

WEBVTT

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Should require an applicant To describe the significance of any heritage assets affected.

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Including, crucially, any contribution made by their setting. And as a minimum, the relevant historic environment record should have been consulted.

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So that means that the applicants, the developers, need to have a good understanding of the site, including setting And do keep in mind the sentence about consulting the HER, the Historic Environment Record, which we'll come back to you later.

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In paragraph 208 of the NPPF, It says that local planning authorities should identify and assess The particular significance of any heritage asset that may be affected by a proposal.

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Including by development affecting the setting of the heritage asset. So this means that they need to work out how their proposed development would affect the site.

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Paragraph 213 says that any harm to or loss of the significance of a designated heritage asset.

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From its alteration or destruction. All from development within the setting.

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Should require clear and convincing justification. And 219, I'm sorry, excuse me.

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219 says that local planning authorities should look for opportunities for new development Within conservation areas and world heritage sites.

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And within the setting of heritage Assets. To enhance or better reveal their significance.

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So this shows an understanding that some elements of setting will change over time.

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And that positive changes can actually contribute. To the site.

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The most obvious elements of setting our views, as I think a few of you mentioned.

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And these can be both designed and accidental. And both from and into the site.

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These may incorporate the settings of many other heritage assets. Views which contribute particularly to the set of heritage assets, and the significance.

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Include those with particularly relevant relationships to the asset. Those with historical associations.

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Those where the view was a fundamental aspect of the original landscape design.

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And those between the site. A natural topographic features.

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Or even with phenomena such as solar and lunar events. For example, the alignment of Stonehenge with the sunrise on the summer solstice.

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And with the sunset, or the winter solstice. Excuse my cough, I'm just gonna try and sort it out.

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So... If a parkour garden has or had a main residence or structure.

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It's likely that there will be key views from this location.

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These views may be to another building or eye-catcher. Well, they may extend through the park via an avenue or gap in the perimeter belt.

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To the landscape beyond. And in this photo, you can see Belsay Hall in Northumberland.

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And on the right is the axial view from the front of the hall. So clearly.

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I'm so sorry.

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Um, clearly, this is a key view. And if you can imagine a large structure, like a warehouse or a wind turbine, being built in this view.

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Even if it were miles outside of the actual design landscape, then it could be quite detrimental.

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Strike Parks and gardens often had deliberate links to other designed landscapes.

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And remote eye-catchers, or borrowed landmarks beyond the park boundary. Thus the setting may include designed elements of the wider estate.

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Views to other heritage assets or natural features, or even open views of the surrounding countryside.

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Sometimes the view was deliberately endless. As you can see in this photo on the left, at Kelmarsh in Northamptonshire.

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And it implies the vastness of the estate. It just seems to go on forever.

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Or sometimes, the view led to a heritage asset such as the church tower, or to another feature, something like a clump of trees on the horizon.

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On the right-hand image here, at Sire Ancestor. The eye is drawn along... drawn along one of the park's many extremely long avenues to the church tower in the town.

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This view from the Mausoleum at Pentillion Cornwall. It leads to a tight meander on the River Tamar, which forms an important part of the park's setting.

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Designed lookout spots like this might have had a seat to rest on.

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To admire a wooded valley, distant hills, glimpses of the sea.

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Historical buildings, or perhaps somebody else's beautiful garden.

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Sorry. It's a very pesky hay fever that won't go away.

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Don't worry, it's all terms in it, I know exactly how you feel.

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Oh, I'm sure many of you can relate.

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If you want me to read your notes at any point, I can. I can try and step in. Just say the word.

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I try and carry on, thanks. Fuse may also be dynamic, whereby the eye is led towards movement in the landscape.

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Perhaps a busy road, an agricultural. Uh, agricultural work going on the wider estate, or moving water.

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And the closing off of such views, or the loss of such movement, would therefore have a negative effect on setting.

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It may be that a town or settlement benefits from views into a park or garden.

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Public parks and squares would come into this category, allowing neighbouring houses to borrow the landscapes.

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As their front gardens. Also, some designs have deliberately encouraged views from passing roads.

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To give travelers an understanding of the status of the owner and the amount of land.

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They own, so really just showing off. This is the view from the A603.

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Looking up the extensive avenue towards Wimpole Hall. Which you probably can't make out, but the house is marked by an arrow, way in the distance.

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Now, the views you experience in a parkour garden are a key part of its setting, but there are other ways that your experience may be affected.

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And noise and vibration is one. Maybe you can think of an example where you were looking forward to visiting a design landscape.

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Only to discover, to your surprise, that a busy road ran along one side.

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And rather spoil your enjoyment of a beautiful place to spend relaxing time.

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This is shot over house in Oxfordshire. From the house, there's a well-known view of the canal, here on the left.

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And the Gothic summer house at the end. It's absolutely beautiful. And from the summer house, in the right image.

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Back to the house, there's a lovely view across the canal, back to the house.

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But the experience is marred by the heavy traffic noise, which is only meters behind the building on the A40 dual carriageway.

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The Oxford to London Road was a much quieter route bay when the garden was laid out.

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Similarly, in winter, you might be able to see the movement of busy traffic through the thin belt of trees behind the summer house.

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Which would adversely affect the beautiful, idyllic. Feel of the setting.

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Similarly. One second.

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Chiswick House here does look like an Arcadian idyll, and it really is.

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But it experiences considerable traffic noise from the A4 dual carriageway passing close by.

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And with three London airports not that far away. Disturbance from plane noise is frequent.

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As well as the associated visual movement. Which is out of keeping with its setting.

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Tranquility or remoteness may be an important part of setting. And therefore, any concentration of new development could easily threaten this.

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Another aspect of setting that gardens may demonstrate There's a sense of enclosure or seclusion.

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Creating intimate spaces where people can think their own thoughts, or read a book, or just sit in the sun, or shelter out of it.

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And this is the Georgian Courtyard Garden of Bromley House Subscription Library, right in the center of Nottingham.

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The high walls of the neighbouring buildings completely block any views in or out.

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And also block much of the noise in the city. So here, then, quiet and tranquility.

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Are an important attribute of the setting. As this garden has for over 200 years.

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Been a peaceful outdoor room for the library. At sites like this, and others which were meant to be enjoyed and contemplative silence.

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It may not be desirable to dramatically increase visitor numbers, or to introduce or increase traffic noise.

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Interestingly, noise and bustle may also be part of a setting.

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For example, as at Bromley House here, the busy town surrounding the courtyard garden really emphasizes the peaceful nature of the garden, in contrast to the hectic streets outside.

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Remoteness and challenging terrain on the approach to an asset are often seen as obstacles to be overcome.

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In order to increase visitor access to a site. If, however, these qualities were actually part of... a key part of the original design intention.

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They should probably be conserved, even at the expense of visitor numbers.

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The setting may even comprise elements which cannot be seen or heard.

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For example, the availability of fresh, unpolluted air When visiting a rural-designed landscape.

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It's probably not something we would really consider. Until it's threatened by unpleasant, intrusive odours from industry or agriculture.

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There could be a change in industrial practice nearby. Which may not be visible or audible, but could produce unpleasant smells intermittently or continually.

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An example of this could be a sugar beet factory, such as this one on the edge of Bury St Edmunds.

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The fairly unpleasant smell. Often drifts across the town, and the Abbey Gardens. If the wind is coming from the north.

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A more common source of unpleasant smells could be the opening up of new landfill site or a sewage farm.

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Nearest at an historic park or garden.

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The experience of setting is also affected by our understanding of the historic relationship between places.

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For example, buildings that are in close proximity but are not visible from each other may have an historic or aesthetic connection that amplifies the experience.

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Of the significance of each one. This image, which is, I apologize, is a bit blurry, shows St George's Gardens in Bloomsbury.

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Now, this site has always been surrounded by the development of the Koram family charity.

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Who've historically operated facilities for needy children, and still do today.

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A few years ago, there was an application for a huge new building.

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Adjacent to the gardens, by the Corum Association, for a new children's facility.

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Theoretically, it was damaging to the setting of St George's Gardens.

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Because it was a large, dominant building right next to the gardens.

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So changing the views and the feel of the garden without actually being in it.

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But in reality, we need to take into account that this garden's setting is defined by the Quorum organization.

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Not just visually, but in terms of its emotional and historical context.

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So perhaps in this case, it was appropriate to have this new building.

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What do you think? So, having looked at a few examples of setting, we're now look at how changes in the setting could affect historic designed landscapes.

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Historic England has devised a seven-step assessment process. To assess the contribution of setting to the significance of a heritage asset, like a landscape.

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And you can read more about this in the Settings publication.

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But the two steps most useful for volunteers, like those in the County Gardens Trusts, when assessing proposed development.

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Oh, step two. Which says, to assess the degree to which settings And views make a contribution to the significance of the asset.

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Or allow significance to be appreciated. And Step 3, assess the effects of the proposed development Whether beneficial or harmful, on the significance.

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Or on the ability to appreciate it. Our Green Futures project volunteers won't be responding as consultees to development potentially affecting setting.

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But if this is something that interests you. Historic England's publication goes into useful detail of ways in which changes in the setting can affect the significance of the heritage asset.

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So, changes could bring about Changes in the setting could bring about change to the built surroundings and spaces around the landscape.

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Change to the skyline. They could bring in noise, odor, vibration, and dust They could introduce new lighting effects, and light spill.

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They could lead to change to the general character of the setting.

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Or to changes to public access? Or changes of land use and, um, vegetation.

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Or changes to access and the way you move through the site.

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Or perhaps they could lead to changes to ownership arrangements. For example, if part of the setting is sold off.

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At Kettleston Hall in Derbyshire, a development... a developer put in a plan for 400 houses.

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Outside of the park. It was a really big case, and you might have read about it in the news at the time.

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So, on the left-hand image, you can see, outlined in red, the site, um, for the proposed development.

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And this, uh, would have been visible within a designed view from the circuit walk of trees around the edge of the park.

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Local campaigners were concerned that Kettleston Hall would suffer lost views.

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Increased traffic noise. And increase traffic. And possible increased flooding from the loss of absorbent surfaces.

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The original application... was rejected by the local authority.

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However, the applicant appealed and won. And then the appeal, in turn, was overturned by High Court Judicial Review.

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But the story didn't end there. The developer appealed to the Supreme Court, which overturned the judicial review decision.

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And the development did eventually go ahead. And you can see that on the right, what it looks like, just a classic housing development.

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So, I suppose you have to think to yourself. Um... when you're at the hall, or in the gardens, um, would you notice that? Would it make a difference to your experience of your visit?

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Now, wind and solar farms have featured quite heavily in planning cases over the past few years.

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And whilst we fully endorse the need for more sustainable energy, especially with the current energy crisis.

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We must cite these structures carefully in relation to historic design landscapes, in order to avoid detracting from their settings.

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So this image... the images here are two mock-ups to show how wind turbine proposals would have looked.

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At... on the left, we have... I'm sure you recognize, lived in New Build in Northamptonshire.

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And on the right, Bolton Abbey, with the turbine Superimposed onto Turner's painting of the Abbey.

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Both of these applications were turned down because they would have had too great an impact on the setting.

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And of course, we've heard in our last Green Futures webinar about large energy-related infrastructure proposed or implemented A Blenheim in Oxfordshire, where plans for the Botley West Solar Farm are currently being developed.

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At Chippenden Park in Cambridgeshire. Where the Seneca Solar Farm required creation of a woodland buffer zone.

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To minimize the impact on the design landscape. And a Hindlesham Hall in Suffolk.

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Where a proposed pylon was moved out of a key axial view in the setting.

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It can be really hard to decide how far the setting extends from the heritage asset.

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So this is, thankfully, a mocked-up photo of Corf Castle in Dorset, with a wind turbine in the very near distance, in the setting.

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So, I think most people would agree that such a development in the setting would unacceptably harm the significance of Corf Castle.

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And I think that most people, or many people, would agree that this proposal would not harm it, or would only have a very small degree of harm, less than significant.

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But... how about this? It's quite close, it's fairly obvious.

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Or even... This, further away.

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But more turbines. So it's really hard to judge, just looking at pictures like this. In order to know how a proposal might affect a setting.

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You really have to know the site on the ground, and to understand each element of its setting.

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Setting is so restrictive and difficult to map, as we've already said.

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So we're not going to be doing this, um, for the Green Futures Project.

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And others generally don't do it either. Um, Historic England's settings publication says that While setting can be mapped for an individual application or proposal.

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It cannot be definitively or permanently described, for all time. As a spatially bounded area, or as lying within a set distance of a heritage asset.

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This is because the surroundings of a heritage asset will change over time.

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And because new information on heritage assets may alter what we might previously have been understood to comprise their setting, and the values placed on that setting.

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And therefore, the significance of the asset. So we need to be pragmatic and understand that settings of heritage assets will change over time.

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And that change can be both... both positive and negative. Where mapping of a setting has been attempted, such as Hardwick Hall here.

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In Derbyshire, by the National Trust It can be something of a hostage to fortune.

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So, in this case, a wind farm proposal lay outside of the area mapped as the setting of the property.

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But was still considered to have negative... a negative impact on setting.

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While it may well be helpful to map key views and zones of visual influence in order to better understand the setting.

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It's not advisable to draw a simplistic red line on the map as a boundary.

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The National Trust now refers to the mapped setting of Hardwick Hall as its core setting.

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Allowing more flexibility in defining its broader setting. So, for this project, what information are we going to be asking the Green Futures volunteers?

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To collect. Well, as a reminder, the focus of the project is going to be to research historic parks and gardens.

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And record what survives today. We'll be concentrating on landscapes that aren't registered, so are less understood.

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We're not looking to campaign against NSIPs. So, nationally significant infrastructure projects.

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But rather to help developers and consultees understand the significance of the gardens that may be affected.

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So that they can make better decisions in favor of historic landscapes wherever possible.

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We've seen that national planning policy states that developers must understand significance and setting.

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And at the very least consult the historic environment record, which each county has.

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So we'll be depositing the volunteers' site reports onto the HER, Where they can be accessed by anyone.

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And we'll make very clear the contribution made by setting. As the project volunteers get to know the particular design landscape.

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Both through research and site visits, the importance of setting to the site will gradually become important.

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Apparent. Now, our recording doesn't have a setting, um, a section called setting, but it does fall under these following sections.

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So, this section asks you to record any designated heritage assets within the landscape or relating to it, i.e. In the setting.

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So that could be something like an eye-catcher building, or a structure, which an avenue is aligned on.

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Um, whether this was built by the owner or not, so something built by the owner might be a folly.

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Or something not built by the owner, could be a church spire.

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So we'd need to record the, um... historic information that's known about those heritage assets.

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Um, threats and vulnerabilities, um, again, these are either within the site or outside of it in the setting.

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So these are elements of the setting that might negatively affect the significance of the landscape.

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And they could be things like, as we've just seen, things like housing developments, or maybe quarrying, um... And for this project, elements of infrastructure developments which might cause visual.

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Noise or other disruption in the setting. Identifying these, though, would involve quite, um, having quite a detailed understanding of the proposed NSIP.

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It's not necessary for this project, but do feel free to look into it if you're interested.

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And lastly, in the site description, you'll be thinking about setting in the following ways.

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Describing the landscape's location in relation to settlements, roads, rivers, and things like that Do any of them form boundaries to the site?

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Were they a reason why the landscape was built there? For example, was the house and its landscape deliberately built by a busy road to show off to passers-by?

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Was a main access point, originally from a river, as at Hampton Court.

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What's the surrounding countryside like? Is it farmland? Perhaps formerly owned by the estate.

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Or still owned by them, or moorland with long open views.

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Or is there woodland right up to the boundaries, restricting or channeling views?

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Was it always this way? When you're thinking about entrance points, so gateways, um, avenues.

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What were the roots up to these points like? Were they flanked by avenues?

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Farmland, or perhaps in a town, they might have been flanked by grand terraces of Georgian houses.

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Can you see into the landscape? From the approach, or even see the house.

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As you approach the entrance. And do you think this was deliberate?

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Fuse and fistas. Now, you may want to sketch these onto a base map, probably a large scale.

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Early Ordnance Survey Map. As well as views within the landscape.

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Please record those which are directed beyond the boundary, as well as any views in.

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And lastly, land beyond the boundary that makes a contribution to significance.

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So this is all about setting in all its forms. Anything that makes a positive contribution to the site.

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Whether it was present when the landscape was originally laid out.

00:34:55.000 --> 00:35:06.000

Such as a stream or eye-catcher building. Or whether it came later, such as a recent woodland, which helps to frame key views and shield intrusive elements, like new housing developments.

00:35:06.000 --> 00:35:11.000

And we're going to be circulating an updated recording form to the project volunteers.

00:35:11.000 --> 00:35:18.000

In a couple of weeks. And it will also be available on our resource hub for anyone else who's interested.

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So, just to... finish up. We're nearly there.

00:35:23.000 --> 00:35:27.000

Let's just have a quick recap about this introduction to setting.

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So, as we've said, setting is the surrounding in which a heritage asset is experienced.

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It's so important to a site significant that is protected by national planning policy.

00:35:39.000 --> 00:35:44.000

Developers must understand it. Its effect on the landscape significance.

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And the potential impact of their proposals upon it. It can comprise tangible and abstract elements.

00:35:52.000 --> 00:36:03.000

Such as topography, views, sound, or historical associations. And changes in the setting can affect the significance of the heritage asset.

00:36:03.000 --> 00:36:12.000

Positive development in setting may be encouraged. We know that setting can't be definitively or easily mapped.

00:36:12.000 --> 00:36:21.000

And we've just gone through the information that the Futures volunteers will be collecting.

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And we know that the information is going to be deposited on the HER, so it can be used by developers.

00:36:25.000 --> 00:36:36.000

As required by National Planning Policy. And by consultees, to help guide planning decisions. So, it's going to be very important research, and we're very grateful that people are going to be carrying it out.

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In the eastern counties, and if anybody wants to follow along with that in other counties, all the resources will be on our hub, um, for you to find.

00:36:46.000 --> 00:36:55.000

So, just to look ahead to next time... On the 12th of June, we're going to be looking at significance. So, I've obviously mentioned this several times during the session.

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A setting is so tightly linked to it. We'll be looking at the range of significances an historic parkour garden can have.

00:37:03.000 --> 00:37:06.000

And how to distill those into a simple statement of significance.

00:37:06.000 --> 00:37:11.000

Which gives a rapid understanding of just what makes that site important.

00:37:11.000 --> 00:37:18.000

And if you haven't already booked on. Um, I think Frankie might be going to put the link in the chat, or we can email it to you afterwards.

00:37:18.000 --> 00:37:32.000

So that's all for today, thank you everybody, um... We'll be taking some questions, and then if you could just... stay until we've just done a quick poll about how you found today's session, coughing and all. Thank you very much.

00:37:32.000 --> 00:37:45.000

Thanks very much, Tamsin. Um, just while we wait for questions to come in, so do just put them into the chat if you've got any quick queries, we'll try and answer them. I'll just start our poll, so please don't leave yet. It'll only take you a couple of minutes.

00:37:45.000 --> 00:37:50.000

To answer four questions. Please do fill that in.

00:37:50.000 --> 00:38:00.000

Thank you. We'll just wait here for a minute whilst people do that, and hopefully answer any questions that you have And there can be questions about today's presentation, or the project.

00:38:00.000 --> 00:38:05.000

Um, yeah, you've got an opportunity to ask us anything at this point.

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I'm just looking at all the interesting things that people put in the chat before.

00:38:09.000 --> 00:38:10.000

Yeah, it's really good.

00:38:10.000 --> 00:38:14.000

Lots of suggestions. I like the flight paths idea, having setting.

00:38:14.000 --> 00:38:17.000

Yes, it's interesting.

00:38:17.000 --> 00:38:28.000

Mountains. I'm going to have to look to see if there are any registered football grounds. I'm now very intrigued by that.

00:38:28.000 --> 00:38:29.000

Yeah, there must be. There must be. Yeah. Yeah?

00:38:29.000 --> 00:38:38.000

There must be. It seems like a natural... I think about Wembley and the old, um... Sort of towers there.

00:38:38.000 --> 00:38:41.000

Fantastic.

00:38:41.000 --> 00:38:50.000

Thank you, everyone, for filling in. Poe?



00:38:50.000 --> 00:38:58.000

So, Eric's just said that... The challenge he sees is that understanding setting is very much a judgment.

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How does one have a good judgment? Well, it's about getting to know your sight.

00:39:04.000 --> 00:39:14.000

Um, when you start researching. Looking at old maps and other sources, and... Written materials, and bringing it all together.

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Then you start to realize... what the original intention was for setting, what should be involved, included.

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Um, what the owners appreciated about the setting, what the... how they enjoyed the views.

00:39:28.000 --> 00:39:42.000

Um, and then you have to visit it, and I'd say you have to visit it more than once, and... walk around it as much as you can, and walk around the boundaries, and... just look, look as much as you can.

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Um, see if there's anything noisy or intrusive. Um, look at the landscape elements that contribute to it, and just list them all.

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I mean, I don't think you're ever going to get everything down.

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But if you've had a good stab at it, and you understand your site, I think you're gonna do a really good job.

00:40:05.000 --> 00:40:23.000

Yeah, we've just got a couple of comments here. Apologies if you can't submit the poll if you're a volunteer, because question 3 doesn't apply to you. Just select any answer. In that case, and make sure you submit it. Apologies for that Um, we've also got a suggestion of a football ground that is actually listed, so Fulham, Stevenage Road.

00:40:23.000 --> 00:40:26.000

Uh, Johnny Haynes stand is a Grade 1 listed building, so there we go.

00:40:26.000 --> 00:40:27.000

Oh, brilliant! Thank you.

00:40:27.000 --> 00:40:33.000

Which is really good. And someone else has said, I think there's a listed football ground in Sheffield. Yeah, there must be loads.

00:40:33.000 --> 00:40:42.000

Well, I'm also wondering about... so I'm from Nottingham, I'm wondering about Notts County, which I think is the oldest um, football club in the country, so I'm wondering about their stand as well.

00:40:42.000 --> 00:40:43.000

Yes.

00:40:43.000 --> 00:40:54.000

Um, Ian's asking how to enter data onto the HER. So this has to be done via the HER officer, and every, every, um, county council has one.

00:40:54.000 --> 00:41:15.000

Um, so... in... in the Green Futures project, we'll be making contact with all of the HER offices Um, in the eastern counties to... Make them aware of the project, and sort of get them ready to receive the information. You can't enter it onto the HEI yourself, it has to go through certain procedures.

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Um, and sometimes they can be a bit of a weight and a bit of a backlog, but it does eventually get onto there, and then it's searchable via, um... They're online maps.

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Um, Alison says, will you be giving us a comprehensive list of research sources As a guide. Yes, I believe so.

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So, in August, um, Sally Bate, who I think is here.

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Is going to be running two sessions on how to... do research. And that's suitable for people who have never done it before.

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It's going to include... all the different sources that you can use, so don't worry about that now, that's going to be coming up, and it will be... Nice and clear. Sally's excellent at that.

00:41:58.000 --> 00:42:02.000

Oh, another listed football ground

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Very good. That would be really interesting.

00:42:03.000 --> 00:42:08.000

I can see we need another webinar just on that. Um...

00:42:08.000 --> 00:42:16.000

Um, I think most people have completed the poll now, so if you haven't done so already, quickly click now, otherwise I'm gonna end it.

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But thank you to everyone for completing that.

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Yeah, thanks everybody for coming.

00:42:32.000 --> 00:42:42.000

Thank you very much, everyone. That's it from us for now. If you've got any other questions, get in touch with us at any point. Otherwise, we'll see you at the next one in a few weeks' time.

00:42:42.000 --> 00:42:45.000

Look forward to seeing you then. Thanks, everybody! Bye for now!