in the Historic Environment, 2015;
- HE, Historic Environment GPA, Note 3: The Setting of Heritage Assets, Second Edition, 2017;
- HE Advice Note 1: Conservation Area Appraisal, Designation and Management, 2019;
- HE Advice Note 4: Tall Buildings Second Edition, 2022;
- HE, Advice Note 7: Local Heritage Listing: Identifying and Conserving Local Heritage, Second Edition, 2021; and
- HE Advice Note 12: Statements of Heritage Significance: Analysing Significance in Heritage Assets, 2019;

Regional level:

- Greater London Authority (GLA), The London Plan, March 2021; and
- London View Management Framework SPG March 2012.

Local level:

- London Legacy Development Corporation (LLDC), Local Plan, 2020;
- London Legacy Development Corporation (LLDC), Characterisation Study, 2019;
- Fish Island and White Post Lane Conservation Area Appraisal (LLDC), 2014;
- Fish Island Conservation Area Character Appraisal (London Borough of Tower Hamlets), 2009;
- Victoria Park Conservation Area Character Appraisal (London Borough of Tower Hamlets), 2009 and Addendum, 2016;
- Hackney Wick Conservation Area Appraisal (LLDC), 2014;
- Draft Hackney Wick Conservation Area Appraisal (London Borough of Hackney), 2009; and
- Stratford St John's Conservation Area Character Appraisal and Management Proposals (London Borough of Newham), 2009.

Defining the Study Area

2.5 The 'study area' for heritage, townscape and visual assessments in this report has been decided based on the professional judgement of the assessor and informed by site visits, desktop research of the immediate and wider context, land contours, map analysis and early extrapolations from computer model view studies (such as VU.CITY and Zone of Theoretical Visibility (ZTV) maps where appropriate) in order to identify heritage assets and views that may potentially be affected by the proposed development, depending on their sensitivity and their location in relation to the site.

2.6 The selected heritage assets and views are mapped out and agreed with the local planning authority as part of the pre-application process. The maps at the start of each chapter are annotated to indicate the selected receptors that have been assessed.

Design quality and its relevance to assessments

2.7 The final design is assessed in chapter 4.0 of this report, taking into account national, regional/strategic and local townscape and heritage policy requirements. The material used to undertake the assessment includes the drawings prepared by Glenn Howells Architects, their Design & Access Statement and Accurate Visual Representations (AVRs) produced by visualisation specialists Miller Hare.

2.0 METHODOLOGY OF ASSESSMENT (CONTD.)

2.8 The addition of a visible high-quality design can generally be expected to be beneficial to the townscape. When it is related to existing, valued and very often historic contexts, however, even a well-designed building has the potential to unacceptably dominate, be incongruent or cause a degree of harm. The appropriateness and quality of the design are, therefore, key considerations in the assessment of the effects of the proposed development on heritage assets, townscape character and views. This approach is supported by national and local policies and heritage guidance.

2.9 The consultancy has worked with the architects and design team to fully understand the proposed development and to provide feedback on design throughout its development, as well as on the potential effects on heritage assets, townscape and visual amenity. Through this process, the intention has been to achieve a high quality of design in order to maximise the beneficial effects of the proposed development on heritage assets, townscape and views.

2.10 Computer models were used during the design process to test how different iterations of the design would affect views. This information was used to make early assessments of the effects and thereby inform modifications to the design.

2.11 In addition to internal review, the design team have had pre-application consultation meetings with the LLDC and the LLDC Quality Review Panel (QRP). In addition, public 'drop-by' consultation events were conducted in March and June 2022, where East Village residents could view details of the emerging design proposals. The feedback from consultees has enabled the final proposal to be optimised, in terms of its design quality and associated heritage, townscape and visual effects, prior to the final assessments being undertaken.

Heritage Assessment

2.12 Heritage assets are categorised into designated and non-designated heritage assets. They are defined in the glossary of the NPPF and in paragraph 39 of the NPPG respectively as below:

- Designated heritage assets include "A *World Heritage Site, Scheduled Monument, Listed Building, Protected Wreck Site, Registered Park and Garden, Registered Battlefield or Conservation Area designated under the relevant legislation*".
- Non-designated heritage assets are "*buildings, monuments, sites, places, areas or landscapes identified by plan-making bodies as having a degree of heritage significance meriting consideration in planning decisions but which do not meet the criteria for designated heritage assets*". These include locally listed buildings and buildings identified by the local authority as making a positive contribution to conservation areas or the townscape in general.

2.13 The purpose of the heritage assessment, undertaken in chapter 5.0 of this THVIA, is to establish whether the proposed development would affect the significance of a designated or non-designated heritage asset through alteration to its fabric or through change in its setting. The consultancy's methodology for heritage assessment is based on relevant NPPF policy, the NPPG and relevant guidance from HE, in particular HE's GPA Note 2: Managing Significance in Decision-Taking in the Historic Environment (2015), GPA Note 3: The Setting of Heritage Assets (Second Edition, 2017) and Advice Note 12: Statements of Heritage Significance (2019). The methodology follows the principles of a stepped approach recommended by HE in the three guidance documents and is explained below in more detail.

Identifying potential heritage assets

2.14 The criteria for the selection of the heritage assets likely to be affected by the proposed development (as presented in chapter 5.0), are based primarily on the professional judgement of the assessor, informed by site visits, desktop research of the immediate and wider context, map analysis and early studies of computer model view studies (such as VU.CITY) to consider settings of heritage assets. It also takes into account statutory and local designations. The selected receptors are mapped and presented to the London Legacy Development Corporation as part of the pre-application process.

Assessing the significance of heritage assets and contribution made by their settings

2.15 Paragraph 194 of the NPPF requires an applicant "*to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance.*" This approach to proportionality in assessment is also confirmed in HE's Advice Note 12: Statements of Heritage Significance.

2.16 Significance is defined in the glossary of the NPPF as "*the value of a heritage asset to this and future generations because of its heritage interest. The interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting. For World Heritage Sites, the cultural value described within each site's Statement of Outstanding Universal Value forms part of its significance*".

2.17 The assessment of significance is summarised in HE's Advice Note 12 as "*an objective analysis of significance, an opportunity to describe what matters and why, in terms of heritage significance*" (para 10, p4). The assessment approach is set out in chapter 3 of this guidance document which includes the understanding of the form and history of a heritage asset; an analysis of the surviving fabric; and an analysis of the setting where there are changes being proposed to it. The special interest of a heritage asset is classified into archaeological interest, architectural and artistic interest, and historic interest. This report assesses the effects only on above-ground heritage assets, therefore only the latter two types of 'interest' are relevant here.

2.18 The assessor then establishes *whether*, and *to what degree*, the setting of the heritage receptor also contributes to its significance or relevant aspects of significance that have been identified in the previous step.

2.19 Guidance on the assessment of settings and their contribution to significance of heritage assets is set out in HE's GPA Note 3: The Setting of Heritage Assets. It clarifies that "*setting is not itself a heritage asset, nor a heritage designation, although land comprising a setting may itself be designated. Its importance lies in what it contributes to the significance of the heritage asset or to the ability to appreciate that significance*". The document also clarifies that while the contribution of setting to the significance of a heritage asset is often expressed by reference to views, not all views are a matter of setting; for instance, views out of heritage assets that neither contribute to significance nor allow appreciation of significance are a matter of amenity rather than of setting. The consideration of setting and its contribution to the significance of heritage assets, or the ability to appreciate that significance is detailed for each heritage asset considered in chapter 5.0.

Assessment of effects on heritage assets

2.20 National policy on designated heritage assets is derived from the Planning (Listed Buildings and Conservation Areas) Act, 1990, and is set out in detail in the National Planning Policy Framework (NPPF), 2021. Paragraphs 194 to 208 of the NPPF set out the policies for assessing proposals that affect designated and non-designated heritage assets. These policies require the assessor to establish whether the significance of heritage assets is better revealed/enhanced or harmed as a result of new development. There are two ways in which new development can affect the significance of heritage assets:

i. by direct changes to the fabric of heritage assets. This may involve the alteration and sometimes demolition of listed buildings, demolition within or changes to the character and appearance of conservation areas, development within registered parks and gardens or demolition or alterations to locally listed buildings of merit; and

ii. by changes to the settings of heritage assets as a result of the proposed development.

In the case of the proposed development, only the second paragraph applies.

2.0 METHODOLOGY OF ASSESSMENT (CONTD.)

2.21 Chapter 5.0 considers the effects of the proposed development on the significance of designated heritage assets. The potential effects, aligned with national policy terminology, are:

- To better reveal or enhance its significance;
- Cause no effect to its significance;
- Cause 'less than substantial harm' to its significance; or
- Cause 'substantial harm' or 'loss of significance'.

2.22 According to paragraph 200 of the NPPF (2021), "*substantial harm to or loss of grade II listed buildings, or grade II registered parks or gardens, should be exceptional*", whilst "*substantial harm to or loss of assets of the highest significance, notably scheduled monuments, protected wreck sites, registered battlefields, grade I and II* listed buildings, grade I and II* registered parks and gardens, and World Heritage Sites, should be wholly exceptional*". Paragraph 201 of the NPPF sets out the criteria that will need to be met for a proposal that causes substantial harm to be given consent. Recent court cases have established that substantial harm is "*an impact which would have such a serious impact on the significance of the asset that its significance was either vitiated altogether or very much reduced*".

2.23 In paragraph 202, the NPPF states: "*Where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal* including, where appropriate, securing its optimum viable use".

2.24 In line with national policy, the effects on the significance of non-designated heritage assets, including locally listed buildings, were also considered. However, analysis of the site, and its local and wider context, confirmed that no non-designated heritage assets were sufficiently close to the site or significantly affected by the proposals to warrant assessment.

2.25 Though not yet formally recognised as heritage assets, the effects on the significance of the Velodrome and Aquatics Centre buildings are also assessed in recognition of their status as modern icons of the 2012 Olympic Games and the likelihood that they will attract some form of designation in the future.

Townscape and Visual Assessment

2.26 Townscape and visual assessment considers the likely townscape and visual effects of the proposed development, i.e., identifies how and to what degree it would affect the elements that make up the townscape, its aesthetic and perceptual aspects, its distinctive character, and the changes in visual amenity resulting from the proposed development as seen from a specific viewpoint. It assesses the effect of changes in the view on the people experiencing views. It involves quantitative, qualitative and perceptual measurements. It is not possible to apply the qualitative or perceptual measurements wholly scientifically, but they are worth assessing since judgements are informed by them.

2.27 The assessment is based on representative Accurate Visual Representation (AVR) images of the proposed development from 29 viewpoints. The set of selected views have been agreed with the LLDC and have formed part of pre-application discussions. A set of cumulative views are also provided and assessed, which show the proposed development in combination with other committed schemes, which are denoted as wireline projections. The views assessments may refer to heritage assets or their settings where relevant.

2.28 The AVRs represent a general spread of views which illustrate the urban relationships likely to arise between the proposal and its surroundings. Each viewpoint position was chosen to represent 'maximum exposure' of the proposed development and its 'maximum conjunction' with sensitive townscape elements within its context, including heritage assets. The AVRs were created by incorporating a computer model of the proposal accurately into surveyed photographs of the chosen views. Miller Hare's methodology for creating AVRs is included in Appendix 2 of this report. In addition to these AVRs, a number of other views were prepared in model form only to confirm the visibility of the proposal from certain environments. These views are not formally assessed owing to the low sensitivity of their location and/or the limited visibility of the proposed development, but included in Appendix 3 of this report for reference.

2.29 It is acknowledged that the viewers of the images presented in chapter 6.0 may have different responses to the appearance of the proposals, depending on their circumstances and personal aesthetic preferences. This form of presentation has the aim of addressing this factor by first providing the reader with objective evidence of the physical scale of the development, its visibility and likely appearance from key viewpoints. Professional opinion, which may be considered to be more subjective, provides a second stage of the assessment.

2.30 It is important to note that the written assessments are not assessments of the AVRs but are of the view as experienced from the actual viewpoint in a 'real-life' sense. The AVRs are used only as a tool for assessment; the assessor has therefore visited each viewpoint at least twice, once to choose each viewpoint and consider the baseline condition and once to assess the proposal with the aid of the AVR. It is recommended that the reader of this document visits each viewpoint to fully understand how the development affects the view.

2.31 The assessment commentary that accompanies the AVRs is intended to provide "*a clearly expressed and non-technical narrative argument that sets out 'what matters and why' in terms of the heritage significance and setting of the assets affected, together with the effects of the development upon them*" in accordance with Historic England's recommendations in GPA Note 3: The Setting of Heritage Assets. The reader is encouraged to read and understand the assessments in the context of the wider narrative about each view and the AVR in each case. The effects found should not be translated into scoring systems or statistics.

Professional Standpoint of the Author

2.32 Assessments in this THVIA are made from a professional point of view and from a particular standpoint. The standpoint is that of a townscape and heritage consultant employed by the applicant to quantitatively and qualitatively assess and advise on the design, as it was being developed by the architects and following feedback from consultees. The THVIA presents, therefore, the results of the townscape and heritage consultant's independent professional advice; however, in accordance with relevant guidance the heritage, townscape and visual assessments are undertaken on an independent and transparent basis and weigh up both the positive and negative effects of the proposed development.

2.33 Naturally, for the qualitative assessments to be of substance and more than merely subjective, the assessor must have the necessary skills. Citydesigner is a consultancy of experienced professionals from the areas of architecture, urban design and heritage, all trained in townscape and architectural assessments by its founder, Richard Coleman, who has carried out design assessments since 1985.

2.0 METHODOLOGY OF ASSESSMENT (CONTD.)

Photography in AVR production and assessment

2.34 In order to replicate, as near as possible, the experience of a human being when standing at a particular viewpoint, the AVRs in this THVIA have been produced in accordance with recognised good practice set out in the Visual Representation of Development Proposals Technical Guidance Note 06/19 (2019) and in Appendix C of the London View Management Framework (LVMF) SPG (2012).The two-dimensional nature of an AVR and its limited field of view cannot, however, fully convey the visual experience of a new development in the townscape. For this reason, it is recommended that readers of this document and decision makers visit each viewpoint to fully understand the effects illustrated by each AVR. The AVR can be considered on site alongside the associated commentaries, which describe the effects likely to be experienced. It is understood, however, that not everyone is able to do this, and for those readers, the AVRs and associated commentaries remain an essential tool.

2.35 For an easy reading of the assessment commentaries, the AVRs provided in this document are laid out next to the assessment text and are not bled to the full size of the page. To support decision makers, we can provide, on request, proposed AVRs bled to the edge of the page, which can be comfortably held up at the viewpoint to allow the effect to be understood within the real context.

2.36 It is often said that a photograph makes the subject look further away. This is true only in regard to a cursory comparison. If the photograph which is monocular is held at the correct distance to the eye which is binocular, it will replicate the view provided the viewer closes one eye. A person will tend to zoom in on the subject and is able to appreciate much greater detail than is normally possible with a photograph. In certain circumstances, where this is important to illustrate, zoomed photographs may be included in the assessment, or can be separately provided on request.

2.37 In the current GLVIA (2013) and the Visual Representation of Development Proposals Technical Guidance Note 06/19 (2019) it is accepted that the field of view and image size of photographs and photomontages should be selected to give a reasonably realistic view of how the townscape will appear when the image is held at a comfortable viewing distance from the eye (usually between 300 and 500mm). Good practice for townscape photomontage usually gives rise to a lens with a field of view of between 68 and 73 degrees so that sufficient context can be included to make the assessment meaningful. The field of view may be reduced to as little as 40 degrees in the case of particularly long-distance views. Accordingly, the lens sizes for AVRs in this report have been chosen with consideration of the particular nature of the site, location, surrounding context, view distance and the height of the proposed development. The visualisation specialist's methodology takes the guidance note into account and is included at Appendix 2 of this document.

Using an original copy of this document

2.38 The AVRs in this THVIA originate from high resolution photographs. It is important to use an original copy printed at high resolution so that the detail can be fully understood. For this reason, the 'Contents' page of top-quality copy versions includes a Citydesigner hologram which guarantees the highest resolution. Photocopies or low-quality print outs may not depict such a high level of definition.

2.39 In the case of digital copies, the file size of a high resolution version will be indicated on the 'Contents' page to enable readers to identify whether they have a top-quality digital version of the report. If the reader is only able to download low resolution split sections of the report from the local planning authority's planning portal, a combined high resolution pdf of the document can be provided upon request.

3.0 HISTORICAL DEVELOPMENT OF THE SITE AND ITS SURROUNDINGS

3.1 This chapter presents a brief history of the site and its immediate surroundings. This study draws upon several resources, including the London Legacy Development Corporation (LLDC), Characterisation Study, 2019. Complementing the text are a series of historical maps that illustrate the development of the site from the 18th century to today. The approximate location of the site is outlined in red on each of these maps.

General History

3.2 Although some settlements emerged in the Roman period, the area surrounding River Lea, of what is now Stratford and Queen Elizabeth Olympic Park, remained mainly rural through the Middle Ages. Tidal mills, used to mill grain, were the most significant structures in this area at that time, aside from a Cistercian Abbey at Stratford Langthorne. Temple Mills, granted by William of Hastings, Steward of Henry II, to the Knights Templar, was the most notable of the mills, remaining in operation throughout the 17th and 18th centuries.

3.3 The area's connections to waterways and, later on, to the railway system allowed significant industrial development to take place through the 19th century. In 1838 the Eastern Counties Railway, while working on the Colchester line, created the Stratford Locomotive and Carriage works, an engine shed for locomotives which were later expanded in the 1840s. At this time, the closest residential area to the site was at the junction of Angel Lane and Stratford Broadway.

3.4 These engine works facilities were later acquired by the Great Eastern Railway in 1862, by the North Eastern Railway in 1923 and finally, by the British Railways in 1948, with the nationalisation of the railway system. In the 1960s the complex was closed and the buildings were demolished by the end of the decade.

3.5 To the west of the Great Eastern Railway, at a location east of the development site, was Chobham Farm, a brickfield initially owned by William Hill, a developer from London, and on the north side of the brickfields ran Temple Mills Lane, where many of the workers lived. Although the site was sold and some buildings demolished after William Hills' death in 1873, later maps show that the brickfields may have remained in operation up to the end of the century. The Chobham Farm Container Depot was later built to the south east of the development site during the 1970s, but it also fell into disuse and was demolished at the end of the 1990s.

3.6 Other industrial developments continued to emerge during the 19th and 20th centuries, particularly around Hackney Wick and Fish Island. The upgrading of waterways saw oil and coal tar distilleries established in the 19th century, while in the late 19th and early 20th century factories began producing consumer goods, such as printing ink, rubber, dry cleaning, confectionary, and plastics. Many of these ventures fell into decline as traditional industries waned and the Second World War commenced, which severely affected the area.

Fig. 3.1: 1820 circa Temple Mills on the River Lea (LMA).

3.0 HISTORICAL DEVELOPMENT OF THE SITE AND ITS SURROUNDINGS (CONTD.)

3.7 From the 1990s onwards the region surrounding Stratford and River Lea went through a regeneration process, which was fast-tracked after London's successful bid for the 2012 Olympic and Paralympic Games, which selected this area for the event. In 2006 the redevelopment of Stratford City was initiated and in 2009 the Stratford International Station was inaugurated. The spoil from the construction of the associated underground tunnel was used to shape the land where Westfield Shopping Centre and the Olympic Village were subsequently established.

3.8 Interestingly, the 2012 Olympic and Paralympic Games did not represent the first time that sports and recreation facilities and events were identified as a possible mechanism for the regeneration of this part of London. In 1967 the Lea Valley Regional Park Authority (LVRPA) was established by Parliament, which aimed to transform the former industrial sites into an area dedicated to leisure and recreation, and in 1975 the Eastway Cycle Circuit opened its track which included facilities for both road racing and off-road mountain biking.

3.9 With the Olympic and Paralympic Games the regeneration process intensified and in April 2012 the London Legacy Development Corporation (LLDC) was established as the authority responsible to develop the park and the areas surrounding it, an authority which is still in place today. The designated area expanded into four London Boroughs, Newham, Tower Hamlets, Hackney and Waltham Forest, which formed the new Olympic Park, of what is now known as Queen Elizabeth Olympic Park in commemoration of the Diamond Jubilee. Through the LLDC and its partnerships with Mayor of London, the Greater London Authority, central government, the East London Host Boroughs, local communities, organisations, businesses and regeneration agencies, and national and international sporting, cultural and leisure organisations a Masterplan was prepared and world class sporting venues developed, including the VeloPark and the Aquatics Centre.

3.10 After the closing of the Games, the area further evolved, with the emergence of both with new developments and alterations to Olympic venues and facilities, to allow for their long-term use. The Olympic Park reopened to the public in July 2013; in Eton Manor the Lee Valley Hockey & Tennis Centre was opened after being converted into public use; the Aquatics Centre, VeloPark and Orbit reopened in April 2014; and, after the demolition of the Basketball Arena, the Chobham Manor residential scheme was completed, with the arrival of its first residents in 2016 .

3.11 The first neighbourhood established after the Games, was East Village, developed along Victory Parade, to the north of Stratford International, where the Athletes' Village had been in operation. This new residential district sits on a regular grid, with perimeter medium-rise blocks, around squares and courtyards for the residents. The plan also envisioned the subsequent plots, closer to Stratford International, for higher-rise buildings, as a transition to the Metropolitan Centre.

3.12 The investment necessary for hosting the Olympic and Paralympic Games, and the associated venues, infrastructure and open/green spaces, has resulted in a well-connected and accessible district, not only regenerating the Olympic Park area, but also contributing much to East London in general.

Fig. 3.2: 1747 Roque map (D Rumsford). showing the rural settlements of Stratford, Bow and West Ham, with the development site situated in a relatively remote location.

Fig. 3.3: 1863 map (NLS) showing the brickfield at Chobham Farm, just north-east of the site location.

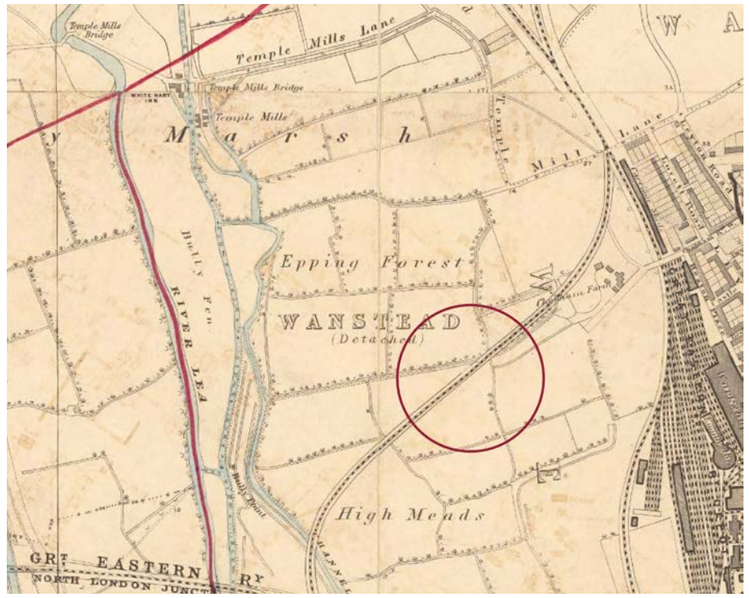


Fig. 3.4: 1891 North East Sheet Stanford's Library Map of London and Its Suburbs (David Rumsey), showing the network of canals and railway lines that crossed this area of London. Temple Mills can be seen north of the site, with Chobham Farm to the immediate north-east.

Fig. 3.5: 1938 Channel Sea River - High Meads Junction map, showing the extensive railway and canal network that characterised the site context, beyond which appears Stratford's fine grain residential townscape.

3.0 HISTORICAL DEVELOPMENT OF THE SITE AND ITS SURROUNDINGS (CONTD.)

Fig. 3.6: 1952 Stratford Railway Works aerial image (Britain from Above EAW043174), showing the extenisve railway infrastructure just west of Stratford Town,.

Fig. 3.8: 1999 map (GetMapping), showing the development site still occupied by railway infrastructure.

Fig. 3.10: 2006 aerial view (Daily Mail) showing the emerging Olympics Park, with the location of the Olympic Stadium site appearing prominently at the centre of the view, with the proposed development site situated further north.

Fig. 3.7: 1969 circa map (NLS), showing the site in relation to the industrial townscape of Hackney Wick, which by this point in time had fallen into significant decline.

Fig. 3.9: 2008 map (GetMapping), showing the development site and the land that surrounds it cleared in preparation of its transformation for the 2012 Olympics and the establishment of Stratford International Station.

Fig. 3.11: 2010 circa aerial view (Daily Mail) showing the excavated railway tunnel to Stratford International Station and the mostly cleared, and yet to be redeveloped, surrounding context.

3.0 HISTORICAL DEVELOPMENT OF THE SITE AND ITS SURROUNDINGS (CONTD.)

Fig. 3.12: 2011 map (GetMapping) showing the emerging Olympics Village.

Fig. 3.14: 2012 aerial (Geograph), showing the transformed townscape ready for hosting the Olympic games.

Fig. 3.16: 2021 Queen Elizabeth Olympic Park map (www.queenelizabetholympicpark.co.uk), with East Village and the development site appearing north of Stratford International.

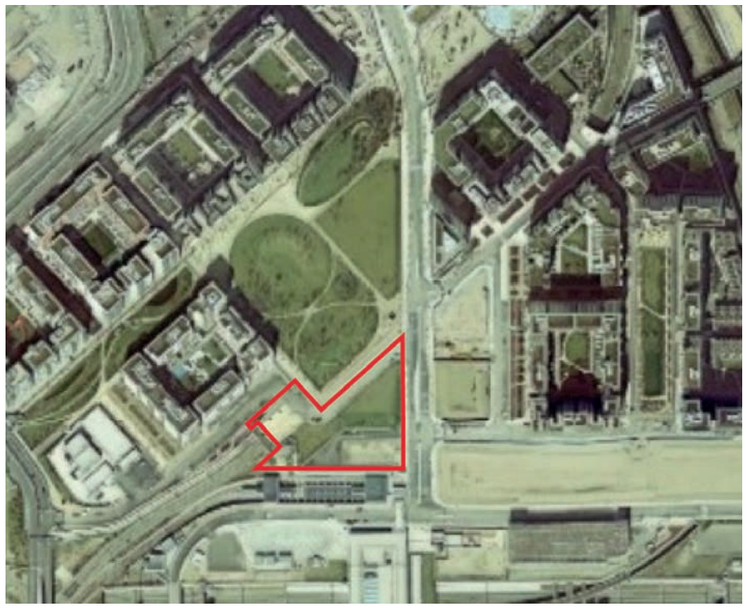


Fig. 3.13: 2013 map (GetMapping), with the completed Olympics Village arranged around the centrally positioned Victory Park.

Fig. 3.15: 2021 map (GetMapping), showing the how the Olympic Village evolved into the present-day established residential neighbourhood of East Village, with Plots N08 and N06 complete.

4.0 THE PROPOSED DEVELOPMENT

4.1 This chapter offers an assessment of the architectural quality of the proposed design by Glenn Howells Architects, a commentary on its townscape characteristics, including height, massing, scale, and materiality, and an assessment of the scheme against relevant design policy.

4.2 The design development has evolved through helpful consultation with the LLDC and their QRP. The design has now reached its optimum form and there is much about the scheme which places it at a high level of architectural quality. The following images (Figures 4.1 to 4.8) illustrate the current application scheme, and its design quality is discussed further in the below paragraphs.

4.3 The divided triangular site has the potential for high townscape status being an interface between the route from the station to Victory Park and providing a gateway landscape between them. The consented outline scheme sets the precedent for the two sites to accommodate very high landmark buildings. This status requires a particularly high quality of both architecture and landscape design. This requirement is promised by the appointment of consultants capable of the highest quality in these fields. First is Glenn Howells Architects and the second is Grant Associates Landscape Architects.

4.4 The two triangular sites are articulated in plan such that two principal towers of elegant slenderness and rectilinear plan are accompanied by a group of lower forms supporting them at their base with, in each case, a medium high attachment on the two outer corners of the towers which mediate the upper and lower forms while orientating the overall composition in near symmetry. The near symmetry originates from the differential in height of the two towers, the highest being formally related to Victory Park, and is also reflected in the lower elements while the lower geometry includes canted angles to form the optimum spatial arrangement at ground level.

4.5 At this lower level the land form and landscape accommodates changes in level in two directions; down to gain access to the buildings, which are linked at the lower level; and up, at surface levels to the level of Victory Park. This three-dimensional landscape is enriched by high quality materials and planting choices in keeping with the already established quality of the public realm of the park.

4.6 The materiality of the buildings is consistent in the use of high quality vertically textured cast masonry with a honed, warm white finish. The base is in similar material but with a larger scale texture through an exposed aggregate technique. The fenestration and balcony elements are treated as 'punched openings' giving the impression of a solid, carved sculptural building. Closer inspection will reveal panel joints which are organised to provide a tertiary architectural detail reading.

Fig. 4.1: Proposed site plan.

Fig. 4.2: A green link traverses the level change between station level and park level, resulting an inviting and beautifully landscaped gateway to Victory Park.

Fig. 4.3: An 'unwrapped' elevation showing the proposed development's Victory Park facing elevation alongside the existing N07 and N08 developments.

4.0 THE PROPOSED DEVELOPMENT (CONTD.)

4.7 The openings are organised in a composition of horizontal and square elements, both towers representing the same arrangement but handed. The different widths of the openings are articulated with textured warm bronze intermediate panels. Though these openings are repetitive through the height of the buildings, they are complemented by a high solid parapet with one large offset opening to each facade. Sky will be visible through these openings and their positioning provides a potential legible orientation. The base of the buildings comprise a podium which successfully responds to the various levels changes, while presenting continuous active frontages along as much of the public facing routes as possible. Retail and commercial units within the podium are realised through simple punched openings with precast projecting surrounds, in keeping with the treatment of the residential openings above, while residential lobbies at the podium corners, overlooking Victory Park and The Gateway, feature large glazed frontages, which maximises visibility into their interiors and helps to differentiate them from the retail and commercial uses. Above the podium, 11-storey elements in 'L' shape format extend into the triangular spaces, enabling an integration between the towers and the similarly scaled perimeter of the Park.

4.8 The two forms of different height perform well in townscape views and the height differential provides another visual indicator of orientation. They are clearly of the same family but not as twins, rather there is a hierarchy such that the highest is formally related to the Park.

Fig. 4.4: Illustrative view towards the proposed development from Victory Park.

Fig. 4.5: Illustrative image looking north-west through the proposed development.

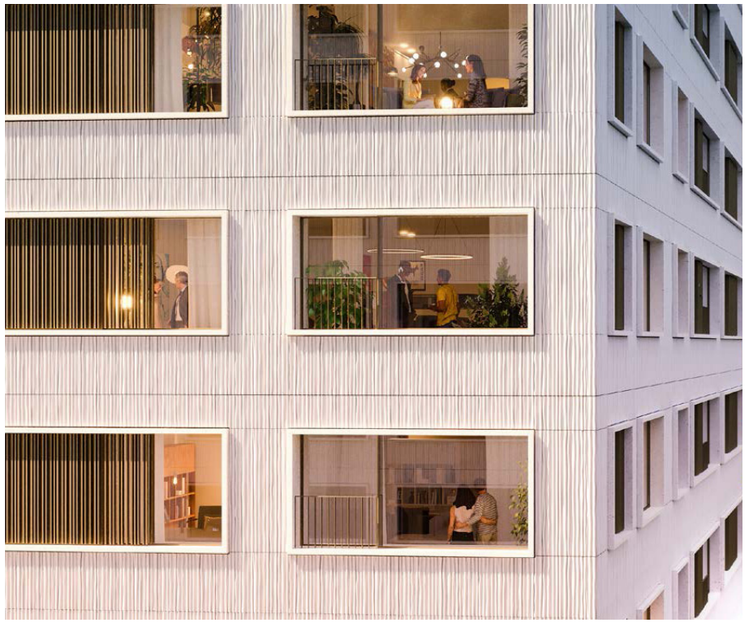


Fig. 4.6: The upper residential levels of both towers are characterised by a non-regular vertical texture with a warm off-white colour.

Fig. 4.7: The podium base has textured, exposed aggregate finish.

4.0 THE PROPOSED DEVELOPMENT (CONTD.)

Assessment against policy and guidance relating to design

4.9 The commentary below sets out the qualities of the design against relevant policy. The proposed development is in accordance with paragraph 130 of the 2021 NPPF in that it would function well and add to the quality of the area over the lifetime of the development; it would be visually attractive as a result of good architecture and would be sympathetic to the local character; it would contribute to East Village's streetscape and sense of place; it would optimise the development potential of the site; and would create a safe and inclusive space for all users and positively contribute to the general design standard in this part of East London.

4.10 The development is also in accordance with London Plan policies D3, D4 and D8 on urban design and townscape, by responding to local distinctiveness through its layout, scale, appearance, and shape, having due regard to the street hierarchy, surrounding building types, forms and proportions. The development would enhance the public realm and local connectivity, providing an improved gateway to Victory Park and the heart of East Village from Stratford International Station and Westfield Shopping Centre. The treatment of the elevations and the overall massing would generate liveliness and interest, and enhance the setting to Victory Park. It would also achieve indoor and outdoor environments that are comfortable and inviting for people to use, in line with the aforementioned policies. The design would also comply with the London Plan policy D9 on tall buildings. Its high quality architecture and materiality would relate well to the massing, form and character of the surrounding buildings and the urban grain. Street level retail and commercial units would provide a positive relationship to the surrounding streets.

4.11 The proposed development would satisfy the objectives within LLDC's Local Plan 2020, including those set out in Policy BN4 'Designing Development' and Policy BN5 'Proposals for tall buildings', and is also cognisant of Site Allocation SA2.2 'East Village'. With its exceptional design quality, it would contribute to East Village's standing as a distinctive, integrated, legible, connected and sustainable place. It is cognisant of, and responsive to the heights strategy set out in the LLDC Characterisation Study, which sees Manhattan Loft Gardens (Plot N24) remain the tallest building, and the proposals for N18/19 forming part of a sweeping arch that rises up from the lower towers at N06 and N08, as illustrated in the images at Fig 4.9 and 4.10. Through the incorporation of high-quality landscaping and architectural design, including high-quality materials, finishes and details, it would respect and strengthen the local character and enhance legibility, while enhancing existing views towards East Village, as demonstrated in the visual assessments at chapter 7.0.

Fig. 4.8: Commerical and retail units, as well as residential lobbies, animate the street level frontages and combine with the handsome landscaping to create an attractive and inviting public realm.

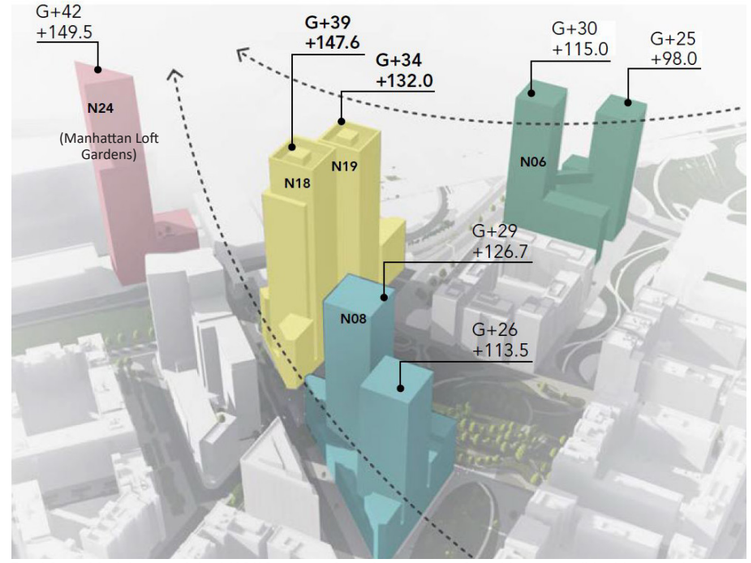


Fig. 4.9: Model view of the N18/19 proposals in the context of neighbouring tall buildings, with building heights gradually rising in a sweeping arch that culminates with Manhattan Loft Gardens (Plot N24).

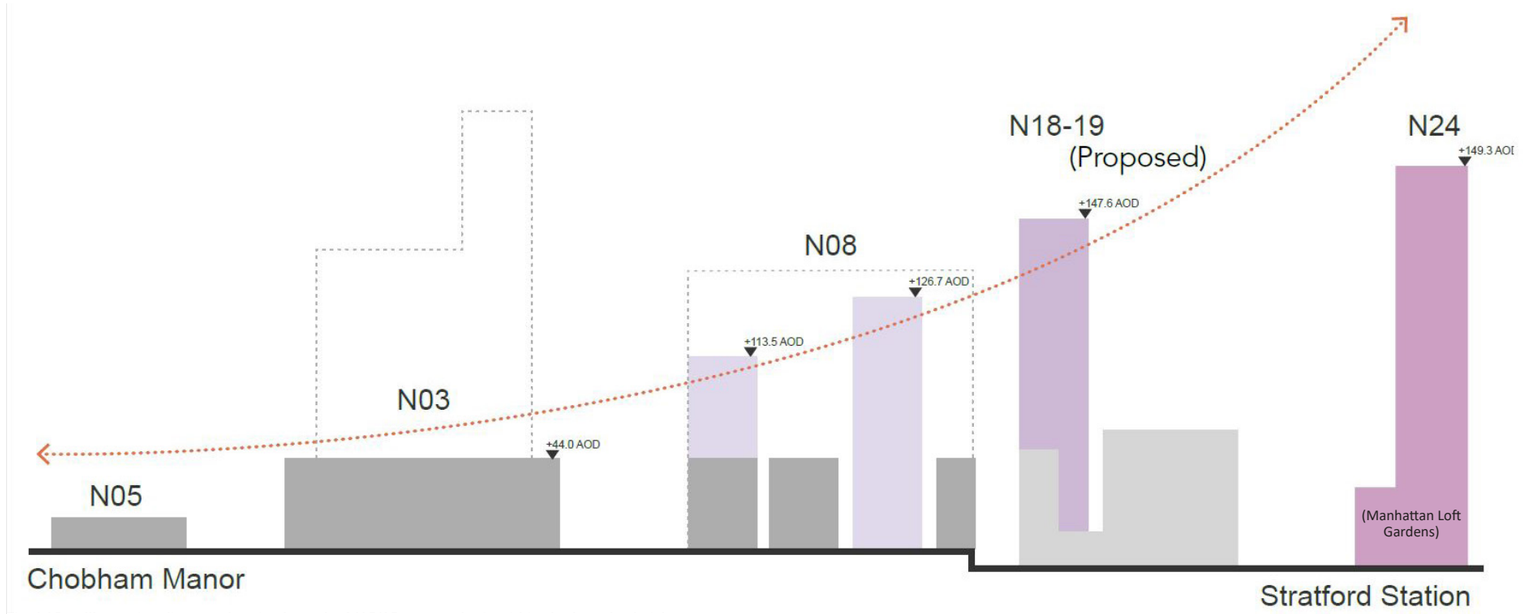


Fig. 4.10: Illustrative diagram showing how the N18/19 proposals sit within the broader heights strategy.

4.0 THE PROPOSED DEVELOPMENT (CONTD.)

Comparison of visual effects with SC OPP and 2014 RMA

4.12 East Village forms part of the Stratford City development that benefits from the SC OPP for a comprehensive mixed use development. The SC OPP is subject to a number of conditions and accompanying Section 106 Agreement which control the form and implementation of development within the entire Stratford City site. In 2014, a detailed RMA was approved for Plots N18/N19 (ref: 14/00141/REM), which proposed 710 residential units arranged within six buildings including two towers and four podium buildings.

4.13 The extant RMA (Fig 4.11), which has not been implemented, proposed a heights strategy for N18/N19 that comprised two towers of equal height (ground plus 36 storeys). This was consistent with the broader height strategy proposed for East Village within the LLDC Characterisation Study, which culminates in Manhattan Loft Gardens (Plot N24) being the tallest building. This approach resulted in one tower exceeding the permitted height parameters by 27.6m, whilst the other sat well within it.

4.14 The proposed scheme has emerged from a desire to consider the N18 and N19 plots together with N16 and the whole of the public realm to offer a more comprehensive and coordinated solution, with the aim of achieving significant improvements that will benefit the residents, address the climate crisis and solidify the building as a long-term and valued asset.

4.15 As part of the design process, Glenn Howells Architects reviewed the height strategy for N18 and N19. Within the resultant design, all proposed blocks are complaint with the SC OPP maximum parameter heights aside from the N18 tower, which breaches the approved SC OPP height parameters to the same degree as the N18 tower approved as part of extant RMA scheme. The SC OPP massing and how the extant RMA scheme and current proposals relate to these parameters is illustrated in Fig 4.12 – 4.14. Further comparison of the current proposals against the SC OPP and extant RMA scheme can be found in the submitted Design Development Report.

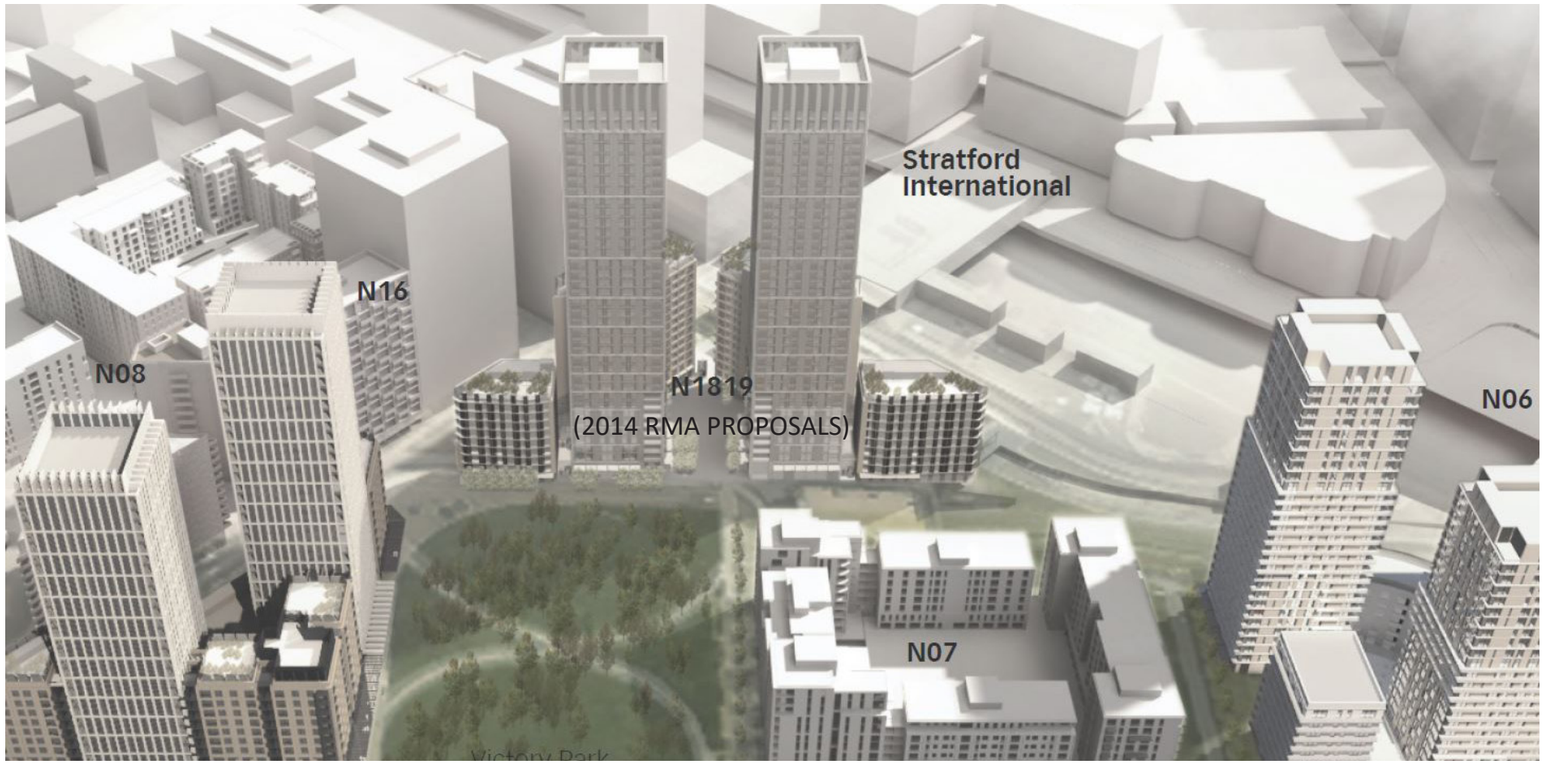


Fig. 4.11: Model view of the extant RMA (2014) proposals for N18 and N19.

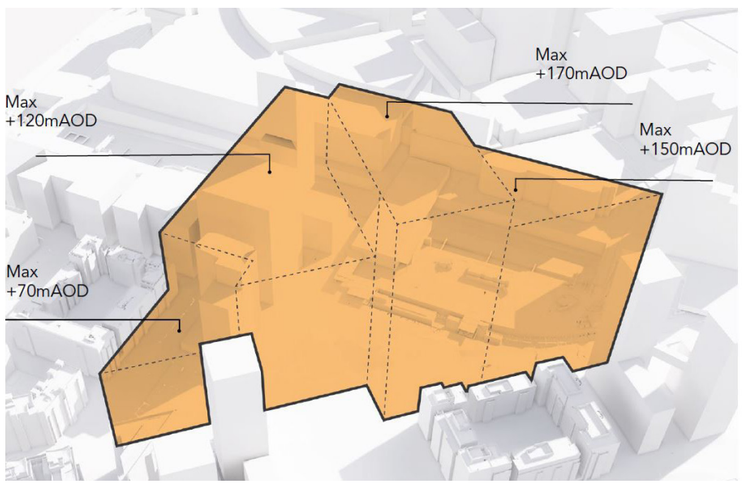


Fig. 4.12: SC OPP parameter heights massing

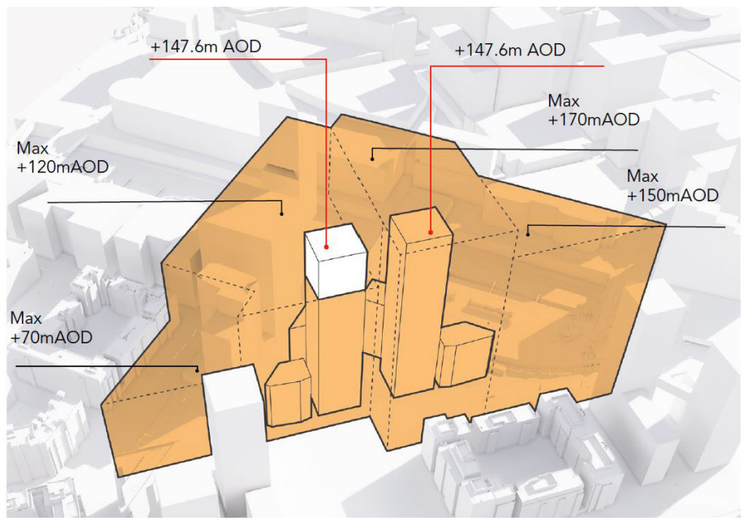


Fig. 4.13: Extant RMA massing in context of SC OPP parameters.

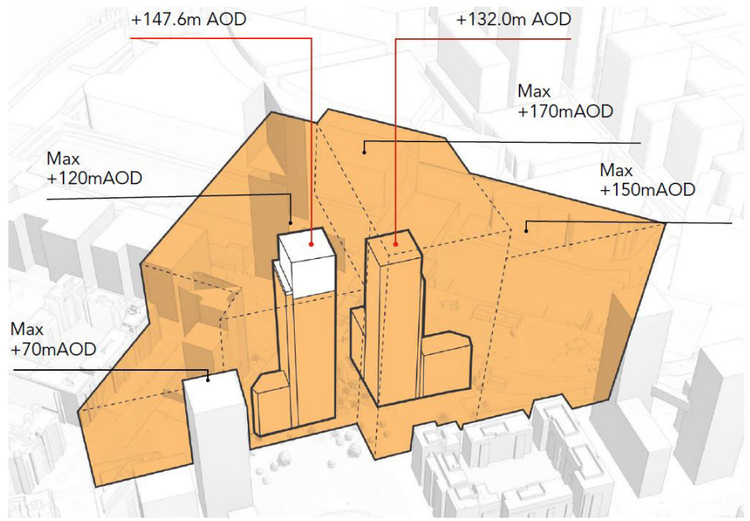


Fig. 4.14: Proposed massing in context of SC OPP parameters.

4.0 THE PROPOSED DEVELOPMENT (CONTD.)

4.16 Condition D9A of the SC OPP outlines the following test relating to proposals that deviate from the approved Parameter Plans:

"D9A. No application for approval of any deviation from the Parameter Plans shall be made under Condition D9 unless it is demonstrated that the deviation is unlikely to give rise to any new or different significant environmental effects in comparison with the development as approved by planning permission P/03/0607 (and as assessed in the Stratford City Environmental Statement as amended January and June 2004 together with the Environmental Statement dated December 2010 submitted with the s73 application, 10/90651/VARODA)".

4.17 In order to compare the visual effects of the current application proposals with the SC OPP parameters, as well as the extant RMA for Plots N18/19, a review was undertaken of from Miller Hare's 'East Village Buildings N18 and N19, Stratford, Visual Impact Study' (April 2014), which presented 35 views showing (1) the SC OPP maximum development envelopes for Plots N05, N06, N08, N16, N17, N18 and N19 alongside, and (2) the 2014 Reserved Matters proposals for Plots N18/19. From this 2014 Visual Impact Study, 7 views were identified as having been captured from viewpoint positions similar to those views assessed in chapter 6.0 of this report. Appendix 5 of the report compiles these 7 views from the 2014 study and places them alongside the equivalent view of the current proposals. This set of comparative views, two of which are shown at Fig 4.15 – 4.18, have formed the basis of the below comparison of the visual effects of the SC OPP parameters, the extant RMA and the current application proposals.

4.18 In medium and long distance views, such as from Alma Street (Fig 4.15 and 4.16) and Maryland Street to the east, the reduced height of the tower at N19, which stood at 147.6m AOD under the RMA but is 132.0m AOD within the current scheme, would be apparent. This would result in a stepped roofline across to the pair of towers, which would provide them with a more distinctive and characterful profile in such views. While the taller N18 tower would breach the SC OPP parameters, it would do so only to the same extent as the RMA proposals, with a height increase of 27.6m beyond the height parameter of 120m AOD. This constitutes a minor change, and is considered to be generally in keeping with the visual effects associated with the SC OPP parameters.

4.19 In closer views towards the development, such as from Penny Brookes Street to the immediate east (Fig 4.17 – 4.18), the reduced height of the tower at N19 would continue to be perceived, while the high quality of the architecture, materiality and detailing would be apparent, the revised proposals successfully differentiating themselves from the neighbouring towers at N08 and providing a more distinctive proposition than the extant RMA proposals.

4.20 The proposed development would represent an enhancement to the townscape of East Village and the setting of Victory Park. While the taller N18 tower would breach the SC OPP parameters, it would do so only to the same extent as the extant RMA proposal, and this additional height, combined with the reduced height of N19, would serve to enhance the compositional quality of the development in views. The differential in height between the two proposed towers successfully creates a landmark building that signposts Victory Park, reinforces principles of the SC OPP and creates a compelling townscape arc. The height of the tallest tower is lower than Manhattan Loft Gardens, which remains East Village's tallest building. The breach to the SC OPP height parameters, which is confined to a single element of the proposed development (i.e. the N18 tower) is marginal, and the visual effects and the manner in which the proposals appear in long, medium and close range would generally be in keeping with the effects associated with the SC OPP parameters.

4.0 THE PROPOSED DEVELOPMENT (CONTD.)

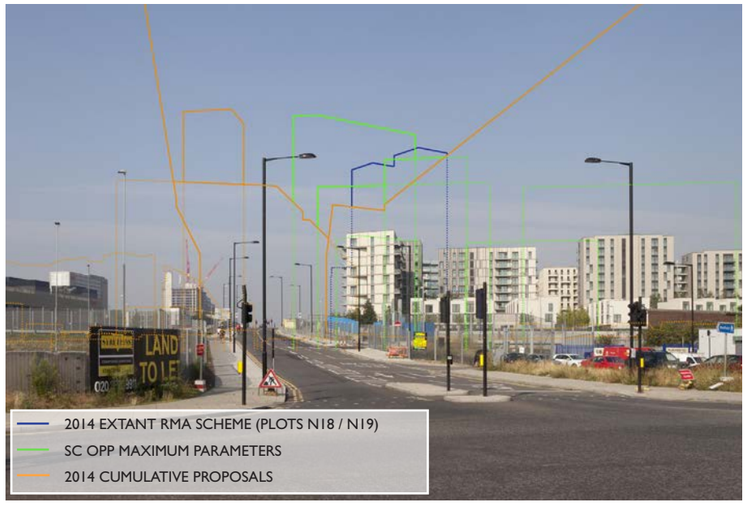


Fig. 4.15: View from Alma Street showing SC OPP parameters, 2014 RMA for N18 / N19, and also 2014 cumulative proposals.

Fig. 4.16: View from Alma Street towards the currently proposed development.

Fig. 4.17: View from Penny Brookes Street showing SC OPP parameters, extant RMA for N18 / N19 (shown in rendered form), and also 2014 cumulative proposals.

Fig. 4.18: View from Penny Brookes Street towards the currently proposed development.

5.0 EFFECTS ON HERITAGE ASSETS

Introduction

5.1 This chapter introduces the designated and non-designated heritage assets that may be affected by the proposed development. Given its location within the East Village, which is essentially a new and only recently development townscape, there are few heritage assets located within the immediate vicinity of the development site. However, owing to the height of the proposed development, there are designated and non-designated heritage assets located in the wider vicinity that may be affected by the proposed development. These include Victoria Park Registered Park and Garden, and several Conservation Areas and listed buildings. The map at figure 5.1 identifies all the designated and non-designated heritage assets near the site.

5.2 The heritage assets that may be affected by the proposed development are considered in this chapter and are listed below. They are described in detail in the following pages.

Registered Park and Garden:

- Victoria Park

Conservation areas:

- Victoria Park
- Fish Island
- Hackney Wick
- St Johns

Listed buildings:

- Fetter Lane Congregational Chapel (Grade II)
- Rothschild Mausoleum Jewish Cemetery (Grade II)
- Education Offices, Broadway (Grade II)
- The Theatre Royal (Grade II*)
- St Paul's Cathedral (Grade I)

5.3 In addition to the above heritage assets that may be affected by the proposed development, this chapter also considers how the proposed development may affect the following London 2012 Olympic buildings, which though not yet formally recognised as heritage assets, are modern icons of this triumphant event and are likely to attract some form of designation in the future:

Iconic London 2012 buildings:

- Velodrome
- London Aquatics Centre

5.4 Other non-designated heritage assets, including locally listed buildings, were considered for assessment, however, none were deemed to be sufficiently close to the site or significantly affected by the proposals.

5.0 EFFECTS ON HERITAGE ASSETS (CONTD.)

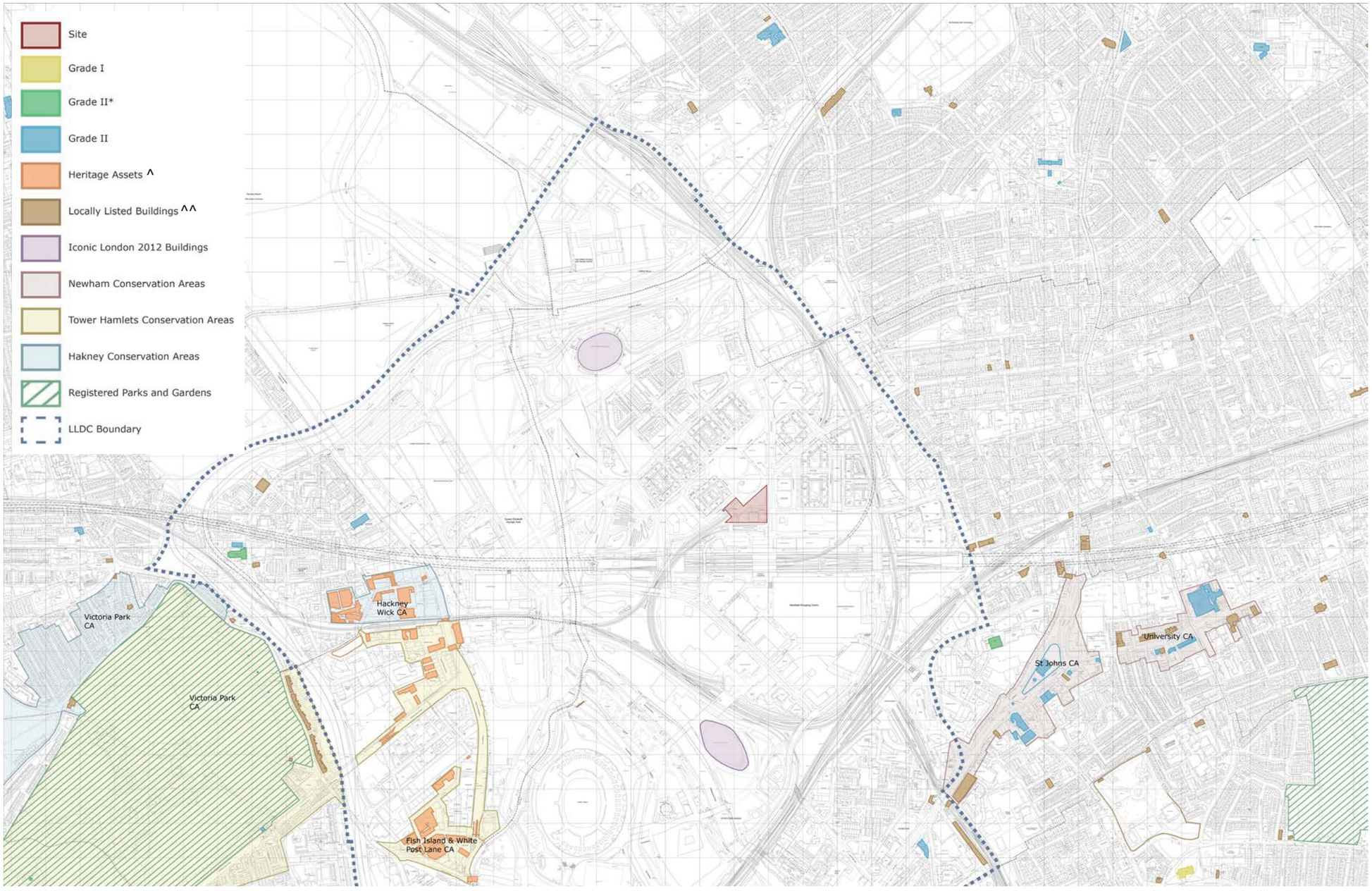


Fig. 5.1: Map indicating designated and non-designated heritage assets in relation to the site, outlined in red.

^ As denoted in LLDC Conservation Area Appraisals 2014

^^ As identified by relevant London Borough council

5.0 EFFECTS ON HERITAGE ASSETS (CONTD.)

CONSERVATION AREAS / REGISTERED PARKS AND GARDENS

Introduction

5.5 Section 72 of the Planning (Listed Buildings and Conservation Areas) Act (1990) places a statutory duty on any new development to pay special attention to the desirability of preserving or enhancing the character or appearance of conservation areas. The site is not located within a Conservation Area, but there are several located in its wider setting, including Victoria Park Conservation Area, Fish Island and White Post Lane Conservation Area, Hackney Wick Conservation Area and Stratford St John's Conservation Area, and the potential effects of the proposed development on these conservation areas are considered in this section.

5.6 The baseline characteristics of the conservation areas are set out in detail within their related appraisal documents (as listed at para 2.5). The key points within these appraisals have been summarised under as part of each conservation area assessment.

5.7 An assessment of the effects of the proposed development on the University Conservation Area is not included, with site visits to this conservation area and analysis of maps confirming that the area's tight urban grain would offer few open or axial views towards the proposed development.

5.8 Historic England's Register of Historic Parks and Gardens of special historic interest in England was established in 1983. Although not offering statutory protection, inclusion in the Register means effects on their 'significance' are a material consideration in the planning process. The site is not located within a registered park and garden. However, Victoria Park, a Grade II* registered park, which is also covered by a conservation area, is located to the south-west of the site. The effect on each of these two designations that cover Victoria Park are considered within the a single assessment at para 5.18.

5.9 The map at figure 5.2 shows the location of the site in relation to conservation areas and registered parks and gardens.

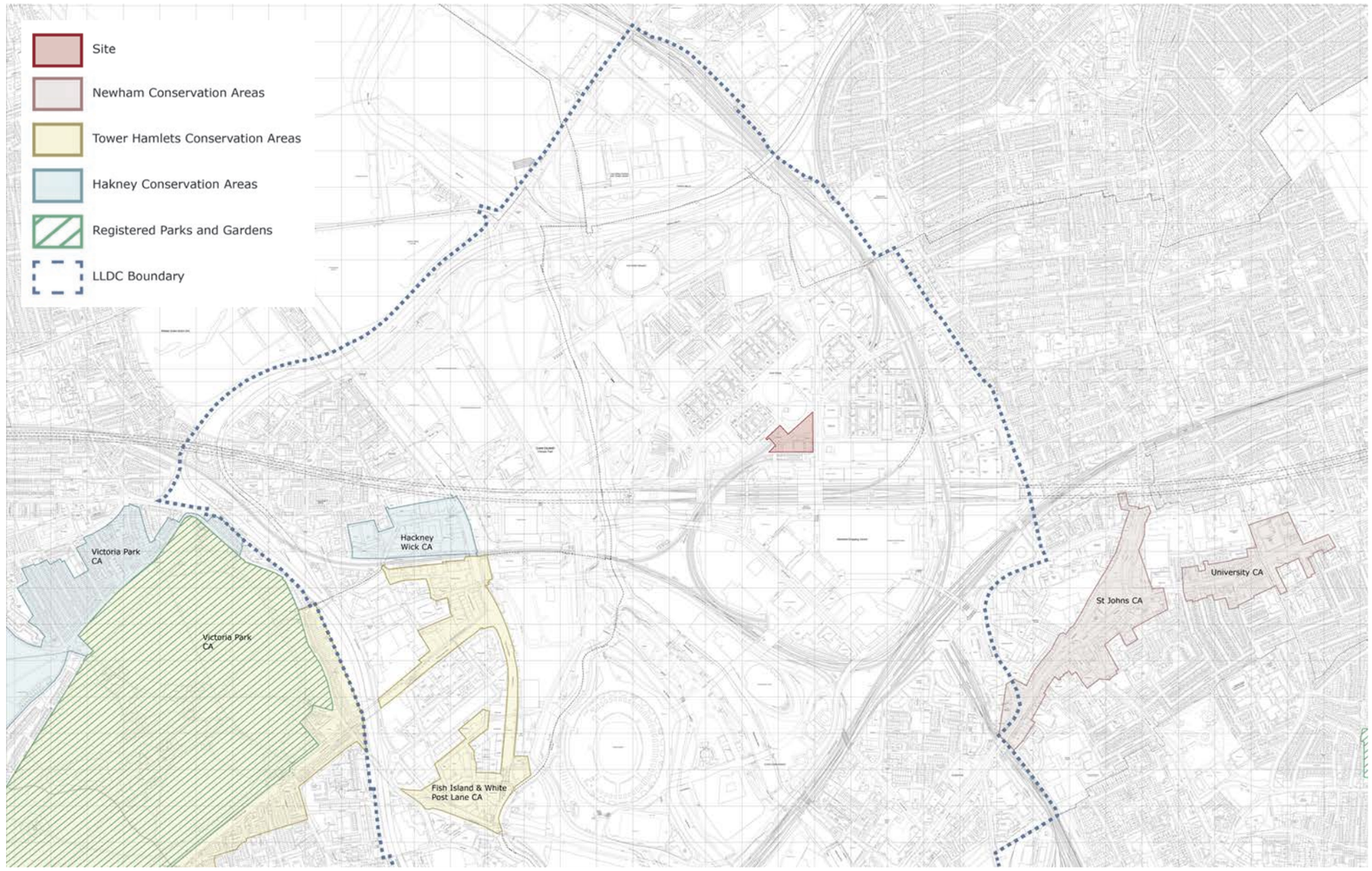


Fig. 5.2: Map showing Conservation Areas and Registered Parks in relation to the site.

5.0 EFFECTS ON HERITAGE ASSETS (CONTD.)

VICTORIA PARK CONSERVATION AREA / REGISTERED PARK AND GARDEN

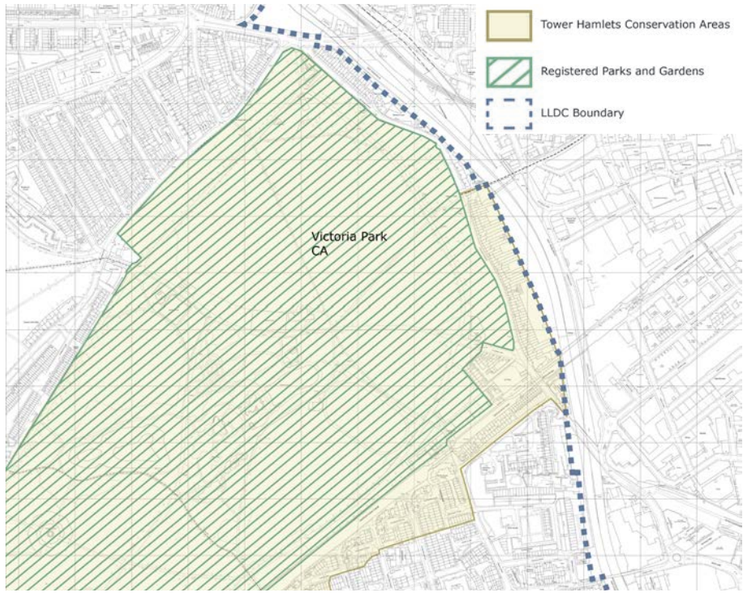


Fig. 5.3: Victoria Park Conservation Area / Registered Park and Garden

Victoria Park Conservation Area / Registered Park and Garden

5.10 The Victoria Park Conservation Area includes the full extents of the Grade II* registered park and garden, the formal axial road pattern to the south west and the Victorian Terraces. Hertford Union Canal as well as a narrow built up strip to the south of it defines the south-eastern border. The Victoria Park Conservation Area's northern boundary follows that of the park itself.

5.11 The Conservation Area was designated in in March 1977. It was altered in October 2008 to accommodate Regent's Canal Conservation area and for the expansion of Driffield Road Conservation Area.

5.12 The Victoria Park Conservation Area is mainly defined by its open space, both public and private, its landscape and informal plantings of the traditional English Park that Victoria Park is a great example of; and the rows 19th century terraces which occupy parts of its outer edges.

5.13 The key characteristics are identified in the conservation area appraisal and include the Grade II* Victoria Park; the London Chest Hospital; Raines Foundation School; the 19th century terraces; and the Industrial buildings along The Regent's Canal and the Hertford Union Canal.

5.14 The Conservation Area has mostly retained its Victorian character apart from a few examples of post-war redevelopment like Park View Estate, built in the 1950s and 1960s, which is sensitive to the context, its green space and uniformity character. However, the Conservation Area appraisal also acknowledges that some of these new developments harmed its special character, "Pockets of post-war development exist where terraces have been lost and redevelopment has occurred. The largest of which is Park View Estate, constructed in the late 1950s to early 1960s. Set in its own park-like grounds, the mature plantings and overall uniformity of the estate is sensitive to the Conservation Area. The special character of the Victoria Park Conservation Area has however been compromised by past unsympathetic development."

5.15 The appraisal also refers to how the park's landscape creates significant internal vistas, as well as local views of the parklands from streets and buildings that are oriented towards it.

Significance of the conservation area / registered park and garden and the contribution made by its setting to that significance

5.16 The significance of the Conservation Area and registered park and garden is derived from its historical interest as a one of three new parks proposed by central government in the mid-19th century to cater for the city's expanding population, and its role as one of East London's largest and most renowned public parks. As highlighted in the Conservation Area Appraisal, "Mature plantings and landscaping in both the public and private gardens create the high-quality open character of much of the area", and this handsome landscaping, as well several listed and locally buildings, provide the conservation area with architectural and artistic interest.

5.17 The enjoyment of this conservation area and registered park and garden is through the buildings, landscaping and spaces within it, the relationships which exist between them and the settings they create for each other, not the skyline, nor views in or out of the park. Much of the mature tree planting along the park perimeter obscures views out of the park towards the generally low-rise townscapes that surround the park, while those occasional taller buildings which emerge above this treescape do not hamper the ability to see and understand the character and appearance of the park.

Fig. 5.4: Victoria Park aerial view (Tower Hamlets)

Likely effect of the proposed development on the significance of the conservation area / registered park and garden:

5.18 The application site, owing to its distance away from the conservation area and registered park and garden is not part of its setting. However, the upper extents of two towers of the development would appear in views from with the park, emerging from above the mature tree planting that edges this public space. Where it is seen, the proposed development would be a high quality element in the views, joining those other existing towers at East Village that are also visible from the park, and would contribute positively to this tall building grouping, enhancing its overall compositional value and further aiding legibility. There will, however, be no effect on the setting which impacts upon the significance of this conservation area or the ability to appreciate it.

Views relevant to this conservation area: 1

5.0 EFFECTS ON HERITAGE ASSETS (CONTD.)

FISH ISLAND CONSERVATION AREA

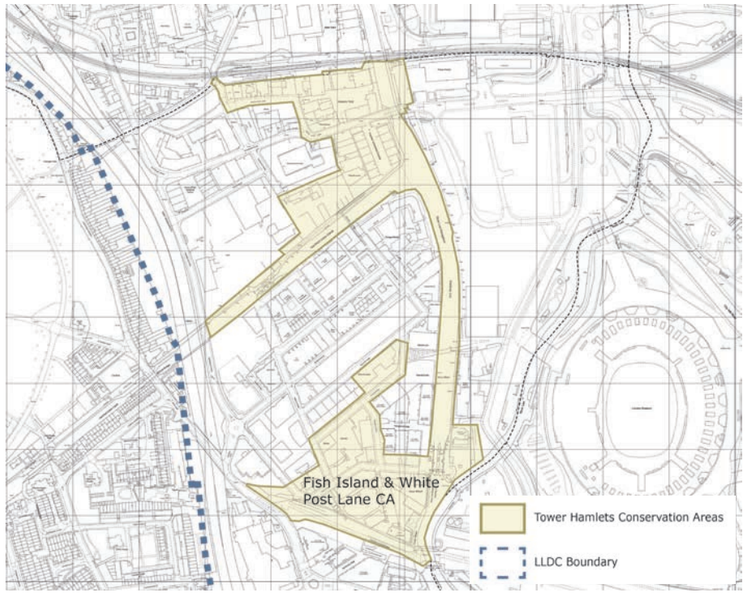


Fig. 5.5: Fish Island Conservation Area.

Fish Island and White Post Lane Conservation Area

5.19 The Fish Island Conservation Area was first designated in October 2008 and subsequently expanded in 2014 by the LLDC to incorporate the White Post Lane area, leading to its retitling as the Fish Island and White Post Lane Conservation Area.

5.20 The new boundary of the conservation area is defined by the Greenway to the south, the railway and Hackney Wick Station to the north, River Lee Navigation and Hertford Union Canal, and it includes the retaining wall and embankment of the Norther Outfall Sewer, Old Ford Lock and the surviving historical cluster of White Post Lane and Stour Road.

5.21 Although the area does not have any formal open spaces or parks apart from the Greenway path, the spaces surrounding the waterways and the industrial yards answer to the need of public space for leisure and recreation. The infrastructure and the overall morphology of the area are essential factors on the character of the area, as highlighted in the Conservation Area Appraisal.

5.22 In regards to the buildings and structures within the Conservation Area, despite significant bomb damage during the Second World War, the residential street pattern survived, as well as part of the industrial heritage. Of particular interest are the "transitional structures" the appraisal highlights due to being rare survivors of the transition from iron and timber to steel and reinforced concrete. After the War, the surviving buildings were repaired, and some maintained their traditional uses, while others were adapted to warehousing, timber yards and, specially since the 1980s, new creative industries, as the Appraisal describes, "The area now forms part of a cluster of vital creative industries that are now an established part of its character. These new uses began in the early 1980s in the Tower Hamlets section of Hackney Wick but have since spread to the point where the Hackney Wick area as a whole now has the most dense concentration of artist studios in the UK".

5.23 The main buildings and structures underlined by the Conservation Area appraisal as positive contributors to its character are the following: Britannia Works; Swan Wharf stable block; Former Wick Lane Rubber Works; Algha Works; Broadwood's piano factory and gatehouse; Everett House; Former Clarnico Works; 92 White Post Lane; Lord Napier Public House; Sewer Bridge over River Lea; Old Ford Lock; Old Ford Lower Lock; White Post Lane, road bridge over Lee Navigation; 14 Queen's Yard; and Stour Space, 7 Roach Road, among others.

5.24 The Conservation Area Appraisal defines some relevant views within and from Dace Road, looking towards the lock, Olympic Park and White Post Lane. Due to its location and as the main green space in the Conservation Area, the views from the Greenway across Fish Island are also noted as attractive and high-level.

Significance of the conservation area and the contribution made by its setting to that significance:

5.25 Within the Fish Island and White Post Lane Conservation Area there are many examples of structures and spaces with historical and architectural interest, with many its historic buildings and distinctive pattern of streets and yards. The three main components that contribute to its significance and form its character are: infrastructure, the waterways that used to serve the industries that surrounded them and are now spaces of leisure; the industrial yards, which are now informal public spaces; and the industrial heritage, where especially the rare transitional structures have both a strong historical and architectural significance.

5.26 Hackney Wick Conservation Area, which lies to the immediate north, forms an important part of the setting to the Fish Island and White Post Lane Conservation Area. These two areas share a special place in the UK's industrial history and a unique physical record of this history of providing consumer goods and services including innovations such as dry-cleaning, petrol, confectionary and rubber goods, and as such, the significance of each of the conservation areas reinforces that of the other, enhancing the special interest of both areas. The Fish Island and White Post Lane Conservation Area Appraisal 2014 also identifies the trees on the Newham side of the River Lea as important in forming the character and appearance of the waterways and in closing the views to the east down Dace Street, and therefore of importance to the setting of the Fish Island & Hackney Wick South Conservation Area.

Fig. 5.6: The Hertford Union Canal

Likely effect of the proposed development on the significance of the conservation area:

5.27 The application site, owing to its distance away from the conservation area is not part of its setting. However, the proposals will be visible in views from the conservation area, most prominently in views looking east along the Hertford Union Canal, where it would contribute positively to the tall building cluster at East Village, improving the compositional value of this grouping, contributing to a more characterful skyline and aiding legibility. There will, however, be no effect on the setting which impacts upon the significance of this conservation area or the ability to appreciate it.

Views relevant to this conservation area: 3

5.0 EFFECTS ON HERITAGE ASSETS (CONTD.)

HACKNEY WICK CONSERVATION AREA

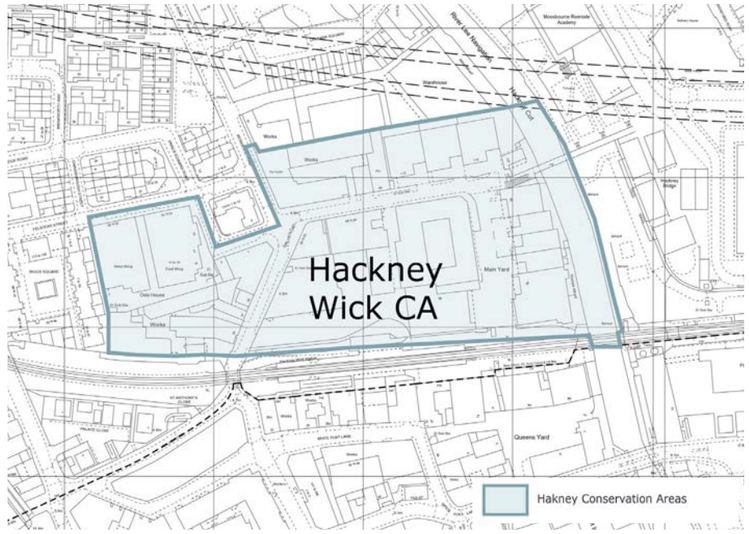


Fig. 5.7: Hackney Wick Conservation Area.

Hackney Wick Conservation Area

5.28 The Hackney Wick Conservation Area, located to the North of Hackney Wick Station, was designated in November 2009 and expanded in April 2014 after being transferred to the LLDC in 2012 at the same time as the expansion of Fish Island and White Post Lane Conservation Area. Despite the fact that they are located in 2 different London Boroughs, the 2 Conservation Areas have a strong historical connection between them, only being separated by the railway and Hackney Station.

5.29 Throughout the 19th century, the whole context area of Hackney Wick was gradually isolated due to the canal and railways, and although residential streets were built following the industrial growth, the present character of the Conservation Area is almost exclusively related to its industrial heritage. The area does not provide green areas apart from the river, and the open space around Eton Mission Boat House, which the appraisal identifies as the "only important public open space within the conservation area", is currently privately owned.

5.30 The key structures are identified in the Conservation Area appraisal and include: Central Books, 1910; George Spill's Vulcanised Rubber Works buildings, 1861; Lion Works, 1880; Three and two-storey buildings, Wallis Road, late 19th century; Oslo House (East and West warehouses), 1955-60; Eton Mission Boat House, 1934; Factory/warehouse, early 20th century, south Wallis Road; Former Carless Institute, 1926, extended after 1937.

5.31 The Conservation Area appraisal highlights how the damaged caused by the Second World War bombings severely affected Hackney Wick and Fish Island areas, with many buildings being classified as beyond repair. The area that now covered by Hackney Wick Conservation Area, however, managed to maintain its street patterns, unaltered since 1870s, and much of its industrial heritage. After the war all of the remaining Victorian terraces were demolished, with the exception of the two next to "Lord Nelson", to make way for the Oslo House development.

5.32 The area today is home to a diverse number of creative industries, both formal and informal. The buildings adaptability of the conservation area's buildings are one of the major strengths.

Significance of the conservation area and the contribution made by its setting to that significance:

5.33 The significance of Hackney Wick Conservation Area comes from its historical and architectural interest, which stem from its strong industrial character and heritage, the preservation of the layout of its Victorian streets, and its multiple historic buildings. The various transport infrastructure which enclose the conservation, including the canal and railway lines, also contribute to the area's special interest, as it was these which were the catalyst for the area's industrialisation and the various creative and innovative uses it has provided host to.

5.34 Fish Island and White Post Lane Conservation Area, which lies to the immediate south, forms an important part of the setting to the Hackney Wick Conservation Area. These two areas share a special place in the UK's industrial history and a unique physical record of this history of providing consumer goods and services including innovations such as dry-cleaning, petrol, confectionary and rubber goods, and as such, the significance of each of the conservation areas reinforces that of the other, enhancing the special interest of both areas.

Likely effect of the proposed development on the significance of the conservation area:

5.35 The application site, owing to its distance away from the conservation area is not part of its setting. However, the proposals will be marginally visible from the conservation in views looking east along Wallis Road, where their very upper extents would appear behind the more prominent towers at Plot N06. It would introduce an additional layer to these views from Wallis Road, which by way of its greater height and differing materiality and colour, the would appear distinct from the N06 development which it emerges from behind. There will, however, be no effect on the setting which impacts upon the significance of this conservation area or the ability to appreciate it.

Views relevant to this conservation area: 2

Fig. 5.8: A converted warehouse building along the River Lea (Pinterest)

Fig. 5.9: Wallis Street

5.0 EFFECTS ON HERITAGE ASSETS (CONTD.)

ST JOHNS CONSERVATION AREA

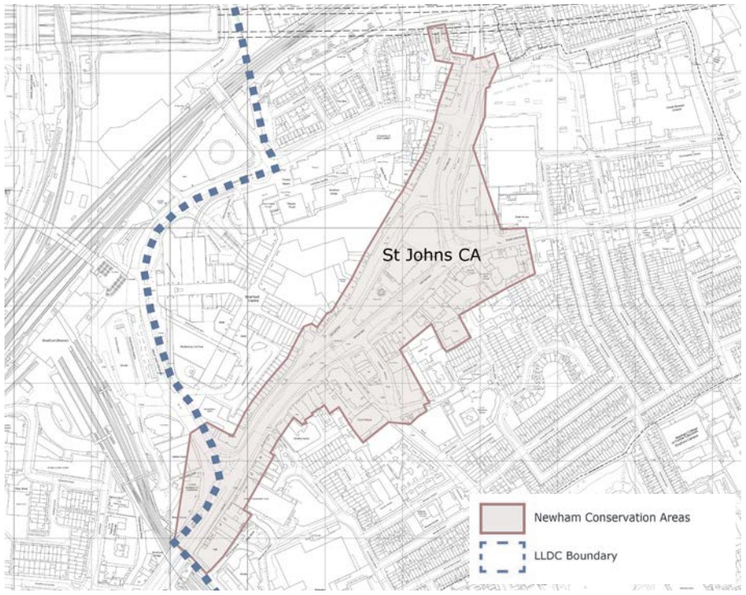


Fig. 5.10: St. Johns Conservation Area.

Stratford St. John's Conservation Area

5.36 Stratford St. John's Conservation Area is situated at the northwestern extents of the London Borough of London, and includes the more central and historic parts of Stratford, with archeological evidence of Roman settlements and with St John's Church at its heart. It has an irregular, wishbone shape, which originates from its pre-industrial plan form.

5.37 The conservation area was designated in January 1984 and it's subdivided into 4 sub-areas: The Grove; The Heart of Stratford, West Ham Lane and Southern Entrance. The Grove refers to the northern part of the Conservation Area, it includes St. Francis Church and Friary but lacks quality in its public space and more recent developments. The heart of Stratford is also the heart of the Conservation Area, marked by the St. John's Church, the churchyard and other historical buildings, however, the Conservation Area Appraisal also highlights the lack of integration between these central spaces with the rest of the Conservation Area. West Ham Lane is located at the eastern part of the Conservation Area, at the junction between Broadway and West Ham Lane and includes the Town Hall, the Court House, the former Swan public house and the Queens Head public house. The Southern Entrance covers the southern area within the Conservation Area, at the junction between Broadway and High Street and is defined by the group of locally listed buildings close to the railway station.

5.38 Although Stratford evolved as a residential and industrial town in the 18th and 19th centuries respectively, the character of the conservation area is diverse in its history, architecture and open spaces, with varying degrees of quality.

5.39 The key characteristics are identified in the conservation area appraisal and include St John's Church, the Old Town Hall, the old Magistrates Court and no.63 Broadway.

5.40 The Appraisal also subdivides the Conservation Area into 13 Character Areas, exploring their merits, issues and potentials. In general, it recognises the low quality of some more recent developments and the need for new schemes which create a balanced integration with its historical and architectural heritage, stating that it will "Require new development to pay regard to context, compliment or enhance established urban grain and townscape, whilst representing the time in which it is built and the culture it accommodates;".

Significance of the conservation area and the contribution made by its setting to that significance:

5.41 The significance of the conservation area is derived from its historical interest as Stratford's historic centre, its irregular, pre-industrial plan form having remained intact with the 19th century St John's Church and churchyard as its centrepiece. The conservation area also possesses architectural and artistic interest, the Appraisal recognising how the "south side of the Broadway as far as the High Street forms a sequence that is rich in architectural incident and contrast with Victorian commercial and civic buildings sitting side by side with earlier domestically scaled survivals" and also highlighting who the area's "townscape is bolstered by the prominence and quality of its nineteenth century landmarks, most notably St John's Church, the Old Town Hall, the old Magistrates Court and no.63 Broadway".

5.42 Stratford St John's Conservation Area Character Appraisal identifies the locally listed Stratford Market Station buildings, which lies outsde of the conservation area, as making a positive contribution to the conservation setting. However, in general the conservation area's setting contributes little to its significance, featuring many ad-hoc modern interventions which have eroded the quality and character of the surrounding townscape.

Likely effect of the proposed development on the significance of the conservation area:

5.43 The application site, owing to its distance away from the conservation area is not part of its setting. The proposals will generally be not be visible in views from the conservation area, owing to its distance from the scheme, the enclosed character of the conservation area and the lack of axial streets. In these few circumstances where the proposals would emerge in views from the conservation area, such as when looking north along Great Eastern Road, and looking north from West Ham Lane, the proposals would feature as a distant and muted presence, and there would be no effect on the setting which impacts upon the significance of this conservation area or the ability to appreciate it.

Fig. 5.11: St. Johns Church (Google)

Fig. 5.12: Broadway (Google)

Views relevant to this conservation area: B and C (Appendix 2)

5.0 EFFECTS ON HERITAGE ASSETS (CONTD.)

LISTED BUILDINGS

Introduction

5.44 The Planning (Listed Buildings and Conservation Areas) Act 1990 Section 66 states that in considering whether to grant planning permission for development which affects a listed building or its setting, the local planning authority must have special regard to the desirability of preserving the building or its setting or any features of 'special architectural or historic interest' which it possesses.

5.45 The plan at figure 5.13 identifies the listed buildings surrounding the site and their status. Only those whose setting is likely to be affected by the development are considered in this section, in accordance with advice in paragraph 194 of the NPPF that the assessment should be proportionate.

5.46 The listed buildings and structures assessed in this section are listed below.

Listed buildings:

1. Fetter Lane Congregational Chapel (Grade II)
2. Rothschild Mausoleum Jewish Cemetery (Grade II)
3. Education Offices, Broadway (Grade II)
4. The Theatre Royal (Grade II*)
5. St Paul's Cathedral (Grade I)

5.47 The descriptions of these listed buildings are set out in the following paragraphs, drawing on site visits and listed building descriptions by Historic England. Full listed building descriptions can be found in Appendix 1 of this document.

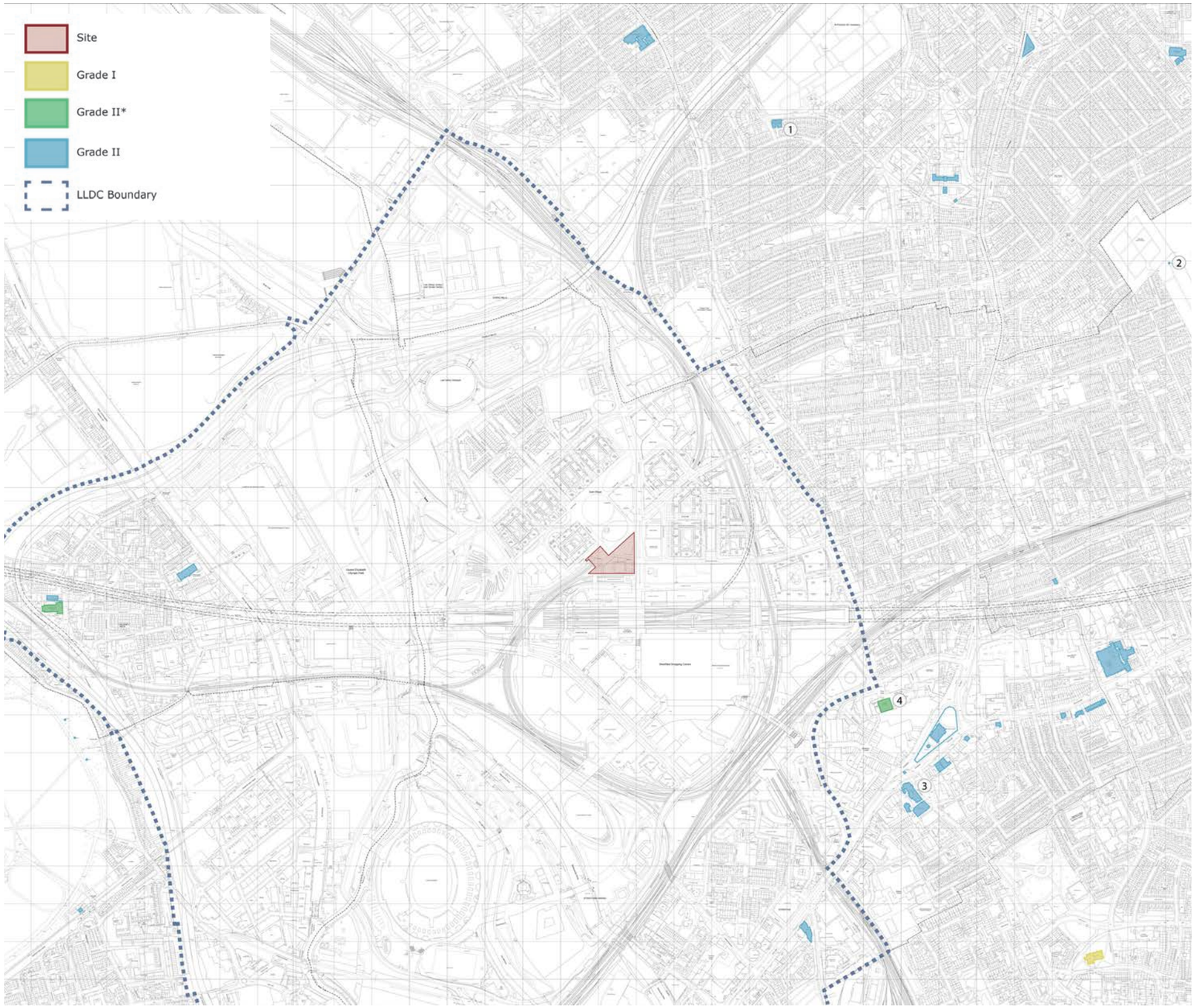


Fig. 5.13: Map showing listed buildings in relation to the site. St Paul's Cathedral is not shown on this map owing to its distance from the development site.

5.0 EFFECTS ON BUILT HERITAGE RECEPTORS (CONTD.)

LISTED BUILDINGS (CONTD.) - 1: FETTER LANE CONGREGATIONAL CHAPEL (GRADE II)

Fig. 5.14: Fetter Lane Congregational Chapel.

Fig. 5.15: Fetter Lane Congregational Chapel (Historic England)

1: Fetter Lane Congregational Chapel (Grade II)

Date first listed: 24 February 1987

5.48 The Fetter Lane Congregational Chapel was built in 1899 and designed by architect P. Morely Horder in an Arts and Crafts Style. It is a three-storey building in roughcast and stone dressings. The arched entrance is located at the north with a projecting three-storey porch. The steeply pitched roof is of slate. The west flank is gabled and with flush mullioned Serlian windows. There are six paired bays with segmental headed windows in timber to ground floor, squared and mullioned windows to the upper floors with stone and, prominent buttresses between bays. The interior of the church has cast iron columns supporting the galleries to the north, west and south. The chancel with a Serlian motif forms an arch, the central pulpit with ornate in a late 17th century style, and the nave roof comprises a segmental barrel vault.

Significance of the building and the contribution made by the setting to that significance:

5.49 Designated as Grade II, the building is of special architectural and historic interest. Its architectural interest arises from its aesthetic qualities as an example of Arts and Crafts in a religious building, as well as the interior recalling the original Fetter Lane Chapel of 1660. Its clerical role also gives the building communal value and contributes to its special interest.

5.50 St Patrick's Cemetery to the north provides an open setting which provides views towards the chapel, and this setting contributes to the building's significance. The late 19th and early 20th century residential terraces, which characterise much of the chapel's eastern, western and southern setting, provide the building with a uniform, slightly lower-rise context within which the chapel, by way of its differing use, distinct design, and more substantial form, functions as a local landmark.

Likely effect of the development on the significance of the listed building:

5.51 The proposed development is located a significant distance away from the listed building, though it would be seen in conjunction with the chapel in long-range views looking south-west from St Patrick's Cemetery, where it would stand as a distance landmark, away from the profile of the chapel. The significance of Fetter Lane Congregational Chapel lies in its historical, architectural and communal value, complemented by its cemetery setting and immediate townscape context. Therefore, this change in its wider setting would have no effect on their significance or the ability to appreciate it.

Views relevant to this listed building: 9

5.0 EFFECTS ON BUILT HERITAGE RECEPTORS (CONTD.)

LISTED BUILDINGS (CONTD.) - 2: ROTHSCHILD MAUSOLEUM JEWISH CEMETERY (GRADE II)

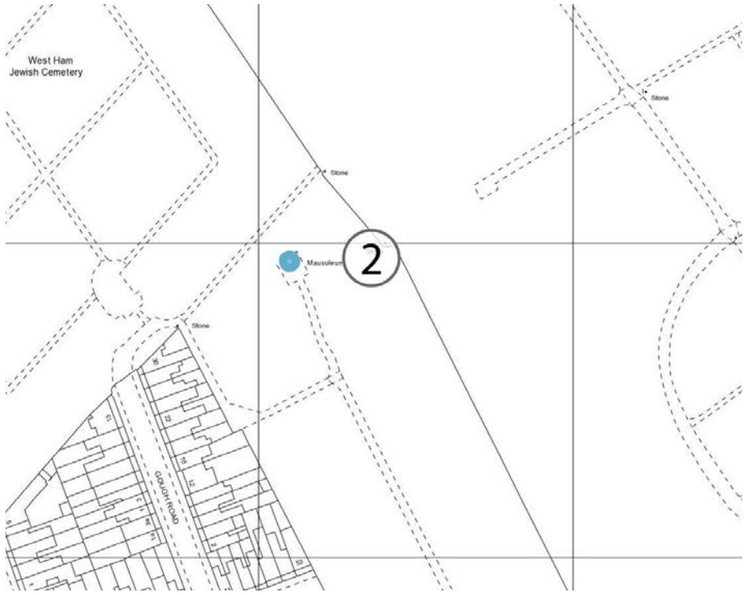


Fig. 5.16: Rothschild Mausoleum, Jewish Cemetery.

2: Rothschild Mausoleum Jewish Cemetery (Grade II)

Date first listed: 25 October 1984

5.52 The Mausoleum was built in 1866 on a principal axis of the Jewish Cemetery. It was erected by Ferdinand de Rothschild to his wife Evelina. The stone building is formed by a circular dome with Renaissance details, including engaged Corinthian columns, rectangular windows under the cornice with elaborate iron grilles and, richly carved entablature and parapet. The parapet and fluted dome are finished with vases.

Significance of the building and the contribution made by the setting to that significance:

5.53 The Rothschild Mausoleum listed at Grade II and is of architectural and artistic interest, having been designed by the prominent architect Sir Matthew Digby Wyatt and forming an elegant centrepiece to the West Ham Jewish Cemetery. It also possesses historical interest, having been commissioned by Ferdinand de Rothschild, a high profile banker, art collector and Member of Parliament, and part of the prominent Rothschild family of bankers, for his wife, Evelina, who tragically died during childbirth.

5.54 The setting of the mausoleum includes its historic churchyard, which provides a green and open setting from within which to appreciate the Grade II listed structure. The wider setting, including the development site does not contribute to the significance of the mausoleum.

Likely effect of the development on the significance of the listed building:

5.55 The proposed development is located a significant distance away from the listed building, though it would be seen in conjunction with the mausoleum in long-range views looking west from West Ham Cemetery, where it would stand as a distance landmark, away from the profile of the mausoleum. The significance of the mausoleum lies in its historical and architectural value, complemented by its cemetery setting and immediate townscape context. Therefore, this change in its wider setting would have no effect on their significance or the ability to appreciate it.

View relevant to this listed building: 8

Fig. 5.17: Rothschild Mausoleum (Historic England)

5.0 EFFECTS ON BUILT HERITAGE RECEPTORS (CONTD.)

LISTED BUILDINGS (CONTD.) - 3: EDUCATION OFFICES, BROADWAY (GRADE II)

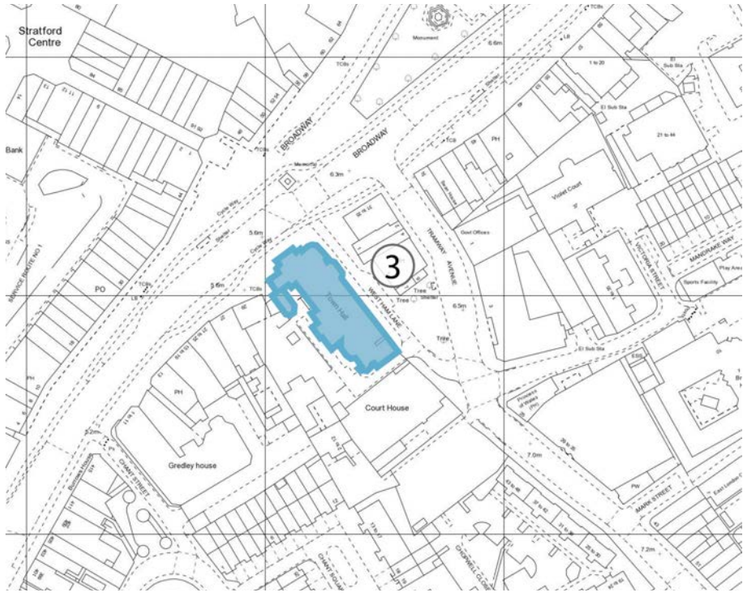


Fig. 5.18: Education Offices, Broadway

3: Education Offices, Broadway (Grade II)

Date first listed: 06 November 1974

5.56 This Office building was formerly the West Ham Town Hall. Built between 1867-1868 and enlarged in 1886 by Giles Angell. It is a monumental stone building in an Italianate style. It comprises three storeys and eleven windows wide. The ground floor is rusticated with square headed windows. The first floor has round headed windows with Corinthian pilasters between and balustraded parapet. The entrance is at the three-bay portico with two-storeyed projecting columns. The top floor is set back with its cornice and parapet. To the right flank, there is tall tower with cupola finished in fish scale slates. The left corner is curved towards the West Ham Lane elevation. There are standing stone figures to the parapet at the first and second floor levels.

Significance of the building and the contribution made by the setting to that significance:

5.57 The Former West Ham Town Hall is listed as Grade II and is of architectural and historic interest, as an fine example of a civic building in the Italianate style, and one of Stratford's most prominent and handsome buildings of the Victorian-era. The building's meticulous detailing, including statues representing the arts, science, agriculture and commerce, also provides the building with artistic interest. As a former town hall, it also possesses communal value.

5.58 The former town hall is one of several landmark historic buildings within Stratford St John's Conservation Area, others including West Ham Court House, St John's Church, King Edward VII Public House and the National Westminster Bank. These listed mid-18th to early 19th century buildings, along with several other unlisted buildings of historic and architectural interest found within the conservation area, contribute to each other's significance as key landmark buildings, which help to communicate the development of Stratford's historic core.

Likely effect of the development on the significance of the listed building:

5.59 The proposed development is located a significant distance away from the listed building and in a location remote from the former town hall's immediate townscape context. It would only appear as a distant and subservient element in views beyond the listed building from West Ham Lane, its form emerging in part between the much more prominent and imposing forms of Stratford Central and Manhattan Loft Gardens. The significance of the former town hall lies in its historical, architectural and communal value, complemented by its immediate townscape context and the other many mid-18th to early 19th century buildings that stand within Stratford's historic core. Therefore, this change in its wider setting would have no effect on their significance or the ability to appreciate it.

View relevant to this listed building: B (Appendix 2)

Fig. 5.19: Education Offices and former Town Hall (Historic England)

5.0 EFFECTS ON BUILT HERITAGE RECEPTORS (CONTD.)

LISTED BUILDINGS (CONTD.) - 4: THE THEATRE ROYAL (GRADE II*)

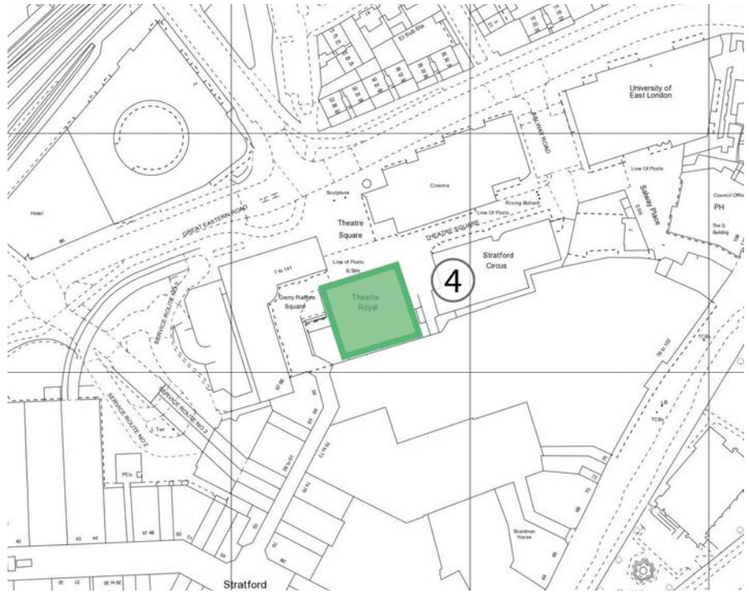


Fig. 5.20: The Theatre Royal.

Fig. 5.21: The Theatre Royal (Google)

4: The Theatre Royal (Grade II*)

Date first listed: 28 June 1972

5.60 The Theatre Royal was built in 1884 by Architect J G Buckle and commissioned by Charles Silver. It has a plain exterior with channelled stucco at the ground floor and painted brick at the upper floors. The roof is not visible. It has a central range with stucco pilasters at the corners rising through the upper floors to support the cornice and parapet. At the centre there is a central oriel window with an enriched stucco apron and a stucco panel with a raised inscription reading 'Theatre Royal' below. At the interior, two galleries are supported by a range of cast iron columns, two boxes flank the central proscenium arch. There is delicate plasterwork at the ceiling, the boxes, and the balcony fronts. Side extensions were added in 1887 and the stage was enlarged to the rear in 1891.

Significance of the heritage asset and the contribution made by the setting to that significance:

5.61 The Theatre Royal listed is of architectural and artistic interest. It is considered a unique example of a theatre constructed on cast beams and columns. The interior retains the original ornament and decoration. It also possesses historic interest, the theatre having been commissioned by Charles Dillon, a successful actor-manager, to be the first permanent playhouse in Stratford.

5.62 The theatre sits in a much comprised setting, its historic form hemmed in on all sides by modern development. This poor setting does not contribute to the significance of the theatre.

Likely effect of the development on the significance of the heritage asset:

5.63 The proposed development is located a significant distance away from the listed building and in a location remote from the theatre's immediate townscape context. It would not be visible from the theatre's immediate townscape setting, nor would it appear in conjunction with the theatre in views looking northwest towards the site. Therefore, the proposed development would have no effect on the listed building's significance or the ability to appreciate it.

View relevant to this listed building: D (Appendix 2)

5.0 EFFECTS ON BUILT HERITAGE RECEPTORS (CONTD.)

LISTED BUILDINGS (CONTD.) - 5: ST PAUL'S CATHEDRAL

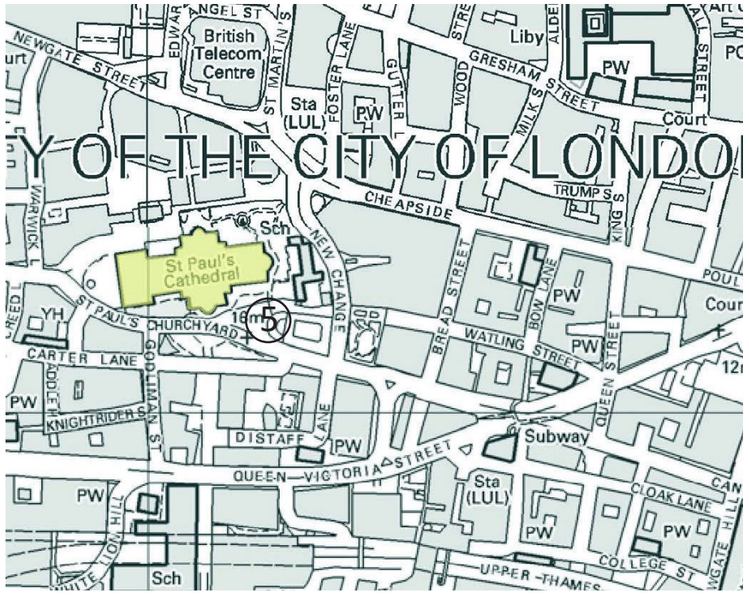


Fig. 5.22: St Paul's Cathedral

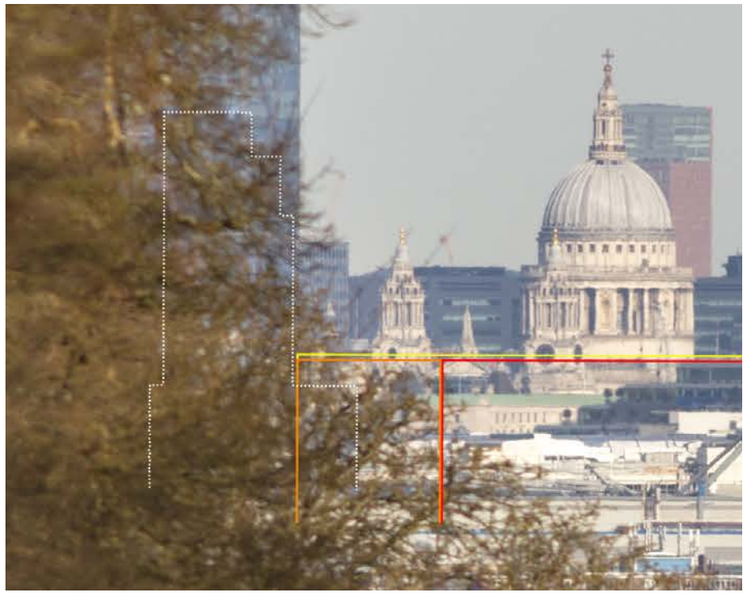


Fig. 5.23: AVR showing the propsoed development (dotted white wireline) in the King Henry's Mound LVMF Linear view. Full image can be found at Appendix 4.

5: St Paul's Cathedral (Grade I)

Date first listed: 04 January 1950

5.64 St Paul's Cathedral was built between 1675 and 1710 following the Great Fire by Sir Christopher Wren. Its style leans towards continental Baroque, and Inigo Jones's and John Webb's Palladianism, the origin of the unit as a whole being the Banqueting House. It is built mainly out of Portland stone and has high two storey high outer walls supporting the dome, and two towers on the west facade. Wren uses coupled pilasters on both storeys, with an attic flanked by columns at the east end. Enrichment garlands are found beneath the lower cornice and intermittently beneath the upper cornice, with a balustrade at parapet level. On the west facade Wren used six pairs of columns, four on the first floor and a portico in the middle. The west towers are broad with pairs of columns carrying entablatures that project diagonally, three further stages with urns and complex volutes lead up to the octagonal lantern and finial. The dome with an outer shell and a brick cone was inspired in style by Bramante's designs for St Peter's in Rome. The main floor is raised on a basement with segment-headed windows into the crypt. The western steps were a 19th century project by Penrose that rise towards the centre in an ancient Greek manner with flanking lamp standards by Lutyens. Other important features of the cathedral include the Geometrical Staircase in the south-west tower, painted interiors, ample furnishings, the crypt and church yard.

Significance of the heritage asset and the contribution made by the setting to that significance:

5.65 St Paul's Cathedral's significance lies in its architectural interest as an 18th century Portland stone building, designed in the classical style. Designed by Sir Christopher Wren, it is considered his masterpiece. The Cathedral was the tallest building in London for 300 years, until the mid-20th century, however even today its dome remains recognisable in the London skyline amongst the modern tall buildings around it in the City of London. Important long-distance views of St Paul's Cathedral are protected and effects on them managed through the Mayor's London View Management Framework (LVMF) SPG 2012. Its significance also lies in its historic interest; the first St Paul's Cathedral on this site dates back to 604AD, built in wood and then reconstructed in stone at the end of the 7th century. It was destroyed by fire twice, once in the late 10th century and again in the early 11th century, but was rebuilt and expanded each time. The current iteration was built following the Fire of London in 1666 and was the first Cathedral to be built in England following the English Reformation. Thus, its historic interest also lies in the Cathedral's role as a reminder and symbol of England's relationship with Christianity over the past 1400 years and in its meaning for the wider community as a centre of national events, a place of worship and a destination for paying visitors.

5.66 St Paul's Churchyard, Festival Garden and Carter Lane gardens form part of the immediate setting of the Cathedral along with the varied mix of historic and modern buildings that surround the Cathedral and form part of the St Paul's Cathedral Conservation Area. The heights of buildings in the setting of the Cathedral are limited by the St Paul's Heights guidance provided in the City of London's Protected Views SPD 2012 and in the St Paul's Heights Study 2015. This ensures that the dome of the Cathedral is seen in close and distant views throughout London, which largely contributes to a sense of its prominence and significance. Of those LVMF views towards the Cathedral, Linear View 9A.1 from King Henry's Mound is relevant.

Likely effect of the development on the significance of the heritage asset:

5.67 The proposed development is situated a significant distance away from the Cathedral. It would not appear in views of the Cathedral. In the LVMF Linear View from King Henry's Mound towards the Cathedral the proposed development would be entirely screened from view by the intervening townscape, most notably by the Broadgate Tower. Therefore, the proposed development would have no effect on the listed building's significance or the ability to appreciate it.

View relevant to this listed building:
King Henry's Mound LVMF Linear View 9A.1

5.0 EFFECTS ON HERITAGE ASSETS (CONTD.)

ICONIC LONDON 2012 BUILDINGS

Introduction

5.68 London 2012 was a significant moment in the city's recent history, and a key part of its legacy is an array of unique, world-class architecture set within handsomely landscaped public realm. Several of these 2012 buildings, having played pivotal roles in the hosting of the games and being of exemplary design quality, are now widely recognized landmarks which have gained iconic status in spite of their relatively brief lifetime. On this basis, and though they have not yet attracted any formal designations, neither being listed or locally listed, it is still considered prudent to consider the effect of the design proposals on these iconic 2012 buildings, given that with their architectural and historic interest, they are likely to likely to attract some form of listing in the future.

5.69 Potentially affected iconic 2012 buildings are considered below in the following order. Their location is indicated in the adjacent map at figure 5.24.

Iconic London 2012 buildings:

5. Velodrome

6. London Aquatics Centre

Fig. 5.24: Map showing non-designated heritage assets in relation to the site. The buildings assessed in this chapter have been labelled 5 and 6.

6.0 EFFECTS ON HERITAGE ASSETS (CONTD.)

ICONIC LONDON 2012 BUILDINGS - 5: VELODROME

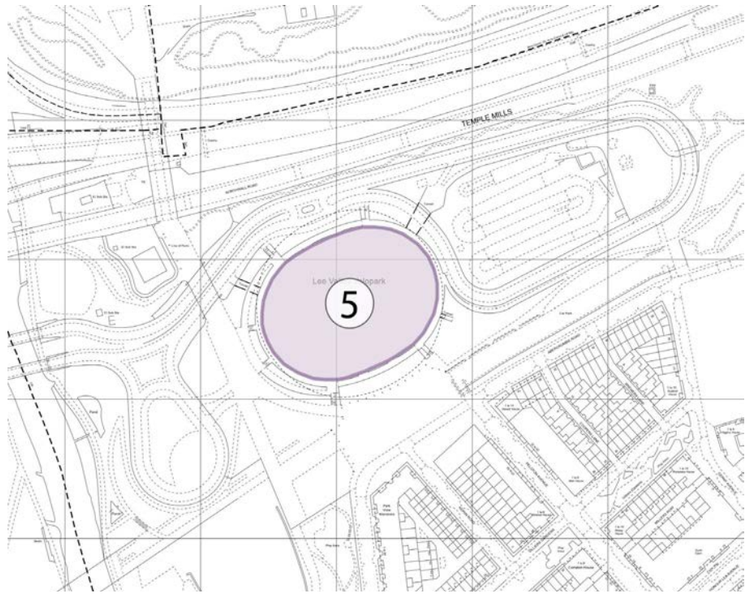


Fig. 5.25: Velodrome.

5) Velodrome

5.70 The Velodrome was designed by Hopkins Architects for the London 2012 Olympic and Paralympic Games. It is one of the four permanent venues on the Olympic Park and hosts indoor track cycling events. Its design was inspired by the concept of bicycles as ingenious, ergonomic, and efficient objects. The building met the material and sustainability targets set by the Olympic Delivery Authority. The main entrance to the building leads to a concourse which is fully glazed to allow views into and out of the building, as well as helping to visually separate the Western Red Cedar clad from the ground floor accommodation hidden behind landscaped earth berms.

Significance of the building and the contribution made by the setting to that significance:

5.71 Designed by one if the leading architectural practices in the UK and built using highly efficient materials, the Velodrome's significance is derived from its architectural interest, which saw it shortlisted for the RIBA Stirling Prize in 2011. It also has historic value as one of the permanent venues of the London 2012 Olympic and Paralympic Games. The Velodrome's spacious setting contributes to its significance, comprising handsomely landscaped public realm along the River Lea, designed specifically in response to the Velodrome's form, and from which 360° views of the building can be enjoyed.

Fig. 5.26: Velodrome (Architects Journal)

Likely effect of the development on the significance of the group of locally listed buildings:

5.72 The proposed development would be seen in conjunction with the Velodrome in views looking south-east from Eton Manor Walk and the surrounding environs. The two proposed towers would join East Village's other tall buildings, including Manhattan Loft Gardens, Victory Plaza and the towers at Plot N06, to form a distant and distinctive urban skyline beyond the Velodrome, which helps complete this backdrop cluster arrangement. The significance of the Velodrome lies in its historical association with the 2012 Olympics and architectural value, complemented by its landscaped immediate context. Therefore, this change in its wider setting would have no effect on its significance or the ability to appreciate it.

Views relevant to the iconic 2012 building: 10 and 11

5.0 EFFECTS ON HERITAGE ASSETS (CONTD.)

ICONIC LONDON 2012 BUILDINGS - 6: LONDON AQUATICS CENTRE

Fig. 5.27: London Aquatics Centre.

Fig. 5.28: London Aquatics Centre (BBC)

6) London Aquatics Centre

5.73 The London Aquatics Centre was designed by Zaha Hadid Architects for the London 2012 Olympic and Paralympic Games and is another of the permanent venues on the Olympic Park. It is planned on an orthogonal axis perpendicular to the Stratford City Bridge. The training pool is under the bridge whilst the other two ones are within the volumetric pool hall. The podium is an architectural volume which contains programmatic elements and appears assimilated by the bridge. The pool hall has a large roof created by a structure of parabolic arches along the same axis as the pools.

Significance of the building and the contribution made by the setting to that significance:

5.74 This building is of architectural interest, having been designed by Zaha Hadid, a worldwide renowned figure of contemporary architecture, with the design of the building representative of the aesthetic style that made her work so distinctive. It carries historic value as it functioned as one of the main venues at the London 2012 Olympic and Paralympic Games. The Aquatics Centre's spacious setting contributes to its significance, comprising areas of landscaped public realm and pedestrian walkways along the Waterworks River, which provide the building with a handsome and distinct setting from which a multitude of open the building can be gained.

Likely effect of the development on the significance of the group of locally listed buildings:

5.75 There are limited instances where the proposed development would appear in conjunction with the Aquatics Centre. In views looking north from along the western bank of the Waterworks River, the upper extents of the proposed development would be seen in conjunction with the Aquatics Centre, where the proposals would form a distant and insignificant backdrop feature. The significance of the Aquatics Centre lies in its historical association with the 2012 Olympics and its architectural value, complemented by its landscaped, riverside context. Therefore, this change in its wider setting would have no effect on its significance or the ability to appreciate it.

Views relevant to the iconic 2012 building: 4

5.0 EFFECTS ON HERITAGE ASSETS (CONTD.)

ASSESSMENT AGAINST POLICY AND GUIDANCE RELATING TO HERITAGE ASSETS

Assessment against policy and guidance relating to heritage assets

5.76 The development site does not lie within or adjoin a conservation area, and its East Village setting does not contain listed or locally listed buildings. However, owing the scale of the proposals, it would represent a change to the setting of conservation areas and listed buildings located in its wider setting.

5.77 Assessments have been undertaken of the effects of the proposed development on the heritage significance of Victoria Park Registered Park and Garden, four conservation areas, five listed buildings, and two undesignated but iconic buildings from the 2012 Olympic Games. In all cases, the assessment found that the proposed development is appropriately and sensitively designed in relation to its surroundings and would cause no harm to the heritage significance of the heritage assets analysed, in accordance with the NPPF, policies in the London Plan, and LLDC's policies and objectives. Though its visibility in relation to conservation areas and listed buildings would represent a change in their setting, this juxtaposition would be part of the character of this part of East London and would cause no harm to significance or to the ability to appreciate the heritage assets. On this basis, assessments of the heritage effects of the proposed development in combination with other cumulative assess were not deemed necessary.

5.78 In accordance with London Plan Policy HC1, the architectural design of the proposed development would be sympathetic to the form, scale, materials and architectural detail of nearby heritage assets. The significance of those heritage assets and their settings were researched and understood at an early stage and informed the design process.

5.79 The proposed development would be in accordance with LLDC's Local Plan BN17 'Conserving or enhancing heritage assets' in that it would enhance the wider settings of heritage assets through its high quality design; it would conserve the significance and special character and appearance of surrounding conservation areas; and it would be in keeping with the significance of listed buildings.

This page is intentionally left blank

6.0 ASSESSMENT OF VISUAL IMPACT

INTRODUCTION

6.1 In order to fully assess the visual effects of the proposed development on the surrounding townscape, a number of views were chosen by the consultancy for visual assessment. They represent a general spread of views, which illustrate the urban relationships likely to arise between the development and the surrounding protected structures and local urban vistas. The views chosen and assessed in detail in this report represent 'maximum exposure / maximum conjunction' of the development in its context. The views were projected by incorporating a computer model of the proposed development into a series of photographs of the fully surveyed local area.

6.2 A total of 36 views were initially selected for exploratory purposes and design development, after which a refined shortlist of views was prepared and shared with the London Legacy Development Corporation during the pre-application process. Following the receipt of feedback from the London Legacy Development Corporation, and their broad agreement to the views nominated for assessment, a final list of 29 views for assessment was established.

6.3 The assessments carried out by the consultancy are based on the methodology set out in Chapter 2.0 of this report. It is important to read this in order to understand the approach to each assessment. The consultancy has assessed the visual effect of the proposed development on the local environment, making use of both the quantitative and the qualitative material. The consultancy has considered all the views in real time over site visits. The observations have been related in writing, in conjunction with rendered and wireline views inserted over surveyed photography to give the reader a real sense of the visual effect of the proposed development. The written work includes objective and subjective commentary in accordance with the methodology set out at Chapter 2.0. The assessment is not of the two dimensional images but of the interpretation of the likely effect interpolated on site using the images as a tool. There is no substitute to actually visiting the site with this document to hand, which is highly recommended.

6.4 Each of the view illustrations contains three images:

(i) the existing view;

(ii) the proposed development as a photorealistic rendered AVR or a blue wireline AVR; and

(iii) a cumulative view showing the proposed development in combination with other committed schemes, which are denoted as orange wireline projections. Details of the committed developments considered in the cumulative views can be found within Miller Hare's Methodology at Appendix 2.

6.5 Wireline representations of the proposed development and cumulative schemes are shown as solid where they would be seen without obstruction or are only hidden by trees. The parts of the proposed development and cumulative schemes that are fully hidden behind other buildings or structures are shown with a dotted wireline. A methodology statement by Miller Hare, setting out in detail how the accurate visual representations are created, is included in Appendix 2 of this document.

6.6 The 29 viewpoints are listed below:

View 1: Looking North-East From Victoria Park At Entrance Beside People's Park Tavern

View 2: Looking East Along Wallis Road From Junction With Berkshire Road

View 3: Looking North-East From Bridge Over Hertford Union Canal, Near Roach

View 4: South Of Stratford Walk, On The Western Banks Of The Waterworks River, Looking North

View 5: Looking North-West From The Northern End Of Angel Lane Bridge

View 6: Looking West From Leytstone Road, At Junction With Windmill Lane And Maryland Point

View 7: Looking West From Maryland Street, Outside Coppers Close

View 8: West Ham Cemetery, Looking West

View 9: St Patrick's Cemetery, Looking South-West

View 10: Open Space East Of Wapping Hockey Club, Looking South-East

View 11: South Side Of Pedestrian Bridge On Eton Manor Walk, Looking South-East

View 12: Looking East From Western End Of Eastcross Bridge

View 13: Looking North-East From Waterden Road

View 14: Looking South Along Temple Mills Lane Maryland Point

View 15: Corner Of Cheering Lane And Celebration Avenue, Looking South

View 16: Drapers Field Recreation Ground, Looking South-West Along Internal Route

View 17: St Pauls Drive At Junction With Waddington Road, Looking West

View 18: Junction Of Leyton Road And Alma Street, Looking West

View 19: Penny Brookes Street, Looking West From Pedestrian Crossing To Mireabelle Gardens

View 20: Looking West From Junction Of Montfichet Road And International

View 21: Western End Of International Way, Looking North-West

View 22: Looking North Along Celebration Avenue At Junction With Hitchcock

View 23: Looking East From The Western End Of Anthems Way

View 24: Looking South-East From The Southern End Of Peloton Avenue

View 25: Looking South-East Along West Park Walk From Junction With Victory Parade

View 26: Looking South-East From Northern End Of East Park Walkroute

View 27: Looking South-West Along Liberty Bridge Road, Near Junction With

View 28: Looking South From Corner Of Celebration Avenue And Liberty Bridge

View 29: Looking South-East From Southern End Of West Park Walk

6.7 Viewpoints from other locations were also considered, including those assessed as part of the previous SC OPP and RMA, however, significant changes to the baseline context and the East Village's townscape saw many of these views much changed, and they no longer represented a helpful basis for assessing the visual effects of the proposed development. Views from Stratford St John's Conservation Area, the Carpenter Estate, the Theatre Royal, and the western end of Henniker Road were explored and tested, however, preliminary model views indicated that the visibility of the scheme from such locations is likely to be limited owing to their distance from the scheme and/or the lack of axial streets and screening capabilities of the intervening townscape and areas of tree planting. Therefore, verified views from these locations are not assessed within this document. These views that were considered for assessment, but ultimately discarded, are mapped at Fig 6.1 (Views A, B, C, D and E) and full details, including model views, are provided at Appendix 3.

6.8 The LVMF view from King Henry's Mound towards St Paul's Cathedral was also tested in a verified view, which confirmed that the proposed development would not be visible in this view, and this AVR is included in Appendix 4.

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

INTRODUCTION (CONTD.)

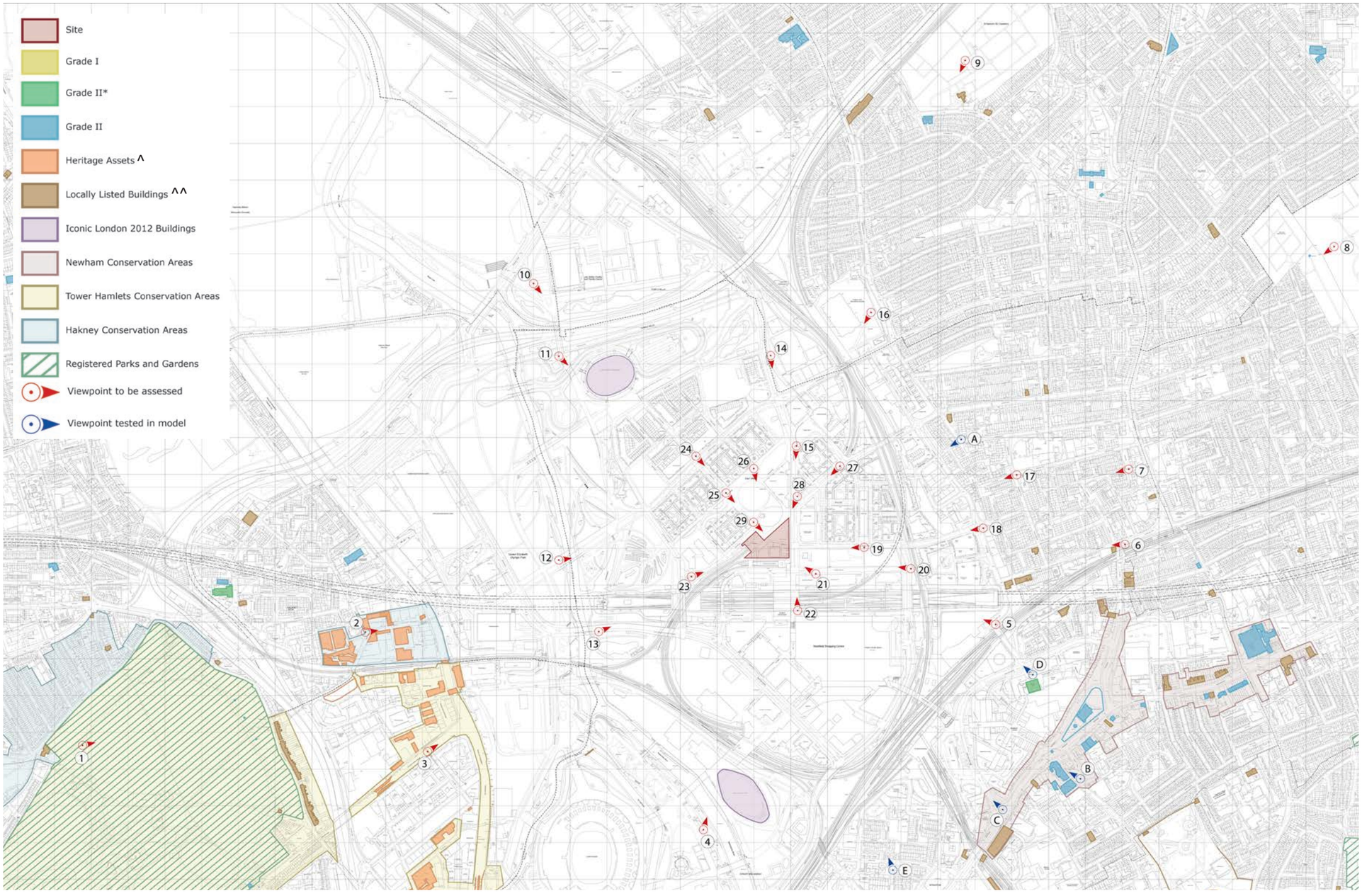


Fig. 6.1: Viewpoints map with site outlined in red.

^ As denoted in LLDC Conservation Area Appraisals 2014

^^ As identified by relevant London Borough council

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 1: LOOKING NORTH-EAST FROM VICTORIA PARK AT ENTRANCE BESIDE PEOPLE'S PARK TAVERN

Existing

This view is taken from Victoria Park, a registered Park and Garden and also a Conservation Area, located some 1.5km south-west of the site. The view looks east across those playing fields that characterise the northern extents of the park. Breaking up the otherwise open, green expanses of the playing fields are bands of mature deciduous tree planting, which line the internal walking routes through the park. The northern end of the park is enclosed by similarly mature, but even denser tree planting, and these trees form a constant wooded band from left to right across the view centre. Though leafless, the trees effectively screen much of the domestic-scale residential terraces that edge the park's northern boundaries. However, several more distant, substantial and modern towers manage to rise above this treescape and present themselves within the view. These tall buildings are grouped into two distinct clusters; at the centre of the view is the grouping at East Village, which includes the Hawkins Brown designed 26 and 31 storey towers at Plot N06 and the two towers at Victory Plaza, while further to the right of the view is the cluster at Stratford City, which includes the near-complete towers of the Chery Park development and several other partially constructed residential blocks. Manhattan Loft Gardens, the tallest building within the East Village cluster, is almost entirely screened from view by one particularly sizeable tree positioned centrally in the view.

VIEWPOINT LOCATION

VIEW 1

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 1: LOOKING NORTH-EAST FROM VICTORIA PARK AT ENTRANCE BESIDE PEOPLE'S PARK TAVERN

Proposed

The proposed development would appear behind and to the immediate right of the towers at Plot N06. Its two distinctive and elegant towers would continue the stepped and staggered approach to height and massing that the N06 towers have adopted, and together these two developments, though distinct in their individual designs and aesthetic, would combine to form a distant centerpiece to the view, comprising a layered grouping of towers, which incrementally increase in height. The proposed development would contribute positively to, and consolidate, the tall building cluster at East Village in this view from Victoria Park, adding further visual interest to, and enhancing the compositional value of this grouping of tall buildings. The architectural expression of the proposed towers can be interpolated from View 23.

VIEW 1

This page is intentionally left blank

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 1: LOOKING NORTH-EAST FROM VICTORIA PARK AT ENTRANCE BESIDE PEOPLE'S PARK TAVERN

Cumulative

Consented schemes at International Quarter London South and Stratford Waterfront would further consolidate the tall building grouping at the right of the view. The prospect of these towers strengthen the concept of a cluster at Stratford. The proposed development remains a benefit in these circumstances.

VIEW 1

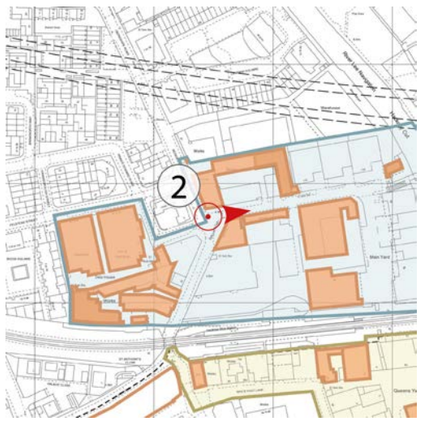
6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 2: LOOKING EAST ALONG WALLIS ROAD FROM JUNCTION WITH BERKSHIRE ROAD

Existing

Taken from the heart of Hackney Wick Conservation Area, this view looks east along Wallis Road. Though a conservation area, the view foreground features many buildings of recent construction, which have been sensitively introduced to this historic industrial townscape and give this stretch of Wallis Road a particularly dynamic character, where old and new stand side by side in a harmonious manner, all sharing a similar scale and brick materiality. Beyond Wallis Road's robust, brick-dominated townscape, the view terminates centrally with the stairs and red-framed elevator to the pedestrian bridge that transverses the River Lea, beyond which appears a partial view of contemporary, metal-clad buildings on the east side of the river, which have a backdrop of the two towers at Plot N06, East Village.

VIEWPOINT LOCATION



VIEW 2

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 2: LOOKING EAST ALONG WALLIS ROAD FROM JUNCTION WITH BERKSHIRE ROAD

Proposed

The proposals will be largely obscured in this view by the intervening townscape, most notably by the towers at N06, which are positioned just south-west of the development site. The only visible elements of the proposed development will be the very upper levels of the tower at N18, which will rise above the N06 development, and a fraction of N19's extended façade, which will emerge to the right of the taller of the N06 towers. The architectural expression of the proposed towers can be interpolated from View 23. By way of its greater height and differing materiality and colour, the proposed development would appear distinct from the N06 development behind which it emerges. It would introduce an additional layer to this townscape view, forming a positive addition to East Village's urban skyline.

VIEW 2

This page is intentionally left blank

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 2: LOOKING EAST ALONG WALLIS ROAD FROM JUNCTION WITH BERKSHIRE ROAD

Cumulative

The proposed development would almost be entirely screened by the consented developments of the Hackney Wick Central outline permission, leaving a small proportion of the upper extents of the tower at N18 visible. Though slight, this glimpse of the N18 tower would nevertheless continue to provide the view with a an additional townscape layer that provides a subtle but useful marker of East Village, enhancing legibility. The proposed development remains a benefit in these terms.

VIEW 2

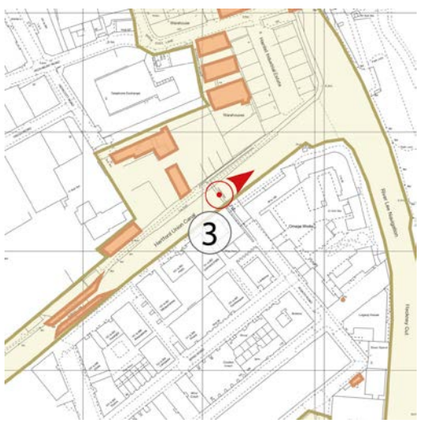
6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 3: LOOKING NORTH-EAST FROM BRIDGE OVER HERTFORD UNION CANAL, NEAR ROACH ROAD

Existing

Framed on either side by waterside apartment blocks, this view features a foreground characterised by the broad waters of the Hertford Union Canal. Beyond this immediate, tranquil environment, emerges the distant, high-rise townscape of East Village, with its array of modern towers. The most prominent and centrally positioned of these are the two towers at Plot N06, behind which appear the similarly proportioned pairing of Laurel Point and Insignia Point at Victory Plaza, the overlapping forms of these 4 towers creating an notable stepping effect across their combined roof profiles. To the right of this grouping appear the less substantial, darker forms of the adjoining Adagio Aparthotel and Gantry Hotel, while further along the view stand the Stratford One student accommodation development, above whose unconventional, sloped form emerges the upper extents of Manhattan Loft Gardens.

VIEWPOINT LOCATION



VIEW 3

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 3: LOOKING NORTH-EAST FROM BRIDGE OVER HERTFORD UNION CANAL, NEAR ROACH ROAD

Proposed

The proposed development would appear in the space between the towers at Plot N06 and the Stratford One and Manhattan Loft Gardens developments, and to the fore of the Adagio Aparthotel and Gantry Hotel. Of a height more in keeping with the three former developments, the proposed development would stand as an assured and elegant centrepiece within the East Village townscape, consolidating the tall building cluster and enhancing its compositional value. The stepped approach to massing and building heights across the proposed towers and their shoulder blocks would be particularly apparent in this view, the lower tower at N19 appearing to the fore of the taller N18 tower, with both then crowned by distinctive sculptural tops featuring large rectilinear openings, which serve to enhance wayfinding and contribute to a more characterful urban skyline.

VIEW 3

This page is intentionally left blank

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 3: LOOKING NORTH-EAST FROM BRIDGE OVER HERTFORD UNION CANAL, NEAR ROACH ROAD

Cumulative

The proposed blocks of the Sweetwater development would span the view middle ground, and effectively screen much of the East Village townscape, including the proposed development. However, glimpses of the very upper extents of East Village's various tall buildings would remain available, including a sight of the upper parts of the proposed towers at N18 and N19. Though less visible, the proposed towers would continue to be an enhancement to the view, assisting wayfinding and contributing to a more characterful urban skyline.

VIEW 3

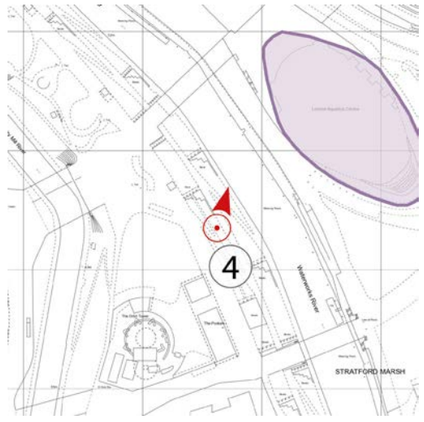
6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 4: SOUTH OF STRATFORD WALK, ON THE WESTERN BANKS OF THE WATERWORKS RIVER, LOOKING NORTH

Existing

This view looking east across the Waterworks River is essentially comprised to two distinct parts; the left side of the view hosts the partially constructed, concrete structure of the O'Donnell and Tuomey-designed Saddlers Well East, which is to be completed in 2023, behind which can also be gained partial glimpses of the similarly incomplete structures of the BBC Music and UAL's London College of Fashion buildings. The right side of the view presents a more finished, complete scenario, featuring the northern end of the striking, organic form of the London Aquatics Centre. Designed by Zaha Hadid Architects, and one of London 2012's most iconic buildings, the aquatics centre's undulating roof glides upwards, out-of-view. Visible centrally in the far distance, just above the northern tip of the aquatics centre, are the upper levels of the Insignia Point tower at Victory Plaza.

VIEWPOINT LOCATION



VIEW 4

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 4: SOUTH OF STRATFORD WALK, ON THE WESTERN BANKS OF THE WATERWORKS RIVER, LOOKING NORTH

Proposed

The proposed development would appear in the central distance, the upper third of each of the proposed towers rising to the left of the London Aquatics Centre. They would obscure the more distant Insignia Point tower at Victory Plaza, and provide the East Village with a more prominent and distinctive marker, which would greatly enhance the legibility of the view. Through their clean, rectilinear shape and expression they would contrast with the more organic, sweeping form of the Aquatics Centre. With the south-west and south-eastern elevations presenting themselves equally in the view, the subtle variations in the elevational compositions of each would be discernible, their carefully considered openings and the resultant fenestration patterns giving the façades a unique architectural expression. Terminating each tower, the double-height crowns with their large cut openings, provide the development with a distinctive top that heightens their wayfinding capabilities and contribute to a more characterful skyline.

VIEW 4

This page is intentionally left blank

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 4: SOUTH OF STRATFORD WALK, ON THE WESTERN BANKS OF THE WATERWORKS RIVER, LOOKING NORTH

Cumulative

The left side of the view foreground would be occupied by the completed forms of Saddlers Well East, BBC Music and UAL's London College of Fashion buildings, all of which form part of the Stratford Waterfront masterplan area. These buildings would provide the proposed development with a more coherent, better composed foreground, while still allowing for similarly unobstructed views towards the upper extents of the N18 and N19 towers. Together, the proposed development and cumulative schemes serve to consolidate the enhancement of this view.

VIEW 4

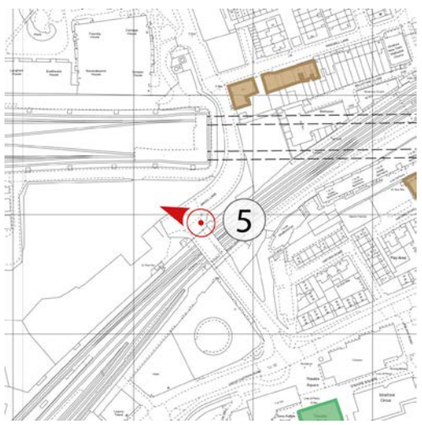
6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

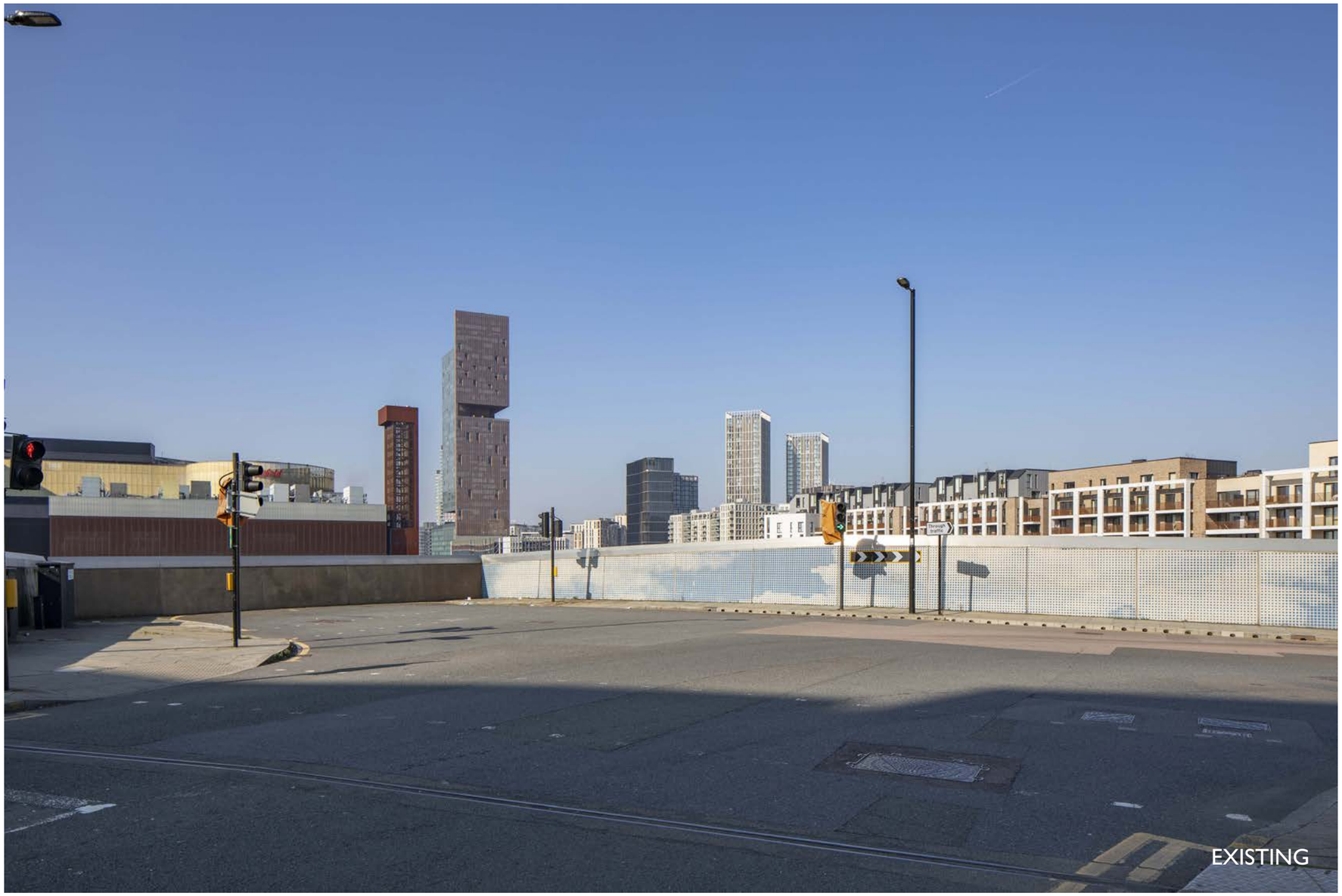
VIEW 5: LOOKING NORTH-WEST FROM THE NORTHERN END OF ANGEL LANE BRIDGE

Existing

This long-range, relatively open view towards the development site reveals the emerging cluster of tall buildings collaborating to provide the centre of East Village with a distinct, vertically-emphasised urban skyline. At the right of this cluster are Insignia Point and Laurel Point, which are part of the Victory Plaza development, below which in a more central position appears the darker forms of the adjoining Adagio Aparthotel and Gantry Hotel, the latter's undulating elevations its defining characteristic. Further to the left stands the view's most bold and distinctive building; the 42-storey Manhattan Loft Gardens, whose striking sculptural form, with triple height sky gardens cut into the building at levels 7 to 10 and 25 to 28, is a commanding presence in the view. Appearing to the left of Manhattan Loft Gardens is the corten steel finished chimney of the Stratford City Energy Centre, which though slightly remote from the East Village context and located closer to the viewpoint location, shares a synergy with the distant tall building cluster by way of its tall, slender profile and strong vertical emphasis. Framing this grouping of centrally positioned vertical forms are buildings of a more horizontal, squat appearance; on the right the upper levels of those apartment blocks that form the southern edge to the New Garden Quarter, and on the left, the main body of the energy centre, backed by the gold-coloured metal mesh of Westfield Shopping Centre.

VIEWPOINT LOCATION

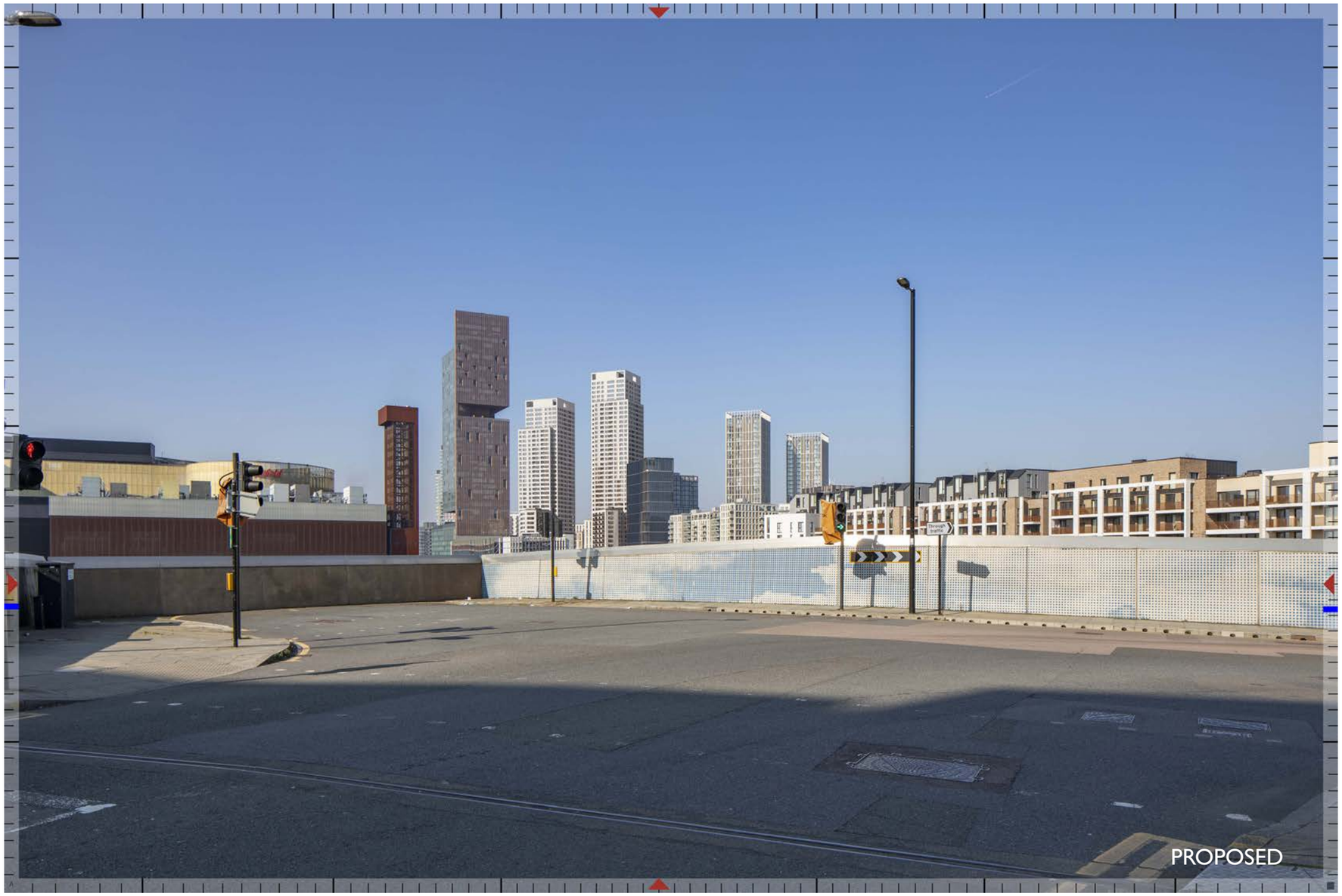




VIEW 5

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 5: LOOKING NORTH-WEST FROM THE NORTHERN END OF ANGEL LANE BRIDGE



Proposed

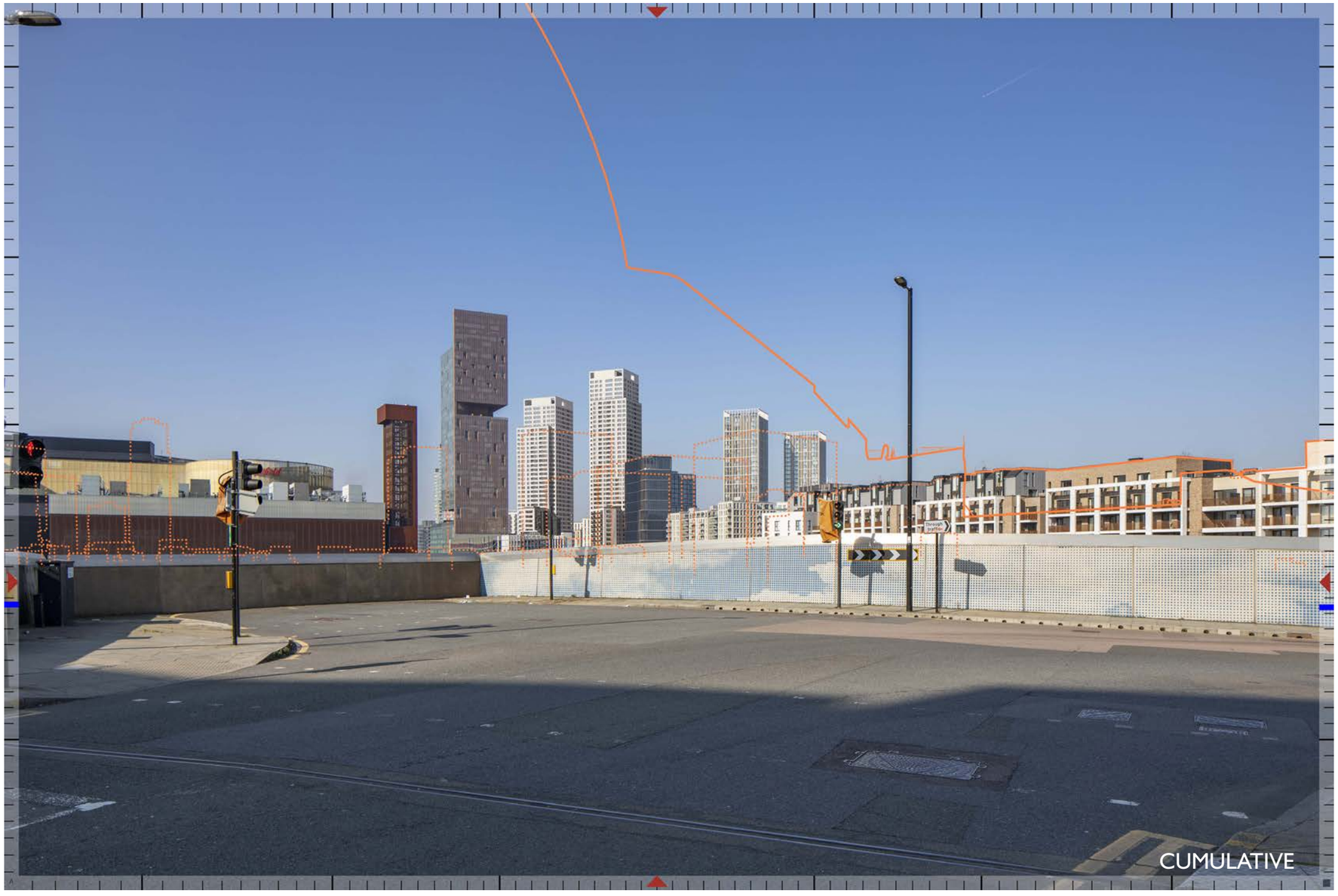
The proposed development would greatly enhance the compositional value of the this view, appearing centrally and bridging the void between Manhattan Loft Gardens and Victory Plaza, their slender proportions and vertically responding positively to, and sitting comfortably between, these existing towers. From this viewpoint, each of the proposed towers, as well as those neighbouring existing tall buildings, would appear with their profiles bordered by open sky, creating a particularly appealing and distinctive urban silhouette. The differing heights of the two proposed towers would result in a dynamic and playful sequence of tall buildings across the centre of the view, the proposed development initially stepping down from Manhattan Loft Gardens with the more southerly located, 33-storey N19 tower, before stepping up the to taller profile of the 39-storey N18 tower. Of high quality design with an understated elegance and clarity of form, the proposed development would contrast with the view's more bold architectural offerings, such as Manhattan Loft Gardens and the Gantry Hotel, while standing as a distinctive and attractive pairing of landmark towers in its own right.

VIEW 5

This page is intentionally left blank

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 5: LOOKING NORTH-WEST FROM THE NORTHERN END OF ANGEL LANE BRIDGE



Cumulative

The Madison Square Garden Sphere development would completely obscure views of the proposed development. There is no cumulative effect.

VIEW 5

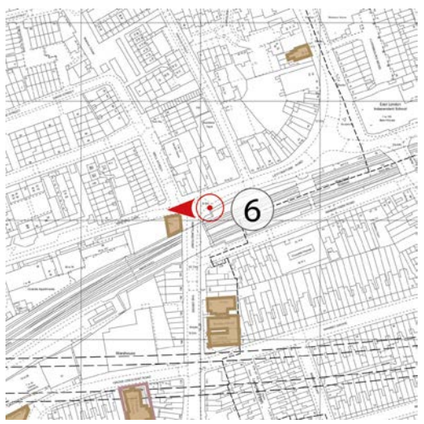
6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 6: LOOKING WEST FROM LEYTSTONE ROAD, AT JUNCTION WITH WINDMILL LANE AND MARYLAND POINT

Existing

This long-range view towards the application site is taken from the southern end of Leystone Road, and just west of Maryland railway station. Undergoing refurbishment works and enclosed by scaffolding is the locally listed Cart and Horses Public House, which marks the entrance to Windmill Lane. To the left of the pub can be seen the distant high-rise forms of the Stratford Eye and Legacy Tower. At the right of the view is the low-rise residential townscape that characterises the land north of Mill Lane, whose domestic-scale is punctuated by the imposing form of the late 1960's local authority-built Holden Point tower. The more modern forms of Manhattan Loft Gardens and the development at Plot N06 serve as a distant backdrop elements to this residential area, the former more prominent and functioning as a landmark that contributes to legibility within the view.

VIEWPOINT LOCATION



VIEW 6

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 6: LOOKING WEST FROM LEYTSTONE ROAD, AT JUNCTION WITH WINDMILL LANE AND MARYLAND POINT

Proposed

The proposed development would emerge in the central distance, joining Manhattan Loft Gardens as another distinctive and high quality marker of the modern residential neighbourhood at East Village. The 33-storey tower would stand to the fore of, and further obscure, the more distant development at Plot N06. The taller 39-storey tower would rise up to the right of the shorter sibling, and together the two would combine to create an appealing stepped profile, which gently guides the eye upwards the Holden Point tower in the view middle ground. With its warm, off-white colouration, the proposed development would display a lightness of character which provides a welcome contrast with the darker tones of Manhattan Loft Gardens, Holden Point, and the low-rise residential townscape in the foreground. The success of the double-height crowns to each of the two towers would be particularly apparent in this view, their punched openings changing character depending on the time of day and lighting conditions, in some instances revealing shadowed internal walls and in other cases framing areas of sunlit parapet and glimpses of open sky.

VIEW 6

This page is intentionally left blank

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 6: LOOKING WEST FROM LEYTSTONE ROAD, AT JUNCTION WITH WINDMILL LANE AND MARYLAND POINT

Cumulative

The majority of cumulative schemes would be obscured from view by the intervening townscape, though the proposals for Plot N20 of International Quarter London North would emerge to the fore of the proposed 33-storey tower, where it would contribute to the stepping effect of the proposed development, which would remain an enhancement to the view.

VIEW 6

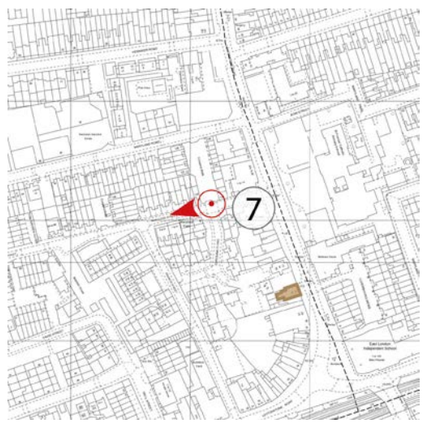
6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 7: LOOKING WEST FROM MARYLAND STREET, OUTSIDE COPPERS CLOSE

Existing

Taken from along Maryland Street and within the domestic-scale residential townscape to the east of the A112, this view sees the one-way tarmacadam-surfaced street enclosed on either side by two and three-storey terraced dwellings. At the left of the view appears the upper extents of Holden Point, a 22-storey tower positioned centrally within this expansive residential neighbourhood, while in the far distance and at the centre of the view, stands the sculpted form of Manhattan Loft Gardens, which is the most distinctive and prominent of several East Village developments visible in this view.

VIEWPOINT LOCATION



EXISTING

VIEW 7

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 7: LOOKING WEST FROM MARYLAND STREET, OUTSIDE COPPERS CLOSE

Proposed

The proposed development would appear in the central distance, where it would join Manhattan Loft Gardens as another distinctive marker of the new townscape at East Village, contributing positively to the view backdrop and enhancing legibility. The architectural expression of the proposed towers can be interpolated from View 19. The blue wireline confirms that the development's massing would be effectively broken down, the proposals seen to step gradually up towards the taller 39-storey tower, which would stand to the fore of, and partially screen its 33-storey sibling.

VIEW 7

This page is intentionally left blank

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 7: LOOKING WEST FROM MARYLAND STREET, OUTSIDE COPPERS CLOSE

Cumulative

A number of consented schemes would be partially visible in the view, appearing in and around the lower extents of the Manhattan Loft Gardens tower. These would include, from left to right, (1) the tower at International Quarter London South, (2) the blocks at Plots N20, N21, N22 and N23 of the International Quarter London North, and (3) the more distant towers of the Stratford International Bus Layover site. These developments would stand to further communicate the emergence of a new, modern townscapes at East Village and the Westfield Stratford area. The proposed development, which appears separate from these visible cumulative schemes, would remain a benefit in these circumstances.

VIEW 7

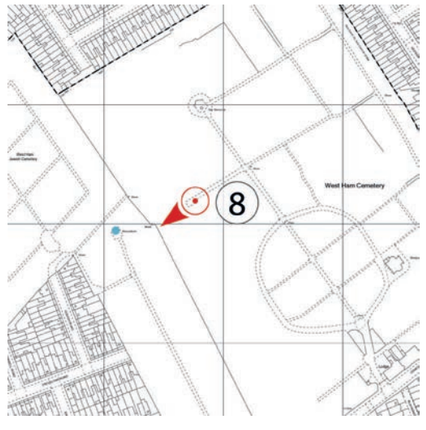
6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 8: WEST HAM CEMETERY, LOOKING WEST

Existing

Taken from West Ham Cemetery, this view features an open and green graveyard foreground backed by a brick wall. Behind the wall lies the western section of the cemetery, within which stands the Grade II listed Rothschild mausoleum, whose upper half, with its handsome circular, domed top, can be seen to the right-of-centre where it forms a distinct and enjoyable feature. The rear elevations of those terraced dwellings that line the eastern side of Gough Road can be seen to the left of the mausoleum, while a series of tall and distant towers form a backdrop to the view, the three most prominent of these, from left to right, being Henniker Point, Manhattan Loft Gardens and the two towers at Victory Plaza, the latter positioned centrally in the view and just to the immediate left of the mausoleum.

VIEWPOINT LOCATION



EXISTING

VIEW 8

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 8: WEST HAM CEMETERY, LOOKING WEST

Proposed

The proposed development, seen in a blue wireline, would appear as a backdrop feature in the view, rising behind the pitched roofs of those residential terraces of Gough Road, and standing remote from the profile of the listed mausoleum. It would emerge within the expanse of open sky that currently exists between the Manhattan Loft Gardens and the Victory Plaza towers, and in turn, act as a connector between these two developments. The silhouette of its stepped profile would be appreciated in this distant view, as would the areas of façade that extend slightly outwards from the core volume below the upper levels of each tower, and which further help to effectively break down the building scale. The north-eastern elevation of the taller N18 tower would address the viewer, who would be able to appreciate its grid patterned architectural expression and punctuated crown. The development, seen from a viewing place where people expect to see tall buildings, with Henniker Point, Manhattan Loft Gardens and the two towers at Victory Plaza already prominent in the view, would be an enhancement owing to its high quality architecture and its contribution to the compositional value of the wider tall building cluster.

VIEW 8

This page is intentionally left blank

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 8: WEST HAM CEMETERY, LOOKING WEST

Cumulative

The majority of cumulative schemes would be obscured from view by the intervening townscape. There is no meaningful cumulative effect, and the proposed development would remain an enhancement to the view.

VIEW 8

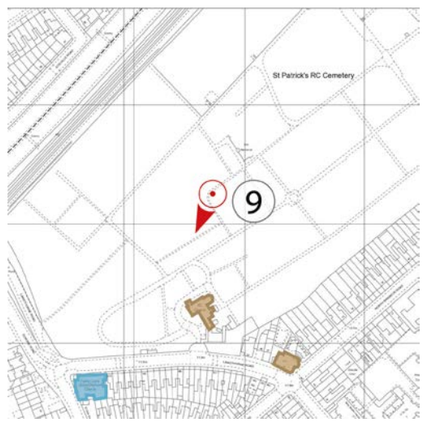
6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 9: ST PATRICK'S CEMETERY, LOOKING SOUTH-WEST

Existing

Taken from a central position within St Patrick's Cemetery, some 1.3km north-east of the development site, this view features a graveyard foreground of densely arranged headstones, beyond which appears a middle ground dominated by yellow brick buildings, within which there are three distinct elements; the locally listed St Patrick's mortuary chapel (left), a stretch of two-storey terraced dwellings located along Langthorne Road (centre), and the Grade II listed Fetter Lane Congregational Chapel (right), built in 1899. Appearing beyond this late 19th / early 20th century townscape is the emerging cluster of tall buildings at East Village, within which the shorter towers at Cherry Park (left) and Plot N06 (right) stand at its outer edges, framing the taller and more centrally positioned Manhattan Loft Gardens and Insignia Point and Laurel Point towers at Victory Plaza.

VIEWPOINT LOCATION



VIEW 9

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 9: ST PATRICK'S CEMETERY, LOOKING SOUTH-WEST

Proposed

The proposed development would appear in the central distance, rising above the pitched roofs of those terraced dwellings that side along Langthorne Road, and away from the historic foreground forms of the two chapels that stand at either side of the view. While the tower at N19 would largely be screened behind Insignia Point, its taller 39-storey sibling at N18 would emerge confidently to the left of this development, where it would be seen to embrace and continue the upward stepping sequence of the Victory Plaza towers, resulting in a harmonious composition between these neighbouring developments. The north-eastern and north-western elevations of the N18 tower would address the viewer, the former more directly and at a less acute angle. The protruding façade on this north-eastern elevation, which rise to level 34, would be legible and assist with the effective breaking down of the scale of the N18 tower. The building's unique architectural expression, with its subtle variations in fenestration patterns and punctuated upper crown, would be legible from this distance and provide the proposals with a distinctive and elegant aesthetic.

VIEW 9

This page is intentionally left blank

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 9: ST PATRICK'S CEMETERY, LOOKING SOUTH-WEST

Cumulative

The majority of cumulative developments would remain screened in this view by the intervening townscape. Those limited number of cumulative schemes that do emerge in the view further strengthen the concept of Stratford and its environs as a townscape which is evolving to accommodate planned groupings of high and medium rise modern developments, which provide this part of east London with an increasingly characterful and dynamic urban skyline, within which the proposed development performs well. The proposed development, which appears separate from these visible cumulative schemes, would remain a benefit in these circumstances, contributing positively to this evolving urban skyline.

VIEW 9

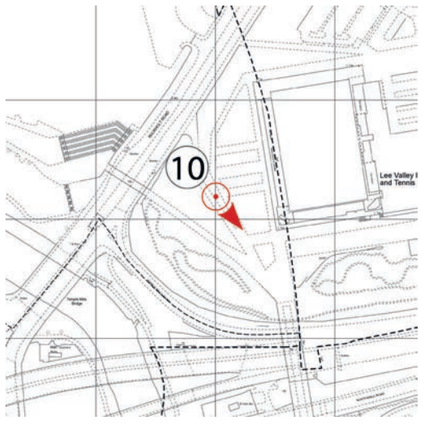
6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 10: OPEN SPACE EAST OF WAPPING HOCKEY CLUB, LOOKING SOUTH-EAST

Existing

This well composed view towards the Velodrome is experienced by pedestrians and cyclists travelling south towards the East Village via Eton Manor Walk and over the A12 pedestrian bridge. Within the view the Velodrome's northern side can be appreciated in all its majesty, the light playing off its weathered cedar cladding and curvilinear form. Beyond the shallow arch of its roofline rise East Village's existing array of tall buildings, whose vertical, rectilinear profiles contrast with the more horizontal and curvilinear character of the Velodrome. At the outer edges of the cluster stand Laurel Point and Insignia Point (left) and the two towers at Plot N06 (right), and these developments appear to mimic each other in the view, with the shorter tower of each appearing on the outside and then stepping up to their taller sibling. Interrupting the otherwise open skies found in the central distance is Manhattan Loft Gardens, which appears somewhat isolated from those other towers visible at East Village.

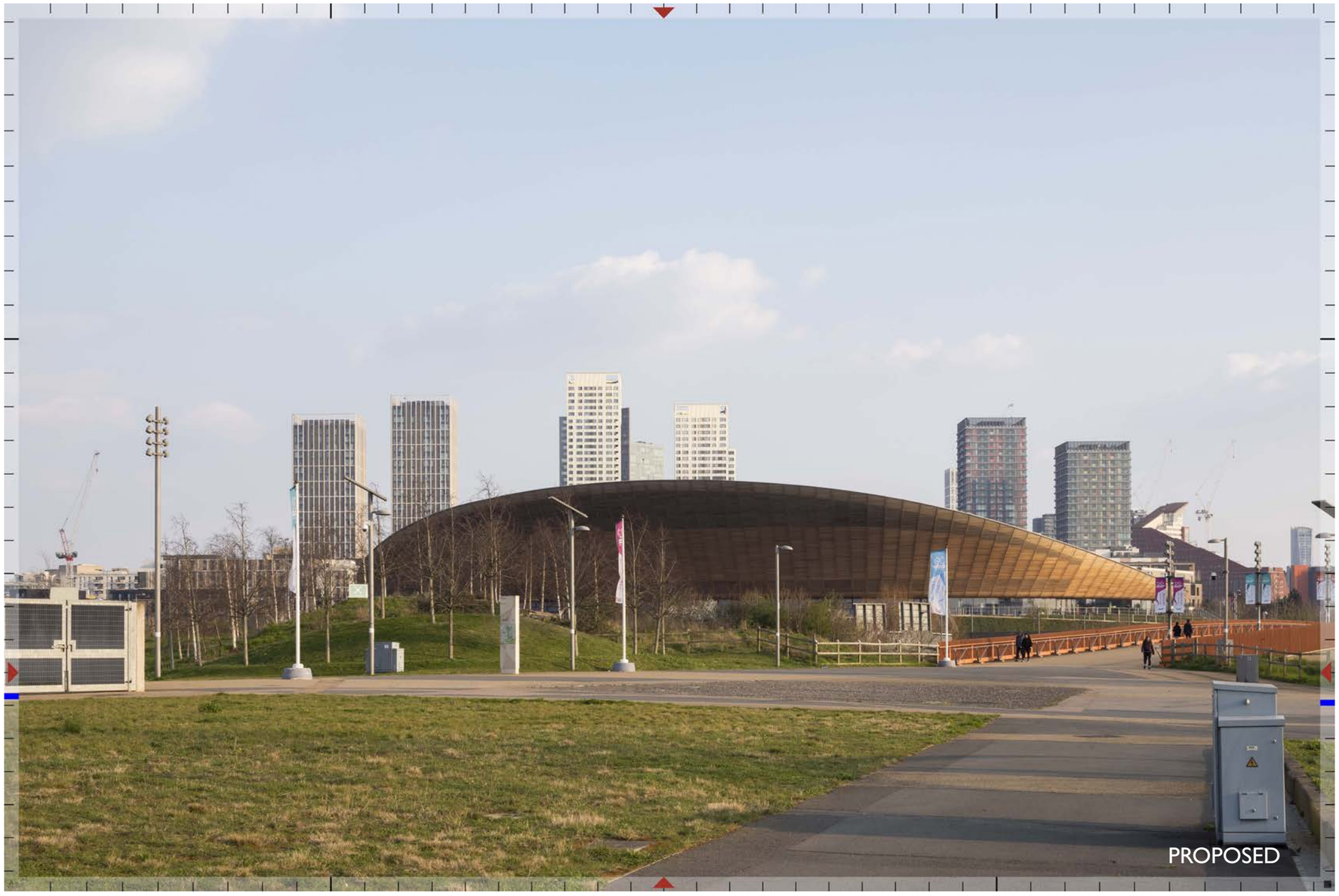
VIEWPOINT LOCATION



VIEW 10

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 10: OPEN SPACE EAST OF WAPPING HOCKEY CLUB, LOOKING SOUTH-EAST



Proposed

The proposed development, shown as photorealistic render, would emerge beyond the Velodrome's curved roof and at the centre of the view, where its two towers would feature as a distinct pairing, in a similar manner to the duo of Laurel Point and Insignia Point and the towers at Plot N06. With its greater height, central positioning and high quality design the proposed development would act as a centrepiece and focal point within this distant parade of tall buildings. The north-western elevations would directly address the viewer and from this distance it would be possible to appreciate the carefully considered elevational compositions and the subtle variations in fenestration positioning that result in the development's unique architectural expression. Through he cut openings in the double-height crowns, framed glimpses of the sky beyond would be visible. The more distant Manhattan Loft Gardens would be partially screened by the development, though the gap between the two proposed towers would still afford a framed view of this existing tower's predominantly glazed western elevation along with a lesser glimpse of its taller, terracotta coloured northern elevation. The two proposed towers would enhance the compositional value of the urban skyline beyond the Velodrome, and introduce another moment of high quality architecture to the East Village tall building cluster.

VIEW 10

This page is intentionally left blank

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 10: OPEN SPACE EAST OF WAPPING HOCKEY CLUB, LOOKING SOUTH-EAST

Cumulative

The tower at International Quarter London South would appear prominently at the very right of the view, while a partial glimpse of the taller tower at the Stratford International Bus Layover site would be available just to the left of the towers at Plot N06. These buildings would further contribute to the increasingly characterful and dynamic urban skyline emerging within this view. The proposed development, which appears separate from these visible cumulative schemes, would remain a benefit in these circumstances, contributing positively to this evolving urban skyline.

VIEW 10

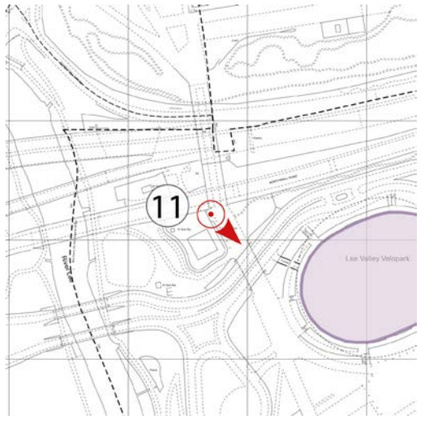
6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 11: SOUTH SIDE OF PEDESTRIAN BRIDGE ON ETON MANOR WALK, LOOKING SOUTH-EAST

Existing

Taken from the southern end of the pedestrian and cyclist bridge that spans the A12, this view is dominated by the iconic and elegant convex roof form of the 2012 Velodrome, whose cedar-clad exterior sweeps upward from its centrally positioned midpoint before disappearing at the left side of the view. To the right of the Velodrome appear Park View Mansions, an apartment block typical of the low-rise residential townscape that characterises the northern end of the East Village. Providing a backdrop to the view are East Village's more towering residential blocks, which are situated in and around Victory Park and Stratford International, where they act as landmarks and wayfinders, enhancing legibility and pinpointing the centre of this dynamic new residential district. Most visible of the these towers are the pair designed by Hawkins Brown at Plot N06, which stand boldly at the right of the view. The Skidmore Owings & Merrill (SOM) designed Manhattan Loft Gardens appears more centrally, emerging from behind the Velodrome at an angle which gives its upper extents an L-shaped profile, with the taller terracotta northern elevation a stronger presence along the skyline than its lower, predominantly glazed western elevation. Further to the left, just creeping into view from behind the Velodrome, are the very upper extents of Insignia Point, the taller of the two towers at the Victory Plaza development.

VIEWPOINT LOCATION



VIEW 11

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 11: SOUTH SIDE OF PEDESTRIAN BRIDGE ON ETON MANOR WALK, LOOKING SOUTH-EAST

Proposed

The upper halves of the proposed development's two residential towers would emerge centrally in the view, rising up behind the Velodrome and appearing to the fore of the Manhattan Loft Gardens building, which would be partially obscured behind the proposals, though its distinctive L-shaped upper profile would remain legible. The taller N18 tower would be seen to step down to its smaller counterpart at N19, much in the same manner as the two towers visible at Plot N06 to the right of view, the combined effect results in a distinctive and characterful staggered urban skyline. From this distance the high quality of the design would be apparent, and the proposed development would represent a positive addition to the view, enhancing the backdrop to the Velodrome building. An architectural expression of the proposed towers can be interpolated from View 10.

VIEW 11

This page is intentionally left blank

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 11: SOUTH SIDE OF PEDESTRIAN BRIDGE ON ETON MANOR WALK, LOOKING SOUTH-EAST

Cumulative

Emerging in the space between the proposed development and the Plot N06 towers are the upper extents of the two towers proposed for the Stratford International Bus Layover site. These two towers, which also adopt a differential in height to create a stepped profile, further contribute to East Village's evolving urban skyline, within which the proposed development would remain a key and positive component.

VIEW 11

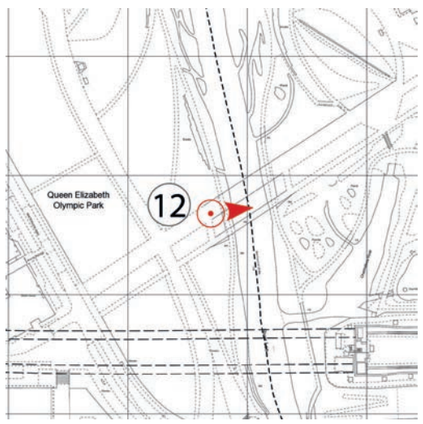
6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 12: LOOKING EAST FROM WESTERN END OF EASTCROSS BRIDGE

Existing

This view looks east from Eastcross Bridge, which spans the River Lea and is one of the main pedestrian thoroughfares leading to East Village from its western context. The view foreground is dominated by the bridge's broad, sand-coloured surface, beyond which appears the wooded landscape of the Waterglades, a semi-natural wetland habitat. Providing a backdrop to this urban woodland are several of East Village's modern residential buildings, including a series of medium-rise blocks at Plot N01, the more distant Insignia Point and Laurel Point at Victory Plaza (centre) and the two towers at Plot N06 (right of centre). The latter appears as the most prominent and commanding of East Village's high-rise buildings in this view, suppressing the taller but more distant Manhattan Loft Gardens, which stands to its immediate right. Appearing slightly detached from the East Village grouping and occupying the right side of the view is the unconventional form of the Stratford One student accommodation development, which rises up behind the bridge arch along Olympic Park Avenue.

VIEWPOINT LOCATION



VIEW 12

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 12: LOOKING EAST FROM WESTERN END OF EASTCROSS BRIDGE

Proposed

The proposed development's 39-storey N18 tower would emerge to the left of the towers at Plot N06, while the 33-storey tower at N19 would mostly be obscured behind them, with only the northern corner of this smaller tower edging into view. Appearing to step down from the more prominent Plot N06 development, the proposals would act as a connector between that development and the more distant Insignia Point and Laurel Point towers at Victory Plaza, enhancing the compositional value of this tall building grouping when viewed from this location. The upper half of N18's north-eastern and north-western elevations, with their distinctive grid-patterned expression, would address the viewer, while the cut openings below the roof line of these two elevations would provide the building with a characterful crown. This unique architectural expression, coupled with the proposal's prominence in the view, would further enhance legibility, acting as a wayfinder to those moving eastward across this key pedestrian thoroughfare towards East Village.

VIEW 12

This page is intentionally left blank

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 12: LOOKING EAST FROM WESTERN END OF EASTCROSS BRIDGE

Cumulative

To the right of the towers at Plot N06 would appear the cumulative developments of the Stratford International Bus Layover site and the Madison Square Garden Sphere, which would introduce additional buildings of height and distinction to this view, combining with the proposed development and other tall buildings at East Village to form a unique composition and urban skyline. The proposed development remains a benefit in these terms.

VIEW 12

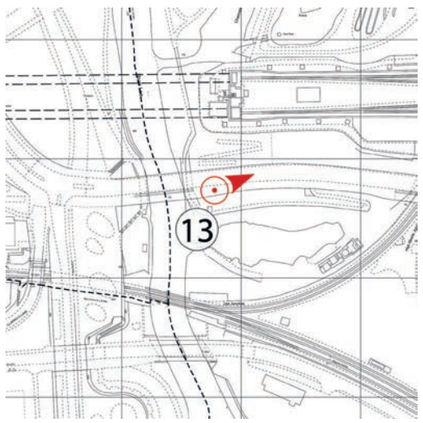
6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 13 LOOKING NORTH-EAST FROM WATERDEN ROAD

Existing

In the this view looking north-east towards East Village across Waterden Road, the broad, open foreground of this rather harsh and uninviting vehicular, cycle and pedestrian route, gives way to a distant high-rise townscape featuring several tall and distinctive modern buildings. These include, from left to right, (1) the Hawkins Brown-designed 26 and 31 storey towers at Plot N06, whose elevations feature a precast grid enlivened by coloured glass panels, (2) the neighbouring forms of the Adagio Aparthotel and Gantry Hotel, the latter the more characterful and prominent of the two, (3) the 42 storey Manhattan Loft Gardens, whose scalped south-western corner sees its serrated terracotta façade give way to glass as its primary exterior finish at its upper extents, and (4) the Stratford One student accommodation development, whose unconventional, bullish form stands awkwardly at the right of the view. More elegant and pure in its form is the bridge along Olympic Park Avenue, whose curved, low-lying profile is one of the views defining features, contrasting with the more rectilinear buildings that appear beyond it.

VIEWPOINT LOCATION



VIEW 13

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 13 LOOKING NORTH-EAST FROM WATERDEN ROAD

Proposed

The openness of the view foreground would result in a relatively unhindered long-range view towards the development, within which not only its 39 and 33-storey would be visible, but also its lower shoulder blocks. These shoulder blocks and the lower extents of the two towers that extend upwards from them, would appear to the fore of the Adagio Aparthotel and Gantry Hotel, largely screening these two medium-rise developments, while the towers would stand separate from those other tall buildings that inhabit the view. The carefully considered approach to massing and scale would be clear in this view. The shoulder blocks would provide the development with a broad but well-articulated base, which relates to the more medium-rise blocks that characterise much of East Village. The south-western elevation of N19, which would be the most visible of the two towers, would address the viewer, showcasing a subtle outward extension of its façade along its middle part, which effectively breaks down the scale of the tower. The upper extents of the N19 tower would appear above this façade extension, beyond which a partial view of the taller N18 tower would emerge, the combined effect being one of a gradually stepping profile and a elegant, carefully composed architectural response.

VIEW 13

This page is intentionally left blank

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 13 LOOKING NORTH-EAST FROM WATERDEN ROAD

Cumulative

The two towers of the Stratford International Bus Layover site would appear prominently in the space between the proposed development and Manhattan Loft Gardens, though a gap of open sky either side of this cumulative development would allow all three development to stand alongside each other with a degree of visual separation, each of their profiles distinct from the other. The emergence of this cumulative scheme at the centre of the view would further enhance the compositional value of the view and consolidate the tall building grouping at East Village, within which the proposed development would continue to contribute positively. The tower at International Quarter South would also stand prominently at the right of the view, where it would serve to frame the view to positive effect.

VIEW 13

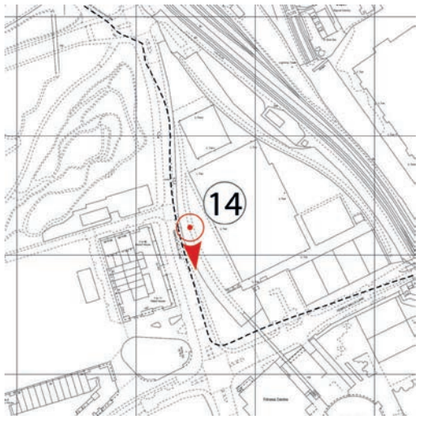
6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 14: LOOKING SOUTH ALONG TEMPLE MILLS LANE MARYLAND POINT

Existing

This view looks south along Temple Mills Lane, the main vehicular approach route into East Village from the north. On the left of the view is a landscaped bank planted with semi-mature conifers, which separates the road from the Chobham Academy sports field which sits to the immediate east. In contrast, the right side of the view reveals a sequence of modern, medium-rise residential blocks, which provide the western side of the road with a well-defined, built edge which leads the eye forwards towards the taller, more distant landmark forms of Victory Plaza and its Laurel Point tower most prominent and obscuring much of its slightly taller sibling, Insignia Point. Beyond these is the upper part of Manhattan Loft Gardens, appearing to float.

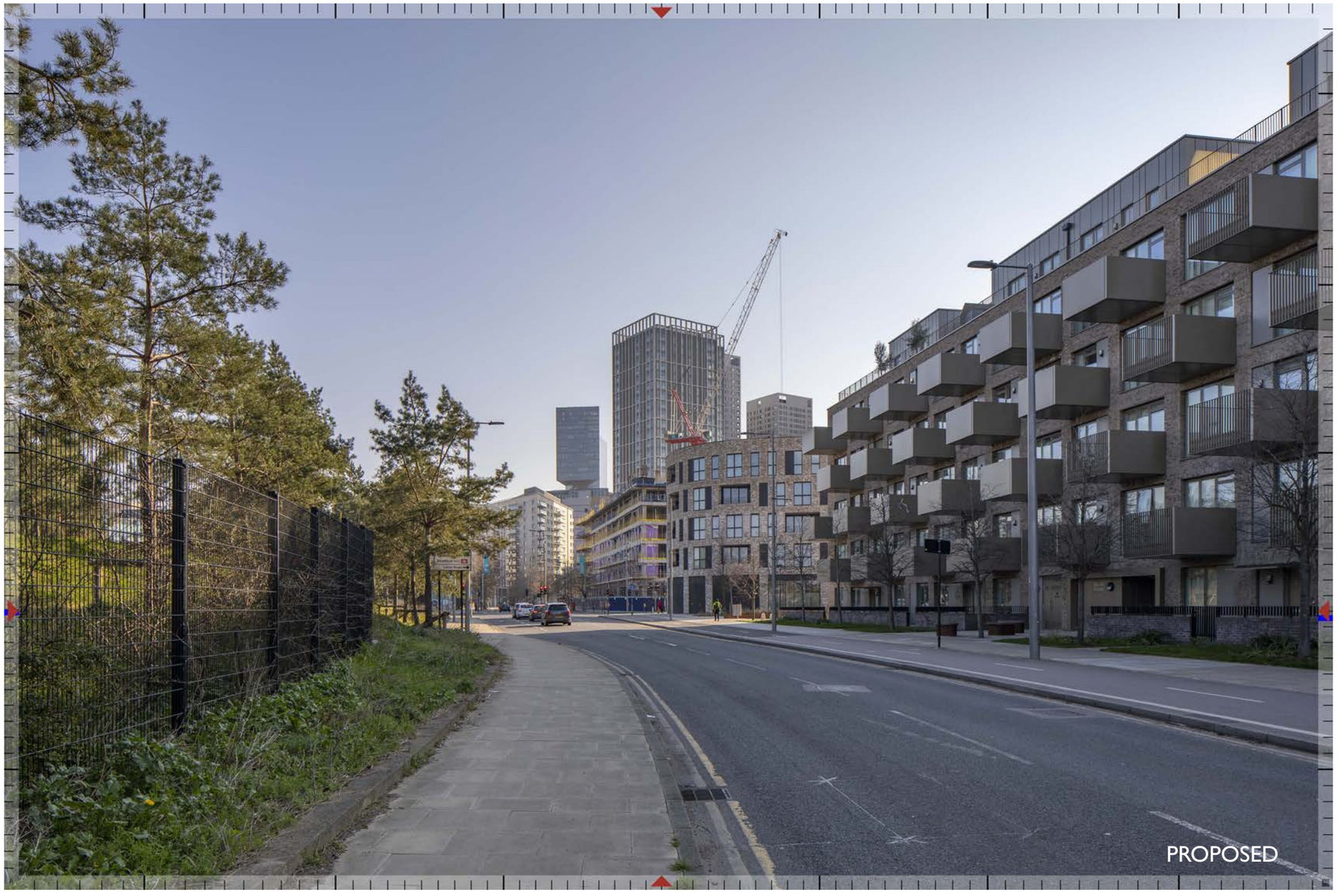
VIEWPOINT LOCATION



VIEW 14

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 14: LOOKING SOUTH ALONG TEMPLE MILLS LANE MARYLAND POINT



Proposed

The proposed development would be visible to the right of the Laurel Point tower, where a partial view of the western corner of the 39-storey tower would be available along with a more complete view towards the upper extents of 33-storey tower, which would be seen to stand in isolation, its distinctive crown surrounded by open sky. Laurel Point would remain the most prominent built form in this tall building grouping, the proposed development forming a subservient but complementary background feature. The development would bring a greater balance to and enhance the overall composition of this tall building grouping, with the N19 tower appearing of similar proportions Manhattan Loft Gardens tower, and mirroring its position at the right side of the view relative to the Laurel Point, which acts as a central pivot between the two.

VIEW 14

This page is intentionally left blank

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 14: LOOKING SOUTH ALONG TEMPLE MILLS LANE MARYLAND POINT

Cumulative

The cumulative developments at Plots N05, N20 and N16 would emerge partially within the view, the former providing a more complete frontage along this approach route into East Village from the north. Neither development would merge with, nor compete with, the proposed development, which would continue to contribute positively to the urban skyline and composition of the view.

VIEW 14

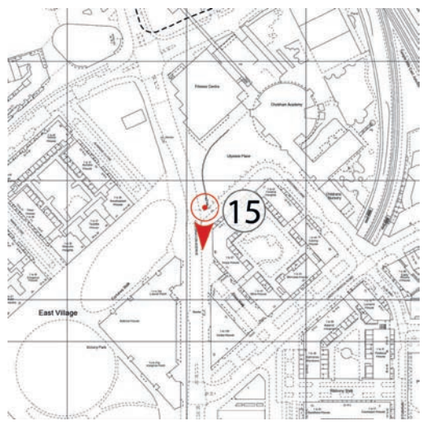
6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 15: CORNER OF CHEERING LANE AND CELEBRATION AVENUE, LOOKING SOUTH

Existing

This view looks south along the tree-lined Celebration Avenue, which is enclosed on either side by residential blocks of varying heights. On the right is the Victory Plaza development, from which springs the soaring towers of Insignia Point and Laurel Point, which rise above the development's lower, more medium-rise blocks. The left side of the view is more consistent in its scale, featuring Ursa Mansions and Vega House in the foreground, and the 12 storey, triangular form of Vesta House with its sharp northern corner, appearing just beyond. Terminating the view centrally is Westfield Shopping Centre.

VIEWPOINT LOCATION



VIEW 15

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 15: CORNER OF CHEERING LANE AND CELEBRATION AVENUE, LOOKING SOUTH

Proposed

The north-eastern elevation of the proposed development's 39-storey tower at N18 would emerge beyond the Victory Plaza development at the right of the view foreground, occupying an area of previously open sky. Below the tower, the northern shoulder block of N18 and its podium would be visible, and would result in a stronger and more defined frontage along this side of Celebration Avenue. The proposed development would add an additional layer to the right side of the view, which would facilitate a more gentle and appropriate stepping down of built forms from the Victory Plaza towers in the foreground to the distant backdrop feature of Westfield Shopping Centre.

VIEW 15

This page is intentionally left blank

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 15: CORNER OF CHEERING LANE AND CELEBRATION AVENUE, LOOKING SOUTH

Cumulative

A very slight glimpse of the proposals at Plot N16 would be seen along the eastern side of Celebration Avenue, just opposite the proposed development, while a similarly slight view of the Westfield Stratford City M7 Offices would appear alongside the shopping centre in the central distance. There is no meaningful cumulative effect, and the proposed development would remain an enhancement to the view.

VIEW 15

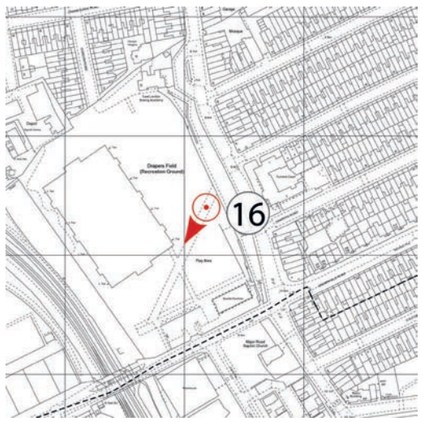
6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 16: DRAPERS FIELD RECREATION GROUND, LOOKING SOUTH-WEST ALONG INTERNAL ROUTE

Existing

In this finely composed view, taken from Drapers Field Recreation Ground, a broad, hard-surfaced pedestrian route leads the eye forward down the centre of the view towards the emerging cluster of tall buildings at East Village. Either side of the pathway lie areas of soft landscaping that cater for a variety of leisure and recreational pursuits, and while the right side of the view foreground is relatively open, the left side of the view is broken up by sporadic tree planting. Of those towers visible at East Village, Manhattan Loft Gardens (left of centre) and the Insignia Point and Laurel Point towers at Victory Plaza (centre of view) are the most prominent and distinctive, and combine to mark this new and emerging east London neighbourhood and enhance the legibility within the view.

VIEWPOINT LOCATION



VIEW 16

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 16: DRAPERS FIELD RECREATION GROUND, LOOKING SOUTH-WEST ALONG INTERNAL ROUTE

Proposed

The proposed development's taller N18 tower would appear prominently at the centre of the view and to the left of the towers at Victory Plaza and on axis with the pedestrian route in the foreground. A sky gap above its more distant and largely screened 33-storey sibling, would provide visual separation between the upper extents of the N18 tower and the Victory Plaza development, allowing its distinctive and elegant crown to be fully appreciated. The middle section of the N18 tower would be similarly legible within the view, its north-western and north-eastern elevations, featuring an outward extending façade, which effectively breaks down the tower's scale and combines with the N19 tower to give the proposed developments silhouette a distinctive stepped profile.

VIEW 16

This page is intentionally left blank

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 16: DRAPERS FIELD RECREATION GROUND, LOOKING SOUTH-WEST ALONG INTERNAL ROUTE

Cumulative

The majority of cumulative schemes would not be visible in the view, and those that do emerge, do so in a marginal way, and have limited effect on the view composition or character. There is no meaningful cumulative effect, and the proposed development would remain an enhancement to the view.

VIEW 16

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 17: ST PAULS DRIVE AT JUNCTION WITH WADDINGTON ROAD, LOOKING WEST

Existing

This view looks west down St Paul's Drive, a small residential cul-de-sac lined on either side by three and four-storey apartment blocks, with a strong horizontal emphasis. Rising up behind this domestic-scale townscape and providing a backdrop to the view are a number of the more recently constructed developments associated with the East Village area. Most prominent amongst these are the SOM designed Manhattan Loft Gardens (left) and the southern tower at Victory Plaza, Insignia Point (right), both of which act as local landmarks, and are of a modern, high-rise character that contrasts with the more unassuming, low-rise foreground context. Positioned in the central distance, appearing approximately equidistant between the two aforementioned towers, are the adjoining forms of the Gantry Hotel and Adagio Aparthotel, which though contemporary with Manhattan Lofts and Victory Plaza, are of a lesser scale.

VIEWPOINT LOCATION

VIEW 17

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 17: ST PAULS DRIVE AT JUNCTION WITH WADDINGTON ROAD, LOOKING WEST

Proposed

The proposed development will rise up centrally within the view, standing midway between the Manhattan Loft Gardens and Insignia Point, where it would form a centrepiece and bring balance and greater compositional value to this distant grouping of tall buildings. The proposals would also relate well to the smaller-scale foreground environment, the residential block on the northern side of St Paul's Drive guiding the eye forward to the development, and its chimneys displaying similar vertically and proportions as the proposed N18 and N19 towers. The taller N18 tower would be the more prominent of the two, with the N19 tower partially screened behind it. Their combined massing would be effectively broken down, the proposed development displaying an elegant profile.

VIEW 17

This page is intentionally left blank

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 17: ST PAULS DRIVE AT JUNCTION WITH WADDINGTON ROAD, LOOKING WEST

Cumulative

The majority of cumulative schemes would not be visible in the view, and those that do emerge, generally do so in a contrasting horizontal manner, just beyond the central foreground context of St Paul's Drive. Only the proposals at Plot N20 would emerge in a manner that would see them appear as a distinct element along the view skyline, taking up a position between Manhattan Loft Gardens and the proposed development, where they would appear below, and stand subservient to, these two existing tall buildings. Though there is a meaningful cumulative effect, the proposed development would be in contrast to it and remain an elegant centerpiece and an enhancement to the view.

VIEW 17

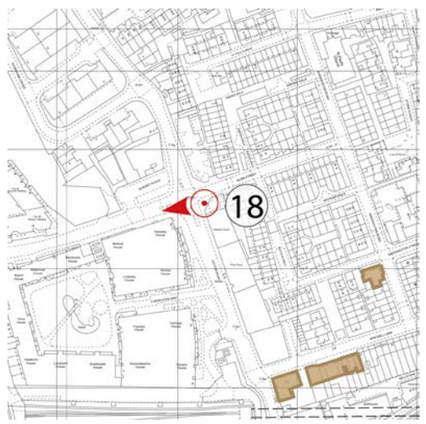
6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 18: JUNCTION OF LEYTON ROAD AND ALMA STREET, LOOKING WEST

Existing

This view looks west along Penny Brookes Street towards the centre of East Village, and is captured from Leyton Road, a north-south route which forms the eastern boundary to this new residential neighbourhood and a marked change to the urban grain. Lining the southern side of Penny Brookes Street are the medium-rise apartments blocks of the New Garden Quarter, which guide the eye forward to the landmark form of Manhattan Loft Gardens, the view's centrepiece and focal point. To the right of Manhattan Loft Gardens appear more modest, less distinct apartment blocks with brick elevations and a robust character. The right side of the view features New City House, a prefabricated business centre building, whose basic form and light-weight, unrefined aesthetic stands behind a cluttered foreground of tall metal railings, portacabins and single-storey business units. Rising to the rear of this poorly composed foreground grouping is the much more coherent and assertive forms of Insignia Point and Laurel Point, designed by Lifschutz Davidson Sandilands, and several lower, less distinct apartments blocks at Plot N13.

VIEWPOINT LOCATION



VIEW 18

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 18: JUNCTION OF LEYTON ROAD AND ALMA STREET, LOOKING WEST

Proposed

The proposed development would appear centrally in the view, behind the medium-rise apartments in the middle ground. Its 33-storey tower would be mostly screened from view, but the taller N18 tower would be a prominent addition to the view, and would stand harmoniously within the existing sequence of tall buildings, whose apparent collective heights follow a common perspective line, rising gradually from the apartment blocks at Plot N13 at the right of the view, to Manhattan Loft Gardens on the left. The proposed development would contribute positively to, and enhance the composition of, East Village's tall building cluster. Rising up at the centre of the view, and its top surrounded by open skies, N18's sculptural crown would form a distinctive feature of the view skyline, its distinctive composition providing the tower with a defined character that would also enhance legibility within the view, denoting the location of Victory Park.

VIEW 18

This page is intentionally left blank

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 18: JUNCTION OF LEYTON ROAD AND ALMA STREET, LOOKING WEST

Cumulative

The proposals for Chobham Farm (Zones 3 and 5) would appear prominently at the right side of the view, and almost entirely screen the development proposals. However, a slight slither of the upper extents of each of the two proposed towers would remain visible, allowing them to continue contributing to the legibility of the view, albeit in a less prominent manner. But the consented foreground eliminates a meaningful cumulative effect.

VIEW 18

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

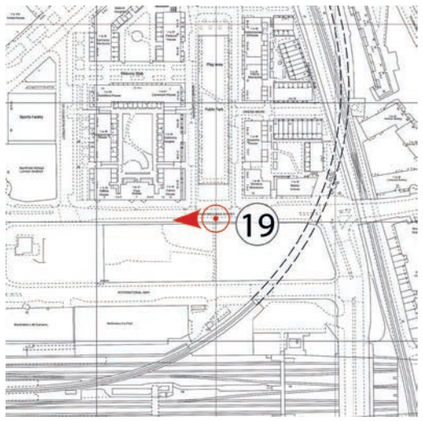
VIEW 19: PENNY BROOKES STREET, LOOKING WEST FROM PEDESTRIAN CROSSING TO MIREABELLE GARDENS

Existing

This view looks west along Penny Brookes Street towards the development site. The left side of the view is framed by a partial glimpse of Manhattan Loft Gardens, where its triple-height sky garden at levels 25 to 28 creates a bold horizontal incision into its vertical, rectilinear form. The remainder of the left side of the view is characterized by open skies, which appear above the continuous site hoardings that enclose the large, linear plot situated between International Way and Penny Brookes Street, which is earmarked for the future International Quarter North development. In comparison, the right side of the view sees the northern side of Penny Brookes Street overlooked by a much more complete and coherent built edge, formed by a series of residential blocks, behind whose pale elevations appears the Gantry Hotel, with its bronze-tinged vertical fins. In the central distance, the view terminates with those buildings that occupy the southern extents of Plots N06 and N07, the most distinctive and commanding of which are the pair of 26 and 31 storey towers designed by Hawkins Brown.

Proposed

VIEWPOINT LOCATION



VIEW 19

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 19: PENNY BROOKES STREET, LOOKING WEST FROM PEDESTRIAN CROSSING TO MIREABELLE GARDENS

The proposed development, shown as a photorealistic render, would form a dramatic centrepiece to the view, the tower at N19 and its shoulder blocks terminating the view along Penny Brookes Street, and the taller tower at N18 rising up behind the Gantry Hotel. The towers would appear elegant and striking, with unique, double-height crowns, while the lower shoulder parts would present a streetscape scale to Celebration Avenue that would relate well to those medium-rise blocks at the right of the view foreground. The proposed development would appear of high architectural quality, and would be any entirely worthy marker of the large public space at Victory Park, where its two towers would enhance legibility in the townscape and guide people westwards along Penny Brookes Street towards the heart of the East Village.

VIEW 19

This page is intentionally left blank

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 19: PENNY BROOKES STREET, LOOKING WEST FROM PEDESTRIAN CROSSING TO MIREABELLE GARDENS

Cumulative

The left side of the view would be transformed by the development of those plots associated with International Quarter London North, which would run along the southern side of Penny Brookes Street and provide a much more defined and stronger edge to the route. This would result in a framed view along Penny Brookes Street, terminated by the proposed towers, which would continue to be an enhancement to the view in terms of the quality of their architecture, their positive response to the surrounding context and in their role as wayfinders and markers of Victory Park.

VIEW 19

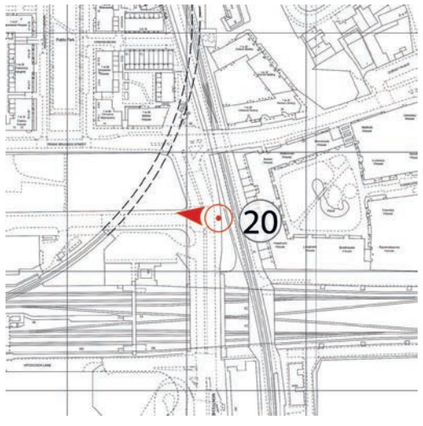
6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 20: LOOKING WEST FROM JUNCTION OF MONTFICHET ROAD AND INTERNATIONAL WAY

Existing

Taken from Montfichet Road and looking west along International Way, an open foreground, which includes the large, hoarding-enclosed area earmarked for the International Quarter London North development, allows for unobscured views towards East Village's centre. Across the view stand several tall, landmark buildings, none more striking and prominent than Manhattan Loft Gardens, whose towering sculptural form appears just left-of-centre. Less prominent by comparison, but still sufficiently distinct and sizeable to feature as secondary landmarks in this view are the sloping form of the Stratford One student accommodation development (distant left), the residential tower at Plot N06 (central distance), the subtly curving Gantry Hotel (right of centre) and the gridded form of Insignia Point (right), whose shorter sibling, Laurel Point, is also partially visible in the view. Aside from these buildings of height, the townscape at the centre and right of the view features medium-rise residential blocks with more horizontal proportions, while the left side of the view features the similarly scaled-forms of Westfield Shopping Centre and Stratford International Car Park, the latter of which adjoins Manhattan Loft Gardens.

VIEWPOINT LOCATION



VIEW 20

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 20: LOOKING WEST FROM JUNCTION OF MONTFICHET ROAD AND INTERNATIONAL WAY

Proposed

The two large towers of the development are shown to contribute positively to East Village's tall building cluster and the wider skyline in this view, within which they would act as a connector between the outlying forms of Manhattan Loft Gardens and Insignia Point, and combine with these to form a high quality townscape composition. The asymmetry of the towers both respects the differential in the heights of buildings either side of the site and, give rise to a playful and dynamic compositional arrangement, where building heights rise and fall across the breadth of the view. A slender gap between the two towers allows for each to be appreciated as separate elements, while the lower level shoulder blocks would be partially visible, their scale relating well to those more medium rise developments contained within the view.

VIEW 20

This page is intentionally left blank

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 20: LOOKING WEST FROM JUNCTION OF MONTFICHET ROAD AND INTERNATIONAL WAY

Cumulative

The various blocks proposed as part of the International Quarter North development would completely obscure views of the proposed development. There is no cumulative effect.

VIEW 20

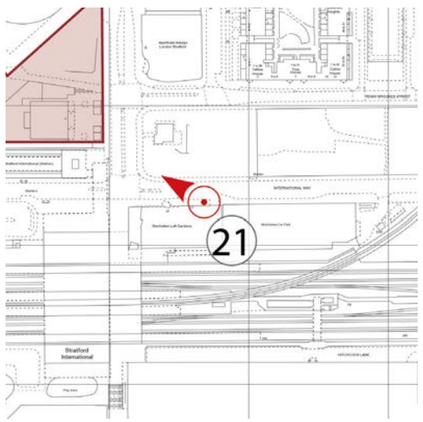
6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 21: WESTERN END OF INTERNATIONAL WAY, LOOKING NORTH-WEST

Existing

This short-range view towards the development site is taken from outside of The Stratford Hotel on International Way, which is accommodated within the lower levels of Manhattan Loft Gardens. The outer edges of the view feature the vertical forms of the eastern tower at Plot N06 (left) and Insignia Point and the Gantry Hotel (right). The central parts of the view are less distinctive, playing host to a townscape comprising apartment buildings of comparatively modest height, which form perimeter blocks to the East Village's various completed plots and provide attractive, well-defined frontages to the streets and public realm they edge, including Victory Park, a partial view of which is available to the right-of-centre.

VIEWPOINT LOCATION



VIEW 21

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 21: WESTERN END OF INTERNATIONAL WAY, LOOKING NORTH-WEST

Proposed

The proposed development would have a transformative and entirely positive effect on this view. The two proposed towers would introduce to the central parts of the view a verticality that responds to those buildings which occupy the outer parts of the view, and result in a stepping effect upwards from the outer parts of the view. This stepping effect is further reinforced by the proposals themselves, with each tower extending upwards from a podium and collection a shoulder buildings, and their middle parts featuring a section of extended façade before retreating to provide a slender top. From this distance the high quality materials palette would be legible, as would the manner in which the façades have been articulated through treating windows and entrances as 'punched openings' with large reveals within a solid field and even with generous expanses of glazing, giving the building elevations a sculptural solidity. The success of the proposed development's function as a gateway that invites and guides movement northwards from the station to the heart of the East Village between the two towers is particularly evident in this view, the generous gap facilitating views through the development towards Victory Park and drawing pedestrians through the richly landscaped space.

VIEW 21

This page is intentionally left blank

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 21: WESTERN END OF INTERNATIONAL WAY, LOOKING NORTH-WEST

Cumulative

The taller N18 tower and its associated shoulder blocks at the right of the view would be obscured behind the Plot N20 element of the International Quarter London North proposals, leaving only the N19 element of the proposed development and a partial glimpse of the landscaped gateway that runs between the two towers visible. In this circumstance the proposed development would still represent an enhancement to the view, the N18 proposals continuing to function as an elegant marker of the richly landscaped gateway to Victory Park, the high quality of their architecture still apparent.

VIEW 21

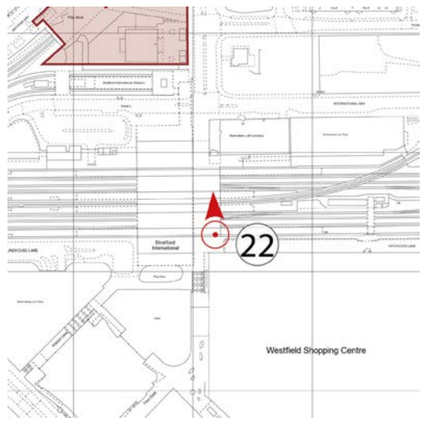
6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 22: LOOKING NORTH ALONG CELEBRATION AVENUE AT JUNCTION WITH HITCHCOCK LANE

Existing

This view from the very southern end of Celebration Avenue is enclosed on the left side by the low-lying glazed form of Stratford International station, which guides the eye forwards to the Insignia Point tower at Victory Plaza. At the right of the view appears the serrated terracotta and glass fabric of the lowers extents of Manhattan Loft Gardens, behind which the more distant, but also quite distinct form of the Gantry Hotel can be seen. Further north along Celebration Avenue, a partial view of the western extents of the Vesta House residential block is then available, while the central distance remains clear of sizeable development and is dominated by open skies.

VIEWPOINT LOCATION



VIEW 22

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 22: LOOKING NORTH ALONG CELEBRATION AVENUE AT JUNCTION WITH HITCHCOCK LANE

Proposed

The proposed development would rise up from behind Stratford International, the strong horizontally of this foreground building contrasting to positive effect with the verticality of the proposed development, and resulting in a very distinct and beneficial juxtaposition. With its shoulder blocks and lower podium, the proposals at N18 would provide a more complete frontage to the southern end of Celebration Avenue, while the 39-storey tower above, would stand alongside its 33-storey sibling at N19, to form a pair of landmark buildings at the view centre. With a generous gap between them, the towers can be appreciated as separate elements while still reading as a singular development through their uniform approach to articulation, fenestration and materiality. The separation between the two towers, combined with their differing heights and layered façades, result in a proposition of high compositional value. The angle at which the upper extents of each tower reveal themselves in this view is particularly successful, the double-height openings, that define each of their crowns, framing views through to the sky beyond.

VIEW 22

This page is intentionally left blank

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 22: LOOKING NORTH ALONG CELEBRATION AVENUE AT JUNCTION WITH HITCHCOCK LANE

Cumulative

At the right side of the view, the Plot N16 development would be marginally visible behind the Gantry Hotel, with limited effect. More meaningful would be manner in which the eastern tower of Stratford International Bus Layover site emerges above Stratford International building, with a vertically that relates well to the proposed development. The resultant cumulative effect would be positive, creating a sequence of elegant towers along the view, each benefitting from open skies around their outer edges that allows for their individual profiles to be appreciated. At the right of the view the proposals for International Quarter London North's Plot N20 would also emerge, and would combine with the eastern tower of Stratford International Bus Layover to frame the proposed development at the centre of the view.

VIEW 22

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 23: LOOKING EAST FROM THE WESTERN END OF ANTHEMS WAY

Existing

This view looks east along Anthems Way as it sweeps towards Victory Park. It is framed on the left by the lower extents of the eastern tower at Plot N06, while the views central focus is the more distant neighbouring developments of the 18 storey Gantry Hotel and the 17 storey Adagio Aparthotel. The Gantry, which is a slightly taller and more substantial building, displays a more elaborate aesthetic, with an exterior comprising slim vertical fins combined with curved horizontal elements. These characteristics see the Gantry Hotel feature as one of East Village's most distinctive buildings. Further right rises up the soaring sculptural form of Manhattan Loft Gardens, which stands in isolation, its profile backed by open skies. The view backdrop is generally of a horizontal character, largely featuring various apartment blocks associated with eastern extents of East Village, though there are occasional moments of vertically, such as the 22 storey local authority tower block of Holden Point (centre of view) and the more modern 19 storey Stratford Eye building with its sloping top (right of view), which stands behind the rust-coloured profile of Stratford City Energy Centre's chimney.

VIEWPOINT LOCATION

VIEW 23

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 23: LOOKING EAST FROM THE WESTERN END OF ANTHEMS WAY

Proposed

The proposed development would form a prominent, landmark presence at the very centre of the view, replacing the Gantry Hotel and Adagio Aparthotel as the central focus, and introducing a composition of built forms that are more responsive to, and in keeping, with the heights and verticality exhibited by the Plot N06 and Manhattan Loft Gardens towers that occupy the outer parts of the view. The relationship with the latter is particularly pleasing, the scalped top of Manhattan Loft Gardens mirroring the angle of the rooflines of the N18 and N19 towers. The combined massing of the overlapping N18 and N19 proposals would be effectively broken down, with each displaying a clear top, middle and base, which would see the proposals become increasingly slender towards their upper extents.

VIEW 23

This page is intentionally left blank

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 23: LOOKING EAST FROM THE WESTERN END OF ANTHEMS WAY

Cumulative

The Plot N16 proposals would appear to the left of the proposed development, and the International Quarter London North proposals to its right, and each of these would relate well to scale presented by the proposed development's shoulder blocks. Further right, the proposed towers at the Stratford International Bus Layover site would appear prominently, obscuring Manhattan Loft Gardens, but displaying a similar vertical emphasis that would equally complement and respond positively to the development proposals, which would remain an elegant centrepiece and an enhancement to the view.

VIEW 23

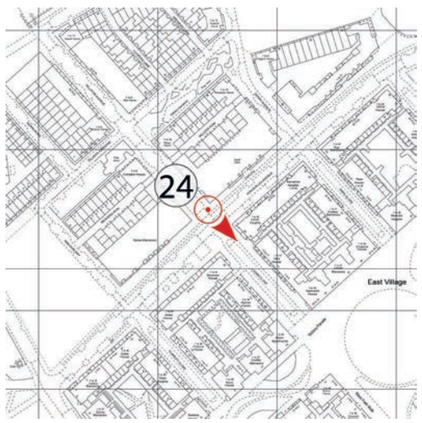
6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 24: LOOKING SOUTH-EAST FROM THE SOUTHERN END OF PELOTON AVENUE

Existing

This framed view towards Manhattan Loft Gardens is enclosed on either side by medium-rise apartment blocks with overhanging balconies. These residences overlook Logan Close, a street that is characterised by broad pavements with rows of semi-mature trees, and a one-way vehicular route, wrapping around a linear parking strip, which is also host to areas of landscaping and tree planting. This view emphasises Manhattan Loft Gardens geometric, sculpted form, the sun gleaming off its lower western elevation, and its more shaded northern elevation split in two by the triple-level sky garden at levels 25 to 28.

VIEWPOINT LOCATION



VIEW 24

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 24: LOOKING SOUTH-EAST FROM THE SOUTHERN END OF PELOTON AVENUE

Proposed

The proposed towers reveal themselves in a manner that is in harmony with the symmetry of the view foreground while also continuing to channel linear views through to the landmark form of Manhattan Loft Gardens. The result is a finely composed view, with the two towers positioned just off-centre beyond the medium-rise apartment blocks of Logan Close, where they appear as book-ends to these foreground residences. They simultaneously frame Manhattan Loft Gardens, the distinctive L-shaped crown of which remains visible, allowing the building to continue its role as a landmark and wayfinder within this view. With their north-western elevations directly addressing the viewer, the subtle variations in the proposed elevational compositions and the resultant unique architectural expression would be particularly evident in this view.

VIEW 24

This page is intentionally left blank

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 24: LOOKING SOUTH-EAST FROM THE SOUTHERN END OF PELOTON AVENUE

Cumulative

All potential cumulative schemes would be obscured from view by the intervening townscape. There is no cumulative effect.

VIEW 24

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 25: LOOKING SOUTH-EAST ALONG WEST PARK WALK FROM JUNCTION WITH VICTORY PARADE

Existing

Presenting a similar aspect towards Manhattan Loft Gardens as View 24, but from a closer standing position, this view features a foreground comprising the generously planted public realm of Victory Parade and West Park Walk, which line the northern and western sides of Victory Park, whose slightly raised landscape can be seen at the left side of the view. Through the leafless deciduous trees at the right of the view the residential blocks of Manna House, Raywood Mansions and Nero House can be partially seen. The left and central parts of the view, though still featuring an abundance of tree planting, are a little more open, and relatively unobscured views are available towards the Victory Plaza development (outer left) and adjoining forms of the 18 storey Gantry Hotel and the 17 storey Adagio Aparthotel (left of centre), while the view's centerpiece, the towering Manhattan Loft Gardens, comfortably rises above the foreground tree planting to reveal its distinct, angular profile. A much more enclosed, verdant view is likely to be presented in the summer months when the trees are in leaf, with much of the surrounding townscape screened from view by foliage.

VIEWPOINT LOCATION

VIEW 25

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 25: LOOKING SOUTH-EAST ALONG WEST PARK WALK FROM JUNCTION WITH VICTORY PARADE

Proposed

This view shows how the proposed development frames Manhattan Loft Gardens in sequential views when approaching Stratford International Station from along Peloton Avenue, Logan Close and West Park Walk, providing a legible route to the station and Westfield Shopping Centre at the southern end of East Village. The 39-storey tower at N18 would stand just left of centre, and be generally unobscured, whereas the 33-storey tower at N19 would appear to the right of Manhattan Loft Gardens, its form less visible owing to the cumulative leafless branches of winter trees lining West Park Walk. The park facing elevation of N18 would communicate to the viewer the unique architectural expression of the development, with its high quality materiality and considered detailing, including textured cast masonry and projecting reveals. This high quality frontage on to Victory Park would prove an enhancement to the public space, resulting in a more attractive and defined edge.

VIEW 25

This page is intentionally left blank

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 25: LOOKING SOUTH-EAST ALONG WEST PARK WALK FROM JUNCTION WITH VICTORY PARADE

Cumulative

The majority of cumulative schemes would not be visible in the view. The proposals for Plot N16 would be visible at the left side of the view, appearing beyond the park, whereas the Plot N20 proposals of the International Quarter London North development would be obscured. Along with the proposed development, the N16 proposals would prove an enhancement to the setting of Victory Park, providing this open space with a more complete and consistent townscape at its southern end. The proposed development remains a benefit in these circumstances.

VIEW 25

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 26: LOOKING SOUTH-EAST FROM NORTHERN END OF EAST PARK WALK

Existing

This view looks south across Victory Park from its north-east corner towards the development site. The residential blocks of Raywood Mansions and Nero House occupy the right side of the view, while the left side features a layered sequence of built forms; (1) a corner of Applegate House, part of the Victory Plaza development, stands in the immediate left foreground, behind which emerges (2) the Adagio Aparthotel and the Gantry Hotel, the latter displaying its subtly curving western elevation, and (3) the standalone, more distant form of Manhattan Loft Gardens. The park's heavily planted, undulating green landscape occupies the centre of the view, beyond which glimpses of Westfield Shopping Centre and the emerging cluster of tall buildings to its immediate south can be seen.

VIEWPOINT LOCATION

VIEW 26

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 26: LOOKING SOUTH-EAST FROM NORTHERN END OF EAST PARK WALK

Proposed

The proposed development would have a transformative, and wholly positive effect on this view, where it would provide a handsome, high quality built edge to the southern side of Victory Park. With their shoulder blocks relating to the medium-rise buildings that characterise much of East Village's townscape, the two towers then elegantly soar upwards from this base, while generous separation between the towers allows for each to be appreciated in isolation. Both their north-eastern and north-western elevations are visible to the viewer, with the latter more directly and at a less acute angle, allowing for appreciation of its well-composed elevational treatment. At the tops of each tower from this viewpoint, the large rectangular openings on the crowns of each would generally be seen to frame areas of open sky, resulting in a pleasing contrast between the static solidity of the built form and the fluid, ethereal qualities of the sky beyond.

VIEW 26

This page is intentionally left blank

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 26: LOOKING SOUTH-EAST FROM NORTHERN END OF EAST PARK WALK

Cumulative

The majority of cumulative schemes would not be visible in the view. Only the proposals for (1) the Stratford International Bus Layover site and (2) the International Quarter London North Plot N20 would appear to any notable effect, the former rising above Nero House at the right side of the view, and the latter emerging behind Manhattan Loft Gardens. The proposed development remains a benefit in these circumstances.

VIEW 26

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 27: LOOKING SOUTH-WEST ALONG LIBERTY BRIDGE ROAD, NEAR JUNCTION WITH CHEERING LANE

Existing

The left side of this view looking south-west along Liberty Road towards the development site is occupied entirely by Asterid Heights, a residential block characterised by dark brickwork at ground, first and second floor levels, with a light rendered finish above and bays of balconies that are partially enclosed by metal fins. On the right side of the view rectangular plots of formal landscaping accommodating hedging and trees soften the roadside environment and enhance the streetscape, and through these winter trees the partially obscured forms of Mimosa House and Mira House can be seen. Beyond the enclosed residential environment of Liberty Road, at the centre of the view appears the black timber-clad form of the DD Sports Bar, which currently occupies the northern end of Plot N16. Appearing in the central distance inadequately terminating the view is the Stratford One student accommodation development, whose terracotta profile with its severed, sloping roofline and robust aesthetic, forms a noticeable presence in the view in spite of its distance from the viewpoint location.

VIEWPOINT LOCATION

VIEW 27

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 27: LOOKING SOUTH-WEST ALONG LIBERTY BRIDGE ROAD, NEAR JUNCTION WITH CHEERING LANE

Proposed

The proposed tower at N18 and its northern shoulder block would emerge prominently at the centre of the view, obscuring the distant Stratford One development and providing the view with a more elegant and engaging centerpiece. The proposals would see the strong residential frontages currently presented along the southern side of Liberty Bridge Road in the view foreground continued by the north-western elevations of the proposed development, which would be visible at an acute angle. The N18 tower's north-eastern elevation would address the viewer in a more direct manner, its distinctive and uniquely expressed composition providing the building with a strong character that combines with its height to see it act as a handsome landmark and wayfinder within the view.

VIEW 27

This page is intentionally left blank

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 27: LOOKING SOUTH-WEST ALONG LIBERTY BRIDGE ROAD, NEAR JUNCTION WITH CHEERING LANE

Cumulative

The northern extents of the proposals for Plot N16 would stand to the fore of the proposed development, but would not diminish its role as a landmark and wayfinder within the view, with views of its acute north-west façade and towards the upper levels of the N18 tower remaining available. The proposed development would continue to prove an enhancement to the view in these circumstances.

VIEW 27

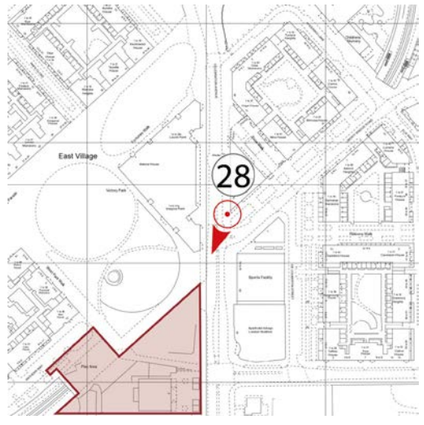
6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 28: LOOKING SOUTH FROM CORNER OF CELEBRATION AVENUE AND LIBERTY BRIDGE ROAD

Existing

This view looks across the junction of Liberty Bridge Road and Celebration Avenue. It is enclosed on the left by the Adagio Aparthotel and on the right by the southern corner of the Victory Plaza development. Beyond these two foreground framing elements the view's central parts are relatively open and unexceptional in their content, featuring the development site's northern extents with their temporary landscaping, beyond which emerge an array of more distant built forms, including Westfield Shopping Centre and its multi-storey car park, and the Stratford One student accommodation development.

VIEWPOINT LOCATION



VIEW 28

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 28: LOOKING SOUTH FROM CORNER OF CELEBRATION AVENUE AND LIBERTY BRIDGE ROAD

Proposed

The proposed development would transform the central part of the view, its open and relatively nondescript character rejuvenated with a landmark grouping of buildings of high quality design. Within this composition the prow of the northern-most shoulder block would mark the junction of Liberty Bridge Road and Celebration Avenue, directly addressing the viewer and from this point handsome, animated frontages would extend along those two routes, contributing to an enhanced streetscape and more defined street profiles. Behind this shoulder block would rise the elegant form of the tower at N18. The façades of all parts of the proposed development would be characterised by warm and tactile external finishes, including aggregate enriched cast masonry at podium level and similar masonry with organic vertical patterns above, with accents of bronzed aluminium. This materials palette, combined with a carefully considered response to massing, scale and elevational compositions, would see the proposals stand as a high quality addition to the view.

VIEW 28

This page is intentionally left blank

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 28: LOOKING SOUTH FROM CORNER OF CELEBRATION AVENUE AND LIBERTY BRIDGE ROAD

Cumulative

The Plot N16 proposals would appear marginally at the left side of the view, while in the central distance the Westfield Stratford City M7 Offices would be visible. The emergence of these cumulative proposals in the view would not change the above effect, and the proposed development would continue to prove an enhancement to the view.

VIEW 28

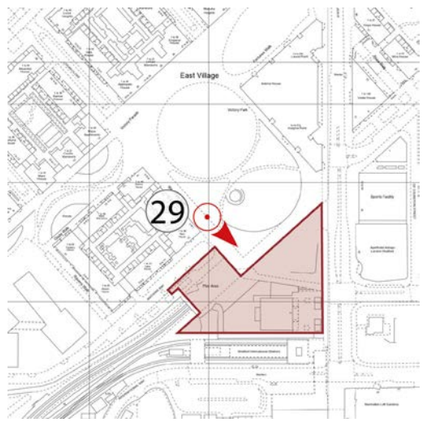
6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 29: LOOKING SOUTH-EAST FROM SOUTHERN END OF WEST PARK WALK

Existing

This view along the southern corner of Victory Park looks towards the dramatic, soaring form of Manhattan Loft Gardens, which is framed between the two rows of deciduous trees that run parallel to each other within the view foreground. Through this parade of tree planting, partial views of the townscape at the left and right of the view are available; on the left the Gantry Hotel is visible, while on the right Westfield Shopping Centre can been seen, behind which appears the near-complete towers of the Chery Park development.

VIEWPOINT LOCATION



VIEW 29

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 29: LOOKING SOUTH-EAST FROM SOUTHERN END OF WEST PARK WALK

Proposed

The proposed development would result in a significant enhancement to this view, combining with Manhattan Loft Gardens to create a memorable composition of significant character. The lower extents of the two proposed towers would stand at either side of the view, providing attractive and animated frontages on to the public realm, while simultaneously framing the centrally positioned and more distant landmark of Manhattan Loft Gardens, whose unique form would emerge precisely midway between the two towers, an arrangement that has resulted from a meticulous, carefully-considered approach to the proposed development layout by the architects.

VIEW 29

This page is intentionally left blank

6.0 ASSESSMENT OF VISUAL IMPACT (CONTD.)

VIEW 29: LOOKING SOUTH-EAST FROM SOUTHERN END OF WEST PARK WALK

Cumulative

The majority of cumulative schemes would be obscured from view by the intervening townscape, with only the proposals for Plot N20 of International Quarter London North emerging and visible to the left of Manhattan Loft Gardens, whose upper extents would remain surrounded by open skies. The emergence of this cumulative scheme in the view would not change the above effect, and the proposed development would continue to prove an enhancement to the view.

VIEW 29

This page is intentionally left blank

7.0 CONCLUSION

7.1 This fully illustrated document assesses the existing visual and heritage context of the site and its surrounds, the effects on the townscape and the design qualities of the proposed scheme, for which planning permission is now sought. It does so by the study of previous information, comprehensive site visual surveys and by extracting the essential illustrative material from the architect's Design Development Report, adding further visual material prepared by Miller Hare and by assessing 29 long-range, mid-range and immediate views.

7.2 The design of the proposed development arises from a thorough understanding of the context of the site, including the wider and nearer contexts, views, the setting of heritage assets and the specific planning policy considerations for Plots N18 and N19. Analysis of nearby heritage assets and their significance, including any contribution made by their setting, indicates that no harm to their significance will arise from the proposed development.

7.3 It is found that the proposed development is of high design quality as described in chapter 4.0, and the success of the design is confirmed in the visual assessments at chapter 6.0. In each of the 29 views assessed the proposed development results in an enhanced condition and contributes positively to the townscape of East Village and the setting of Victory Park. In each case it has been possible to be positive about the scheme, in terms of its height, massing, and elevational compositions, materiality and landscaping. Views 5, 6, 19, 21, 22, 24, 25 ,26, 28 and 29, which are fully rendered, and views 8, 11, 17, and 20 are the key views which most fully illustrate these successes.

7.4 As demonstrated in chapter 4.0, the visual effects associated with the proposed development would generally be in keeping those associated with the SC OPP parameters and the 2014 RMA, and the proposals remain consistent with the broader height strategy for East Village that culminates in Manhattan Loft Gardens being the tallest building.

7.5 The proposed development is an exemplary piece of architectural design with the potential to greatly enhance the southern approach to Victory Park by forming a gateway between the two towers. It would contribute positively in 29 long-range, mid-range and immediate townscape views looking towards Victory Park, and would improve the legibility of East Village and its wider East London context. The consultancy is supportive of the application on this basis, and highly recommends it to the LLDC for its positive consideration.

This page is intentionally left blank

APPENDIX 1 - LISTED BUILDING DESCRIPTIONS (NATIONAL HERITAGE LIST)

A1.1 This appendix contains the full listing descriptions, extracted from the Historic England database, of the listed buildings included in chapter 5.0 of this report. The listed buildings are numbered to relate to the map at figure 5.13.

1: Fetter Lane Congregational Chapel (Grade II)

Date first listed: 24-Feb-1987

Church and former Sunday school. Dated 1899. By P Morley Horder. Roughcast. Stone dressings. Steeply pitched slate roof to eaves. Corner site. Galleried chapel to upper 2 storeys with former schoolroom below. Six paired bays. Arts and Crafts manner. Gabled west end with flush mullioned Serlian window to gable and central part of facade breaking forward slightly. Entrance to right. 3-light mullioned windows to first floor. Returns to right and left with prominent battered buttresses between bays, linked to form segmental reveals around upper windows. Windows segmental headed to ground floor, square above; mullioned, in timber to ground floor, in stone above. Small panes, leaded lights. Projecting 3-storey north porch with arched entrance. Interior with cast iron columns supporting galleries to north, west and south. Short chancel with Serlian motif forming chancel arch. Central pulpit in ornate late C17 style; panelling to chancel. Nave roof comprising segmental barrel vault. Design of church interior said to recall the original Fetter Lane Chapel of 1660.

2: Rothschild Mausoleum Jewish Cemetery (Grade II)

Date first listed: 25-Oct-1984

Mausoleum 1866: Architect - Sir Mattew Digby Wyatt. A circular domed stone building with Renaissance detail. On principal axis of cemetery. Engaged Corinthian columns. Enriched wall surface between. Rectangular windows under cornice with elaborate iron grilles. Richly carved entablature and parapet. Parapet and fluted dome finished with vases. Mausoleum erected by Ferdinand de Rotherschild to wife Evelina.

3: Education Offices, Broadway(Grade II)

Date first listed: 06-Nov-1974

Offices formerly West Ham Town Hall. Built in 1867-8, enlarged in 1886: Giles Angell. Monumental stone Italianate building. Three storeys, eleven windows wide. Rusticated ground floor with square headed windows. Round headed windows to first floor with Corinthian pilasters between. Balustraded parapet. Two-storeyed projecting column. portico of 3 bays. Top floor set back with cornice and parapet. To right tall tower with cupola (fishscale slates). To left curved corner and return elevation to West Ham Lane. Standing stone figures to parapet at first and second floor level. Interior not seen.

4: The Theatre Royal (Grade II*)

Date first listed: 28-Jun-1972

Theatre includes No 61 Angel Lane. 1884. Architect J G Buckle with later additions. Commissioned by Charles Silver, actor-manager. Plain exterior. Chanelled stucco ground storey with painted brick upper storeys. Roof not visible. Central range with corner stucco pilasters rising through upper storeys to support cornice and parapet. Central stucco panel with raised inscription reading 'Theatre Royal'. Central oriel window above with enriched stucco apron. Interior retains original ornament and decoration. Two galleries supported by range of cast iron columns. Two boxes flank central proscenium arch. Delicate plasterwork to ceiling, boxes and balcony fronts. Side extensions added in 1887 and stage enlarged to rear in 1891. Reputedly an unique example in London or suburban theatre constructed on cast beams and columns rather than steel cantilevers.

5: Cathedral Church of St Paul (GRADE I)

Date first listed: 04-Jan-1950

GV I 1675 to 1710 by Sir Christopher Wren. Rebuilding of medieval cathedral burnt in Great Fire. Classical style, mainly of Portland stone, with central dome and western towers. Large crypt. Contains important contemporary and later fittings and monuments including a very few survivals from the previous church. C19 fittings, monuments, decorations etc of importance. Dome painted by Thornhill. Above the two west chapels are the library and music room. The south west tower contains a fine circular staircase. Elaborate steps with walls, piers, urns and gates to south transept. Broad steps to west front flanked by pedestals supporting decorative iron lamp standards by Lutyens.

APPENDIX 2 - MILLER HARE'S METHOD STATEMENT

Appendices

A1 View Locations

1 | Looking North-East From Victoria Park At Entrance Beside People'S Park Tavern

Camera Location
National Grid Reference 536274.2E 184367.5N
Camera height 14.81m AOD
Looking at Centre of Site
Bearing 73.2°, distance 2.0km
Photography Details
Height of camera 1.60m above ground
Date of photograph 20/03/2022
Time of photograph 14:49
Canon EOS 5D Mark IV DSLR
Lens 50mm

2 | Lookings East Along Wallis Road From Junction With Berkshire Road

Camera Location
National Grid Reference 537034.4E 184669.6N
Camera height 6.24m AOD
Looking at Centre of Site
Bearing 77.9°, distance 1.2km
Photography Details
Height of camera 1.60m above ground
Date of photograph 18/03/2022
Time of photograph 15:09
Canon EOS 5D Mark IV DSLR
Lens 50mm

3 | Looking North-East From Bridge Over Hertford Union Canal, Near Roach Road

Camera Location
National Grid Reference 537210.3E 184352.8N
Camera height 10.94m AOD
Looking at Centre of Site
Bearing 57.7°, distance 1.1km
Photography Details
Height of camera 1.60m above ground
Date of photograph 18/03/2022
Time of photograph 15:30
Canon EOS 5D Mark IV DSLR
Lens 50mm

4 | South Of Stratford Walk, On The Western Banks Of The Waterworks River, Looking North

Camera Location
National Grid Reference 537969.0E 184157.1N
Camera height 8.48m AOD
Looking at Centre of Site
Bearing 9.5°, distance 0.8km
Photography Details
Height of camera 1.60m above ground
Date of photograph 18/03/2022
Time of photograph 13:58
Canon EOS 5D Mark IV DSLR
Lens 50mm

5 | Looking North-West From The Northern End Of Angel Lane Bridge

Camera Location
National Grid Reference 538759.7E 184685.8N
Camera height 15.52m AOD
Looking at Centre of Site
Bearing 296.0°, distance 0.6km
Photography Details
Height of camera 1.60m above ground
Date of photograph 08/03/2022
Time of photograph 11:29
Canon EOS 5D Mark IV DSLR
Lens 24mm

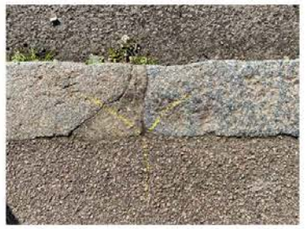
6 | Looking West From Leytstone Road, At Junction With Windmill Lane And Maryland Poiint

Camera Location
National Grid Reference 539107.9E 184910.3N
Camera height 11.46m AOD
Looking at Centre of Site
Bearing 263.6°, distance 0.9km
Photography Details
Height of camera 1.60m above ground
Date of photograph 19/03/2022
Time of photograph 11:07
Canon EOS 5D Mark IV DSLR
Lens 24mm

APPENDIX 2 - MILLER HARE'S METHOD STATEMENT (CONTD.)

Appendices (continued)

7 | Looking West From Maryland Street, Outside Coppers Close

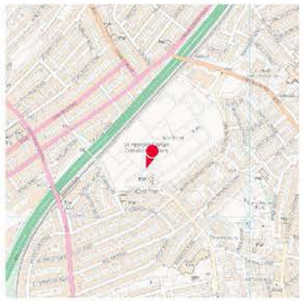


Camera Location
National Grid Reference 539119.3E 185115.8N
Camera height 10.33m AOD
Looking at Centre of Site
Bearing 250.8°, distance 1.0km
Photography Details
Height of camera 1.60m above ground
Date of photograph 19/03/2022
Time of photograph 09:55
Canon EOS 5D Mark IV DSLR
Lens 24mm

8 | West Ham Cemetery, Looking West

Camera Location
National Grid Reference 539678.1E 185716.5N
Camera height 15.28m AOD
Looking at Centre of Site
Bearing 243.4°, distance 1.7km
Photography Details
Height of camera 1.60m above ground
Date of photograph 19/03/2022
Time of photograph 10:26
Canon EOS 5D Mark IV DSLR
Lens 50mm

9 | St Patrick'S Cemetery, Looking South-West



Camera Location
National Grid Reference 538668.5E 186224.3N
Camera height 14.96m AOD
Looking at Centre of Site
Bearing 199.7°, distance 1.4km
Photography Details
Height of camera 1.60m above ground
Date of photograph 19/03/2022
Time of photograph 08:44
Canon EOS 5D Mark IV DSLR
Lens 50mm

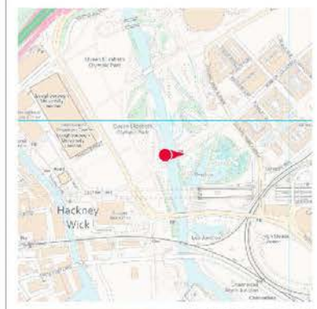
10 | Open Space East Of Wapping Hockey Club, Looking South-East

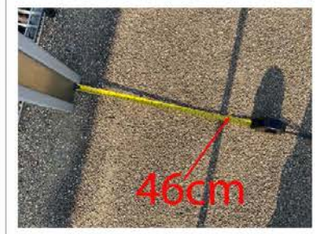
Camera Location
National Grid Reference 537506.3E 185619.6N
Camera height 12.87m AOD
Looking at Centre of Site
Bearing 137.8°, distance 1.0km
Photography Details
Height of camera 1.60m above ground
Date of photograph 20/03/2022
Time of photograph 16:30
Canon EOS 5D Mark IV DSLR
Lens 50mm

11 | South Side Of Pedestrian Bridge On Eton Manor Walk, Looking South-East

Camera Location
National Grid Reference 537570.0E 185427.7N
Camera height 14.47m AOD
Looking at Centre of Site
Bearing 132.8°, distance 0.8km
Photography Details
Height of camera 1.60m above ground
Date of photograph 20/03/2022
Time of photograph 15:58
Canon EOS 5D Mark IV DSLR
Lens 50mm

12 | Looking East From Western End Of Eastcross Bridge





Camera Location
National Grid Reference 537577.4E 184883.3N
Camera height 12.08m AOD
Looking at Centre of Site
Bearing 86.8°, distance 0.6km
Photography Details
Height of camera 1.60m above ground
Date of photograph 20/03/2022
Time of photograph 15:34
Canon EOS 5D Mark IV DSLR
Lens 24mm

APPENDIX 2 - MILLER HARE'S METHOD STATEMENT (CONTD.)

Appendices (continued)

13 | Looking North-East From Waterden Road

Camera Location
National Grid Reference 537689.3E 184675.2N
Camera height 13.79m AOD
Looking at Centre of Site
Bearing 63.3°, distance 0.5km
Photography Details
Height of camera 1.60m above ground
Date of photograph 08/03/2022
Time of photograph 13:17
Canon EOS 5D Mark IV DSLR
Lens 24mm

14 | Looking South Along Temple Mills Lane

Camera Location
National Grid Reference 538133.2E 185425.7N
Camera height 13.24m AOD
Looking at Centre of Site
Bearing 172.9°, distance 0.5km
Photography Details
Height of camera 1.60m above ground
Date of photograph 08/03/2022
Time of photograph 14:46
Canon EOS 5D Mark IV DSLR
Lens 24mm

15 | Corner Of Cheering Lane And Celebration Avenue, Looking South

Camera Location
National Grid Reference 538210.8E 185179.2N
Camera height 14.84m AOD
Looking at Centre of Site
Bearing 185.2°, distance 0.3km
Photography Details
Height of camera 1.60m above ground
Date of photograph 20/03/2022
Time of photograph 09:46
Canon EOS 5D Mark IV DSLR
Lens 24mm

16 | Drapers Field Recreation Ground, Looking South-West Along Internal Route

Camera Location
National Grid Reference 538420.9E 185548.3N
Camera height 9.05m AOD
Looking at Centre of Site
Bearing 203.2°, distance 0.7km
Photography Details
Height of camera 1.60m above ground
Date of photograph 19/03/2022
Time of photograph 09:13
Canon EOS 5D Mark IV DSLR
Lens 24mm

17 | St Pauls Drive At Junction With Waddington Road, Looking West

Camera Location
National Grid Reference 538812.4E 185098.9N
Camera height 9.12m AOD
Looking at Centre of Site
Bearing 252.9°, distance 0.7km
Photography Details
Height of camera 1.60m above ground
Date of photograph 08/03/2022
Time of photograph 11:14
Canon EOS 5D Mark IV DSLR
Lens 24mm

18 | Junction Of Leyton Road And Alma Street, Looking West

Camera Location
National Grid Reference 538724.4E 184958.2N
Camera height 8.47m AOD
Looking at Centre of Site
Bearing 266.5°, distance 0.5km
Photography Details
Height of camera 1.60m above ground
Date of photograph 19/03/2022
Time of photograph 09:33
Canon EOS 5D Mark IV DSLR
Lens 24mm

APPENDIX 2 - MILLER HARE'S METHOD STATEMENT (CONTD.)

Appendices (continued)

19 | Penny Brookes Street, Looking West From Pedestrian Crossing To Mireabelle Gardens

Camera Location
National Grid Reference 538398.4E 184901.9N
Camera height 12.93m AOD
Looking at Centre of Site
Bearing 272.9°, distance 0.2km
Photography Details
Height of camera 1.60m above ground
Date of photograph 20/03/2022
Time of photograph 10:16
Canon EOS 5D Mark IV DSLR
Lens 24mm

20 | Looking West From Junction Of Montfichet Road And International Way

Camera Location
National Grid Reference 538526.6E 184848.3N
Camera height 11.98m AOD
Looking at Centre of Site
Bearing 278.7°, distance 0.3km
Photography Details
Height of camera 1.60m above ground
Date of photograph 22/03/2022
Time of photograph 10:41
Canon EOS 5D Mark IV DSLR
Lens 24mm

21 | Western End Of International Way, Looking North-West

Camera Location
National Grid Reference 538260.2E 184829.1N
Camera height 8.92m AOD
Looking at Centre of Site
Bearing 306.9°, distance 0.1km
Photography Details
Height of camera 1.60m above ground
Date of photograph 22/03/2022
Time of photograph 10:54
Canon EOS 5D Mark IV DSLR
Lens 24mm

22 | Looking North Along Celebration Avenue At Junction With Hitchcock Lane

Camera Location
National Grid Reference 538214.2E 184729.3N
Camera height 8.93m AOD
Looking at Centre of Site
Bearing 337.0°, distance 0.2km
Photography Details
Height of camera 1.60m above ground
Date of photograph 22/03/2022
Time of photograph 11:05
Canon EOS 5D Mark IV DSLR
Lens 24mm

23 | Looking East From The Western End Of Anthems Way

Camera Location
National Grid Reference 537943.6E 184827.7N
Camera height 13.07m AOD
Looking at Centre of Site
Bearing 73.0°, distance 0.2km
Photography Details
Height of camera 1.60m above ground
Date of photograph 08/03/2022
Time of photograph 13:29
Canon EOS 5D Mark IV DSLR
Lens 24mm

24 | Looking South-East From The Southern End Of Peloton Avenue

Camera Location
National Grid Reference 537939.5E 185150.4N
Camera height 13.87m AOD
Looking at Centre of Site
Bearing 136.7°, distance 0.4km
Photography Details
Height of camera 1.60m above ground
Date of photograph 20/03/2022
Time of photograph 16:52
Canon EOS 5D Mark IV DSLR
Lens 24mm

APPENDIX 2 - MILLER HARE'S METHOD STATEMENT (CONTD.)

Appendices (continued)

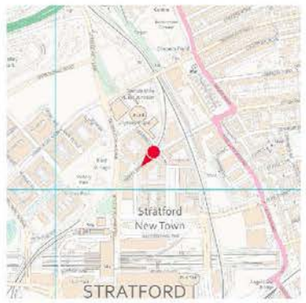
25 | Looking South-East Along West Park Walk From Junction With Victory Parade

Camera Location
National Grid Reference 538027.8E 185065.1N
Camera height 13.22m AOD
Looking at Centre of Site
Bearing 135.9°, distance 0.2km
Photography Details
Height of camera 1.60m above ground
Date of photograph 20/03/2022
Time of photograph 17:01
Canon EOS 5D Mark IV DSLR
Lens 24mm

26 | Looking South From Northern End Of East Park Walk

Camera Location
National Grid Reference 538100.2E 185110.2N
Camera height 13.78m AOD
Looking at Centre of Site
Bearing 168.2°, distance 0.2km
Photography Details
Height of camera 1.60m above ground
Date of photograph 20/03/2022
Time of photograph 17:21
Canon EOS 5D Mark IV DSLR
Lens 24mm

27 | Looking South-West Along Liberty Bridge Road, Near Junction With Cheering Lane

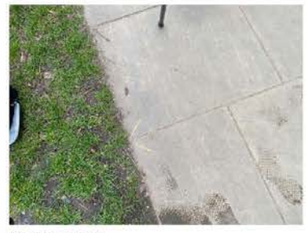


Camera Location
National Grid Reference 538334.0E 185127.5N
Camera height 15.45m AOD
Looking at Centre of Site
Bearing 221.0°, distance 0.3km
Photography Details
Height of camera 1.60m above ground
Date of photograph 20/03/2022
Time of photograph 10:00
Canon EOS 5D Mark IV DSLR
Lens 24mm

28 | Looking South From Corner Of Celebration Avenue And Liberty Bridge Road

Camera Location
National Grid Reference 538219.0E 185043.9N
Camera height 15.37m AOD
Looking at Centre of Site
Bearing 200.4°, distance 0.2km
Photography Details
Height of camera 1.60m above ground
Date of photograph 20/03/2022
Time of photograph 09:35
Canon EOS 5D Mark IV DSLR
Lens 24mm

29 | Looking South-East From Southern End Of West Park Walk



Camera Location
National Grid Reference 538093.2E 184976.4N
Camera height 14.07m AOD
Looking at Centre of Site
Bearing 137.8°, distance 0.1km
Photography Details
Height of camera 1.60m above ground
Date of photograph 20/03/2022
Time of photograph 17:11
Canon EOS 5D Mark IV DSLR
Lens 24mm

A | Looking South-West From Junction Of Henniker Road And Major Road

Camera Location
National Grid Reference 538662.5E 185195.8N
[Estimated]
Camera height 10.23m AOD
Looking at Centre of Site
Bearing 234.7°, distance 0.6km
Photography Details
Height of camera 1.60m above ground
na
Lens na

APPENDIX 2 - MILLER HARE'S METHOD STATEMENT (CONTD.)

Appendices (continued)

B | West Ham Lane

Camera Location
National Grid Reference 538977.0E 184281.0N
[Estimated]
Camera height 8.05m AOD
Looking at Centre of Site
Bearing 309.7°, distance 1.0km
Photography Details
Height of camera 1.60m above ground
na
Lens na

C | High Street

Camera Location
National Grid Reference 538764.2E 184201.0N
[Estimated]
Camera height 6.80m AOD
Looking at Centre of Site
Bearing 312.9°, distance 0.9km
Photography Details
Height of camera 1.60m above ground
na
Lens na

E | View From Public Space At Theatre Royal

Camera Location
National Grid Reference 538854.7E 184577.3N
[Estimated]
Camera height 8.90m AOD
Looking at Centre of Site
Bearing 280.1°, distance 0.7km
Photography Details
Height of camera 1.60m above ground
na
Lens na

F | View From Public Space Outside Collins Newsagents, Carpenter'S Estate

Camera Location
National Grid Reference 538470.8E 184012.7N
[Estimated]
Camera height 5.84m AOD
Looking at Centre of Site
Bearing 334.0°, distance 0.9km
Photography Details
Height of camera 1.60m above ground
na
Lens na

APPENDIX 2 - MILLER HARE'S METHOD STATEMENT (CONTD.)

Appendices (continued)

A2 Details of schemes

index	scheme name	address	reference	PA	status	source of model data	positioning method	MH reference	colour
1	East Village - Plots N18 and N19 - 2022	East Village Plot N18/19, London E20	n/a	Newham	Proposed	Paper planning application drawings from local authority	Best fit to Ordnance Survey	ev-n18.detail220613-gha-proposed	Blue
2	East Village - N05	Plot N05 East Village,Land Bounded By Celebration Avenue,Honour Lea Avenue And Sunrise Close,Stratford City,London	14/00066/REM	Newham	Legal Consent granted	Model supplied by LDS	Position relative to O.S. supplied by architect	ev-n05.surface131119-ids-consented	Orange
3	East Village - N16	Land Bounded By Celebration Avenue, Liberty Bridge Road And De Coubertin Street,Plot N16, Zone 3A,East Village,Stratford City,E20	14/00056/REM	Newham	Legal Consent granted	Model supplied by LDS and simplified by Millerhare	Position relative to O.S. supplied by architect	ev-n16.profile140106-lds-consented	Orange
4	International Quarter London (IQL) North - Plot N20 - Maximum Parameter	Zone 3 Stratford City Development London E20	10/90651/VARODA	Newham	Legal Consent granted	Paper planning application drawings from local authority	Best fit to Ordnance Survey	ev-n20.mass130922-dp-consented-parameter	Orange
5	International Quarter London (IQL) North - Plot N21 - Maximum Parameter	Zone 3 Stratford City Development London E20	10/90651/VARODA	Newham	Legal Consent granted	Paper planning application drawings from local authority	Best fit to Ordnance Survey	ev-n21.mass130922-dp-consented-parameter	Orange
6	International Quarter London (IQL) North - Plot N23 - Maximum Parameter	Zone 3 Stratford City Development London E20	10/90651/VARODA	Newham	Legal Consent granted	Paper planning application drawings from local authority	Best fit to Ordnance Survey	ev-n23.mass130922-dp-consented-parameter	Orange
7	International Quarter London (IQL) North - Plot N22	Plot N22, Land bounded by Penny Brookes Street, International Way, Montfichet Road and Celebration Avenue, Stratford, London, E20	17/00050/REM	Newham	Legal Consent granted	Models supplied by Aecom	Position relative to O.S. supplied by architect	ev-n22.mass130922-dp-consented-parameter	Orange
8	International Quarter London (IQL) South - Plot S10 - ZMP Parameter	Plot S10 of the International Quarter, Plot S10, Stratford City Zone 2	20/00146/OUT	Newham	Legal Consent granted	Models supplied by Makower Architects	Position relative to O.S. supplied by architect	tiq-s10.mass200219-ma-proposed-zmpparameter	Orange
9	International Quarter London (IQL) South - Plots S1 and S11	n/a	21/00416/FUL	Newham	Submitted for planning	Paper planning application drawings from local authority	Best fit to Ordnance Survey	tiq-s1.detail210330-aba-proposed-s1and11	Orange
10	Stratford Waterfront - Sadler's Wells East	PDZ1 & PDZ2, Olympic Park, Stratford, London	18/00470/OUT	Newham	Legal Consent granted	Paper planning application drawings from local authority	Best fit to Ordnance Survey	sw-p6.mass180925-lldc-proposed	Orange
11	Stratford Waterfront - BBC	PDZ1 & PDZ2, Olympic Park, Stratford, London	18/00470/OUT	Newham	Legal Consent granted	Paper planning application drawings from local authority	Best fit to Ordnance Survey	sw-p5.mass180925-lldc-proposed	Orange
12	Stratford Waterfront - London College of Fashion	PDZ1 & PDZ2, Olympic Park, Stratford, London	18/00470/OUT	Newham	Legal Consent granted	Paper planning application drawings from local authority	Best fit to Ordnance Survey	sw-p4.mass180925-lldc-proposed	Orange
13	Stratford Waterfront - V&A East	PDZ1 & PDZ2, Olympic Park, Stratford, London	18/00470/OUT	Newham	Legal Consent granted	Paper planning application drawings from local authority	Best fit to Ordnance Survey	sw-p3.mass180925-lldc-proposed	Orange
14	Stratford Waterfront - Residential Plot B	PDZ1 & PDZ2, Olympic Park, Stratford, London	18/00470/OUT	Newham	Legal Consent granted	Paper planning application drawings from local authority	Best fit to Ordnance Survey	sw-p2.mass180925-lldc-proposed	Orange
15	Stratford Waterfront - Residential Plot A	PDZ1 & PDZ2, Olympic Park, Stratford, London	18/00470/OUT	Newham	Legal Consent granted	Paper planning application drawings from local authority	Best fit to Ordnance Survey	sw-p1.mass180925-lldc-proposed	Orange
16	Madison Square Garden (MSG) Sphere	Land lying to the west of Angel Lane, Stratford, London, E15 1AA	19/00097/FUL	Newham	Submitted for planning	Model supplied by Populous	Position relative to O.S. supplied by architect	newh0036.detail181211-pop-proposed-chalk	Orange
17	Chobham Farm - Zones 3 and 5 - Parameter Plans	Chobham Farm Site Zone 2, Leyton Road, Stratford, London, E15 1DR	17/00086/NMA	Newham	Legal Consent granted	Paper planning application drawings from local authority	Best fit to Ordnance Survey	newh0151.mass130806-dp-proposed-cf	Orange
18	Chobham Farm - Sub-zone 3D1	Chobham Farm Zone 3, Penny Brookes Street and Leyton Road, Stratford, E15 1BZ	19/00473/REM	Newham	Legal Consent granted	Paper planning application drawings from local authority	Best fit to Ordnance Survey	n/a	Orange
19	Chobham Farm - Zone 4	Chobham Farm Zone 4, Leyton Road / Penny Brookes Street	15/00266/REM	Newham	Under Construction	n/a	n/a	newh0069.mass180417-rb-consented	Orange
20	PDZ8 - Maximum Parameters	PDZ8, Olympic Park, Stratford, London	11/90621/OUTODA	Newham	Legal Consent granted	Paper planning application drawings from local authority	Best fit to Ordnance Survey	newh0060.mass180801-dr-proposed-parameter	Orange
21	PDZ12 - Maximum Parameters	PDZ12, Olympic Park, Stratford, London	11/90621/OUTODA	Newham	Legal Consent granted	Paper planning application drawings from local authority	Best fit to Ordnance Survey	pdz12.mass180801-dr-proposed-parameter	Orange
22	PDZ6 - Chobham Manor Phase 4	Chobham Manor Phase 4, Development Parcel 6.1 (Development Block 6.1-A), Planning Delivery Zone 6, Stratford, London	16/00518/REM	Newham	Completed	Paper planning application drawings from local authority	Best fit to Ordnance Survey	pdz6-1a.mass180322-rb-consented	Orange
23	UCL East - Pool Street West	UCL East Site Phase 1, located south of the London Aquatics Centre, East of Waterworks River (Pool Street East and Pool Street West), South of the ArcelorMittal Orbit and South Plaza, between the Waterworks and City Mill Rivers, and railway lines	18/00425/REM	Newham	Completed	Paper planning application drawings from local authority	Best fit to Ordnance Survey	ucl-psw.mass190402-dp-consented	Orange
24	UCL East - Phase 2	UCL East Site, located south of the London Aquatics Centre, East of Waterworks River (Pool Street East and Pool Street West), South of the ArcelorMittal Orbit and South Plaza, between the Waterworks and City Mill Rivers, and railway lines further south	17/00235/OUT	Newham	Legal Consent granted	Paper planning application drawings from local authority	Best fit to Ordnance Survey	ucl-p2.mass180322-dp-consented	Orange
25	Stratford Centre & The Yards	Stratford Centre And Morgan House Development Site The Mall Stratford London	18/03088/FUL	Newham	Legal Consent granted	Paper planning application drawings from local authority	Best fit to Ordnance Survey	newh0009.mass181114-kt-consented	Orange
26	Stratford International	Stratford International Bus Layover Site, Land adjacent to Stratford International Station, International Way, Stratford, E20 1YY	19/00391/FUL	Newham	Legal Consent granted	Paper planning application drawings from local authority	Best fit to Ordnance Survey	newh0073.mass191205-rb-proposed	Orange
27	Westfield Stratford City - M7 Offices	Plot M7, Zone 1, Stratford City	16/00653/REM	Newham	Under Construction	Paper planning application drawings from local authority	Best fit to Ordnance Survey	newh0074.profile180221-consented	Orange

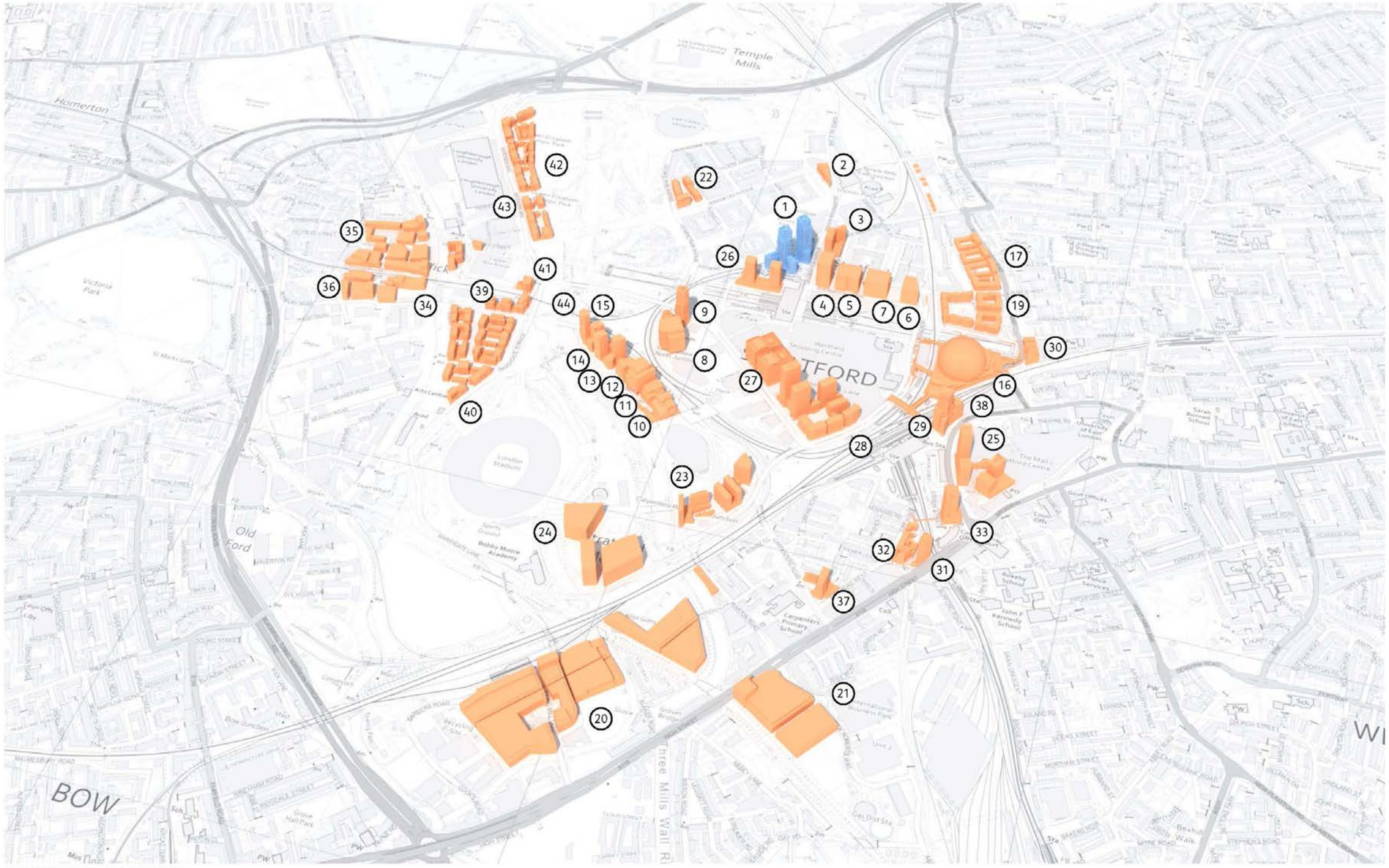
APPENDIX 2 - MILLER HARE'S METHOD STATEMENT (CONTD.)

Appendices (continued)

index	scheme name	address	reference	PA	status	source of model data	positioning method	MH reference	colour
28	Cherry Park - Reserved Matters (2018)	Vacant site, Cherry Park, Stratford City Zone 1, London	18/00061/REM	Newham	Under Construction	Paper planning application drawings from local authority	Best fit to Ordnance Survey	newh0072.mass180815-rb-consented	Orange
29	Angel Lane	Angel Lane, Stratford City, Zone 1, London, E15 1BB	16/00524/FUL	Newham	Legal Consent granted	Paper planning application drawings from local authority	Best fit to Ordnance Survey	newh0010.mass180417-rb-consented	Orange
30	111-131 Angel Lane Hotel	The Railway Tavern 131 Angel Lane Stratford London E15 1DB	20/01004/FUL	Newham	Submitted for planning	Paper planning application drawings from local authority	Best fit to Ordnance Survey	newh0173.surface211019-dp-consented	Orange
31	304-312 High Street Stratford (2019)	304-308, High Street, Stratford, London, E15 1AJ	19/00291/FUL	Newham	Legal Consent granted	Paper planning application drawings from local authority	Best fit to Ordnance Survey	newh0005.surface200221-dp-consented	Orange
32	304-312 Stratford High Street (2021)	302-312, High Street, Stratford, LONDON, E15 1AJ	22/00098/FUL	Newham	Submitted for planning	Paper planning application drawings from local authority	Best fit to Ordnance Survey	newh0005.detail221205-hhbr-proposed	Orange
33	Jubilee House	Jubilee House and Broadway House, Farthingale Walk, Stratford, London, E15 1AW	21/00483FUL	Newham	Submitted for planning	Paper planning application drawings from local authority	Best fit to Ordnance Survey	newh0007.surface211104-dp-proposed	Orange
34	The Yard Theatre	Unit 14, 14 Queen's Yard, London, E9 5EN	22/00009/REM	THBC	Legal Consent granted	Paper planning application drawings from local authority	Best fit to Ordnance Survey	towh0420.mass220615-rb-consented	Orange
35	Hackney Wick Central (Hackney)	Site known as ¿¿¿Hackney Wick Central¿¿¿ comprising land to the, north and south of (although excluding), Hackney Wick Overground Station; bounded to the east by the Lee, Navigation, to the south by Rothbury Road, to the west by Hepscott Road, Wallis Road	16/00166/OUT	Newham	Legal Consent granted	Paper planning application drawings from local authority	Best fit to Ordnance Survey	hack0146.mass180222-fg-consented	Orange
36	Hackney Wick Central (LBTH)	Site known as ¿¿¿Hackney Wick Central¿¿¿ comprising land to the, north and south of (although excluding), Hackney Wick Overground Station; bounded to the east by the Lee, Navigation, to the south by Rothbury Road, to the west by Hepscott Road, Wallis Road	16/00166/OUT	Newham	Legal Consent granted	Paper planning application drawings from local authority	Best fit to Ordnance Survey	towh0420.mass180222-fg-consented	Orange
37	James Riley Point	James Riley Point, Carpenters Road, Stratford, E15 2HZ	21/00543/FUL	Newham	Legal Consent granted	Paper planning application	Best fit to Ordnance Survey	newh0013.mass220615-rb-consented	Orange
38	Meridian Steps	Meridian Steps, London E15	n/a	Newham	Proposed	Paper planning application drawings from local authority	Best fit to Ordnance Survey	newh0010.detail220214-bdp-proposed	Orange
39	PDZ4 - East Wick and Sweetwater - Phase 4 - Plots 4.1 and 4.4	Sweetwater Phase 5, Development Parcels 4.1 and 4.4, Carpenters Road, Queen Elizabeth Olympic Park, London	21/00042/REM	THBC	Legal Consent granted	Paper planning application drawings from local authority	Best fit to Ordnance Survey	pdz4-1.surface220615-kd-consented	Orange
40	PDZ4 - East Wick and Sweetwater - Phase 4 - Plots 4.5 and 4.6	Sweetwater Phase 4, Development Parcels 4.5 and 4.6, Planning Delivery Zone 4, Queen Elizabeth Olympic Park, London	21/00069/REM	THBC	Legal Consent granted	Paper planning application drawings from local authority	Best fit to Ordnance Survey	pdz4-6.surface220615-kd-consented	Orange
41	PDZ5 - East Wick and Sweetwater - Phase 7 - Plots 5.2 and 5.3	East Wick Phase 7, Development Parcels 5.2 and 5.3, Planning Delivery Zone 5, Queen Elizabeth Olympic Park, London	21/00070/REM	Hackney	Legal Consent granted	Paper planning application drawings from local authority	Best fit to Ordnance Survey	pdz5-2.surface220615-kd-consented	Orange
42	PDZ5 - East Wick and Sweetwater - Phase 3 - Plots 5.7 and 5.8	East Wick Phase 3, Development Parcel 5.7 and 5.8, Planning Delivery Zone 5, Queen Elizabeth Olympic Park, London (Location Map)	21/00032/REM	Hackney	Legal Consent granted	Paper planning application drawings from local authority	Best fit to Ordnance Survey	pdz5-7.surface220615-kd-consented	Orange
43	PDZ5 - East Wick and Sweetwater - Phase 2 - Plot 5.6	East Wick Phase 2, Development Parcel 5.6, Planning Delivery Zone 5, Queen Elizabeth Olympic Park	20/00482/REM	Hackney	Legal Consent granted	Paper planning application drawings from local authority	Best fit to Ordnance Survey	pdz5-6a.surface220615-kd-consented	Orange

APPENDIX 2 - MILLER HARE'S METHOD STATEMENT (CONTD.)

Appendices (continued)



Aerial diagram showing location of schemes

152 **East Village Plot N1819, London E20** Visual Impact Study June 2022

APPENDIX 2 - MILLER HARE'S METHOD STATEMENT (CONTD.)

Appendices (continued)

A3 **Model Overview**

Aerial view of Proposed Development

Millerhare reference: ev-n18\+detail220613-gha-proposed

APPENDIX 2 - MILLER HARE'S METHOD STATEMENT (CONTD.)

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 The Landscape Institute Technical Guidance Note 06/19 "Visual Representation of Development Proposals" notes that the production of technical visualisations:

> "should allow competent authorities to understand the likely effects of the proposals on the character of an area and on views from specific points."

A4.3 Paragraph 2.2 highlights that the baseline photography should:

> *"be sufficiently up-to-date to reflect the current baseline situation"*
>
> *"include the extent of the site and sufficient context;"*
>
> *"be based on good quality imagery, secured in good, clear weather conditions wherever reasonably possible;"*

A4.4 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

A4.5 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.

A4.6 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.

A4.7 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
Standard lens	39.6	50
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.

A4.8 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.

A4.9 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.

A4.10 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.

A4.11 The Landscape Institute Technical Guidance Note 06/19 Appendix 1 suggests that where a standard lens in landscape or portrait orientation cannot capture the view then the use of wider-angled prime lenses should be considered. Appendix 13 further notes:

> *"The 24mm tilt shift is typically used for visualisation work where viewpoints are located close to a development and the normal range of prime lenses will not capture the proposed site"*

A4.12 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

A4.13 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

A4.14 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)

A4.15 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.

A4.16 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.

A4.17 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.

APPENDIX 2 - MILLER HARE'S METHOD STATEMENT (CONTD.)

Appendices (continued)

AVR 1 – Outline

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

A4.18 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.

A4.19 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.

A4.20 Where more than one scheme is represented in outline form the outlines will obscure each other as if the schemes where 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

A4.21 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 perspectively 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.

A4.22 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.

A4.23 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 show. 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.

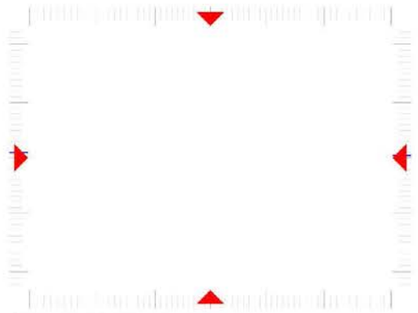
Documenting the AVR

Border annotation

A4.24 A Millerhare 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.

A4.25 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.

A4.26 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.

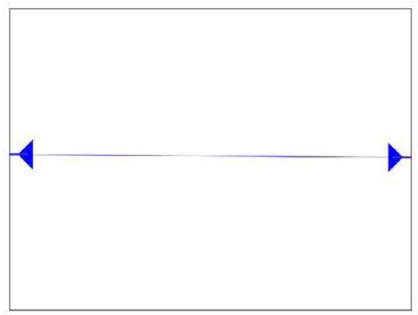


Sample graticule showing optical axis markers

A4.27 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

A4.28 .

A4.29 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

A4.30 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.

APPENDIX 2 - MILLER HARE'S METHOD STATEMENT (CONTD.)

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 Technical Guidance Note 06/19.

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 created from 3D CAD models and 2D drawings 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.

APPENDIX 2 - MILLER HARE'S METHOD STATEMENT (CONTD.)

Appendices (continued)

Creating more sophisticated renderings

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

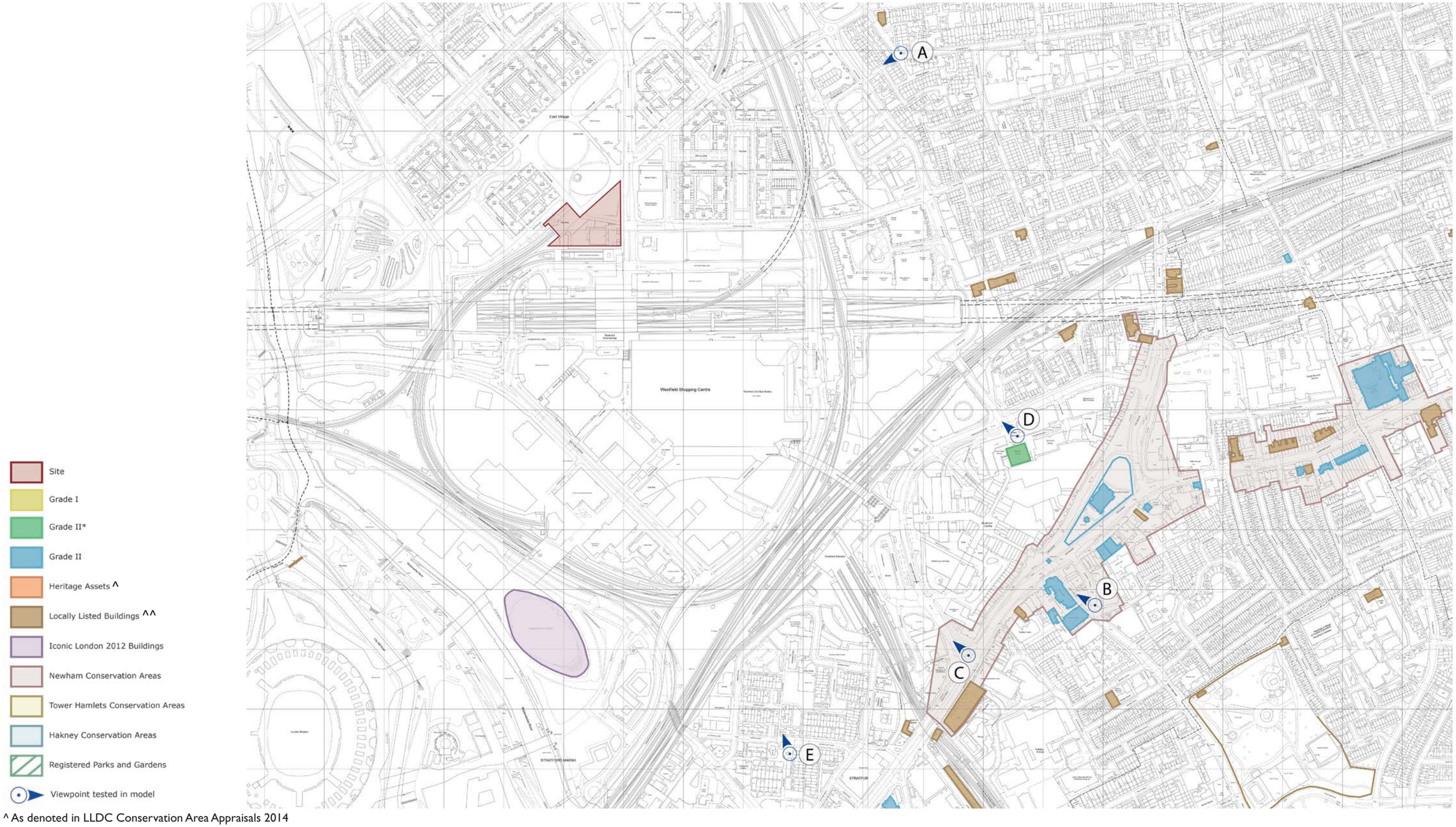
A5.40 The final report on the Study Location was created which shows side by side, the existing and proposed prospect. These were supplemented by images of the location map, a record of the camera location and descriptive text. The AVR level is described.

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 3 - MODEL VIEWS NOT ASSESSED



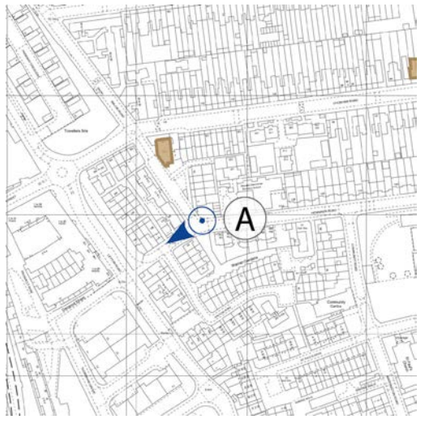
^ As denoted in LLDC Conservation Area Appraisals 2014

^^ As identified by relevant London Borough council

APPENDIX 3 - MODEL VIEWS NOT ASSESSED (CONTD.)

VIEW A: LOOKING SOUTH-WEST FROM JUNCTION OF HENNIKER ROAD AND MAJOR ROAD

VIEWPOINT LOCATION

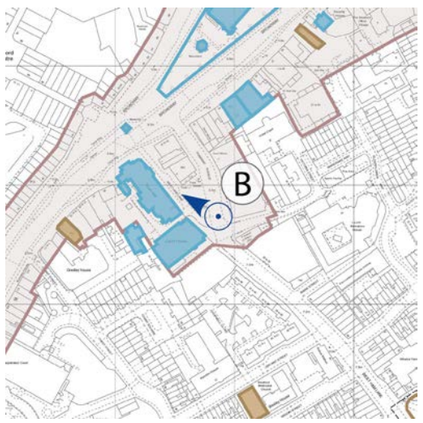


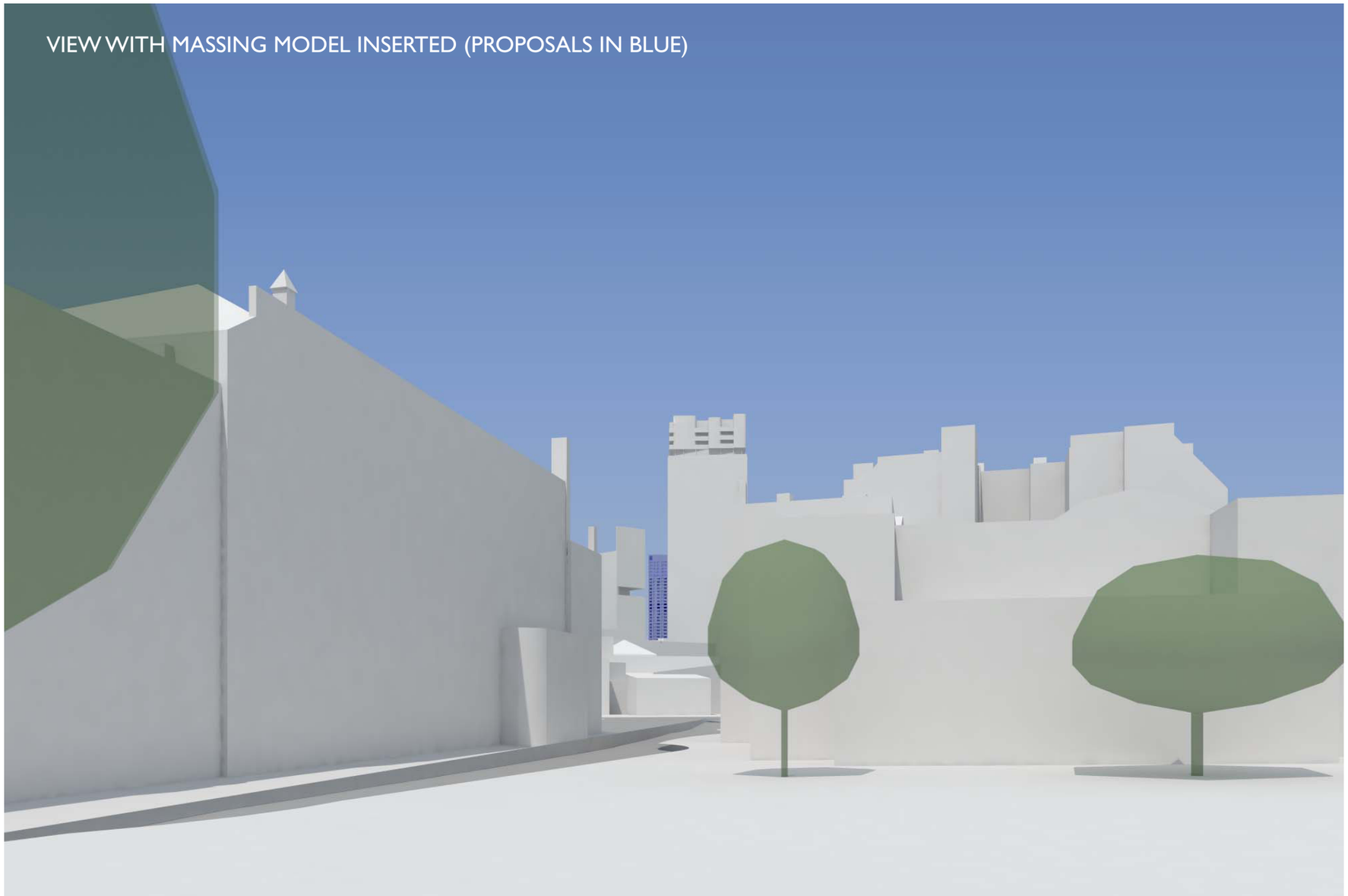
VIEW WITH MASSING MODEL INSERTED (PROPOSALS IN BLUE)

APPENDIX 3 - MODEL VIEWS NOT ASSESSED (CONTD.)

VIEW B: LOOKING NORTH-WEST ALONG WEST HAM LANE FROM JUNCTION WITH VICTORIA STREET

VIEWPOINT LOCATION



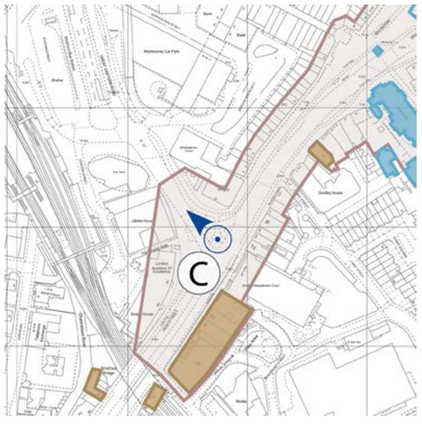


APPENDIX 3 - MODEL VIEWS NOT ASSESSED (CONTD.)

VIEW C: LOOKING NORTH ALONG GREAT EASTERN ROAD FROM JUNCTION WITH HIGH STREET

VIEW WITH MASSING MODEL INSERTED (PROPOSALS IN BLUE)

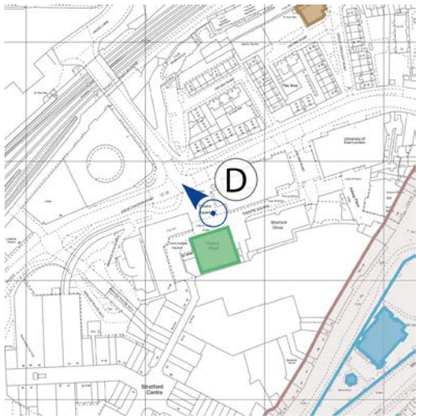
VIEWPOINT LOCATION

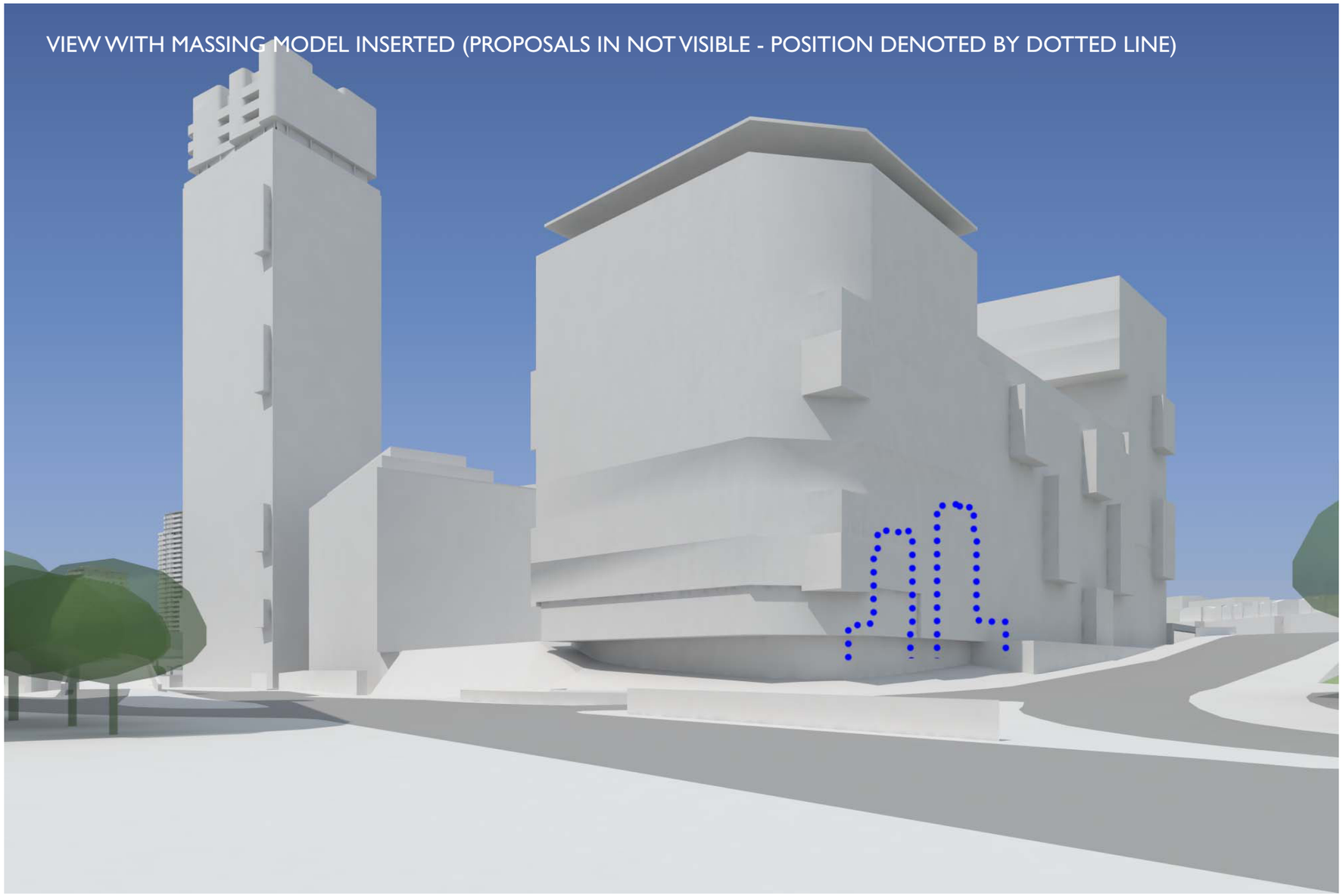


APPENDIX 3 - MODEL VIEWS NOT ASSESSED (CONTD.)

VIEW D: LOOKING NORTH-WEST FROM PUBLIC SPACE OUTSIDE THEATRE ROYAL, STRATFORD

VIEWPOINT LOCATION

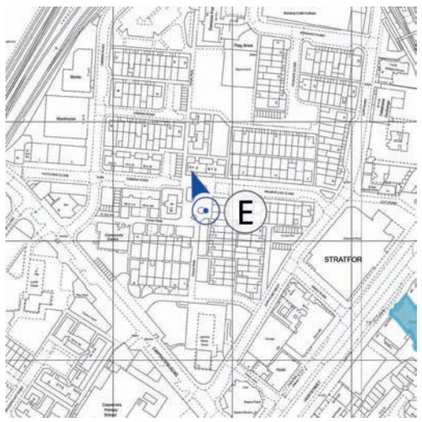




APPENDIX 3 - MODEL VIEWS NOT ASSESSED (CONTD.)

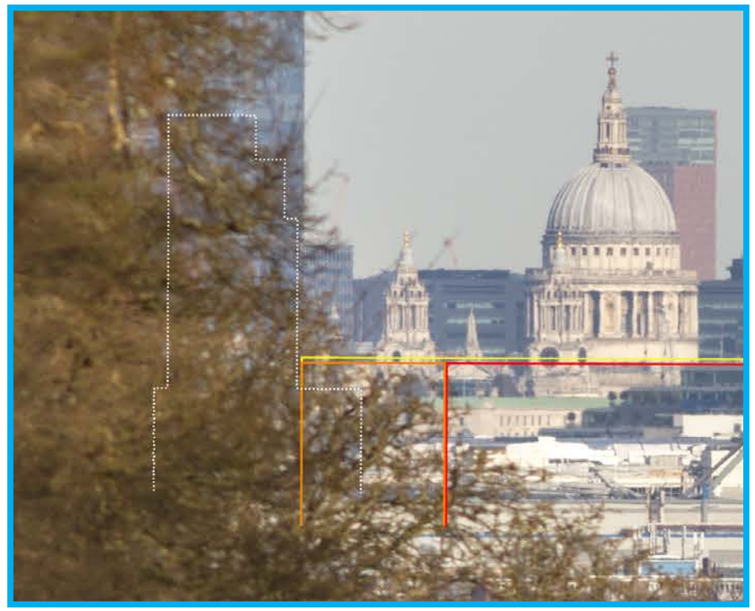
VIEW E: LOOKING NORTH FROM PUBLIC SPACE OUTSIDE COLLINS NEWSAGENTS, CARPENTER'S ESTATE

VIEWPOINT LOCATION



VIEW WITH MASSING MODEL INSERTED (PROPOSALS IN BLUE)

APPENDIX 4 - KING HENRY VIII'S MOUND - LVMF VIEW

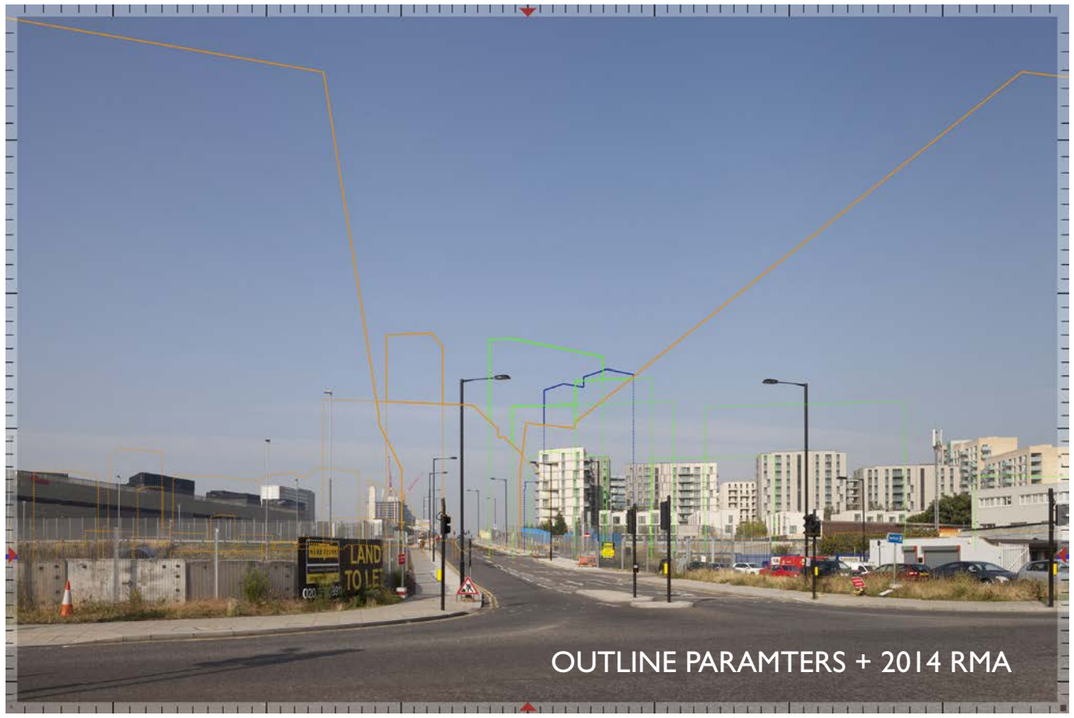


PROPOSALS DENOTED BY WHITE, DOTTED LINE AND COMPLETELY OBSCURED BY INTERVENING TOWNSCAPE, PRIMARILY THE BROADGATE TOWER.

THE LVMF 'LANDMARK VIEWING CORRIDOR' IS SHOWN IN RED AND THE 'WIDER SETTING CONSULTATION AREA' IS SHOWN IN YELLOW.

APPENDIX 5 - PROPOSED DEVELOPMENT AND EXISTING CONSENTS - COMPARATIVE VIEWS

VIEW FROM JUNCTION OF LEYTON ROAD AND ALMA STREET, LOOKING WEST



2014 CONSENTED RMA SCHEME (PLOTS N18 / N19)

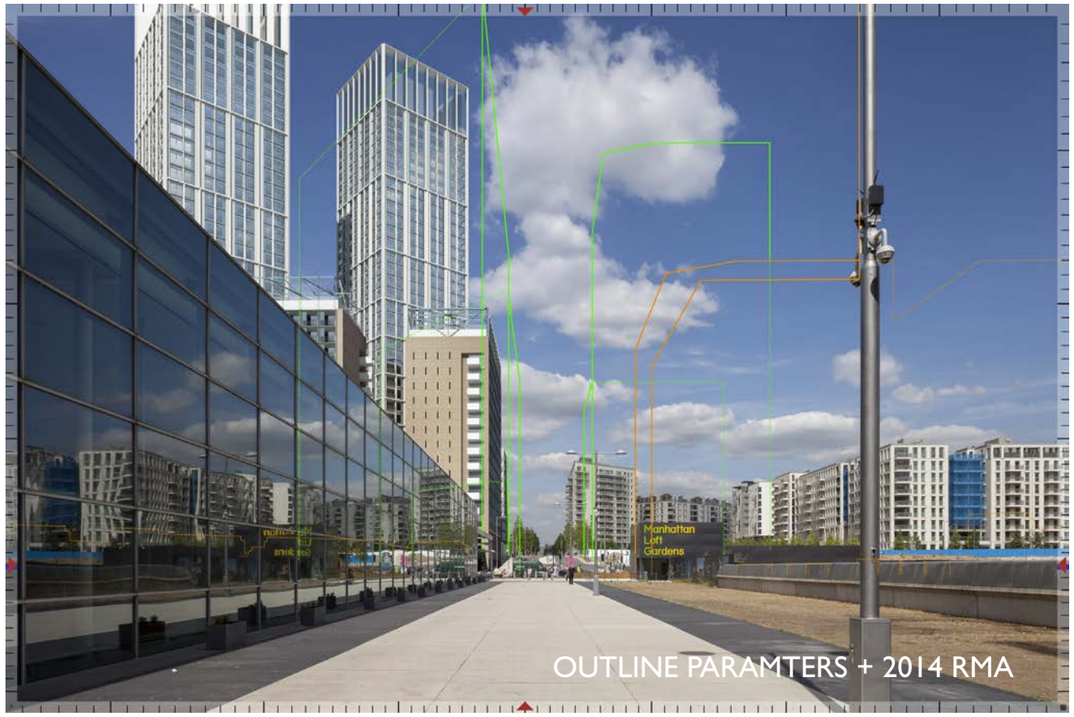
SC OPP MAXIMUM PARAMETERS

2014 CUMULATIVE PROPOSALS

PROPOSED DEVELOPMENT

APPENDIX 5 - PROPOSED DEVELOPMENT AND EXISTING CONSENTS - COMPARATIVE VIEWS (CONTD.)

VIEW FROM HITCHCOCK LANE



OUTLINE PARAMTERS + 2014 RMA

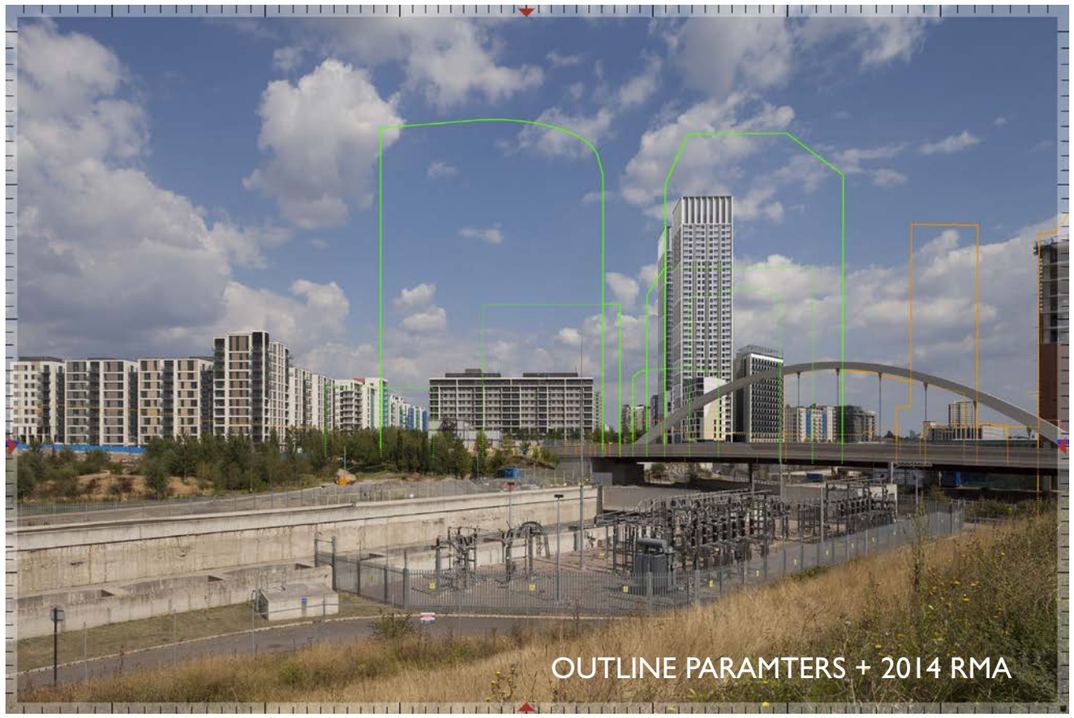
PROPOSED

SC OPP MAXIMUM PARAMETERS

2014 CUMULATIVE PROPOSALS

APPENDIX 5 - PROPOSED DEVELOPMENT AND EXISTING CONSENTS - COMPARATIVE VIEWS (CONTD.)

VIEW FROM WATERDEN ROAD



SC OPP MAXIMUM PARAMETERS

2014 CUMULATIVE PROPOSALS

PROPOSED DEVELOPMENT

APPENDIX 5 - PROPOSED DEVELOPMENT AND EXISTING CONSENTS - COMPARATIVE VIEWS (CONTD.)

VIEW FROM LIBERTY BRIDGE ROAD

SC OPP MAXIMUM PARAMETERS

2014 CUMULATIVE PROPOSALS

APPENDIX 5 - PROPOSED DEVELOPMENT AND EXISTING CONSENTS - COMPARATIVE VIEWS (CONTD.)

VIEW FROM MARYLAND STREET

2014 CONSENTED RMA SCHEME (PLOTS N18 / N19)

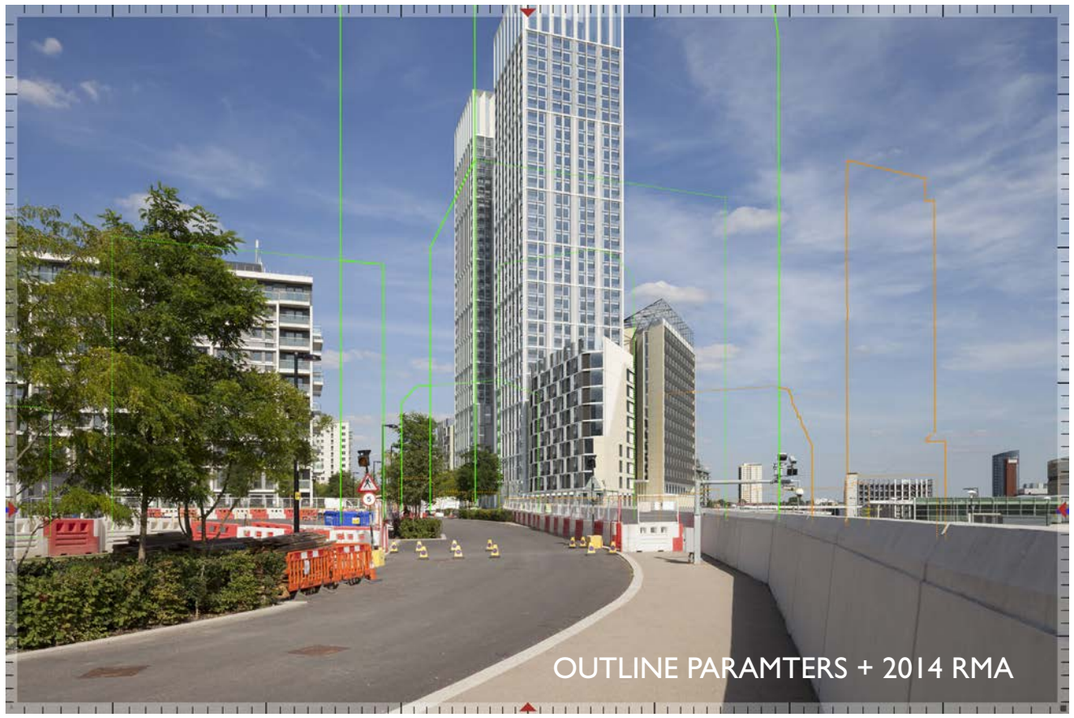
SC OPP MAXIMUM PARAMETERS

2014 CUMULATIVE PROPOSALS

PROPOSED DEVELOPMENT

APPENDIX 5 - PROPOSED DEVELOPMENT AND EXISTING CONSENTS - COMPARATIVE VIEWS (CONTD.)

VIEW FROM ANTHEMS WAY



SC OPP MAXIMUM PARAMETERS

2014 CUMULATIVE PROPOSALS

APPENDIX 5 - PROPOSED DEVELOPMENT AND EXISTING CONSENTS - COMPARATIVE VIEWS (CONTD.)

VIEW FROM PENNY BROOKES STREET

SC OPP MAXIMUM PARAMETERS

2014 CUMULATIVE PROPOSALS