



23 Crescent East, Enfield, London EN4 0EY
Townscape Visual Impact Assessment

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of

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Contents

1.0.	Introduction.....	3
2.0.	Methodology and Criteria	5
3.0.	Townscape Visual Impact Assessment	11
3.3.	Baseline Viewpoint 1 – View from Crescent East, looking north-westward	13
3.4.	Proposed View 1 – View from Crescent East, looking north-westward.....	14
3.5.	Baseline Viewpoint 2 – View from Crescent East, looking north-eastward	15
3.6.	Proposed View 2 – View from Crescent East, looking north-eastward.....	16
3.7.	Baseline Viewpoint 3 – View from Crescent East, looking north-westward	17
3.8.	Proposed View 3 – View from Crescent East, looking north-westward.....	18
3.9.	Baseline Viewpoint 4 – View from footpath to St Paul’s Church, looking northward	19
3.10.	Proposed View 4 – View from footpath to St Paul’s Church, looking northward	20
4.0.	Conclusion	21
	Appendix 1: Proposed Views showing superseded scheme	22
	Appendix 2: Historic England’s Planning Note 3: “The Setting of Heritage Assets”, Dec 2017	23
	Appendix 3: The National Design Guide, Ministry of Housing, Communities & Local Government.....	27
	Appendix 4: The Building in Context Toolkit	30

1.0. INTRODUCTION

- 1.1. The subject site at no. 23 Crescent East, Hadley Wood, Enfield, London EN4 0EY comprises an unlisted two-storey house with front and rear gardens, within the London Borough of Enfield [Figure 1]. The building was originally constructed in the mid-20th century as two semi-detached houses, which have since been amalgamated and much altered. The subject site is located adjacent to the Hadley Wood Conservation Area.
- 1.2. This Townscape Visual Impact Assessment (“TVIA”) has been produced to assess the visual impact of the proposals on the townscape surrounding the subject site, and in particular four principal views of the area. It should be read in conjunction with the Heritage Statement (also authored by Heritage Information Ltd. and dated October 2023). The proposals for the application involve the demolition of the two-storey building, and the construction of a new two-storey building with an attic storey and a lower-ground floor. The proposals also include a landscaping scheme. The proposed scheme has been informed by the written pre-application advice provided by the local planning authority, dated 14th March 2023, which responded to a previous, superseded proposed scheme [Figure 15 & Figure 16]. It has also been informed by the written advice provided by the Design Review Panel, dated 31st May 2023 – and furthermore, the comments of the Hadley Wood Neighbourhood Plan Committee (dated 31st July 2023) have been taken into account.
- 1.3. The proposed scheme has been informed by the written pre-application advice provided by the local planning authority, dated 14th March 2023. In addition, Views 3 and 4 have been specifically chosen by the local planning authority.
- 1.4. This assessment complies with the requirements of the National Planning Policy Framework (NPPF, July 2021) and the online Planning Practice Guidance (PPG) in respect of Heritage issues. It also considers the National Design Guide (2019) [Appendix 3] and the *Buildings in Context Toolkit* (2001) [Appendix 4].
- 1.5. The proposals may have an impact on the setting of the Hadley Wood Conservation Area (“CA”). The existing subject site is considered to have a moderate impact on the townscape. The general townscape around the subject site is characterised by its spaciousness, its trees and planting, and by its large two-storey suburban houses.
- 1.6. The setting of a heritage asset is defined as the surroundings in which a heritage asset is experienced. Elements of a setting may make a positive, neutral or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral (NPPF glossary).
- 1.7. Historic England’s **Good Practice Advice in Planning Note 3** (December 2017) [Appendix 2] observes that the contribution of setting to the significance of a heritage asset is often expressed by reference to views, a purely visual impression of an asset or place which can be static or dynamic, long, short or of lateral spread, and include a variety of views of, from, across, or including that asset (paragraph 10). The document states that the protection and enhancement of setting is intimately linked to townscape and urban design considerations. Setting often relates to townscape attributes such as enclosure, definition of streets and spaces and spatial qualities as well as lighting, trees, and verges, or the treatments of boundaries or street surfaces. The document also recommends that where complex issues involving views come into play in the assessment of setting – whether for the purposes of providing a baseline for plan-making or for development management – a formal views analysis may be merited.

1.8. Authorship

- **Dorian A T A Crone** BA BArch DipTP RIBA MRTPI IHBC - Heritage and Design Consultant. Dorian has been a Chartered Architect and Chartered Town Planner for over 30 years. He has also been a member of the Institute of Historic Building Conservation for over 25 years. Dorian is a committee member of The Society for the Protection of Ancient Buildings (“SPAB”), the International Committee on Monuments and Sites (ICOMOS), ICOMOS UK and Institute of Historic Building Conservation. He has been a court member with the Worshipful Company of Chartered Architects and a trustee of the Hampstead Garden Suburb Trust. He is currently a trustee of both the Dance and Drake Trusts and a scholar of SPAB. He is the Vice Chairman of the City Heritage Society (having previously been the Chairman), and a panel member of the City Conservation Area Advisory Committee.

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

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

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

2.0. METHODOLOGY AND CRITERIA

2.1. A site visit was carried out on 4th October 2022, during which two key viewpoints were selected within the public realm from which the townscape character of the subject site may best be appreciated and understood [Figure 1]. These specific points have been chosen where the proposals might impact on the townscape along Crescent East, and the setting of the Hadley Wood Conservation Area (“CA”). Consideration has been given to the historical development of the area, its physical fabric (i.e. building types and materials), and key views to any notable historic buildings or other landmark structures.

- **Viewpoint 1:** From Crescent East, looking north-westward
- **Viewpoint 2:** From Crescent East, looking north-eastward

2.2. The subject site does not affect any views recognised as being important in the Hadley Wood Conservation Area Character Appraisal (2016). However, in their written pre-application advice (dated 14th March 2023), the local planning authority requested that the following two additional views are considered:

- **Viewpoint 3:** From Crescent East, looking north-westward (further back than Viewpoint 1)
- **Viewpoint 4:** From the footpath between Crescent East and St Paul’s Church



Figure 1: Map showing the location of the subject site (outlined in red), Views (labelled 1 to 4), and the boundary of Hadley Wood Conservation Area (outlined in yellow).

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

much of the assessment must rely on professional judgment. The proposed scheme has also been guided by this guidance.

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

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

Source: Based on GLVIA3 (2013).

- 2.7. Using the baseline, the impact of the proposals on the views will be assessed by considering how the townscape may be changed or affected by reason of the latter's location or design. Aspects of townscape and design such as scale, height, mass, orientation, palette of materials and landscaping are particularly

relevant. The assessment will illustrate how the proposals might affect the elements that make up the aesthetic and perceptual aspects of the townscape and its distinctive character, and how observers may be affected by any changes in the content and character of the views. The potential impacts have been categorised as:

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

Source: Based on GLVIA3 (2013).

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

2.9. Summary of Townscape Context:

2.9.1. Located at a bend in the road, the subject site is within a slightly triangular shaped plot [Figure 1]. It comprises an asymmetrical two-storey house which was formerly two semi-detached houses (at nos 23 and 23a) built in the mid-20th century, a front garden with a driveway, and a relatively large rear garden.

2.9.2. The subject site is located just outside the Hadley Wood Conservation Area (“CA”) [Figure 2, Figure 3, Figure 4, Figure 5 & Figure 6]. The area within the boundaries of the CA is the original garden suburb created in the late Victorian to Edwardian era – a “prestigious, leafy suburb, consisting of high-quality, well-built properties set around a new station”, which “survives largely intact”. The area has a verdant character and appearance due to the trees and planting in front gardens and on the streets, and there is a sense of spaciousness which is further enhanced by the setting back of the front building lines, the low boundary walls, and the gaps between the houses which provide views to rear gardens and the open countryside beyond. There is a general sense of cohesion amongst the houses within the CA, due to the planned consistency of the building heights and roofscape, the building lines and footprints, and the buildings’ architectural design and use of good quality traditional materials. The original houses have an Arts and Crafts Movement idiom. The ethos of this architectural movement encourages variety to the detailing,

materials and massing of each house, and this diversity adds visual interest to the townscape. The houses are generally in red brickwork with Arts and Crafts features such as bay windows, high pitched roofs with hipped ends, gables to the front elevations, and tall chimneys. As described in the Characterisation Appraisal, “*Strong and lively rhythms are set up by the repetitive use of features such as bays and gables*”.

- 2.9.3. There are no statutorily listed buildings within the CA, nor any locally listed buildings. However, the original houses share group value with one another, and are generally considered to contribute positively to the character and appearance of the CA.

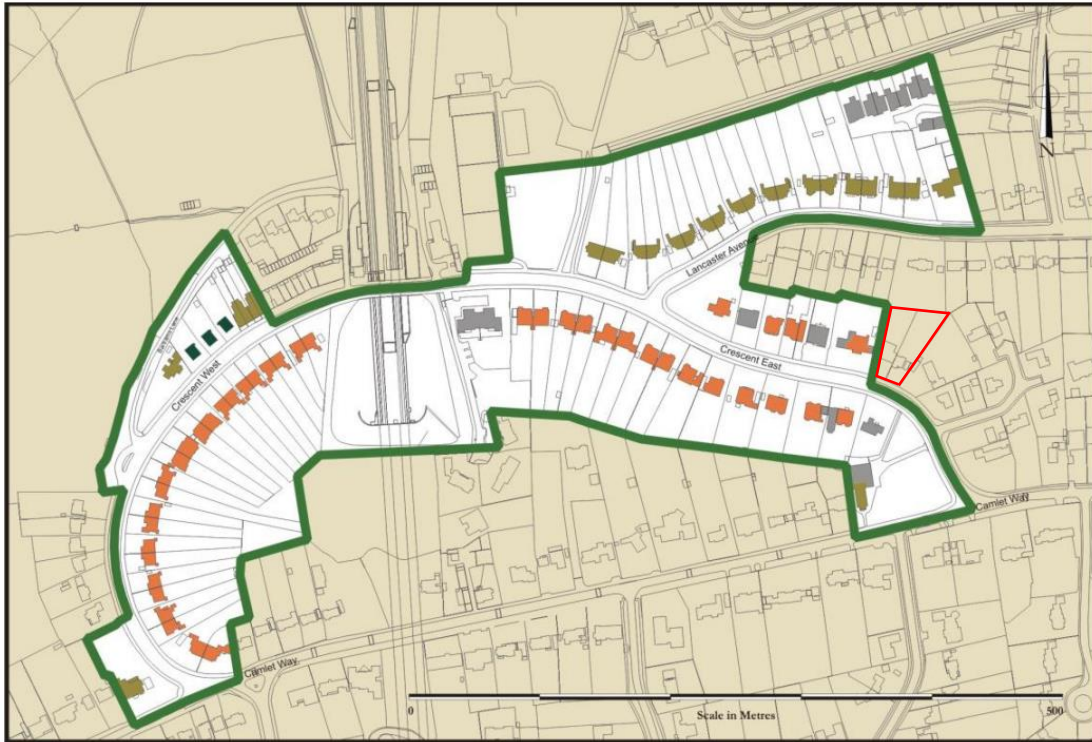


Figure 2: The Hadley Wood Conservation Area, outlined in green. The buildings constructed in 1885-1896 are shaded in orange; those constructed in 1897-1914 are shaded in beige; those in 1915-35 in dark green; and those post-1942 in grey. Subject site is outlined in red – just outside of the CA.



Figure 3: No.s 39, 41 & 43, and 45 & 47 Crescent West.



Figure 4: No.s 17, 19, 19a and 19b Crescent East.



Figure 5: Eastward view along Crescent East, with no.s 24, 22 & 20 on the right.



Figure 6: North-westward view along Lancaster Avenue (i.e. no.s 17 & 19, 21 & 23, 25 & 27, and 29 & 31).

3.0. TOWNSCAPE VISUAL IMPACT ASSESSMENT

3.1. The **National Design Guide** (“NDG”) drafted by the **Ministry of Housing, Communities and Local Government** (October 2019), has helped inform the designs of the proposals, as well as this Townscape Visual Impact Assessment. The NDG is the national planning practice guidance for “beautiful, enduring and successful places” [Appendix 3]. It states that the components for good design are: the layout (or masterplan); the form and scale of buildings; their appearance; landscape; materials; and their detailing. The NDG focuses on what it terms the “ten characteristics”: Context, Identity, Built Form, Movement, Nature, Public Spaces, Uses, Homes and Buildings, Resources, and Lifespan. Four of these characteristics are especially pertinent to this TVIA. The current proposals address these characteristics in a positive and appropriately creative way, as demonstrated in the Proposed Views in Figure 8 and Figure 10.

- **Context & Identity:** The proposed scheme has been designed according to a thorough understanding and appreciation of the context, history and cultural characteristics of the subject site and the surrounding neighbourhood. The adjacent Hadley Wood CA is characterised by its historic significance as an intact garden suburb built in the late Victorian to Edwardian era, its spaciousness and verdancy, and its Arts and Crafts style residential architecture. Although the subject site was not part of the original garden suburb, it has been a part of it since the mid-20th century, and it would make sense for it to reflect the characteristics of the original Hadley Wood suburb in order to complement and enhance the CA’s setting. The proposals therefore involve the construction of a well-considered building in an Arts and Crafts style which reflects (without mimicking) nearby buildings in the CA, and a comprehensive landscaping scheme which would ensure the subject site continues to enhance the sense of spaciousness and verdancy of the CA.
- **Built Form:** The height of the proposed building would be approximately the same as the existing building and the adjacent building at no. 21. The building’s bulk, scale and massing would be no greater when viewed from the street, and the increase in the depth of the building would barely be noticeable (if at all) from the street. The proposed building would therefore continue to sit comfortably within the streetscape. The visual impact of the increase in the building’s bulk, scale, massing when viewed from the rear garden and/or from the sides (i.e. east and west) would be reduced by the well-considered architectural features, detailing proportions, and use of materials.
- **Nature:** The proposed landscaping scheme (including the provision of trees and planting) would enhance the sense of spaciousness and the greening of the streetscape, and it would also ensure that the rear garden remains as verdant as possible – reflecting the verdancy of the CA. (The proposed scheme has also been informed by the recommendations of an arboriculturist.)

3.2. The **Building in Context Toolkit** (2001) was formulated by **English Heritage and CABE (Design Council)** to stimulate a high standard of design for development taking place in historically sensitive contexts [Appendix 4]. The founding and enduring principle is that all successful design solutions depend on allowing time for a thorough site analysis and character appraisal to fully understand context. The application of the principles of good design is considered to reduce or remove potential harm and provide enhancement. It is considered that the proposals have taken full account of the eight principles, as follows:

- **Principle 1:** ***A successful project will start with an assessment of the value of retaining what is there.*** It is considered that there would be little (if any) value in retaining the existing mid-20th century building on the subject site. It is visually haphazard in form and in its architectural detailing, and its contribution to the streetscape and the setting of the CA is minimal and neutral to negative.

The only positive aspect of the existing subject site is its trees and planting (in its front and rear gardens) and the contribution it makes to the sense of spaciousness of the street due to the setting back of the front building line. The proposals are therefore focused on retaining most of the rear garden, enhancing a sense of spaciousness and verdancy in the front garden, and providing an architecturally literate house in an Arts and Crafts idiom which reflects that of the nearby houses in the CA. Thus the proposed scheme would retain the elements of the existing subject site which are considered to be of value.

- **Principle 2: A successful project will relate to the geography and history of the place and lie of the land.** The history of the local area and of the subject site itself has been assessed by Chapter 3 of the Heritage Statement (October 2023). The proposals have thus been informed by an understanding of the history, character and identity of the subject site, the streetscape, and the surrounding area.
- **Principle 3: A successful project will be informed by its own significance so that its character and identity will be appropriate to its use and context.** The heritage significance of the subject site has been assessed by Chapter 5 of the Heritage Statement, and its heritage context by Chapter 2. The proposals have thus been informed by an understanding of the heritage significance of the subject site, the setting of the Conservation Area, and the visual impact which the subject site has on that setting.
- **Principles 4 & 6: A successful project will sit happily in the pattern of existing development and the routes through and around it. A successful project will respect the scale of neighbouring buildings.** The proposed building would sit “happily” in the pattern of existing development and the routes through and around it. Its height would match that of the existing building, and of the adjacent building at no. 21. Although the depth of the building would be greater than that of the existing building, care has been taken not to visually encroach on the adjacent houses at nos 21 and 25 Crescent East – and the depth is substantially shallower than that discussed at pre-application.
- **Principles 5 & 8: A successful project will respect important views. A successful project will create new views and juxtapositions which add to the variety and texture of the setting.** The subject site does not affect any views recognised as being important by the local planning authority. Nevertheless, the proposed scheme has been designed according to a good understanding of the townscape of the Hadley Wood CA in terms of its layout, its architecture, its sense of spaciousness, and its verdancy. This Townscape Visual Impact Assessment assesses the impact of the proposed scheme on street views from the CA looking eastward towards the subject site, and looking westward into the CA towards the subject site.
- **Principle 7: A successful project will use materials and building methods which are as high quality as those used in existing buildings.** The proposed building would use materials and building methods which are as high a quality as those in the Victorian and Edwardian houses within the CA. Its materials would be traditional, including red brickwork, clay tiles, timber-framed windows, timber joinery, etc.

3.3. Baseline Viewpoint 1 – View from Crescent East, looking north-westward



Figure 7: Baseline View 1 looking north-westward along Crescent East from within the Hadley Wood Conservation Area.

- 3.3.1. View 1 is taken from the south side of Crescent East, looking north-westward along the street. The purpose of this View is to show the effect the subject site has on the townscape, and on the setting of the Hadley Wood Conservation Area (“CA”).
- 3.3.2. The View is framed by no. 21 Crescent East on the left, and by no. 25 on the right, with the subject site at no. 23 in the middle. Located within the boundary of the CA, no. 21 is an Arts and Crafts style house built as part of the late-19th century development of Hadley Wood. In this View, the most prominent aspects of no. 21 are its red brickwork and the gables of its clay-tiled roof, with rendered eaves. The house at no. 25, on the other hand, is more modern – typical of a mid-20th century suburban house with features loosely inspired by the Arts and Crafts movement, but without the integrity of the movement’s ethos (i.e. its emphasis on good quality traditional craftsmanship, preferably adopting local vernacular and materials). No. 25 is considered to lack architectural interest, and the design of its front elevation is unexceptional in quality. In this View, however, no. 25 is mostly hidden behind trees and planting. Overall, the townscape in View 1 is characterised by its large suburban houses and the gaps between them, and by its trees and planting (in the front gardens, on the street, and in the rear gardens glimpsed through the gaps between the buildings). Although the houses are different from one another in appearance, they share the same building line (being set back from the street), and they are similar to one another in height.
- 3.3.3. Originally built as a pair of semi-detached houses in an inter-War style typical of the London suburbs, the existing house at no. 23 is architecturally uninteresting. The somewhat disjointed appearance of its front elevation is the result of insensitive alteration which took place during the course of the 20th century, rather than being due to its original design. Its front elevation is wholly rendered and painted white, unlike most of the other houses in this part of the street. Nevertheless, the existing house sits comfortably within the streetscape by virtue of its height, bulk, scale and massing, the profile of its pitched roof, and its set-back front building line. This setting back adds to the sense of spaciousness of the townscape and the setting

of the CA, and the existing front lawn and planting contribute positively to the verdant quality of the townscape and the setting of the CA.

- 3.3.4. View 1 is mostly outside of the Hadley Wood Conservation Area, but it also provides a glimpse into it. It encapsulates the spacious and verdant qualities of the CA, but not its architectural character. As such it is considered to have **low to medium sensitivity**. There is moderate capacity for change and enhancement.
- 3.3.5. **Overall, the subject site is considered to make a minimal and neutral contribution to the townscape and setting in View 1, as well as to the setting of the Hadley Wood Conservation Area.**

3.4. Proposed View 1 – View from Crescent East, looking north-westward



Figure 8: Proposed View 1 looking north-westward along Crescent East from within the Hadley Wood Conservation Area.

- 3.4.1. View 1 with the proposals can be seen in Figure 8. The existing building on the subject site has been demolished and replaced with a new Arts and Crafts style house, and the front garden has been re-landscaped with attractive trees and planting.
- 3.4.2. The proposed building sits comfortably within the townscape in this View. The ridgeline of the roof of the new building approximately matches the ridgelines of the adjacent houses, and its front building line is set back from the street in a similar manner to the adjacent sites. The architectural idiom of the building reflects the Arts and Crafts houses in the CA. It reflects the building at no. 21 with its red brickwork and the gables of its clay-tiled roof with rendered eaves, and in the appearance of its chimney stacks. The increase in bulk, scale and massing to the side elevation is barely discernible, due to the orientation of the building, the well-mannered architectural detailing of the side elevation (notably its attractive Arts and Crafts style chimney stacks), and the proposed trees which partially hide the side elevation. The gable treatment of the front elevation reflects the architecture of other houses along Crescent East which

contribute positively to the character and appearance of the CA, with its rendered dressings at ground and first floor level, and its bay windows. The landscaping scheme has been carefully considered, and it involves the provision of generous trees and planting chosen to enhance the townscape and the setting of the CA.

- 3.4.3. It is considered that the proposed building within View 1 is a considerable improvement on the previous, superseded proposed building [Figure 15] – notably in its orientation, its improved elevational treatment which is more characteristic of the Hadley Wood Conservation Area, and its reduced depth. By moving the gable to the west side, the existing “breathing space” between the subject site and no. 25 is sustained more effectively than it had been previously.
- 3.4.4. The proposed scheme forms a recognisable new element within the scene, that would noticeably have an impact on the quality and character and character of the townscape and the setting of the CA in View 1. Accordingly, **the magnitude of impact of the proposals on View 1 is considered to be moderate and neutral to positive** – adding architectural interest to the streetscape.

3.5. Baseline Viewpoint 2 – View from Crescent East, looking north-eastward



Figure 9: Baseline View 2 looking north-eastward along Crescent East towards the Hadley Wood Conservation Area.

- 3.5.1. View 2 is taken from the south side of Crescent East, looking north-eastward along the street, out of the Conservation Area. The purpose of this View is to show the effect the subject site has on the townscape, and on the setting of the Hadley Wood Conservation Area (“CA”).
- 3.5.2. The View is framed by the trees and planting in the front garden of no. 21 Crescent East on the left, and by a tree which is on the pavement on the right. There is also a glimpse of no. 1 Ronan Close on the right. At the centre of View 2 are the subject site at no. 23 Crescent East, and no. 21. Overall, the townscape in View 2 is characterised by its spaciousness, its trees and planting, and by its two-storey suburban style houses which are set back from the street and with a notable space between each one.

- 3.5.3. The houses at nos 23 (i.e. the subject site) and 25 are typical of mid-20th century suburban houses with features loosely inspired by Arts and Crafts movement, but without the integrity of the movement's ethos (i.e. its emphasis on good quality traditional craftsmanship, preferably adopting local vernacular and materials). They are considered to lack architectural interest, and the designs of their front elevations are unexceptional in quality. The house at no. 25 has a slated pitched roof, and its front elevation comprises red brickwork at ground floor level and render at first floor level. The house at no. 23 has a clay-tiled pitched roof, and its front elevation is wholly rendered and painted white. The somewhat disjointed appearance of the front elevation of no. 23 is the result of insensitive alteration which took place during the course of the 20th century, rather than being due to its original design. Nevertheless, the existing house sits comfortably within the streetscape by virtue of its height, bulk, scale and massing, the profile of its pitched roof, and its set-back front building line. This setting back adds to the sense of spaciousness of the townscape and the setting of the CA, and the existing front lawn and planting contribute positively to the verdant quality of the townscape and the setting of the CA.
- 3.5.4. View 2 does not include any heritage assets (save for a glimpse of the Hadley Wood Conservation Area on the left), but it shares the same sense of spaciousness and verdancy of the CA. As such, it is considered to have **low to medium sensitivity**. There is moderate capacity for change and enhancement.
- 3.5.5. **Overall, the subject site is considered to make a minimal and neutral contribution to the townscape and setting in View 1, as well as to the setting of the Hadley Wood Conservation Area.**

3.6. Proposed View 2 – View from Crescent East, looking north-eastward



Figure 10: Proposed View 2 looking north-eastward along Crescent East towards the Hadley Wood Conservation Area.

- 3.6.1. View 2 with the proposals can be seen in Figure 10. The existing building on the subject site has been demolished and replaced with a new Arts and Crafts style house, and the front garden has been re-landscaped with attractive trees and planting.

- 3.6.2. The proposed building sits comfortably within the townscape in this View. The ridgeline of the roof of the new building approximately matches the ridgelines of the adjacent houses, and its front building line is set back from the street in a similar manner to the adjacent sites. The architectural idiom of the building reflects the Arts and Crafts houses in the CA – with its red brickwork and rendered dressings, its distinctive chimney stacks and gable, its timber joinery, its fenestration, etc. The landscaping scheme has been carefully considered, and it involves the provision of generous trees and planting chosen to enhance the townscape and the setting of the CA. In addition, the landscaping scheme helps soften the visual impact of the building on the subject site.
- 3.6.3. It is considered that the proposed building within View 2 is a considerable improvement on the previous, superseded proposed building [Figure 16] – notably in its orientation, its improved elevational treatment which is more characteristic of the Hadley Wood Conservation Area, and its reduced depth. By moving the gable to the west side, the existing “breathing space” between the subject site and no. 25 is sustained more effectively than it had been previously.
- 3.6.4. The proposed scheme forms a recognisable new element within the scene, that would noticeably have an impact on the quality and character of the townscape and the setting of the CA in View 2. Accordingly, **the magnitude of impact of the proposals on View 2 is considered to be minimal and neutral to positive** – adding architectural interest to the streetscape.

3.7. Baseline Viewpoint 3 – View from Crescent East, looking north-westward



Figure 11: Baseline View 3 looking north-westward along Crescent East from within the Hadley Wood Conservation Area.

- 3.7.1. View 3 is taken from the south side of Crescent East, looking north-westward along the street. This view was selected by the local planning authority in its written pre-application advice. The purpose of this View is to show the effect the subject site has on the townscape, and on the setting of the Hadley Wood Conservation Area (“CA”).
- 3.7.2. View 3 is framed on the left by the grounds of St Paul’s Church with its low boundary treatment (comprising a timber fence), and on the right by the tall modern boundary wall of no. 2 Ronan’s Close (comprising

modern light red brickwork and modern metal railings). The buildings within View 3 include no.s 1 and 3 Ronan's Close, both of which are eclectic in design, being principally modern in idiom but with Arts and Crafts references, such as timber weatherboarding, tile-hanging at first floor level, casement windows, and pitched clay-tiled roofs. No. 25 Crescent East is barely visible in View 3 save for its pitched slated roof, due to the fact the building is set back from the street. The house at no. 23 has a clay-tiled pitched roof, and its front elevation is wholly rendered and painted white. From this distance, no. 23 cannot be seen in any detail, but the irregularities of the building provide the impression of it being loosely Arts and Crafts inspired. The street has a rather unkempt charm, with the "informal" use of tarmac for the pavements, and mature trees both on the street and in the gardens of the nearby residential/church plots. The buildings do not exceed two storeys in height, and they set back from the street – providing a sense of space. There are also gaps between the buildings, allowing for glimpses into the rear gardens and of trees located further away.

- 3.7.4. Most of View 3 is outside of the Hadley Wood Conservation Area, save for the left-hand side of the road and the churchyard grounds. It encapsulates the spacious and verdant qualities of the CA, but not its architectural character. As such it is considered to have **low to medium sensitivity**. There is moderate capacity for change and enhancement.
- 3.7.5. **Overall, the subject site is considered to make a minimal and neutral contribution to the townscape and setting in View 3, as well as to the setting of the Hadley Wood Conservation Area.**

3.8. Proposed View 3 – View from Crescent East, looking north-westward



Figure 12: Proposed View 3 looking north-westward along Crescent East from within the Hadley Wood Conservation Area.

- 3.8.1. View 3 with the proposals can be seen in Figure 8. The existing building on the subject site has been demolished and replaced with a new Arts and Crafts style house, and the front garden has been re-landscaped with attractive trees and planting.
- 3.8.2. The proposed building sits comfortably within the townscape in this View. The ridgeline of the roof of the new building has the appearance of matching the ridgelines of the neighbouring houses to the right, and

its front building line is set back from the street in a similar manner to the adjacent sites. The architectural idiom of the building reflects the Arts and Crafts houses in the CA, with its red brickwork and the gables of its clay-tiled roof with rendered eaves, and in the appearance of its chimney stacks. The increase in bulk, scale and massing to the side elevation is barely perceptible from this distance. The well-considered architectural detailing of the side elevation helps to minimise its visual impact, as the chimney, dormer windows, and fenestration pattern at first floor level help to break up the additional massing. The landscaping scheme has been carefully considered, and it involves the provision of generous trees and planting chosen to enhance the townscape and the setting of the CA.

- 3.8.3. The proposed building would form a minor component of the wider scene in View 3. Accordingly, **the magnitude of impact of the proposals on View 3 is considered to be minimal and neutral to positive** – adding architectural interest to the streetscape.

3.9. Baseline Viewpoint 4 – View from footpath to St Paul’s Church, looking northward



Figure 13: Baseline View 4 looking northward from the footpath between St Paul’s Church and Crescent East, within the Hadley Wood Conservation Area.

- 3.9.1. View 4 is taken from the footpath of St Paul’s Church within the Hadley Wood Conservation Area (“CA”), looking northward out of the CA, towards the north side of Crescent East. The purpose of this View is to show the effect the subject site has on the townscape, and on the setting of the CA.
- 3.9.2. The View is framed on the left by the subject site at no. 23, and a tiny glimpse of the house at no. 1 St Ronan’s Close. In the foreground, there is the boundary treatment of the grounds of St Paul’s Church (comprising timber fencing and some brickwork). There is also a tree in the foreground. The spaces between the houses provide glimpses of the trees and planting in the rear gardens.
- 3.9.3. The houses at no.s 23 (i.e. the subject site) and 25 are typical of mid-20th century suburban houses with features loosely inspired by Arts and Crafts movement, but without the integrity of the movement’s ethos (i.e. its emphasis on good quality traditional craftsmanship, preferably adopting local vernacular and materials). They are considered to lack architectural interest, and the designs of their front elevations are unexceptional in quality. The house at no. 25 has a slated pitched roof, and its front elevation comprises

red brickwork at ground floor level and render at first floor level. The house at no. 23 has a clay-tiled pitched roof, and its front elevation is wholly rendered and painted white. The somewhat disjointed appearance of the front elevation of no. 23 is the result of insensitive alteration which took place during the course of the 20th century, rather than being due to its original design. Nevertheless, the existing house sits comfortably within the streetscape by virtue of its height, bulk, scale and massing, the profile of its pitched roof, and its set-back front building line. This setting back adds to the sense of spaciousness of the townscape and the setting of the CA, and the existing front lawn and planting contribute positively to the verdant quality of the townscape and the setting of the CA.

- 3.9.4. View 4 does not include any heritage assets (save for a glimpse of the Hadley Wood Conservation Area in the foreground), and there are no nearby listed buildings. View 4 is not considered to encapsulate the character and appearance of the CA, as it mostly comprises relatively close-range views of no.s 23 and 25 (both of which lack architectural interest, and which are located outside of the CA). It is therefore considered to have **low sensitivity**. There is moderate capacity for change and enhancement.
- 3.9.5. **Overall, the subject site is considered to make a minimal and neutral contribution to the townscape and setting in View 4, as well as to the setting of the Hadley Wood Conservation Area.**

3.10. **Proposed View 4 – View from footpath to St Paul’s Church, looking northward**



Figure 14: Proposed View 4 looking northward from the footpath between St Paul’s Church and Crescent East, within the Hadley Wood Conservation Area.

- 3.10.1. View 4 with the proposals can be seen in Figure 10. The existing building on the subject site has been demolished and replaced with a new Arts and Crafts style house, and the front garden has been re-landscaped with attractive trees and planting.
- 3.10.2. The proposed building sits comfortably within the townscape in this View. The ridgeline of the roof of the new building matches the height of the chimney stacks of the adjacent house on the right, and its front building line is set back from the street in a similar manner to the adjacent sites. The architectural idiom of the building reflects the Arts and Crafts houses in the CA – with its red brickwork and rendered dressings, its distinctive chimney stacks and gable, its timber joinery, its fenestration, etc. The landscaping scheme

has been carefully considered, and it involves the provision of generous trees and planting chosen to enhance the townscape and the setting of the CA. In addition, the landscaping scheme helps soften the visual impact of the building on the subject site.

- 3.10.3. The proposed scheme forms a recognisable new element within the scene, that would noticeably have an impact on the quality and character of the townscape and the setting of the CA in View 4. Accordingly, **the magnitude of impact of the proposals on View 4 is considered to be minimal and neutral to positive** – adding architectural interest to the streetscape.

4.0. CONCLUSION

- 4.1. This Townscape Visual Impact Assessment, in accordance with the latest Historic England guidance on setting and townscape [Appendix 2], has undertaken the recommended four-step approach in establishing the visual impact of the proposal on the local townscape and the setting of the Hadley Wood Conservation Area in the four Views. The heritage assets likely to be affected by the proposal have been identified (Step 1), the contribution of setting to the significance of these heritage assets has been assessed (Step 2), the impact of the proposals on the settings and significance of these heritage assets has been assessed (Step 3), and the design has sought to minimise harm and to maximise enhancement to the significance and settings of these heritage assets (Step 4).
- 4.2. The Ministry of Housing, Communities and Local Government's National Design Guide (2019) [Appendix 3] and English Heritage and the Design Council (formerly CABE)'s the *Building in Context Toolkit* (2001) [Appendix 4] have both been used to inform the proposals (i.e. the architectural quality of the proposed building itself as well as its sensitivity to the townscape and the setting of the Hadley Wood Conservation Area. The NDG and *Building in Context Toolkit* have also been considered in this TVIA when evaluating the designs of the proposals, and their impact on the surrounding townscape, as well as the setting of the CA.
- 4.3. The existing townscape comprises some large suburban houses which are set back from the street with trees and planting in their front gardens, and wide spaces between them through which glimpses of rear gardens can be seen. Taking into account the National Design Guide (2019) [Appendix 3] and the Building in Context Toolkit [Appendix 4], the proposed scheme complements the townscape in terms of its height, bulk, scale and massing, and its architectural features, proportions and materials. The townscape would be enhanced by the architectural interest of the proposed building, and the verdancy of the proposed landscaping scheme.
- 4.4. **The proposals overall will have a minimal to moderate and neutral to positive visual impact on the local townscape character and the setting of the Hadley Wood Conservation Area.** The proposed scheme has been informed by a thorough understanding of the history and development of the subject site, and of the townscape.

APPENDIX 1: PROPOSED VIEWS SHOWING SUPERSEDED SCHEME



Figure 15: Proposed View 1 looking north-westward along Crescent East from within the CA. Compare with Figure 8.



Figure 16: Proposed View 2 looking north-eastward along Crescent East towards the CA. Compare with Figure 10.

APPENDIX 2: HISTORIC ENGLAND'S PLANNING NOTE 3: "THE SETTING OF HERITAGE ASSETS", DEC 2017

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

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

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

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

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

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

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

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

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

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

Enhancement may be achieved by actions including:

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

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

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

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

Assessment Step 2 Checklist

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

The asset's physical surroundings

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

Experience of the asset

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

Assessment Step 3 Checklist

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

Location and siting of development

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

Form and appearance of development

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

Wider effects of the development

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

Permanence of the development

- Anticipated lifetime/ temporariness
- Recurrence
- Reversibility

APPENDIX 3: THE NATIONAL DESIGN GUIDE, MINISTRY OF HOUSING, COMMUNITIES & LOCAL GOVERNMENT

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

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

Context:

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

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

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

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

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

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

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

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

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

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

Identity:

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

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

This includes considering:

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

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

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

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

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

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

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

Built Form:

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

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

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

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

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

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

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

Movement:

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

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

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

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

Nature:

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

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

Public Spaces:

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

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

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

APPENDIX 4: THE BUILDING IN CONTEXT TOOLKIT

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

The eight Building in Context principles are:

Principle 1

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

Principle 2

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

Principle 3

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

Principle 4

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

Principle 5

A successful project will respect important views.

Principle 6

A successful project will respect the scale of neighbouring buildings.

Principle 7

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

Principle 8

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