



# Part One

## City Skyline and Significant Views



In partnership with  
Historic England



Derby City Council

mel morris  
conservation

Melanie Morris Dip. Arch. Cons, IHBC, MRTPI  
for Derby City Council and Historic England

February 2019



CONTENTS

Part One

Executive Summary	I
1. Introduction and Context	I
2. What is the City Skyline and how does its contribute to the City image?	3
3. Baseline analysis of the City Skyline	4
4. Discussion of historic images – Derby’s Skyline over time	8
5. Assessment of Current Significant Views	11
6. The Setting of Key Landmark Buildings and Structures	19
7. Viewpoint Photographs	24
8. Conclusions	29
9. Recommendations	30
How to Use This Study	30

Figures	
Figure 1a Contour Plan	6
Figure 1b Topography	7
Figure 2.1 Significant Views	17
Figure 2.2 Significant Views	18

Part Two

- (A) - Historic Images of the City
- (B) - Historic Maps of the City
- (C) - Visitor Accounts
- (D) - Viewpoint Analysis

*“Mr Strutt then proceeded at considerable length to show that he had given his subscription conditionally, and stated that Mr W. Evans had given his subscription also, upon the same supposition. He said that from the very first meeting of the committee he had expressed his wish that the view of the Roman Catholic church from Queen Street, should not be interrupted, and it had always been his intention not to give anything towards the re-building of the church, if the Roman Catholic church were “blocked out”. This intention had never been concealed; and, therefore, as the committee had now departed from the conditions upon which his subscription was given, he thought he was perfectly justified in withdrawing it. He strongly disapproved of the present plan, not only on account of its “blocking out” one of the greatest ornaments of the town, but also on account of the bad taste of building the tower so near to the buildings in St.Alkmund’s church-yard, which in his opinion would completely spoil the architectural effect of the new church when completed.....”*  
(Derby Mercury, Wednesday 3rd April, 1844)

Definitions

- AOD** – spot heights are recorded on Ordnance Survey maps as Above Ordnance Datum – this is a vertical datum, the ground level measured above sea level.
- Hydraulic jump** – a step change in the construction of a weir to direct water flow to specific points, to remove inertia from the water.
- Setting** - the surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral.

# EXECUTIVE SUMMARY

This report can be used by Derby City Council, developers, consultees and other stakeholders to inform assessments of the impact of proposed developments on the character of Derby, its skyline and the significance of its heritage assets; for example, to understand the impact of tall buildings in key views.

The report will also be used as part of a heritage evidence base to inform a strategic approach to tall buildings as part of the Derby City Council Local Plan – Part 2.

The study concludes with recommendations for potentially how and where to protect views within a revised Tall Buildings Strategy, and a recommended methodology for undertaking Derby-specific Visual Impact Assessments and Photomontages for tall buildings and new development.

This study of the city skyline and significant views undertaken in the autumn and winter of 2018 has reached a number of conclusions, which are summarised as a series of bullet points here:

- The lack of public open space where the city skyline can be appreciated, has highlighted the importance of local views of the skyline;
- Many of these local views, along the river and at the main urban spaces, have a wide panorama;
- Views from open spaces within the City centre, at the major nodes (public spaces, transport intersections), and the riverside, are particularly sensitive to changes to the skyline and the potential impact of tall buildings;
- The views along the arterial approach routes are important for connectivity, linking public views with the major landmarks of the city skyline;
- Many views have been created through redevelopment within the centre of Derby, and particularly the creation of public open space, which has created new opportunities to appreciate the setting of historic monuments and buildings. It is important to recognise the quality of these new and changing views and value them for how they can contribute to the appreciation of the historic environment;
- The key city-wide historic landmarks are: the Cathedral Church (All Saints), St. Mary's Roman Catholic Church, Bridge Gate, The Guildhall, the Market Place, The City Museum and Art Gallery, The Wardwick, the Central School of Art and the Municipal Technical College, Green

Lane, St Luke's Church, The Diocesan Training College and the former Serbian Orthodox Church of Apostles St Peter and St Paul, Normanton Road, (formerly Christ Church);

- Framed views, defined by buildings, river banks, or vegetation contain some of the most distinctive and special views of historic landmarks, both city-wide and local landmarks; e.g. the view up the river from Cathedral Green Bridge (segment of VP01), the view from Causey Bridge (segment of VP02), the view looking north from the Council House (segment of VP04), the view from Holmes Bridge (segment of VP06) and the view up the river from Exeter Bridge (segment of VP03);
- There are a number of places where there are kinetic views, or sequential views, of the skyline. The most important of these are the views from public open space, such as the River Gardens and Cathedral Green, and the road bridges along the eastern section of the ring road – Holmes Bridge and Causey Bridge, where the setting of the World Heritage Site and the significance of the cathedral can be appreciated in a holistic way. Glimpsed views of Derby Cathedral should still be recognised within any proposals for new development, or regeneration of brownfield sites, for the value that they hold in the city's connectivity;
- Particularly sensitive views includes those where the silhouette of Derby Cathedral is a striking characteristic of the skyline, where other monuments are clearly distinguishable by, and derive significance from, their silhouette, and where unified or coherent eaves lines and strong classical form contribute to the significance of historic buildings and townscape;
- There are key places where there are strategic views of the city skyline, which it is recommended be adopted as a minimum standard for considering the effects of tall buildings and large developments in the views; a recommended shortlist of viewpoint locations should include the linear approach routes - VP15b, VP16, VP17a, VP18, VP19b and VP20b, the two panoramas VP10 and VP12, and the local views – VP01, VP02, VP06, VP07, and VP25.

## I. INTRODUCTION AND CONTEXT

1.1 Derby City Council is currently in the process of preparing Part 2 of the Derby City Local Plan. The Part 2 Plan provides an opportunity to supplement the principles set out in The Derby City Local Plan Part 1 (Core Strategy), adopted in January 2017, and to consider a specific policy relating to tall buildings and efficient use of land.

1.2 This study of the City Skyline and Significant Views is designed to feed into the development of a tall building strategy to inform Part 2 of the Derby City Local Plan. This study is a focused assessment of what is significant and special about the skyline, and how this contributes to the city's identity and character, and identifies the most significant and most sensitive views, taking into account the setting of heritage assets. This study incorporates both a photographic record and an informed assessment of the changing skyline and how it looks today. Importantly, it is not a comprehensive tall buildings strategy, and does not identify sites for tall buildings.

1.3 This study is being funded by Historic England and Derby City Council.

1.4 The study is informed by a raft of background documents, including conservation area character appraisals, Historic England guidance – Tall Buildings Advice Note 4 (December 2015) - and the Landscape Institute Technical Guidance Note – Photography and Photomontage in Landscape and Visual Impact Assessment (2013 and 2018 public consultation draft).

1.5 The report has been split into two documents: Part One is a summary of policy, the methodology, and Conclusions; Part Two contains the detailed baseline assessment of views, which is the result of a sifting process, describing the most important views, what is in the view and the value of the views. The Study Area was not predetermined so that all potential views could be taken into account. It has sought to identify views of value with the specific objective of identifying the best, the most noteworthy, for recognition as part of the emerging Local Plan Part 2. The methodology for assessing views is set out on pages 11 – 15. These were categorized into view types. The view locations (viewpoints) are identified on page 16 and the view directions are identified on Figures 2.1 and 2.2 and discussed in detail in Part Two. The conclusions reached are on page 29.

### Conservation Area Appraisals

1.6 Derby City Centre has three conservation areas which are closely connected visually and historically: City Centre Conservation Area (1987), Friar Gate Conservation Area (1969) and St. Peter's and Green Lane Conservation Area (2013). The City Centre Conservation Area, which was designated in 1987, contains the majority of the landmark historic buildings but a number of vantage points and landmark historic buildings lie outside the conservation area, to the north and east of the inner ring road. Principal views into and out from the City Centre Conservation Area are illustrated in the 2012 Conservation Area Character Appraisal but there are other significant views of the conservation area, not included within the appraisal, which we have recorded as part of this Skyline Study.



## Derwent Valley Mills World Heritage Site

1.7 The Derwent Valley Mills World Heritage Site (WHS) extends for 24 kilometres along the route of the River Derwent from Derby Silk Mill in the south as far as Matlock Bath in the north. The inclusion of Derby Silk Mill within the boundary recognises its truly international significance as the first fully-mechanised factory in the world in the early 18th century, a factor which influenced the arrival of Jedediah Strutt in Derby in the mid-18th century and, shortly after, the arrival of Richard Arkwright in Cromford, who developed the factory system and influenced cotton processing and the construction of a model building type which was exported worldwide. The significance of this attribute is recognised despite the fact that a large part of the structure was rebuilt as a 'restoration' during the early 20th century, in a mark of recognition of its historically iconic status.

1.8 The significance of a World Heritage Site is summarised in the Statement of Outstanding Universal Value, extracts of which have been reproduced here, for their relevance to Derby:

"...an industrial landscape of high historical and technological significance.

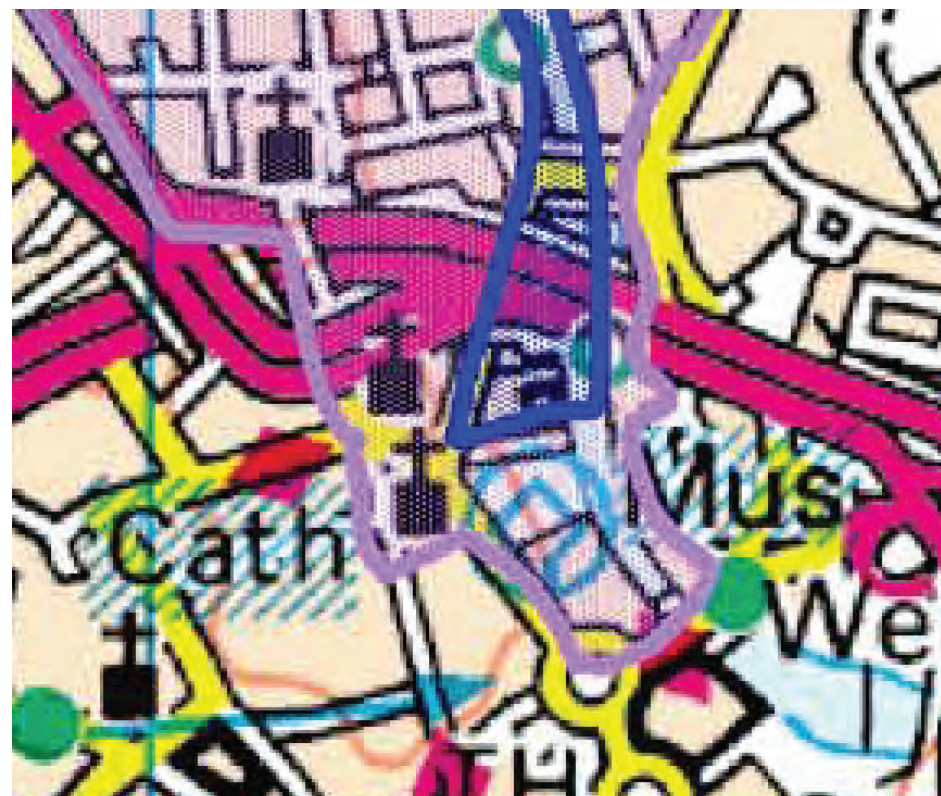
It began with the construction of the Silk Mill in Derby in 1721 for the brothers John and Thomas Lombe, which housed machinery for throwing silk, based on an Italian design. The scale, output, and numbers of workers employed were without precedent..... In terms of industrial buildings the Derwent valley mills may be considered to be sui generis in the sense that they were the first of what was to become the model for factories throughout the world in subsequent centuries...

Although some of the industrial buildings have undergone substantial alterations and additions in order to accommodate new technological and social practices, their original forms, building materials, and structural techniques are still intact and easy to discern."  
(SOUV 2010)

1.9 The WHS also has a Buffer Zone. A Buffer Zone is an area "surrounding the nominated property which has complementary legal and/or customary restrictions placed on its use and development to give an added layer of protection to the property. This should include the immediate setting of the nominated property, important views and other areas or attributes that are functionally important as a support to the property and its protection" (2017 Operational Guidelines).

1.10 In Derby the World Heritage Site boundary is tightly constrained around the river frontage and the buildings at the Silk Mill site but the Buffer Zone has been drawn to include the Cathedral and the east side of Queen Street as well as the Riverside as far south as Exeter Bridge.

The buffer zone is just part of the setting of the World Heritage Site and it is widely recognised that structures which are visible from the WHS or which are visible in conjunction with the WHS lying beyond the Buffer Zone may still fall within its setting. Tall structures and landmark buildings can affect how we appreciate the World Heritage Site and therefore can affect its significance.



World Heritage Site Boundary and Buffer Zone

1.11 Since 2008, The Derwent Valley Mills WHS has established a number of monitoring views. There are three monitoring views in the centre of Derby, with further views at Darley Abbey Mills. These are not necessarily iconic views or representative views, but simply a tool to aid the management of the WHS, and monitoring by the WHS Convention and UNESCO. It is incumbent on all applicants for development, and the planning authority in developing policy and assessing proposals for development as the decision maker, to understand and take into account the setting of the WHS, which may include important views into, out of, and in conjunction with the World Heritage Site.

## Scope of Study

1.12 The Brief for the Historic Skyline Analysis requires the following: "a separate heritage analysis of the city skyline as it was historically and currently is (accommodating existing permissions)."; and "the assessment and identification of key important views within the city ... (in association with the analysis of the city skyline and setting of heritage assets)"

## Why the Need for a Study of the City Skyline?

1.13 Derby gained City status in 1977 and has been a Unitary Authority since local government reorganisation in 1997 and since that time there have been considerable changes to the city centre; public funding has contributed to the repair and enhancement of a large area of the historic city, stretching from Friar Gate to Sadler Gate, along the Cornmarket and up to Green Lane, a thread of influence, including public realm improvement, which has led to a renewed appreciation of the qualities of the urban environment.

1.14 During the same period the City has developed with advanced transport manufacturing building on the City's engineering and manufacturing prowess – long-established Rolls Royce PLC from 1907 (the world's second largest manufacturer of aero engines), Bombardier Rail Division (the global centre of excellence for rail engineering and car body manufacture), and Toyota Manufacturing UK and major new employers, such as Webhelp TSC. The development and expansion of Derby University has been a major influence on the city centre from 1992. As with all cities, pressure for development is fast-paced and different from county towns. There is increasing pressure for tall buildings.

1.15 During recent decades Derby has built several tall buildings, The Westfield (now Intu) Centre (and its cinema box) and the Jury's Inn, but it also has a stock of buildings dating from the 1960s and 1970s which were tall buildings in their day, but which because of their location are not associated with the Derby Skyline – St. Peter's House, Rivermead House, Pennine Hotel and Laurie House. Following the development of Westfield, and whilst the Jury's Inn was still in the pipeline, the City Council and Derby Cityscape appointed EDAW to produce a Tall Buildings Strategy to inform new proposals for tall buildings. However, in 2018, ten years on, the City Council is reviewing this Strategy, in the light of new development pressure for tall buildings.

1.16 The Derby City Council Core Strategy (Local Plan Part 1), in policy AC5 – City Centre Environment "supports the construction of 'tall buildings' in appropriate gateway locations, where these are of high quality

design and do not adversely affect the setting of heritage assets and the character of the City Centre."

1.17 Derby has the opportunity to review lessons learned from its Tall Buildings Strategy 2008 and recent developments and refresh a plan-led approach to managing development and protecting, enhancing and developing the city skyline. This will reflect the Historic England guidance on tall buildings (Advice Note 4 – December 2015) which sets out the aspiration that "The location and design of tall buildings will reflect the local vision for an area, and a positive, managed approach to development, rather than a reaction to speculative development applications."

## 2. WHAT IS THE CITY SKYLINE AND HOW DOES ITS CONTRIBUTE TO THE CITY IMAGE?

- 2.1 Aspects that form part of the city image include:
- a) the general backdrop of the city, i.e. its topography and landscape character;
  - b) the typical scale, grain, height and materiality of development, and how this changes from the periphery to the centre of the city;
  - c) the landscape elements such as parks, trees, greening and water bodies within the city;
  - d) the typical scale, grain, enclosure, form and detail, and sense of coherence of (city) streets and the activities within;
  - e) special public spaces within the city including their definition, enclosure, design, function and meaning, including activities, events and celebrations, and lastly
  - f) exceptional landmarks that stand out, are distinct in form and design, easy to remember, contrast with their context and may have a special meaning.

2.2 The city skyline is only one aspect of its identity, though an important one. The city image, its identity, is formed as much through iconic views that are the subject of images and artistic representations, as from incidental views, such as those from approach routes, urban streets and public spaces. We recognise that it is a collage of distinctive and valued elements that collectively assemble to form the image of the city, but that these are all selectively derived from the aesthetic judgements that we make about beauty, proportion and composition and from a collective sense of identity.

2.3 Historically, the skyline was a result of a cumulative process, and its collective impression was, at least until the end of the 19th century, thought about and calculated. The Derby Mercury records during the 19th century the various debates about the new tall buildings in the town.

2.4 Up to the late 19th century taller buildings were usually public landmarks, those of religion (as All Saints Collegiate Church), or local government (The Town Hall, Guildhall, The Public Library and Art Gallery), or technological progress (The Silk Mill, Strutt's Fire-Proof Cotton Mill and the Shot Tower). At the end of the 19th century the international phenomenon of the skyscraper became symbolic of the prosperity and commercial vitality of a place. The first city in the UK to develop a skyscraper was Liverpool, which was looking across 'the pond' to developments in the USA for its inspiration. The Liver Building is seen by many as a symbol of Liverpool and has been adopted by popular culture. However, this building was built speculatively as offices and was not fully occupied when first built. It housed offices and transportation waiting areas and was the product of private enterprise, taking a financial risk to use its symbolism to promote the city. Derby's image by the end of the 19th century was dominated by heavy industry, the railway industry and the tall industrial chimneys and cranes, which populated the skyline, although there are only a handful of chimneys now left as a reminder of the industrial past.

2.5 In Derby there are limited opportunities for long distance panoramic views to a wide audience because of the nature of the growth of the city and the general lack of public open space. There are no large public parks which provide significant vantage points; the pocket parks within the city that do exist are relatively small and intimate and these, the cemeteries, allotment gardens and outdoor sports facilities and playing fields attached to schools are the main open spaces. There is a recognised deficit of open space within Derby's historic core (Local Plan Part 1 and Open Space study).

2.6 The city is close to a periphery of major country house estates, which now contain public parks (Markeaton - DCC, Kedleston - The National Trust, Darley Abbey - DCC, Allestree - DCC, Chaddesden Park - DCC, Elvaston Castle - Derbyshire County Council). The considerable distance of these parks from the city centre does affect the visibility of the skyline. However, views towards Derby, where All Saints (cathedral) church is or was visible as a landmark, were incorporated into some of these historic private estates.

2.7 Within the low-lying floodplain open spaces have restricted views rather than the whole skyline (e.g. Racecourse Park and Darley Abbey Playing Fields on the east bank of the River Derwent) and for this reason the occasional vantage points that these provide are limited to silhouettes of the tallest buildings but not the whole array of the skyline. Green Belt and Green Wedges found within the flood plain to the east of the city and along the eastern banks of the River Derwent are important but very

little of this space is publicly accessible<sup>1</sup>. There are fragmented views of the skyline from the slow-moving trains running north-south, arriving at or leaving Derby Midland Station, including views from the line running through the Derwent Valley Mills World Heritage Site which allows glimpses of the tall elements of the city skyline such as the Guildhall, Cathedral, etc.

2.8 For this reason, the lack of public open space where long distance panoramas of the city skyline can be appreciated, it is all the more important that local views of the skyline and the setting of local landmarks are protected and enhanced. Many of these local views, along the river and at the main urban spaces, have a wide panorama. Views from open spaces within the City centre, at the major nodes (public spaces, transport intersections), and the spaces adjacent to or bridges over the river, are therefore particularly sensitive to changes to the skyline and tall buildings.

2.9 The City Centre Conservation Area Appraisal recognises the following focal buildings with a cupola, 'spirelet' or dome:

- All Saints' Cathedral;
- The Silk Mill;
- Derby Museum and Library;
- The Guildhall;
- The Market Hall;
- Corn Exchange, Albert St

2.10 Importantly, a number of the tallest landmark heritage assets are appreciated from outside the conservation area and their setting could be considered to be much wider than the conservation area<sup>2</sup>; for example, the tower of All Saints' Cathedral, the campanile of the Guildhall and the tower of St. Mary's Church are notable landmarks from outside the conservation area and collectively form part of the Derby Skyline.

2.11 Within the City Centre Conservation Area there are a number of iconic views, including the view of the tower of the Cathedral from St. Mary's Gate (see VP24) and the kinetic view of the Cathedral as one looks north along Iron Gate (see VP23) including, as one progresses up the street, a view of St Michael's Church and the terminus of St Mary's Church

<sup>1</sup> Derwent Valley Heritage Way is one exception running to the east of the River Derwent

<sup>2</sup> The appraisal states – "The tower of All Saints' Cathedral and the campanile of the Guildhall are notable landmarks from outside the conservation. Conversely, St Werburgh's Church, St Mary's Church, the Council House and Magistrate's Court in Corporation Street and the Royal Standard on Derwent Street stand outside the conservation area but provide a focus for views from within." This is inaccurate as St. Mary's Church and the Council House and Magistrates Court were designed to be appreciated from some wider vantage points outside the conservation area, where they are still prominent landmarks.



in the distance (see VP25). The second iconic view within the centre of Derby is that of The Guildhall seen across the Market Place. Of similar stature is the view of the Silk Mill from Exeter Bridge (see VP03).

2.12 Our analysis of the City skyline reveals that whilst there are relatively few positive modern landmarks, the historic landmarks that survive are particularly distinctive for their individuality, their freely expressed and celebrated differences.

### 3. BASELINE ANALYSIS OF THE CITY SKYLINE

3.1 In order to understand the city skyline as it was historically, we have considered the image of the city over the centuries from the late 17th century up to the present day by looking at:

- maps of Derby over time, including particularly strategic, large-scale, maps which reveal the landmarks which were selected in the key and depicted on the maps;
- painted and engraved images of Derby which were repeated and celebrated, to identify key viewing points and topics, or subjects in the views;
- written descriptions of the city by travellers, diarists and visitors to the town, understanding their first impressions and what they saw in the approaches into the town;
- written accounts surrounding the introduction of tall buildings or landmarks; the Derby Mercury has proved a valuable source of information about the construction of key landmarks in the town in the 19th century and the discussion and debate that this generated, referenced in the report;
- photographs, as included on the Picture the Past website and other published sources.

3.2 In order to understand the skyline as it is today and to identify potential viewpoints and significant views we have undertaken the following:

- assessed the historic views of the City and compared these with current views to identify whether any iconic views survive and particular viewpoints which were repeated over time; e.g. the east side of the River, St. Mary's Bridge, Exeter Bridge, Burton Road, Green Lane, the Market Place, Breadsall Hilltop<sup>3</sup>;

<sup>3</sup> These are illustrated in Part 2 – Historic Images of the City

- assessed all potential publicly accessible views of the cathedral based on a viewshed analysis prepared by Urban Initiatives Studio<sup>4</sup>;
- visited all potential viewpoints and public parks or cemeteries on foot;
- visited all of the viewpoints included in the preparatory work on views assessment by the Conservation and Urban Design Team in 2004 and recently reviewed list<sup>5</sup>.

#### 2008 Tall Buildings Strategy and Views Analysis

3.3 The 2008 strategy discussed views. However, the analysis of views was based on simply a response to suggestions at workshops rather than any systematic survey - a viewshed analysis or sitework<sup>6</sup>. One of the most significant and iconic views of the city, from St. Mary's Bridge, was not included in the assessment at all; this may have been the result of the limitation of the study to the Cityscape area (the former Derby Regeneration Company), bounded by the ring road<sup>7</sup>. Many of the linear views from the arterial approach roads were considered to be neither established nor distinctive, even though many of these roads were laid out when the town was originally planned before Domesday (a 'burgh' was established during the Saxon period, one of only five in the Midlands). Views from high ground were said to be not clearly discernible despite the distinctive presence of the cathedral, Intu, and now Jury's Inn, in these views and other large landmarks. We disagree with these parameters and findings of the report.

3.4 The 2008 report states that for the purposes of identifying visual impact they referred to the methodology set out in London's Skyline, Views and High Buildings, a report for the Greater London Authority. They refer to only two types of views, short views and long views. We disagree with their findings that "The topography of the city means that it is often approached from higher ground, resulting in panoramic views of the skyline on the approaches and from the city fringes." In fact along the main approaches (not the ring road) there are few locations where

<sup>4</sup> The process uses Google Earth viewshed

<sup>5</sup> See Appendix 2. These were drawn up in 2004 on the basis of the visibility of Westfield

<sup>6</sup> Appendix – Consultation 1 - The summary states "Key view corridors are: View from the eastern fringe, approaching Derby; From the top of Chadstone Hill looking west; From Kedleston Hall grounds; From Burton Road, looking west."

<sup>7</sup> Unlike the 2008 Strategy, we have not set out with a predetermined boundary for the study area. We are considering the skyline as a broad concept, which can be seen from a wide area.

the broad 'skyline' can be seen, as distinct from simply a direct line-of-sight view of the cathedral. We also disagree with the statement "Outside of the ring road, the rising land gives good views of the city's landmarks from the south and west on Green Lane, Duffield Road and Uttoxeter Road." This is misleading as Duffield Road lies to the north and all of these views have a narrow view cone and point of focus on the cathedral. These views are quite specific, rather than the broad range of landmarks or the panorama as this seems to suggest - the enclosure and topography restrict these views. The views along the arterial approach routes are, therefore, all the more important for defining what is now a limited connectivity between the public views and the major landmarks of the city skyline.

3.5 As a result of their filtering process, there are only two long distance views assessed in the 2008 strategy, one of which (from Darley Park) incorporates a narrow view cone. This view was photographed in the summer when the leaf cover obscured many landmarks. There are no views taken from the south, north-east or east. We consider that the use of only two views is inadequate and makes for a flawed understanding of the skyline.

3.6 The conclusions of the views analysis in 2008 were that the two long views they selected were "critical in terms of the definition of areas in which tall buildings may or may not be appropriate" and that "other views are less strategic". We cannot agree with or support these statements.

#### Location and Topography

See Figures 1a and 1b (Contour and Topographical maps)

3.7 The City Centre Conservation Area Appraisal states that the City centre is set on a rise to the west of the River Derwent on which stands the Cathedral of All Saints, with the land falling to the west and south and eastwards towards the river. In fact, the 'rise' is a peninsula of sand and gravel deposits. The ridge runs roughly north-south parallel with the river, and starts much further north than the cathedral – it is the tail end of a ridge which defines the western side of the Derwent Valley. The spur is the result of sand and gravel deposits (Allenton Terrace Deposits) from the development of the river, which were formed as the river changed course, with channels, flood plains and levees, and were formed up to 3 million years ago (the Quaternary period) when the River Derwent and the Markeaton Brook were changing course. The same deposits are found at Friar Gate, also a spinal route lying above the Markeaton Brook.

3.8 To the west of the river, the 50-metre AOD contour rises to c.52mAOD at the Cathedral and c.53mAOD at St. Mary's R.C. Church. St Peter's Church lies at 51mAOD to the south (check). These churches, and



others, sit on the high ground forming a linear chain of ecclesiastical buildings which, with religious houses, dominated Derby in the pre-Reformation period and which still exert an influence, with intervisibility between many of the churches in the chain<sup>8</sup>. When seen in the context of the many surrounding churches and religious houses, we can start to appreciate why All Saints church tower was built, in competition, to dominate the townscape.

3.9 The Market Place (first mentioned in the charter of 1210) sits roughly at the southern end of the spinal medieval route, a location where historically there may have once been a 'green' prior to the growth of the town into a 'burgh' (borough).

3.10 High points in and around Derby are located at:

- Kedleston Common (95mAOD) – outside the City boundary
- Meynell Langley (120mAOD) – outside the City boundary
- Mackworth Water Tower (110mAOD)
- Allestree (107mAOD)
- Burton Road (rising from 70mAOD to 95mAOD)
- Breadsall Moor (134mAOD) - outside the City boundary
- Little Eaton (100mAOD) - outside the City boundary
- Chaddesden Hill (60mAOD Nottingham Road and 90mAOD – Chatteris Drive) - few publicly accessible viewpoints with the exception of Nottingham Road and Chatteris Drive
- Green Lane – rising from 65mAOD to 68mAOD

3.11 Of these high points there are no longer public views of the city skyline from Allestree, Mackworth Water Tower and Burton Road, on account of development blocking the views.

## The River Derwent

3.12 The River is an important and established part of Derby's identity and was celebrated in the 18th century for its role in enabling the development of industry (the earliest fully-mechanised factory in England) and bringing a conduited fresh water supply to the populace (the earliest example of this phenomenon in England, although late for Europe) and the second waterworks in England. The private houses of the wealthy mer-

chants fronting Full Street once ran down to the river, where they enjoyed extensive panoramic views across the river to the water meadows.

3.13 By the early 20th century Derby had turned its back on the river. A number of foundries and smelting mills and wireworks, heavy industries, had become established by the end of the 19th century; these were not good neighbours for residential areas and this led to a loss of connection between people and the river. The setting of the Silk Mill and the cathedral were compromised by the construction of a large electricity-generating power station - Derby Power Station. During the 1920s and 30s the river environment was considerably improved with the Central Improvement Plan which incorporated large areas of public open space adjacent to the river as part of the redevelopment of major public buildings along the western embankment.

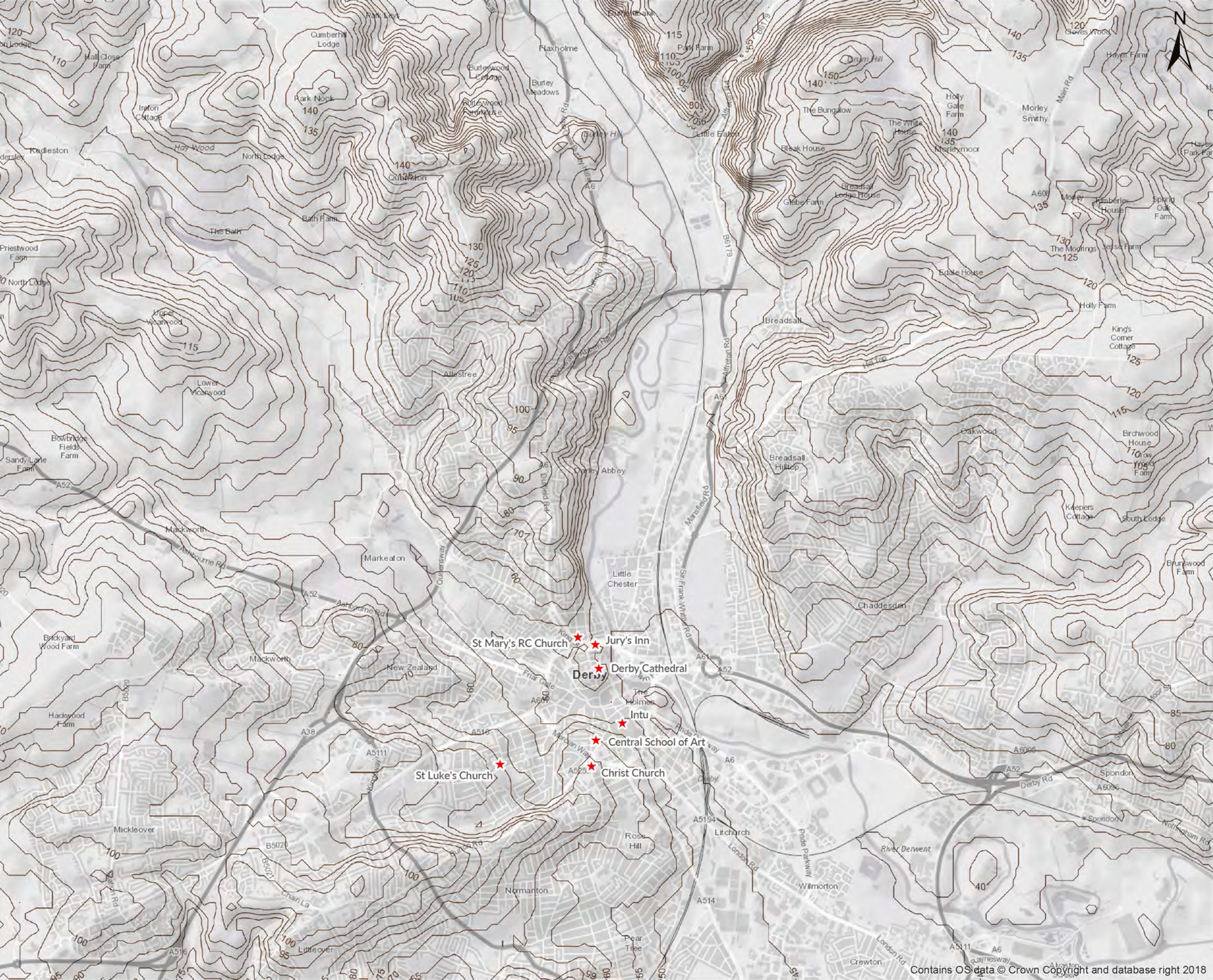
<sup>8</sup> The ecclesiastical influence included St. Helen's religious house of Austin Canons (founded in 1137), a small Cluniac priory, dedicated to St. James, established in 1140, a leper hospital dedicated to St. Leonard, founded at about the same time, and a hospital (by 1229), a Benedictine nunnery of St. Mary de Pratis (founded in 1149-59), a Dominican friary (Blackfriars founded in 1239) in what is now known as Friar Gate, two Collegiate churches, one St. Alkmund's and the other of which, the church of All Saints, was Anglo Saxon, but rebuilt from 1520. In 1549, in the reign of the Protestant Edward VI, the college was dissolved and All Saints became a parish church.





Document Path: F:\Projects\Mel Morris Conservation\MM1001 - Derby\GIS\MM1001\_Derby.mxd

© Crown copyright and database rights (2018) Ordnance Survey 100024913



Legend

Contours (5m intervals)

Landmarks



Drawn: GS

Checked: MM

Paper size: A3

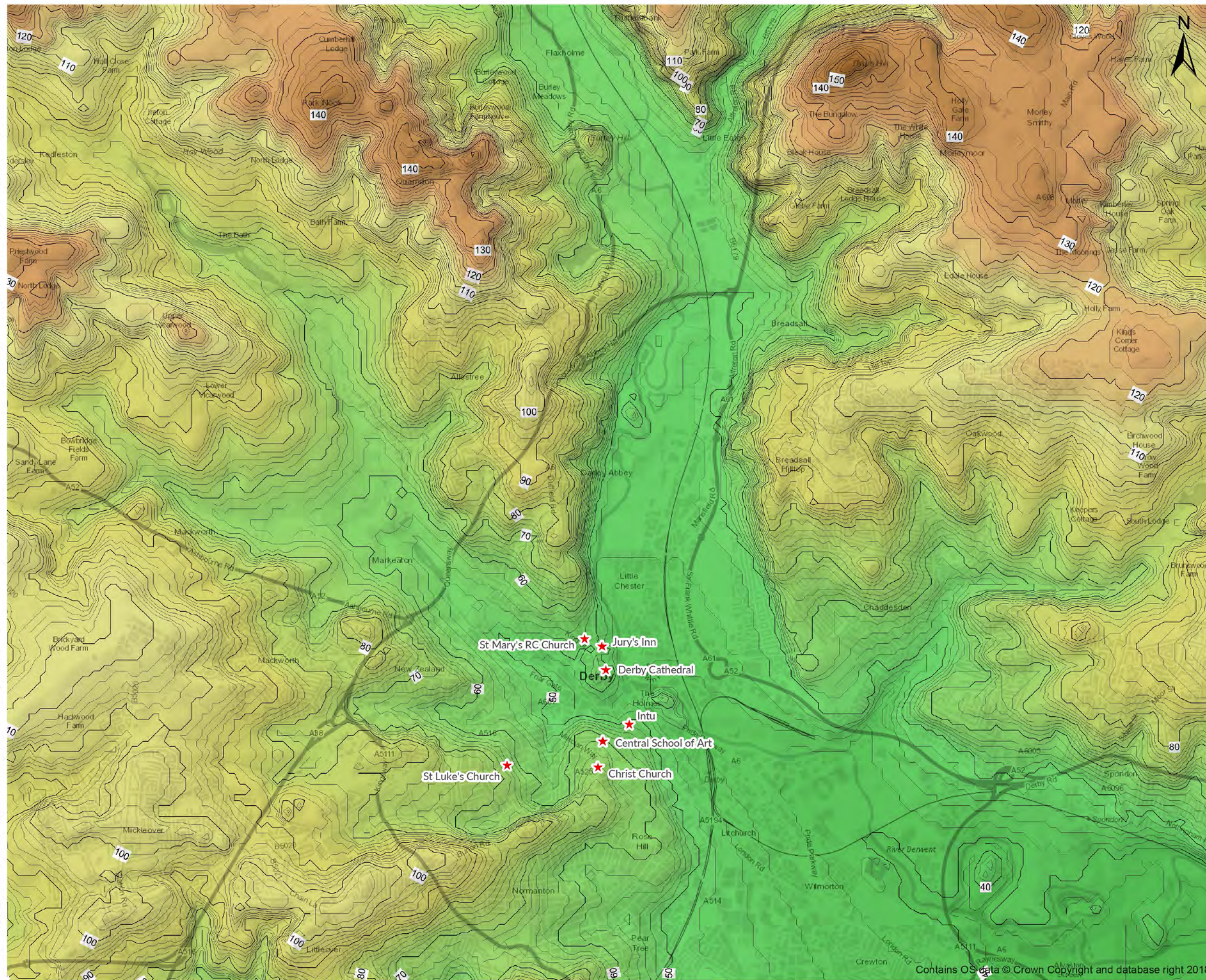
Date: 14/11/2018

Scale: 1:35,000

Revision:

Contains OS data © Crown Copyright and database right 2018







## 4. DISCUSSION OF HISTORIC IMAGES – DERBY'S SKYLINE OVER TIME

4.1 For a detailed understanding and images see Part Two (A) – Historic Images of the City.

4.2 The focus of this study is a narrow part of the city image, that which is expressed through the city's skyline and experienced through views, and which may be affected or altered by tall buildings.

4.3 The Derby skyline has changed considerably over the centuries and as a starting point for this study it important to understand how the skyline has evolved, to identify why and where landmarks were placed and how they responded to each other. The image of a city and its skyline is not fixed. With time, as the physical environment and the pattern of activity within it change, perceptions change. New development and the creation of new public open space can enhance or weaken the city image. The city skyline, and national, regional and local landmarks within it, helps legibility, gives cues to help navigation through the network of streets and spaces and provides positive messages to a wide audience. As well as physical attributes, the meaning people associate with buildings and places can be an important part of the setting of individual or collective heritage assets, their communal significance and whether they are valued or disliked.

4.4 The starting point of the 2008 Tall Buildings Strategy was that Derby is not a city of tall buildings. Whilst that may be true, the same applies to most cities at some point in their cultural development. As we see it now, many of the historic tallest structures had been demolished (e.g. the Shot Tower) or lowered (e.g. the Silk Mill) by 1970. There are now fewer positive landmarks punctuating the skyline than there were in 1900. There are also key areas of townscape where the skyline is defined by its sweep and rhythm of repeated eaves heights and whilst the city is not recognised as a Georgian town, the classical characteristics of the Georgian town were repeated in many of the building developments of the late 19th and early 20th century, e.g. The Strand of 1875-78 and the Council House of 1938-47.

4.5 As part of the baseline assessment of the historic skyline, we have considered the historic image of the town, as it was perceived by the people and by visitors. In Part Two (C) we have incorporated the written views of various visitors. Painted images of the city provide a very good indication of how the historic skyline was perceived and appreciated over the centuries. By analysing the large numbers of images, and grouping them into categories of locations, we have also identified key vantage points which were repeatedly chosen to depict the Derby skyline or to promote the image of the city. Painted images and engravings provide information

which predates the development of photography. Derby Museum and Art Gallery holds the largest collection of painted images of Derby over the centuries, a large part of which came from a gift by Alfred Goodey in 1936. These works of art are listed in Appendix I and a selective summary of images is set out in Table I, structured in chronological and location order.

4.6 Artists were able to exploit what they considered to be the qualities of Derby, as distinct from a literal view of the skyline: the 18th century artists who depicted the city as a 'Prospect' elevated the viewer, flattened the perspective of the river, and picked out the churches, in some instances giving the church of All Saints exaggerated prominence, so that the image is of a prosperous trading place with a strong sense of history fronting the River Derwent, dominated by the church. The 18th century paintings and engravings also celebrate the presence of the silk mills, which as an industrial complex is very interesting in its own right and reflects the prosperity of the town and pride in the technological and manufacturing achievements of this complex, the first fully-mechanised factory in the world, viewed by international visitors. During the 19th century, as Derby developed into a major industrial town, the subject matter varied considerably with some artists choosing to depict the industry and the ancient buildings cheek-by-jowl, with a smoky smog rendering the factory and (later) power station chimneys into romantic punctuation within the skyline, whilst other artists chose to remove the chimneys and factories entirely from the painted view and focus on the old and new landmark buildings.



A Prospect of Derby c.1725, artist unknown (DMAG)

4.7 Artists moved away from the east side of the river, where there had been a clear uninterrupted impression of the city in the 18th century, to focus on views from the west, from vantage points high above the developed edge of the town, and from St. Mary's Bridge, where the collection of landmarks in the views provided particular interest by the mid-19th century.



Brayley's 1806 Map of Derby, with landmarks marked in black, numbered and cross-referenced to a key (map - author's own)

4.8 Maps of the City often contained a vignette, which varied between different views incorporating St. Mary's Bridge and the Bridge Chapel and All Saints Church. The large-scale maps are particularly interesting as much for what they don't depict as for what they do. Major landmarks are listed in the key as they develop but some major landmarks are not mentioned. For example, William Strutt's mill (cotton mill), a substantial six-storey landmark, only appears once on the 1806 Brayley map and is not mentioned again in the key during the 19th century. We do, however, get a sense of its scale from just one painted image by William Corden (plate 11).

4.9 By the late 20th century the image of the historic Derby skyline had shrunk and it is telling that John Fineran's painting entitled "Derby Skyline" (1991) is a view taken from St. Mary's Bridge with the deck of the flyover and cars moving at speed in the foreground. This view is one which was still powerful enough to have been the source of inspiration for generations of artists before him and this location still holds probably the most iconic view today of the city skyline<sup>9</sup>.

4.10 The River Derwent provided a barrier to development to the east during the early 18th century, until the adaptation of the weirs, the control of the river, to prevent major flooding, and the construction of the Derby Canal, which opened in 1796. These engineering works enabled land which had been part of the fertile flood plain, and dedicated to producing

<sup>9</sup> Notably, this view was not modelled in the 2008 Strategy



crops, and formalised gardens in the 18th century, to be brought into the industrial land of the city, as part of the development of Derby during the 19th century.

4.11 The status of this land to the east of the river is interesting as in the early 18th century a large area became the formal garden for Exeter House which would have been reached by boat (or a circuitous route via St. Mary's Bridge). That the residents along Full Street enjoyed these views across the river and interacted with the river is without question, as decorative boathouses are depicted in the early views and the island to the east of the silk mills was embellished with an ornamental building and statue. The development of the Derby Canal was the primary catalyst to the change of use of the land to the east of the river. This is depicted on Rogerson's 1819 plan of Derby, which shows the city in this state of transition, with some of the fields to the east of the river still visible. These were still market gardens in 1852. The close presence of the Canal connected coal wharves to the north (supplied by the Little Eaton Canal and collieries at Denby connected via a Gangway), and the easy transportation of bulk solid fuel, with the heavy industries of slitting, rolling and forging iron, all of which needed the power of the river in the late 18th and early 19th centuries to drive bellows and tilt-hammers, later using the water supply for steam power. Slitting and rolling mills on the west bank of the river at Holmes, established from 1734 (Hutton, 1791) and coal wharves, downstream of Morledge, were supplemented in the early 19th century with further foundries on the east bank, Derwent Foundry and later Phoenix Foundry (see Rogerson's map of 1819 – plate 48). The coal wharves of the Derby Canal were further extended and are depicted in paintings such as Henry Lark Pratt's view of 1850 (plate 13).

### The 'Prospect of Derby' from the east

4.12 During the early 18th century there were a number of paintings and engravings of Derby which share a common theme, a Prospect of Derby. These are all views from the east, from the open, undeveloped expanse of the flood plain, looking west across the river to the Church of All Saints, with a backdrop of the undulating rural hillside to the west of the city.

4.13 The theme of 'Prospect' is one which is found in topographical art of the 17th century, which was a common way of depicting an estate. The elevated, 'bird's-eye view' engravings of country houses by Knyff and Kip, illustrated in *Britannia Illustrata* (1708), come from a tradition with a long pedigree in Northern Europe. These used cartographic skills to depict topography. The views across the river are comparable with the famous 'A Prospect of Westminster and A Prospect of the City of London', two engravings forming a panorama looking across the River Thames, by Johannes Kip of 1720, and it is likely that this was the inspiration for the

engraved Derby prospect by Samuel and Nathaniel Buck.

4.14 The earliest painted image of Derby is the prospect painting by an unknown artist which is commonly called "Derby from the Castle Fields" (see plate 1). It is incorrectly titled, as it is a painting of Derby from the east, prior to the construction of the silk mills. Later paintings and engravings from the same direction provide an elevated view of the city, to varying degrees, with the pinnacles and tower of the cathedral projecting above the horizon, the most exaggerated depiction being that in oil of c.1725 (plate 3). Perhaps the most significant view in terms of depicting the Derby skyline is that engraved by Samuel and Nathaniel Buck in 1728<sup>10</sup>, as it deliberately identifies all of the major landmarks of the day, cross referenced to a key, so it has a similar effect to the early maps of Derby, which also identify major landmarks (see Part Two - B).

4.15 The 'prospect' painting was primarily an image of civic pride and status, an image of the town, dominated by the exaggerated depiction of the church, and the Silk Mills, which was distorted and tilted to provide a better sense of the topography than the flat flood plain could allow, and with a foreground of trading vessels on the river, showing merchant trade and indicating wealth and prosperity. This image of Derby was perpetuated throughout the 18th century and there are notably few other images until the early 1800s when the new St. Mary's Bridge provided artists with new subject matter.

4.16 The landscape artists of the later 18th century, one of the most notable of whom, Joseph Wright, lived in Derby, chose to paint the more dramatic setting of the river in the upper reaches of the Derwent Valley, and private estates, and Derby seems to have fallen off the radar. This is not because there was no change, but is probably because most of the changes took place downstream of the silk mills, in the low-lying areas around Morledge and Holmes where foundries, slitting mills, silk and cotton mills were established. The lack of images of these developments, including Jedediah Strutt's Silk Mill of c. 1758-60 and William Strutt's Cotton Mill of 1793, indicates that these were not the focus of popular culture, rather than that they were not imposing or landmarks. When the Lead Shot tower was built in 1809 its central presence could not be ignored and it became an important part of the Derby skyline, reinforcing the identity of Derby and the subject matter of mid 19th century artworks.

4.17 By the turn of the 19th century a new subject matter, the new and elegant St. Mary's Bridge (1794), provided an interesting composition, often shown as a vignette with the older Bridge Chapel and river frontage.

<sup>10</sup> They engraved 81 prospects of towns, that of London and the Prospect of Liverpool in 1728, and Newcastle upon Tyne in 1745, share the same arrangement, with the river as the foreground, as Derby.

4.18 The 'prospect' representation of the city was by 1800 old-fashioned, and was dropped as an image of the Derby by the more literal landscape artists and realism of the 19th century.

### Historic Panoramic Views from the east

4.19 Chaddesden Hill to the north-east of the Cathedral, 2.5 kilometres away, is the location for a few paintings but they are distant views and do not represent what we see in the 18th century 'prospect' views.

4.20 Nottingham Road, which led to the only crossing point of the river in the 18th century, was the principal route from the east, supplemented with the Mansfield Road, known as the Chesterfield Road in the early 18th century<sup>11</sup>. During the 19th century there are no direct, line-of-sight, painted or engraved images from Nottingham Road - artists chose instead to depict the city from the Nottingham Road area, from elevated ground or in conjunction with the Derby Canal, which ran in parallel (see plates 12-14). These provided scenic and picturesque views of the canal bridge and the watercourses, in conjunction with the toll booth, China manufactory and (later) Pugin's Sisters of Charity (sic. Mercy) convent. None of these structures or buildings survive and the close view of the city centre from Nottingham Road is now spartan in appearance and tightly constrained by the Ring Road and highway paraphernalia – the whole gamut of railings, crash barriers, overhead gantries, high kerbs, and street lighting columns, although the cathedral is still prominent.

4.21 During the early 20th century a limited number of long-distance views from the east were painted by a few artists (plates 22 and 23). This reflected the industrial development of Derby, after the development of the Midland Railway to the east, and the views from the east appear to have been carefully selected to provide a romanticized view from the rural landscape towards the percolated image of Derby through the atmospheric pollution of tall smoking chimneys and smog.

### Historic Views from the River

4.22 To the south-east of Derby the low-lying land of the floodplain once provided wide open spaces with long vantage points and expansive views of the skyline, which were depicted in a number of works of art from

<sup>11</sup> The foreground from the west end of Nottingham Road is of poor quality whilst the background and skyline contains the stepped roofline and development at Stuart Street, on the east bank of the river, and the tower of the cathedral. This major eastern road leading from Nottingham once had considerable status, with open views towards the city across the water meadows, views which are now largely blocked by the inner ring road.



the water meadows running along the riverbank. These long distance, publicly accessible, views south of Holmes Bridge have disappeared. Views, such as plate 30, show the scouring effect of the river on the riverbanks, in conjunction with long-distance views of the cathedral. There were also a number of views painted from Holmes, where there was historically a ferry crossing point of the river and once an associated ferryman's cottage. These views are now lost, largely as a result of the construction of flood defences undertaken during previous decades, in the form of large bunds running along the south-western embankment of the river, and the development of the inner ring road which has severed the connections. A narrow, focused view of the cathedral survives from land within Bass Recreation Ground (formerly part of the area called Holmes).

4.23 The River provided a number of vantage points for views of the skyline, from bridges, or in conjunction with bridges. Views looking from the banks of the river close to St. Mary's Bridge, are a common theme, whilst views of the rickety timber bridges which crossed the river, the Exeter Bridge and the Long Bridge (the canal towpath), followed by the more substantial masonry bridges, are a common theme.

4.24 Views from St. Mary's Bridge today are elevated views close to the painted images in plates 5 to 7, whilst views from the fly-over bridge, known as Causey Bridge, are close to the painted images of the Silk Mill (see plate 8) and the junction of the river and the Derby Canal cut, above the upper weir, which were depicted in a number of images (see plates 6, 8 and 9). Whilst the ring road bridge has displaced these specific views, the modern Causey Bridge and the historic St. Mary's Bridge still provide vantage points close to these views where the main landmarks and historic skyline can still be appreciated. Before 1900 the 'Electric Light Works' had been built to the west of the Silk Mill. This developed into the massive Derby Power Station. This dominated this part of the skyline, overshadowing and obscuring the church tower of All Saints (Derby Cathedral) from this viewpoint until its eventual demolition in 1971.

4.25 The principal subject of the view from Causey Bridge is the Silk Mill and All Saints Church, although looking west from The Causey the relationship between the spire of St. Alkmund's and St. Mary's church tower became a theme of the skyline in its own right in the second half of the 19th century.

4.26 In 1839 a new church was built on the high ground above the River, St. Mary's Roman Catholic Church. This was followed in 1846 by the enlarged St. Alkmund's Church with its new church spire. Both of these buildings formed an important element of the Derby skyline in the mid-late 19th century and together with All Saints Church and the smaller tower of St. Michael's became a regular theme of images of the city, seen from all directions. Both churches were originally planned with a spire,



Above – Moses Griffiths 1776 view of Derby Silk Mill (DMAG)

Below – Derby Power Station behind the Silk Mill and Flour Mill, c. 1960 (DMAG200484), reproduced by permission Derby Museum and Art Gallery, photographer unknown.



although the Roman Catholic church spire was never built. The height and impact of each church tower was a topic of widespread debate. In the Derby Mercury during the foundation laying ceremony of St. Mary's (4th July 1838), the following was recorded:



View of Cattle Market Bridge of 1861 looking downstream, prior to demolition, c.1960 (photographer Frank Nixon, reproduced by permission Derby Museum and Art Gallery DMAG002321)

*"The height of the splendid tower will be 90 feet to the leads, 100 feet to the top of the embattled parapet, and 117 feet to the top of the angle pinnacles. The foundations of the towers have been made particularly strong, to receive a spire which it is intended at some period to raise and which is to be 100 feet high, crocketed and with flying buttresses from the angle pinnacles of the tower: the elevation of the whole therefore when completed will be about 220 feet above the level of the street."*

4.27 St. Alkmunds, designed by Henry Isaac Stevens, built in 1846, and demolished in 1967 as part of the inner ring road development, was directly influenced by the medieval church of St. Peter and St. Paul at King's Sutton, Northamptonshire, which also had a four-stage tower of 62 metres, with angled flying buttresses. This particular precedent was adopted by a number of architects during the 19th century when they wanted to make a significant impact in terms of height. The building and the height of the spire was recorded in the Derby Mercury and the debate about enlarging the footprint and blocking the view from St. Mary's to All Saints was a major controversy between the church patrons.

4.28 Views of Exeter Bridge are a common theme throughout the 19th and early 20th century (plates 16 – 19), in combination with the skyline looking to the north and west, and this bridge also provided a vantage point for views towards the Silk Mill (see plates 20-22).



4.29 The modern ring-road bridge, Holmes Bridge, which provides a vantage point overlooking the lower weir, replaced an earlier bridge over the River Derwent known as Cattle Market Bridge, which was cast in Derby and made by J Haywood in 1861, and was demolished in the late 1960s as part of the new ring road. This cast-iron bridge was slightly further downstream and carried both traffic and pedestrians and provided a vantage point for views over the River towards the town centre, close to the present view from Holmes Bridge.

### Historic Views from the west

4.30 A large number of panoramic views of Derby and its skyline were painted from the west, from Burton Road and Rowditch. On occasion these incorporated some major public buildings located along the southern ridge of the town (e.g. Christ Church from 1841 and the Central School of Art from 1883) but in general the focus was to the northern church towers and spires – All Saints, St. Alkmund's and St. Mary's. With the expansion of the housing stock to the west of Derby, all of these open vantage points and panoramic views gradually disappeared, some of the landmark buildings have become less visible and fallen out of our consciousness as conspicuous landmarks, and there are few opportunities for a public view of the skyline. As the town has expanded so the viewer has moved further away and the impact of landmark towers, spires and pinnacles are no longer seen against the sky and the horizon, but against the backdrop of hills, reducing their impact. School playing fields and private houses may still enjoy some of these panoramic views but the pocket parks to the west of Derby contain few vantage points; Rykneld Recreation Ground is one exception.



View painted from Burton Road, Ernest Ellis Clark, 1922 (DMAG)

## 5. ASSESSMENT OF SIGNIFICANT CURRENT VIEWS

5.1 In defining what are the significant views, this study is informed by the previous stage of assessment (understanding how the Derby City image has evolved) and in this section identifies a range of views that are representative of the experience of the principal landmark heritage assets, as well as specific views. These are not a response to a specific development proposal<sup>12</sup>. These important views, which are representative of the historic skyline, are broken down in this study into:

- townscape panoramas from further away overlooking the city;
- kinetic or sequential views of city landmarks from approach routes or from the ring road;
- linear short range views with landmarks as focal points;
- specific views from special places that contain compositions of valued city image elements in Derby:
  1. Historic view points of city landmarks and panoramas
  2. New panoramas of the city
- important views from within the urban fabric – enabling the appreciation of various elements including key buildings and key spaces

5.2 As the City evolves new views can be created as well as removed, so no views analysis can cover all eventualities and identify all of the significant views for all time. The study is not intended to capture all views within the townscape; for example, there are a number of places where the simplicity of the roofscape contributes to the views of long Georgian terraces or the classical form of an unbroken or coherent eaves lines; this applies to the frontages along Friar Gate, The Strand and Victoria Street. These particular views of the skyline, or roofline, are part of a continuous experience, with no single viewpoint, so it is not possible to pinpoint specific views of these long terraces, although we have included a representative view of Friar Gate (see VP31), but it is important to acknowledge that in many places the unified roofline is part of the skyline and the setting of a collective group of historic buildings.

### Glimpsed Views

5.3 We recognise that there are a number of places where glimpses of the cathedral have evolved as part of the changing pattern of development. These are not identified in this report as the most significant views, as they

<sup>12</sup> The selection of viewpoints for a LVIA (i.e. visual receptors), for example, would be different as this does not necessarily reflect the setting of heritage assets or designed views, which are considerations in a historic skyline study.

are often oblique and experienced intermittently. However, they form part of the “serial vision” of the landmarks and contribute to townscape legibility, contributing to identifying the city centre in the secondary approaches; for example, from the footpath alongside the Markeaton Brook there are glimpses of the cathedral tower which help with way finding.

5.4 The aim of this study is to identify the principal current views, which hold value in terms of heritage significance<sup>13</sup>. Kinetic circulatory or moving views are discussed separately in the study – see Part Two (D)<sup>14</sup>.

### Views – Process of Selection

5.5 Our assessment has considered public views. Private views are available and often reflect lost historic views which have been absorbed within the pattern of development, such as those from the private houses along Burton Road, and may in some instances form part of the setting of heritage assets, but this assessment is focused exclusively on public views.

5.6 We have considered historic painted and engraved views of Derby, which survive from the 17th century into the 21st century. Altogether, with photographs from the mid 19th century to the present day, this large group of artistic works provide a collective impression of Derby's identity and the important views that people value and identify with, which is part of an on-going process. Artworks collectively reinforce messages about the identity of the City and important views over time.

5.7 Historic views and today's marketing views help to identify elements of the historic townscape that are valued in Derby. These are:

- the Cathedral tower;
- other outstanding and distinctive key buildings with towers;
- the mill buildings and associated chimneys;
- the river and bridges across it;

<sup>13</sup> Some iconic views should perhaps be protected, but there are other significant views where some degree of change will not affect or harm the setting of heritage assets and where some positive change (including demolition) can enhance the city skyline and the setting of heritage assets. The Historic England Advice Note 4 – Tall Buildings (2015) - suggests that tall building strategies should identify sites where the removal of past mistakes might achieve an enhancement and the existence of a tall building in a particular location will not of itself justify its replacement with a new tall building on the same site or in the same area, as it may improve the area to replace it with a lower building. There are also kinetic views, such as the evolving views of the city from the ring-road, the Midland railway, the linear approach routes, the views from the bridges crossing the River Derwent or walking through public parks. These are experienced in the round and are a separate consideration in the study.

<sup>14</sup> This includes views on the move, from the train, by car from the inner ring road, and on foot through public parks.



- the collection of fine grain buildings with a coherent materials;
- the relatively coherent height and colours of buildings, accentuated with more special and outstanding historic buildings;
- the backdrop of the sky or the landscape horizon (only broken by the Cathedral and perhaps other historic tall buildings);
- the role of churches in views and at intersections to provide distinctiveness and legibility, as well as the views from one church to the next;
- the prominent position of the cathedral tower in linear approach routes from the countryside.

## Photography

5.8 All of the significant views have been photographed using a full-frame digital SLR camera and fixed 50mm lens combination. Of these views 10 have been photographed using a full 360-degree field of view, centred around a nodal point. The nodal point was set to avoid any problems of foreground parallax. A Sigma 50mm f/1.4 lens and Sigma 24mm f/1.4 lens was used for all of the 10 panoramic viewpoint photographs. The camera was mounted on a Manfrotto 303 SPH panoramic tripod head, levelled using a Manfrotto Leveller, supported on a Manfrotto Tripod. The tripod head was levelled using a spirit level, to avoid pitch and roll. The camera was set with the centre of the lens 1.60m above ground level. For each 360 degree panorama the images were cylindrically corrected and stitched together. This allowed an accurate cylindrical view to be extracted from the full panorama. This cylindrical image can then be re-projected back to planar projection.

5.9 The position of each of the 10 camera locations for the panoramic views was surveyed using Spectra Precision GNSS equipment with Real Time Kinematic Correction (RTK) which achieves an accuracy down to 1 cm in eastings, northings and height (metres Above Ordnance Datum).

5.10 The remaining 20 views incorporated into this survey were captured with single frame images, with a couple of exceptions. These were photographed using a full-frame Digital SLR camera (Canon EOS 65D Mark II) and a fixed lens (Canon EF 50mm f/1.4) and were taken on different days in October and November 2018. These were also set with the centre of the lens 1.60m above ground level and mounted onto a Manfrotto tripod. The position of the camera locations was recorded on a hand-held GPS (Garmin GPSmap 62s) and is accurate down to 2m. The locations were checked with geo-referenced online data (Emapsite).

5.11 Printed panoramic images are an imperfect way of attempting to recreate the experience of viewing a wide-angle scene. Nonetheless, where it is important to communicate the context of the view, a panorama will be required. The purpose of using panoramic images for this study



Marketing Derby image of Derby City Centre from above the water feature

is to capture a wide field of view. However, they do come with difficulties in respect of viewing printed images. Cylindrical images need to be curved around the viewer to represent real-world viewing angles. For this study we have shown the principal angle of view of the panorama on double A3 sheets and then shown separate segments of the view as A3 single sheets at an angle of 40 degrees horizontal field-of-view, which represents 1/9th of the panorama. These reflect a central point of perspective and are then appropriate for viewing at 50-cm distance to reflect what can be seen on site.

5.12 At a future date, when development is proposed, it is appropriate to work in cylindrical projection whilst creating wirelines and renders, to correctly overlay the cylindrical panorama, and then to re-project to planar (rectilinear) for submission with a planning application. A planar image will represent a more accurate image overall, but only of a view from the central point of perspective of the image.

## Townscape Panoramic Views

5.13 Derby does not have many opportunities for panoramic views, overlooking the City from publicly accessible viewpoints, places where people can stand and enjoy the view and appreciate the heritage significance of the view and the relationship between heritage assets. This is because when the county town (from 1977 the city) grew as a result of rapid industrialisation the opportunity for public open space and the rural setting, from where the views can be appreciated, shrank.

5.14 We have visited all of the public open spaces within the city (parks and circulation nodes) where there is a potential for significant views of



Marketing Derby image of the City centre from the Council House atrium

the historic skyline. These were also incorporated into a simple viewshed analysis of the Cathedral tower (see over).

5.15 There are several open public places where there are views which are limited by vegetation, earthworks and modern industrial / retail development; for example,

- Bass Recreation Ground - contains a view of the cathedral tower, but the remainder of the historic skyline is blocked by trees and flood defences. The public open space sits alongside a section of the river which was formerly known as Holmes and was a low-lying area, with pedestrian access to the river frontage and a ferry crossing point. Flood defence work has removed this low-lying area from peoples' appreciation of the river and the creation of a substantial planted bund alongside the river has largely removed public views towards the centre of Derby.
- The Racecourse Park - similarly, from the north-western corner of Racecourse Park the cathedral tower can be seen, but the remainder of the skyline is blocked by densely planted perimeter trees to the park and beyond this development of the Industrial Estates lying to the west of Sir Frank Whittle Road on the floodplain, e.g. Enterprise Way.

5.16 Panoramic views, therefore, tend to be long distance views from the high ground. These may contain landmarks which break the horizon, although in general the backdrop to these panoramic views is the surrounding landscape, the hills of the Trent Valley and the Derwent Valley and the wooded ridge to the south-west of Derby city centre, along Burton Road. There are very limited and restricted opportunities for long distance panoramic views.



## Current Panoramic Views from the west

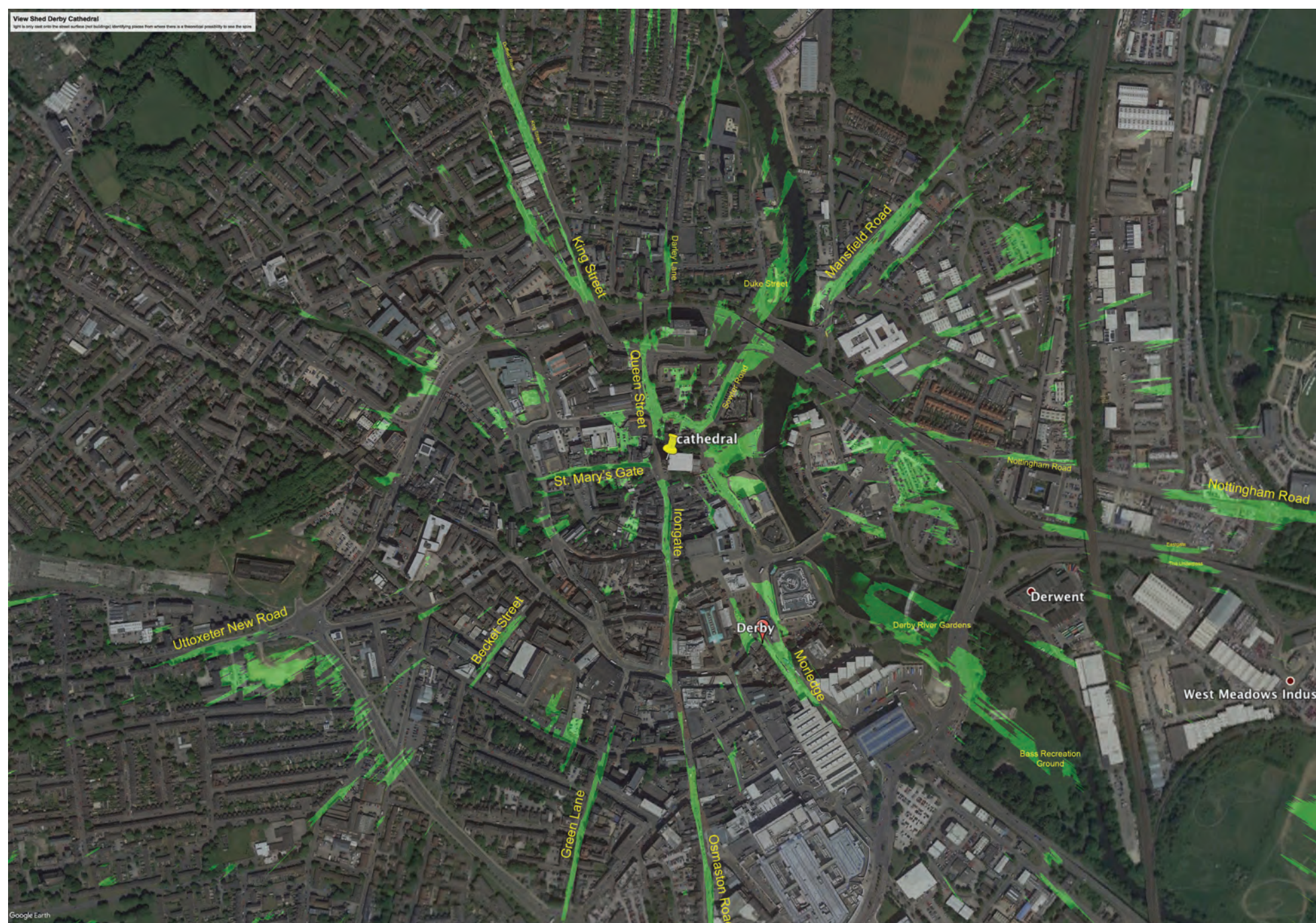
5.17 Burton Road to the west, a major route following purportedly the Roman road Rykneld Street, was a major high-level vantage point for views over Derby, following a prominent ridge, which was celebrated in a number of long distance painted panoramas, with a foreground of fields, a middle ground of housing and the Derby skyline and a backdrop of hills. It was only from the 1930s that residential development started to fill in all of the gaps along Burton Road, removing public views from the road frontage. The closest place to Burton Road where there is still a panoramic view is Rykneld Recreation Ground, although this view is being encroached on by trees<sup>15</sup>.

5.18 There are now few opportunities from the west for views over Derby; Rykneld Recreation Ground is one, but other places such as the General Cemetery of 1843 at Uttoxeter New Road and Stockbrook Park are surrounded by trees and the Rowditch Recreation Ground is too low-lying. The views at Stockbrook Park are dominated by the modern development of Intu and St. Peter's House rather than the historic skyline, although the landmark towers of the former Central School of Art and Municipal Technical College are visible against the flank of Intu.

## Current Panoramic Views from the east

5.19 Where we have found panoramic views of the city from the east, these have been restricted principally to publicly accessible rural locations at Little Eaton and Breadsall, one at Glebe Farm, which incorporates a view of the spire of All Saints Church, Breadsall, and the tower of Derby Cathedral and one from Breadsall Moor, which incorporates a broader view of the city incorporating other landmarks as well as the Cathedral. There will be many panoramic views from the agricultural land to the east of the city, but little of this is publicly accessible. A few key vantage points can be found from residential side streets, including a panorama from the junction of Chatteris Drive and Fincham Close at Breadsall Hilltop, the site of the old Borough Isolation Hospital (Viewpoint 14). There is also a linear view of the Cathedral from Nottingham Road, at 2 kilometres away, but this is principally focused on the cathedral rather than a panorama. There is a wider panorama lower down the hill but this view runs across an open frontage, a gapsite, and an industrial estate and is therefore likely to be developed at some stage in the future.

<sup>15</sup> The lack of public vantage points and views across the city may reflect a need in the future to integrate into new development panoramic views of the city, to enhance the sense of place and the local identity, identification of landmarks, both old and new, and connections between places and people.



Viewshed - analysis of the viewshed of Derby Cathedral using Google Earth Viewshed software

5.20 At 4-6 kilometres distance, the views of the City skyline are mainly prominent spires, church towers and tall buildings. At this distance there is little else that is distinctive. However, the views are important because of the potential for blocking views of the key landmarks. For example, the views of the cathedral, and its setting, could be harmed by development which blocks the silhouette of the tower. There are no views from Chaddesden Park and limited glimpses on the western edge of Nottingham Cemetery although there would have been panoramic views over Derby in the past from here, prior to tree planting.

## Current Panoramic Views from the north

5.21 There are very few vantage points where the full panorama of the city can be experienced.

5.22 There is an important view from Darley Abbey Park, looking south from the café terrace, the platform of the former Evans mansion, looking towards Derby (approximately 2 kilometres to the cathedral). This location was clearly chosen for a high status house because of the direct view it



provided of All Saints Church (Derby Cathedral), a view which also took in the majesty of the River Derwent. Today, the view also incorporates St. Mary's R.C. Church tower, the spire of Christ Church, the Jury's Inn and Intu. Slightly further to the east, views from Darley Playing Fields, which once provided a direct view of the Cathedral, are now blocked by the Jury's Inn and its flagpole is all that can be seen.

5.23 The bridleway to the west of Kedleston Park and the Long Walk is the best vantage point for panoramic views from the north. It is publicly accessible and it holds historic value as the ridge route from the former open common land, leading from north to south – it descends down to the turnpike road of 1738, before that the main north-south road from London to Manchester recorded in 1698. From here the cityscape is visible albeit at over 4 kilometres distance. From here the key landmark of the cathedral is very visible as it breaks the horizon of the hills to the south of the Trent Valley, with Jury's Inn and Intu being visible but not breaking the horizon. The Silk Mill stair tower and belvedere is blocked by the Chapel Street car park and the 'pod' of the sports centre on top.

### Current Panoramic Views from the south

5.24 There are no significant panoramic views from the south or south-west. The ridgeline at Burton Road, which reaches a high point at 96 metres AOD, restricts views of the wide city skyline to its south. Development around the southern edge of Derby has also contributed to eliminating views of the city centre. Although the viewshed analysis suggests that there are long views of the cathedral from Alvaston and Boulton, these appear to be largely restricted to open ground to the south-east at Elvaston Castle Country Park and the density of development and the circular orientation of the road network prevents public views of the cathedral from within the southern suburbs.

5.25 We have not visited Elvaston Castle because of the considerable distance (5 kilometres) from the city centre.

### Current Approach Views

5.26 A view from Nottingham Road close to the Cemetery provides a long distance view of the Cathedral from the falling land, and this provides one of the best vantage points to see the cathedral tower, although the remainder of the historic skyline is less distinct from this direction. This is one of a number of important linear views which radiate out from the city centre and which, from the approach roads, focus on the Cathedral. It is no accident that there are a large number of linear views from the historic major approach roads which incorporate the Cathedral as a focal point. These vistas historically emphasised the importance of the route and the Collegiate Church of All Saints as the primary building in Derby and an important destination.



Panoramic view from Nottingham Road. This panorama has not been included in the study because it crosses private land which is part of an Industrial Estate and can be easily removed.

5.27 Where Nottingham Road adjoins the inner ring road the view has been significantly compromised by the overhead gantries, highway paraphernalia, modern development (Cardinal Square), all of which affects our experience of the view, although the cathedral remains a strong landmark which signposts the city centre<sup>16</sup>.

5.28 On approaching Derby from the north (King Street and Mansfield Road) there are linear views which are of very high significance because they incorporate multiple heritage assets, where the historic identity is very tangible and largely unspoilt by new development. The Mansfield Road linear view incorporates the former Bridge Inn, St. Mary's Bridge, the Flour Mill, the Cathedral, and the Goods Sheds at the former Midland Railway. The King Street view incorporates the Seven Stars PH, St. Helen's House and the Cathedral. Other linear views on the historic approach routes into Derby also often contain views of the Cathedral as a focal point. These include views along Uttoxeter New Road, Green Lane and Osmaston Road. Views of the Cathedral from Ashbourne Road, which were identified in the writings of certain diarists, would have been oblique but development has shut down these vistas. In defining the relative values to these long linear views we can distinguish between those views which

<sup>16</sup> Nottingham Road has been completely truncated twice, by both the Frank Whittle Road and St. Alkmund's Way, and this has damaged the kinetic experience of the views from the original approach from the east.

have been unaffected by development and those which have been affected by new tall buildings, such as the view of Derby Cathedral from certain vantage points along Green Lane, which has been significantly compromised by Jury's Inn.

### Linear Short Range Views

5.29 There are also a number of linear views within the city centre, within the medieval road network, which contain local landmark historic buildings as focal points.

### Specific Views – Iconic and Recognised Views

5.30 Views from and of the River Derwent are particularly important in Derby and have had historically held high significance, although that has reduced since the loss of the canal towpath across the river (The Long Bridge) and the introduction of the ring-road which has partially segregated pedestrians from the east bank of the river. The open spaces alongside the river introduced since the 1930s, including the new Cathedral Green, are arguably as important now to the people of Derby as the key urban public spaces, the Market Place, the Cathedral Square, and The Spot. The Cathedral has historically been the focus of most studies, although not all artistic representations of the historic skyline. We recognise the limitations of adopting an approach which focuses primarily on the visibility of





the cathedral, as this does not take into account important skyline views of other building clusters or landmarks, which are not seen in conjunction with the cathedral. We have considered alternative locations where there are a high concentration of historic assets, ignoring the cathedral, which define the skyline.

### What are the Most Significant Views?

5.31 The following criteria have been identified for selection of the most significant views and viewpoints. We consider that the most significant views are those where:

- they allow a broad understanding of the city and its skyline, where the significance of multiple historic assets can be appreciated; and / or
- they are specific views from places known and frequented by people: parks and bridges, waterside paths or accessible river banks, and viewing platforms, where people can stop and linger to appreciate the view; and / or
- they are places where the current viewing composition is valued, perhaps an iconic view, and where intrusion by a tall building would upset the view; and / or
- they follow approach routes and other places where valued city elements (see footnote<sup>17</sup>) are visible as part of the kinetic experience from different places - forming the understanding of the city image.

5.32 Derby has fewer elevated vantage points now than many other historic cities. Views from elevated vantage points and across open spaces can be especially sensitive because of the longer range views they can offer. The elevated inner ring road around the eastern side of the city now

provides the main elevation to the east of the city and a series of fleeting kinetic views of the city skyline and major landmarks, supplemented to a lesser extent by views from trains running north from the Midland mainline railway station, whereas views from former open spaces have been disrupted by flood defence works undertaken during previous decades, highways improvements and bulky industrial or retail development.

5.33 In the future it will be important to consider ways that views of the city skyline can be enhanced from existing vantage points and created in new developments and new public open space.

5.34 As a result of our selection process and systematic survey we have narrowed down the list of viewpoints. These are both a representative selection of views and the most significant vantage points.

---

17

- The Cathedral tower;
- Other outstanding and distinctive key buildings with towers;
- The mill buildings;
- The river and bridges across;
- The collection of fine grain buildings with a coherent set of colours and materials;
- The relatively coherent height of buildings, accentuated more special and outstanding historic buildings;
- The backdrop of the sky or the landscape horizon (only broken by the Cathedral and perhaps other historic taller buildings);
- The role of churches in views and at intersections to provide distinctiveness and legibility, as well as the views from one church to the next;
- The prominent position of the cathedral tower in linear approach routes from the countryside.







## LIST OF IMPORTANT VIEWPOINTS

### 1. Local Panoramic Views with Specific Focus:

View from the Cathedral Green Footbridge (Viewpoint 01)	X:435367.05 Y:336545.64
Causey Bridge – ring road (Viewpoint 02)	X:435393.02 Y:336686.53
Exeter Bridge (Viewpoint 03)	X:435457.48 Y:336409.57
Council House steps (Viewpoint 04)	X:435423.43 Y:336300.93
The Market Place (Viewpoint 05)	X:435311.22 Y:336334.78
Holmes Bridge (Viewpoint 06)	X:435729.10 Y:336338.60
St. Mary's Bridge (Viewpoint 07)	X:435400.45 Y:336769.57
Café Terrace at Darley Park (Viewpoint 11)	X:435152 Y:338247
River Gardens (Viewpoint 13a and b)	X:435500 Y:336360
River Walk – east bank of River Derwent (Viewpoint 14a) (Viewpoint 14b)	X: 435668 Y: 336384 X:435536 Y:336424

### 2. Long Distance Panoramas:

Breadsall Moor (Viewpoint 08)	X:437627.41 Y:341788.77
Rykneld Recreation Ground (Viewpoint 09)	X:433808.67 Y:334907.15
Kedleston (Viewpoint 10)	X:432107.13 Y:339367.63
Breadsall Hilltop – Site of Isolation Hospital (Viewpoint 12)	X:436725 Y:338148

### 3. Approach Views (sequential views):

Duffield Road (Viewpoint 15a)	X:434871 Y:336994
King Street (Viewpoint 15b)	X:435001 Y:336780
Mansfield Road (Viewpoint 16)	X:435530 Y:336995
Nottingham Road (Viewpoint 17a) (Viewpoint 17b)	X:437038 Y:336652 X:436987 Y:336647
Osmaston Road (Viewpoint 18)	X:435445 Y:335675
Green Lane (Viewpoint 19a) (Viewpoint 19b)	X:435178 Y:335744 X:435176 Y:335830
Uttoxeter New Road (Viewpoint 20a) (Viewpoint 20b)	X:434489 Y:336047 X: 433720 Y: 335747

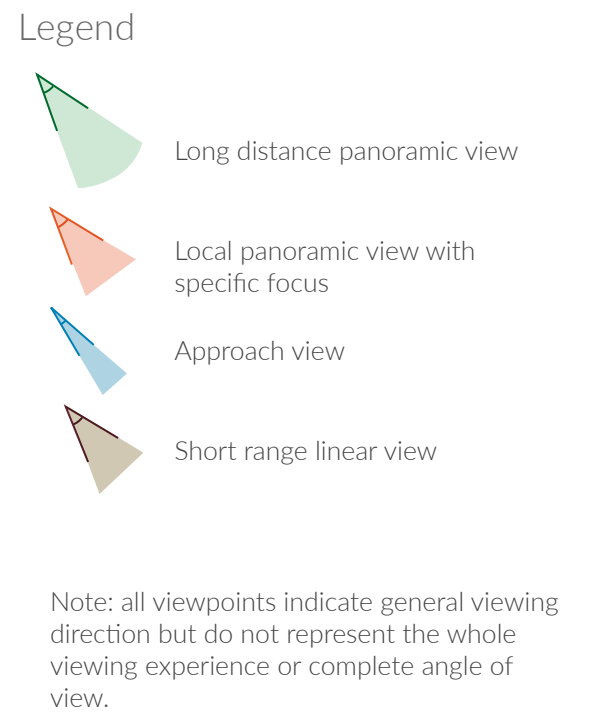
### 4. Short Range Linear Views:

All of the following views incorporate a landmark focal point:

Uttoxeter Old Road (Viewpoint 20c)	X:433844 Y:335787
Darley Lane / St. Mary's Close – the Cathedral and St. Mary's RC Church (Viewpoint 21)	X:435138 Y:336848
Bridge Street – St. Mary's RC Church to the Cathedral (Viewpoint 22)	X:435117 Y:336763
Iron Gate – the Market Place to the Cathedral (Viewpoint 23)	X:435231 Y:336376
St. Mary's Gate – view of the Cathedral (Viewpoint 24)	X:435124 Y:336482
Queen Street – view from the Cathedral looking north to St. Michael's and St. Mary's (Viewpoint 25)	X:435197 Y:336490
Becket Street – view of the Cathedral (Viewpoint 26)	X:434970 Y:336123
Wardwick – view of the Museum & Art Gallery (Viewpoint 27)	X:434978 Y:336306
Albert Street – view of the Corn Exchange (Viewpoint 28)	X:435300 Y:336152
Curzon Street – view of St. Werburgh's (Viewpoint 29)	X:434966 Y:336269
Bold Lane (Viewpoint 30) – view of the Museum and Art Gallery	X:435024 Y:336398
Friar Gate – view towards Friar Gate Bridge (Viewpoint 31)	X:434492 Y:336508



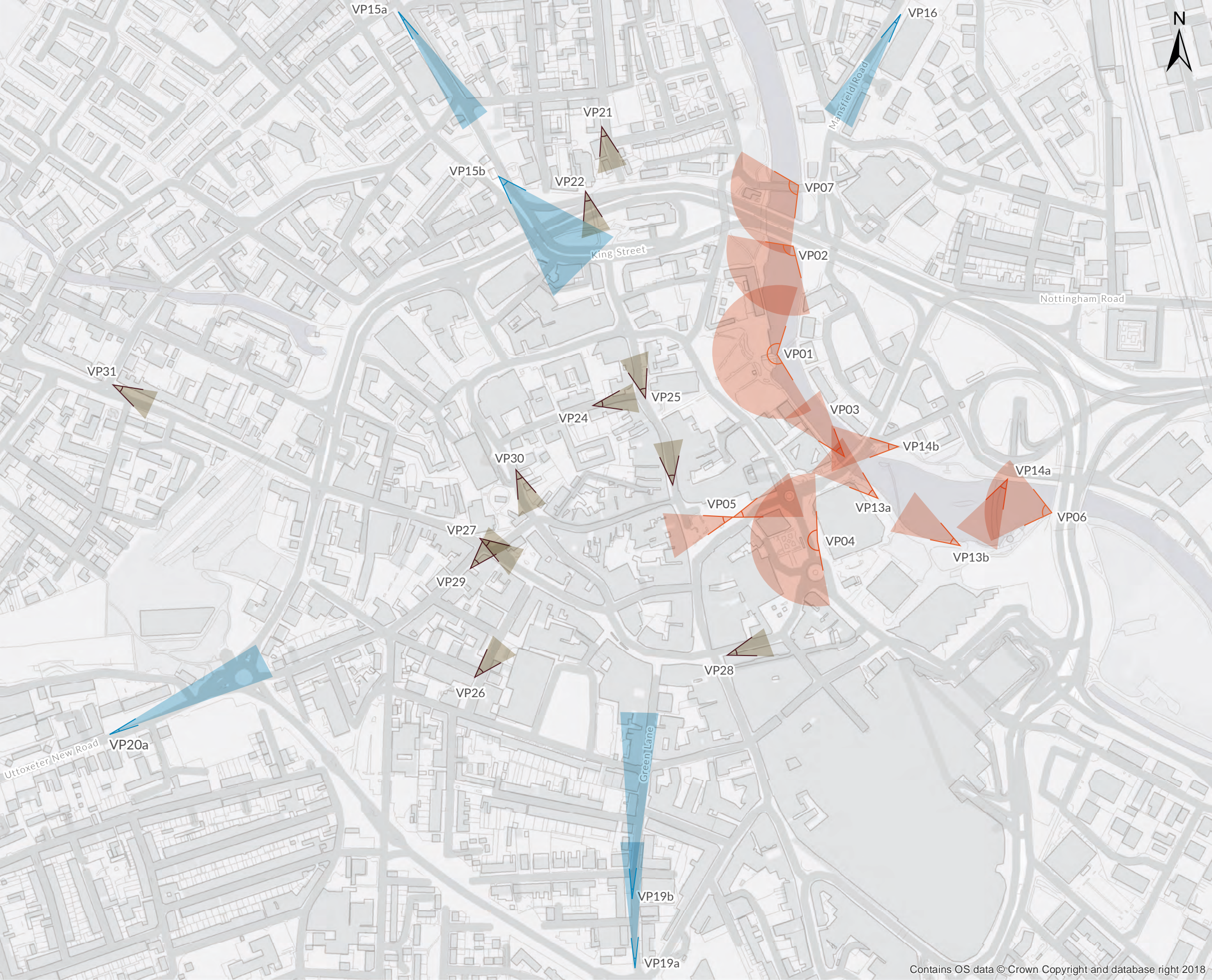






Document Path: F:\Projects\Mel Morris Conservation\MM1001 - Derby\GIS\MM1001\_Fig 2.mxd

© Crown copyright and database rights (2018) Ordnance Survey 100024913



Legend

Local panoramic view with specific focus

Approach view

Short range linear view

Note: all viewpoints indicate general viewing direction but do not represent the whole viewing experience or complete angle of view.



**Derby City Council**



In partnership with  
**Historic England**





## 6. THE SETTING OF KEY LANDMARK BUILDINGS AND STRUCTURES

6.1 The setting of a number of landmark historic buildings contributes to and reveals their significance. Landmarks are particularly susceptible to change within their setting as they were often designed to be seen in isolation, against a neutral backdrop (the sky or hillside) or in conjunction with other landmarks. Many of these buildings hold a symbolic (religious, civic) or economic function and although they are of their time many still hold a similar function and significance celebrated today.

### City-wide Landmarks and Local Landmarks

6.2 There is a distinct difference between the landmarks which are visible across the city and those which are local landmarks.

6.3 City-wide landmarks are those which are visible from long vistas, from multiple viewing places, they are usually designed to draw the eye and they can be both historic and contemporary and create contrast with nearby elements or be of clear form or silhouette which contrasts with the background. Each landmark may feature within a number of important views from different locations.

6.4 Local landmarks are notable buildings that make their presence felt in a limited local area or within certain (local) views. Local landmarks do not need to be tall but can be equally expressed through their special form, architecture, use or other features that make them stand out from their context. Important locations for landmarks within Derby have included nodal points, where important movement corridors intersect and focal points at the end of the linear medieval street pattern.

6.5 The following city-wide historic landmarks are included within this study<sup>18</sup>. A description of their significance and setting follows:

- The Cathedral Church (All Saints)
- St. Mary's Roman Catholic Church, Bridge Gate
- The Guildhall, the Market Place
- The City Museum and Art Gallery, The Wardwick
- The Central School of Art & Municipal Technical College, Green Lane
- St Luke's Church
- The Diocesan Training College

<sup>18</sup> Modern landmarks are noted in Part Two (D) and described for their impact on historic assets.

- The Serbian Orthodox Church of Apostles St Peter and St Paul, Normanton Road, (formerly Christ Church)

6.6 The following are considered to be local landmarks<sup>19</sup> and are also considered in this study:

- The Silk Mill
- St. Werburgh's Church, Friar Gate
- St. Michael's Church, Queen Street
- St. Mary's Bridge Chapel and St. Mary's Bridge
- Exeter Bridge
- Market Hall
- Corn Exchange

### Local landmarks (not included in this skyline assessment):

- St. Peter's Church
- St. John's Church, Bridge Street
- Rykneld Tean Mills
- Friar Gate Bridge
- Friar Gate Goods Yard Buildings - GNR railway warehouse
- London Road – Holy Trinity Pentecostal Church, the standing towers of the DRI
- St Anne's Church, Whitecross Street
- St. Thomas, Peartree Road
- St. James, Malcolm Street
- St. Augustine's, Stanhope Street

6.7 Modern landmarks include The Quad and the Derby University Law building (One Friar Gate Square).

### City-wide Landmarks

#### All Saints Cathedral Church - Grade I Listed Building

6.8 All Saints Cathedral Church retains one of the biggest Perpendicular towers in England (Pevsner). It is reputedly the second highest bell tower in the UK and measures 65 metres high and dominates the town and has done so since it was built in 1520-1532 when it replaced an ear-

<sup>19</sup> The Quad Arts Centre is a notable example of a modern local landmark, which is described in Part Two (D).

lier tower demolished in c1474. Although the church was raised in status from the chief parish church to a cathedral in 1927, it was considered as the 'mother' church for many centuries as it was the principal parish church and a Collegiate church. All Saints was one of two Collegiate churches in Derby, meaning that it was a self-governing College of canons presided over by a sub-dean, given by Henry I in 1100 to 1107 for the maintenance of the dean of Lincoln, a royal gift to the minster church of Lincoln. It was known as a Royal free chapel until it was abolished in 1547 under the post reformation Act for the Dissolution of Collegiate Churches. The church was known as a minster. A chartulary of the dean's possessions at Lincoln refer to him on several occasions as 'Dean of Lincoln and Dean of the free Chapel of All Saints, Derby'.

6.9 The tower dominates the body of the church (nave and aisles), which was designed by James Gibbs in 1723-25. The tower has three tall stages, highly decorated, the third stage with bell-openings of four-lights per face. It is surmounted by ornamented battlements and very large corner pinnacles. Although originally designed to contain a peal of 10 bells, which is still houses, it was later altered to contain clock faces to the south and west.



6.10 Setting – the setting of the church relates to how it was intended to be seen (and heard) and appreciated, and how it is experienced today. There is no fixed boundary to its setting; for example, views of the Cathedral from as far away as Kedleston are important (see VP10). Its peal of 10 bells would have been audible to a wide area of the valley. Its historic and communal significance as a focal point for key approach views would have helped visitors to reach their destination, its aesthetic decorative form, silhouette and scale was designed to draw attention, admiration and wonder and to raise the spirits and elevate the importance of Christianity to the populace. The power and visible influence of the church was



of considerable historic importance and important citizens wanted to be associated with it and borrowed it in views from within their landscaped parks; whilst the status of the church in society may have waned in general, since it was made a cathedral in 1927 its historic significance was enhanced, its importance to the people of Derbyshire, not just Derby, was altered and the status of Derby was elevated.

6.11 Most tall buildings within the city centre have the potential to affect the setting of the cathedral and their impact can affect its dominance in the skyline. There are key views where its significance would be demonstrably harmed by blocking or disrupting views or by removing its silhouette.

#### St. Mary's Roman Catholic Church – Grade II\* listed building

6.12 The RC Church was built in 1838-9 and designed by A.W.N. Pugin. He is recognised within England as the foremost architect of the early Gothic Revival and was the most influential of this early movement. He only converted to Rome in 1835, so St. Mary's was his first large parish church and "his most ambitious essay in Perp style.....quite remarkable for the date" (Pevsner). Pugin taught that only a caring and 'good' society can raise buildings that are truly honest and beautiful. For him, Gothic architecture was the greatest style of building, symbolic of this harmony.



6.13 The church has a slender elegant tower and this was recorded in the Derby Mercury as measuring 117 feet (36 metres) to the top of the pinnacles. If the spire which was originally planned had been built it would have been higher than All Saints, at 220 feet. It is no accident that this church is dominated by a Perpendicular tower, with apparent deference to All Saints. However, Pugin's churches are best known for their slender spires. In his treatise "Contrasts"<sup>20</sup>, written around the same time that this church was commissioned, spires populate his image of the vibrant and successful city where Christian values had returned.

6.14 The church is built on an unusual north-south alignment, imposed by the constraints of the site, and has a deliberate conversation (and line-of-sight) with the Church of All Saints from the base of the south tower and the principal entrance (as at St. Giles, Cheadle). This important view and visual connection was later blocked by the construction of St. Alkmund's church tower and spire, which towered over Pugin's church, but since the demolition of that church in 1967 the relationship and conversation has returned, albeit slightly obscured by tree planting. It is worth noting that Pugin would have approved of the large number of medieval churches in Derby, spread along the small ridge above the floodplain, and this may have influenced his decision to design another church for the skyline.

6.15 The church exemplifies the craft of the master builder and individual craftsmen, and whilst this is best appreciated at close quarters, the lacy foliated openwork of the stepped parapets and multiple crocketed finials were designed to let the light through and to be seen in silhouette at a distance.

6.16 Setting – seen in the context of the views in and around Derby, St. Mary's has a very clear contextual relationship with the cathedral church. They are often seen together. It has a strong, but visually subservient, relationship with the cathedral. However, it is still remarkably visible in and around Derby. Whilst its greatest impact is from the ring road and bridges over it, it is also visible from the east, and from vantage points along the River Derwent and River Gardens, St. Mary's Bridge, Darley Park, as well as short-range linear views from Queen Street and Darley Lane. Despite the very harmful impact of the Jury's Inn on its setting, blocking a few key views, the church can still be appreciated as part of a wider skyline of interest, a relationship which would have been an important part of the design and its chosen location on high ground.

<sup>20</sup> "Contrasts: or, A Parallel Between the Noble Edifices of the Fourteenth and Fifteenth Centuries, and similar Buildings of the Present Day; showing the Present Decay of Taste: Accompanied by appropriate Text, Salisbury, 1836

#### The Guildhall – grade II listed building

6.17 Built originally in 1828-9 and designed by the architect Matthew Habershon, it originally had four Greek Ionic columns supporting a pediment over a rusticated three-bay arcade. However, after a major fire it was remodelled in 1842 by Duesbury & Lee when the arcade was reduced to a single bay supporting a very tall tower, with a domed cap and a clock. It is a very unusual marriage of classical forms. The square tower projects from the main façade and echoes the character of the continental Italian campanile, reinforced by the use of a Renaissance style cupola, ribbed and pierced – it has a tall arcaded upper stage with louvred bell tower and clock face at high level above the bell tower on the front and sides; on either side of the tower is a panel of bas relief sculpture by John Bell, entirely classical in spirit, symbolising science and industry, very apt for Derby - 'Scientia' and 'Industria'.



Setting – the clock faces and the tower are so high that it is very clear that the tower was designed to be seen from a wide area, as a city-wide landmark, not just from the Market Place. In fact, it is so tall relative to the Market Place that its full impact cannot be easily appreciated unless standing at the extremity. There is no fixed boundary to its setting. Whilst it is most visible from the Market Place, it is prominent and contributes to the skyline, as it was designed to do, from Morledge, River Gardens, the various bridges over the River Derwent and from the approach roads to the south-west and west. It was intended to clearly mark the location of the Market Place, an important way finder. Loss of its presence in these views, and loss of its wider visibility would affect its setting and its significance.



The City Museum and Art Gallery, Wardwick – grade II listed building  
6.18 This city-wide landmark was designed in 1876 by R. Knill Freeman of Bolton as a Public Library and Museum with an Art Gallery of 1883 by J.S. Storey of Derby. The buildings were designed in Ruskinian Gothic in 1876 (a late example of this style) with a central stair-tower, the top stage of which was rebuilt in 1897 with a timber structure. The use of a massive central tower style is typical of town halls and many public buildings of this era, which required a monumental tower to emphasise civic presence and pride. The Houses of Parliament were influential in creating the desire for a clock tower for most civic buildings, which often led authorities down the Gothic route. The original proposal was for a helm spire and central clock face to the triangular pediment – this was intended to draw the eye (as in the design of Hamburg Town Hall by Sir. G. G. Scott). The later replacement timber tower is highly decorative and incorporates boarded sides, louvred and trefoil-headed openings, tile-hanging and lucarnes, an economic and slighter version of the former tower. It is very slender, elongated and northern continental in appearance and was designed to have a highly decorative silhouette.



6.19 The location of public buildings at the heart of the market is typical of medieval boroughs. The Corn Exchange, the Guildhall, the Assembly Room and the Market Hall, are all associated with the centre of local governance. The presence of the Guildhall, then used as the Town Hall, meant

that there was already a building designed for civic functions. The Library performs a similar civic status and was very deliberately modelled on the town halls of continental northern Europe, not English precedents.

Setting - The symbolic function of the public building was often an excuse for lavish decoration and extravagant towers which have no specific purpose. In this case the large decorative structure is a distinctive marriage of two phases and distinct stages: brick, masonry and timber. Like the Guildhall it too has a prominent clock face designed to be seen from a wide area. The tower is most prominent in views from the west and within the city streets, such as Wardwick and Bold Lane.

The College of Art Annexe – (formerly the Central School of Art and the Municipal Technical College), Green Lane – grade II\* listed building  
6.20 Built in 1876 as the Central School of Art, with additions of 1899 this is an exemplary, exquisitely detailed, Gothic Revival building. The architect was F W Waller of Waller and Son, Gloucester. The roofline incorporates an octagonal tower with pointed roof and a central octagonal lantern, copper clad and louvred, prominent gabled dormers to the rear block, large stone-built lantern chimney, with louvred vents. The building incorporates a mixed variety of forms of roof, which together populate the crest of the ridge running along Green Lane.



Setting – the quality of the roofline and the variety of forms is best appreciated from a distance where the cluster of forms appear like a miniature citadel along the ridge. There are relatively few vantage points to appreciate the significance of this building. The outline of the roofscape has been affected in some views by the backdrop of Intu, removing its silhouette.

St Luke's Church, Parliament Street – grade II\* listed building  
6.21 St Luke (1868-72) by F. J. Robinson is a major landmark as seen from the west (Burton Road and Rykneld Road Recreation Ground) and from the north (Kedleston and Mackworth) set on the hillside to the west of the city within the newly developed suburbs of the 19th century streets. It is called a 'masterpiece' by the Pevsner guide. The south-west tower was completed in 1875 and commands the west side of Derby, with its highly unusual, inset, saddle-back roof.



Setting – a distinguishing factor of St. Luke's Church is its very tall tower, which remains a highly visible and relatively isolated landmark. The reason for its apparent height is likely to be because it was built within a densely developed part of the town, a residential area which was not located on one of the main approach routes. It therefore needed to be visible across this western part of the city to reach its congregation.



### The Diocesan Training College

Designed in 1850-51 by H.I Stevens for training schoolmistresses for the Church of England. A picturesque asymmetrical composition in a mid to late C16 style. The chimney stacks are dominant with suites of square and circular plan flues with moulded bases and caps. A tower rises above the roof with a gable to each face surmounted by a white-painted timber bell-cote with lead roofed spire.



**Setting** – the College is a prominent feature of views along Uttoxeter New Road and is best viewed from the cemetery opposite, where its complex roof shapes and principal elevation can be seen. The building was once relatively isolated, and it was designed with a sprawling plan form, along the high ground, so that it was visible historically as a small cluster of forms and roofs. Like the College of Art at Green Lane, the high position of this group was used to create a Victorian Gothic Revival cluster which has changed little, although the surrounding townscape to the north has changed. Its landmark presence in glimpses from Uttoxeter Old Road has been affected by 20th century development.

### The Serbian Orthodox Church of Apostles St Peter and St Paul, Normanton Road, (formerly Christ Church) – grade II listed building

Christ Church (1838-41), by Matthew Habershon, Normanton Road (in 2010 the Serbian Orthodox Church) detached from the main centre by the ring road. The main facade has a projecting central tower with angle buttresses and octagonal stone spire with a single set of lucarnes and a weather vane.

**Setting** – The church was designed as a prominent landmark, located on the high ground at 167m AOD, where the ground plateaus along the spur

between Burton Road and Normanton Road (see Figure 1a). There was little to interrupt the views of the church when first built, as it was located in an area of residential expansion, low-rise, two-storey terraced housing (see Williams map of Derby of 1843), largely demolished as part of 'slum clearance'. There are occasions when its spire is still visible as part of the Derby skyline, such as the view from Darley Park.



## Local Landmarks

### Derby Industrial Museum at The Silk Mill – grade II listed building

The Silk Mill was largely rebuilt in 1910 on the site of John Lombe's 'Italian' works established in 1721 but retains the stone undercroft of the original mill. The first mill built on the island in the middle of the River was Thomas Cotchett's mill of 1702 which was re-used by the Lombe brothers and then a separate purpose-built, brick, five-storey mill, which took three years to complete and was powered by a water wheel off the River Derwent, was built alongside. A separate, narrow, five-storey range to the south was also built, later reduced to three storeys, and the two brick buildings were separated by a fine set of wrought-iron gates designed by Robert Bakewell (listed Grade I). Overall the complex was massive and dominated the image of the town throughout the 18th century. By 1850 the silk mill had been altered with a hipped roof and an open-sided bell-tower over the stair tower changing its profile and introducing some decorative features to the skyline. After it was fire damaged the building was reduced from five to three storeys. It is likely that its landmark status

would have been as a city-wide landmark prior to this alteration but it is no longer visible from long distance panoramas. It is, however, particularly prominent in local views from the river.

### St. Werburgh's Church, Friar Gate – grade II\* listed building

Although a church of medieval origin, the earliest surviving part is the tower, rebuilt in 1601 after the collapse of the medieval tower. The tower incorporating obelisk pinnacles is in an unusual position at the south-east corner of the former nave. The remainder of the church was rebuilt in 1699 but of that period only the chancel has survived, which has a north aisle added in 1850 by H.I. Stevens (1806-73). The remainder was rebuilt, with a new chancel, on a north-south axis in 1892-94 by Sir Arthur Blomfield. Its setting is relatively intimate within the envelope of its adjoining streets.

### St. Michael's Church – unlisted (within City Centre Conservation Area)

Rebuilt in 1856-8 by Henry Isaac Stevens, the building is highly distinctive along Queen street, built with strongly contrasting pale stone dressings and dark stone masonry. It is also visible from certain vantage points along the river, although the vegetation has always affected its visibility. Stevens is an important Derby architect and the church is located in the same position as its medieval predecessor which is recorded in early images of Derby. The tower of the church was picked out in many views, as it was always quite low and squat, but artists chose to give it increased prominence in some of the views from the river.

**St. Mary's Bridge (grade II\* and Scheduled Monument)** – the earliest known bridge was referenced in a town charter of 1229 and was replaced by the mid C13 with a stone bridge thought to have had nine arches (7 of which can be seen in old images), of which fragments remain in the masonry at the Bridge Chapel. It was replaced in 1788-94 by Thomas Harrison, bridge engineer and architect and designer of the later Grosvenor Bridge at Chester, amongst others. This was his second bridge, a smaller version of his first, Skerton Bridge, in Lancaster, with a road deck which was much flatter than its predecessor. Three arches are separated by cutwaters but-tressed with vermiculated bases and pedimented niches, one dated 1794.

### St. Mary's Bridge Chapel – grade I listed building and attached Bridge House – grade II listed building

The bridge chapel is 14th century and only one of six surviving in England. It was restored using SPAB principles with red tiles. There is a modern incised slate tablet on the north side recording the names of 3 Catholic priests who on 24th July 1588, suffered martyrdom for their faith near this place. The Bridge House is more prominent and is a 17th century brick house with prominent gables.

**Exeter Bridge** – designed by C.A. Clews in 1926 and engineers L.G. Mouchel and partners. It was modified before opening in 1931 by C.H.





Aslin (Borough Architect), of reinforced concrete with masonry dressing along the parapets and open framing to the single-span arch below, incorporating bronze relief medallions of local worthies.

The deck of the bridge was lower than its stone predecessor as by 1926 there was no need for this section of the river to be navigable.

Market Hall – grade II listed building

Designed in 1864 by Thorburn and later altered by Thompson. The Market Hall has an impressive iron and glass, barrel-vaulted roof, copper clad, with central lantern light. This is visible in some local views.

Corn Exchange, Albert Street – grade II listed building, named as Northcliffe House on the statutory list

Designed by Benjamin Wilson in 1862, it has a distinctive semicircular corner block / tower to the street corner, topped with a copper-clad dome and large ball finial. This dome ‘pops up’ in local views around River Gardens and Morledge and is a focal point in views along Albert Street. The building is important to the history and range of historic public buildings in Derby. It was later use as the Palace Theatre of Varieties from 1897, then the Palais de Dance.

## 7. VIEWPOINT PHOTOGRAPHS

In the following section of the report we have reproduced abridged summaries of all of the 31 Viewpoint Photographs, repeating the conclusions reached in Part Two (D) – i.e. the significance of each view. All 31 views which we have photographed are identified by location on the accompanying plans on pages 17 to 18 (Figures 2.1 and 2.2).







Viewpoint	The Significance of the View - Summary	Sensitivity
VP01	<p>This view provides a new, and the best, vantage point to see St. Mary's Bridge and the Silk Mill together; the arches of the bridge, the silhouetted, open-sided lantern / bell tower of the Silk Mill, as well as the Flour Mill and its industrial chimney in the background, are all clearly distinguishable and assertive structures enabling us to appreciate the primary surviving relationship between the 18th century industrial development of Derby and its reliance on the River Derwent. The River Derwent, river bridges, Silk Mill and Cathedral can all be seen together, with the Cathedral and Silk Mill sharing a similar prominence, with towers marking the skyline. It is an iconic new view of the World Heritage Site, a view which changes with the seasons and river levels and is affected by light levels and reflections of the buildings in the water; so is very dynamic, with huge contrasts in materials, shapes and forms. The view has a timeless and peaceful quality despite being captured from a new bridge.</p> <p>There has been a return to the more open, tranquil setting of the river.</p> <p>With the creation of Cathedral Green we can now see the Cathedral to its fullest extent and we can appreciate it in the round.</p> <p>There is a timeless and quiet quality to this view, as the silhouette of the Cathedral is seen against a neutral backdrop and within a neutral setting, framed by trees and open green space. Although the setting has changed over time, with the creation of Cathedral Green, it has enhanced the opportunities to appreciate the design of the church and it is fitting for the status of a cathedral church that it has a generous setting as the space has been carved out of the townscape. This is now one of the best places, and from within Cathedral Green itself, to appreciate the architecture of the building. Being appreciated from an open space, the views of the Cathedral are kinetic and this is one of a succession of expansive views which wrap around the cathedral.</p>	high
VP02	<p>The River Derwent dominates the view and at this location it is particularly wide, reflecting the fact that this was the site of the earlier shallower causeway (The Causey), the later causeway weir and then after that the site of the Derby Canal cut.</p> <p>The silhouettes of the Silk Mill lantern to the stair tower and the Cathedral west tower share very different but decorative outlines in these close views, each making a strong and assertive, but elegant, statement about their place in Derby and the city identity. The view changes subtly with the seasons and river levels and is affected by light levels and reflections of the buildings in the water; so is particularly dynamic. The skyline is interesting, with contrasting shapes and huge contrasts of scale, influenced by the location of the principal landmarks on the higher land to the west of the river; and broken up with vegetation and public open space.</p> <p>As a view within the World Heritage Site, we can appreciate the direct relationship between the Silk Mill, the first fully-mechanised factory in the world, built alongside the River Derwent in this location in 1719, and the importance of the River Derwent as a source of both power and a means of transportation of goods. We can also understand by comparing this view with other historic depictions from this direction that the Silk Mill had an iconic and international status.</p> <p>The vantage point provided by the ring-road bridge has created a new dimension and combined view of the Silk Mill and Cathedral, which command high positions on the skyline. This is one of the iconic views of the City skyline.</p>	high

Viewpoint	The Significance of the View - Summary	Sensitivity
VP03	<p>This location contains an historic, iconic view of the Silk Mill looking upstream from Exeter Bridge, where the decorative silhouettes of the Silk Mill belvedere and Pugin's church tower are prominent against a neutral backdrop of sky.</p> <p>The footpaths running over Exeter Bridge and along the western embankment of the river are important channels along which large volumes of people move around the City centre and enjoy the open space and views along the River.</p> <p>The River marks a clear transition zone between the public space running along the western side of the river and the inaccessible edge of the eastern bank looking north, an area dominated by industry during the late 19th century and more recently dominated by large private apartments.</p> <p>The view has changed dramatically over the centuries, and continues to do so with both the development lining the river changing, and the river itself seasonally. The Buffer Zone of the WHS is part of the setting of the WHS and this view contributes to understanding the significance of the historic Silk Mill to the identity of Derby, its part in the industrial development of the valley, and its role sui generis in establishing the model for factories throughout the world.</p> <p>Looking downstream, the weirs are also part of the setting of the WHS – they demonstrate the successful harnessing of natural energy, the scale of the engineering works involved in these undertakings, the interdependence of the mills and other industrial elements, such as the canals, and the technological development and control of water power.</p>	high
VP04	<p>The view was created ca. 1932 following the redevelopment of the western bank of the River Derwent and the creation of Corporation Street, but has had new prominence with the re-ordering of the Council House and the creation of an atrium entrance. The view captures a significant number of public buildings which assists with the connectivity across the townscape. From this vantage point the skyline is dynamic with a wide variety of forms and landmarks visible in the horizontal plane and undulating with huge contrasts of form. The views to the south are considerably weaker; most buildings are of a similar height, with little positive punctuation.</p> <p>The site has great historic significance as looking towards the Corn Exchange, and close to the site of the roundabout, is the site of the Derby Shot Tower and straight ahead, on the site of the Sir Peter Hilton Gardens, is the site of William Strutt's six-storey fire-proof Cotton Mill.</p> <p>The silhouetted Guildhall clock tower and the west tower of Derby Cathedral both catch the light on their southern faces and although only small proportions of each tower are visible, these are nevertheless highly significant as they provide the connectivity between the immediate public space and other public spaces, the Cathedral Square and the Market Place, reinforcing that sense of place and history.</p> <p>The focus to the right provides a particularly dynamic composition with the focus drifting between the Cathedral, the Guildhall and more modern structures, including Smith's Council clock and The Quad. The visibility of the cathedral west tower and the clock tower of the Guildhall is enhanced by the opportunity provided by the public open space in front of the Council House, one of relatively few within the city centre.</p>	high







Viewpoint	The Significance of the View - Summary	Sensitivity
VP05	<p>The market was established in a Charter of 1210, when it was officially recognised by the crown. It has longevity as the heart of the town and city since that time and is a powerful location as it forms part of the collective memory, including celebrations, activities and memorials.</p> <p>The Market Place has been the location of many public buildings and the striking differences in built form emphasise the architect-designed, high status buildings that have faced onto the Market Place over the centuries. The scale of the buildings on the west side of the Market Place is in complete contrast with the monumental buildings to the north, south and east. There is no single fixed point at which we appreciate the views and the skyline around the market place. It is a kinetic place, experienced in the round and from various vantage points where there are glimpses of both St. Peter's Church and Derby Cathedral.</p> <p>The openness of the view towards Exeter Bridge reflects its historic place on the periphery of the town, marking a transition zone, although this view was formerly much more enclosed.</p> <p>The western part of the view reflects the scale of the Derby buildings which evolved at high density in the centre of the town over the centuries, to become three to four storeys in height, many narrow in form (and extended upwards or re-fronted) reflecting their origins as narrow medieval burgage plots. The variety of materials, colours and form of the buildings in this view reflects the commercial success of the town centre and periods of redevelopment during the Georgian, Victorian and Edwardian period, incorporating banks and merchants' town houses. No single building stands out significantly from the rest; even though the eaves are undulating and different, they are unified by a strong, coherent horizontal form, with straight eaves / cornice. The only tall building is the Guildhall, which is the only truly public building in this view and is monumental in scale and detail. The wide foreground of the Market Place which was enabled with the demolition of the 'Rotten Row' buildings in the late 19th century has provided this striking vista</p>	high
VP06	<p>The view of the massive and impressive engineered weir enables us to appreciate the significance of the Derby Canal in the industrial development of the valley. It is part of a 'relict' industrial landscape. The upper, partially submerged, weir is also just visible in this view. The Longbridge Weir is remarkably well-preserved and is, together with the upstream weir, one of the attributes of the WHS, although outside it. It provides a dramatic foreground to the view of the skyline and is part of the setting of the WHS.</p> <p>The riparian vegetation to the right side of the view masks the site of Derwent Walk, a public space which was landscaped as part of the early 20th century enhancement of Derby riverside, which lies between the ring road and the river, and formerly the site of the Derwent Foundry.</p> <p>The skyline is defined here by the sweep and rhythm of repeated eaves heights and classical characteristics, with the distinct punctuation of the cathedral. This detailed view provides a balanced composition where the cathedral church tower is a pivotal part of the view, central, rising above the surrounding rooflines, and punctuating the view. The lines of the horizontal form of the weir, repeated by the form of the Council House, and the lines of the long elevation of the Council House and narrowing of the river, all lead towards, and draw the eye to, the view of the cathedral tower. We can appreciate how it is overwhelmingly dominant to the skyline and is the focus of the view. There is surprisingly little evidence of other landmarks or tall structures in this view and, despite the presence of the road and the sound generated by the weir, there is a sense of tranquillity to the view because of the lack of interruption and the riparian setting of the river.</p>	high

Viewpoint	The Significance of the View - Summary	Sensitivity
VP07	<p>The skyline contains an interesting, undulating, staggered form with a wide variety of shapes and forms in the main landmarks, influenced by the location of the principal landmarks on the higher land to the west of the river. It also reflects the historic character of Derby as a town dominated by churches, four of which survive in this view, although only two are in ecclesiastical use.</p> <p>The bridge was celebrated in many engraved images of Derby and views in connection with the bridge incorporated images of the cathedral, the Victorian churches, the Bridge Chapel and the silk mills. These views can still be appreciated today in conjunction with the bridge and from its parapet. It contains the widest unbroken panorama of the historic skyline from the River Derwent.</p> <p>The Jury's Inn has displaced St. Alkmund's Church in the 2018 view. From this direction the church tower of St. Mary's RC Church is a focal point of the view, with the eye drawn along the bridge but the scale and visual dominance of the Jury's Inn has overshadowed the church.</p> <p>A large number of riparian and large amenity trees add variety to the view and it is surprisingly semi-rural, which fosters a sense of its earlier, pre-industrial history. The view shows how significant the towers (and industrial chimneys) are, and were, to the historic identity of the city, as they still pepper the view above the bridge parapet. Each tower has space around it so that it stands as a distinct monument, each different outline clearly silhouetted, and immediately recognisable and distinguishable, unencumbered by distracting forms. This view of the Guildhall (and that in Viewpoint 2) is one of very few views of the clock tower from this side of the city.</p> <p>In this view the Jury's Inn appears disproportionately large, compared with its status and that of the Cathedral and other landmark churches.</p> <p>The Cathedral, St Mary's RC Church, the Silk Mill and the Guildhall still retain their prominence and sense of scale with only Jury's Inn detracting in the centre of the city</p>	high
VP08	<p>The visibility of the tall landmark buildings is affected by not only the weather conditions but also, at this distance, the construction materials and reflective finishes, some of which draw the eye. The Cathedral tower, built from pinkish sandstone, by comparison with the more reflective materials of painted render or metal cladding, can be lost to the casual observer. In different lighting conditions, the west tower can stand out in silhouette from this view.</p> <p>The high vantage point records the centre of Derby lying within a valley, surrounded to the north, east and west by tree-lined hills; landmarks do not break the skyline but appear to be nestled within the valley floor.</p>	moderate
VP09	<p>This panorama is the closest place to see the panorama of the Derby skyline from the west. Although distinctly focused, because the view is framed by trees, it is contained to a less than 40-degree angle of view and is affected by the light conditions as much as any other long distance panorama. The even light and the backdrop of the town and hillside beyond means that the landmarks are more integrated into the form of the townscape and there is less opportunity for silhouetted forms. In this instance the greatest impact comes from the choice of materials and colours and the Jury's Inn, which is a large brilliant white block in this view, stands out more than the cathedral. The reflective materials of roofs on buildings running along Stores Road and Sir Frank Whittle Road are also noticeably prominent and draw attention away from the cathedral.</p>	moderate





Viewpoint	The Significance of the View - Summary	Sensitivity
VP09 contnued	There is a strong sense of topography - the landmarks follow a distinct line along a ridge, which appears to be underscored by trees in this view, there is a clear sense of different transition zones, with red brick houses and slate grey roofs in the middle distance forming a distinct horizontal band and separating the city centre from the suburbs. This is emphasised by Stockbrook Park, once the site of a brickworks, the tree canopy of which helps to separate the view into zones, and the dark backdrop of the hillside at Breadsall and Chaddesden	
VP10	<p>The view is remarkable for the extent of tree cover and sense of a rural setting to the City, with little sense of urbanisation, with the small exception of Allestree to the east. The lush tree planting lying within both Markeaton Park and along the ridge at Burton Road, which form a dense backdrop and a horizontal buffer, is echoed with the gentle undulating ridge on the horizon on the south side of the Trent Valley. The view is particularly harmonious and unspoilt.</p> <p>The view reveals the significance of the public parks to the north of Derby to the structure of the open space around the City.</p> <p>This elevated view of the City from the rural hinterland suggests a city of trees with scattered spires and towers emerging above an established tree line.</p> <p>Although this is a long distance view, it is expansive and it records the historic relationship of All Saints Cathedral Church with several later Victorian landmark church spires and towers. The Cathedral is particularly prominent and assertive with its tower and pinnacles breaking the horizon.</p> <p>This view also helps to illustrate how the major estates shaped the landscape on the northern edge of Derby and their aesthetic interests, appreciated through their landscaped parkland.</p> <p>The dominance of the Derby Unversity buildings and, to a lesser extent from this direction Intu, demonstrates how the skyline can be negatively affected by tall buildings of large mass situated on the higher ground and how by asserting a sense of power and influence this is disproportionate to their significance. At this distance from the city centre, the materiality and the way that a building catches the light and draws the eye can have a significant impact on the skyline.</p>	high
VP11	<p>The view is significant because it is a strong designed relationship between the parkland, the site of an important house, and the monuments in Derby. Millowners all along the Derwent Valley needed close access to their mills and borrowed the incidental scenic qualities of the natural landscape within their parkland and gardens. The Evans family of Darley Abbey Mills adapted and embellished this site. The setting of the WHS therefore encompasses the view and the landmarks within it and can be appreciated by the public.</p> <p>In addition to All Saints (cathedral) Church, other important landmarks are St. Mary's RC Church, which is silhouetted to the right, and a narrow spire between the cathedral and St. Mary's which is the former Christ Church designed by Matthew Habershon.</p>	moderate

Viewpoint	The Significance of the View - Summary	Sensitivity
VP12	<p>At this elevation, the pinnacles of the cathedral just clip the horizon, which is composed of the wooded backdrop and mature planting along Burton Road. This contrast emphasises the presence of the tower. From this direction we can also see the relative difference in size between the cathedral tower and St. Mary's RC church tower, which appears as a diminutive version of the larger church. The cathedral stands alone and we can appreciate the contrasting scale between the tower and domestic buildings, as the roofs are visible and catch the light from this elevation. Light plays an important part in drawing the eye towards the dark silhouettes of the stone church towers. We can also get a positive sense of the topography and the fact that the churches sit on a slight ridge within a long valley.</p> <p>To the right of the Jury's Inn, the incomplete new development at 789 Cathedral Road coalesces with the hotel, set on a plane behind it, creating a collective large block of development. However, the greatest negative impact is from the unbroken form and colour of the industrial units in the middle-ground.</p>	moderate
VP13a	<p>This location is one of very few to capture the cathedral from the River Gardens, in conjunction with St. Mary's Church and the Silk Mill. The townscape has evolved over several centuries but during recent decades development has been dominated by highly reflective materials, focussed in this view.</p> <p>The townscape is particularly strong here with the shallow single-span arch of Exeter Bridge, a striking simple form, enabled through the use of concrete and steel, and its stone bridge parapet, with monumental piers, with plaques and bronze lanterns, as well as the stone bollards and steps, all high quality materials. The Premier Inn protrudes above the roof of the Magistrates Court, interrupting the view of the cathedral tower, and the block masking air conditioning plant is highly distracting.</p>	high
VP13b	This public vantage point provides an opportunity to dwell in a tranquil location, enjoy the dynamic nature of the river, to see the historic middle weir downstream of Exeter Bridge and to appreciate the setting of the World Heritage Site and how aspects of this relict industrial landscape is associated with the Silk Mill and the other associated developments. The skyline is contained within a long, horizontal plane, with only the pinnacles of the cathedral silhouetted against the neutral backdrop of the sky. Riparian trees soften the views, and reflect dynamic seasonal changes in the view.	high
VP14a	The eastern embankment of the river has few public vantage points but the low-lying location and footpath overlooking the weir provides an opportunity to see the Derby skyline, which at this viewpoint is dominated by the long roofline of the Council House. The view is significant because it provides a dramatic and energising view of the river and the Longbridge Weir, which was constructed in association with the Derby Canal and is part of the setting of the World Heritage Site. The weir is very large and impressive - a 'hydraulic jump' (man-made change in levels) is visible in this view of the stepped weir.	low
VP14b	River Walk provides a number of (now) restricted views of the city from the eastern side of the River Derwent in an area which was designed as public open space during the 20th century. The intermittent views of the Cathedral, Exeter Bridge, The Guildhall, The Council House and the former Magistrates Court, provide connectivity between the east and west sides of the river, forming part of the "serial vision" of the landmarks and contributing to townscape legibility.	moderate







Viewpoint	The Significance of the View - Summary	Sensitivity
VP15a	<p>This view is taken outside the public house, The Five Lamps, and is lined with housing which encloses the vista and the regular eaves heights draws the eye through the view towards the city centre.</p> <p>The cathedral is the focal point of the view and its clear silhouette on the skyline, with nothing behind it, increases its impact and the designed form of the tower with its pinnacles. Trees within the garden of St. Helen's House, in this view, affect the visibility of the cathedral and its presence is more dominant during the winter months. Seen from the north, the silhouette of the cathedral is particularly strong, with light picking out the architectural detail of its west elevation; the prominence of the cathedral is enhanced by its isolation and its position at the end of the ridge and spur.</p>	high
VP15b	<p>This view is part of a sequential view leading along King Street, an ancient approach along the ridge road into Derby, with a purposeful alignment which is focussed on All Saints church tower, silhouetted against the sky and framed by trees, with no other distractions in the view. Seen from the north, the silhouette of the cathedral is particularly strong, with light picking out the architectural detail of its west elevation; the prominence of the cathedral is enhanced by its isolation and its position at the end of the ridge and spur, framed by trees on either side of the road, which conceal the presence of the inner ring road, so that the visual impression is one of a tranquil view, despite the dominance of traffic movement along this arterial route. It is still one of the best approach views of the Cathedral, an important part of its setting.</p>	high
VP16	<p>Looking south-west along Mansfield Road towards the city centre, the Cathedral stands out as a distinct focal point silhouetted against the sky, with little else on the skyline. The width of Mansfield Road enables a generous view of the skyline from low-lying ground, with the sky forming a dominant backdrop. For this reason, the isolated tower of the cathedral on the higher ground stands out. The view is of high quality, incorporating a large number of heritage assets, in addition to the cathedral, each of which is quite distinct at this distance, including: the Flour Mills adjoining the Silk Mill, Bridge Inn, St. Mary's Bridge and the Midland Railway goods shed to the left. The only modern intrusion is a large block of flats to the right of the view, which is distracting although framed with another, lower, apartment block on the opposite side of Mansfield Road. Although part of an old approach route, it nevertheless still holds high townscape importance for its role in connecting the city and is one of the best and most striking approach views of the Cathedral, contributing to its setting.</p>	high
VP17a	<p>A large part of the Cathedral tower is visible (two full stages) and it is much higher than the general building heights in this view. The tall cemetery wall and houses high above a raised pavement to the north enclose the vista and draw the eye towards the focus of the view. We can see from this vantage point the road snaking down the hill, leading towards the city centre, and appreciate how important the approach routes are to the setting of All Saints Church and its significance at the heart of the city centre. The only visible distraction is the presence of the blue clad office building, Cardinal Square, which underscores the cathedral and is distinctive because of its colour, horizontal striped form and large scale.</p> <p>Although part of an old approach route, it is well-used and retains this strategic role in connecting the city and is one of the best approach views of the Cathedral, an important part of its setting.</p>	high
VP17b	<p>The view of the cathedral is sustained on descending the hill and it is still the focus of the view framed by properties to the north, enclosing the vista descending the hill and drawing the eye towards the city centre.</p> <p>As part of a sequential experience of the Derby skyline and the cathedral in particular, it is an important historic approach view which is well-known to residents of eastern Derby and Chaddesden and retains this strategic role in connecting the city.</p>	moderate

Viewpoint	The Significance of the View - Summary	Sensitivity
VP18	<p>This view from the southern end of Osmaston Road, where it meets the inner ring road, is probably the best southern view of the skyline, where the west tower of the cathedral stands silhouetted against the sky. The view also incorporates a glimpse of St. Mary's RC Church pinnacles and the Guildhall tower - clock faces are visible, so the connection between these landmarks is a particularly positive characteristic of this view, enhancing connectivity. The Jury's Inn can just be seen to the right of the view, but it has not encroached on the historic landmarks in this view. Whilst the quality of the immediate environment is relatively poor, with some boarded-up properties, steel-shuttered shops, and featureless rendered blocks, the visibility of the landmarks is very good. The quality of the environment improves moving into the city centre at The Spot, although only the top stage of the cathedral tower is visible at St. Peter's Street, so the skyline loses its dramatic impact at around 55 metres AOD, in this approach.</p>	high
VP19a	<p>Two stages of the west tower can be seen in this view with the pinnacles silhouetted against the sky but being on the lower-lying ground than the viewpoint it is quite low on the horizon and is affected by buildings in its vicinity. Being seen from the south, the south-facing tower is picked out in the strong sunlight. The view is very distinctive for the quality of the historic buildings lining the vista on the high ground, with the buildings of the Municipal Technical College and the tower of the Art School lining the route and add considerable interest, complemented by the Victorian houses, with their rhythmic bay windows and gable frontages.</p> <p>The Derby skyline is dynamic at this point as it incorporates both the Art School tower and the lantern punctuating the skyline and the 'lower' view of the cathedral, which is a strong focal point. Unfortunately, the Jury's Inn is a major distraction to the view of the cathedral with the white and cream unfinished tower standing out on-a-limb and forming a backdrop to the cathedral. The view still holds high townscape importance for its role in connecting the city.</p>	high
VP19b	<p>The view of the cathedral is particularly distinctive because, despite being off-set to the left of the view, it is still prominent in this view, enhanced by the contrast between the tower and the prominent flat horizon and tree-lined ridge above the valley of the River Derwent. It is the spaciousness between the cathedral tower and its sense of isolation, sitting high above the river valley which is most distinctive here. The presence of unsympathetic modern development to the right of the view diminishes the prominence of the cathedral in the view. Although part of an old approach route which has been truncated with the completion of the inner ring road, it nevertheless still holds high townscape importance for its role in connecting the city.</p>	high
VP20a	<p>The skyline is clear behind the Museum and Guildhall, with a neutral and expansive backdrop. This is a significant road junction where the height and impact of the Museum can be appreciated, in combination with another public building, the Guildhall, which demarcates the location of the Market Place. Together these represent the main focus of local government landmark buildings in the 19th century. The development of the 1960s and 70s tall buildings has affected the quality of the view. There are opportunities for replacement buildings which contribute to the historic skyline and reverse some of the harm, in this view.</p>	moderate
VP20b	<p>The view is one of very few vantage points where there are views of the Cathedral from the west, with glimpses of the rural hillside to the east of Derby. As this is still a major approach route into Derby, and a key node where the road meets the Old Uttoxeter Road, it has a strategic function in connecting the city. It is part of a sequential experience of the Derby skyline and the cathedral in particular.</p> <p>Our eye is drawn by the curve of the road and the coherent eaves line of the northern two-storey buildings towards the long vista. The horizon is composed of the blurred impression of the wooded hills rising to the east of Derby, above Breadsall, and against this backdrop, the silhouetted pinnacles of the Cathedral and the spirelet of the Diocesan Training College both break the horizon. There are no other modern structures that affect the focus of the view and break the horizon or affect this strategic view, although the street lighting columns are distracting.</p>	moderate





Viewpoint	The Significance of the View - Summary	Sensitivity
VP20c	This is a highly distinctive and memorable view and contains a landmark industrial chimney at the former Scrap Metal Works, off the railway sidings, and the spire of Junction Baptist Church, a locally listed building, founded in 1928 and closed for baptist worship in 2005. The horizon is low and fringed with trees, and the buildings lining the street are two-storey, enabling the landmarks to stand out and providing a very good sense of the context of the low-lying valley of the Markeaton Brook.	moderate
VP21	<p>Although not a historic view, from this incidental view which was created during the re-alignment of Darley Lane, we can understand linkages between the old route and the centre of Derby demarcated by the west tower of All Saints and also the beautiful decorative outline of the south tower of St. Mary's RC Church in the same 40-degree view cone. It is a particularly dramatic piece of townscape with a stark skyline, as seen from the high spur of ground to the north of the cathedral.</p> <p>The presence of Jury's Inn has affected the quality of the view but balances the composition, with the cathedral tower central and a focal point.</p> <p>We can appreciate the linkages in design between Pugin's Roman Catholic church and the Anglican parish church, which was of course a Catholic church when first erected, and is an important aspect of the setting of the RC Church.</p>	moderate
VP22	<p>The physical and visual connection between St. Mary's and All Saints (a catholic church until the Reformation) is a fundamental part of the setting of St. Mary's, a wholly conscious and designed relationship, which is important to understand the significance of Pugin and the significance of St. Mary's RC Church. Pugin's treatise on gothic architecture - Contrasts (1836) - compared medieval architecture with buildings of the present day and aimed to demonstrate that architecture reflects the state of the society by which it is built, that the society of the Middle Ages was good and, therefore, Gothic architecture was good.</p> <p>The view was created in the 1960s and the space between the churches and the skyline is important. There is a large expanse of skyline which is affected by seasonal changes whereby the isolation of the tower fluctuates in the view and is more dramatic in winter:</p>	high
VP23	<p>The freestanding silhouette of All Saints (cathedral) church against the skyline is one of the most recognizable views of Derby.</p> <p>The full effect of All Saints church tower, and all stages of the tower, in both its landmark status (height) and its decorative detail which is picked out in the south-face of the tower in the sunlight can be appreciated from Irongate. The highly recognisable silhouette stands out against the neutral backdrop of the sky, and we can appreciate the full effect of its architectural importance. The buildings lining the east side of Irongate in this generous curve were part of a deliberate and conscious improvement in town planning, intended to enhance the setting of the church, and the consistent eaves line and curve of the street draws the eye towards All Saints, in a theatrical form.</p> <p>Less well recognised, but still very important, is the presence of St. Mary's RC Church in this view, which appears diminutive by comparison with All Saints, but which punctuates the low horizon and forms an important part of the visual chain of churches in the townscape.</p>	high

Viewpoint	The Significance of the View - Summary	Sensitivity
VP24	The full effect of All Saints church tower, and all stages of the tower, in both its landmark status (height) and its decorative detail can be appreciated from St. Mary's Gate. The highly recognisable silhouette stands out against a neutral backdrop, the sky, and we can appreciate the full effect of its architectural importance. The building to the north side of St. Mary's Gate is, by contrast with the three-storey south side, restricted to a two-storey form, enabling us to see a large proportion of the tower.	high
VP25	The width of this street, which was widened in the 1920s, provides us with a fresh perspective and a broad vista framed by three-storey buildings descending in scale; the large expanse of sky forms a neutral backdrop to the views of the two church towers. This view of St. Mary's RC Church was created with the demolition of St. Alkmund's Church. It is important to recognise that the setting of historic buildings can change - in this instance the new setting enables us to appreciate the significance of the landmark church of St. Mary's (Pugin's church), as it recreated a historic visual connection with All Saints Church and there is no sense whatsoever of the ring road in this view.	high
VP26	The view of All Saints from Becket Street was painted by artists during the 19th century before the Library was built and it was then a recognised important new view of All Saints Church, as a full two stages of the tower could be seen. Similarly, the view of the bell-and clock-tower of the Library was much more distinctive until the development of Burdett House. This is, nevertheless, one of few views within the southern side of Derby where these two landmarks can be seen together and is important for enabling orientation around the city centre and provides an opportunity for positive enhancement of the view and the setting of the Museum building.	low
VP27	As a result of local demolition, this view of the Museum is now framed by the buildings, creating a generous spatial arrangement around the Library and Museum building and its clock tower, so that this can be appreciated unimpeded. The coherent eaves line of the buildings enclosing the west side of Wardwick frame the vista and draw the eye towards the centre of the view and there is a strong and positive contrast between this development and the landmark tower.	high
VP28	The silhouette of the Corn Exchange dome is distinctive and immediately recognisable in Derby, as there is nothing else like it. It is particularly useful as a point of orientation within the townscape, forming a focal point in this view. Being located on the edge of the historic settlement, close to Morledge and the River Derwent, the ground was low-lying along the floodplain, and as a consequence, although it is not particularly tall, there are no other structures affecting its silhouette in this view.	moderate
VP29	St Werburgh's is a focal point of views from both Curzon Street and Wardwick. It is one of the early foundation churches of the medieval settlement and both it and its former churchyard share a pivotal function in the townscape, at the junction of five streets (Friar Gate, Cheapside, Bold Lane, Wardwick and Curzon Street). The open space, dominated by trees in this late Autumn view, creates a generous setting for the church, which has changed little in this view over the centuries, despite redevelopment along the west side of Bold Lane. This particular view is susceptible to seasonal changes and the eventual loss of the tree in the churchyard. The silhouette of the tower and the detached gable end of the nave, along with the trees form a dense cluster filling the skyline in this local view.	high



View-point	The Significance of the View - Summary	Sensitivity
VP30	<p>This view located on the curve of Bold Lane, is part of an unfolding experience, which is exaggerated by the plan form of the medieval settlement pattern, quite a distinctive characteristic of this view.</p> <p>This is one of a limited number of views of the Museum and it is transparent that the tower was designed to be seen as a landmark, signposting its location within the dense medieval and Victorian street pattern. This particular view has no other tall buildings or landmarks to interrupt the experience and although a large part of the Museum is not visible, the silhouette of the tower is very clear against an expansive neutral backdrop of sky; its presence is intended to mark its civic importance, an important element of its setting.</p>	moderate
VP31	<p>This viewpoint is at the widest point in the street where the vista is funnelled by the enclosure, tapering towards the Friar Gate Railway Bridge. The setting of both the Grade I and Grade II* listed buildings in this view is the whole street-scene and is easily affected by other distractions. Some of the houses are particularly large, their grand scale of design achieved by grouping separate town houses together as large blocks, with subtle distinctions in the property divisions achieved through articulation in the wall plane or the rhythm of the fenestration. The conformity to the classical Georgian form, with the three-storey height determined by the 'Golden Section', is what results in the generally uniform eaves line and the striking townscape. This view was largely created by 1880 and has changed very little since then, becoming an iconic view associated with Derby.</p>	high

## 8. CONCLUSIONS

8.1 The study concludes that the Derby Skyline is highly sensitive to change within an historic core focussed on the relationship between the main landmarks, the Cathedral, St. Mary's Church, The Guildhall and the Silk Mill.

8.2 The approach views of the Skyline are important and affected by the impact of the cathedral on those views, and its visibility, and the quality of the surrounding environment. Those of very high value are: Duffield Road /King Street (the whole alignment – see VPI5a and b), Mansfield Road (the whole alignment – see VPI6) and Nottingham Road (the high ground – see VPI7a and b). Approach views can be affected or degraded by infrastructure, such as highway and traffic works and vacant buildings, or affected by development which has impacted on the setting of historic buildings, but can nevertheless still contribute to understanding and experience of the skyline.

8.3 Of the long distance panoramic views, the northern view from Kedleston (VPI0) is the best preserved view of the Skyline and we recommend that this should become an important monitoring view for the impact of any development on the setting of the cathedral. Rykneld Recreation Ground (VP09) and Darley Park (VPI1) provide focussed views of the city centre and the ability to see the cluster of landmark buildings in the city centre but they are significantly affected, in terms of quality as panoramic views, by the development of Intu and Jury's Inn.

8.4 There are few opportunities for monitoring views from the east side of the city, but one we have identified (VPI2 – from the site of the former Borough Isolation Hospital) is a vantage point which in the future can be used to monitor impacts of the skyline.

8.5 The short range linear views we have identified within the city centre are all of very high value and illustrate the quality of the historic environment, the character and significance of designated heritage assets, including conservation areas and listed buildings. Where these incorporate the silhouette of landmark buildings the views are of very high significance and are part of the setting of these landmarks, whether listed or not.

8.6 The city skyline is full of contrast and significant changes in scale between the landmarks. These have individual expression and the historic landmarks were assertive, each claiming their place in the city. The result is a dynamic skyline, as seen from key vantage points.

8.7 There are also important focussed set views (specific views), which are framed by buildings or by river banks, or vegetation. These include: the view up the river from Exeter Bridge (segment of VP03), the view

up the river from Cathedral Green Bridge (segment of VP01), which also incorporates the Silk Mill and the cathedral, the view from Causey Bridge (segment of VP02), the view looking north from the Council House (segment VP04), and the view from Holmes Bridge (segment VP06).

8.8 Many views have been created through redevelopment within the centre of Derby, and particularly the creation or adaptation of public open space, which has created new opportunities to appreciate the setting of historic monuments and buildings. It is important to recognise the quality of these new and changing views and value them for how they can contribute to the appreciation of the historic environment.

8.9 Lastly, there are a number of places where there are kinetic views of the skyline. The most important of these are the views from River Gardens, Cathedral Green and the road bridges along the eastern section of the ring road – Holmes Bridge and Causey Bridge, where the setting of the World Heritage Site, the significance of the River Derwent, and the status of the Cathedral can be appreciated in a holistic way, and the views from the Market Place, although these are restricted. Other glimpsed views of Derby Cathedral should still be recognised within any proposals for new development, or regeneration of brownfield sites, for the value that they hold in the city's connectivity.



## 9. RECOMMENDATIONS

### Decision making and agreeing viewpoints for assessing impacts

9.1 One of the outcomes of this study is recognition that there are key places where there are strategic views of the City Skyline. It will be important that the strategic viewpoints found in this study are used to assess proposals for new development or tall buildings which could affect those views. A summary list of Viewpoints is suggested to be carried forward into a Tall Buildings Strategy. This need not be an exclusive list, as many landmarks are experienced in a holistic way, from various places moving through spaces, but it is recommended that a shortlist of 18 agreed viewpoint locations from our list of 31 views be considered as a minimum standard. It is recommended that this include the linear approach routes - VP15b, VP16, VP17a, VP18, VP19b and VP20b, the two panoramas VP10 and VP11, and the local views – VP01, VP02, VP04, VP06, VP07, VP23, VP24, VP25, VP27 and VP31.

### Protecting Views

9.2 Taking this study forward into a Tall Buildings Strategy, one option to consider is whether to protect key views, for example by adopting viewing cones at specific angles, or by identifying specific segments of the views, as illustrated in Part Two (D).

9.3 Options for considering ways of protecting views that could be considered include limiting development by identifying framed views or viewing cones.

9.4 We have identified three levels of sensitivity:

- A. where tall buildings should not be permitted;
- B. those parts of the views that are particularly sensitive, where tall buildings will be wholly exceptional;
- and,
- C. the remaining parts of the 31 views where tall buildings should be assessed to understand impact

9.5 Where assessing views, we can draw a distinction between those [Category A](#) views, where we might want to protect the view, as follows:

- Protected silhouettes of the cathedral - The backdrop to views of Derby Cathedral, where development would diminish the historic landmark significance of the cathedral. These include the following views: VP01, VP02, VP04, VP06, and VP07, VP10, VP12, VP13a, VP15b, VP16, VP23, VP24
- Linear approach views to Derby Cathedral, which are an important part of its setting, where a foreground viewing corridor is

important to prevent development from blocking or interrupting views of the cathedral and the significance of the cathedral as the lynchpin to the city identity: VP15a & b, VP16, VP17a, VP18, VP20b

- Protected silhouettes of other key landmarks - The backdrop of views where other historic landmarks derive significance from their isolated skyline silhouette: VP01, VP02, VP03, VP04, VP07, VP11, VP13b, VP20a, VP21, VP25, VP27, VP28, VP29, VP30.

and [Category B](#) parts of views, which are particularly sensitive, where tall buildings would be wholly exceptional:

- Panoramas from vantage points – e.g. bridges, public open spaces (VP01, VP02, VP03, VP04, VP05, VP06, VP07, VP16, VP25).
- The backdrop of views where buildings and townscape derive significance from unified continuous eaves lines and strong classical form – e.g. St. James Street and The Strand, Friar Gate northern frontages, and The Council House from the River Derwent (kinetic views, not plotted).

## HOW TO USE THIS STUDY

The report can be used by Derby City Council, developers, consultees and other stakeholders to inform assessments of the impact of proposed developments on the character of Derby, its skyline and the significance of its heritage assets; for example, to understand the impact of tall buildings in key views.

This study can also be used for day-to-day decision making by referring to the Views Analysis in Part Two – D, cross referenced to the maps, figures 2.1 and 2.2.

Where Photo Visualisations or Photomontages are prepared as part of a planning application, these should be modelled using the same geo-referenced viewpoint locations, unless a different location is justified. Wirelines will generally not be a reliable measure of impact and should be avoided.

### Minimum Standards – Photography and Visualisations

As part of any proposal for development of large mass or for a tall building, the city council may require one or more visualisations as part of the submission, in order to understand impacts. This should be undertaken using landscape photography, to the standards required under the Landscape Institute

Technical Guidance (latest version), in addition to any modelling using the City Council 3-D model. Viewpoints visited for this study are geo-referenced and in ten instances (Viewpoints 1 to 10) the accuracy is down to 1cm with a measurement AOD. This means that for comparative purposes the City Council can use these photographs as a way of monitoring the impacts of development, but also that any applicant can take a photograph from precisely the same location and model impacts of a proposed development on the view. This will provide a robust understanding of the main impacts on heritage assets.

When undertaking a Visual Impact Assessment (including a LVIA), and adopting one or more of the agreed Viewpoints, all applicants should cross-refer to the analysis of heritage assets and their settings carried out in Part Two of this Study. In assessing each visualisation the applicant will be required to consider the impacts on heritage assets referring to the descriptive analysis in Part Two – D and the setting of heritage assets, as described in Part One – section 6.

When creating visualisations, for example as part of a Landscape and Visual Impact Assessment, it may be appropriate to take photographs at different times of year to capture seasonal variations. This is particularly the case for the long distance panoramic views and views from along the River Derwent. Tree cover can affect the sense of interconnectivity across the landscape as well as the visibility of landmarks. The City Council may therefore justifiably require impacts to be modelled at different times of year to understand visibility.

How light hits monuments and all city landmarks should always be considered when undertaking landscape photography as part of any visual impact assessment and in particular when modelling visualisations to understand how light might affect new development. Light coloured and reflective finishes are particularly problematic for new development when seen in conjunction with major landmarks and the City Council may require modelled images to be ground-truthed.