



11 and 11a View Road, London, N6 4DJ

Townscape Visual Impact Assessment

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11 and 11a View Road - TVIA

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1.0. INTRODUCTION

- 1.1. The subject site is 11 and 11a View Road, London, N6 4DJ. The building dates from the 1920s and comprises an unlisted 2-storey pair of semi-detached houses created as a result of the subdivision of the original single detached house in 1956. The site is located within the Highgate Conservation Area (Sub-Area 7: Bishops), London Borough of Haringey.
- 1.2. The proposals involve the demolition of the existing building and the provision of a 2-storey replacement building. This TVIA should be read in conjunction with the Heritage Statement (also authored by Heritage Information, January 2023) which sets out in detail the context of the site and the impact of the proposals on the character and appearance of the Conservation Area and the settings of nearby statutorily and locally listed buildings.
- 1.3. The purpose of this document is to establish the visual impact of the proposals on the surrounding townscape, on the character and appearance of the Conservation Area and on the settings of nearby heritage assets. The document establishes a clear understanding of the subject site and its townscape context. Key views towards the subject site and the potential impacts on the townscape which would result as a consequence of the development proposals have been assessed. This assessment complies with the requirements of the NPPF (National Planning Policy Framework, July 2021) and the online Planning Practice Guidance in respect of achieving good design and well-designed places.

1.4. Authorship

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

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

Dr Daniel Cummins MA (Oxon) MSc PhD IHBC – Historic Environment Consultant. Daniel is an historian with a BA and Master's in History from Oxford University and a doctorate from the University of Reading, where he specialised in ecclesiastical buildings and estates. Daniel has a Master's degree in the Conservation of the Historic Environment and is a member of the Institute of Historic Building Conservation. He provides independent professional heritage advice and guidance to leading architectural practices and planning consultancies, as well as for private clients. He has an excellent working knowledge of the legislative and policy framework relating to the historic environment. Daniel has extensive experience in projects involving interventions to listed buildings and buildings in conservation areas, providing detailed assessments of significance and impact assessments required for Listed Building Consent and Planning Permission. He has also undertaken numerous detailed characterisation assessments in order to support and inform the design process for development projects, and which lead into producing full Townscape/Landscape Visual Impact Assessments.

2.0. METHODOLOGY

- 2.1. This Townscape Visual Impact Assessment (TVIA) takes into account the good practice guidance outlined in ***Guidelines for Landscape and Visual Impact Assessment*, Landscape Institute (LI) and Institute of Environmental Management and Assessment (IEMA), 3rd Edition, 2013: (GLVIA3)**; this guidance pertains to urban townscape as much as landscape. The guidance does not provide a detailed universal methodology, but recognises that much of the assessment must rely on professional judgement.
- 2.2. This TVIA will also take into account relevant conservation guidance and principles, including ***The Setting of Heritage Assets (Historic England, 2017)***, for adopting a broad approach to assessment (see Appendix 1 for an outline of the 5-Step approach described in the guidance), undertaken as a series of steps to assess the contribution of a view and landscape to the significance of heritage assets and the ability to appreciate that significance:
- **Step 1:** Identify which heritage assets and their settings are affected
 - **Step 2:** Assess the degree to which these settings make a contribution to the significance of the heritage asset(s) or allow significance to be appreciated
 - **Step 3:** Assess the effects of the proposed development, whether beneficial or harmful, on that significance or on the ability to appreciate it
 - **Step 4:** Explore ways to maximise enhancement and avoid or minimise harm
- 2.3. Historic England's *Setting of Heritage Assets* observes that the contribution of setting to the significance of a heritage asset is often expressed by reference to views, a purely visual impression of an asset or place which can be static or dynamic, long, short or of lateral spread, and include a variety of views of, from, across, or including that asset (paragraph 10). The document also recommends that where complex issues involving views come into play in the assessment of setting – whether for the purposes of providing a baseline for plan-making or for development management – a formal views analysis may be merited.

2.4. Two viewpoints have been assessed in order to establish the visual impact of the proposals on the local townscape (Figure 1). These specific viewpoints have been chosen where the proposals might impact on townscape, scale, height, massing, and the settings of any heritage assets. Given the density of planting in front gardens and the setting back of the subject site within its plot, these are the only locations where the site can be appreciated and understood within its townscape context. Consideration has been given to the historical development of the area, its physical fabric (building types and materials):

- Viewpoint 1: View Road looking north-east.
- Viewpoint 2: View Road looking south-west.



Figure 1: Plan of the views assessed in this report in relation to the subject site (outlined in red).

2.5. The TVIA will firstly establish a baseline for each view against which to judge the impact of proposals upon the local townscape. The townscape in each view is described in terms of its constituent elements and character, including development patterns and scale (including use of materials, massing, density and enclosure), any heritage assets, green and open spaces, transport routes and uses; the way in which the townscape is experienced and by whom also forms part of the assessment. In accordance with **Steps 1 and 2** of the Historic England criteria outlined above, the baseline will identify the heritage assets and the degree to which the townscape in the view contributes to an understanding and appreciation of their setting/significance. The extent to which proposals have an impact on the existing townscape character is often related to the sensitivity of the townscape to change. Criteria for assessing townscape sensitivity have been based on a variety of factors and attributes which are generally agreed to influence the existing character and value of the townscape:

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

Source: Based on GLVIA3 (2013).

- 2.6. Using the baseline, the impact of the proposals on the views will be assessed by considering how the townscape and an appreciation and understanding of the setting and significance of identified heritage assets may be changed or affected by reason of the proposed design. Aspects of townscape and design such as scale, height, mass, orientation, palette of materials and landscaping are particularly relevant. The assessment will illustrate how the proposals might affect the elements that make up the aesthetic and perceptual aspects of the townscape and its distinctive character, and how observers may be affected by any changes in the content and character of the views. The potential impacts have been categorised as:

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

Source: Based on GLVIA3 (2013).

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

in the view, or where positive and negative impacts are finely balanced then the impact will be deemed **neutral**.

3.0. ASSESSMENT OF CONTEXT AND DESIGN

3.1. Summary of Townscape Context

- 3.1.1. The subject site at 11 View Road is located on the north side of View Road, which connects Denewood Road to the west with North Hill to the east. It is within the London Borough of Haringey and within the Highgate Conservation Area (Sub-Area 7: “Bishops”). The townscape context of the site is set out in detail in the Heritage Statement (Heritage Information, January 2023).
- 3.1.2. The Bishops Sub-Area is an excellent example of high-quality residential development of the early 20th century. The streets are wide with gentle curves or gradients and the area is dominated by substantial residential buildings set within large plots. The spacious private house plots provide an attractive landscape setting to the area. The character and grain of View Road is more varied than many of the other streets within the Bishops Sub-Area. This street presents a mixed architectural character and appearance, with buildings dating from the early 20th century to recent times in a wide variety of architectural styles from the Arts and Crafts to the Neo-Georgian. The houses are generally of two storeys, some with accommodation in the hipped roofs. The predominant traditional building material within the area is brick, mostly red brickwork often in conjunction with white-painted render.
- 3.1.3. The north side of View Road has a number of high-quality buildings dating from the early 20th century when the street was first laid out. This includes the **Grade II listed No. 9**, which is adjacent to the subject site and dates from 1899. It is in the “free style” of architecture typical of suburban houses of the period. No. 9 forms a group with the adjacent **locally listed No. 7**, which is another good example of an Edwardian house with modillion cornice and plasterwork to the gable ends fronting the street. The **Grade II listed No. 15** dates from 1905 and is in the vernacular revival style; the building it is set well back from the street behind a dense hedge and so is not readily appreciated and understood from the public realm. These original buildings on View Road, whose architectural qualities have been recognised through statutory and local listing, do not form a complete sequence but rather they are interspersed with later infill buildings. These later additions still reflect the general character and appearance of the street, but are of lesser architectural quality or are modern replacement buildings. These buildings include the subject site itself dating from the later 1920s. To the west of the subject site is the 1950s **No. 13**, with its 2-storey circular bay window and metal windows and pared down detailing typical of its period. **No. 5** dates from 2013 and reflects the form, appearance and materiality of No. 7 to create an architectural rhythm and group.
- 3.1.4. The south side of the street has been almost entirely developed and then redeveloped since the Second World War. **View Close** dates from the early 1960s, where the buildings have rendered ground floors, tile-hung first floors, large “picture” window openings and mono-pitched roofs. **No. 8** on the corner of Grange Road was built in 2006 in a modern idiom of red brickwork, copper cladding, timber cladding and metal windows. **Nos. 10 and 10a** opposite the subject site were built in 2010 in a Neo-Georgian idiom to replace a post-war detached house set within an extremely large plot of land. **12a and 12b** are not

visible from the street, but comprise two substantial detached houses dating from the 1990s in an Arts and Crafts style using red brickwork and clay tile roofs. **No. 14** on the corner of View Close was designed in a modern idiom in 2006 with metal clad mono-pitched roof in a curved form with elevations of painted render and timber cladding. **No. 16** is also in a modern idiom built in 2010, comprising a flat roof form with white-painted render, timber panelling and glazed panels to the elevations.

3.2. Assessment of Design

- 3.2.1. As part of the TVIA, the following analysis carries out a summary review of the proposals in the spirit of Paragraph 133 of the NPPF using the accepted and established criteria of most Design Review Panels and in particular used by the Design Council (Dorian Crone is a Design Review Panel Member of the Design Council, Design South West, the London Boroughs of Richmond-upon-Thames, Lewisham, Islington and Wandsworth).
- 3.2.2. Whilst the subject site form reflects the general architectural style and materiality of its context, the existing building is a typical and unexceptional example of 1920s suburban architecture likely by a firm of local speculative builders, which has been subject to previous detrimental alterations. The proposals involve the demolition of the existing building and the provision of a 2-storey replacement building. In terms of the appearance and form of the front elevation, any perceptible change will be minimal, as the proposed building will present a traditional idiom design reflecting the “free style” of architecture which characterises the existing building and the wider Bishops Sub-Area. The main ridgeline and that of the lower east element match the existing building, whilst the proposed traditional palette of materials comprise red brickwork, tile hanging and a clay tiled roof to sustain the “free style” appearance of the building. The original unexceptional elevational treatment and detailing and the subsequent detrimental alterations present the opportunity to enhance the architectural and visual interest of the site. This proposal does not therefore represent the demolition of the existing building and its replacement by with a larger and more visually assertive new house, as has been the case elsewhere on View Road and in the wider Sub-Area, but rather is a complementary contextual addition which sustains the character and quality of the townscape. A detailed assessment of the impact on the character and appearance of the Conservation Area and on the settings of the identified designated and non-designated heritage assets by the proposed development can be found within the Heritage Statement (Heritage Information, January 2023).
- 3.2.3. **The Setting of Heritage Assets (Historic England 2017) (ref. Appendix 1)** has been used in both the design development and to assess the impact of the proposal on the settings of nearby heritage assets. The assessment has demonstrated that the proposed design has sought to avoid any harm to the significance and settings of identified nearby statutorily listed buildings and locally listed buildings (Step 4) by nature of providing a contextual building which reflects the prevailing building pattern, architectural language, detailing, palette of materials, height and scale of the local context. There will be no change in bulk, scale and mass and the elevational appearance of the subject site will be largely sustained but with enhancements to the detailing; in terms of the primary townscape settings of the Grade II listed No. 9 and locally listed No. 7 as experienced from View Road, there would be a negligible impact. The design and detailing complement the varied architectural language of View Road and the wider Bishops Sub-Area and provide enhanced architectural and visual interest on the subject site. The appropriate height,

massing and scale with the proposed landscaping will sustain and enhance the settings of all identified heritage assets.

- 3.2.4. ***The National Design Guide (Ministry of Housing, Communities and Local Government, January 2021) (ref. Appendix 2)*** has also informed the designs of the proposals, as well as this Townscape Visual Impact Assessment. The NDG is the national planning practice guidance for “beautiful, enduring and successful places”. It states that the components for good design are: the layout (or masterplan); the form and scale of buildings; their appearance; landscape; materials; and their detailing. The NDG focuses on what it terms the “ten characteristics”. Of particular relevance here are **Context (1)**: understanding the history of the area, the settings of heritage assets and the context of the site (appropriate form, appearance, scale, details and materials) in order that the proposal relates well to its surroundings; **Identity (2)**: reinforcing a coherent and distinctive identity (appropriate scale, height, materials and consideration of views) that relates well to the history and context of the site; and **Built Form (3)**: designing an appropriate building type, form and scale to create coherent form of development which relates well the site and its context, and sits comfortably within the townscape of View Road. The proposed replacement building has been designed in a traditional idiom and is considered to respond positively to its location on View Road and the wider townscape context of the Bishops Sub-Area. The principle of replacement of the existing building has been fully informed by an understanding of the history and development of the area and the distinctive characteristics of the townscape context. The height, scale, bulk and mass of the proposed building will match that of the existing building (reduced to the side elevation towards No. 13), whilst the articulation of the elevations with traditional more architecturally literate detailing will provide enhanced contextual architectural and visual interest. The proposed replacement is considered to sustain the coherent and distinctive identity of the Bishops Sub-Area and the townscape of View Road, which is defined by greenery within front gardens and varied built form.
- 3.2.5. ***The Building in Context Toolkit (2001) - English Heritage and CABE/Design Council*** has also been used in this assessment to inform the design and to evaluate the contextual design of the proposed building. The Toolkit was formulated to stimulate a high standard of design for development taking place in historically sensitive contexts (ref. Appendix 3). It is considered that the proposals have taken full account of the eight principles, particularly in understanding the significance of the subject site and its contribution to the settings of nearby heritage assets and to the character and appearance of the Conservation Area (Principle 1), understanding the history and development of the site and its wider context (Principle 2), ensuring the character and identity of the proposed building will be appropriate to its context on View Road and the wider Bishops Sub-Area (Principle 3), designing a replacement building which will sit happily in the pattern of existing development (Principle 4), respecting views within the Conservation Area along View Road (Principle 5), adopting an appropriate height and scale in relation to the townscape context and taking account of the proximity of the nearby statutorily and locally listed buildings (Principle 6), and using high-quality traditional materials to reflect those found on View Road and the wider Bishops Sub-Area (Principle 7).

4.0. TOWNSCAPE VISUAL IMPACT ASSESSMENT

4.1. Viewpoint 01: View Road looking North-East

4.1.1. Baseline View



Figure 2a: View as existing north-east from View Road.

This view is taken from View Road looking north-east towards the subject site. This view is mostly experienced kinetically by pedestrians and local traffic. It is located within the Conservation Area and illustrates the residential character of the Bishops Sub-Area. The Grade II listed No. 9 (right of view) and No. 15 (left of view) cannot be seen, appreciated or understood in this view because of the density of planting within their front gardens; this planting effectively frames the subject site alongside its neighbour at No. 13 and prevents any wider townscape views.

Unlike their two listed neighbours, Nos. 11 and 13 embody the later phases of the development of View Road which have produced the architectural variety that forms part of its character and appearance. No. 13 dates from the 1950s and has a distinctive 2-storey bow window and steep pyramid roof. The subject site is more traditional in style (1920s) with a hipped tiled roof and rendered first floor. The detailing of neither building is easily understood because of their being set back within their plots, the somewhat unattractive tall front boundary fence to No. 13 and planting within the front gardens. Even from this position, however, the awkward proportions of the window openings and the visually feeble chimneystacks are visible, which compromise the quality of the architecture. The gap between the two buildings allows views of planting within the rear gardens – these views through to the “green corridor”

which runs behind the houses throughout the Bishops Sub-Area enhances the character and quality of the suburban townscape.

The view has low to medium sensitivity – there are a number of characteristics which define the character and appearance of this part of the Conservation Area, although the houses in the view (including the subject site) are by no means the best examples of the high-quality suburban architecture of the wider Bishops Sub-Area. There is some capacity for change and enhancement given the limited architectural quality of the subject site and its visually recessive form and appearance.

4.1.2. Proposed View



Figure 2b: Proposed view north-east from View Road.

The view following the redevelopment of the subject site can be seen in Figure 2b above. Only the first floor and roofscape will be visible because of the boundary fence and landscaping. In terms of the appearance and form of the front elevation, any perceptible change will be minimal, as the proposed building will present a traditional idiom design reflecting the “free style” of architecture which characterises the existing building and the wider Bishops Sub-Area. The front building line, the form of the front elevation with its gabled projection and its bulk, scale and mass addressing View Road will be largely replicated from the existing building, whilst the main ridgeline will also match the existing building. The proposed traditional palette of materials comprising red brickwork and a clay tiled roof will also be retained to sustain the “free style” appearance of the building. Rather than replicating the existing first-floor roughcast render, tile-hanging is proposed at this level which is also appropriate to the “free style” language and will add contextual architectural interest and variety.

The proposed west chimneystack will be more robust and prominent as opposed to the somewhat visually feeble existing chimneystack, adding visual interest to the skyline. The proposed fenestration pattern has been amended to reflect the likely original elevation before it was altered during the 1950s; the proposed window openings are more appropriate in their proportions.

Although not perceptible from this viewing angle, the bulk, scale and mass of the building has been reduced to the side elevation facing No. 13 by omitting the dominant form of the 1980s 2-storey side extension; rather a reduced single-storey element will be provided with a catslide roof extending from the main roof slope. This will not only reduce the bulk, scale and mass of the side elevation in a traditional manner, but will also increase the gap with the neighbouring house at No. 13 which was compromised during the 1980s. Whilst there will be a slight increase in depth to the rear garden, the important gap between the two buildings will be sustained and enhanced to allow better views to the greenery within the rear gardens.

The magnitude of impact is therefore considered to be minimal to negligible and neutral to positive, as the proposal will make little material change to the character and quality of the townscape in the view. The proposal would form a contextual addition to the varied architecture of View Road and high-quality suburban architecture of the wider Bishops Sub-Area, providing enhanced architectural and visual interest.

4.2. Viewpoint 02: View Road looking South-West

4.2.1. Baseline View



Figure 3a: View as existing from View Road looking south-west.

This view is taken looking south-west from the north side of View Road. The view is experienced kinetically and statically by motorists and pedestrians. It is located within the Conservation Area and illustrates the townscape setting of the Grade II listed No. 9, which forms the focus of the view, and the locally listed No. 7 (right).

Nos. 7 and 9 embody the high-quality “free style” architecture that defines the first phase of the development of View Road and the wider Bishops Sub-Area. They are examples of large detached houses within large plots, with planting and landscaping in front gardens and trees viewed in the gap between the houses enhancing the suburban qualities of the area. No. 9 (centre) comprises red brickwork and tiled hipped roofs with a large central chimneystack, timber sash windows and classical detailing (modillion eaves cornice). It forms a group with No. 7 (right), which is another good example of an Edwardian house with modillion cornice and plasterwork to the gable ends fronting the street. The red brickwork, hipped roof and bow window of the 1950s No. 13 (left) blend into the background of mature landscaping and trees, which enhance the attractive suburban qualities of the area.

The subject site appears somewhat diminutive in this view between Nos 9 and 13. This is due to the declining topography of View Road, as well as the extensive planting within the front gardens and the setting back of the existing building further within the plot. The building is of a smaller scale than its Grade II listed neighbour, with only the front part of the roofscape and upper part of the first floor visible. The hipped roof form of clay tiles with render to the first floor sit comfortably in the more traditional townscape of the north side of the street, although no architectural features are readily discernible.

The view has medium sensitivity. It is located within the Conservation Area and includes a number of distinctive characteristics of the Bishops Sub-Area, which also form the setting of a Grade II listed building and a locally listed building in the view. There is considered to be some capacity for change given the somewhat diminutive and recessive contribution made by the subject site.

4.2.2. Proposed View



Figure 3b: Proposed view south-west from View Road.

The view following the redevelopment of the site can be seen in Figure 3b above. The proposed building will only be partially visible from this viewpoint. The building line, form, appearance and detailing of the proposed replacement building have been designed to match (and improve upon) the existing house and so there will be almost no material change to this view, and thus also to the settings of the Grade II listed No. 9 and locally listed No. 7. The proposed west chimneystack will be more robust and prominent as opposed to the somewhat visually feeble existing chimneystack, adding visual interest to the skyline. Rather than replicating the existing first-floor roughcast render, tile-hanging is proposed at this level which is also appropriate to the “free style” language and will add contextual architectural interest and variety.

The magnitude of impact is therefore considered to be negligible and neutral to positive, as the proposal would cause no material change to the character and quality of the townscape in the view. It will appear as subservient in the settings of the Grade II listed No. 9 View Road and locally listed No. 7 as the existing building, whilst offering a more architecturally literate building which sits comfortably within the townscape of View Road and the character and appearance of the Bishops Sub-Area.

5.0. CONCLUSION

- 5.1. This Townscape Visual Impact Assessment has reviewed the visual impact of the proposed development of the subject site on the local townscape and on the settings of nearby heritage assets. **The quality and sensitivity of the townscape in the two assessed views is low to medium, but capable of some change and enhancement** given the density of planting and the substantial setting back of the subject site within the plot. The proposed building will form a contextual addition of high architectural quality, reflecting the character and appearance of this part of the Conservation Area to sustain and enhance the settings of these identified designated heritage assets.
- 5.2. The proposal has been based on a thorough understanding of the townscape context, the character and appearance of this part of the Conservation Area and the settings of nearby statutorily and locally listed buildings. It is notable that the proposed building is only partially visible from the surrounding townscape. The two views assessed in this report demonstrate that the traditional and contextual design, detailing and materiality of the proposed replacement building are considered to sustain the character and appearance of the Conservation Area and the significance and settings of other nearby heritage assets. Whilst there will be virtually no discernible material change in limited views from the street, the proposals offer the opportunity for enhancement by the provision of a more architecturally literate front elevation.
- 5.3. The proposals have therefore taken full account of Step 4 of the Historic England criteria ***The Setting of Heritage Assets*** (ref. Appendix 1) in order to avoid harm to the settings of all identified heritage assets, principally in the provision of a well-considered and contextual building which will add architectural interest within the subject site, and which will not detract from an appreciation and understanding of the settings of any heritage assets, but rather will complement, sustain and enhance those settings.
- 5.4. ***The National Design Guide (2021)*** [Appendix 2] and ***The Building in Context Toolkit (2001)*** [Appendix 3] have both been used to inform the proposals - the architectural quality of the proposed building, as well as its sensitivity to its townscape context and the settings of nearby heritage assets. The NDG and Building in Context Toolkit have also been considered in this TVIA when evaluating the designs of the proposals, and their impact on the surrounding townscape, the character and appearance of the Conservation Area, as well as the settings of nearby statutorily listed and locally listed buildings. The proposed building is considered to respond positively to its location on View Road and the wider townscape context of the Bishops Sub-Area. The appropriate height, scale, mass and articulation of the elevations with traditional detailing and materiality will provide enhanced contextual architectural and visual interest on the site.
- 5.5. **It is considered that the proposals overall will have a minimal to negligible and neutral to positive impact on the local townscape character, sustaining the character and quality of the townscape, the character and appearance of the Conservation Area and the settings of nearby heritage assets.**

APPENDIX 1: HISTORIC ENGLAND GUIDANCE (*THE SETTING OF HERITAGE ASSETS*, DECEMBER 2017)

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

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

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

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

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

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

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

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

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

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

Enhancement may be achieved by actions including:

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

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

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

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

Assessment Step 2 Checklist

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

The asset's physical surroundings

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

Experience of the asset

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

Assessment Step 3 Checklist

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

Location and siting of development

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

Form and appearance of development

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

Wider effects of the development

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

Permanence of the development

- Anticipated lifetime/temporariness
- Recurrence
- Reversibility

APPENDIX 2: NATIONAL DESIGN GUIDE CHARACTERISTICS (EXCERPTS)

1. Context is the location of the development and the attributes of its immediate, local and regional surroundings.

C1 Understand and relate well to the site, its local and wider context

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

- the existing built development, including layout, form, scale, appearance, details, and materials;
- local heritage – see below – and local character;
- landform, topography, geography and ground conditions;
- landscape character, drainage and flood risk, biodiversity and ecology;
- access, movement and accessibility;
- environment – including landscape and visual impact, microclimate, flood risk, noise, air and water quality;
- views inwards and outwards;
- the pattern of uses and activities, including community facilities and local services; and
- how it functions.

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

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

C2 Value heritage, local history and culture

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

Well-designed places and buildings are influenced positively by:

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

2. The identity or character of a place comes from the way that buildings, streets and spaces, landscape and infrastructure combine together and how people experience them. It is not just about the buildings or how a place looks, but how it engages with all of the senses.

I1 Respond to existing local character and identity

Well-designed new development is influenced by:

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

This includes considering:

- the composition of street scenes, individual buildings and their elements;
- the height, scale, massing and relationships between buildings;
- views, vistas and landmarks;
- the scale and proportions of buildings;
- façade design, such as the degree of symmetry, variety, the pattern and proportions of windows and doors, and their details;
- the scale and proportions of streets and spaces;
- hard landscape and street furniture;
- soft landscape, landscape setting and backdrop;
- nature and wildlife, including water;
- light, shade, sunshine and shadows; and
- colours, textures, shapes and patterns.

I2 Well-designed, high quality and attractive

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

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

I3 Create character and identity

Design decisions at all levels and scales shape the character of a new place or building. Character starts to be determined by the siting of development in the wider landscape, then by the layout – the pattern of streets, landscape and spaces, the movement network and the arrangement of development blocks. It continues to be created by the form, scale, design, materials and details of buildings and landscape. In this way, it creates a coherent identity that everyone can identify with, including all residents and local communities.

3. Built Form is the three-dimensional pattern or arrangement of development blocks, streets, buildings and open spaces. It is the interrelationship between all these elements that creates an attractive place to live, work and visit, rather than their individual characteristics.

B1 Compact form of development

Compact forms of development bring people together to support local public transport, facilities and local services. They make destinations easily accessible by walking or cycling wherever this is practical. This helps to reduce dependency upon the private car.

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

Built form is determined by good urban design principles that combine layout, form and scale in a way that responds positively to the context. The appropriate density will result from the context, accessibility, the proposed building types, form and character of the development.

B2 Appropriate building types and forms

Well-designed places also use the right mix of building types, forms and scale of buildings and public spaces to create a coherent form of development that people enjoy. They also adopt strategies for parking and amenity that support the overall quality of the place.

The built form of well-designed places relates well to:

- the site, its context and the opportunities they present;
- the proposed identity and character for the development in the wider place;
- the lifestyles of occupants and other users; and
- resource efficiency, climate change mitigation and adaptation.

Built form defines a pattern of streets and development blocks. Streets are places for people as well as for movement. Street types will depend on:

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

APPENDIX 3: THE BUILDING IN CONTEXT TOOLKIT

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

The eight Building in Context principles are:

Principle 1

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

Principle 2

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

Principle 3

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

Principle 4

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

Principle 5

A successful project will respect important views.

Principle 6

A successful project will respect the scale of neighbouring buildings.

Principle 7

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

Principle 8

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