

APPENDICES TO PROOF OF EVIDENCE

on behalf of

LONDON BOROUGH OF BROMLEY

Town and Country Planning Act 1990

Planning (Listed Building and Conservation Areas) Act 1990

Appendices to Proof of Evidence Relating to Heritage Matters

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APPELLANT: Ringers Road Properties Ltd

APPEAL SITE: 2-4 Ringers Road and 5 Ethelbert Road, BR1 1HT

APPEAL REF: APP/G5180/W/24/3340223

LPA REF: DC/21/05585/FULL1

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APPENDIX 1: CONTEXTUAL MAPS

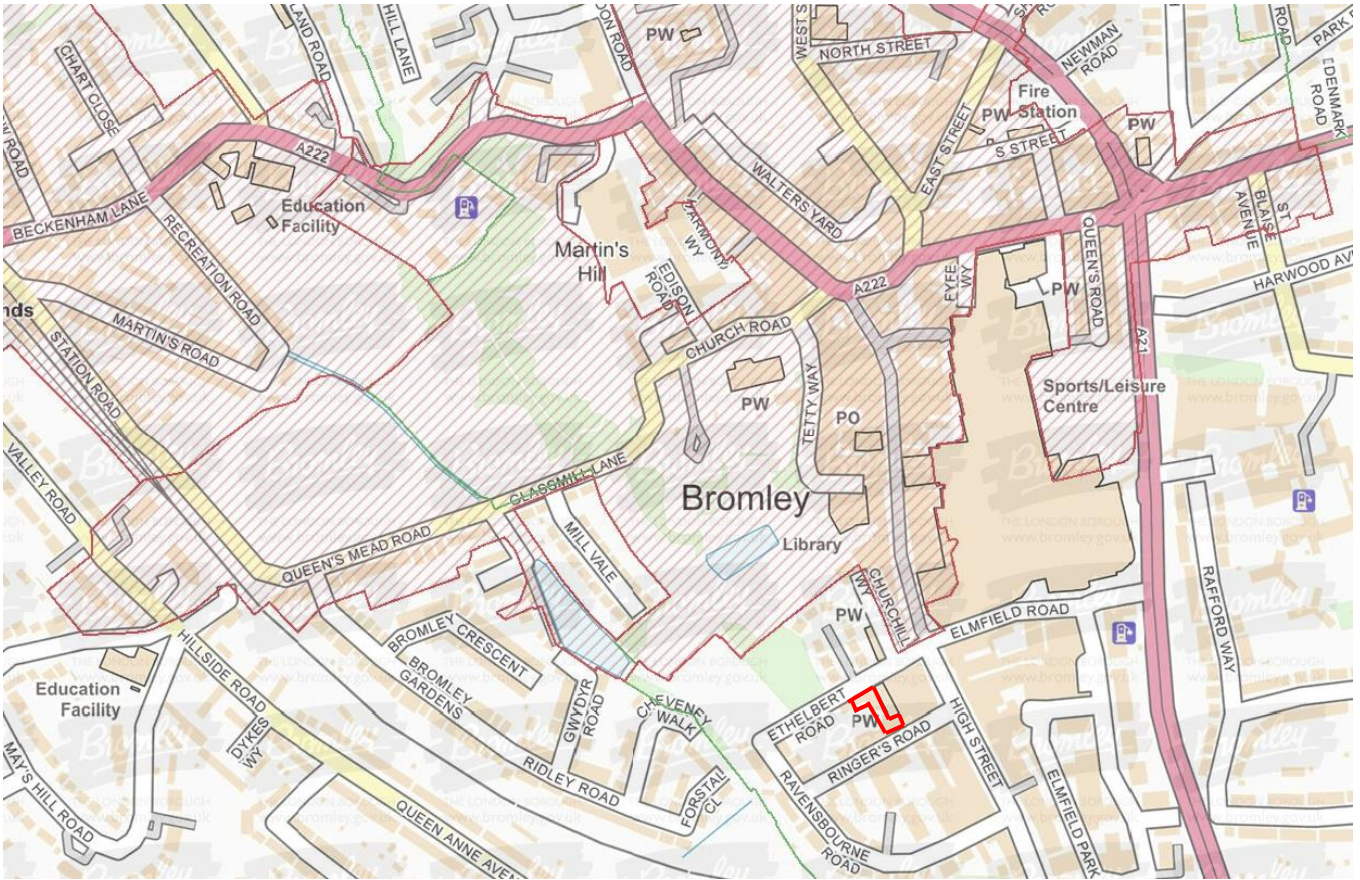


Figure 1: Plan of the Bromley Town Centre Conservation Area (hatched) in relation to the appeal site (outlined in red).

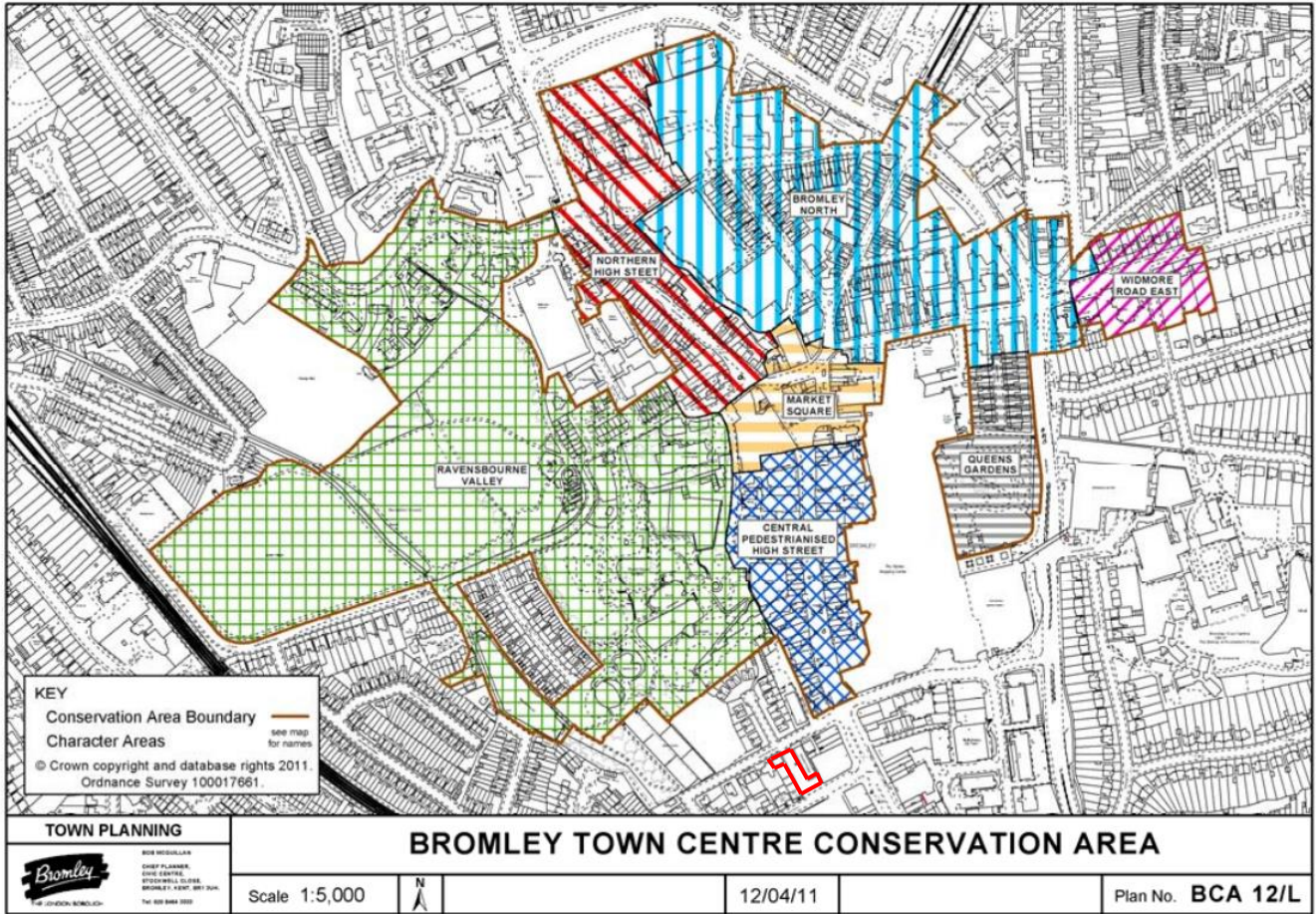


Figure 2: Plan of the Bromley Town Centre Conservation Area (CD5.5) illustrating character areas in relation to the appeal site (outlined in red) - Conservation Area Statement, 2011 – prior to the extension on Queen’s Mead Road in 2021.



Character Areas and Sub Character Areas

- | | |
|--|--|
|  Bromley North |  Bromley East |
|  Bromley West |  Bromley South |



Figure 3: Character Areas within the Bromley Town Centre SPD (CD5.2) in relation to the appeal site (outlined in red).

APPENDIX 2: VIEWPOINTS REFERRED TO WITHIN THE PROOF



Figure 4: Viewpoint 13 (within the Conservation Area): TVIA, Part 4 illustrating the view south along the High Street from the Market Square. This view forms the start of the kinetic experience of the Conservation Area following the pedestrian flow southwards.

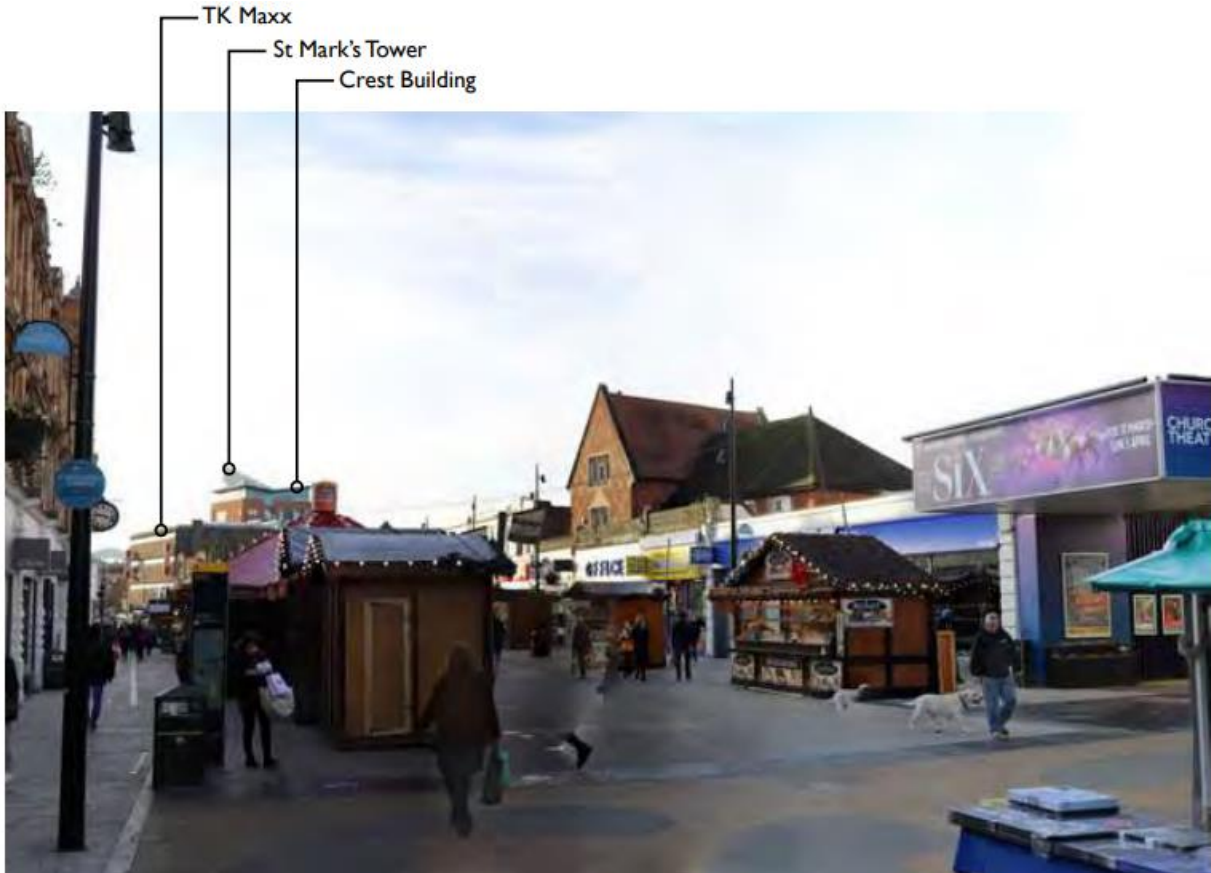


Figure 5: Viewpoint 12 (within the Conservation Area): TVIA, Part 4 from Bromley High Street looking south illustrating the varied but traditionally scaled roovescape. The forms a kinetic view with View 13 above following the pedestrian flow along the High Street.



Figure 6: Viewpoint 4: TVIA, Part 4 from the southern boundary of the Conservation Area at the junction of the High Street (right) and Elmfield Road. The view illustrates the lower rise suburban setting to the west looking along Ethelbert Road and is the end of the kinetic experience of the pedestrianised area within the Conservation Area.



Figure 7: Viewpoint 15 (within the Conservation Area): TVIA, Part 4 illustrating the view south from the north part of Church House Gardens, illustrating the largely enclosed setting with glimpses of isolated taller buildings beyond the planted and suburban fringe.

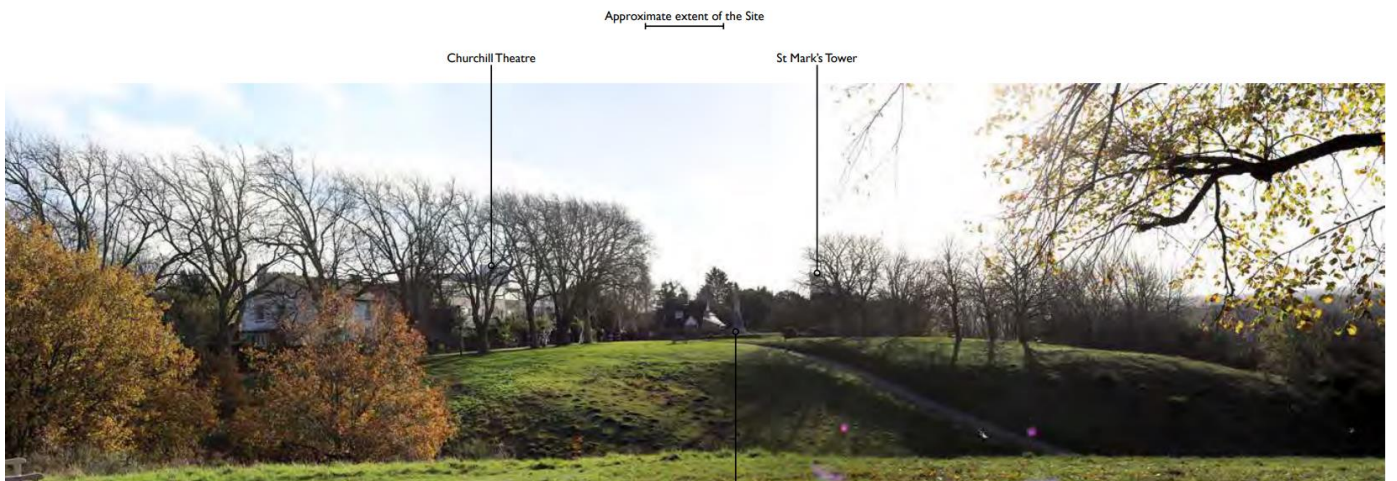


Figure 8: Viewpoint 16 (within the Conservation Area): TVIA, Part 4 looking south from St Martin's Hill illustrating the historic open setting of the hill-top town centre with isolated taller buildings glimpsed.



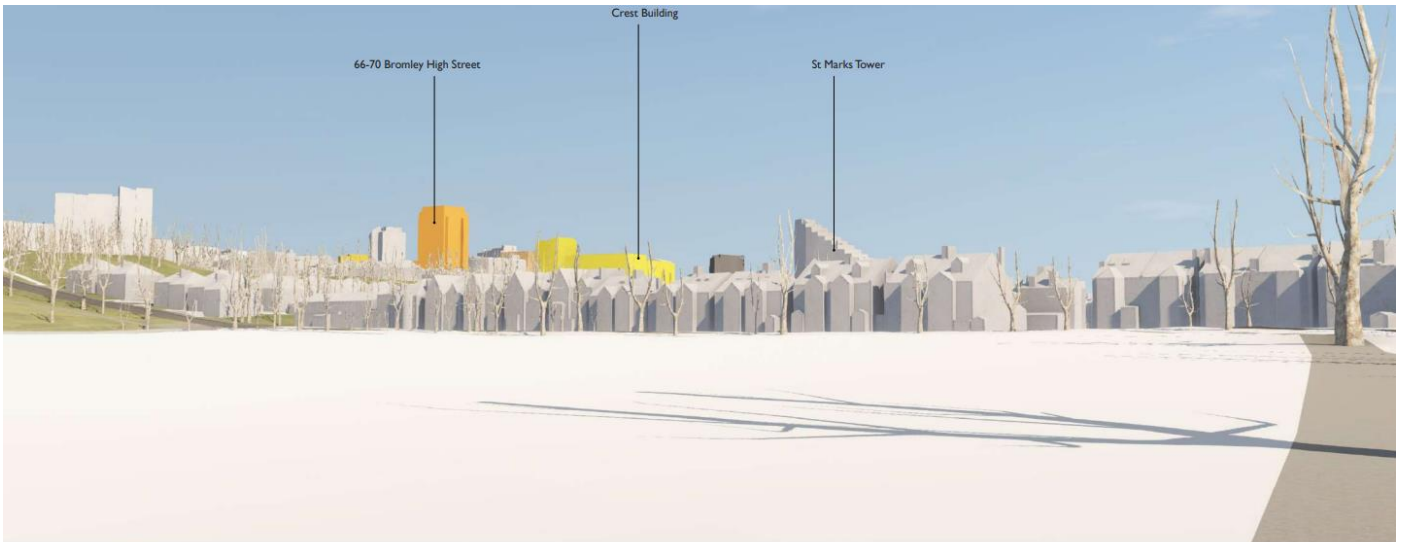
Figure 9: Viewpoint 17 (within the Conservation Area): TVIA, Part 4 looking east from Queen's Mead illustrating the open setting to the west of the hill-top town centre with its suburban fringe and with isolated taller buildings breaking the skyline.



Figure 10a: Viewpoint A as existing (CD1.46) from St Martin's Hill looking south illustrating the consented scheme at 66-70 High Street.



Figure 10b: Viewpoint A proposed view.



Key plan

VuCity Original View

View (E)

Figure 11a: Viewpoint E as existing (CD1.46) from Queen’s Mead looking east illustrating the consented 66-70 High Street and the isolated arrangement of tall buildings breaking the skyline above the suburban fringe of the Conservation Area.

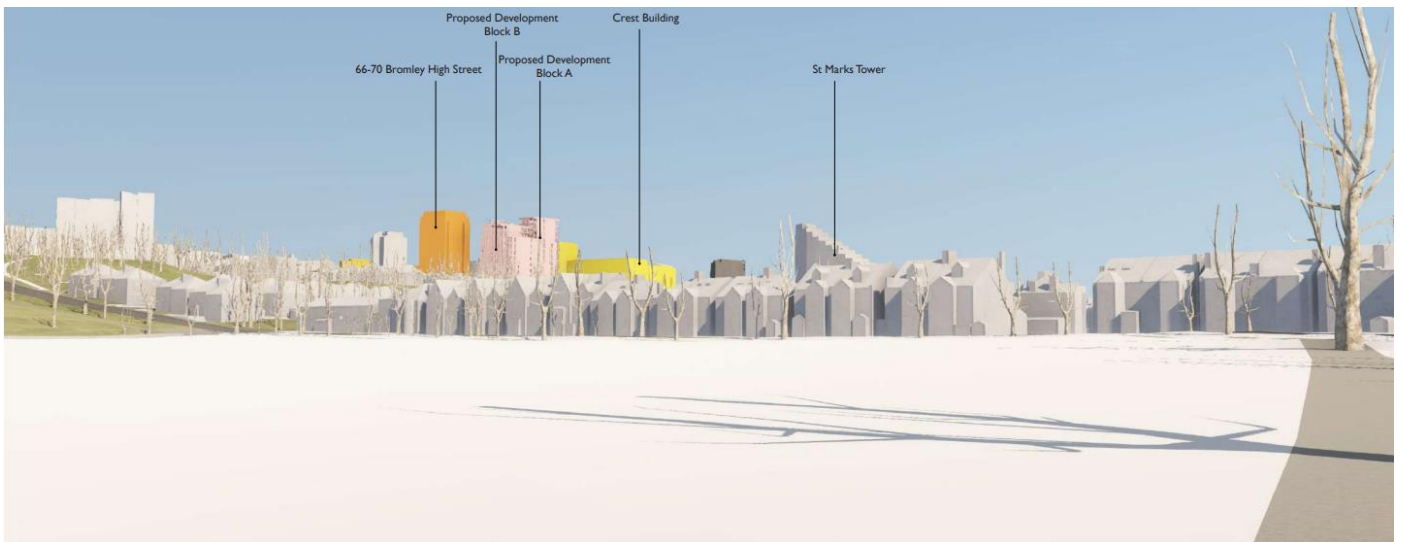


Figure 11b: Viewpoint E as proposed.



YuCity Original View

View (H)

Figure 12a: Viewpoint H as existing (CD1.46) at the southern boundary of the Conservation Area illustrating the consented schemes at 62 and 66-70 High Street.



Figure 12b: Viewpoint H as proposed.



Figure 13a: Viewpoint M as existing (CD1.46) forming part of the kinetic experience of the Conservation Area on the High Street illustrating the consented schemes at 62 and 66-70 High Street.



Figure 13b: Viewpoint M as proposed.

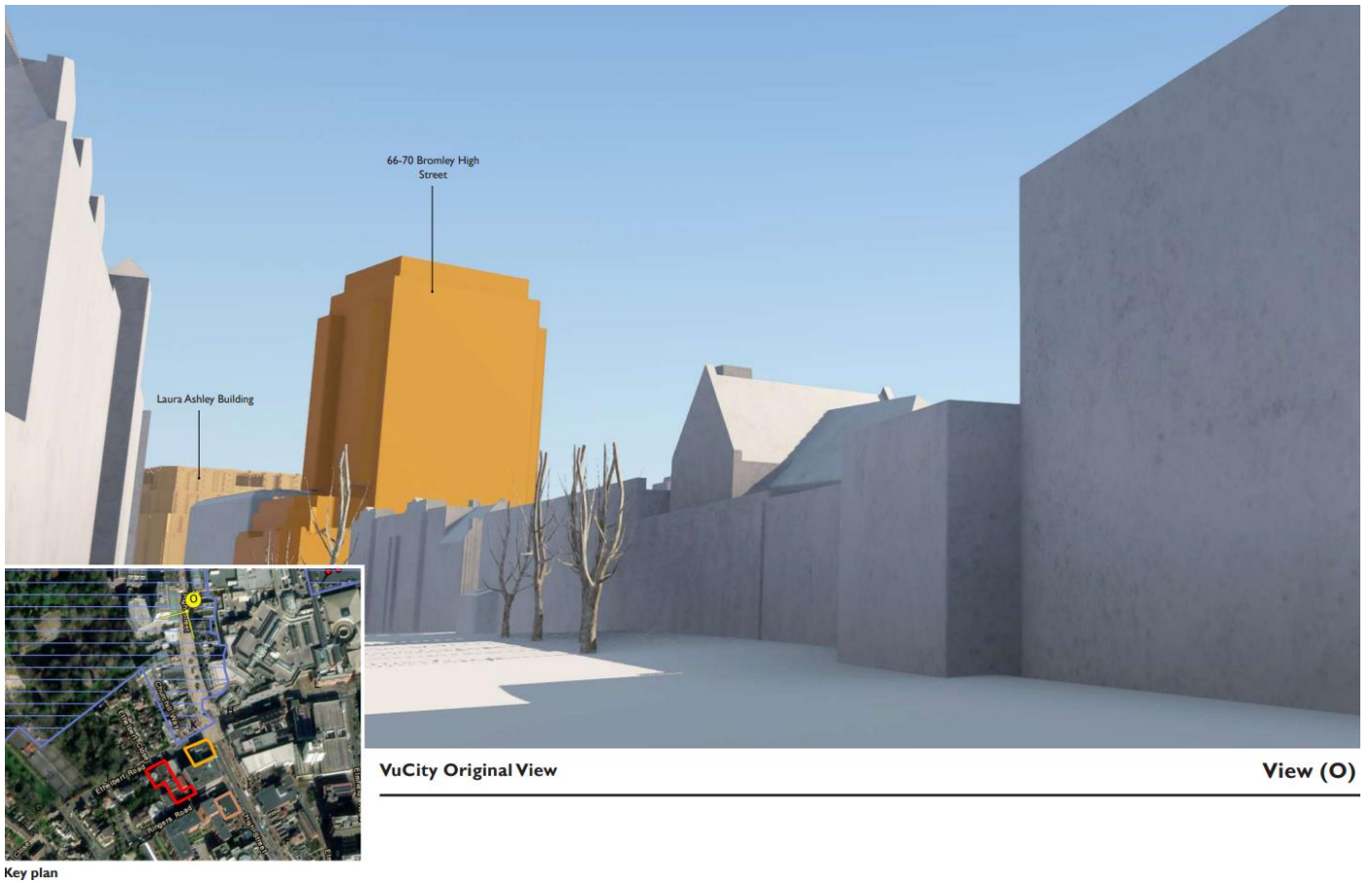


Figure 14a: Viewpoint O as existing (CD1.46) forming part of the kinetic experience of the Conservation Area on the High Street illustrating the consented schemes at 62 and 66-70 High Street.

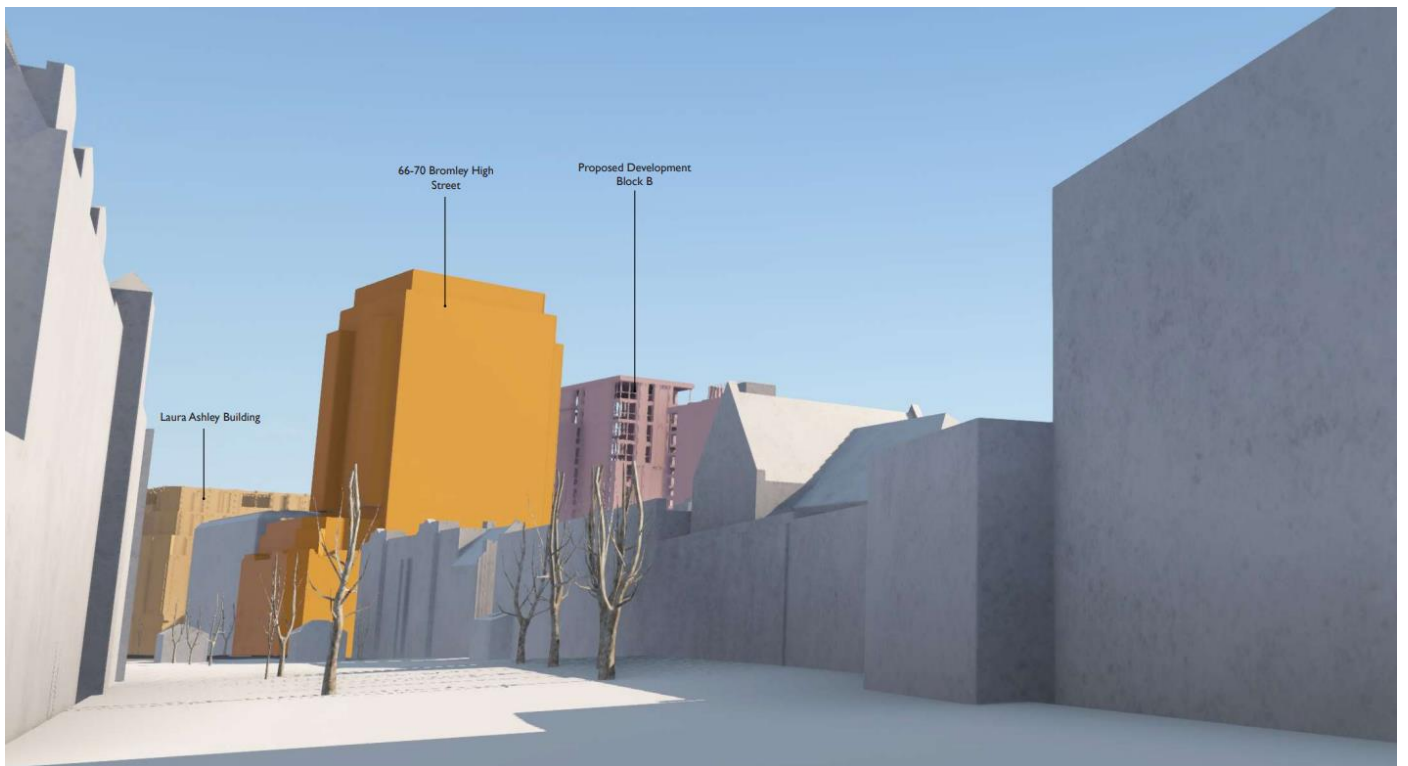


Figure 14b: Viewpoint O as proposed.



Key plan

Figure 15a: Viewpoint Q as existing (CD1.46) looking south from the market place, forming the start of the kinetic experience of the Conservation Area on the High Street illustrating the consented scheme at 66-70 High Street.



Figure 15b: Viewpoint Q as proposed.



Figure 16a: Viewpoint P as existing during the summer (CD1.46) illustrating the setting of the Conservation Area as experienced from Church House Gardens, showing the consented scheme at 66-70 High Street.



Figure 16b: Viewpoint P as proposed during the summer illustrating the “best case scenario” even with screening provided by trees.

APPENDIX 3: THE BUILDING IN CONTEXT TOOLKIT (2001)

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

<https://www.designcouncil.org.uk/fileadmin/uploads/dc/Documents/building-in-context-new-development-in-historic-areas.pdf>

The eight Building in Context principles are:

Principle 1

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

Principle 2

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

Principle 3

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

Principle 4

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

Principle 5

A successful project will respect important views.

Principle 6

A successful project will respect the scale of neighbouring buildings.

Principle 7

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

Principle 8

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