

# APPENDICES

# APPENDIX 1

## HERITAGE ASSESSMENT

### METHODOLOGY

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Mel Morris Conservation was appointed in July 2019 as part of the Urban Initiatives Ltd team undertaking the Derby Tall Buildings Strategy, to address the setting of heritage assets and identify different levels of sensitivity to tall buildings.

The definition of tall buildings is derived from Historic England's 2015 document "Tall Buildings: Historic England Advice Note 4" (December 2015), which recognises tall buildings as being 'tall' relative to their context.

The definition of setting is set out in the Glossary of the National Planning Policy Framework (Feb 2019) as:

"Setting of a heritage asset: The surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral."

### DESIGNATED HERITAGE ASSETS

Assessment of the setting of designated heritage assets is one of professional judgement, which starts from the point of understanding significance. This assessment follows the Historic England guidance on setting – "The Setting of Heritage Assets - Historic Environment Good Practice Advice in Planning: 3" (Second Edition, December 2017). This sets out a checklist, in bullet-point form, of potential attributes (step 2 checklist). We have considered this list and have asked further key searching questions with specific relevance to tall buildings (see Measuring Sensitivity).

Table 1 includes: Derwent Valley Mills World Heritage Site, Scheduled Ancient Monuments, Grade I listed buildings, Grade II\* listed buildings, Conservation Areas, Registered Parks and Gardens and a selective list of grade II listed buildings which hold significance for their landmark qualities and design. Conservation Areas and Registered Parks and Gardens can hold multiple assets of the highest significance so are included in this list, but not in order of importance.

### IMPORTANT VIEWS

The Views Analysis undertaken by Mel Morris Conservation in 2018 as part of the Skyline Study focused on strategic views into and around the city centre. In addition to these views, conservation area character appraisals for the conservation areas within the city identify additional important views. The city has five published conservation area appraisals and these identify significant views. There are eleven other conservation area appraisals of which Strutts Park Conservation Area, Little Chester Conservation Area and Nottingham Road Conservation Area are the closest to the area of focus (CBD). As these do not have an appraisal, these are silent on important views, so the assessment (see Table 1) incorporates a summary of significance and a description of any important views.

## CONSERVATION AREAS

There are sixteen conservation areas in Derby. Published appraisals are: Friar Gate CA, City Centre CA, Darley Abbey CA, Green Lane and St Peters CA, and Railway CA. Darley Abbey is under review and is currently not published online. Of the sixteen conservation areas within the City boundary, certain conservation areas were omitted from the study because they are a considerable distance outside the area of focus and have no visual relationship with it; i.e. the city centre is not part of the setting of these conservation areas now, visually or in any other meaningful historical way. The conservation areas omitted from the study are:

- Highfield Cottages Conservation Area
- Leylands Conservation Area
- Mickleover Conservation Area
- Spondon Conservation Area
- Allestree Conservation Area
- Markeaton Conservation Area

Each of these conservation areas is a self-contained community, or former village, with a distinct character set apart from the city centre.

Each of the other conservation areas has been considered separately as they are either closer to the city centre or have greater associations. We have therefore include the following conservation areas in the assessment:

- City Centre Conservation Area
- Friar Gate Conservation Area
- St. Peter’s Street and Green Lane Conservation Area
- Railway Conservation Area
- Nottingham Road Conservation Area
- Strutts Park Conservation Area
- Darley Abbey Conservation Area
- Little Chester Conservation Area
- Hartington Street Conservation Area
- Arboretum Conservation Area

There are also conservation areas and registered parks and gardens outside the city centre within neighbouring local authorities. These may have associations with the city centre but we have not considered as a separate exercise whether they derive any significance from association with views of the city centre as these are generally covered by the Skyline Study of 2018.

### SIGNIFICANCE OF CONSERVATION AREAS

Not all conservation areas are the same or have the same level of sensitivity to tall buildings. Conservation areas may be of high national importance and may contain high concentrations of Grade I and Grade II\* listed buildings, or be of very high archaeological interest, or may be contained entirely within or overlap a World Heritage Site. Some conservation areas are of regional importance. The methodology takes into account the relative significance of the different

conservation areas and different character areas, which have different sensitivities to tall buildings.

### WORLD HERITAGE SITE AND BUFFER ZONE – EXPLANATION

The Derwent Valley Mills World Heritage Site was designated in 2001. Its Buffer Zone was intended to provide a visual envelope to views from the DVMWHS, to extend to ridges and parts of the Derwent Valley that can be seen from the DVMWHS, but this does not include all of the setting of a World Heritage Site. The Buffer Zone is sometimes described as the immediate setting. All of the Buffer Zone is included within the setting of the DVMWHS, in that this is part of how the DVMWHS is experienced. Boundaries of the DVMWHS are often related to existing designations, as this was a way of ensuring a level of development control and effective management through the English planning system. But there may be areas of high sensitivity outside the Buffer Zone. This is particularly the case for large or tall developments which can be brought within the setting simply by being more prominent than more immediate development.

Recent government guidance on World Heritage Sites has clarified beyond dispute that Buffer Zones are part of the setting of World Heritage Sites. This can include areas which are not visible from the DVMWHS, including approach routes:

“A buffer zone is defined as an area surrounding the World Heritage Site which has complementary legal restrictions placed on its use and development to give an added layer of protection

to the World Heritage Site. The buffer zone forms part of the setting of the World Heritage Site.”

Paragraph: 033 Reference ID: 18a-033-20190723

Revision date: 23 07 2019

The 2001 nomination document for inscription explains:

“The buffer zone has been defined in order to protect the site from development that would damage its setting. Some secondary buildings or features that relate to the primary significance of the site are included. Wherever possible, boundaries of existing protected areas have been adopted. At Darley Abbey, the buffer zone consists of the rising land up to the A6 and A38 roads to the west and the land abutting the River Derwent’s flood plain up to the railway to the east. Further south it includes the Strutt’s Park Conservation Area, the Chester Green Conservation Area, part of the River Derwent immediately south of the site and Derby Cathedral.”

Government guidance goes on to say, with regard to the management of World Heritage Sites:

“When developing plan policies to protect and enhance World Heritage Sites and their Outstanding Universal Value, plan-making bodies should aim to satisfy the following principles:

- protecting the World Heritage Site and its setting, including any buffer zone, from inappropriate development
- striking a balance between the needs of conservation, biodiversity, access, the interests of the local community, the public benefits of a development and the sustainable economic

use of the World Heritage Site in its setting, including any buffer zone

- protecting a World Heritage Site and its setting from the effect of changes which are relatively minor but which, on a cumulative basis, could have a significant effect
- enhancing the World Heritage Site and its setting where appropriate and possible through positive management
- protecting the World Heritage Site and its setting from climate change but ensuring that mitigation and adaptation is not at the expense of integrity or authenticity

Local planning authorities whose area covers either the World Heritage Site itself or all or part of its setting need to take these principles and the resultant policies into account when making decisions on applications”

Paragraph: 032 Reference ID: 18a-032-20190723

Revision date: 23 07 2019

The statement of significance and the management plan prepared for each World Heritage Site (which may include a buffer zone to help protect its setting) are material considerations in the planning process. The Derwent Valley Mills World Heritage Site Management Plan (2020-2025) is currently in draft. It reflects ongoing international management processes. Whilst the designation process sets the boundaries and the parameters are defined at the time of inscription, the management processes evolve. This is particularly the case for cultural landscapes, which have received much greater recognition for their value in recent years by UNESCO. The Derwent Valley

Mills is a form of cultural landscape, and attributes of the cultural landscape have been more recently recognised in the latest management plan. Individual sites with key attributes and new understanding of the importance of existing sites has emerged and is on-going as part of the research framework being undertaken within the World Heritage Site and in association with the planning system. It is acknowledged by the Derwent Valley Mills Partnership that a number of attributes fall outside the present boundary of the DVMWHS and some may be outside the Buffer Zone. A review of the boundary of both the DVMWHS and the Buffer Zone is intended as part of the life of the 2020-2025 Management Plan.

Within the present Buffer Zone in Derby there is a key attribute - St. Helen’s House, the home of William Strutt - and there may be others.

## MEASURING SENSITIVITY

We have identified a range of four sensitivities: low / medium / high / very high. These have been mapped to show three levels of sensitivity: very high and high levels of sensitivity are combined, medium sensitivity and low sensitivity. These include both the heritage assets and elements of their setting which are particularly sensitive to tall buildings because of their specific significance. The zone where their setting could be affected by tall buildings, and heightened sensitivity, is shown as a 'fuzzy' area. This is not fixed and will vary according to the prominence, visibility, height and mass of each tall building. There are few fixed viewpoints where visibility is determinative.

### SENSITIVITY DEFINITIONS

**Very High:** the heritage asset has international or high national importance. Its setting, and particularly the way that we appreciate it from public viewpoints, is clearly understandable and is very sensitive to change.

**High:** the heritage asset has national importance. Its setting may have been affected by redevelopment or demolition but because of its special interest / significance it is nevertheless very sensitive to tall buildings.

**Medium:** the heritage asset has regional importance. Its setting has been affected by redevelopment and / or demolition. It is nevertheless still sensitive to change because of its significance.

**Low:** the heritage asset, or part of the heritage asset, may have national importance or local importance. Where it has national importance,

its setting has been affected by development and change which has significantly affected how we appreciate it. In some instances because of its context, there is no possibility of any tall buildings affecting its setting.

Each heritage asset was assessed and the process of assessment set out in Table 1 reaches a conclusion in each case of each heritage asset on the level of sensitivity to tall buildings. In certain cases, where for example the character is diverse, there may be different sensitivities to tall buildings and these are expressed accordingly. Some heritage assets, such as conservation areas, may contain multiple levels of sensitivity to tall buildings, and these are also broken down and shown on the map.

There are a number of factors affecting this, and these are largely related to significance and can be understood in accordance with the government's most recent published Planning Practice Guidance:

"What is 'significance'?"

'Significance' in terms of heritage-related planning policy is defined in the Glossary of the National Planning Policy Framework as the value of a heritage asset to this and future generations because of its heritage interest. Significance derives not only from a heritage asset's physical presence, but also from its setting.

The National Planning Policy Framework definition further states that in the planning context heritage interest may be archaeological, architectural, artistic or historic. This can be interpreted as follows:

- archaeological interest: As defined in the Glossary to the National Planning Policy Framework, there will be archaeological interest in a heritage asset if it holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point.
- architectural and artistic interest: These are interests in the design and general aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved. More specifically, architectural interest is an interest in the art or science of the design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skill, like sculpture.
- historic interest: An interest in past lives and events (including pre-historic). Heritage assets can illustrate or be associated with them. Heritage assets with historic interest not only provide a material record of our nation's history, but can also provide meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity.

In legislation and designation criteria, the terms 'special architectural or historic interest' of a listed building and the 'national importance' of a scheduled monument are used to describe all or part of what, in planning terms, is referred to as the identified heritage asset's significance."

Paragraph: 006 Reference ID: 18a-006-20190723

With regards to World Heritage Sites, which hold significance for their Outstanding Universal Value, the government states:

“Effective management of World Heritage Sites involves the identification and promotion of positive change that will conserve and enhance their Outstanding Universal Value, authenticity, integrity and with the modification or mitigation of changes which have a negative impact on those values.”

The following questions were asked in each instance, to assist in determining sensitivity to tall buildings, as follows:

Visibility (for individual buildings) – was the structure designed to be seen in and around the city / historic town centre? If so, would a tall building in its vicinity or further afield affect its visibility? Was there intentional intervisibility with other structures? Would a tall building challenge its landmark status or its primacy in views? Was it designed to be seen from adjoining streets? If so, does it still relate to those streets?

Status (for buildings and character areas) – was the structure or area designed to be understood as a prime building or area of high status within the city / town? Is it or was it a seat of power, influence, learning, or religion? Did it have primacy? Does it still hold these values? Has this been affected by later development in such a way that it no longer holds that relationship or is it still intact and well-preserved?

Design (for buildings, monuments and areas of planned development) – was the structure or place a particular expression of design that would be affected by disruption to its outline, its silhouette, or its form? Is it a focal point of a key designed or deliberate view? Was it designed in conjunction

with other structures of the same form, where a structure of different form or mass would be highly distracting? Does it hold communal meaning and significance for its design against a clear skyline?

Character and authenticity - is the place of a specific, well-preserved character that would be affected by tall buildings? Is the character of consistent architectural style and skyline interest? Is the special character of the area particularly low-rise or of a unified height, or is there a mixture of building types and heights? What is the prevailing nature of the experience of the space and the urban grain? Has this been influenced by any old origins? Was it laid out as a cohesive single phase? To what extent is this preserved?

Integrity – to what extent is the nature of the structure, space or place influenced by external factors? Would the removal of one tall building, for example, restore the space, group or building to its original setting or silhouette or significantly enhance it?

## ASSESSMENT OF HERITAGE ASSETS SENSITIVITY

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This tables on the following pages provide a detailed assessment of the following heritage assets:

- World Heritage Site
- Scheduled Monuments
- All Grade I and II\* Listed Buildings and a selection of Grade II Listed Buildings
- Conservation Areas

Table A.1: Heritage Asset Sensitivity Assessment

| Heritage Asset   | Short Description of significance   | Other Heritage Assets within its setting   | Setting   | Overall level of Sensitivity to Tall Buildings |
|--|---|--|---|--|
| <b>World Heritage Site</b>                             |   |  |   |  |
| <p><b>Derwent Valley Mills World Heritage Site</b></p> | <p>The Derwent Valley holds international significance for its primary role in the development of the factory system. The valley contains a series of 18th and 19th century cotton mills and an industrial landscape of high historical and technological significance. It began with the construction of the Silk Mill in Derby in 1721 for the brothers John and Thomas Lombe, which housed machinery for throwing silk, based on an Italian design. The scale, output, and numbers of workers employed were without precedent. However, it was not until Richard Arkwright constructed a water-powered spinning mill at Cromford in 1771, and a second, larger mill in 1776-77 that the "Arkwright System" was truly established. The cultural landscape of the Derwent Valley was where the modern factory system was developed and established, to accommodate the new technology for spinning cotton developed by Richard Arkwright and new processes for efficient production.</p> <p>Derby holds specific significance for the remains and site of the silk mill, the Lombe Mill, and its associated structures and water management, and its 18<sup>th</sup> century iconic status to the nation, and then Derby's historic pivotal role in providing the initial location where the Strutt empire was established, from 1758, their headquarters for their business, the location of many of their homes, and their trading links for the Strutt empire. The Strutts became one of the largest consumers of raw cotton in England. Their early sources came from London importers. Cotton bought at Liverpool was carried to Derby by canal. That from London also reached Strutts by canal or was sent by sea to Gainsborough and there transferred to canal barges for Derby.</p> <p>Jedediah Strutt and William Woolat built their first Silk Mill here for throwing silk and warehouse for giving out the spun yarn and storing the finished silk hose / stockings, and a separate 'frame shop' for the silk hosiery business. Strutt used the navigable river and later canal system for transporting goods to and from Derby, and then on to Belper and the Strutt empire developed another silk mill at The Morledge in 1785 and their first fireproof cotton mill (The Derby Mill - 1792-93).</p> <p>Attributes inside the WHS at Derby:<br/>                     Watermill, Watercourse, Millpond, Weir, Chimney, archaeology related to the above and the course of the Derby Canal.<br/>                     (WHS Management Plan, p. 14)<br/>                     Attributes inside the Buffer Zone:<br/>                     Mill-owners house – St Helen's House (William Strutt)<br/>                     Attributes outside the Buffer Zone (not yet ratified):<br/>                     River weirs downriver of Exeter Bridge, including Longbridge Weir.</p> | <p>St. Helen's House (gde I)<br/>                     All Saints Cathedral Church (gde I)<br/>                     St. Mary's RC Church (Gde II*)<br/>                     City Centre Conservation Area</p> | <p>The Buffer Zone includes all of the high ground visible from within the WHS and stretching as far west as Kedleston Road, and as far south as Derby Cathedral and Exeter Bridge, but excludes a large part of the low-lying ground to the east of the river because the land was not directly visible from the WHS, shielded by other buildings, which are in the buffer zone on the eastern river embankment. In the context of the WHS, tall buildings rising behind the backdrop of river views would fall within the experience of the WHS and therefore within the setting of the WHS. The demolition of these blocks of buildings lining the eastern embankment of the river would bring into sharp focus the eastern embankment of the river, a large area of which would potentially then fall within the setting of the WHS, irrespective of building heights.</p> <p>Land to either side of the river at St. Mary's Bridge, which lies within the Buffer Zone but not within a conservation area, is very sensitive to new development as it encompasses key views of the Silk Mill and views along the river.</p> <p>The nomination document for inscription explains:<br/>                     "The buffer zone has been defined in order to protect the site from development that would damage its setting. Some secondary buildings or features that relate to the primary significance of the site are included. Wherever possible, boundaries of existing protected areas have been adopted. At Darley Abbey, the buffer zone consists of the rising land up to the A6 and A38 roads to the west and the land abutting the River Derwent's flood plain up to the railway to the east. Further south it includes the Strutt's Park Conservation Area, the Chester Green Conservation Area, part of the River Derwent immediately south of the site and Derby Cathedral."</p> <p>There are three sensitive monitoring views falling within the Buffer Zone or WHS:<br/>                     45) Silk Mill from Exeter Bridge (BZ).<br/>                     46) Silk Mill from Cathedral Green (BZ).<br/>                     47) Silk Mill from the St Alkmund's Way flyover bridge (WHS).</p> <p>These are not necessarily the only or most significant views but they are important ones.</p> <p>The setting of the WHS also extends as far south-east as River Gardens and Holmes Bridge.</p> | <p>Very high</p>                               |



APPENDIX

| Heritage Asset  | Short Description of significance   | Other Heritage Assets within its setting | Setting   | Overall level of Sensitivity to Tall Buildings |
|---|---|--|---|--|
| <b>Scheduled Monuments</b>  |   |  |   |  |
| <b>Derby Racecourse Roman vicus and cemetery SM</b>                   | <p>Located c.600m east of the Roman fort at Little Chester (Derventio), the site is a vicus, or small civilian settlement, situated on the Roman road from Little Chester to the Trent at Sawley. Excavations carried out on part of the site between 1968 and 1974 have revealed it to be a Roman industrial settlement, specialising originally in pottery and later in metalworking, with an associated cemetery. Pottery production indicates that industrial activity began with the settlement's creation c.AD90 and lasted until the mid-second century when metalworking took over as the most important industrial activity. This continued until the settlement's decline in the mid-fourth century. The latter period of occupation, from the second to the fourth centuries, is reflected in the area of the cemetery excavated. This revealed a line of five mausolea near the Roman road and an open cemetery to the north with both cremation and inhumation burials, three of which contained military dress-fittings. An area of a walled cemetery containing a mixture of inhumations and cremations was also located slightly further north of the main complex.</p> <p>The Derby Racecourse site is an important example of a fort-vicus, an extramural civilian settlement attached to the nearby fort of Derventio at Little Chester. Fort-vici are rare nationally, with less than sixty identified examples, and are situated almost exclusively in frontier regions where conditions were not secure enough for fully-fledged towns to develop. They were important centres in which people settled in order to provide goods and services to the moneyed Roman troops. The Derby Racecourse site has been identified as one of only two well-preserved vici in Derbyshire and has a very rich associated Roman cemetery which has already yielded considerable evidence of the size, age range, sex and wealth of the population associated with the vicus and fort. The previous excavations at the site have been limited and the site is of considerable archaeological potential.</p> |  | <p>The visual setting of the monument has changed to such an extent that it is now difficult to imagine the context. A significant amount of industrial development on the west of the Sir Frank Whittle Road has visually isolated this site.</p> <p>Although only about 500 metres as the crow flies between the two Roman sites, and strong associative links between Little Chester and this site, there are no visual links. The site has little relationship with the city centre today. With the construction of the major arterial roads, the outer ring-road (Sir Frank Whittle Road) and the railway line, this site is split from Little Chester and the city centre. Intervening vegetation and large retail units make it difficult to appreciate linkages and there is a glimpse only of the cathedral.</p> <p>The nature of the site is not one which is easily understood because of the overlaid form of the racecourse. Its setting and archaeological potential could extend beyond the boundary of the racecourse, but that extent is not fully understood.</p> | Low  |
| <b>Littlechester Roman Fort site SM</b>                               | <p>DCC Derbyshire 147 – ref. Site of Roman town</p> <p>The Roman fort at Little Chester, Derby identified as 'DERVENTIO' – the Derbentione' of the Ravenna Cosmography (11). A series of investigations into Roman Derby from 1968 to 1983 are published in the 1985 volume of Derbyshire Archaeological Journal, drawing together information about Roman Derby from all available sources, and including work on Little Chester Roman fort. surveyed and published by Stukeley in 1721/24.</p> <p>Watching briefs and excavations were conducted by Trent &amp; Peak Archaeological Trust at the Roman site of Derventio, Little Chester, Derby, in the period 1986-1990. A model is put forward for the development of Little Chester from military origins to an urban settlement, with a possible role as a regional market and administrative centre at the junction of Highland and Lowland communities. Between the fifth and the tenth centuries the focus of settlement shifted south to the modern city centre.</p>  | SM DB 105                                | Strategic location on the banks of the River Derwent. The setting alongside the river has not changed significantly as the site is now largely buried under the southern end of Darley Playing Fields and straddling Old Chester Road. There is no relationship between this site and the city centre and very limited intervisibility.   | Low  |
| <b>Site of Roman bathhouse and hypocaust system at Parker's Piece</b> | <p>DCC Derbyshire 105 – site of Roman bathhouse</p> <p>Roman walls, bricks, roofing tiles, hypocaust tiles, Samian and Upchurch ware were found in September 1924 during the erection of a pavilion on the Derby School playing field, about 150 yards slightly west of south from the assumed position of the south</p>  | SM DB 147                                | Located to the south of the Roman Fort site and close to the site of the former railway line, close to the river. The setting relates to its relationship with the fort, to the north and river to the west.  | Low  |



| Heritage Asset  | Short Description of significance   | Other Heritage Assets within its setting                      | Setting  | Overall level of Sensitivity to Tall Buildings |
|---|---|---|--|--|
| <b>SM</b>   | gate of the fort.<br>Sherwin, C. 1925. 'Roman remains at Little Chester', Derbyshire Archaeological Journal. Volume 47, pp 256-258.   |   |  |  |
| <b>St. Mary's Bridge</b><br><b>SM</b>                           | DCC Derbyshire 36 - St. Mary's Bridge Derbyshire – the site of succeeding bridges.<br>The present bridge was built in 1788-93 by Thomas Harrison on a slightly different alignment to that of the medieval bridge. The remains of the medieval bridge are visible in the masonry attached to the Bridge Chapel.<br>The bridge is the original crossing point of the River Derwent at Derby and held immense importance, having been recorded in The Cartulary of Darley Abbey, temp. Edward I, bridge at Derby. Quite early in the 14th century, it appears that the bridge was already of such an age as to be in need of repair. The Patent Rolls of that time record several pontages, or grants to the burgesses of the right to collect tolls for the purpose of repairing the bridge. By the mid 14th century, if not before, a bridge chapel had been constructed<br>Its iconic status, built by one of the foremost bridge designers and engineers of the 18 <sup>th</sup> and early 19 <sup>th</sup> centuries (see for example The Grosvenor Bridge at Chester by TH), meant that it was recorded many times. The bridge was also influenced by William Strutt who campaigned for a new bridge under Act of Parliament. | Bridge Chapel (gde I).<br>The Bridge is also Grade II* listed | The construction of the inner ring road and 'Causey Bridge', the modern flyover, has stolen much of the appreciation of the bridge from the south, but it is still very clear from the northern riverbanks and its narrow form and balustraded parapets, statue niches and rusticated cutwaters make it an elegant design. It aligns with a view of St. Mary's RC Church and provides an important vantage point to see a panorama of the city, as early travellers would have experienced the view. It also has strong ancient associations with the early history of Derby which can be appreciated in the context of the adjoining Bridge Chapel, one of few surviving in the UK, where prayers were said for weary travellers and people of strong Christian faith on entering the town. | High   |
| <b>Remains of Darley Abbey</b><br><b>SM</b><br><b>Grade II*</b> | A standing building, C15. Stone; 2 storeys; 3 square-headed windows; 4 buttresses with offsets, one of the centre ones considerably enlarged later to resist a bulge; remains of cusped heads to lights; old tile roof, gabled ends. Part of the remains of Darley Abbey, an Augustinian Priory removed from St Helens Derby, C12. AM.  | Darley Abbey Conservation Area<br>DVM World Heritage Site     | Seen within a village setting, there are no threats from tall buildings  | Low  |

| Grade I listed buildings   |   |  |   |  |
|--|---|--|---|--|
| Heritage Asset   | Short Description of significance   | Other Heritage Assets within its setting | Setting   | Overall level of Sensitivity to Tall Buildings   |
| <p><b>The Cathedral Church (All Saints)</b><br/><b>Grade I</b></p> | <p>Formerly the Collegiate Church but raised to Cathedral status when the Diocese of Derby was created in 1927. The fine, tall, late Perpendicular stone west tower remains from the original early C16 church but the body of the present building of circa 1725 is a good classical design by James Gibbs, an architect of national repute and importance. 5 semi-circular headed windows at each side with characteristic Gibbs rustication and with coupled pilasters between balustraded parapet. Fine spacious interior comprising broad nave aisles, chancel chapels, gallery and organ loft at west end; east end extended in 1972 by the addition of a retro-choir designed by Sebastian Comper which contain a classical style baldachino.</p> <p>All Saints Cathedral Church retains one of the biggest Perpendicular towers in England (Pevsner). It is reputedly the second highest bell tower in the UK and measures 65 metres high and dominates the town and has done so since it was built in 1520-1532 when it replaced an earlier tower demolished in c1474. Although the church was raised in status from the chief parish church to a cathedral in 1927, it was considered as the 'mother' church for many centuries as it was the principal parish church and a Collegiate church. All Saints was one of two Collegiate churches in Derby, meaning that it was a self-governing College of canons presided over by a sub-dean, given by Henry I in 1100 to 1107 for the maintenance of the dean of Lincoln, a royal gift to the minster church of Lincoln. It was known as a Royal free chapel until it was abolished in 1547 under the post reformation Act for the Dissolution of Collegiate Churches. The church was known as a minster. A chartulary of the dean's possessions at Lincoln refer to him on several occasions as 'Dean of Lincoln and Dean of the free Chapel of All Saints, Derby'.</p> <p>The tower dominates the body of the church (nave and aisles), which was designed by James Gibbs in 1723-25. The tower has three tall stages, highly decorated, the third stage with bell-openings of four-lights per face. It is surmounted by ornamented battlements and very large corner pinnacles. Although originally designed to contain a peal of 10 bells, which is still houses, it was later altered to contain clock faces to the south and west.</p> <p>Since it was made a cathedral in 1927 its historic significance was enhanced, its importance to the people of Derbyshire, not just Derby, was altered and the status of Derby was elevated.</p> | <p>City Centre Conservation Area</p>     | <p>The setting of the church relates to how it was intended to be seen (and heard) and appreciated, and how it is experienced today.</p> <p>It is the most important landmark in Derby. It was for many centuries and still is today. Its historic and communal significance as a focal point for key approach views would have helped visitors to reach their destination and radial routes around the City still provide long vistas of the main tower from:</p> <p>Nottingham Road (east);<br/>King Street/ Duffield Road / Queen Street (north-west);<br/>Mansfield Road (north-east);<br/>Osmaston Road / Irongate / Green Lane (south);<br/>Uttoxeter New Road / St. Mary's Gate (west);<br/>Kedleston (north).</p> <p>Its peal of 10 bells would have been audible to a wide area of the valley.</p> <p>Its aesthetic decorative form, silhouette and scale was designed to draw attention, admiration and wonder and to raise the spirits and elevate the importance of Christianity to the populace. The power and visible influence of the church was of considerable historic importance and important citizens wanted to be associated with it and borrowed it in views from within their landscaped parks (e.g. Darley Park, Kedleston Hall, Markeaton Park).</p> <p>The church is also visible in numerous incidental views around the city centre from the network of narrow medieval streets and across blocks of development. This visibility is also important to understanding its status.</p> | <p>Very high</p> <p>Tall buildings within the city centre have the potential to affect the setting of the cathedral and their impact can affect its primacy in the skyline.</p> <p>There are also key views where its significance would be demonstrably harmed by blocking or disrupting views or by removing or interrupting its silhouette.</p> |

| Heritage Asset  | Short Description of significance   | Other Heritage Assets within its setting   | Setting   | Overall level of Sensitivity to Tall Buildings |
|---|---|--|---|--|
| <b>41 Friar Gate</b><br><b>Grade I</b>                | <p>The house was designed by Joseph Pickford as his own house, perhaps the foremost Derbyshire architect of his day. Now the Pickford House museum, set out and displayed as his house. A fine house of circa 1770. Architect Joseph Pickford. Red brick with stone dressings; 3 storeys; 5 sash windows in moulded stone surrounds. Centre recessed under round-headed stone arch over all 3 storeys. On each side the building breaks forward with one window, the 3 1st storey windows having panels of balusters below, while the centre has also a frieze and cornice. Windows on either side of central arch have ornamental bands below sills. Modillion cornice and open pediment surmounted by 3 large ball-heads. Slates. Fine central doorcase with side lights and having Roman Doric engaged columns and plain pilasters; frieze with "dam" type ornament, modillion pediment, traceried fanlight and 6-panelled door. 5 stone steps up. Interior: Good entrance hall with Adam style plaster plaques and decoration and good Hopton Wood stone staircase with simple hardwood handrail. Rear ground storey room has a restored Adam style marble fireplace.</p>   | <p>Friar Gate Conservation Area<br/>Grade II* listed buildings at Friar Gate, also designed by Joseph Pickford</p> | <p>The house overlooked its rear garden and from its rear Dining Room we can still see the relationship between the town house and the enclosed walled garden. This has been altered with the creation of a small car park but it is better preserved here than several of the other gardens. Further views to the original brook are truncated.</p> <p>To the Friar Gate frontage the house, and its neighbours, form the most significant set-piece example of Georgian architecture and high status residential buildings in Derby. They rely on their striking continuous straight eaves, classical proportions and rhythm, which is unified, with no other distracting elements in the views.</p>                                  | Very high                                      |
| <b>St. Helen's House</b><br><b>Grade I</b>            | <p>St Helen's House is an outstanding Palladian town mansion of 1766-7, designed by Joseph Pickford for John Gisborne an alderman of Derby, as his town mansion. It is the most important and largest surviving domestic building in Derby, and one of the finest purpose-built town houses to survive in England outside London.</p> <p>After his death in 1779 the house was used by his son Thomas, a friend of William Wilberforce. In 1801 Thomas leased and subsequently sold the house to the hugely wealthy William Strutt, FRS, eldest son of the cotton pioneer Jedediah Strutt. It was Strutt's principal residence and he made some alterations for this reason, including more service accommodation to the east c.1807-9. This was truncated in 1877 for a street extension</p> <p>First extension and internal remodelling for William Strutt. Extension by Thompson and Young 1874-8 for Derby School.</p> <p>Main Mansion: fine ashlar front, otherwise of red brick. Slate roof. Palladian style. 3 storeys.</p> <p>The large extension for Derby School, by Thompson and Young of 1874-8, set-back and in simpler but similar style, was an attempt, unusual in the 1870's, to add to but not unduly challenge a building already recognised as of great importance.</p> | <p>Strutts Park Conservation Area</p>  | <p>Because of the construction of the inner ring road, the building has even more presence than it had when the medieval street pattern was still intact, as it sits on the edge of the settlement pattern before the slip road descends to the inner ring road, St. Alkmund's Way.</p> <p>However, the rest of its setting has changed significantly, with the loss of its garden, parkland and the construction of the school buildings. Its backdrop is therefore related to views from King Street and its roofline.</p> <p>The occupation and ownership by the Strutt family for sixty years is a very significant historic connection with the Derwent Valley World Heritage Site and it falls within the setting of the WHS.</p> | High   |
| <b>County Hall, St. Mary's Gate</b><br><b>Grade I</b> | <p>Designed in 1660 and built in part as a courthouse, a role which is still has today, as a Magistrates Court.</p> <p>Fine facade set back from street at rear of cour d'honneur. Classical style. Stone; single-storeyed facade; 3 large round-headed windows with stone mullioned rectangular frames; pilasters between windows and Tuscan columns at corners; 2 splendid stone doorcases surmounted by entablatures with segmental pediments and each within voluted broken pediment, semi-circular arched doorways and multi-panelled divided doors, stylobate of 4 - steps; and moulded eaves cornice surmounted by an open balustrade; hipped slate roof. Interior: Plain former Court Room containing monument to F N Clarage Mundy, with bust, by Chantrey, 1820. Believed to be the setting of Betty Sorrel's trial in George Elliot's novel "Adam Bede".</p> <p>An elaborate mid 17<sup>th</sup> century building using classical details and beautiful symmetry. There are many early images of County Hall and it was an iconic Derby building.</p>  | <p>City Centre Conservation Area</p>   | <p>The status of the building was very high when built, the most important building as a seat of justice, and it was designed to be seen within a purpose-designed setting, primarily it's courtyard. Its prime status and courtyard remains. Its strong balustraded parapet was designed to be the termination of the façade. Views of the shallow, hipped roof are restricted, and the front elevation is very vulnerable to distracting features and modern intrusive development, although they are restricted to views from St. Mary's Gate, as the rear of the building is contained within later development.</p>  | Very high                                      |

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| Heritage Asset  | Short Description of significance  | Other Heritage Assets within its setting          | Setting   | Overall level of Sensitivity to Tall Buildings |
|---|--|---|---|--|
| <p><b>St. Mary's Bridge Chapel</b><br/>Grade I</p>                                    | <p>C14 chapel somewhat restored, originally standing on a contemporary bridge, of which part of an arch remains. South elevation has a timber framed gable over a C15 stone mullioned window with modern leaded lights. Original building of stone, but some restoration is in brick with tile slips; old tile roof. Small aisleless interior.</p> <p>The bridge chapel is 14th century and only one of six surviving in England. Here prayers were said by weary travellers and people of strong Christian faith on entering the town. It was a place of refuge and somewhere to say masses for the souls of benefactors, to reduce their time in Purgatory. It was restored using SPAB principles with red tiles. There is a modern incised slate tablet on the north side recording the names of 3 Catholic priests who on 24th July 1588, suffered martyrdom for their faith near this place.</p>                            | <p>House (gde II)<br/>Bridge SM and Grade II*</p> | <p>The setting of the chapel has been altered so comprehensively with the construction of the ring road and Causey Bridge flyover, relative to its original purpose and its original setting, at the end of the only crossing point over the Derwent into Derby, that its setting is primarily important in its relationship to the river itself and St. Mary's Bridge.</p> <p>The Bridge House is more prominent and is a 17th century brick house with prominent gables.</p>  | <p>Low</p>                                     |
| <p><b>Bakewell gates at the Silk Mill Industrial Museum</b><br/>Grade I – ex situ</p> | <p>1728. A very fine pair of wrought iron gates and elaborate overthrow. The work of William Bakewell and bearing his mark. Moved here from the entrance to the Industrial Museum, Full Street.</p>  |   | <p>The gates have been moved and are not in-situ where they were intended / designed. They are due to be moved again.</p>   | <p>None</p>                                    |
| <p><b>Darley Abbey Mills South Complex</b><br/>Grade I</p>                            | <p>Long Mill, Middle Mill, East Mill, West Mill, Engine House And Chimney, Tollhouse, Bobbin Shop And Drying Shed, Old Lane</p> <p>Built by the Evans family of Darley Abbey.</p> <p>This complex of structures forms part of the textile manufacturing site at Darley Abbey which traded under the name of Boars Head Mills c.1792, continuously remodelled and enlarged between 1788 and c.1840, further altered late C19, mid and late C20. The complex as an entity is exceptional in its completeness of survival. The site forms part of the closely related network of pioneer textile manufacturing sites in the Derwent Valley; Thomas Evans was an associate of Richard Arkwright of Cromford and the Evans family was related by marriage to the Strutt family who had mills in Belper, Milford and Derby. Darley Abbey sits alongside these settlements in terms of both historic and architectural significance</p> | <p>DVMWHS</p>                                     | <p>The buildings at Darley Abbey, including grade II* listed mills and houses are all of world significance (outstanding universal value) for the evidence of the factory community and associated cotton mills which have been 'arrested in time', meaning that there is little sense of modern urban development. They are set a considerable distance from the city centre and any tall buildings in their vicinity would threaten the WHS designation.</p> <p>For this reason, it is assumed that there would be no proposals for development of tall buildings that would threaten this.</p> | <p>Very high</p>                               |

| Grade II* listed buildings   |   |   |   |           |
|--|---|---|---|-----------|
| <b>St. Mary's Bridge</b><br>II*  | <p>St Mary's Bridge was built in 1788-93 by Thomas Harrison, to replace the original medieval bridge. It has three semicircular arches and each buttress has a pedimented niche. Modillion cornice and balustraded parapet.</p>   | <p>Bridge Chapel (gde I).<br/>The bridge is also a Scheduled Monument</p> | <p>The construction of the inner ring road and 'Causey Bridge', the modern flyover, has stolen much of the appreciation of the bridge from the south, but it is still very clear from the northern riverbanks and its narrow form and balustraded parapets, statue niches and rusticated cutwaters make it an elegant design. It aligns with a view of St. Mary's RC Church and provides an important vantage point to see a panorama of the city, as early travellers would have experienced the view. It also has strong ancient associations with the early history of Derby which can be appreciated in the context of the adjoining Bridge Chapel, one of few surviving in the UK, where prayers were said for weary travellers and people of strong Christian faith on entering the town.</p> | High      |
| <b>Roman Catholic Church of St. Mary</b><br>II*                                    | <p>The RC Church was built in 1838-9 and designed by A.W.N. Pugin. He is recognised within England as the foremost architect of the early Gothic Revival and was the most influential of this early movement. St. Mary's was his first large parish church and "his most ambitious essay in Perp style.....quite remarkable for the date" (Pevsner).</p> <p>Ashlar C15 Gothic style. Nave with apse and aisles. West tower (ritual west; in fact south), originally designed with a tall slender spire but never built.</p> <p>The church has a slender elegant tower and this was recorded in the Derby Mercury as measuring 117 feet (36 metres) to the top of the pinnacles. If the spire which was originally planned had been built it would have been higher than All Saints, at 220 feet. It is no accident that this church is dominated by a Perpendicular tower, with apparent deference to All Saints.</p> <p>The church is built on an unusual north-south alignment, imposed by the constraints of the site, and has a deliberate conversation (and line-of-sight) with the Church of All Saints from the base of the south tower and the principal entrance (as at St. Giles, Chedale).</p> <p>The church exemplifies the craft of the master builder and individual craftsmen, and whilst this is best appreciated at close quarters, the lacy foliated openwork of the stepped parapets and multiple crocketed finials were designed to let the light through and to be seen in silhouette at a distance.</p> | Struts Park Conservation Area   | <p>The location chosen was on the very high ground, ensuring its visibility. St. Mary's has a very clear contextual and designed relationship with All Saints, now the cathedral church. They are often seen together. It has a strong, but visually subservient, relationship with the cathedral.</p> <p>It is still remarkably visible in and around Derby. Whilst its greatest impact is from the ring road and bridges over it, it is also visible from the east, and from vantage points along the River Derwent and River Gardens, St. Mary's Bridge, Darley Park, as well as short-range linear views from Queen Street and Darley Lane.</p>   | Very high |
| <b>Church of St Peter and attached boundary walls, St Peters Churchyard</b><br>II* | <p>The church is acknowledged as one of the earliest surviving medieval churches in Derby. Church with adjoining church hall and boundary walls. C12, C14 and early C16. Chancel restored 1851-53 by GG Place, and remainder 1859 by GE Street. Nave west end extended, and west tower rebuilt, 1898. This is now partially obscured by the Parish Rooms extension of 1970. Crenellated parapets to nave, chancel and tower, coped parapets to aisles.</p> <p>West tower, 3 stages, has clasping buttresses to the second stage, and angle buttresses above, topped with pinnacles. To north, pointed arched doorway with triple chamfered surround and hood mould. To west, pointed arched window, 4 lights, with Decorated tracery. The remainder of the lower stage is covered by the church hall. At the SW corner, a canted stair turret. Middle stage has loops, and clock to west. Bell stage has on each side paired 2-light bell openings flanked and divided by pilaster strips. Inset clock face to east., topped with octagonal squat pinnacles. North side has plain openings, late C19.</p>   | St. Peter's and Green Lane Conservation Area                              | <p>The tower, with its battlemented parapet and pinnacles, is a prominent landmark from St. Peter's Churchyard and silhouetted against the sky from this westerly direction and from St. Peter's Street, and from glimpsed views along Victoria Street and the junction with The Strand, but not from further afield where it is heavily influenced by St. Peter's House, which either blocks views of the church from the south / south-west or forms a backdrop to views from East Street and Commarket. It is a key building because of its historic importance as a focal point of activity.</p> <p>It is now pivotal to the junction of St. Peter's Street, East Street &amp; St. Peter's Churchyard.</p>  | High      |

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| Heritage Asset  | Short Description of significance   | Other Heritage Assets within its setting            | Setting   | Overall level of Sensitivity to Tall Buildings |
|---|---|---|---|--|
| <p><b>Church of St. Werburgh, Friargate</b><br/>II*</p>   | <p>St Werburgh's Church is likely to have been of Saxon foundation. It is believed to have originated on the site from the 8th century.</p> <p>Although a church of medieval origin, the earliest surviving part is the tower, rebuilt in 1601 after the collapse of the medieval tower. The tower incorporating obelisk pinnacles is in an unusual position at the south-east corner of the former nave. The remainder of the church was rebuilt in 1699 but of that period only the chancel has survived, which has a north aisle added in 1850 by H.I. Stevens (1806-73). The remainder was rebuilt, with a new chancel, on a north-south axis in 1892-94 by Sir Arthur Blomfield.</p> <p>The 3-stage tower is in Gothic-survival style, with angle buttresses, embattled parapet and corner pinnacles. It has a west doorway with continuous moulding, and ogee-headed 2-light west window. In the middle stage are clock faces in circular stone frames. The bell stage has pairs of 2-light openings with Y-tracery and transoms. On the north-east side of the tower is the former chancel in classical style, which has angle pilasters and is hipped at the east end. The chancel north aisle, the roof of which is concealed behind a plain parapet, has round-headed north window and a panelled east door in a moulded architrave, above which is a hood on consoles and a lunette. Blomfield's church is in free Perpendicular style and is oriented north-south, with the chancel at the north end.</p>   | <p>Friar Gate Conservation Area</p>                 | <p>Its setting is relatively intimate within the envelope of its adjoining streets. It has been affected by the encroachment of the multi-storey car park; although this is not a tall building, it has encroached on the setting of the church from the north.</p> <p>There are three key views from Wardwick, Curzon Street and Friar Gate, where the church is a focal point. The church tower is not visible from a wide area.</p>  | <p>High</p>                                    |
| <p><b>Green Man Inn, St. Peter's Street</b><br/>II*</p>   | <p>Stands at rear of No 58 and faces St Peter's Churchyard. Early C17 facade in red brick; 3 storeys, with shaped gable surmounted by pediment; elaborate brick bands and cornices including pediments over 2nd storey windows; top window in gable also has cornice, with separate pediment above; plain wood casement windows with wood mullions, those to ground storey modern. One storey modern additions on right-hand side.</p> <p>This is a very fine and early use of brick and celebrated this in the detail.</p>   | <p>St. Peter's Church (gde II*)</p>                 | <p>The building appears to be squeezed behind the church on the southern edge of its churchyard and relates to the medieval settlement pattern and is not appreciated from further afield.</p> <p>St. Peter's House, a tall building, has radically altered the context and backdrop to views in and around St. Peter's Churchyard.</p>   | <p>Medium</p>                                  |
| <p><b>The Central School of Art &amp; Municipal Technical College, Green Lane / College of Art Annexe</b><br/>II*</p> | <p>Built in 1876 as the Central School of Art, with additions of 1899 this is an exemplary, exquisitely detailed, Gothic Revival building. The architect was F W Waller of Waller and Son, Gloucester. The roofline incorporates an octagonal tower with pointed roof and a central octagonal lantern, copper clad and louvred, prominent gabled dormers to the rear block, large stone-built lantern chimney, with louvred vents. The building incorporates a mixed variety of forms of roof, which together populate the crest of the ridge running along Green Lane.</p> <p>Stone; 3 storeys and attic; 4-light mullioned and transomed windows having pointed arched heads with plate tracery, leaded lights; polygonal tower on left-hand side with tiled pointed roof; pointed arched doorway in projecting gabled porch. Attic has 3 gabled windows above richly carved panels with scrolls inscribed "Municipal Technical College". Gable on right-hand side; tiled roof with central lantern and fleche. 2-storeyed recessed bay on left-hand side with 2 pointed arched recesses and 2 windows below.</p> <p>The most distinctive elements of the building are the curved, glazed roof running parallel with Degge Street, which provided high quality top-lit spaces for detailed work, and the corner staircase turret on Green Lane, which has leaded-light windows and a plethora of elaborate, exuberant stone carved ornament, incorporating flowers, foliage &amp; shields, that reflect the artistic aspirations of the college. The building also incorporates a large number of roof level details, which puncture the skyline.</p> | <p>St. Peter's and Green Lane Conservation Area</p> | <p>The quality of the roofline and the variety of forms is best appreciated from a distance and from the high ground along the Inner Ring Road, where the cluster of forms appear like a miniature citadel along the ridge. There are relatively few vantage points to appreciate the significance of this building. The outline of the roofscape has been affected in some views by the backdrop of Intu, removing its silhouette.</p> <p>The complex is significant for its architectural character and its landmark presence, including its distinctive roofscape. This has remained remarkably free of distractions over a wide viewing area of the city, including views from Burton Road / Uttoxeter Road direction. The mass and bulk of the Intu centre have had an effect on its setting in some of these views.</p> | <p>High</p>                                    |

| Heritage Asset  | Short Description of significance   | Other Heritage Assets within its setting               | Setting  | Overall level of Sensitivity to Tall Buildings |
|---|---|--|--|--|
| <b>Former Railway Workshop at Derby Railway Works II*</b>   | <p>Railway workshop, incorporating former beam engine house, fitting and turning shops and smithies, latterly pattern shop and store, now occupied by Derby College. 1839, with C19 and C20 alterations and additions. Built for the Midland Counties Railway. Red brick with ashlar dressings and slated roof coverings. Plan; Triple pile single storey shed formerly accommodating 3 lines of track, with double pile 2 storey workshop area beyond, having originally rail access to part of ground floor (not in 2019), and incorporating a beam engine house. South-west elevation; 6 bay single storey shed with attached 9 bay 2 storey workshop range to south-east. Late C19 timber infill sheds link replaced with modern College range.</p> <p>This complex of workshops, sheds and smithies was built as part of the maintenance facilities for the Midland Counties Railway at the trijunct station at Derby, and is the earliest surviving railway works in the country.</p> | <p>Group with adjoining grade II* listed buildings</p> | <p>The former railway workshop is visible in the round and together with the adjoining buildings which were part of the railway complex, they form a strong brick presence of large mass and character. Modern developments for the college have been distinct but proportionate in scale and height. All three buildings share similar details and strong eaves line and plain roofs. They can be encircled and appreciated as a group at close quarters and from the railway station, platform and bridge. The clock tower is the focal point of the group but each building is important as part of the working railway working area. It still holds a close visual relationship with the Midland line and across the line there are associative links with the railway offices on the west side of the track fronting Railway Terrace.</p>   | <p>Very high</p>                               |
| <b>Former Carriage Shop at Derby Railway Works II*</b>  | <p>Former railway carriage works. 1840 with late C19 and C20 alterations. By Francis Thompson, for the North Midland Railway Company. Red brick with ashlar stone dressings, with concrete tile and Welsh slate roof coverings, and a metal framed interior structure. Combination range incorporating carriage workshops, smithies and offices, together with an entrance portal giving access to the polygonal engine house to which the range is attached.</p> <p>The North Midland complex was the most ambitious of the maintenance workshops built at the Derby Trijunct Station, and cost £62,000 to complete. The carriage workshop and the attached engine house represent the most-substantial survival of the first generation of railway workshops in the Midlands, and is of national significance.</p>  | <p>Group with adjoining grade II* listed buildings</p> | <p>The former carriage works is visible in the round and together with the adjoining buildings which were part of the railway complex, they form a strong brick presence of large mass and character. Modern developments for the college have been distinct but proportionate in scale and height. All three buildings share similar details and strong eaves line and plain roofs. They can be encircled and appreciated as a group at close quarters and from the railway station, platform and bridge. The clock tower is the focal point of the group but each building is important as part of the working railway working area. It still holds a close visual relationship with the Midland line and across the line there are associative links with the railway offices on the west side of the track fronting Railway Terrace.</p>   | <p>Very high</p>                               |
| <b>Former engine shed (known as The Roundhouse)<br/>Remains of the original Midland region railway station, Railway Terrace II*</b> | <p>Circa 1830. Formed part of Francis Thompson's 'Trijunct' Station. Built of red brick with good heavily-timbered polyhedral slated roof. On plan 16 sided with a width across interior of about 130 ft. Originally housed 30 locomotives, now part of Derby College.</p> <p>The Derby Roundhouse was not the first Roundhouse built but is the oldest surviving. The Midland Counties and North Midland Railway Buildings at Derby have a special national (if not international) significance in being the earliest groups of major railway works built (and surviving) in the Country pre-dating other significant works at Swindon, Crewe, Brighton etc.</p>   | <p>Group with adjoining grade II* listed buildings</p> | <p>The former engine shed now sits within an office and light industrial quarter. It is separated from the main road network but visible in the round and together with the adjoining buildings which were part of the railway complex, they form a strong brick presence of large mass and character. Modern developments for the college have been distinct but proportionate in scale and height. All three buildings share the same details and strong eaves line and plain roofs. They can be encircled and appreciated as a group at close quarters and from the railway station, platform and bridge. The clock tower is the focal point of the group but each building is important as part of the working railway working area. It still holds a close visual relationship with the Midland line and across the line there are associative links with the railway offices on the west side of the track fronting Railway Terrace.</p> | <p>Very high.</p>                              |



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|---|--|--|--|--|
| <p><b>First World War memorial, 1921, by Sir Edwin Lutyens. Grade II*</b></p> | <p>The Midland Railway cenotaph, Derby, is listed at Grade II* for the following principle reasons:</p> <ul style="list-style-type: none"> <li>* Historic interest: as an eloquent witness to the tragic impacts of world events on this company and the sacrifices made by its staff in the First World War;</li> <li>* Architect: designed by the nationally renowned architect, Sir Edwin Landseer Lutyens (1869-1944), who designed 58 extant memorials at home and abroad including the Cenotaph in Whitehall;</li> <li>* Design: one of eight cenotaphs by Lutyens, each different, and all among his most ambitious memorials;</li> <li>* Historic interest: a major company war memorial, one of several structures attesting that Derby was the headquarters of the Midland Railway. 10 metres tall.</li> </ul> | <p>Railway Conservation Area</p>   | <p>The monument is framed by buildings along the street so it is seen at close quarters and appreciated in a small and intimate way, although it is a large monument overall, occupying a moderate part of the Midland Road frontage. The silhouette of the main shaft is important seen against the sky where it is uninterrupted particularly in view of the fact that the monument contains the effigy of a dead unknown soldier, with his Brodie hat set to one side, and covered with a great coat as a shroud, arranged as a sarcophagus. There is a respectful solemnity to the monument which would be affected by development which affects its silhouette.</p>           | <p>Very High, but within a small area.</p>     |
| <p><b>The Old Grammar School, St. Peter's Churchyard II*</b></p>              | <p>Formerly 16<sup>th</sup> century school, The Free School, established by a Charter from Queen Mary in 1554, later used as a parish room and as Derby Heritage Centre and now in use as a hairdressing salon.</p> <p>Stone, one storey with large volume spaces and 2 gables each with one casement window. Ground storey has 3 rectangular mullioned 4-light window.</p>  | <p>St. Peter's Church grade II*<br/>St. Peter's and Green Lane Conservation Area</p> | <p>The setting has been affected by extensions to the church, an extension to the north, and St. Peter's House, all of which make it difficult to appreciate the original building, which was one of the foremost buildings in Derby, the 16<sup>th</sup> century Derby School.</p>  | <p>Low</p>                                     |
| <p><b>Church Of St Luke, Parliament Street II*</b></p>                        | <p>St Luke (1868-72) by F. J. Robinson is a major landmark as seen from the west (Burton Road and Rykneld Road Recreation Ground) and from the north (Kedleston and Mackworth), set on the hillside to the west of the city within the newly developed suburbs of the 19th century streets.</p> <p>It is called a 'masterpiece' by the Pevsner guide. The south-west tower was completed in 1875 and commands the west side of Derby, with its highly unusual, inset, saddle-back roof. Early English Gothic in style with polygonal apse and aisles.</p>  |  | <p>A distinguishing factor of St. Luke's Church is its very tall tower, which remains a highly visible and relatively isolated landmark. The reason for its apparent height is likely to be because it was built within a densely developed part of the town, a residential area which was not located on one of the main approach routes. It therefore needed to be visible across this western part of the city to reach its congregation.</p> <p>It would be affected by development which reduces its visibility across the city.</p>  | <p>High</p>                                    |
| <p><b>Church of St. Anne, Whitecross Street II*</b></p>                       | <p>Alternatively know as: St Anne's Church, LEAPER STREET. Parish church. 1871. Designed by F W Hunt of London. Red brick with red brick dressings and Welsh slate roofs. Raised and coped brick gables. Integral western tower. Nave and chancel under a single continuous roof, side aisles and side chapels. EXTERIOR: North-west front has 3 tall lancets linked by cill band and impost band, above 2 smaller lancets also linked by impost band and circular window in upper gable. Small square western corner tower topped with louvred wooden bellcote under pyramidal slate roof with lucarnes and iron finial.</p>  |  | <p>The setting has changed considerably since the church was built and it is not a landmark in the wider part of Derby.</p>  | <p>Low</p>                                     |
| <p><b>Church of St. John the Evangelist, Bridge Street II*</b></p>            | <p>Built in 1826-28 and designed by architect Francis Goodwin, this was the only commissioner's church to be built in the town, built in response to a sharp increase in the population. An elaborate Gothic buttressed nave along Bridge Street, and embattled parapets in a striking Gothick castellated style adopted by many of the Commissioners churches. It was a copy of Francis Goodwin's Burton church, Early English Gothic style. Nave with aisles and galleries, and apsidal chancel, added 1871. 4 angle turrets with large flat castellated caps.</p>   | <p>Friar Gate Conservation Area</p>  | <p>The building is a focal point in a number of views, particularly prominent when seen from the rising land to the north-east along Bridge Street; its prominent 'west' end, with angled castellated turrets and recessed frontage with giant pointed arch, is prominent in views from both Agard Street and the south end of Bridge Street. The setting of the building has changed with the development of student housing along Agard Street, but in views from Bridge Street the appearance has changed little. A number of tall buildings have been approved along Agard Street, but these do not obscure the silhouette or form of the church or its public visibility.</p> | <p>Medium</p>                                  |

| Heritage Asset                      | Short Description of significance   | Other Heritage Assets within its setting  | Setting   | Overall level of Sensitivity to Tall Buildings |
|-------------------------------------|---|---|---|--|
| <b>27 Friar Gate II*</b>            | Mid C18 Georgian townhouse, designed as a symmetrical detached house. Red brick; 3 storeys; 5 sash windows, the 2 centre having shaped stone surrounds, and the 1st storey windows having pulvinated friezes and pediments; stone bands and plinth. Ground storey has external shutters and a 6-panelled door in Tuscan stone case with engaged columns, frieze and modillion cornice; small modillion eaves cornice continued over adjoining house. Gable on return side has a large openwork gilded rural clock face put up by a former owner.  | Friar Gate Conservation Area  | One of a series of large and elegant detached town houses, which have been incorporated into a terrace. The roof and eaves are unified with the adjoining buildings and the roofline is uninterrupted.  | High   |
| <b>42 Friar Gate II*</b>            | Mid C18 Georgian townhouse, designed as a symmetrical detached house. Red brick; 3 storeys; 5 sash windows (some with blind cases) with flat brick arches, stone keyblocks and sills; centre breaks forward with one window; central stone doorcase with rectangular moulded frame, moulded pediment on consoles and traceried fanlight; modillion eaves cornice; slates. Recessed 3-storeyed one window wing on right-hand side. This townhouse was originally detached but gaps have been filled between this and No. 41 and 43-44.   | One of a number of town houses which form a sequence along Friar Gate: 41, 43-44, 47-51<br>Friar Gate Conservation Area | The setting relates to both its public aspect facing Friar Gate and its private space, its former garden, which has been compromised with the construction of a large block.  | High   |
| <b>43-44 Friar Gate II*</b>         | Mid C18 Georgian townhouse, designed as a symmetrical detached house. Probably designed by Joseph Pickford.<br>Red brick with stone dressings; 3 storeys; 5 sash windows; arcaded 1st storey, the central window having frieze and pediment. Ground storey has 2 Venetian windows and central doorway with Roman Doric pilasters, open modillion pediment, traceried fanlight with keyblock over and 6-fielded-panelled door; 4 stone steps up. Modillion eaves cornice and small parapet; old tile roof. Recessed, 3-storeyed one window wing on left-hand side.   | One of a number of town houses which form a sequence along Friar Gate: 41, 42, 47-51<br>Friar Gate Conservation Area    | The setting relates to both its public aspect facing Friar Gate and its private space, its former garden, which is now dominated by a car park.   | High   |
| <b>47-51 Friar Gate II*</b>         | One building with a symmetrical façade, known as The Terrace, built ca. 1828-30 as a purpose-built central guest-house with pairs of town-houses to either side. Ashlar. Pedimented centre breaking forward (3 windows); 3 storeys; 11 each windows, those to ground and 1st storeys with cornices, the centre having alternate triangular and segmental pediments; rusticated quoins to ends and centre; projecting rectangular porches, with pilasters, frieze and cornices, round-headed openings and recessed dome; ornamental frieze and eaves; dentilled eaves cornice over whole elevation. Plain stone balustrading extending over forecourt except that fronting Nos. 47 and 48. | One of a number of town houses which form a sequence along Friar Gate: 41, 42, 43-44<br>Friar Gate Conservation Area    | The setting relates to both its public aspect facing Friar Gate and its private space, its former garden, which is fragmented but part intact.  | High   |
| <b>99 Friar Gate II*</b>            | Mid C18 mansion designed as a symmetrical detached house of 3 storeys and basement, with moulded plinth; 5 sash windows with moulded dog-eared frames and small triple keyblocks. Centre breaks forward. Moulded stone cornice, brick parapet. Good Tuscan doorcase with engaged columns; round-headed arch to door, with keyblock, traceried fanlight and 6-panelled door, 14 stone steps up. Additional 3-storey, 2-window wing left-hand side having rusticated coach arch, window with small keyblock, modern door.   | Friar Gate Conservation Area  | Although affected by the presence of the railway bridge, this house retains a good garden, although it was truncated.   | High   |
| <b>Friary Hotel, Friar Gate II*</b> | A fine mid C18 building with some later C18, C19 and modern additions, but discreetly done. 3 storeys; 7 sash windows, the centre having elaborate frames; high stone plinth, and pilasters at corners of elevation; moulded eaves cornice breaking forward over centre and over pilasters; brick parapet; modern facsimile porch and covered entry. Interior has good panelled rooms and plaster ornament of mid C18 and late C18, and a late C18 dining room with good ornament and tactful modern treatment.   | Friar Gate Conservation Area  | The Friary is well set back from Friar Gate having been built on the site of the 13th century Friary. Two entrances leading to a short drive and a covered entrance is an unusual historic feature in this otherwise tight urban form and a positive contribution to the area's historic interest.<br><br>The conservation area extends to include a large area to the south of the building which is part of the former Friary grounds. In addition to having high archaeological potential, this bounded area is illustrative of the historic use of the area for a religious community, one of many once based in Derby, and the development of separate enclosed private space, | High   |

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| Heritage Asset   | Short Description of significance   | Other Heritage Assets within its setting                | Setting  | Overall level of Sensitivity to Tall Buildings |
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|  |   |   | one of few surviving and an important surviving element of the early development of the town.  |  |
| <b>Rykneld Mill, Brook Street II*</b>  | Large silk mill. c1808, c1817, 1825 with mid and late C19 additions. Built for Thomas Bridgett. Original complex comprised weaving mill, throwing mill, ribbon mill and engine house with boiler house and chimney. Front street range comprised counting house, manager's house and public house. Red brick with slate roofs. <u>South mill</u> , former ribbon mill, 8 storey with pedimented parapets at either end. 12 windows long and 4 windows wide, all cast iron with glazing bars. <u>North mill</u> , former throwing mill, 7 storey with hipped slate roof, 9 windows with 2 windows set back to south. <u>Middle mill</u> , former weaving mill, 12 window 5 storey wing linking this block to the south mill. Most of the windows are cast iron with glazing bars.<br><br><u>South mill</u> has fire-proof construction with iron framed floors and brick arches. This building may well be the earliest fire-proof silk mill in England. |   | By 1852 Rykneld Mill was almost entirely surrounded by development, whether this was terraced housing which fronted Brook Street or other large factory concerns, Chapel and Printing Works. It is a tall building, by the standards of its day, at 8 storeys, and is now a prominent landmark, but the context has changed with the demolition of large areas of development between the South Mill and the Inner Ring Road and it is now a highly visible reminder of the main industry which made Derby famous in the 18 <sup>th</sup> century and early 19 <sup>th</sup> century. We appreciate it now mainly from the Inner Ring Road | High   |
| <b>Darley abbey mills North complex (North Mill, engine house, boiler house, preparation building, cottage and workshop and cart sheds) 1 &amp; 2 Brick Row 3-16 Brick Row, Darley Abbey All grade ii*</b> | The buildings at Darley Abbey, including grade II* listed mills and houses are all of world significance (outstanding universal value) for the evidence of the factory community and associated cotton mills which have been 'arrested in time', meaning that there is little sense of modern urban development. They are set a considerable distance from the city centre. Any tall buildings in their vicinity would be likely to threaten the WHS designation.   | DVMWHS  | Both individually and collectively they have the potential for very high harm from tall buildings. This would potentially put the WHS in danger. For this reason, it is assumed that there would be no proposals for development of tall buildings that would threaten this.   | Very high                                      |
| <b>48 Sadlergate II*</b>   | Late C17. Red brick with stone dressings (now painted); 3 storeys; 4 C18 sash windows. The 2nd storey windows have stone mullions and transoms; moulded stone cornice above 1st storey windows; moulded stone eaves cornice and stone-capped brick parapet, ramped to a shaped Dutch gable end. Good contemporary doorway, leading to passage on right-hand side, with heavy C17 stone surround having round-headed arch, pilasters, pulvinated frieze, cornice and segmental pediment with date 1675 in tympanum. Well restored 1974.  | City Centre Conservation Area                           | A high status town house, seen within the context of the curving medieval street pattern and the rear yards, but not beyond that.  | High   |
| <b>35-36 St. Mary's Gate II*</b>   | Early-mid C18. A substantial dwelling built against the road frontage, with additions. Red brick; 3 storeys; 4 window centre and 2 window side wings; sash windows. The centre has rusticated quoins and a good moulded cornice breaking forward over the keyblocks of each window. The centre has inset sash windows with keyblocks, flat brick arches and moulded sills.  | City Centre Conservation Area                           | The location of this dwelling on the narrow road frontage limits views of private space and it appears tall in the street. There are restricted views of its roof and its setting relates to how it is appreciated within the tight-knit medieval settlement pattern and an area which was heavily redeveloped during the 18 <sup>th</sup> century.  | Medium   |
| <b>Stone House Prebend, Old Chester Road Grade II*</b>   | Stone House Prebend, a house dating to the early C16 with late C16, C18 and C19 additions. It has group value with the scheduled Littlechester Roman site, within which the house is situated, and the adjacent Grade II listed C16 or C17 Derwent House.<br><br>Stone House Prebend is situated on the east bank of the River Derwent in an area formerly known as Little Chester, the site of a Roman auxiliary camp. It was built in the Middle Ages to farm one of the prebendal estates of the collegiate church of All Saints, Derby, held under the Dean of Lincoln. After the dissolution of the College of All Saints  | Old Chester Conservation Area<br><br>Scheduled Monument | It has strong associations with All Saints (cathedral) church which is within its historic setting, although interconnected views are obscured.<br><br>The historic context of the site makes it vulnerable to any form of new development.  | Very high                                      |

| Heritage Asset             | Short Description of significance  | Other Heritage Assets within its setting | Setting   | Overall level of Sensitivity to Tall Buildings |
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|                            | <p>Church, to which it was attached, the farmhouse was acquired by the Borough of Derby in 1554. Stone House Prebend has evolved through numerous phases of rebuilding. It is thought to have been erected on the foundations of a Roman building as there is masonry from this period in the basement.</p> <p>A stone tablet, bearing the Derby Borough Coat of Arms and the date 1594, probably records a renovation of the house at the beginning of Anthony Bate's tenancy, whose family held the farm for three generations. By the end of the 19<sup>th</sup> century the lease had been relinquished by the Parker family and the house put to use as a Masters' house for Derby School.</p>  |  |   |  |
| <b>Wardwick Tavern II*</b> | <p>Early C18 town house, converted into a public house (vacant 2019). Red brick (formerly painted); 3 storeys; 7 sash windows with flat brick arches and fluted stone keyblocks; 5 ground storey windows with modern glazing, each with a small pediment; modern inset door; doorway has stone architrave with segmental stone hood on moulded brackets. Small moulded stone eaves cornice and panelled brick parapet with stone coping. Coach entrance on right-hand side.</p>  | City Centre Conservation Area            | Views of buildings along the south side of Wardwick are feasible because of the generous width of the street. The setting of the roofscape can be affected by tall buildings to their rear, although the house plots were historically very generous containing long rear gardens and later development, these have been curtailed and are vulnerable to new development with high impact. This house has a lower roofline than its neighbours and a tall building would be highly distracting to its rear. | High   |
| <b>33 Wardwick II*</b>     | <p>C17. A fine red brick house of 4 storeys and 2 gables. It originally had five gables but the building was reduced by the architect John Price in 1855 to make way for Beckett Street. L-shaped on plan, with a 2-storey wing, with a balustraded parapet, breaking forward over a 2-storey bay; 2 four-light bays below the gables, each of 2 storeys with a balustraded parapet. Stone dressings throughout, and a moulded stone string-course uniting all windows in each storey. Windows are rectangular with mullions and, on ground and 1st storeys, extend across the whole front, except for an arch-headed window (former coach arch) on left of ground storey. Each gable has a 2-light mullioned window, moulded stone coping and a stone ball finial. Modern doorway in round-headed arch in C17 stone case with contemporary ornament, and segmental moulded pediment, with date 1611 in tympanum.</p> <p>The building is very distinctive and stands out in this part of Derby for its early date and elevational treatment, particularly its high-level staggered roofline.</p> | City Centre Conservation Area            | The building turns the corner with Becket Street and views of its unusual roof and rear and side elevations are more pronounced than others on the street. Views have been affected by transmitters and ad-hoc equipment added to the flat roofs of the Telephone Exchange. Its long garden has been filled with 'Becket House', which has had a radical and harmful impact on its setting.   | High   |

### Registered Parks and Gardens

| Heritage Asset                   | Short Description of significance  | Other Heritage Assets within its setting | Setting   | Overall level of Sensitivity to Tall Buildings |
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| <b>Derby Arboretum Grade II*</b> | <p>A mid C19 public park designed by John Claudius Loudon. In the early C19 the site was a private pleasure and kitchen garden belonging to Joseph Strutt (1765-1844). In May 1839 Strutt commissioned a plan from J C Loudon (1783-1843) for a garden which he owned near his home to be laid out for public use.</p> <p>Two lodges and shelters designed by E B Lamb were built by Thompson of Derby, while seats and vases were donated and positioned by Strutt. The Arboretum was opened on 16 September 1840, when it was handed over to a board of trustees as a place of recreation for the inhabitants of Derby who might 'enjoy a rare opportunity of expanding their minds by the contemplation of nature'.</p> | Arboretum Conservation Area              | <p>The park is designed to be inward looking with visual interest between the planted mounds. The way that we appreciate the park is also from the outlying streets and the way that we appreciate each entrance / gate lodge as seen from the approaches. These architect-designed features are designed to be seen within their immediate garden context.</p> <p>Specimen trees are visible from the outlying streets.</p> <p>High sensitivity to views within the park which has a timeless quality and enjoys that world away from the bustle of the city. Designed to be a</p> | Very high                                      |

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|  | <p>The site is naturally level, but in 1839/40 Loudon formed a series of earth mounds running from north-west to south-east through the Arboretum; the mid C19 recreation ground to the south remains level (2000). Significant internal views are formed by Loudon's earth banks and planting, but due to the level nature of the surroundings there are few external views.</p>  |  | <p>space apart from the industrialised city.</p>  |             |
| <p><b>Nottingham Road cemetery</b><br/><b>Grade II</b></p> | <p>The urgent need for more burial space for the city prompted the formation of the Derby Burial Board in 1853 and led to the establishment of the first municipal cemetery in Derby. Situated then in the parish of Chaddesden, between Nottingham Road and the Derby Canal, the cemetery originally occupied 32 acres (c. 13ha) of land. The buildings were designed by Henry Isaac Stevens FRIBA (1806-73), an acclaimed Derby architect with an extensive practice (Craven 1998).</p> <p>There are excellent views to the north-west, west, and south-west across the city from the western extremity of the cemetery. The maturing of trees within the cemetery and the extension of light industry into the area directly to the south-west during the C20 has served to obscure views, particularly from and towards the formal features in the south-west part of the site.</p> <p>Proceeding from the entrance to the west-south-west, past the former Nonconformist chapel and maintenance buildings, a tree-lined drive leads towards that part of the cemetery acquired in 1880, characterised by a grid pattern of paths and mature avenues of trees lining drives. This is the most elevated part of the cemetery and from the extreme western corner, 220m west-south-west of the main entrance, excellent views are afforded to the north-west, west, and south-west across the city and beyond.</p> |  | <p>The location of the cemetery on the high ground east of the city provides outward views which are remarked upon in the description. There is no sense that these views were designed as part of the experience of the cemetery or for contemplation. The views are now largely hidden by large numbers of trees, but in terms of setting there is no inter-relationship between the cemetery and any associated buildings or structures. Any relationship between the cemetery and the Cathedral Church of All Saints is largely coincidental, as the cemetery was built to serve all of the parishes within Derby and the same could be said of any churches visible from the high-points within the cemetery grounds, of which there are several, including Holy Trinity Church.</p> <p>The adjoining roads are dominated by the cemetery walls and whilst its setting is enclosed and private, the adjoining roads enable appreciation of the massive size and gravitas of the site, with associated monumental gate lodges.</p> <p>The place is one of quiet contemplation and part of its character and significance is the sense of tranquillity and isolation from the city. The location was chosen for its opportunity for space and expansion.</p> | <p>High</p> |

| Heritage Asset                     | Short Description of significance   | Other Heritage Assets within its setting                                    | Setting  | Overall level of Sensitivity to Tall Buildings  |
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| <b>The Old Cemetery Grade II</b>   | <p>The Prospectus for the Derby General Cemetery Company appeared in the local papers in January 1841 in response to the urgent need for additional burial space in Derby.</p> <p>The Old Cemetery is situated c 1.5km west-south-west of Derby city centre, on elevated land rising to the south-west.</p> <p>The Old or General Cemetery was opened in March 1843, containing 4.5 acres (1.8ha), 'tastefully laid out and fenced', at a cost of about £3400 (White 1857). It was situated on the south side of Uttoxeter New Road, beyond the built-up area but easily accessible from the town</p> <p>The main walks and secondary routes are arranged in a simple rectilinear grid around a central axis connecting the main entrance to a focal monument which terminates the axis at its junction with the walk running parallel to the southern boundary.</p> <p>The cemetery was established by a commercial company and was the first C19 provision of burial for Derby.</p>   |   | <p>The cemetery was detached from the town centre and was enclosed within a distinct bounded and self-contained space. There were no designed outward views, with the exception of the axial view of the Diocesan Training College and the axis relates to a formal layout which is focused on internal features.</p> <p>The cemetery was located within a residential area which it still retains.</p>  | High  |
| <b>Conservation Areas</b>          |   |   |  |   |
| <b>Arboretum Conservation Area</b> | <p>The conservation area includes a large part of the registered park and garden and the adjoining street Arboretum Street which terminates in Arboretum Square.</p> <p>The street is lined with mainly two-storey red brick cottages, of late Georgian character and strong horizontal form. It terminates in the square, which is framed by two three-storey narrow town houses. The focal point of the square is the monumental gateway and statue to Joseph Strutt and which is distinctly different, lined with gault-brick Victorian town houses, with bay windows. Although not symmetrical the buildings enclose the space and frame the views, with no single building standing out.</p> <p>The Arboretum is one of the highest status spaces within Derby and is recognised nationally for its early development as a public open space. Within this environment people were given one of the few opportunities to enjoy outside space, nature and plants within their industrialised town, in an area with very little public open space.</p> <p>Its intrinsic significance is as a place set apart from the working lives of the populace, and was designed to be inward-looking to create a sense of escape, for quite contemplation and relaxation.</p> | Arboretum RPG   | <p>The setting has been affected by low-rise modern development of similar scale along the approach route as the original approach off Osmaston Road has been truncated and access is now diverted via Morleston Street.</p> <p>There are no specific outward views. Tall buildings would appear incongruous within or seen from this polite social space based on the enjoyment of nature and escape from urbanity.</p>   | Very high   |
| <b>Railway Conservation Area</b>   | <p>A model village designed with integral shops and public houses, in a very early form of a railway village. Comprises rows and blocks of small-scale grade II listed terraced houses and ancillary supporting similar-scale public houses and shops.</p> <p>Service buildings around a triangular plan, built for the Midland Railway Company as houses for railway workers and designed by Francis Thompson. Grade II terraces: 2-15 Railway Terrace, 1-8 Sheffield Place, 13-61 Calvert Street, the Loco Sports Club, 1-7 Midland Place, 1-11 Leeds Place, Brunswick Tavern.</p> <p>The significance is largely about the timeless quality of the terraces and buildings within the triangle, which rely on their cohesive architectural character for their small-scale, single unbroken eaves line, smooth uninterrupted skyline, with only chimney pots breaking up long slate roofs.</p>  | Grade II* listed railway workshops and Derby Roundhouse, now Derby College. | <p>The conservation area is split between the model village, which has a village character with glimpsed views through the settlement at Leeds Place and Sheffield Place, and through gateways, creating intriguing vistas, now populated with trees and gardens. Small scale two-storey houses and uniform eaves and rooflines creating a harmonious group. Long views from along Railway Terrace and Calvert Street are unaltered and show clearly the intended urban 'village' character with each house now having its own private front garden, although this was not part of the original design.</p> <p>New development within the adjoining streets has been carried out in separate distinct phases at Carrington Street, Wellington Street, Park</p> | <p>Inside the Conservation Area Railway village - very high.</p> <p>An intimate and very small-scale environment of low two-storey cottages, of village character, with high density and continuous unbroken eaves lines. A nationally important group.</p> |

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| Heritage Asset                          | Short Description of significance  | Other Heritage Assets within its setting   | Setting  | Overall level of Sensitivity to Tall Buildings  |
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| <p><b>Railway Conservation Area</b></p> | <p>The site for the original railway station was chosen in 1838 by representatives of three railway companies – the Birmingham and Derby, North Midland and Midland Counties Lines – as a location for a joint station. Although this site was located outside of the town boundary into Litchurch, which was incorporated into Derby in 1877, it was the ideal situation for bringing together the three lines, on a piece of land which would be free from the risk of flood and provide plenty of open land for the station and associated buildings.</p> <p>The CA statement says: "The cathedral tower can be viewed from within the conservation area at Park Street, which is important as it assists in identifying the siting of the area in relation to the centre of the city. This cannot be observed now due to intervening buildings and trees.</p> <p>The buildings which were erected in association with the railway were built on a greenfield site, within the township of Litchurch, with no physical or historic connection with the centre of Derby. They were physically separated from land to the north-west by a small cut of the Derby Canal (filled-in) which serviced a wharf and a few of the silk factories, printing works and iron works. They were largely a self-contained community with a single focus on servicing the new railway, which was a very large concern and as a 'trijunct' railway a hub of activity.</p> <p>The remaining parts of the conservation area contain a variety of buildings developed piecemeal, some built for the railway, some built as commercial enterprises. The Midland Road is a wide street and was deliberately laid out to provide that sense of importance to the station focal point, wide enough for a tram and contained a number of hotels. The sense of arrival and sense of departure mean that views along the road are moderately sensitive to tall buildings, with fairly regular building heights and massing. London Road, by contrast was already well-established as a principal approach route into Derby.</p> <p>The Midland Hotel and the listed war memorial are an exceptional cluster of listed buildings along the Midland Road frontage, which are highly sensitive to change.</p> | <p>Grade II* listed railway workshops and Derby Roundhouse, now Derby College.</p> | <p>Street and Calvert Street and has been entirely complementary with the same scale two-storey houses in modern form and homage to the earlier buildings. Calvert Street has replaced an original row of railway cottages (demolished), maintaining that continuity of design. Wide streets with parking and private garden space to the front. Therefore there are views over roofs from either side of Calvert Street which would be sensitive to being interrupted.</p> <p>There is no relationship in terms of significance between this separate enclave and the city centre or streets beyond Calvert Street.</p> <p>The plots along the north side of Midland Road are deep and as seen from Wellington Street, quite open; high density housing has been removed leaving gapsites with rear car parks, the back views of the Midland Road frontages in areas of previously developed land. To the north, further gapsites were once developed with silk mills and local landmark scale buildings.</p> | <p>Inside the Conservation Area Railway village - very high.</p> <p>An intimate and very small-scale environment of low two-storey cottages, of village character; with high density and continuous unbroken eaves lines. A nationally important group.</p> <p>Along Midland Road medium sensitivity.</p> <p>Around the junction of the Pride Park fly-over, the listed railway bridge over the River Derwent and the northern end of the conservation area, the character has become quite heavily-influenced by large engineered structures and there is a lack of cohesiveness. Low sensitivity.</p> <p>Outside the Conservation Area -</p> <p>From the east side of the mainline railway there is no interrelationship between the significant areas and tall buildings at Castleward would not be seen in the context of the model village, which is detached from the mainline station and platforms.</p> |



| Heritage Asset                              | Short Description of significance   | Other Heritage Assets within its setting | Setting   | Overall level of Sensitivity to Tall Buildings  |
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| <p><b>City Centre Conservation Area</b></p> | <p>The narrow streets of the medieval settlement pattern have a curving form. This is typical of the nature of medieval settlements. These are particularly sensitive to incongruous or tall buildings which appear suddenly. Whilst the settlement pattern can accommodate occasional small landmark buildings, such as spires or narrow towers, the contrasting large mass of tall buildings is particularly jarring within the medieval core of the settlement. This includes the streets leading from the Commarket through the Market Place, Irongate, and Queen Street and the connecting side streets of Sadlergate and St. Mary's Gate, and St. James Street. Tall buildings of large mass seen between the frontages, where there are gaps or cart access points, appear incongruous. Buildings are densely-packed with rows that follow a strong building line and open directly onto the pavement with glimpsed views of yards through cartways. They have intricate narrow frontages, closely-connected and provide evidence of the burgage plots and its ancient origins. Formerly buildings were often placed gable end on to the street because of the narrowness of the plots. Whereas the gables have often been masked by re-fronting with a strong eaves line, from the back yards there is evidence of the multiple pitched roofs and steep gables of earlier buildings. Even where the frontages contain some of the larger buildings, such as the substantial bank buildings, which can be four tall storeys in height, there are still narrow plots within the same frontage.</p> <p>Although a later street, The Strand also curves in a generous way with a unified design. This, the curving east frontage to Irongate, which was rebuilt as part of street widening, and St. James Street (redeveloped on a curving medieval street pattern) all share the same high level of careful design over unified eaves and frontages of classical form, part of the later 19<sup>th</sup> century redevelopment of Derby, and representing a new-found civic confidence.</p> <p>There are two significant exceptions to the prevalent dense urban form: 1) the Cathedral Green which is a modern park open to the river and a new pedestrian crossing over the Derwent, and 2) the southern length of Full Street. The Cathedral Green provides an important green public space within the city, one of relatively few, and opens up views of the Derwent, the cathedral and the Silk Mill. Land along Full Street has lost much of its historic interest and is a rather characterless route. It is, however, part of the morphology of the medieval town and as such it is a backdrop to several linear views in which the cathedral is a prominent landmark. The former rear gardens of properties fronting Iron Gate and the Market Place are still preserved in the alignments of the burgage plots which run deep into this area. Although the car park to Full Street is not sympathetic, the morphology of the medieval settlement pattern has been largely preserved around the car park, which is an isolated block. The area is pivotal and very sensitive to tall buildings.</p> <p>On the south side of The Wardwick the land has changed considerably. It once had the character of large town houses with long rear gardens as along Friar Gate, but although some of the very grand town houses survive (see grade II* listed buildings), their gardens have been truncated and rear development has removed garden space and new streets were inserted (Becket Street and Colyear Street). As a result this plan</p> | <p>DVMWHS</p>                            | <p>The setting of St. Mary's Gate includes land to its rear along the south side of Cathedral Road, which is part of the medieval street pattern and burgage plots, although outside the conservation area. This has been affected by the development of a large residential block, a tall building which straddles former plot divisions.</p> <p>Land to the north of the conservation area, now dominated by the inner Ring Road and the associated connecting slip roads falls within the setting of the conservation area because it provides links with the medieval settlement to the north, which was stranded by the creation of St. Alkmund's Way. It is still physically connected by King Street and this area is particularly sensitive to tall buildings because of the medieval alignments of the street pattern and the small scale of the surrounding townscape. The widening of Queen Street and the removal of the curved alignment was accompanied by relatively low buildings, two to three storeys in height, with strong continuous eaves lines, some of 1930s form. They sit on the high ground and are very sensitive to new development. These also mask old burgage plots, visible from the rear.</p> <p>Approaches into the city centre are part of its historic and present setting. Kinetic, progressive views looking towards the city centre conservation area from Duffield Road and King Street, Mansfield Road, Green Lane, Osmaston Road and Friar Gate are all important to understanding the significance of the heart of the conservation area, its radial character and historic focus.</p> <p>Land to the south of Victoria Street and Albert Street is sensitive because large blocks along the Victoria Street frontage have been clearly designed in multiple phases to relate to the existing horizontal pattern of development along the street, up to four storeys in height. Views of St. Peter's Church from the City Centre Conservation Area form a chain of churches and this is very sensitive to interruptions.</p> <p>To the south of The Wardwick a large number of tall buildings have been built. They form part of the setting of the south side of The Wardwick and the views along Becket Street. These displaced a combination of very high-density terraced housing and a number of large industrial buildings, mainly brewery buildings, which were using the earlier brook (culverted) for their water supply. Gaps within the frontage along The Wardwick and Victoria Street reveal the Pennine Hotel and Laurie House and the Telephone Exchange which seem incongruous because of their massing and the lack of obvious connections or legibility of movement through the former street pattern, much of which still in fact survives (see specific comments on 33 Wardwick and The Wardwick Tavern).</p> | <p>The City Centre has different sensitivities.</p> <p>The medieval core is very high as it is revealed in a kinetic way, with oblique views and an organic way of appreciating the small-scale, the intimate and the detail. Tall buildings would be highly intrusive.</p> <p>The same can be said for the frontages to The Strand, St. James Street and the north side of The Wardwick and Victoria Street.</p> <p>The land to the south of the Commarket is very high as the relationship between St. Peter's Street, St. Peter's Church and is an important part of the setting of the City Centre Conservation Area and the linkages between the churches.</p> <p>Land to the south of Wardwick and Albert Street is high to medium because of the wide variety of built forms and the generally less cohesive character. Exceptions are the grade II* and grade II listed buildings along The Wardwick from Nos. 1-33 which incorporate high status and important listed buildings.</p> |

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| Heritage Asset                             | Short Description of significance   | Other Heritage Assets within its setting | Setting  | Overall level of Sensitivity to Tall Buildings  |
|--|---|--|--|---|
|  | <p>form is less well-preserved and frontages have been redeveloped and were heightened to make best use of the smaller plots, the result being a strong sense of enclosure.</p> <p>To the south-east of the conservation area the blocks contained by are part of an extension to the Conservation Area. They contain some large and important semi-public buildings. The appraisal say little about this area – “The Imposing Edwardian Co-op Building contrasts with the earlier plan layout and differing styles of the buildings to the Morledge”. The result is a block of sharp contrasts, both small scale irregular built-up frontage and very large massing to some substantial buildings which are classical (Italianate) in form, with intrinsic historic and architectural interest, but a lower level of sensitivity to tall buildings.</p>  |  |  | <p>The character of the conservation area along Morledge has been affected by redevelopment and some tall buildings in close proximity.</p>   |
| <p><b>Friar Gate Conservation Area</b></p> | <p>Friar Gate is the main approach into Derby from the north. It is dominated by its Georgian architecture and its very high status buildings, built in several phases during the 18<sup>th</sup> century and early 19<sup>th</sup> century along a linear route. On arrival in Derby, the road becomes wide, which is the result of its ancient medieval origins, when large parts were developed for religious institutions and the western end of Friar Gate marks the site of a medieval market place and a site for fairs. The very wide road has led to the construction of a three-lane highway, but this also enables us to stand back from each side of the street and admire houses in their spacious settings. The road was formalised as a tumpike but it developed with villas, which range in scale from the largest and most architecturally impressive to the smaller villas towards the outskirts, where the building heights and densities reduce. The scale and the architectural detail reflects social mobility. The row of houses on the east side of the street dominates the views, with its striking straight eaves lines, classical proportions, the highest quality materials, punctuated by chimney stacks. Further out, the materials change to stucco. It is recognised regionally as a frontage of very high significance, not least for the connection with Joseph Pickford who designed and lived in one of the houses and was architect for several others.</p> <p>Building densities increase towards St. Werburgh’s Church where they can run deep behind the frontage. Gaps in the frontage on the south side of Friar Gate reflect some of the early 18<sup>th</sup> century houses and their more spacious arrangements, front gardens, and the fact that this was historically a transitional space, with above-average sized gardens. The Conservation Area appraisal highlights the following views of significance: the planned vista down Vernon Street, a separate planned development built in association with the re-located Gaol, and the views of the cast-iron railway bridge along Friar Gate. There are other views identified in the review of the conservation area undertaken in 2018, which include views of St. John the Evangelist Church and glimpsed views between houses along the northern edge of Friar Gate.</p> | <p>City Centre Conservation Area</p>     | <p>The setting of the conservation area is vulnerable because historically the land to the north was used during the 19<sup>th</sup> century for the development of factories and industrial enterprises in association with the presence of the Markeaton Brook, a source for power, and the development of the railway network. Cheek-by-jowl silk and elastic factories and heavier industries, such as an iron foundry and maltings, once co-existed and now only pockets of these early industries survive. The loss of these buildings and their replacement with larger, monolithic residential and office blocks (tall buildings) is having a harmful effect on the setting of some of the most important houses along Friar Gate.</p> <p>The long horizontal lines of continuous roofscape are particularly sensitive to tall buildings, as the long Georgian vistas along Friar Gate are part of its essential character. Tall buildings would appear highly distracting and incongruous given the level of completeness of the frontages.</p> <p>The southern side of the conservation area historically had more generous garden space. Although there has been considerable encroachment onto this former garden space, large pockets of open space still survive and new development has been generally of a low-scale, acknowledging the high status of the properties along the Friar Gate frontage.</p> | <p>Very high</p> <p>This area inside the conservation area does not split into different levels of sensitivity. The backdrop to the houses along Friar Gate is part of their setting and despite some inappropriate development, the land lies within the curtilage of some Grade I and Grade II* listed buildings, also grade II, and is part of their designed outlook from major reception rooms.</p> <p>Small parts of the conservation area along Agard Street have been so altered recently with high-rise buildings that they are ascribed a lower sensitivity – medium.</p> |

| Heritage Asset   | Short Description of significance  | Other Heritage Assets within its setting | Setting  | Overall level of Sensitivity to Tall Buildings   |
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| <p><b>St. Peter's and Green Lane Conservation Area</b></p> | <p>The redevelopment of Green Lane and St. Peter's Churchyard has left its legacy in a wide variety of architectural styles along both streets. The residential side streets, however, have been subjected to less change and there are more consistencies in architectural style and a rhythm of repeated details. The pattern of development within the residential streets has provided long rear gardens and important private green space within the conservation area. This is sensitive to incongruous development within this core of housing. Tall buildings would be entirely out-of-place.</p> <p>The area contains a large number of former public and commercial buildings, including former chapels, a cinema, and a former courthouse. Many of these buildings are highly individual and architect-designed. With the exception of the side streets Crompton Street, Macklin Street and Wilson Street, which consist of terraces of houses, with highly uniform mass and roofline, the other streets contain a wide variety of buildings, in both scale and detail.</p> <p>There is a highly sensitive core at St. Peter's Church and its churchyard around which are some very significant listed buildings, overshadowed by the tall building, St. Peter's House. This has had a harmful effect on the setting of this core, but the area is still of very high value, with local views of the church tower in silhouette.</p> <p>The Appraisal highlights a number of significant views within the proposed conservation area. Many of these are linear views, along streets, but the views along Green Lane take in much wider vistas and landmarks beyond the boundary of the conservation area. The significant views are:</p> <ul style="list-style-type: none"> <li>• Views of the Cathedral from Green Lane</li> <li>• Views of Christ Church from Green Lane</li> <li>• Views along Wilson Street, looking east and west</li> <li>• Views along Forester Street looking east and west</li> <li>• Views along Crompton Street looking east</li> <li>• Views along St. Peter's Churchyard looking east</li> </ul> | <p>City Centre Conservation Area</p>     | <p>From Green Lane there are long views to major landmarks to the north and south:</p> <p>The Cathedral Church of All Saints on Iron Gate, with its tall tower and four pinnacles; the Serbian Orthodox Church (formerly Christ Church) at Normanton Road, with its tall spire. These are appreciated in a linear and kinetic way moving in either direction from a high level vantage point but they open out on moving north and descending Green Lane.</p> <p>The high-rise buildings, St. Peter's House and the Pennine Hotel and Laurie House, although outside the conservation area, overshadow and dominate the area. Views of St. Peter's Church from the north, at the market place and Commarket, have St. Peter's House as a backdrop, removing its important silhouette.</p> <p>In view of the number of tall buildings already standing on the edge of the conservation area, the development of further tall buildings would compound the harm, but in terms of character it is St. Peter's House which has the greatest impact on the setting of the Grade II* St. Peter's Church and the view looking east along Macklin Street. There are no designed views which include the Pennine Hotel / Laurie House and it is not a backdrop to any historic buildings in this conservation area.</p> <p>Whilst within the conservation area any tall buildings would be totally incongruous, the wider setting of the residential streets to the west are less critical, as views are almost all inward, restricted by narrow streets, which have straight alignments, and tall buildings would be outside the experience of pedestrians, although potentially experienced from the rear bedrooms and private gardens of each house. Linear views would be affected by tall buildings appearing off-set or in the approaches.</p> <p>North of Macklin Street, the setting of the conservation area has changed to such an extent that there are few visual links with the historic settlement. The long terrace sits on a raised platform as the land steps up, and its roofs are seen against a backdrop of sky, with long rear gardens. The vacant site and land opposite does not make any contribution to its setting. However, overshadowing would negatively affect the character of the street.</p> | <p>This area splits into different levels of sensitivity:</p> <p>The area around the church is very high because of the status of the buildings and their landmark qualities, including the old Courthouse, an important high-status building. And the preservation of some local views of the church tower and nave in silhouette. This sensitivity has not lessened because of the development of St. Peter's House.</p> <p>The residential side streets have medium sensitivity.</p> <p>The linear approach route into the city along Green Lane has very high sensitivity to tall buildings because of the key landmarks and the importance of the skyline around the former College of Art.</p> |
| <p><b>Darley Abbey Conservation Area</b></p>               | <p>The factory community extends as far as the landscape parkland which formed the setting of the former Evans family mansion.</p> <p>Views outwards looking towards Derby were designed as part of the parkland landscape alongside the River Derwent, within Darley Park. There have been a number of changes in the views, with the development of Intu and the Jurys Inn, but the skyline is dynamic and changing and the views had developed since the house was first built, and the parkland laid out, with the construction of St. Mary's Church and St. Alkmund's Church. Beyond the conservation area, the river has linear views framed by considerable vegetation, as seen from the Handyside Bridge. There are aspects of the riverside environment within the Buffer Zone that would be affected by tall buildings. The sensitive redevelopment of the Bath Street Mills site has ensured that the setting of the WHS has not been harmed.</p>   | <p>DVMWHS</p>                            | <p>The buildings at Darley Abbey, including grade II* listed mills and houses are all of world significance (outstanding universal value) for the evidence of the factory community and associated cotton mills which have been 'arrested in time', meaning that there is little sense of modern urban development. They are set a considerable distance from the city centre and any tall buildings in their vicinity would threaten the WHS designation.</p> <p>For this reason, it is assumed that there would be no proposals for development of tall buildings that would threaten this.</p>  | <p>Very high</p>   |
| <p><b>Nottingham Road</b></p>                              | <p>A small urban village, built in 1896 by the Liversage Charity in a model village form, with unified eaves, roofs and chimneys. Long terraces of red tiles with equally strong red</p>   |  | <p>The Nottingham Road elevation now faces a narrow slip road which is the remains of the old Nottingham Road but historically this was lined by</p>   | <p>Medium</p>  |

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|---|---|--|--|---|
| <b>Conservation Area</b>                | <p>brick walls. Along Nottingham road steep pitched roofs of model housing and public houses and shops are interwoven with earlier buildings. Consistent form and detail, designed by Alexander Macpherson architect and then some infill by the charity in 1933.</p> <p>The appearance reflects its state when complete in 1933 and is still managed as a single entity by the trust.</p> <p>The roofscape is complete in its form of 1933 and largely unaltered. When looking from Robert Street and Keys Street the roofs are uninterrupted and its small scale and isolated but intimate village character is preserved. Of regional importance.</p>  |  | <p>the Derby Canal which had an industrial character with wharfside buildings, all remains removed with the construction of the ring road. The rows of cottages were designed to overlook the canal but now overlook the ring road and the highway paraphernalia, with a bank of vegetation during the summer months. Outward views are largely curtailed by the ring road and its embankments. Views are almost all inward, restricted by narrow streets, which have straight alignments, and tall buildings would be outside the experience of pedestrians. The main street, Robert Street, which is aligned north-south connects this estate with Fox Street but views are terminated with a radio mast and industrial estate. No outward views to the west, which are curtailed by school grounds. There is no connection to the wider historic environment. The cluster is now isolated and largely inward looking. Connection to the city centre is now removed with only a glimpse of the cathedral from Nottingham Road.</p> |   |
| <b>Strutts Park Conservation Area</b>   | <p>The conservation area was developed in several phases, with different characters; the cluster of important buildings along the former Bridge Street (St. Helen's House, Convent buildings and St. Mary's RC Church) at the southern end form a promontory overlooking the Inner Ring Road. The first part of tight-knit terraced housing along the high ground close to St. Helen's House was laid out after 1826 and was known as the Derwent Park Estate: North Parade, North Street, Arthur Street and Henry Street. The later development of the railway and construction of the cuttings through this part of town took out a considerable amount of the terraced housing.</p> <p>The second part was the development of a much more sylvan, leafy environment, with larger houses in spacious gardens along Belper Road, Chevin Road and Duffield Road, Burleigh Drive. These northern areas with their mature trees flow naturally and visually into Derwent Park, outside the conservation area but an important part of its setting as it is part of the former parkland to St. Helen's House. This lies within the WHS.</p> <p>It has a self-contained cohesive character with few links to the land to the east, alongside the river, apart from a few narrow points of access into Derwent Park and long glimpses of the city churches from Darley Lane. A highly consistent built form of very high quality, with only a few blocks that stand at three storeys. There are significant changes in level between the residential housing within the conservation area and the land to the east.</p> <p>A conservation area of national importance for its important buildings and associations with the Strutt family. Parts having international importance being within the WHS or its Buffer Zone and having attributes of OUV.</p> | DVMWHS   | <p>The south of the conservation area is bounded by the Inner Ring Road. There is a significant change in level to the east, and restricted views to the east bank of the River Derwent. Rivermead House, standing to the east within the Buffer Zone but not in the WHS, at 12 storeys high is only visible from between the houses and does not stand over the roofscape. Topography, tree cover and the fact that this area is nested within a residential suburb means that there is little public relationship with the land beyond the conservation area, with a few exceptions, although there will be private views. The main exceptions to this are the RC Church and St. Helen's House and the buildings lining the east side of King Street.</p>  | Inside the conservation area: very high including cluster along former Bridge Street and parts which lie within the WHS |
| <b>Little Chester Conservation Area</b> | <p>Little Chester comprises areas of very different character – the original bounded site of Little Chester, the Roman fort, overlaid by a network of residential streets ranged around a village green. The area is distinctly separate from Derby, with low two-storey buildings in the residential core, mainly arranged around a very large village green, an open space edged with mature trees, laid out between 1886 and 1900. The conservation area is also characterised by further areas of open space and playing fields alongside the river and the floodplain.</p> <p>In the Middle Ages, Little Chester was held by the Collegiate Church of All Saints, with the seven farms in the area providing income for the Dean and six Canons. The physical and visual links between All Saints Church and Little Chester are ensured by the alignment of Mansfield road and the original direct route via St. Mary's Bridge to Sowter Street.</p>   | <p>Scheduled Monument<br/>Derbyshire 147</p> <p>DVMWHS</p> | <p>Although visually detached, the associations between Stone House, the land farmed by the Collegiate Church and All Saints (cathedral) Church are most tangible in the views along Mansfield Road, which lies outside the conservation area. The southern setting of the conservation area is important to understanding its significance on a major routeway and its historic connections with the city centre and are the location for some early views of the town. To the west, the conservation area is bounded by the River Derwent but it has lost a considerable amount of its historic industrial context and land to the south of the old railway line is changing character to one of more domestic buildings. Tall buildings here would significantly affect the setting of the WHS.</p>   | High  |

| Heritage Asset                                    | Short Description of significance  | Other Heritage Assets within its setting | Setting  | Overall level of Sensitivity to Tall Buildings   |
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|   | <p>The scale of the cottages within the settlement is of a low two-storey character, entirely consistent in character, although built piecemeal and with different details. Ranges of commercial buildings mixed with some housing can be found along Mansfield Road.</p> <p>To the east of Mansfield Road there are small terraced rows which seems slightly detached from the remainder of the settlement and which are close to the mainline railway.</p>   |  |  |  |
| <p><b>Hartington Street Conservation Area</b></p> | <p>Hartington Street, was developed by the Woodiwiss Family from the mid 1870's to provide good "villa residences". Although these may have been called villas, the characteristics are those of large town-houses, of continuous rows, without the spacious quality of villas. An area of local importance.</p> <p>The main residential street of Hartington Street is an inward looking straight street with rows of tall, well-preserved High Victorian houses, a tall three-storeys, lined with an avenue of pollarded lime trees. The main interest is the architecture of the street and its well-preserved form. It is narrow, leafy, tight-knit and self-contained. Whilst it is well-preserved in part, the nature of development is such that from the street tall buildings are unlikely to be visible.</p> <p>Buildings running along the Osmaston Road frontage are a variety of materials, mainly villas, but less well-preserved. The demolition of a large area of the Derbyshire Royal Infirmary site has isolated a number of the buildings along the north-east side of the street.</p> <p>One of these, Wilderslowe House, a grade II listed villa, originally had extensive grounds befitting a Georgian villa, and borrowed views across the Infirmary grounds to the east. Although a listed building within a conservation area, it is sensitive to tall buildings which would affect its outlook and original concept. It once linked by its garden frontage to the two pairs of villas which stand on the edge of the Infirmary site but this link was broken with the development of Wilderslowe Court by the 1980s (since demolished) and for this reason was excluded from the conservation area.</p> |  | <p>Hartington Street is well-preserved and its setting relates to the private gardens of the houses, contained by adjoining streets. The setting of the conservation area and the outlook of properties along Osmaston Road has been affected by demolition and loss of green space. The conservation area is mainly related to the west side of Osmaston Road. The outlook from the villas along Osmaston Road was once over a green space and landscaped grounds but this setting has changed with the development of the DRI and more recent demolition, such that its historic context is largely removed.</p> | <p>Medium for the isolated listed building, Wilderslowe House</p> <hr/> <p>Low along Hartington Street and Osmaston Road</p> |

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| Grade II (select list)                      |  |  |  |  |
|---|--|--|--|--|
| Heritage Asset                              | Short Description of significance  | Other Heritage Assets within its setting           | Setting  | Overall level of Sensitivity to Tall Buildings |
| <b>The Silk Mill / Industrial Museum II</b> | <p>The Silk Mill is a substantial red brick mill, of 3 and 4 storeys with an octagonal combined stair and service tower with large 'octahedral' slate roof and belvedere. It was largely rebuilt in 1910 on the site of John Lombe's 'Italian' works established in 1721 and built on an island in the river. It retains the stone undercroft of the original mill. Using Italian machines, this was the first mill to be able to work continuously adopting a factory system, a continuous production process.</p> <p>The first mill built on the island in the middle of the River was Thomas Cotchett's mill of 1702 which was re-used by the Lombe brothers and then a separate purpose-built, brick, five-storey mill, which took three years to complete and was powered by a water wheel off the River Derwent, was built alongside.</p> <p>The building was converted to an Industrial Museum 1974 and is undergoing refurbishment and alteration and due to open in 2020 as the Museum of Making.</p> | <p>City Centre Conservation Area</p> <p>DVMWHS</p> | <p>As the iconic symbol of the WHS in Derby and the most tangible reminder of the early silk industry upon which the industrial development of Derby was founded, the setting of this building extends as far as the edges of the buffer zone and beyond, and could be influenced by tall buildings in its vicinity which vie for attention and primacy.</p> <p>Overall the complex was once massive and dominated the image of the town throughout the 18th century. By 1850 the silk mill had been altered with a hipped roof and an open-sided bell-tower over the stair tower changing its profile and introducing some decorative features to the skyline. After it was fire damaged the building was reduced from five to three storeys. It is likely that its landmark status would have been as a city-wide landmark prior to this alteration but it is no longer visible from long distance panoramas. It is, however, particularly prominent in local views from the river and in views from Mansfield Road.</p> | Very high                                      |
| <b>The Guildhall Grade II</b>               | <p>The building dates from 1828-29 and was designed by Matthew Habershon. It originally had four Greek Ionic columns supporting a pediment over a rusticated three-bay arcade. Following a fire, the facade was remodelled 1842 by Duesbury and Lee, the arcade was reduced to a single bay supporting a very tall tower, with a domed cap and a clock.</p> <p>Ashlar, 5: storeys; ground storey rusticated; slightly projecting bays at either side each having pilaster sides and 1 sash window in moulded architrave. Square tower projecting at centre has tall arcaded upper stage with louvred bell tower cupola and clock face on all sides above the bell tower, demonstrating how it was intended to be seen from all angles. It is a very unusual marriage of classical forms. The square tower projects from the main façade and echoes the character of the continental Italian campanile, reinforced by the use of a Renaissance style cupola, ribbed and pierced.</p>                            | <p>City Centre Conservation Area</p>               | <p>The clock tower was designed to be a major town landmark, seen from long distances and a mark of civic pride. Its visibility has changed, with the development of Derby, so that it is visible in a number of key views, but with the development of large blocks and large retail areas it is less widely appreciated.</p> <p>The clock faces and the tower are so high that it is very clear that the tower was designed to be seen from a wide area, as a town-wide landmark, not just from the Market Place.</p> <p>Whilst it is most visible from the Market Place, it is prominent and contributes to the skyline, as it was designed to do, from Morledge, River Gardens, the various bridges over the River Derwent and from the approach roads to the south-west and west. It was intended to clearly mark the location of the Market Place, an important way finder. Loss of its presence in these views, and loss of its wider visibility would affect its setting and its significance.</p>                 | High   |

| Heritage Asset   | Short Description of significance  | Other Heritage Assets within its setting                                     | Setting   | Overall level of Sensitivity to Tall Buildings |
|--|--|--|---|--|
| <b>The City Museum and Art Gallery, Wardwick / Grade II</b>                              | <p>This city-wide landmark was designed in 1876 by R. Knill Freeman of Bolton as a Public Library and Museum with an Art Gallery of 1883 by J.S. Storey of Derby. The buildings were designed in Ruskinian Gothic in 1876 (a late example of this style) with a central stair-tower, the top stage of which was rebuilt in 1897 with a timber structure. The use of a massive central tower style is typical of town halls and many public buildings of this era, which required a monumental tower to emphasise civic presence and pride. The Houses of Parliament were influential in creating the desire for a clock tower for most civic buildings, which often led authorities down the Gothic route. that there was already a building designed for civic functions. The Library performs a similar civic status and was very deliberately modelled on the town halls of continental northern Europe, not English precedents.</p> <p>The original proposal was for a helm spire and central clock face to the triangular pediment – this was intended to draw the eye (as in the design of Hamburg Town Hall by Sir. G. G. Scott). The later replacement timber tower is highly decorative and incorporates boarded sides, louvred and trefoil-headed openings, tile-hanging and lucarnes, an economic and slighter version of the former tower. It is very slender, elongated and northern continental in appearance and was designed to have a highly decorative silhouette.</p> | City Centre Conservation Area  | <p>The form and silhouette of the staged tower is still remarkably free from distractions and is a significant landmark, appreciated from within the medieval street pattern and from the south-west. Apart from All Saints cathedral church tower, it is the most obvious landmark on the west side of the city</p> <p>The symbolic function of the public building was often an excuse for lavish decoration and extravagant towers which have no specific purpose. It demonstrates high civic pride.</p> <p>In this case the large decorative structure is a distinctive marriage of two phases and distinct stages: brick, masonry and timber.</p> <p>Like the Guildhall it too has a prominent clock face designed to be seen from a wide area. The tower is most prominent in views from the west and within the city streets, such as Wardwick, Victoria Street and Bold Lane.</p> | High   |
| <b>Clock Tower at Derby Railway Works Grade II</b>                                       | <p>Circa 1850. Formed part of Francis Thompson's 'Trijunct' Station. Red brick square tower of 4 stages, originally detached but now incorporated with later 5-storey building; ground storey rusticated, with semi-circular headed doorway, pediment above masked by end of later footbridge; moulded stone cornice at 2nd floor; moulded stone eaves cornice; timber lantern with a clock face on each of the 4 sides, pyramidal roof with wind vane in the form of Stephenson's 'Rocket'.</p>   | Grade II* listed workshops and Derby Roundhouse<br>Railway Conservation Area | <p>Set within the complex of grade II* listed buildings and seen as part of the whole group.</p> <p>There is nothing of this height in the area surrounding the level ground around the railway station and it has an iconic purpose in waymarking the roundhouse and the complex of very important buildings to the east of the station.</p>   | Very high                                      |
| <b>Serbian Orthodox Church of Apostles St Peter And St Paul, Normanton Road Grade II</b> | <p>Christ Church (1838-41), by Matthew Habershon, Normanton Road (in 2010 the Serbian Orthodox Church). Parish church of 1839-40, chancel added 1865, with minor C20 alterations. Ashlar with ashlar dressings, and concrete tile roofs. Raised coped gables. Nave with galleries, small chancel and ritual west tower with porch.</p> <p>The main facade has a projecting central tower with angle buttresses and octagonal stone spire with a single set of lucarnes and a weather vane. Octagonal bell stage has a small single lancet opening to each major face. Both sides have pilaster buttresses at either end and 6 tall chamfered lancets.</p>  |  | <p>The church was designed as a prominent landmark, located on the high ground at 167m AOD, where the ground plateaus along the spur between Burton Road and Normanton Road . There was little to interrupt the views of the church when first built, as it was located in an area of residential expansion, low-rise, two-storey terraced housing largely demolished as part of 'slum clearance'. There are occasions when its spire is still visible as part of the Derby skyline, such as the view from Darley Park. It is detached from the main centre by the ring road but has a strong alignment with Green Lane.</p>  | High   |
| <b>Northcliffe House (Corn Exchange) Albert Street Grade II</b>                          | <p>Designed by Benjamin Wilson in 1862, it has a distinctive semicircular corner block / tower to the street corner, topped with a copper-clad dome and large ball finial. The building is important to the history and range of historic public buildings in Derby. It was later use as the Palace Theatre of Varieties from 1897, then the Palais de Dance.</p>  | City Centre Conservation Area  | <p>The dome is prominent in local views around River Gardens and Morledge and is a focal point in views along Albert Street. It is visually contained by the large building mass, of which it is a relatively small part.</p>   | Medium   |



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| Heritage Asset  | Short Description of significance  | Other Heritage Assets within its setting                                    | Setting   | Overall level of Sensitivity to Tall Buildings                        |
|---|--|---|---|---|
| <p><b>Great Northern Railway Warehouse - grade II</b><br/> <b>Engine House - grade II</b></p> | <p>The list description for the Engine House is "Engine House built for the Great Northern Railway at their Friargate Station. 1877-8 by Kirk &amp; Randall of Sleaford.....Italianate style. Single storey with a two storey tower at the south west corner.....Raised louvred lantern to roof..... Square tower to left with deeply overhanging hipped roof on brackets. ....The engine house was built to provide power for the hydraulic cranes and hoists in the adjoining warehouse."</p>  | <p>The setting of the engine house and the Railway Warehouse is shared.</p> | <p>Warehouse and engine house share a functional and physical relationship. Both buildings were designed by the same architects with a view to their presence and shared architectural design and aesthetic value, not simply their industrial historical value, maintaining a strong visual relationship. The warehouse was always a major landmark in Derby and has an iconic status and is set high on a series of tiered built-up platforms, a landmark in its own right, even though it is not a tall building. The setting of the warehouse was the marshalling yards and tracks and was open but is still notable for:</p> | <p>High – new development should not overshadow the principal LB.</p> |
|   | <p>The list description for the Railway Warehouse is: " Railway Warehouse built for the Great Northern Railway at their Friargate Station. 1877-8 by Kirk &amp; Randall of Sleaford. .... Two and three storeys, over a basement. ....South elevation of twenty-one bays divided into groups of three by giant pilaster strips. ....North elevation is similar to the south, but of 27 bays. ....The office block with rounded acute angle was built to front onto the proposed approach road from Friary Street to Friargate Station.</p> |   | <p>a) its impact from Mercian Way and b) its relationship with the engine house.<br/><br/>The engine house was attached to a row of houses and its plain gable was not designed to be seen.</p>   |   |