



Derby Skyline Study Part Two (D) - Viewpoint Analysis



In partnership with
Historic England



Derby City Council

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conservation

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INTRODUCTION

The assessment of the city skyline is not a scientific process and cannot be understood by a statistical analysis of views. However, it can be assessed by a process of critical thinking, of thorough investigation, informed by an understanding of what we see and what we know and appreciate, and the values that we place on key aspects of our environment.

In this part of the study we have used our understanding of the evidence we have gathered so far, including the significance of the heritage assets and principal landmarks, and the development of the views over time, to carry out a detailed visual analysis of the city skyline by analysing a number of views from key viewing places (viewpoints). These views have been selected as part of a process of refinement, “sifting”, to remove those views that are likely to be transient or temporary, to give weight to those views which have great longevity, and to reflect on the development of opportunistic views created during the process of redevelopment and assign them appropriate weight. The criteria for deciding on what views are important is set out in Part One - section 5.29, supplemented with the analysis of historic views (Part Two - A-C) and Appendix 2.

In this section of the report the analysis incorporates site photography and site assessment for a representative selection of the views. These are:

- 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:
 - Historic view points of city landmarks and panoramas
 - New panoramas of the city
- important views from within the urban fabric – enabling the appreciation of various elements including key buildings and key spaces

We set out as a clear narrative the importance of each view which has been selected and describe, where appropriate, how this contributes to the setting of listed buildings.

Photography

All photography has been undertaken in accordance with the Landscape Institute Technical Guidance (Note L1/11) - Photography and Photomontages in Landscape and Visual Impact Assessment (2013 and revised Draft 2018).

10 panoramic 360-degree field-of-view photographs were taken by Mike Spence of MS Environmental on 26th October 2018. These 10 photographs are survey-verified down to 1cm with an accurate reading AOD. The photographs are stitched

together as a cylindrical projection panorama. These panoramas are provided as 360-degree photo tours online, as this accurately reflects how we experience the view. Each panoramic view is designed to be seen as a cylindrical projection with an angle of 86 degrees in the viewing window online.

These 10 photographs have been reproduced in this section of the report as a segment of each 360-degree panorama. The panoramic photos are reproduced in this report at a small scale in order to reflect a high proportion of the view and the main subjects from each viewpoint, and context, and to be able to assess cumulative effects of new development over time. The angle of view shown in the long panoramas in this section is 243 degrees. They overlap two A3 pages in order to be able to identify the full range of landmarks visible from each viewing point. Landmarks and specific features are also labelled and then referenced or described in the text to aid the description of the skyline. These may be historic buildings or may evidence more recent changes within the view.

For accurate viewing distances, to reflect what can be seen by the human eye in the view, larger sections of each view would need to be reproduced. For the long distance panoramas (Viewpoints 8-10) 40-degree horizontal field-of-view sections of the panoramas have been reproduced on subsequent pages, after each panorama. These are sections of the cylindrical projection panoramas and are designed to be printed at A3 landscape size. Printed at this size, with one eye closed and held at a distance of 50-cm, the image can be compared to what can be seen directly on site (at a camera-lens angle of 39.6 degrees). However, this is not all that can be seen. The human visual system perceives an angle of view of about 140° by 80°. As with all visualisations, this is a tool for assessment and is best used for comparison in the field from the viewpoint location shown. It cannot be considered a substitute for visiting the viewpoint location.

In addition to the large panoramas, we have taken photographs of views from a number of other viewpoints. These are not panoramas so the photography is limited to single frame images, in either portrait or landscape orientation, using a full-frame sensor digital SLR camera (Canon EOS 5D Mark II) and a fixed 50mm lens. The camera is also tripod mounted at a height of 1.6m and the position is recorded by grid reference using a hand-held GPS (Garmin 62s). A single-frame image can suffice as this captures a horizontal field-of-view of just under 40 degrees (39.6 degrees).

Reference Maps

Small aerial photos are included here to show the location of the camera, so that the viewpoint can be visited. They all show the same approximate 50-degree angle of view. This is not intended to represent the extent of the viewing cone or any particular limitation to the view, but a general direction of the view.

Seasonal Variations

The experience of the views is influenced by the seasons. In full summer the experience of the views along the River Derwent, for example, is dominated by trees. For that reason a number of the single-frame views have been taken during winter conditions. When creating visualisations, for example as part of a Landscape and Visual Impact Assessment, therefore, it may be appropriate to

take photographs at different times of year to capture seasonal variations. Tree cover can affect the sense of interconnectivity across the landscape as well as the visibility of landmarks.

Lighting Conditions

The survey records a great variation in the lighting conditions across the city. This varies more so during the winter months when the sun is low in the sky, but equally during the summer and autumn months on bright sunny days there is often a haze over Derby, limiting the visibility of landmarks. The visibility of landmarks in the long distance views is directly affected by these different lighting conditions, with strongly reflective materials often standing out but sometimes being negated by how the light falls. How light hits the monuments and all city landmarks, and the backdrop or foreground, should always be considered when undertaking landscape photography as part of any visual impact assessment and when modelling visualisations of new development.

Kinetic Views

The city is experienced on the move, with a large part of our experience of the city skyline from the road network, including the ring road. This is particularly relevant in Derby where there are limited vantage points for admiring long panoramas. From the main public open spaces within the city centre the views are kinetic and not fixed to one spot. These are described in the text as a series of separate images. However, this is not an exclusive list - we have tried to identify the most significant views of the skyline from the public open spaces but there may be other important views not covered in this assessment, or revealed as part of the development of the city.

Areas of Particular Focus

We have identified on the panoramic photographs (Viewpoints 1 to 7) segments of each view (identified by dotted lines) which reflect areas of very high sensitivity and particular focus, where there is a high quality of skyline and subject matter in the view. These could be described as ‘vignettes’, the most iconic part of the view, where the disruption to the existing view and the presence of tall buildings or buildings of large mass would have a harmful impact on the setting of listed buildings, non-designated heritage assets and the experience of the view. In each instance we have described the importance of the view and the relationship to the setting of the heritage assets in the view. In some instances the view has already been disrupted by new development, such as the Jury’s Inn in Viewpoint 07, which has had a harmful impact on the view but, despite this, the view is considered to be of such high quality and importance overall that we have nevertheless highlighted its significance.



Panoramic Views

Mel Morris Conservation

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Staffordshire / ST10 2LY

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Viewpoint 01 - Cathedral Green Bridge

Exeter Bridge

All Saints - Derby Cathedral



Camera Location: GNSS/RTK Position:
435367.05 (E) 336545.64(N) 49.11 mAOD
(Sensor Height)

Date/Time of Photography: 26th October
2018 / 12.30

Camera Equipment: Canon EOS 5D Mark III
& 50mm f1.4 Lens

Survey Equipment: SP80 GNSS/RTK
Mobilemapper 20 RTK Correction

[Viewpoint Photograph 01](#)

Reason for Selection

This view was created following the construction of the pedestrian footbridge, a swing bridge, in 2009, and is now regularly used and celebrated in popular culture. The view looks both up and down the river to other bridges, including a view of St. Mary's Bridge and Exeter Bridge. It is a particularly dynamic view showing a large sweep of the historic skyline.

What the view contains

Foreground:

The foreground is dominated by safety railings and bridge parapet railings as well as the high concrete and steel reinforced retaining embankment walls

From left to right:

- Exeter Bridge with its shallow, elegant, single-span concrete arch and stone parapet is a focal point looking downstream, the view funnelled by the riverbanks;
- The residential apartments overlooking the river and, to a lesser extent, the Premier Inn fronting Full Street are particularly prominent in this view, with their stark white rendered finish and large mass; the high-status former Magistrates Courts appear diminutive by comparison;
- The gap between the Premier inn and Derby Cathedral is cluttered with poor quality townscape; e.g. the Assembly Rooms car park, air conditioning plant, advertising hoardings;
- Derby Cathedral sits within its own green space, unfettered by development, and its stately tower is framed by trees; from this

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viewpoint a large part of the James Gibbs building of 1723-5 can be seen, along with the 1967-70 extension by Sebastien Comper; this is a new positive relationship to the river, and public open space, created in recent decades.

- The long brick flank wall of the former Power Station (now the electricity sub-station hidden from view) is a foil to the Silk Mill, built in high-quality Flemish-bond brickwork, now mellowed, the walls are fortress-like but do not dominate the Silk Mill;
- Jury's Inn, in this view is not overly dominant, although its southern, unfinished flank is distracting and its stark white and cream walls could be positively enhanced to create more interest and reduce its impact;
- The Silk Mill with its decorative open-sided stair tower silhouetted against the sky is a highly distinctive landmark. The unusual form of the bell tower built in the style of a belvedere, which was originally added to the stair tower in the 19th century (now a restoration of 1910), must have been prompted by its

iconic status and its roots in Lombe's 'Italian' works of 1721 rather than purely for function. The building has hosted Derby Industrial Museum since 1974 and is a major public attraction as it introduces the story of the World Heritage Site.

- St. Mary's Bridge and Causey Bridge - the three graceful arches of Thomas Harrison's St. Mary's Bridge are clearly visible, separated by buttresses with rusticated and vermiculated cutwaters - these are a prominent focal point of the view upstream, despite the concrete deck of the flyover bridge (Causey Bridge), which in this view is slim and not overly dominant. The impact of the modern ring road is reduced by the amount of riparian vegetation which softens the view upstream;
- Out of view to the far right, the brick-built residential apartments are quite a dark, looming presence.

The Significance of the view

This view provides a new, and the best, vantage point to see St. Mary's Bridge and the Silk Mill together, to appreciate the primary surviving relationship between the 18th century industrial development of Derby and its reliance on the River Derwent.

Historically this view was not possible because the immediate foreground was occupied by the Derby Power Station and before that the doubling shop buildings, established by 1725 (see plates 19-21). Prior to that it was private garden space leading behind Full Street houses, so there has been a return to the more open, tranquil setting of the river.

With the creation of Cathedral Green we can now see the Cathedral to its fullest extent and we can appreciate it in the round. 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.





Viewpoint 01 (detail A) - Cathedral Green Bridge





[Viewpoint Photograph 01 - Detail A](#)

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 the relationship between the early Tudor tower and the later James Gibbs nave and the chancel extension and it is fitting for the landmark status of a cathedral church that it has a generous setting. Unlike early cathedrals, which have inherited and benefitted from precincts and open green space, often the grounds of a monastic establishment, this church did not have an extensive churchyard or graveyard and 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, the massing and form of the nave compared with the earlier tower. 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.

The presence of any large or tall structures in this view, which rise above the tree canopy to the right of the view, or above the eaves of Gibbs' nave, would affect the setting of the cathedral, and introduce a challenging and disquieting presence into the calm and openness.



Viewpoint 01 (detail B)- Cathedral Green Bridge

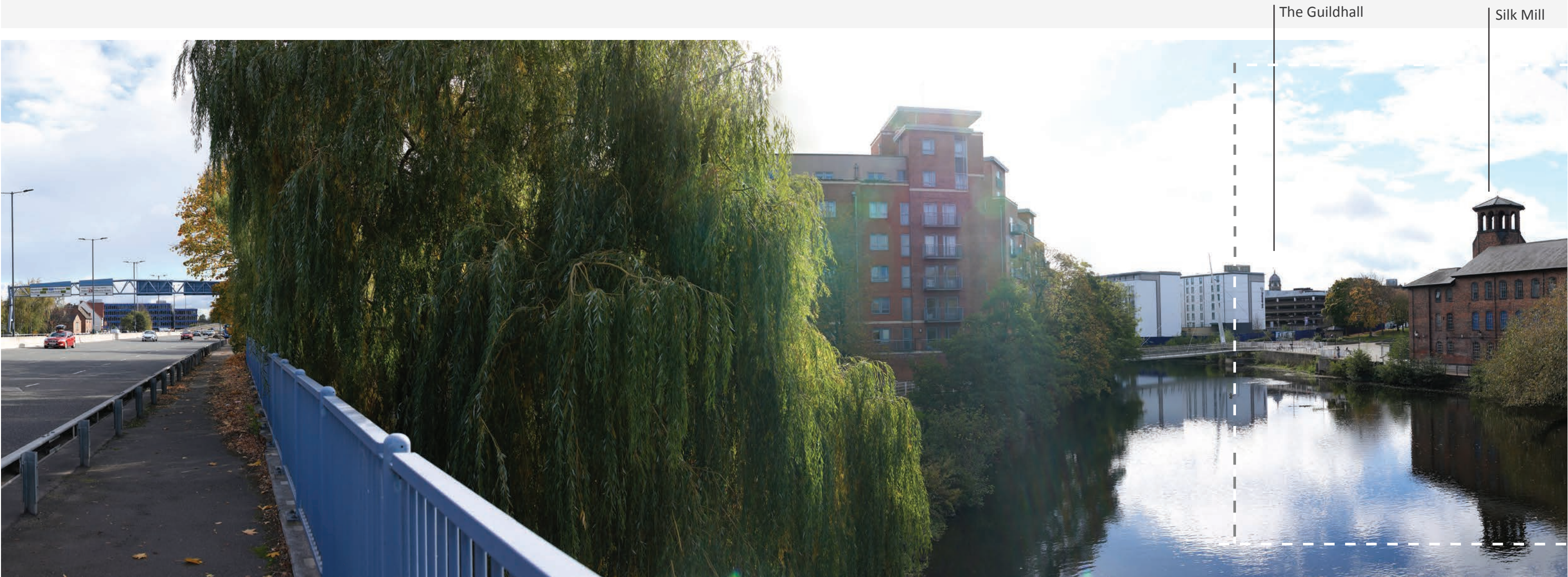




[Viewpoint Photograph 01 - Detail B](#)

This view looking up-river captures a new view of St. Marys Bridge and the silhouetted, open-sided lantern / bell tower of the Silk Mill, as well as the Flour Mill and its industrial chimney in the background. Moving along this pedestrian bridge, there are further views where reflections in the water are more pronounced. This could be considered an iconic new view of the World Heritage Site, with assertive structures dominating the view. It is 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 re-opening of the Silk Mill Museum as the Museum of Making, and its future twilight / night-time appearance, will also change the way that this view is appreciated. Despite the presence of the 'fly-over', Causey Bridge and the road traffic, the view has a timeless and peaceful quality. The setting of the Silk Mill relates directly to its location on a former island within the River Derwent, its pivotal role in the genesis of the factory system, its historic iconic status to an international audience, which has developed since the inscription of the World Heritage Site. Any tall structures or new development within the view, which affects the key relationships between the river, the bridges, the mills and the silhouettes will affect the World Heritage Site and the setting of all the historic assets.

Viewpoint 02 - Causey Bridge



Camera Location: GNSS/RTK Position:
435393.02 (E) 336686.53(N) 52.19 mAOD
(Sensor Height)

Date/Time of Photography: 26th October
2018 / 11.35

Camera Equipment: Canon EOS 5D Mark III
& 50mm f1.4 Lens

Survey Equipment: SP80 GNSS/RTK
Mobilemapper 20 RTK Correction

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DERBY SKYLINE STUDY - PART TWO (D) VIEWPOINT ANALYSIS & PHOTOGRAPHY

Viewpoint Photograph 02 - Causey Bridge

Reason for Selection

This viewpoint is one of the WHS monitoring views of the silk mill. The Causey was historically a shallow crossing point of the river, with a raised causeway (illustrated on Speed's map of Derby of 1611) but the name has persisted in the current bridge which was built with the construction of the inner ring road. The view is largely experienced by car from the ring road where there is a fleeting glimpse of the skyline and the silk mill and cathedral from the bridge. From the pedestrian pavement running along the edge of the bridge, the view is part of a series of views of the core of the city from the road network which announces the centre of the city, although the environment is not a desirable place to linger, with the road noise and proximity of heavy traffic. The view is close to an earlier historic view of the silk mills from the east bank of the river close to the canal, at a lower level on the 'causey'.

There is another view of the Silk Mill from the eastern river bank, which is a lower, quieter view, with fewer landmarks visible.

What the view contains

From left to right:

- The Guildhall clock tower can be seen to the right of the Premier Inn, protruding above the Assembly Rooms car park and denoting the location of the Market Place, the city centre,
- The 'belvedere' bell tower and stair turret of the Silk Mill is prominent in silhouette and being an open-sided lantern draws the eye from this direction. Notably, its presence has increased from this direction since the removal of two storeys from the Silk Mill building when it was reconstructed in 1910; the original stone arched undercroft flanking the river can be seen during the winter; to the right of the Silk Mill is the



taller Flour Mill (Sowter's corn mills of 1896-1910, built on the site of Cotchett's Mill and now part of the Industrial Museum). Prominent and five-storey in part, with its industrial tapered square chimney, it earmarks an industrial site and is one of the few surviving industrial chimneys left in Derby;

- Derby Cathedral tower rises above the roof of the Silk Mill, in highly decorative contrast with the simplicity of the silk mill roof. It is worth noting that if there had been view of the Silk Mill in 1900 from this high vantage point the cathedral tower would not have been visible;
- St. Mary's RC Church tower is obscured by Jury's Inn, although the nave can be glimpsed to the right;
- St. Mary's Bridge House and Chapel - a grade I listed building and one of only six bridge chapels in England - the 14th century chapel is obscured by trees and the central reservation crash barriers, but together with the late 18th century house, which is visible, they mark the location of the end of St. Mary's

Bridge. The Bridge Chapel was intended to welcome the weary traveller at an important stopping point along a major routeway, and enabled the medieval citizen to take comfort in prayer on his or her long journey;

The Significance of the view

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. The Causeway weir is no longer visible (submerged and largely removed).

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, where they command high positions on the skyline. The view of the Cathedral tower from this bridge reflects the fact that the city skyline is dynamic and evolving, as the removal of two storeys from the silk mill in 1910 has opened up views of the cathedral, which had been more restricted south of St. Mary's Bridge to glimpses over the

lower Cotchett's Mill. 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. This evolving view also takes into account the fact that by the late 1960s the view was dominated by Derby Power Station, with its industrial chimneys blocking views of All Saints. The later development of the five-storey Flour Mill removed the cathedral from the lower waterside views at The Causey. The vantage point provided by the ring-road bridge has created a new dimension and combined view of the Silk Mill and Cathedral. All of these changes have nevertheless not diminished the importance of the view as one of the iconic views of the City skyline.

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.



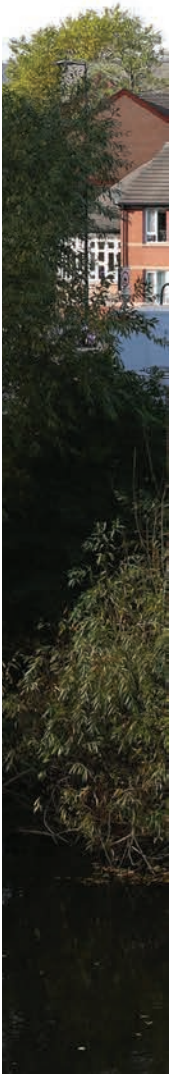


Viewpoint 02 (detail) - Causey Bridge



detail of Viewpoint 02

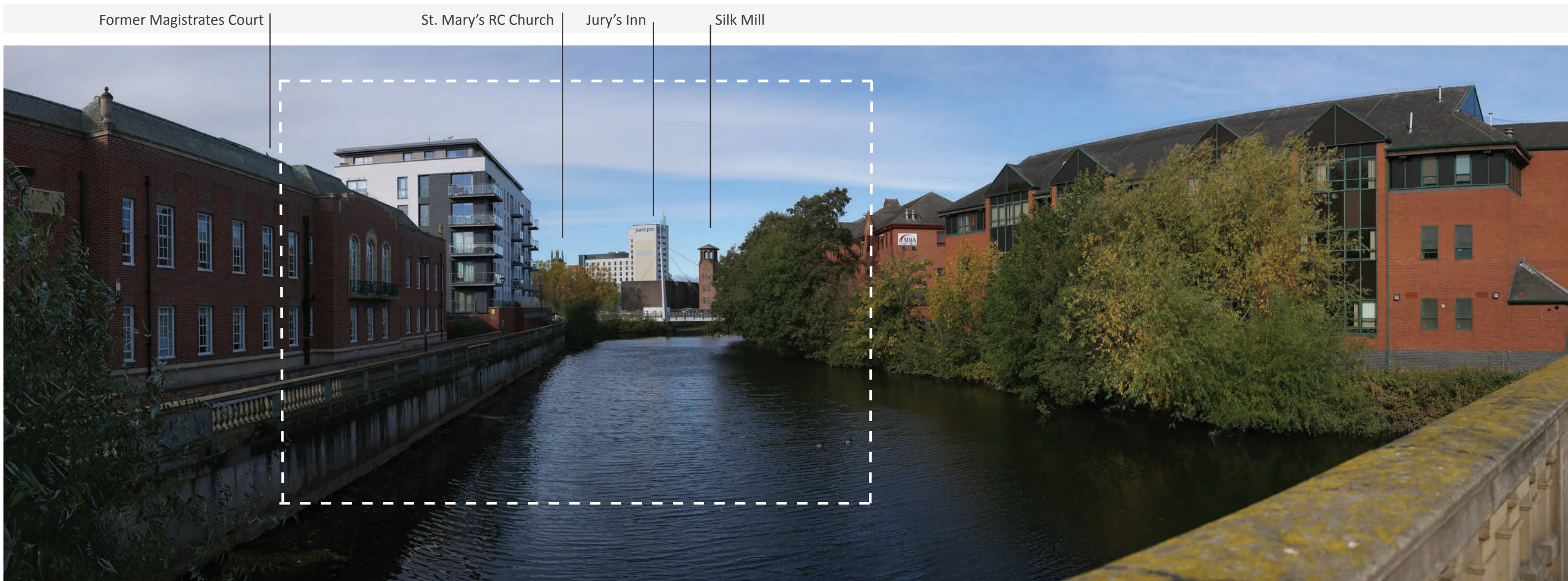




[Viewpoint Photograph 02 - Detail](#)

The combination of the forms of the structures and the stark contrast with the flat body of water and vegetation makes this a particularly interesting view. It is a view which 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 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 contrasts in materials, shapes and forms make a dynamic skyline, 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. 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. The Guildhall, slightly detached to the left of the view, makes its presence (and status) felt, with another roof form and shape, but its setting is diminished by the presence of the car park at the Assembly Rooms. Any tall structures or new development within the view, which affects the key relationships between the river, the mills and the silhouettes of the landmarks will affect the setting of all the historic assets.

Viewpoint 03 - Exeter Bridge



Camera Location: GNSS/RTK Position:
435457.48 (E) 336409.57(N) 49.61 mAOB
(Sensor Height)

Date/Time of Photography: 26th October
2018 / 12.45

Camera Equipment: Canon EOS 5D Mark III
& 50mm f1.4 Lens

Survey Equipment: SP80 GNSS/RTK
Mobilemapper 20 RTK Correction

[Viewpoint Photograph 03](#)

[Reason for Selection](#)

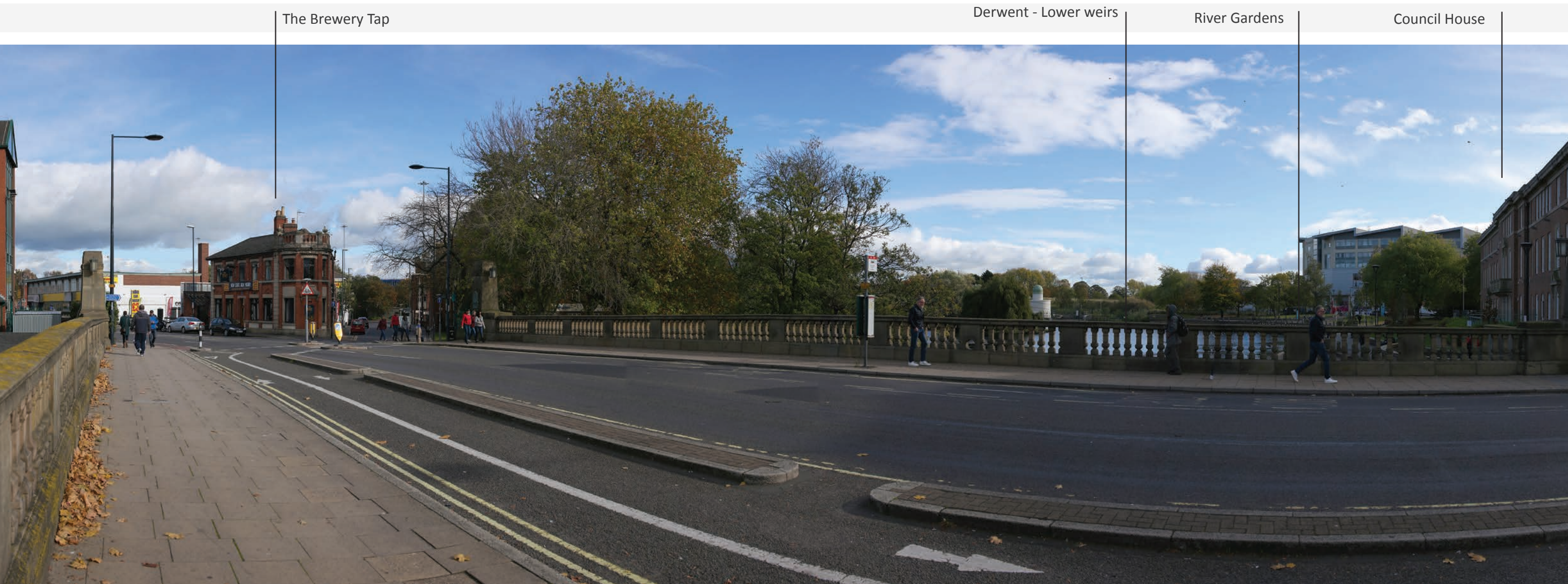
The current Exeter Bridge was built in the 1920s and is one in a long succession of bridges (timber, stone and then concrete) which were provided to connect the west bank of the river with the development of the Derby Canal on the east bank of the river, and its associated industrial development and terraced housing. There are a large number of historic images of the view from the bridge looking upstream towards the Silk Mill. Exeter Bridge forms the southern limit of the WHS Buffer Zone. The WHS monitoring view is located nearby on the footpath running alongside the river. The vantage point of the bridge deck also provides a panorama looking west towards the Guildhall and looking south towards the Council House, River Gardens and double weirs, so is a particularly useful vantage point capturing a large part of the city centre and a series of distinct, funnelled public views, framed by buildings, within the panorama. The Guildhall is visible from a large part of the bridge (see inset).

[What the view contains](#)

From the left to right:

- The western river bank is dominated by a hard urban edge of high walls and semi-canalised form, whilst the east bank is more fluid with naturalised riparian trees
- St. Mary's RC Church tower and pinnacles is now visible once again, after having been blocked by the Derby Power Station from the end of the 19th century until its eventual demolition. Together with the Silk Mill tower these landmarks balance the view.
- The Jury's Inn, with its unfinished southern tower elevation, is very distracting and monolithic, overshadowing the Silk Mill. To some extent it has displaced St. Alkmund's spire and the later Power Station in the view.
- To the south, the view overlooks the stone-built classical bridge parapet across the two weirs, which together create a large pool, to the River

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Gardens, which altogether with the Council House is a set-piece designed composition of urban landscaping and monumental architecture. There is surprisingly little presence of the inner ring road, which is partially screened by vegetation, and the impression is of the River Derwent moving away from the city into a more naturalised setting.

The Significance of the view

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.

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.

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. This reflects a complete change

in emphasis over time between the historic private gardens to the west and the openness of the water meadows to the east.

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. The powerful image looking upstream continued to be a favourite of photographers despite the degradation of the environment in the early 20th century (see 1915 photo on page 17).

Looking downstream, the weirs are also part of the setting of the WHS. They are attributes of the WHS. In the absence of the visible upper weir at the silk mill site, this is more poignant and has greater meaning as these two lower weirs 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.





Viewpoint 03 (detail) - Exeter Bridge

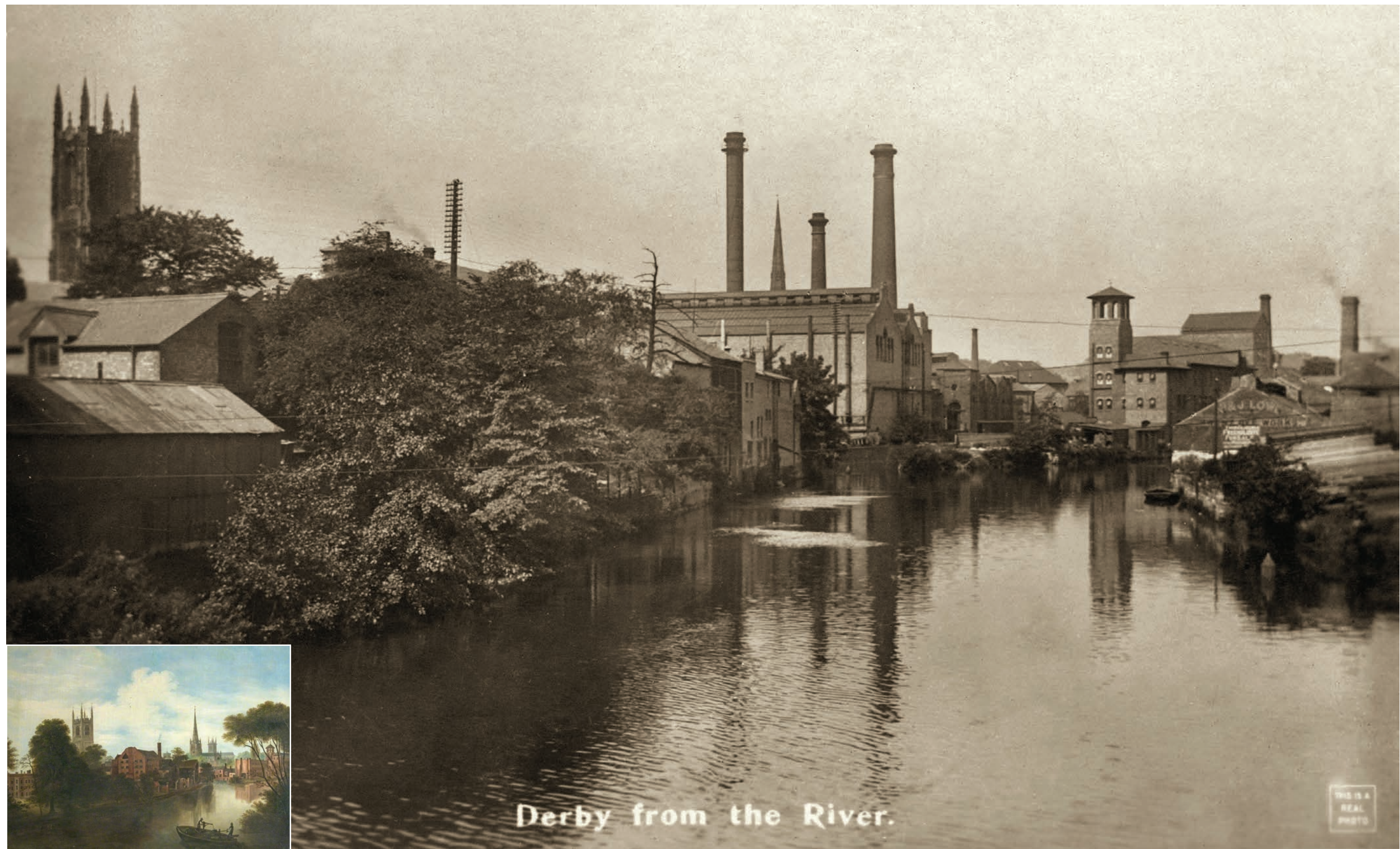


40-degree view - view at 50cm distance





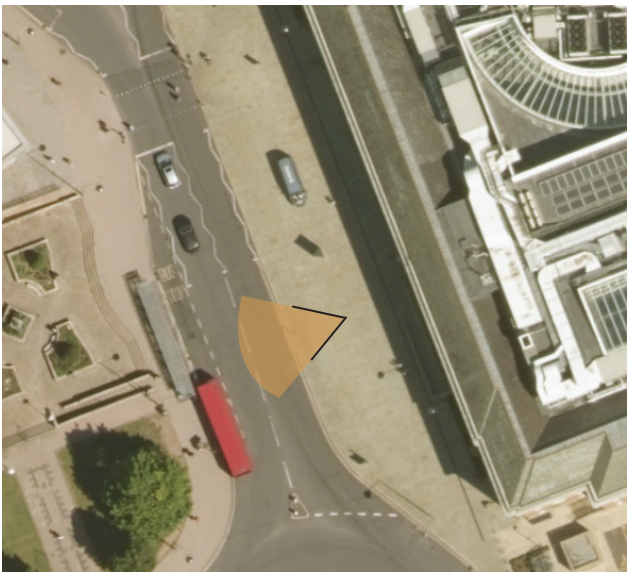
View from Exeter Bridge - c.1915



Inset - 1850-60, see plate 19 - Part Two (A)

DCHQ002497 - Derby from the River, circa 1915
Image provided under licence from Picture the Past

Viewpoint 04 - Council House



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Camera Location: GNSS/RTK Position:
435423.43(E) 336300.93(N) 48.26 mAO
(Sensor Height)

Date/Time of Photography: 26th October
2018 / 13.50

Camera Equipment: Canon EOS 5D Mark III
& 50mm f1.4 Lens

Survey Equipment: SP80 GNSS/RTK
Mobilemapper 20 RTK Correction

Viewpoint Photograph 04

Reason for Selection

The location is now a strategic meeting point within the city centre, where there is a view from the new atrium and entrance to the Council House designed in 2011 by Corstorphine & Wright. It provides a clear, widespread panorama of the skyline which extends to the south, albeit a view created in 1932 as part of the Derby Improvement Scheme and the creation of Corporation Street. This view is now celebrated by Marketing Derby as it incorporates The Quad and old buildings, showing a dynamic mix of old and new development and a number of the town landmarks.

What the view contains

From left to right:

- Intu centre - the plain, square 'block', aircraft hanger in size and form, dominates the skyline to the left of the view;
- The green, copper-clad Corn Exchange dome and finial are a prominent feature of the skyline in a low-rise area, although it is not a tall building;
- Market Hall - designed in 1864-6 this side was not part of a public view, but it nevertheless has a very emphatic presence with its single-span arched roof, clad in copper;
- The Guildhall tower is prominent with two of its clock faces clearly visible and readable. This part of the view has considerable depth and is a view through several streets through the public open space called "Sir Peter Hilton Gardens" and across Tenant Street, a narrow medieval



street;

- The Quad Arts Centre - designed by Feilden Clegg Bradley Studios in 2004-8 and of striking form with interlocking shapes, angled and corner openings, complex geometry with cutaway overhangs, challenging normal building form;
- Cathedral and Assembly Rooms - the cathedral tower projects up above the flank wall of the Civic Centre & Assembly Rooms, built in 1971-6 and designed by Casson, Conder & Partners. This view incorporates part of the cantilevered building with long horizontal window of aluminium mullions. The design of the Assembly Rooms steps up to the right where it fronts Full Street to enable the cathedral tower to be seen.

[The Significance of the view](#)

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. Modern buildings such as The Quad have contributed to the skyline - investment in extraordinary iconic buildings, such as this, has intrinsic value. Whilst not a particularly tall building, it is a meeting point, a focal point, and a building which people recognise and use for orientation.

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.

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 is 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, in addition to making a positive contribution to the historic character of the City Centre Conservation Area, reinforcing that sense of place and history.



Viewpoint 04 (detail) - Council House





[Viewpoint Photograph 04 - Detail](#)

This detailed view is 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 view captures a significant number of Public Buildings which assists with the connectivity across the townscape. 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. The setting of the two towers is part of this view as we can fully appreciate their landmark significance, their distinctive silhouettes and decorative features, and this positive aspect of the deliberate design in each instance, even where this setting has changed.

Viewpoint 05 - Market Place



Camera Location: GNSS/RTK Position:
435311.22(E) 336334.78(N) 49.28 mAO
(Sensor Height)

Date/Time of Photography: 26th October
2018 / 14.20

Camera Equipment: Canon EOS 5D Mark III
& 50mm f1.4 Lens

Survey Equipment: SP80 GNSS/RTK
Mobilemapper 20 RTK Correction

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DERBY SKYLINE STUDY - PART TWO (D) VIEWPOINT ANALYSIS & PHOTOGRAPHY

Viewpoint Photograph 05

In this instance the subject matter of the photograph, which includes the Guildhall tower, exceeds the Vertical Field of View and the use of a wide-angled prime lense (24mm) has been incorporated into this assessment to reflect the skyline that can be seen on site (see inset photo on page 25). This is in accordance with the LI Guidance.

Reason for Selection:

This kinetic view is taken from the principal public space within Derby city centre. It incorporates the Guildhall, the Council House and The Assembly Rooms, the three principal public buildings which historically have formed the core of the civic centre of Derby. It also incorporates Quad, a public arts space, the war memorial, public fountain and rows of buildings enclosing the space, with a long open view across Exeter Bridge to the east. It has been chosen because it is the principal public space in Derby which was the fulcrum of the city, the centre of local governance and contains major landmarks.

What the view contains

From left to right:

- Civic Centre / Assembly Rooms, designed in 1971-6 by Casson, Conder & Partners, a modernist construction in reinforced concrete, with an exposed concrete frame, distinctive aluminium windows and an enclosed, cantilevered walkway above ground-level, of striking form;
- The giant portico of the Council House, designed to make a significant impact in the view from the Market Place was designed in 1938-41 by Borough Architect C.H. Aslin, and formed a pivotal part of the Central Improvement Scheme of 1932.
- The Quad, designed by Feilden Clegg Bradley Studios in 2004-8. The part-cantilevered glazed box, with straight and tilted pilotis, echoes the cantilevered form of the Civic Centre on the opposite side of the Market Place
- Foreground - landscaped setting of buildings dating from 1994



- A row of distinctive buildings, including an 18th century red brick town house (a police station by 1880), a later 19th century police station and the decorative elevation of the former public house;
- The Guildhall of both 1828 and 1842, a significant landmark which can only be truly appreciated standing on the edge of the space;
- War Memorial - War memorial of 1924, designed by Charles Clayton Thompson, with bronze sculpture by Arthur G Walker of the Virgin Mary with Baby Jesus and a Sword of Justice, was unveiled on 11th November 1924 and dedicated by the Bishop of Southwell. It was re-erected 10m to the north-east of its original position in 1993 as part of the Market Place townscape scheme and re-dedicated by the Bishop of Derby. It is set in a prominent position in the heart of the city centre and is an emotive testament to the Derby men who died in the First and Second World Wars.

The Significance of the view

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. As well as the location of the street market and 'rows' of formalised stalls, it was the original location of the stone conduit providing a fresh water supply to the people of Derby from the 17th century.

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.

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.



Viewpoint 05 (detail) - Market Place

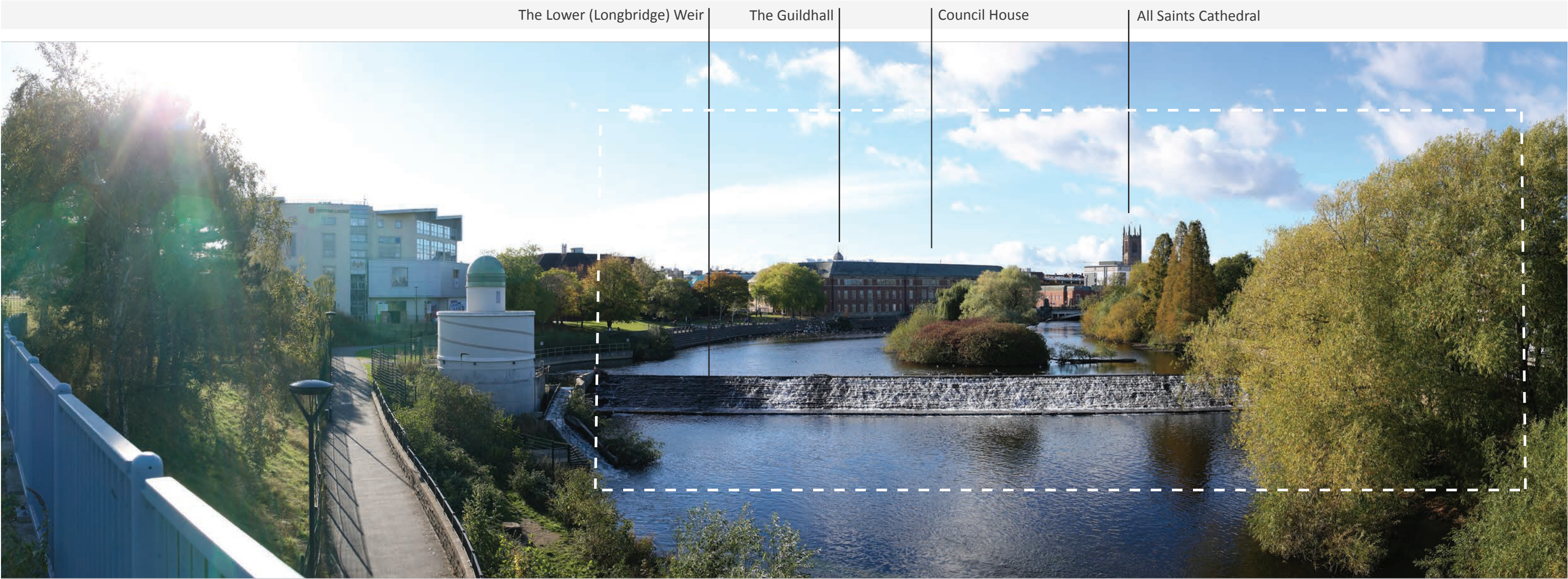




[Viewpoint Photograph 05 - Detail](#)

This segment 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, whilst some had amalgamated several 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. Along this completely enclosed view of the west side of the Market Place (formerly part of Rotten Row) 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. A large monolithic lift shaft stands out as the only element which is particularly out of place and harmful to the setting of the historic buildings in the view. The only tall building is the Guildhall, on the south side of the Market Place, to the left of the view, 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. The public fountain (The Waterfall - 1995) and the War Memorial make it a very obvious public space dedicated for the citizens.

Viewpoint 06 - Holmes Bridge



Camera Location: GNSS/RTK Position:
435729.10(E) 336338.60(N) 52.95 mAO
(Sensor Height)

Date/Time of Photography: 26th October
2018 / 14.45

Camera Equipment: Canon EOS 5D Mark III
& 50mm f1.4 Lens

Survey Equipment: SP80 GNSS/RTK
Mobilemapper 20 RTK Correction

Viewpoint Photograph 06

Reason for Selection

This bridge provides a high vantage point in the otherwise low-lying valley for views overlooking the weir and the River Derwent with the Council House in the middle-ground and the cathedral in the distance and has been used in marketing literature in recent decades. As with Causey Bridge, this is a view largely experienced as a fleeting glimpse of the skyline by car from the ring road, as part of a series of kinetic views of the city skyline, dominated by the cathedral. There is a pedestrian pavement running along the edge of the bridge, although this is not a well-used path and the environment is not a desirable place to linger, with the road noise and proximity of heavy traffic.

Holmes Bridge is close to the site of another bridge dating from 1861, Cattle Market Bridge, which was demolished for the ring road, so there is

a historic precedent for the view.

What the view contains

From left to right:

- Longbridge Weir of 1796 with, to the left, the new 230kW hydropower station built in 2013
- The shallow stepped, landscaped embankment to the river at River Gardens follows the curve of the river and echoes the form of the weir - it is monumental in scale reflecting the importance and status of the Council House.
- the lawns and small trees of the River Gardens, which opened in 1933 and was re-designed by C. H. Aslin in 1938 in conjunction with the Council House, which occupies a long sweep of river frontage.

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- The Guildhall cupola of 1842 crests the ridge of the Council House
- The earlier weir of ca.1700-1720 which enabled the navigation of the Derwent and behind it Exeter Bridge of 1931.
- Derby Cathedral - the tower rises above the buildings and trees which are generally at a uniform height. There is remarkably little disruption to the view or sign of other landmarks or tall buildings. The white block of residential apartments has partially obscured the cathedral tower, as seen in this view, and the use of brilliant white render draws the eye.

The Significance of the view

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, where late 18th century industrial development (the weir established for the canal in 1796) which was directly related to the pattern of industrial activity, including iron founding and lead smelting. The upper, partially

submerged, weir is also just visible in this view. That upper weir was used as part of the navigation of the River Derwent as far as Derby and the Silk Mill, and is depicted in the paintings from the 1720s. George Sorocold promoted the navigation of the Derwent from the 1690s to increase the accessibility of the silk mill, and other mills below St. Mary's Bridge, to markets.

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.

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.

The skyline is defined here by the sweep and rhythm of repeated eaves heights and classical characteristics, with the distinct punctuation of the cathedral.

the second weir
(Longbridge Weir) of 1796

the first weir established
before 1720
(Rogerson's map of Derby
of 1819, reproduced by
permission Derby Local
Studies Library)





Viewpoint 06 (detail) - Holmes Bridge



detail of Viewpoint 6

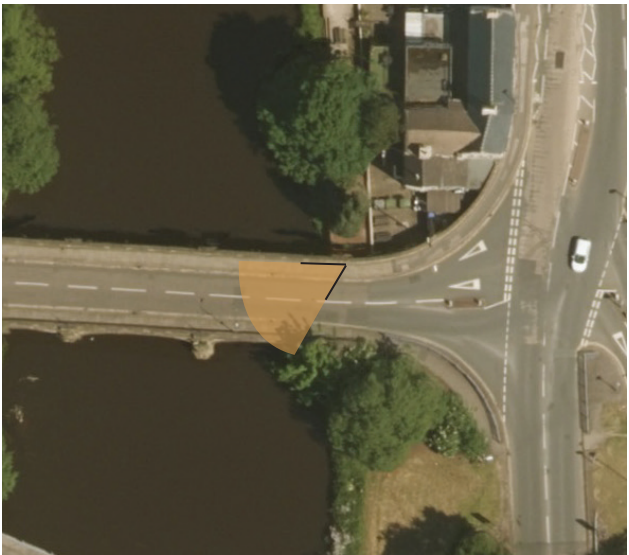




Viewpoint Photograph 06 - Detail

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 and historically important as the pivotal building within the historic settlement and the tallest as seen from the floodplain, befitting its symbolic status. 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.

Viewpoint 07 - St. Mary's Bridge



Camera Location: GNSS/RTK Position:
435400.45(E) 336769.57(N) 51.54 mAO
(Sensor Height)

Date/Time of Photography: 26th October
2018 / 12.10

Camera Equipment: Canon EOS 5D Mark III
& 50mm f1.4 Lens

Survey Equipment: SP80 GNSS/RTK
Mobilemapper 20 RTK Correction

Viewpoint Photograph 07

Reason for Selection

St. Mary's Bridge was the original and only bridge crossing the River Derwent at Derby until the late 18th century when the construction of the Derby Canal required a raised timber towpath and pedestrian bridge, known as The Long Bridge, to link the two sides of the river downstream, above the lower weir. St. Mary's Bridge provided a crossing point in approaches from the east and north-east, respectively Nottingham Road and Alfreton Road, (now Mansfield Road). St. Mary's Bridge, however, now provides an opportunity to linger longer than the flyover bridge in a more relaxed environment, with less traffic, with a strong sense of the historic connections between the river, the early settlement, multiple churches (All Saints Cathedral Church, St. Michael's Church, St. Mary's R.C Church and St. Mary's Bridge Chapel), the Guildhall, and the industrial development of the river (WHS) including the Flour Mill.

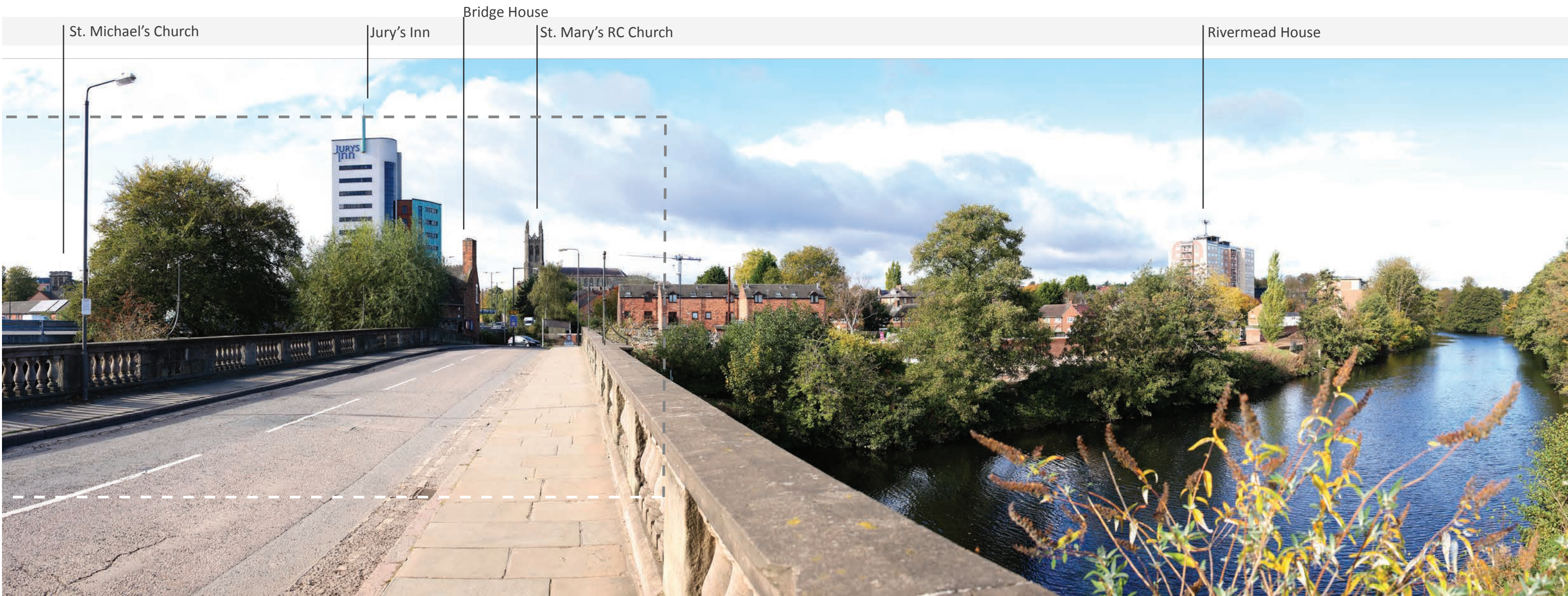
What the view contains

Foreground: Stone parapet with balusters to the 18th century bridge and beyond the streamlined concrete deck of Causey Bridge.

Background from left to right:

- Cupola and tower of The Guildhall, a deliberately tall landmark intended to punctuate the townscape and to be visible from many vantage points, it was the early centre of local governance. Although it is visible, just rising above the Assembly Rooms car park, it is very close to being obscured by the Premier Inn and any redevelopment of the Assembly Room car park or the Full Street site to the north of the Premier Inn would need to protect the visibility of the tower;
- Belvedere / bell tower which forms the 19th century addition to the stair tower at the Silk Mill. This is the most iconic and recognised part of the Silk Mill although a later development. The openness of the

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structure is in contrast with the industrial mill chimney of the attached Flour Mill;

- All Saints Church tower, with its prominent pinnacles rising above the 4-5 storey Flour Mill;
- The slightly stumpy church tower of St. Michael's Church is visible from this view but its silhouette has been affected and diminished by the development of a student housing block on Cathedral Road, which is visible in the background;
- Jury's Inn has replaced St. Alkmund's iconic spire in this historic view but the tower lacks aesthetic qualities, although it is distinctive for its stark appearance. There is a disjuncture between the dominance of the hotel, compared with the Cathedral, and its role and location, which is not easy to get to on foot, which is confusing and detracts from the 'sense of place'.
- St. Mary's RC Church is particularly prominent in direct line-of-sight from the

road bridge, where it is a focal point of the vista;

- The glimpse of Bridge House is obscured by the riparian trees which also obscure the presence of St. Mary's Bridge Chapel. The iconic view of the chapel and its relationship with the bridge and river seems rather forgotten.

The Significance of the View

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.

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. The public views of the historic skyline from this bridge have been affected by the construction of the fly-over bridge along St. Alkmund's Way, although the overall effect does not interfere with appreciation of the historic skyline. It contains the widest unbroken panorama of the historic skyline from the River Derwent.

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, a building of national significance which was carefully positioned here by AWN Pugin, an architect renowned for his selective approach to commissions and his awareness of the setting of churches and their historic context.

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.





Viewpoint 07 (detail) - St. Mary's Bridge



detail of viewpoint 07





[Viewpoint Photograph 07 - Detail](#)

This wide panorama is a local view, specific to St. Mary's Bridge. The Viewpoint from the bridge is a distinct vantage point where St. Mary's RC Church is the focal point of the view looking along the bridge and we can appreciate the opportunity that the high ground provided for Pugin to design a monumental, landmark church on this principal historic approach into the town centre, a very important part of its setting. As part of the wider vista from the bridge, St Mary's RC Church can be seen in conjunction with other historic churches along the ridge to the west of the Derwent, a very important part of the historic identity of the City, and the shared setting of these churches, which was celebrated in works of art. We can understand the significance of the bridge as a monument, which retains stone pavements and stone balustrades (seen in this view), because of its ancient origins and association with the Bridge Chapel, even though this is now obscured by willow.

This segment of 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.

Glimpses of the sunlit water running underneath the bridge and sunlight reflecting off the decorative details in each of the historic towers is very noticeable. In contrast, the plain form of the Jury's Inn walls, flat surfaces and lack of modulation or detail means that despite its pale coloured rendered walls, the light does not enhance its appearance and has little effect. In this view the Jury's Inn appears disproportionately large, compared with its status and that of the Cathedral and other landmark churches.

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



Viewpoint 08 - Breadsall Moor



Camera Location: GNSS/RTK Position:
437627.41(E) 341788.77(N) 134.23 mAOD
(Sensor Height)

Date/Time of Photography: 26th October
2018 / 10.50

Camera Equipment: Canon EOS 5D Mark III
& 50mm f1.4 Lens

Survey Equipment: SP80 GNSS/RTK
Mobilemapper 20 RTK Correction

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MEL MORRIS CONSERVATION for DERBY CITY COUNCIL & HISTORC ENGLAND
DERBY SKYLINE STUDY - PART TWO (D) VIEWPOINT ANALYSIS & PHOTOGRAPHY

Viewpoint Photograph 08

Reason for Selection

Long views from Morley Lane overlook the foreground fields and a horizon to the city in the distance. This is one of very few vantage public points to the east of the City where there are panoramic views of the City centre, rather than glimpses of landmarks. Despite the distance, the major landmarks are visible on a clear day, and include the Cathedral and modern buildings such as Jury's Inn and Intu.

What the view contains

Background from left to right:

- Intu - the large block of this retail giant is often dominant in the panoramic views, but on this occasion the lighting conditions have subdued its impact. Instead, the roofs of buildings within the valley

floor, at the industrial estates are highlighted in the late morning sunlight;

- Derby Cathedral - the form of Derby Cathedral is evident but in the hazy sunshine of the late autumn morning it is not as distinct as the Jury's Inn;
- Jury's Inn - the highlights of sunlight on the white rendered south elevation of the hotel make it stand out more than any other building in the view at this distance, and in these conditions. It is closely followed in impact by Rivermead House.

The Significance of the view

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.

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.





Viewpoint 08 (40-degree View detail) - Breadsall Moor



40-degree view - view at 50cm distance





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Viewpoint 09 - Rykneld Recreation Ground



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Camera Location: GNSS/RTK Position:
433808.67(E) 334907.15(N) 94.51 mAO
(Sensor Height)

Date/Time of Photography: 26th October
2018 / 14.30

Camera Equipment: Canon EOS 5D Mark III
& 50mm f1.4 Lens

Survey Equipment: SP80 GNSS/RTK
Mobilemapper 20 RTK Correction

Viewpoint Photograph 09

Reason for Selection

This is the view recorded in the 2008 strategy. It now provides the principal public vantage point to the west overlooking the Derby skyline. Trees limit the width of the panorama to an angle of less than 40-degrees but there is a clear view of a number of landmarks including St. Luke's, the Cathedral, and Jury's Inn.

What the view contains

Background from left to right:

- St. Luke's Church is the only building to break the horizon, with its distinctive saddle-back inset roof
- Jury's Inn is prominent with a large area of white render, its principal

elevation, catching the light, in this view. Combined with the industrial units in the distance the overall effect of the modern buildings is to dominate the view;

- The west tower of Derby Cathedral is very visible although it is not in silhouette and does not break the horizon. Its pinnacles stand out against the dark tree canopy behind;
- The Guildhall can be seen to the right of the view but its identity is diminished by the number of tall buildings around it from this direction, including St. Peter's House.

The Significance of the view

This panorama is the closest place to see the panorama of the Derby skyline from the west. Although distinctly focussed, 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. This is made clear in the 2008 Strategy which felt the need to draw a visible line around the landmarks. 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. At this distance the Guildhall, to the right of the view, is too small in relative scale to the three main landmarks to be noticeable.

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 the small park 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.





Viewpoint 09 (40-degree View detail) - Rykneld Recreation Ground



40-degree view - view at 50cm distance

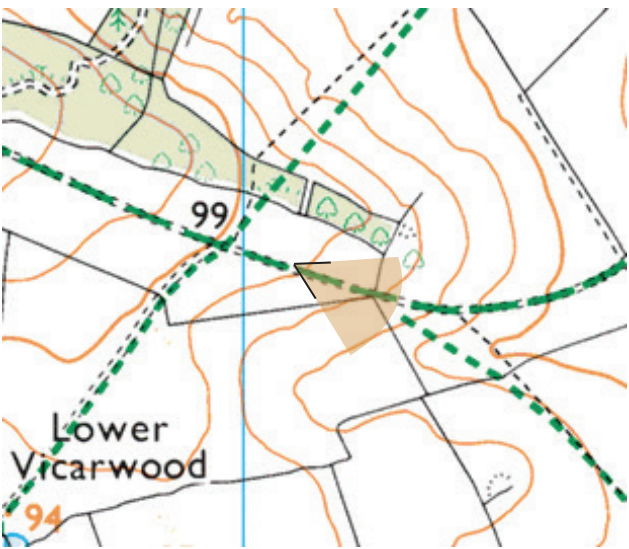




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Viewpoint 10 - Kedleston



Camera Location: GNSS/RTK Position:
432107.13(E) 339367.63(N) 95.18 mAO
(Sensor Height)

Date/Time of Photography: 26th October
2018 / 16.20

Camera Equipment: Canon EOS 5D Mark III
& 50mm f1.4 Lens

Survey Equipment: SP80 GNSS/RTK
Mobilemapper 20 RTK Correction

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MEL MORRIS CONSERVATION for DERBY CITY COUNCIL & HISTORC ENGLAND
DERBY SKYLINE STUDY - PART TWO (D) VIEWPOINT ANALYSIS & PHOTOGRAPHY

Viewpoint Photograph 10

Reason for Selection

The public bridleway located west of the Long Walk and Kedleston Park provides a vantage point which was long recognised as a significant view of Derby and was recorded by the Kedleston Estate as such in the 18th century. The land had been historically open common land and was part of the re-routed road network around Kedleston Park when the park was extended. The panorama is extensive and stretches to the south side of the Trent Valley, so there are a number of prominent landmarks including the Cathedral, Jury's Inn, Intu and St. Luke's. The concentration of landmarks in the city centre is a focal point of the view.

Setting of Historic Buildings

At this distance, only the largest landmark historic buildings could be said to have a setting which extends this far; i.e. the influence of tall buildings and other distinctive structures could affect the visibility of the Cathedral

and St. Luke's Church, which are currently detached. Both of the towers of these two churches were designed to be seen from long distances and to be focal points within the approaches and vistas to Derby and their respective setting is wide, with the Cathedral in particular dominating many approaches.

The other historic buildings in the view are barely visible from this distance and were not specifically designed to be seen from the north, although they fall within a part of the Derby skyline which is remarkably unaltered.

Background from left to right:

- Derby University buldings - prominent and overbearing presence on the ridge at Allestree at around 75 metres AOD, overlooking Derby
- Jury's Inn - as a result of the dense tree canopy, the bulk of the Jury's Inn is not visible from this view and it is has marginally more impact than the buildings on the horizon to the south of the Trent Valley;



All Saints Mackworth

Water Tower



- Derby Cathedral - highly distinctive and instantly recognisable from this direction where the west tower and pinnacles both break the horizon and are silhouetted against the sky;
- Intu - a modern block, particularly prominent from this direction but it appears to be quite removed from the city centre, alien in form, more akin to an aircraft hanger in scale. Under these particular lighting conditions it is less distinct than the cathedral tower but that is not always the case;
- The Central School of Art and Municipal Technical College and Christ Church can be seen in the far distance but are too far away to be appreciated fully, although collectively as they crest the ridge to the south of Derby they can be understood as part of the historic designed townscape;
- St. Luke's Church is quite detached, although a distinctive landmark, and not part of the city centre in this view.

The Significance of the view

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.

The view reveals the significance of the public parks to the north of Derby to the structure of the open space around the City.

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.

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; the significance of this 'mother'

church was a conscious connection for the Curzon family of Kedleston.

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.

The dominance of the Derby University 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. Late afternoon sun in the low winter light picks out the west flank of the cathedral tower whilst during the summer the high late afternoon sun strikes Intu and draws the eye.





Viewpoint 10 (40-degree View detail) - Kedleston



40-degree view - view at 50cm distance



Viewpoint 11 - Cafe Terrace at Darley Park



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(2018) Ordnance Survey 100024913

Camera Location: 435152 (E) 338247(N)

Date/Time of Photography: 13th
November 2018 / 14.25

Camera Equipment: Canon EOS 5D Mark II
& 50mm f1.4 Lens

Survey Equipment: Garmin GPSMAP 62S

Reason for Selection

The terrace at Darley Park is located on a platform where the former house owned by the Evans family was deliberately placed to enjoy the view towards the River Derwent and All Saints Church (cathedral) in Derby. The house was built by the Holden family, with the landscaped park designed by William Emes, all of which lies within the WHS. Both house and parkland have a clearly designed relationship with the view of All Saints Church. There is extensive tree cover but the view is framed through the landscaped park with a clear pathway into Derby and the view is best seen in the winter, when there is less leaf cover and the Derby landmarks are more visible. The view has change in recent decades with the construction of Intu and the Jury's Inn, both of which are prominent and affect the experience.

The Significance of the View

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.

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.

Viewpoint 12 - Chatteris Drive - Site of Isolation Hospital



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Camera Location: 436725(E) 338148(N)

Date/Time of Photography: 13th
November 2018 / 11.34

Camera Equipment: Canon EOS 5D Mark II
& 50mm f1.4 Lens

Survey Equipment: Garmin GPSMAP 62S

Reason for Selection

This panoramic view lies within a housing estate, which lies on the site of the former Borough Isolation Hospital at the junction of Fincham Close and Chatteris Drive. The site lies on the slope of Breadsall Hilltop and is one of very few long-range, panoramic, public viewpoints to the east of Derby. The view is similar to that in a number of painted and images from the east side of Derby from the 1900s (see Part Two - A), when Derby had started to expand to the east of the Midland Railway.

The Significance of the View

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.

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.

MEL MORRIS CONSERVATION for DERBY CITY COUNCIL & HISTORIC ENGLAND E

DERBY SKYLINE STUDY - PART TWO (D) VIEWPOINT ANALYSIS & PHOTOGRAPHY

Viewpoint 13a - River Gardens



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Camera Location: 435500(E) 336360(N)

Date/Time of Photography: 13th November 2018 / 13.23

Camera Equipment: Canon EOS 5D Mark II & 50mm f1.4 Lens

Survey Equipment: Garmin GPSMAP 62S

Reason for Selection

This view, looking upstream to Exeter Bridge and located on the west bank of the River within the River Gardens, is one of many views in the River Gardens but from this particular location the main landmarks of the Derby skyline can all be seen together - Derby Cathedral, St. Mary's RC Church, the Jury's Inn and the Silk Mill, altogether in one narrow 40-degree viewing cone. In the middle-ground is the former Magistrates Court, a brick-built public building contemporary with the Council House and exhibiting public art.

The Significance of the View

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.

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.

Viewpoint 13b - River Gardens



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Camera Location: 435610(E) 336297(N)

Date/Time of Photography: 10th October 2018 / 13.26

Camera Equipment: Canon EOS 5D Mark II & 50mm f1.4 Lens

Survey Equipment: Garmin GPSMAP 62S

Reason for Selection

This iconic view can be directly compared with historic views from a similar viewpoint (see Part Two (A) - plates 15-18) which were taken from the footbridge crossing the River. This continuity enables us to make a direct comparison; whilst the landmarks have changed, the view is still open and panoramic, and a very broad expanse of the Skyline is visible, as well as a large body of water contained above the Longbridge Weir.

River Gardens, located between Exeter Bridge and Holmes Bridge, opened in 1933 and was remodelled in 1938 by C H Aslin. The swept lines of the stepped edge of the River Gardens, makes best use of mass concrete and monolithic stonework in a grand formal setting for the Council House, all of which was designed by Aslin. There was considerable attention to detail. The curving lines lead us to look through the view towards Exeter Bridge and to the landmarks in the distance.

The Significance of the View

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.



These two views fall within River Gardens and they demonstrate quite clearly how fundamentally the view can change within an open space. Just moving several metres away to the east, the cathedral tower becomes much more dominant and St. Mary's RC Church tower is obscured. These kinetic views within the River Gardens are very sensitive to change.

Exeter Bridge which forms the southern edge of the WHS Buffer Zone is a constant presence in the views from the River Gardens but there are also certain views which contain the Silk Mill and the panorama also contains the two weirs; the higher weir, being now largely submerged and partially truncated, was adopted in the 18th century in association with the navigation of the River Derwent up to Derby; its actual date of construction is not known but this part of the Derwent was probably made navigable before 1720 and the Navigation Act of that year; the lower weir, known as Longbridge Weir, was built in 1796 for the Derby Canal. Both weirs are attributes of the WHS, albeit outside the boundary, as they are engineered structures which demonstrate how the power of the River was controlled to enable the navigation of the river, supplying the Strutts' mills within Derby, Belper & Milford with raw cotton, and the earlier transportation of silk, and how the power of the river was harnessed to increase the opportunities for industrial development downstream, such as at the copper mills and slitting mills along with the wharves. The separate leat which ran to the south of The Holmes contained a lock where it rejoined the river (visible on Burdett's County map of 1791 which predates the Derby Canal). The relationship of these attributes to the Outstanding Universal Value of the WHS, and their visual connections, where we can appreciate the physical relationship and phasing of all of the weirs, brings them within the setting of the WHS.

The kinetic experience of these views along the embankment of the River means that it is much more difficult to pinpoint single viewing points. These photographs provide a representative selection of the views from the River Gardens, which is a highly sensitive environment.



19th and early 20th century views of Exeter Bridge from the River Derwent - plates 15 and 17 (© Derby Museum and Art Gallery)

Viewpoint 14a - River Walk - east bank of River Derwent



Reason for Selection

The views from the east bank of the Derwent were designed as public open space as part of the redevelopment of the site of the Derwent Foundry in the early 20th century. There are a sequence of views, from the Longbridge Weir to Exeter Bridge, which are experienced sequentially.

The Significance of the View

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.

Camera Location: 435668 (E), 336384 (N)

Date/Time of Photography: 3rd October 2018 / 12.50

Camera Equipment: Canon EOS 5D Mark II & 50mm f1.4 Lens

Survey Equipment: Garmin GPSMAP 62S



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Camera Location: 435536 (E), 336424 (N)

Date/Time of Photography: 13th November 2018 / 13.18

Camera Equipment: Canon EOS 5D Mark II & 50mm f1.4 Lens

Survey Equipment: Garmin GPSMAP 62S

Viewpoint 14b - River Walk - east bank of River Derwent

Reason for Selection

These views from the east bank of the Derwent were designed as public open space as part of the redevelopment of the site of the Derwent Foundry. There are a sequence of views, from the Longbridge Weir to Exeter Bridge.

Views have to be seen in the winter to appreciate the visibility of the cathedral - views of the cathedral from alongside the weir have become obscured by trees over the years and were once more impressive.

The Significance of the View

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.

Viewpoint 15a - Duffield Road



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Camera Location: 434871 (E), 336994 (N)

Date/Time of Photography: 10th October 2018 / 13.41

Camera Equipment: Canon EOS 5D Mark II & 50mm f1.4 Lens

Survey Equipment: Garmin GPSMAP 62S

Reason for Selection

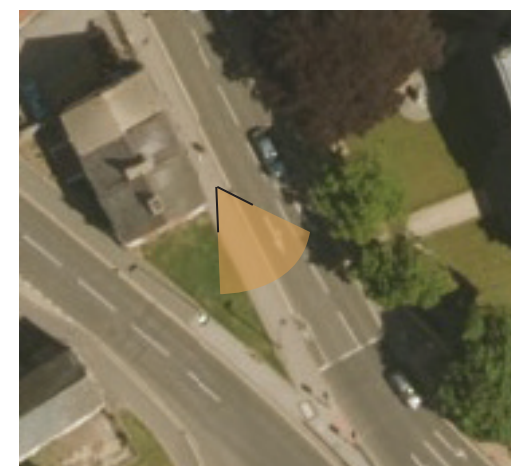
Where Duffield Road meets King Street at Five Lamps, there is a direct line-of-sight view to Derby Cathedral. This is one of the old approach routes into the city centre, which is identified on the Viewshed analysis and is part of the sequential experience of the cathedral. This is the principal route into Derby from the north following the ridge road, an early alignment. Even though Duffield Road / King Street does not lead directly to the door of the cathedral, there is clearly a purposeful relationship in this ancient alignment.

The Significance of the View

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.

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.

Viewpoint 15b - King Street



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Camera Location: 435001 (E), 336780 (N)

Date/Time of Photography: 10th October 2018 / 13.46

Camera Equipment: Canon EOS 5D Mark II & 50mm f1.4 Lens

Survey Equipment: Garmin GPSMAP 62S

Reason for Selection

This is one of the old approach routes into the city centre, which is identified on the Viewshed analysis and is part of the sequential experience of the cathedral. The view alongside the Seven Stars PH incorporates St. Helen's House which can be glimpsed to the left of the view, along with its recently reconstructed formal walls and gatepiers and enclosed gardens. St Helen's House is probably the most important historic house in Derby, listed Grade I and designed by Joseph Pickford in 1766. The association with William Strutt, who lived here for a time, also connects this site to the World Heritage Site and it could be seen as one of its attributes. There are other historic buildings in the distance underscoring the cathedral tower.

The Significance of the View

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.

Viewpoint 16 - Mansfield Road



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Camera Location: 435530(E) 336995(N)

Date/Time of Photography: 13th November 2018 / 10.45

Camera Equipment: Canon EOS 5D Mark II & 50mm f1.4 Lens

Survey Equipment: Garmin GPSMAP 62S

Reason for Selection

This is one of the old approach routes into the city centre, which is identified on the Viewshed analysis. A large part of the tower is visible from this direction (two full stages and part of the lowest stage) and in this view we can get a tangible sense of how it might have appeared to travellers when it was first built in the early 16th century. From here there are no other distractions on the skyline and no sign of Jury's Inn until much further along the route. The view from close to the roundabout at Chester Green is wider than many other approach routes, and the cathedral is relatively close, about 600 metres away.

The Significance of the View

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.

Viewpoint 17a - Nottingham Road



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Camera Location: 437038(E) 336652(N)

Date/Time of Photography: 13th November 2018 / 11.06

Camera Equipment: Canon EOS 5D Mark II & 50mm f1.4 Lens

Survey Equipment: Garmin GPSMAP 62S

Reason for Selection

The high ground looking west from Chaddesden Hill provides a vantage point for a particularly strong, focussed view of Derby Cathedral. This is one of the old approach routes into the city centre, which is identified on the Viewshed analysis. Alongside Nottingham Road Cemetery, at around 55 metres AOD, there is a very good uninterrupted view of Derby Cathedral as its silhouette breaks the skyline and there is little else encroaching on this view. From the Cemetery itself there were once long panoramic views over the city but these are restricted to glimpses from the western extremity as the vista is obscured by mature trees.

The Significance of the View

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.

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.

Viewpoint 17b - Nottingham Road



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Camera Location: 436987(E) 336647(N)

Date/Time of Photography: 13th November 2018 / 11.10

Camera Equipment: Canon EOS 5D Mark II & 50mm f1.4 Lens

Survey Equipment: Garmin GPSMAP 62S

Reason for Selection

This is one of the old approach routes into the city centre, which is identified on the Viewshed analysis. It is part of a sequential experience of the Derby skyline and the cathedral in particular. The view cone is the same as in VP17a, albeit closer, but slightly less of the west tower is visible and the view is affected by the clutter in the foreground of street lighting columns and overhead wires. To the left is Masons Place Business Park. From here there are incidental, expansive views across to a part of the city which we see little of in the panoramas, the southern side along London Road. However, looking across this business park is an artificially short-term view, as the view is across a large car park and an area of potential redevelopment.

The Significance of the View

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.

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.

Viewpoint 18 - Osmaston Road



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Camera Location: 435445(E) 335675(N)

Date/Time of Photography: 13th November 2018 / 12.07

Camera Equipment: Canon EOS 5D Mark II & 50mm f1.4 Lens

Survey Equipment: Garmin GPSMAP 62S

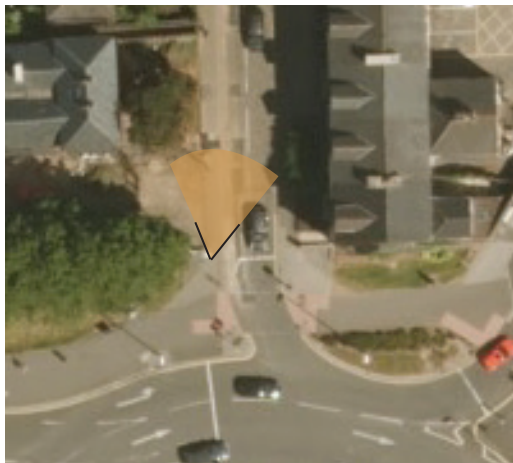
Reason for Selection

This is one of the old approach routes into the city centre, which is identified on the Viewshed analysis. In approaching Derby from the south there are relatively few vantage points of the historic skyline. This viewpoint is located on the high ground at approximately 61 metres AOD, an approach route which was affected by the pedestrianisation of St. Peter's Street but which still descends towards The Spot and St. Peter's Street and forms part of a sequential experience of the Derby skyline and the Cathedral in particular.

The Significance of the View

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.

Viewpoint 19a - Green Lane



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Camera Location: 435178(E) 335744(N)

Date/Time of Photography: 13th November 2018 / 12.27

Camera Equipment: Canon EOS 5D Mark II & 50mm f1.4 Lens

Survey Equipment: Garmin GPSMAP 62S

Reason for Selection

There is a striking view of Derby Cathedral from the high ground at the southern end of Green Lane, the very southern end of the road, where it joins the ring road. This is one of the old approach routes into the town centre, which is identified on the Viewshed analysis and a view which was also recorded in artworks.

The Significance of the View

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.

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.

Viewpoint 19b - Green Lane



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Camera Location: 435176(E) 335830(N)

Date/Time of Photography: 13th November 2018 / 12.30

Camera Equipment: Canon EOS 5D Mark II & 50mm f1.4 Lens

Survey Equipment: Garmin GPSMAP 62S

Reason for Selection

The view of the cathedral was identified in the Green Lane and St. Peter's Conservation Area appraisal prior to the construction of Jury's Inn. It is part of a kinetic experience and the view changes on moving north - the view identified in the plan of the appraisal is now altered with the backdrop of Jury's Inn. This lower view is different from that at the southern end of Green Lane because the tower of Jury's Inn appears higher up the flank of the cathedral tower. This is one of the old approach routes into the town centre, which is identified on the Viewshed analysis. The view can be directly compared with the historic view in Plate 36, which was painted from the same position.

The Significance of the View

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. 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.

Viewpoint 20a - Uttoxeter New Road



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Camera Location: 434489 (E), 336047 (N)

Date/Time of Photography: 3rd October 2018 / 15.26

Camera Equipment: Canon EOS 5D Mark II & 50mm f1.4 Lens

Survey Equipment: Garmin GPSMAP 62S

Reason for Selection

The only western approach road into Derby which has views of the city skyline is now Uttoxeter New Road and it is therefore of strategic importance to appreciating the setting of the main historic landmarks. On approaching the city centre from Uttoxeter New Road, the view expands at the junction with Mercian Way (the inner ring road) and there is a slight change in orientation with the main historic landmarks in the view being the Museum and Art Gallery and the Guildhall, both of which have prominent clock faces of a similar size in this view. There are relatively few unobstructed views of the Museum (and former Public Library), which was built to be seen as a distinct landmark. With the outward development of the city it is now difficult to appreciate how this major landmark was designed to be seen from the west.

To the far left of the view the pinnacles of the west tower of the cathedral can just be seen above a modern development.

The Significance of the View

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.

Viewpoint 20b - Uttoxeter New Road



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Camera Location: 433720 (E), 335747 (N)

Date/Time of Photography: 15th October 2018 / 13.46

Camera Equipment: Canon EOS 5D Mark II & 50mm f1.4 Lens

Survey Equipment: Garmin GPSMAP 62S

Reason for Selection

This is one of the old approach routes into the city centre, which is identified on the Viewshed analysis of the cathedral. This part of Uttoxeter Road is clearly visible on Rogerson's map of 1819 and is a route which was present in the 18th century. The first public view of the Derby skyline from the west is this long view of Derby Cathedral and the spirelet of the Diocesan Training College, a long vista from the falling land on Uttoxeter New Road. The view is best appreciated in approaching by car as the cathedral is in a direct alignment with the centre of the road.

The Significance of the View

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.

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.

Viewpoint 20c - Uttoxeter New Road



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

Camera Location: 433844(E) 335787(N)

Date/Time of Photography: 13th November 2018 / 14.02

Camera Equipment: Canon EOS 5D Mark II & 50mm f1.4 Lens

Survey Equipment: Garmin GPSMAP 62S

Reason for Selection

This view is detached from the main views looking towards the city centre but we have included it in this assessment because it is part of the kinetic experience of the Derby skyline from Uttoxeter New Road looking down the alignment of Uttoxeter Old Road. Both the industrial chimney and the spire of the chapel are local landmarks which populate the skyline in an area from the high ground which has a large expanse of sky as a backdrop to the landmarks. It is one of the better short range views of local Derby landmarks, with few interruptions.

The Significance of the View

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.

Viewpoint 21 - Darley Lane / St. Mary's Close



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Camera Location: 435138 (E), 336848 (N)

Date/Time of Photography: 3rd October 2018 / 11.26

Camera Equipment: Canon EOS 5D Mark II & 50mm f1.4 Lens

Survey Equipment: Garmin GPSMAP 62S

Reason for Selection

Darley Lane was an important route leading to Darley Abbey, and connected the settlement directly with Derby until Strutts Park was developed. The ring road later truncated the physical connection and removed Bridge Gate. Its alignment can be seen on Rogerson's map of 1819. The view contains the two main landmark church towers with their pinnacles and is one of relatively few local, short-range views where they can be seen together, without the obvious presence of the Inner Ring Road.

The Significance of the View

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.

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.

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.

Viewpoint 22 - Bridge Street



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Camera Location: 435117 (E), 336763 (N)

Date/Time of Photography: 3rd October 2018 / 11.30

Camera Equipment: Canon EOS 5D Mark II & 50mm f1.4 Lens

Survey Equipment: Garmin GPSMAP 62S

Reason for Selection

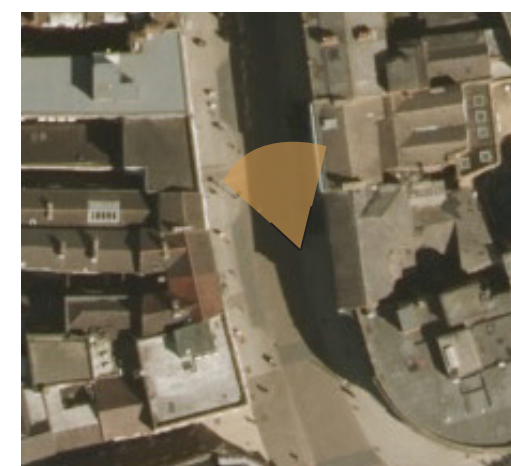
The view from St. Mary's RC Church south tower is a direct line-of-sight with the silhouetted cathedral west tower, preserved by the construction of the footbridge, although this connection is obscured by trees and bushes. Jury's Inn has affected how we appreciate Pugin's church but so did the new St. Alkmund's Church built in the 1840s when the west tower blocked the view and snubbed Pugin's composition. From this direction the Jury's Inn is set to one side, enabling a clear view of All Saints Church.

The Significance of the View

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, his contribution to the Victorian development of historic town centres, 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.

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.

Viewpoint 23 - Irongate



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Camera Location: 435231(E) 336376(N)

Date/Time of Photography: 13th November 2018 / 13.03

Camera Equipment: Canon EOS 5D Mark II & 50mm f1.4 Lens

Survey Equipment: Garmin GPSMAP 62S

Reason for Selection

This view is the subject matter of many historic painted views of All Saints and is one of the most recognisable views of Derby. This long line-of-sight view of the cathedral starts at the Cornmarket and continues through the Market Place and leads up Irongate, where this photo is taken. It is a strong image of the City centre, lined wall-to-wall with historic buildings in a piece of iconic townscape with the gentle curve of the widened medieval street (dating from 1866-73) increasing our appreciation of All Saints and its west tower revealed to be a significant monument - the whole of its tower is contained within its own space, which breaks into the vista enabling us to get this full view.

The Significance of the View

The freestanding silhouette of All Saints (cathedral) church against the skyline is one of the most recognizable views of Derby.

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.

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.

Viewpoint 24 - St. Mary's Gate



Camera Location: 435124 (E), 336482 (N)

Date/Time of Photography: 10th October 2018 / 11.59

Camera Equipment: Canon EOS 5D Mark II & 50mm f1.4 Lens

Survey Equipment: Garmin GPSMAP 62S



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Reason for Selection

In contrast with the view up Irongate, this street is much narrower and reflects better the medieval street pattern. It is the subject matter of many historic painted views of All Saints and is one of the most recognisable views of Derby.

The Significance of the View

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.

Viewpoint 25 - Queen Street



Reason for Selection

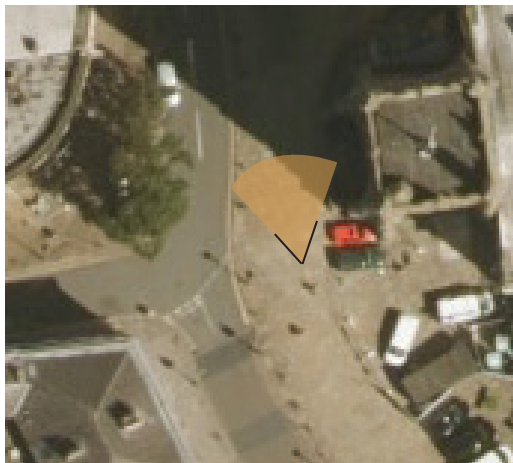
Looking from All Saints Cathedral Church the three churches in a line form a highly distinctive and cohesive vista looking north along Queen Street.

St. Michael's Church was rebuilt in 1856-8 and designed by the Derby architect Henry Isaac Stevens and converted into architects' offices in 1983. The church is distinctive for its contrasting pale stone dressings and dark rock-faced masonry. It is not dissimilar in scale to its predecessor, which also had a low but powerful church tower.

The tower of St. Mary's RC Church in the distance forms the terminus to the view. Its tall, slender proportions, pinnacles and distinctive silhouette contrast with the form of St. Michael's church tower.

The Significance of the View

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.



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Camera Location: 435197(E) 336490(N)

Date/Time of Photography: 13th November 2018 / 12.57

Camera Equipment: Canon EOS 5D Mark II & 50mm f1.4 Lens

Survey Equipment Garmin GPSMAP 62S:

Viewpoint 26 - Becket Street



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Camera Location: 434970(E) 336123(N)

Date/Time of Photography: 13th November 2018 / 12.40

Camera Equipment: Canon EOS 5D Mark II & 50mm f1.4 Lens

Survey Equipment: Garmin GPSMAP 62S

Reason for Selection

The view along Becket Street incorporates the cathedral tower, one of a small number of short-range linear views of the cathedral from within the city centre. This street was created in the 1850s and here the view of the cathedral is incidental rather than designed. The landmark tower of the Museum at Wardwick is visible across a gap site, an area of potential redevelopment.

The Significance of the View

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.

Viewpoint 27 - Wardwick



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Camera Location: 434978(E) 336306(N)

Date/Time of Photography: 13th November 2018 / 12.48

Camera Equipment: Canon EOS 5D Mark II & 50mm f1.4 Lens

Survey Equipment Garmin GPSMAP 62S:

Reason for Selection

The view from the end of Friar Gate looking along Wardwick contains a generous public space in front of the Museum. Off-set to the left is the landmark staged clock tower, built in two phases, towering above the neighbouring buildings; light filters through the open framework, a highly distinctive silhouette and symbol of Civic pride and high status. In the background at the end of the view is the grey mass of Intu, although to the untrained eye, or visitor to the city, this appears strangely as a landscape distant horizon.

This view was created and opened up to reveal the Museum following the demolition of a row of buildings fronting Wardwick and the creation of Museum Square.

The Significance of the View

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.

Viewpoint 28 - Albert Street



Reason for Selection
The Corn Exchange is a prominent local landmark, originally a public building, with a distinctive large corner tower (semi-circular on plan) and a copper dome with ball finial. It is a focal point of this view along Albert Street.

The Significance of the View
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.



Camera Location: 435300(E)
336152(N)

Date/Time of Photography:
13th November 2018 /
13.31

Camera Equipment: Canon
EOS 5D Mark II & 50mm f1.4
Lens

Survey Equipment: Garmin
GPSMAP 62S

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Viewpoint 29 - Curzon Street



Reason for Selection
St Werburgh's Church tower of the 15th century, with 1601 restoration incorporating obelisk pinnacles, is a prominent focal point of the view from Curzon Street, although it is off-set from the main body of the church, the nave by Sir Arthur Blomfield (1892-4) of which can just be glimpsed to the left of this view. Curzon Street was the principal south-west entrance into the town before the mid 19th century.

The Significance of the View
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.



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Camera Location: 434966 (E), 336269 (N)

Date/Time of Photography: 10th
November 2018 / 11.42

Camera Equipment: Canon EOS 5D Mark II
& 50mm f1.4 Lens

Survey Equipment: Garmin GPSMAP 62S

Viewpoint 30 - Bold Lane



Camera Location: 435024 (E), 336398 (N)

Date/Time of Photography: 10th October 2018 / 12.01

Camera Equipment: Canon EOS 5D Mark II & 50mm f1.4 Lens

Survey Equipment: Garmin GPSMAP 62S



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Reason for Selection

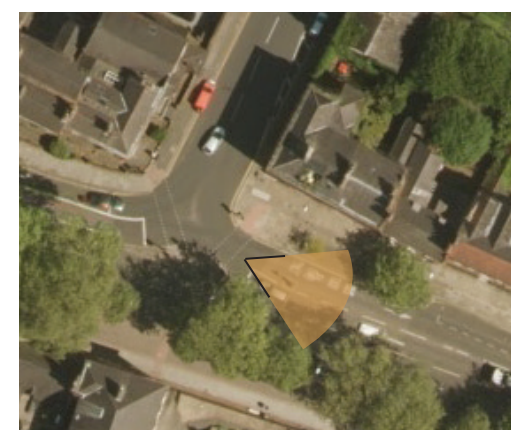
The linear view of the Library and Museum fronting Wardwick has a strong presence on Bold Lane, where its central tower forms a focal point of the view.

The Significance of the View

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.

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.

Viewpoint 31 - Friar Gate



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Camera Location: 434492(E) 336508(N)

Date/Time of Photography: 14th December 2018 / 15.20

Camera Equipment: Canon EOS 5D Mark II & 50mm f1.4 Lens

Survey Equipment Garmin GPSMAP 62S:

Reason for Selection

Long Georgian terraces are characteristic of a number of streets within Derby where the skyline is defined by a coherent eaves and ridge line and regular, multiple-flue, chimney stacks. The example at Friar Gate selected for this viewpoint photograph is perhaps the best known and is part of the 18th century planned settlement expansion. This has been chosen as a representative example of this highly-consistent type of view, the coherent form of terraced buildings which represent one aspect of the Derby skyline.

The Significance of the View

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.