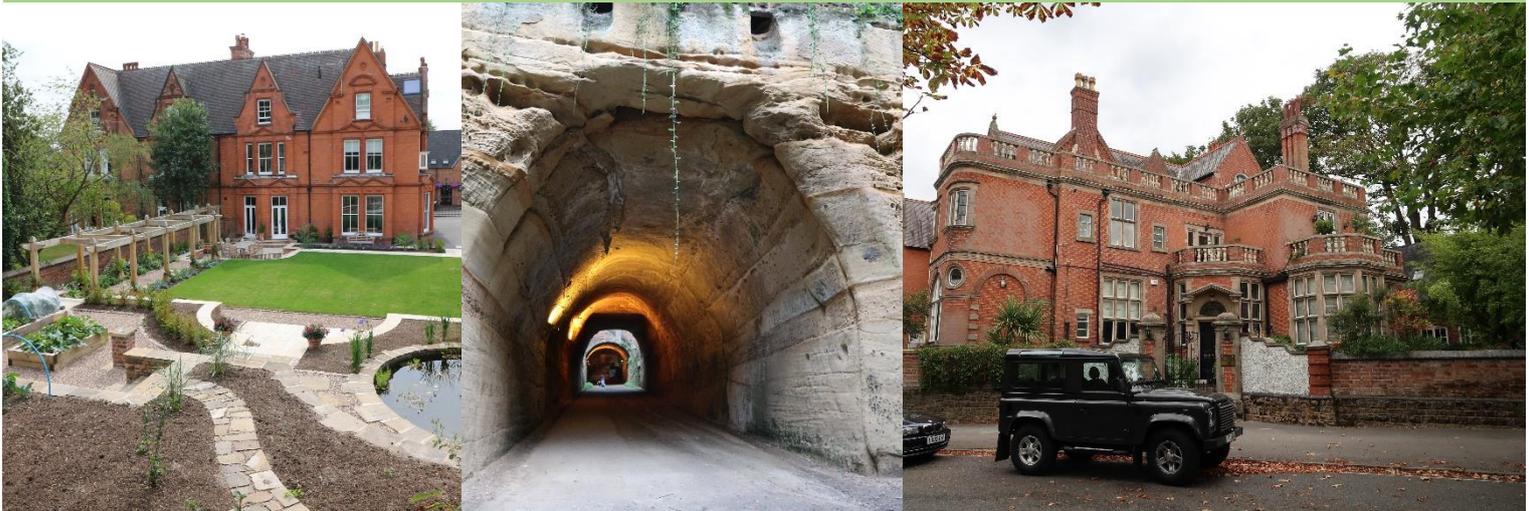


SUPPLEMENTARY PLANNING  
DOCUMENT

# The Park Conservation Area Appraisal & Management Plan



March 2023

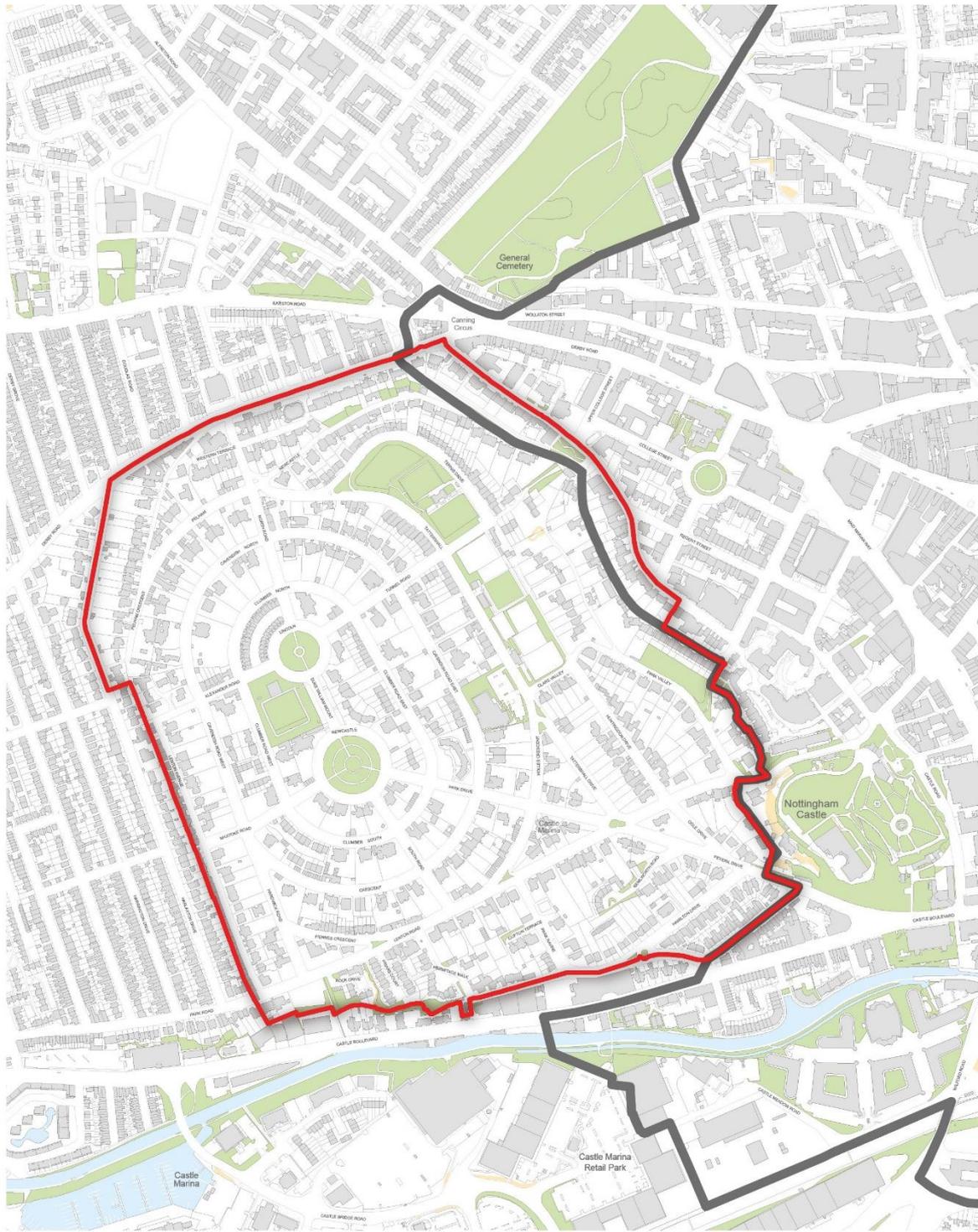
# The Park Conservation Area Appraisal & Management Plan

## QUICK GUIDE TO THE PARK CONSERVATION AREA APPRAISAL & MANAGEMENT PLAN SUPPLEMENTARY PLANNING DOCUMENT (SPD):

This document provides planning guidance for The Park Conservation Area, a historic residential estate of national interest located immediately west of Nottingham City Centre. The Conservation Area Appraisal forms the primary evidence base for the special character and appearance of the area. The Management Plan provides supplementary guidance to policies set out within the adopted Nottingham City Local Plan.

Over the recent decades The Park has experienced increasing development pressure, notably through infill of open garden spaces, the conversion of outbuildings and the adaptation of original estate houses. This SPD aims to ensure that future development preserves and enhances the special character and appearance of The Park for future generations. The guidance aligns with Local Plan objectives to protect and enhance the city's historic character and distinctiveness and Section 72 of the Planning (Listed Buildings and Conservation Areas) Act 1990.

Map showing The Park Conservation Area/SPD boundary



-  The Park Conservation Area/SPD boundary
-  Nottingham City Centre boundary



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## FOREWORD

I am delighted to endorse this Supplementary Planning Document for The Park Conservation Area which presents a unique opportunity to preserve and enhance the special contribution that the nationally important area makes to the city's heritage.

The SPD will ensure that future generations will be able to enjoy The Park's special qualities and ensure that it remains as a remarkable heritage asset, both locally and nationally. The evidence base and policies will help deliver improved and sustainable change in The Park over the course of the next decade, enabling the area to develop in a way that celebrates its character and appearance.



I look forward to working with Nottingham Park Estate Limited and Nottingham Park Conservation Trust, the development sector and public sector agencies to bring forward our ambition for The Park Conservation Area.

**Councilor Pavlos Kotsonis**

Portfolio Holder for Leisure, Culture and Planning at Nottingham City Council

# 1 PURPOSE AND STATUS OF THE DOCUMENT

Supplementary Planning Documents (SPDs) provide further detail and explanation to support policy in the Nottingham City Local Plan. SPDs are a material consideration in making decisions on planning applications.

This Conservation Area Appraisal and Management Plan (CAAMP) conforms to the National Planning Policy Framework (NPPF) and is supplementary to the policies in the Nottingham City Local Plan which comprises the Nottingham City Aligned Core Strategy – ACS (2014) (Part 1 Local Plan) and the Land and Planning Policies Document - ([Nottingham City Land and Planning Policies Development Plan Document](#), LAPP (2020) (Part 2 Local Plan).

The character and appearance of The Park Estate Conservation Area is protected under the Planning (Listed Buildings and Conservation Areas) Act 1990. Its preservation and enhancement are a statutory requirement. As a designated heritage asset, the National Planning Policy Framework (2021) affords its conservation great weight in the planning process.

This document fulfils the statutory duty of Nottingham City Council to formulate and publish proposals for the preservation and enhancement of The Park Conservation Area as set out by Section 71 of the Planning (Listed Buildings and Conservation Areas) Act 1990. It is a material consideration when determining planning applications.

# 2 CONSULTATION

This SPD was subject to a period of public consultation which ran from **Wednesday 21st September to Wednesday 16th November 2022**. A public meeting was held at The Park Tennis Club at 6.30pm on Monday 7th November. The representations received during the consultation period have been taken into account and have helped to shape the final document.

### 3 SUMMARY OF SPECIAL INTEREST

This section summarises those aspects of architectural and historic interest of The Park Estate, which contribute positively to its character and appearance.

- I. A pioneering example of a “residential park” suburb, remarkable at a national level, for the quality of its urban design and architecture, its high historical integrity and its enthralling Arcadian aesthetic.
- II. Amongst the first speculative schemes in the country to be marketed as a suburban retreat, The Park’s evolving masterplans were built in phases to the designs of Nottingham’s most renowned architects, reflecting evolving attitudes towards urban design.
- III. An assemblage of grand residential villas illustrates the Estate’s reserved status and are associated with influential late-19<sup>th</sup> century industrialists such as Jesse Boot of *Boots* the pharmacist, Frank Bowden of *Raleigh* bicycles and several of the city’s entrepreneurial lace manufacturers.
- IV. The character of the Park Estate, notably its layout, landscaping, mature trees and architecture, reflect the highest standards of 19<sup>th</sup> century suburban planning, architectural design and craftsmanship in construction.
- V. There is an intimate relationship between the estate’s dramatic topography and its design including the orientation of roads, alignment and aspect of buildings, and the undulating prominence of natural and built features within.
- VI. A collection of domestic sandstone caves, including ornate garden follies and dramatic rock-cut gateways that connect with the city centre to the east. The features form part of a wider typology in the city, collectively recognised to be of national importance.
- VII. A fundamental set of design principles, executed with artistic flair, underpin the suburb’s character and appearance, and are reflected in ordered interrelationships between infrastructure, architectural language, and the status of public and private garden spaces.
- VIII. Vibrant and eclectic, the bespoke architectural forms, detailing and decoration of traditional villas capture the singular fashions and contributions of the city’s 19<sup>th</sup> century elite alongside the architects and builders they employed.
- IX. The phased character of the suburb is illustrative of a seminal phase Nottingham’s political climate. Initial Classical phases were abandoned by the Duke of Newcastle after the Reform Bill Riots of 1831, with the suburb re-imagined according to the ideals of the Romantic Era, reflecting a fascination with nature and the picturesque, echoing contemporary developments in visual arts, music, and literature.
- X. Originating as a medieval deer park to Nottingham Castle, The Park Estate was used as common land by the townsfolk until the residential suburb was commissioned by the Duke of Newcastle. Governed and owned communally, its exceptional status in the city endures and remains nestled at the heart of the city’s geography and consciousness.

- XI. A residential enclave of remarkable quality and integrity, the area has markedly low levels of regulated traffic, despite being immediately adjacent to the city centre. Gas lit streets offer an idiosyncratic and nationally rare ambiance during hours of darkness.



View across The Park by Greenwood 1850

## 4 INTRODUCTION

This CAAMP provides an evidence base for The Park's special qualities and is a framework to guide positive change and oppose detrimental change. It is a tool for developers and local authority practitioners.

Structured according to key phases of development and five 'Core Elements' of the area's urban form, it may be used as a resource by all parties with an interest in securing a sustainable future for The Park.

The CAAMP provides a framework for securing a sustainable future for The Park.

- ***The Park Estate Conservation Area Appraisal*** identifies the character and appearance of The Park according to five 'Core Elements' of character
- ***The Park Estate Conservation Area Management Plan*** sets out guidance for decision makers on how to apply planning legislation and policy in The Park and identifies a series of future actions to secure its sustainable future.
- ***Appendix 3: The Park Estate Conservation Area Historic Environment Statement*** provides a detailed review of The Park's historical development.

The detailed appraisal of The Park's character and appearance is divided into to five '**Core Elements**':

- I. Landscape - Layout, Grain and Open Spaces
- II. Scenes – Streets, Gardens & Gateways
- III. Built Architecture
- IV. Landmarks and Views
- V. Setting

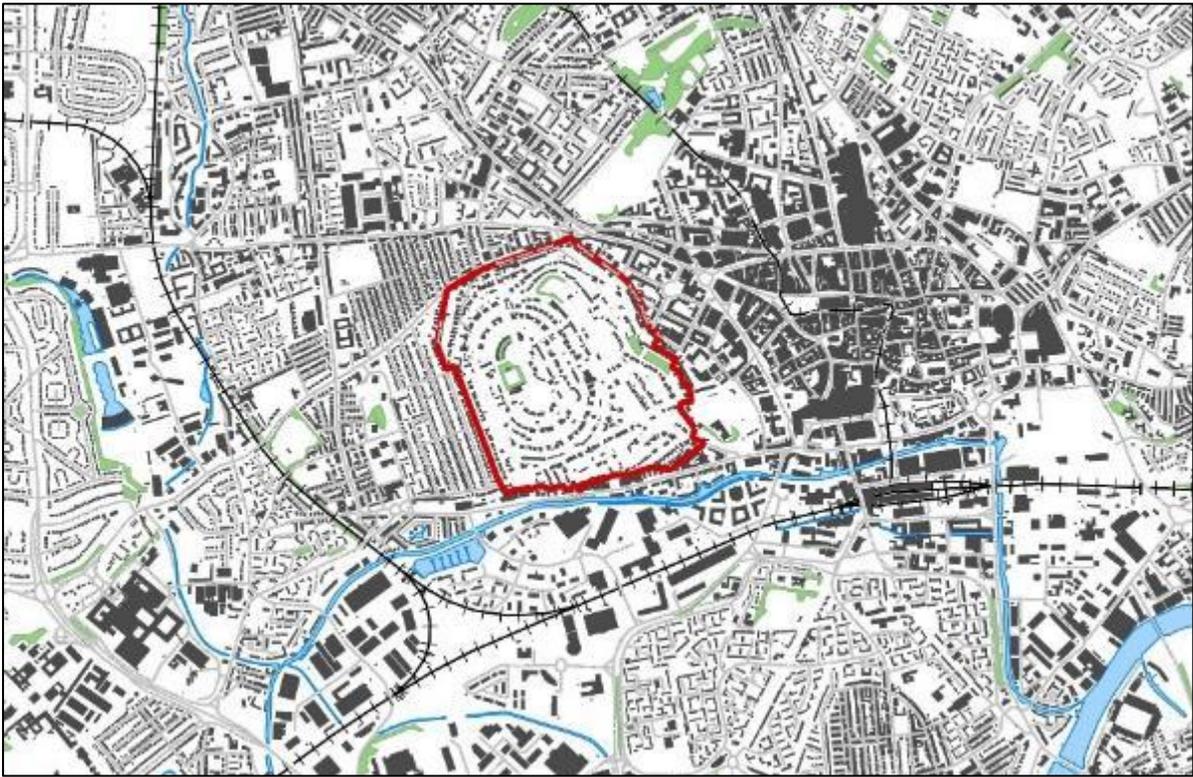
The five Core Elements are all interrelated and should not be considered in isolation. They provide a framework that should be reviewed when developing and evaluating proposals for change that affect the conservation area's character.

The SPD document can be accessed online at [www.nottinghamcity.gov.uk/park-spd](http://www.nottinghamcity.gov.uk/park-spd).

### OVERVIEW

The Park Conservation Area is a 145-acre private residential suburban estate located in centre of Nottingham. Named after a medieval hunting ground associated with the adjacent Nottingham Castle, the area's character and appearance derives principally from exclusive Victorian planned suburbs built between the mid-19<sup>th</sup> and early-20<sup>th</sup> centuries.

Conceived and delivered in distinct phases, The Park has a remarkable designed Arcadian aesthetic, surviving as a quintessential example of a 'residential park' suburb. A planned network of circular roads aligns with a dramatic underlying topography and holds host to an eclectic array of fine Victorian villa properties, framed by mature trees and set within capacious private and public garden spaces. Designed interrelationships of five 'Core Elements' (Landscape, Street Scene, Architecture, Landmarks and Views, and Setting) are critical to the character and appearance of the area. Together they combine to form a clear expression of Nottingham's prospering entrepreneurial classes that emerged during the Industrial Revolution.



Location of The Park Conservation area in Nottingham City Centre



The Park Conservation Area

## SITUATION

The area derives its name and origin from a Royal Park attached to Nottingham Castle which overlooks the Estate from its exposed prominent sandstone outcrop to the immediate east.

Land falls to the south, with a sandstone escarpment encircling the eastern and northern edges of the Estate, creating a natural arena. Despite the proximity of The Park to the city centre, the remarkable 'bowl' shaped topography and mature residential parkland landscape have enabled it to remain as a discrete entity in its own right.

The Park's geographical situation is integral to its urban design, with buildings and infrastructure purposely moulded around the pre-existing landscape to the advantage of the Estate's aesthetic.

## OWNERSHIP & ADMINISTRATION

The Estate, which comprises approximately 450 houses and 700 flats, has a population of around 1,900 and is managed by resident shareholders of the Nottingham Park Estate Limited.

Originally property of the Dukes of Newcastle, ownership of the Park Estate was acquired by the Oxford University Chest in 1938 with freeholds of individual properties being offered for sale from 1940. In 1986 the ownership of the Estate, together with associated rights and responsibilities, was transferred to the newly formed Nottingham Park Estate Limited.

The Company is empowered by the Nottingham Park Estate Act 1990 and has responsibility for highways and common areas, managed through a levy paid by the area's inhabitants. The company enables property owners to have a voice in how the Estate should be managed.



Nottingham Park Estate Ltd

## CONTEXT & SIGNIFICANCE

The Park is one of 32 conservation areas within the City of Nottingham. Its residential parkland aesthetic has common ground with the Arboretum, Mapperley Park and Alexandra Park, Elm Avenue and Corporation Oaks, and Wellington Circus conservation areas, all of which were constructed in the same era of the city's growth.

Although large villa estates in the residential park style can be seen within many large historic settlements across England, The Park merits singling out. The prioritisation of open green space within an arena-like topography adjacent to Castle Rock, and the adoption of Nottingham Castle as the subject of a Picturesque Arcadian aesthetic, creates a residential park of exceptional quality. The Estate's communal management, eclectic architecture and rare gas-lit street lighting enrich its interest further still. As such, The Park Estate Conservation Area is significant, and possibly unique, nationally.

## APPROACH

The Park Estate Conservation Area Appraisal Management Plan was commissioned by Nottingham Park Estate Limited and the Nottingham Park Conservation Trust with the support of Nottingham City Council. The previous adopted Conservation Area Appraisal (Mulcahy, 2007) formed the basis for a detailed review.

Detailed survey of the conservation area and its immediate setting was undertaken over the course of July and August 2020. The area's character and appearance was defined through established townscape characterisation methodologies (Historic England, 2017) and described according to prevailing advice on the designation, appraisal and management of conservation areas (Historic England, 2019).

Consultation with residents of The Park and Trustees of the Park Conservation Trust was undertaken at key points throughout the process, the results of which have been instrumental in preparing the report.

## PART 1: CONSERVATION AREA APPRAISAL

# 1 HISTORICAL DEVELOPMENT

A brief overview of The Park's historical development is provided below. Those elements that reflect tangibly within the conservation area's character and appearance are of particular importance to the future management of change within it. Further information can be found within *The Park Estate Conservation Area Historic Environment Statement*.

## BEFORE THE PARK (1068 – 1795)

In 1068 William the Conqueror ordered the construction of a castle atop a commanding natural promontory above Nottingham (known today as 'Castle Rock'). The area occupied by The Park Estate lies adjacent, laid out as a royal hunting grounds in the late 11<sup>th</sup> century.

Evidence for earlier activity comes in the form of rock cut caves within Castle Rock, which are largely of medieval date, and the extensive collection of caves at Lenton Hermitage which dates back to the 13<sup>th</sup> century and includes a rock-cut chapel.

By the turn of the 17<sup>th</sup> century both castle and park had been effectively abandoned, sold to the Earl of Rutland in 1623, and then to William Cavendish, 1<sup>st</sup> Duke of Newcastle, in 1666. Cavendish constructed a new "Nottingham Castle", a ducal palace of Italianate Classical style.

By the late 18<sup>th</sup> century both the castle and park were again abandoned as a result of the industrialisation of Nottingham and the 2<sup>nd</sup> Duke's preference for London. The expansive open space was steadily appropriated for common use, including grazing of cattle and recreation. The 2<sup>nd</sup> Duke was succeeded by his son, Thomas Pelham Clinton, in 1794, who died just one year later, passing his holdings to his son, and 4<sup>th</sup> Duke, Thomas Pelham Fiennes Clinton.



Staveley and Wood's Map of 1830

## THE PLANNED ESTATES (1795 – 1918)

The 4<sup>th</sup> Duke of Newcastle's lands at Nottingham were identified for sale or redevelopment around the turn of the 19<sup>th</sup> century. Potential development was enabled through a new access road, known as 'The Park Passage', a rock-cut access through the castle's outer moat. The Duke aspired for a grand residential plan, instructing local architect John Jephson in 1822 before Peter Frederick Robinson in 1825. Robinson published the 'Plan for Nottingham Park' in 1827. His masterplan was inspired by John Nash's then-fashionable London terraces, specifying a rigid rectilinear layout that largely ignored the area's topography. Derby Terrace was developed circa 1829 as the aesthetic model, with approximately 45 houses constructed by 1832. The Park Passage and Park Steps (a pedestrian entrance from Park Row) were enlarged in 1829, and North Road established in 1831.



Robinson's 'Plan of Nottingham Park' 1827

Development ceased in the mid-19<sup>th</sup> century, following local rioting that culminated in the storming and setting-a-light of Nottingham Castle. The Duke's vote against the Great Reform Bill (1831) exacerbated existing tensions surrounding his aspirations for The Park's development, perceived by locals as an unjustifiable loss of common lands. These events, in conjunction with the Duke's financial difficulties, ended any prospects for Robinson's plan. Some works continued in proceeding decades, including construction of the Park Tunnel linking to Derby Road (begun by the late 1830s, but abandoned by 1844) and a small number of houses, including several designed by emerging local architect, Thomas Chambers Hine.

T.C. Hine replaced Robinson as Surveyor of the Newcastle Estate in 1854, following the death of the 4<sup>th</sup> Duke in 1851 and his succession by his son, the Lord Lincoln. Hine established a new masterplan by 1856, illustrated within Salmon's 1861 Map of Nottingham. The layout sought to integrate with and embellish the existing landscape, using its bowl-like topography and the elevated ducal palace upon Castle Rock to create a Picturesque Arcadian residential park suburb.

Large speculative villa-estates of this type were typically financed by aristocrats, and were inspired by emerging practices of town planning and the traditional aesthetics of the English rural idyll. Residential Parks significantly influenced British residential design throughout the 19<sup>th</sup> and 20<sup>th</sup>

centuries, with many of the underlying design principles adopted by later planning movements, including Garden Suburbs and Garden Cities.

The plan instigated intensive phases of development which spanned the second half of the 19<sup>th</sup> century. Development was spurred by a revival in local prosperity, particularly through the cotton industry and emerging trades of lace and hosiery. Wealthy industrialists flocked to the Estate, including John Player, Jesse Boot and Frank Bowden, with many ornate villas designed by prominent local architects including Hine & Evans, (later Hine & Son), Watson Fothergill and Arthur Marshall.

By T.C. Hine's retirement in 1891 only a few vacant plots remained. By 1918 the Estate was effectively complete, comprising 355 houses sat within spacious garden plots arranged off a concentric network of tree-lined roads, crescents and circuses that incorporated defined areas of open space.



THE PARK

Queen Anne's Building Green

Clumber House

Pavilion

Pavilion

Clumber House

Rock Holes

Derby Nottingham

3380-840

Park Road

City

80

80



## THE MODERN ESTATE (1918 – PRESENT)

The Inter War years saw fluctuations in the affluence and lifestyles of Nottingham's middle- and upper-classes, reducing the Estate's appeal as an elite housing estate. The spiralling costs of maintaining traditional villas made their maintenance unviable to many incumbents, resulting in a cycle of decline and decay. Management of the Estate was further hindered by the financial plight of the 8<sup>th</sup> Duke of Newcastle, who was forced to sell the lands to the Nuffield Trust in 1938, who in turn passed them to the Oxford University Chest. Many houses were abandoned during the Second World War, with some appropriated for short-term use by the army. Few residents would take up options to purchase their Freeholds from 1952.

The 1950s through 1980s witnessed a degree of redevelopment, mainly associated with residential infill and the incorporation of the private motorcar. Infill development entailed the subdivision of original estate house gardens for construction of one or more relatively modest dwellings. This occurred in a piecemeal fashion, but also in combined batches where multiple elements of plots combined to enable larger build units to be constructed (e.g. Tennis Drive). A number of 19<sup>th</sup> century villas were demolished for the same ends. The increasingly common use of the private motorcar led to the creation of driveway openings, garaging provision and the re-configuration of houses to enable primary access from the highway.

A small number of singular developments occurred in this period, including the five storey Cedar Lodge and the seven storey Valley House.



Images of Cedar Lodge and Tennis Drive

In 1986 Oxford University passed its remaining rights to the Estate to the newly formed Nottingham Park Estate Limited. A resident-led company, it retains the role of the central management authority to this day.

Over the last decades, The Park has absorbed considerable population growth, mainly through the subdivision of original estate houses for flats, but also through further infill development and the conversion of outbuildings, such as coach houses and garages. Of late there has been an increasing trend for the demolition of poor-quality 20<sup>th</sup> century development to enable modern dwellings to be constructed, rarely inspired by the style of original estate houses.

## 2 CHARACTER AND APPEARANCE

This section describes the character and appearance of The Park Conservation Area, as derived from those elements of its special architectural and historic interest.

### GUIDE

Understanding the Estate as a skilfully planned Arcadian residential park landscape is fundamental to appreciating the parameters that combine to create its special character and appearance. Harnessing the underlying topography, the area's designed aesthetic was conceived and built with purpose; intentionally engineered to create an encapsulating suburban experience of national interest.

- The first phase of The Park, according to Robinson's plans, was built in a classical style with a high degree of restraint, as was typical of the time.
- The second, and main phase, under T.C. Hine, allowed for a greater degree of individual expression, reflecting a turning point in British architecture with a move away from classical to domestic revival styles, blended increasingly eclectically towards the late 19<sup>th</sup> century.

However, not all elements of The Park's character were conceived by its visionary master planners and room was left for a degree of individual flair.

The Park attracted speculative builders alongside the city's wealthy industrial elite, with their grand ambitions often executed at the hands of the city's finest architects. This expressive component of The Park's character and appearance is observed in the architectural style and detail of original estate houses. Scale, form, style, fenestration and decoration are deployed, often extravagantly, to promote one building from another.

Conceived and individual characteristics combine to form an idiosyncratic suburban dynamic, one that conceivably takes the form of gallery and exhibition: A suburban space created to showcase the city's finest Victorian domestic architectural designs.

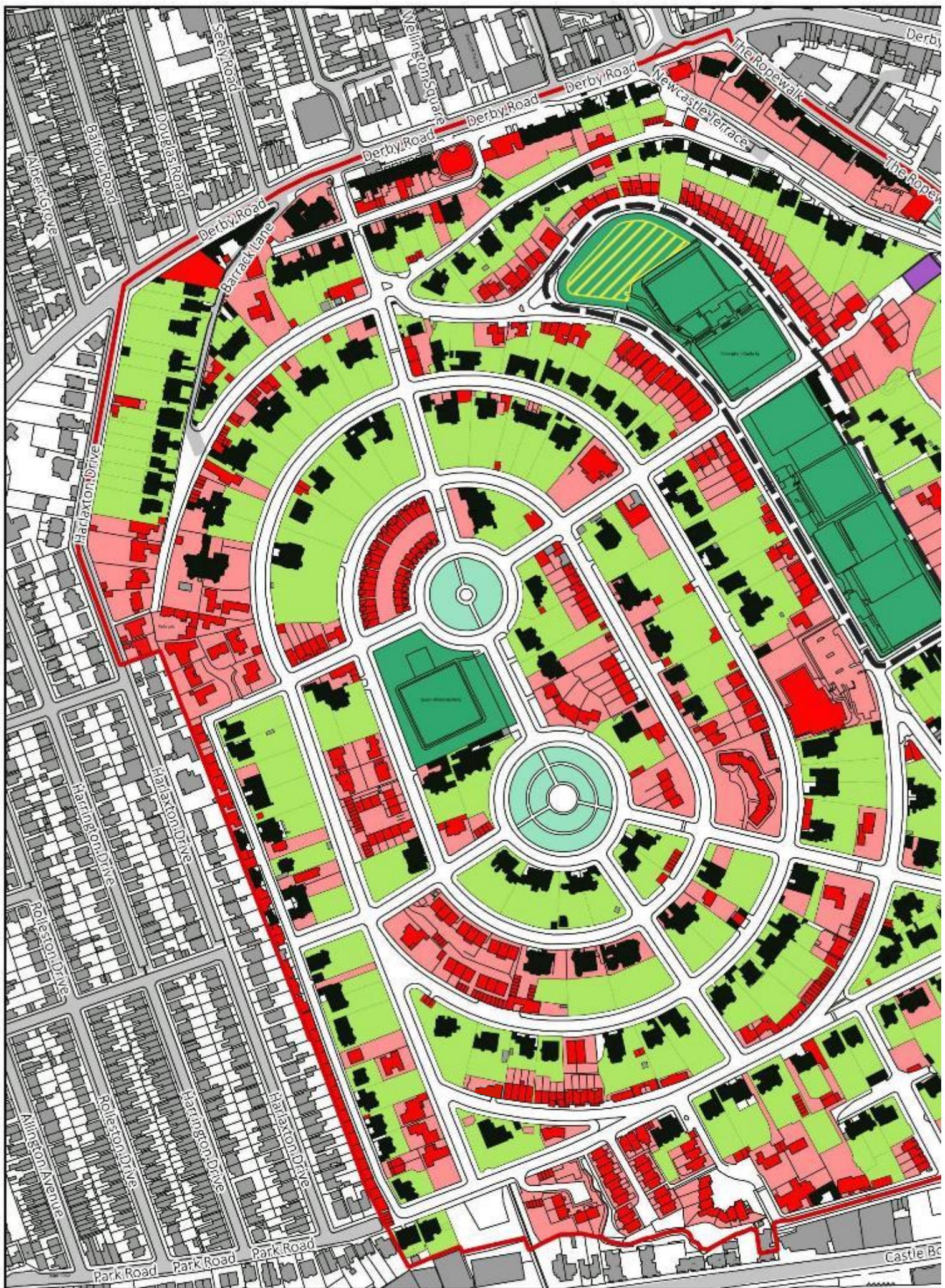
The Park has absorbed over a century of 'modern' (Post 1918) development, which makes a varied contribution to its architectural and historical interest. The Estate will continue to change, and The Park Estate Conservation Area Appraisal and Management Plan is intended to guide it for the better.

#### **A Suburban Gallery**

The analogy of a suburban gallery is a useful one in understanding the interaction of core elements of character. With buildings framed like paintings in their plots, The Park is purposefully designed to host an exhibition of Victorian architecture and maximise the experience of it.



Original estate house at the corner of Tattershall Drive and Newcastle Drive



# The Park in 2021 (Development)

## Legend



Park Conservation Area



Original estate houses (c1820-1918)

*Predominantly residential and which continue to contribute positively to the character and appearance of the conservation area*



Garden areas of original estate houses

*Areas shown indicate the original garden spaces that remain. Some of the spaces are the original garden size and others show the residual original garden area after infill development*



Post 1918 Development (Structures)

*Showing post 1918 buildings plus outbuildings of original estate houses which have been significantly altered*



Post 1918 Development (Open Space)

*Showing post 1918 gardens/open space of original estate houses which have been significantly altered*



The Bowl

*Prominent open space for public, sports and recreational use since the preparation of T.C. Hine's original layout plan 1855-56*



Public Open Space

*Newcastle Circus, Lincoln Circus, Peveril Garden, Bay of Biscay*



Sports & Recreation

*Tennis, bowls and squash*



The Paddock



Park Tunnel



## THE FIVE CORE ELEMENTS

The detailed appraisal of The Park's character and appearance is divided into five 'Core Elements':

- VI. Landscape - Layout, Grain and Open Spaces
- VII. Scenes – Streets, Gardens & Gateways
- VIII. Built Architecture
- IX. Landmarks and Views
- X. Setting

The five Core Elements are all interrelated and should not be considered in isolation. They provide a framework that should be reviewed when developing and evaluating proposals for change that affect the conservation area's character.

## CONTENT & SCOPE

The Park Conservation Area Appraisal should not be seen as comprehensive list of all elements of architectural and historical interest that contribute, positively or otherwise, to its character and appearance. The lack of specific reference to a particular building, feature, material or space does not imply that it is without value. Instead, the contribution of any specific element, including a development site, must be evaluated through empirical study guided by The Park Conservation Area Appraisal and Management Plan.

Due to the chosen structure of the appraisal, elements of information are occasionally repeated, enabling the interrelationships between different elements of The Park's character and appearance to be appreciated.

## CHARACTER MAPPING

Field analysis of The Park's streets, garden plots and buildings was undertaken in 2020 in order to understand how key aspects of The Estate's character and appearance interact. Each are mapped and loosely graded according to the contribution they make to the character and appearance of the conservation area.

- Infrastructure and Street scenes (Dots)
- Front plots and public/private Boundary (Solid line)
- Built architecture (infilled outline)



- Positive contribution with high integrity, few if any changes
- Positive contribution with diminished integrity, some irreversible changes
- Neutral or poor contribution, substantial change or limited to no architectural/historical interest

The mapping provides an initial overview of the prevailing quality and integrity of The Park's character and appearance according to key elements of its urban form. It is an initial step to guide and focus more detailed site-based analysis.

Full estate mapping is provided at the end of each relevant section and in Appendix 2.

*N.B. Analysis was limited to publicly accessible areas and serves as an indicative guide. The information does not constitute a statement of significance, which should be prepared through thorough research and assessment on a site by site basis.*



Villa at the corner of Cavendish Crescent South and South Road



Townscape mapping for The Park

## CORE ELEMENT I: LANDSCAPE - LAYOUT, GRAIN AND OPEN SPACES

### Key aspects of character:

- I. Phasing of The Park is of high historical and architectural interest, illustrating evolving approaches to town planning in the 19<sup>th</sup> century and local political reform
- II. Original planned layouts of The Park Estate survive well, and is observable in the grain of the suburb and the setback of buildings, with their form and position in plots often consistent within urban blocks
- III. Low building density with broad streets, an expansive tree canopy and generous provision of garden space to original estate houses that promotes both semi-natural and built characteristics
- IV. The interrelationship of buildings and open spaces with the road layout is key, enabling internal naturalised views and the exhibition of architecture
- V. Hierarchy of roads and accesses illustrates the Estate as a reserved but walkable private suburb with few cul-de-sacs and private driveways
- VI. Clear and intentional relationship between built and semi-natural components of the Estate and the underlying topography, facilitating internal and external views
- VII. A clear typology of open spaces including informal private gardens, wild naturalised areas, sports facilities and formal communal spaces
- VIII. Clear-cut relationship with surrounding areas of the city achieved through the natural topography, control of movement through defined gateways and a near impermeable curtain of development along the escarpment edge.

In this document, *'Landscape: Layout, Grain and Open Spaces'* relates specifically to those architectural and historical elements that form the underlying structure of the Estate and how land, defined by roads and other infrastructure, has been sub-divided for the purposes of creating a residential suburb.

The Park's topography inspired its design. Initial phases were set out in spite of it, engineering around its challenging topography. Later plans realised its potential, with the layout of streets, open spaces and plots arranged to create a low-density residential park with unique Arcadian qualities.



Aerial photograph c.2021 (Courtesy of Upper Cut Productions)

## ROBINSON PHASE

The earliest phase of The Park owes its origins to P.F. Robinson and is limited to a handful of linear terraces running parallel to the elevated eastern and northern edges of the Estate. A grid-iron **street pattern**, originally envisaged by Robinson for the remainder of the Park, appears only at the North Road gateway where Western Terrace intersects with North Road. The **grain** of the townscape is tight and regimental, often made up of **build units** of multiple properties (e.g. Nos 1-12 Park Terrace), identifiable by their consistency in layout and design. These blocks of development reflect the piecemeal development of Robinson's scheme by speculative house builders. The **built form** of properties within build units varies from short runs of up to ten tall townhouses (e.g. Derby Terrace), semi-detached villas and occasional detached properties, generally responding to localised topographical conditions.

Arranged in rectangular **plots** aligned parallel to roads, properties are **set back** close to or at the back of the footway in regular **building lines**. **Garden space** is strongly weighted towards southerly and westerly prospects, leaving small forecourts to frontages. Coupled with runs of tall townhouses, wings to side elevations and later extensions, the houses create strong building lines that develop a high sense of **enclosure** along streets. The sense of enclosure only lifts where garden plots abut the roadside, although coach houses, outbuildings alongside later garaging, and infill development has significantly strengthened building lines. **Modern infill** development has eroded the historic layout and further heightened the sense of enclosure, creating an urban character, with forecourts and rear gardens given over to car parking and at times expansive extensions (e.g. 5 Western Terrace). As such, where the interaction between garden space and roadside remains it is of high value in illustrating the design of the initial phases of the Estate (e.g. Nos. 5, 6 and 11 Western Terrace and 1-12 Park Terrace).



Northern gateway into The Park

The overall result is a tight-knit **urban grain** housed within large linear **urban blocks**, forming a near solid defensive barrier along the northern and eastern edges of The Park Estate. This early phase now forms a distinct transition from the harder urban environment of Derby Road and the city centre to the east.

#### HINE PHASE

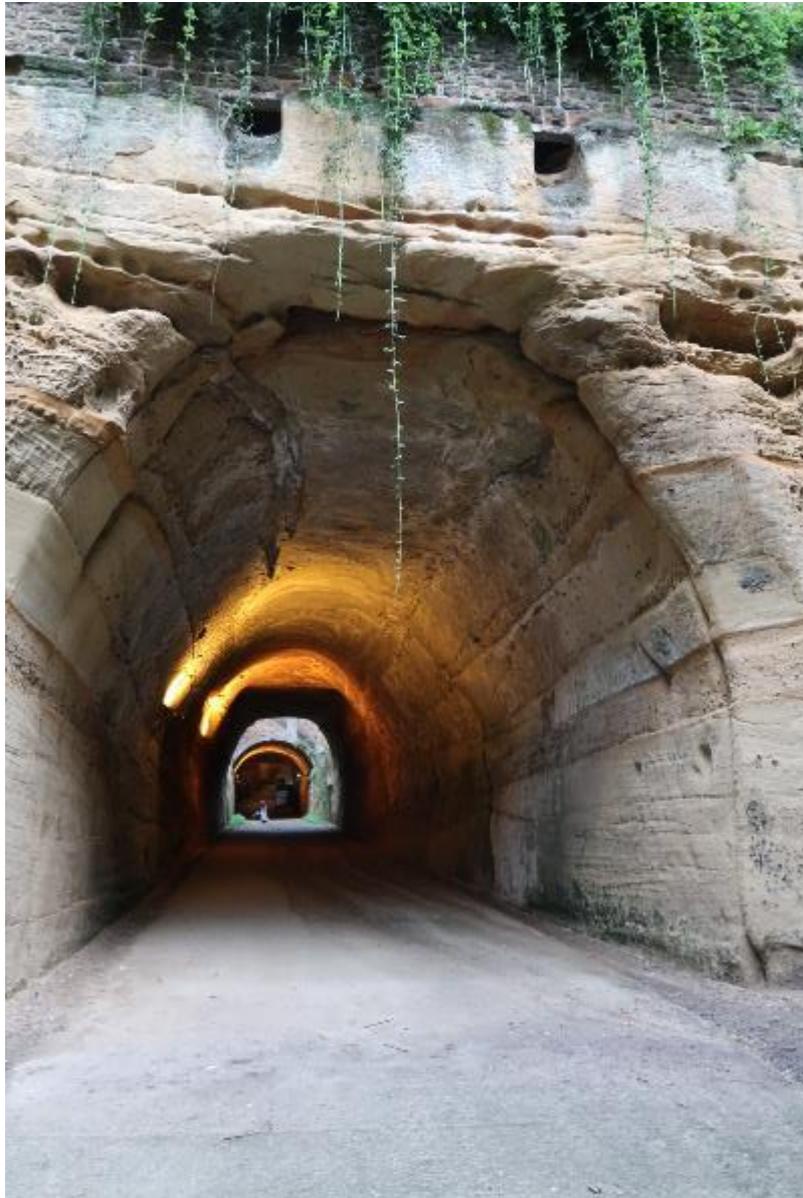
The vast majority of The Park was built out to T.C. Hine's masterplan, the design of which closely assimilated with the underlying **topography**. Roads, plots and open spaces were set out over a broad and falling promontory of high ground, the descending summit of which runs north/south along North Road/Duke William Mount/South Road.

A concentric **pattern of roads** and crescents radiate from two conjoined central circuses, Newcastle Circus and Lincoln Circus, united by the broad Duke William Mount and flanked by the Queen Anne Bowls Club. Around the eastern fringe of this concentric arrangement, the low lying sports grounds of The Park Bowl create an expansive corridor of open space running north/south between Tattershall Drive and Clare Valley/Tennis Drive. The resulting arrangement prioritises **public garden space** and **recreation grounds** at the Estate's core, emphasising their crucial role within the residential parkland aesthetic.

The pattern of infrastructure, which spills over the low promontory, creates few conflicts in the form of steeply inclined roads. To the east, where ground rises more dramatically, the road pattern loosens to account for the steeply rising topography and the need to assimilate with two key **gateway entrances**, the Park Passage built in 1809 and enlarged in 1829, and the Park Tunnel built in 1839.

Consequently, with roads affording orientation to plots and their incumbent villas, the rise and fall of building façades and **roofscape** above mirrors the underlying topography, anchoring the Estate firmly within its naturalised setting.

The Estate's historic sense of tranquillity is reinforced by controls over access to motor vehicles. These have significantly reduced through traffic and created a safer environment for those walking and cycling through the area. Movement into the Estate is enhanced by a series of distinctive **gateways** including The Park Steps and The Park Tunnel, which form remarkable arrival and departure experiences, particularly for those travelling on foot..



The Park Tunnel

The layout of roads divides the area into a series of narrow segments that form small to medium sized **urban blocks**, creating a walkable neighbourhood with good levels of **permeability**. The ability to pass between private plots, through the urban blocks is highly controlled. Movement is anchored on a series of **nodes**, both major (e.g. the circuses) and minor (e.g. the many crossroads). Due to the layout, T-junctions or cul de sacs are few and limited to the edges of the Estate, promoting a **continuous flow** to streets that promotes enjoyment and exploration.

Accepting localised variations, each **urban block** is divided up into regular sized sub-rectangular **plots** aligned perpendicular to roads, creating a regular and coarse **grain**. Crucially, and with few exceptions, **villa plots** extend across the entirety of their urban blocks. The arrangement is indulgent and rare, perhaps nationally, aimed at emphasising the architecture of individual villas

within their plots from two or more **aspects** (e.g. when terminating urban blocks). The arrangement intentionally elevates the contribution that original estate house architecture makes to the character and appearance of the conservation area, promoting buildings as **exhibits**. As discussed, in following sections, the architectural quality of buildings is compelled to respond, leading to some of the finest and flamboyant examples of domestic Victorian architecture.



View north up South Road

Average **plot size** is large, particularly those associated to the 19<sup>th</sup> and early 20<sup>th</sup> century original estate houses, creating a low overall **building density**. Within urban blocks the **position** of original estate houses within plots is generally consistent and is almost exclusively towards the upslope edge to maximise prospects from and towards buildings. The arrangement has important effects for the character of the area, as discussed under Core Element II: Street Scenes.

In respect of the broader suburban landscape of The Park, the regular arrangement of traditional buildings within plots leads to identifiable building lines and, equally, large areas of combined garden space that are fundamental to the area's parkland aesthetic. (Due to the topography of The Park, conjoined plots of garden space often appear as defined banks of tall trees and areas of openness within the skyline, making strong contributions to the residential park aesthetic and prevailing sense of spaciousness.)



Villa garden plots on the western side of Cavendish Road West

Picturesque Arcadian-inspired landscaping is a key component of the designed aesthetic of conservation area, achieved through an abundant provision of **open space**, both formal and informal, and a developed tree canopy that extends to the exposed Castle Rock. A rich collection of mature **specimen trees** and shrubbery are located within gardens, roads and public open spaces. At times, planting appears to envelop houses, softening their large scale and robust massing, and combining to create an enchanting high-level scene. Experienced from above, the **tree canopy** creates an elevated and naturalised floor raised above streets, through which only the uppermost elements of buildings extend.



Gardens and open spaces combining to form a sylvan parkland aesthetic



Westerly views over The Park

Significant areas of **public open space** include the Park Bowl, greens at Lincoln Circus and Newcastle Circus, Peveril Garden and Queen Anne Bowls Club. Formalised parks taking the form of small lawned areas, low planting and tall mature trees, providing a safe and relaxing amenity at the heart of the Estate for both residents and members of the public. The Park's **Recreation**

**grounds** include grassed and hard surfaces and have provided an important sporting and social amenity for many generations of local residents. Although artificially levelled and inevitably open, the courts and bowling green retain mature trees and areas of semi-natural space that contribute positively to the wider aesthetic of The Park. Located in the northern part of the Park Bowl to the south of Tennis Drive, is informal area of naturalised open space with central grassed area surrounded by trees. Observed from all angles, including from elevated areas to the north and west, the area makes a valuable and sizeable contribution to the area's residential park aesthetic. Each space promotes a sense of undeveloped openness making a valuable addition to the balanced residential parkland aesthetic, ensuring that architecture is not ubiquitous. With few exceptions, open spaces broaden and deepen views of The Park's built and semi-natural characteristics, offering a sense of the scale of the designed suburb and its topographical setting.



View north from within the Park Bowl from Clare Valley

Within garden plots, private landscaping schemes are varied in design, reflecting individual tastes. More traditional schemes include deep planted **borders** around a generous lawn with mature specimen trees located around the edges of plots and more occasionally towards their centre. At times specimen trees of the same species have clearly been planted across two or more plots, such as the Copper Beeches at Numbers 17-23 Newcastle Drive. Where this occurs they make highly valuable additions to the residential park's designed aesthetic, emphasising the planned arrangement of naturalised features within it above ground level.

#### POST 1918 PHASE

Over a century of development of various scales lies within The Park's designed landscape, integrating with the layout and grain of the suburban landscape to varying degrees. Development is eclectic and includes minor extensions, infill development and comprehensive renewal through demolition.

Few, if any developments are of architectural or historical interest, making muted or negative contributions to the character and appearance of the conservation area. Most have eroded the pattern of **plot boundaries** and altered the proportions of open space and buildings within them, leading to a higher overall **building density** and the loss of combined areas of garden space.

The overall **grain** and **layout** of the Estate's infrastructure remains legible throughout the conservation area, with the deleterious effects of change most apparent within private garden space.

Minor extensions have had little impact on the prevailing layout and grain of the suburban landscape, however even marginal increases in building density have led to the hardening of **building lines**, often as gaps between houses become infilled.

Amalgamation of two or more plots to create larger **development units** is rare (e.g. Clumber Court), with the subdivision of existing plots the favoured approach due to their capacious size. Development within single plots is intensive and comprises relatively small houses arranged in **build units**. Short runs of 2-4 terraces fitting the breadth of plots is favoured, often combining to form longer runs of attached properties where build units occasionally span multiple plots (e.g. Tennis Drive (East) and Tattershall Drive). The impact has been to diminish and at times overwrite the **grain** of large residential villa plots, a fundamental designed characteristic of the residential park's masterplan.



20th century houses along Fiennes Crescent

Architecturally, modern developments have introduced a **finer grain** to the conservation area, but together form elongated features with strong **building lines** that contrast with the coarse and regularly spaced grain of T.C. Hine's plan. The vast majority are **set back** close to, or at the back of, the footway, adhering to the course of roads. Impermeable blocks of building facades dramatically increase the **sense of enclosure** and **building density** experienced from the roadside that undermines the softer semi-natural suburban character. The extent of combined parkland space has physically reduced through infill development, with the impact on the area's

character and exacerbated by **visual barriers** to garden space that now lies marooned within the centre of traditional villa plots.

In terms of **built form**, modern development rarely adheres to the historical precedent of single detached buildings constructed within spacious plots, opting instead for **higher density** schemes.

Sustaining their recreational uses, the extents of public open spaces have generally remained intact, with some facilities (e.g. the tennis clubs) upgraded to modern standards.

#### INTEGRITY OF THE LAYOUT, GRAIN AND OPEN SPACES MAPPING

The original pattern of the planned estate survives well, with few alterations. The network of roads is retained, with short additions to provide access to cul-de-sac developments. The additions are unwarranted and diminutive, occasionally appearing as extended driveways which again are not typical of the historic layout. Houses arranged around their own driveway access erodes the planned aesthetic of T.C. Hine's vision, where detached houses within spacious plots aligned to the pre-ordained pattern of streets.

Public open spaces are retained, generally with a very high degree of integrity. The Park Bowl survives well, accepting upgrades to the character of tennis courts, which are commensurate with their ongoing use.

The greatest impact upon the Estate has occurred through alterations to individual plots, with a great number subdivided for infill development. The original plot boundaries remain apparent in the majority of instances, except where larger build units span consecutive plots or where demolition of a larger villa has led to the fragmentation of large plots. Where infill and extensions front the street, the once regular planned grain of plots is concealed and heavily eroded, undermining the meticulously planned grain of the planned Estate.

## CORE ELEMENT II: SCENES – STREETS, GARDENS AND GATEWAYS

### Key aspects of character:

- I. Harder urban street scenes associated with Robinson's initial phase
- II. Hine's phase has broad boulevards which combine with trees and planting in private gardens to create verdant street scenes beneath a high-level natural canopy, intentionally designed to be enjoyed as perambulations as well as a means of access
- III. A series of defined, dramatic and defensive gateways taking advantage of elevated southerly views, the area's historical relationship with Nottingham Castle, and the underlying sandstone geology
- IV. High quality internal views that unfold along curving streets that navigate the underlying topography, intentionally unveiling longer distance views of key landmarks and distant open space to the south
- V. Low levels of lighting and a strong sense of historical integrity created by gas-lighting along streets
- VI. Generous and verdant garden plots that create a parkland style setting to original estate houses
- VII. Defined and often substantial public/private boundaries to garden plots, the material construction of which is often drawn from the underlying geology and associated brick-built villas
- VIII. Permeable boundaries to communal garden areas broadening their contribution to the area's character
- IX. A restricted number of entrances into private plots, often defined with a degree of decoration
- X. Cluttered and hardening street scenes due to on street car parking and modern development set close to or at the back of the footway
- XI. Few elongated driveways or cul-de-sacs off the historic pattern of streets, emphasising the private nature of the gated residential suburb

The Park's scenic qualities exist along its streets, across and within its expansive garden spaces, and reach out beyond its boundaries drawing in key landmarks, most notably Nottingham Castle. The overriding aesthetic is one of a residential parkland suburb, a designed combination of verdant green space and original estate houses, occasionally culminating on landmark and gateway experiences.

The scenic qualities of The Park form the setting to a distinct assemblage of original estate houses, creating a designed relationship between built and semi-natural elements throughout the area.

In this section, the term 'Scenes' specifically relates to the character of spaces that surround buildings, moving from the roadside across the public/private boundary and into garden space. A bespoke sub-section considers the role of landmarks, and wider ranging views are a Core Element (V) in their own right.

### ROBINSON PHASE

Initial phases of The Park around Park Terrace and Derby Terrace have a distinctly urban character compared to those that followed under Hine. Properties are arranged in regular to semi-regular **building lines**, developing a strong and direct orientation to straight or gently curving streets with relatively narrow roads and pavements.

Along the eastern edge of the Park, street scenes are made up of gardens to the eastern side and buildings set close to or at the back of the footway on the western (e.g. Park Terrace), orientating private space towards the heart of the Estate below. Tall brick or rendered **boundary walling** along the east side of streets, coupled with mature tree canopies, forms the public/private boundary and creates a strong **sense of enclosure**.

**Street surfaces** are exclusively tarmac, with pavements the same or laid to concrete slab. Only a few areas of York Stone slabs survive, offering a degree of integrity to street scenes where apparent.



Park Terrace

Where properties border the **roadside**, small forecourts, raised terraces and gardens to the front, defined by low brick walls, provide a degree of **defensible private space** and soften the interaction between public realm and private dwellings, conveying a sense of their status. Buildings typically have unobscured **active frontages**, engaging directly with the street scene and illustrating the regularly planned aesthetic of initial phases of The Park's development.

The vast majority of garden plots with roadside access have been converted to surface **car parking**, removing garden planting and detrimentally hardening street scenes (e.g. north of Newcastle Terrace). Surviving areas of open green space, including the 'Bay of Biscay' off the Ropewalk, are consequently rare and highly valuable to the suburban aesthetic. On street parking is extensive, with dedicated bays provided in many places, such as along the Ropewalk. Although a valuable amenity, the impact has been to reduce the breadth of street scenes and introduce a low-level degree of clutter that obscures the architectural interest of buildings.

Roadside elevations of buildings, notably along The Ropewalk and Derby Road, have undergone modification, often through extension over forecourts and the creation of vehicular accesses to garden plots now given over to car parking. The result is an architectural dissected street scene in places, one that fails to reflect the grandeur and status of villas associated with The Park's initial phases. Consequently, where buildings and **boundary treatments** (e.g. walls, railings and forecourts) of a good architectural quality survive well, they make a valuable contribution to the character of the conservation area.

## HINE PHASE

The Estate's verdant **boulevards**, inspired by the sweeping avenues of the English landscape garden, are an essential component of its residential park aesthetic. The streets throughout The Park were not simply routes of access, but designed scenes to be actively enjoyed, including as a series of **perambulations** that culminated at key landmarks as Castle Rock, circuses and the Park Tunnel.

**Streets** are unusually broad, with wide carriageways flanked by generous pavements aimed at encouraging the pedestrian to explore and take in the street scenes and views. Carriageways and the vast majority of pavements are tarmac. Surviving traditional surface finishes appear confined to granite sets to crossovers and York Stone kerbs, both of which are valuable elements of the area's original designed aesthetic.

There is a restrained application of **street furnishings**, emphasising the semi-natural aesthetic of street scenes. The Estate's now iconic gas lamps are of a national level of historical and architectural interest, with the naturalised low-level lighting a key element of the area's Victorian suburban character, redolently so at night. During the day lampposts are decorative features of historic street scenes. During hours of darkness the character of streets is atmospheric and deeply evocative of its Victorian heritage. The highly valued and nationally rare sense of place is assisted by low levels of vehicular traffic and the architecture of plots, with buildings typically set back behind tall boundary walls blocking low-level light spill. Above, the evening scene is complimented by the illuminated patterns of domestic window openings and the naturalised planted canopy between them and the observer, promoting a visceral experience of the suburb's architectural and historical interest.



Gas lit street lighting at Newcastle Circus

The lights are complimented by a sparse collection of other traditional street furnishings, including cast-iron signage and post boxes. Both modern lighting and signage are highly rare and generally associated with contemporary development.

Many streets are lined with large numbers of **mature trees** arranged to form long, tree-lined avenues. Species were chosen for their elegance and stature, including Oak, Chestnut, Beech and Plane, many of which are only now matured to their full splendour. The features are direct appropriations from the English country estate, re-imagined into the residential park aesthetic. Consequently, they are very high value to the character and appearance of street scenes, developing a naturalised sense of enclosure that afford a high degree of privacy to streets that intentionally contrast with areas of open space.



Boundary Treatment at the corner of Tattershall Drive and Newcastle Drive

Where they meet the street, domestic **plot boundaries** are defined by walling that creates a definite boundary between public and private areas. The features are key to the parkland settings of original estate houses, emphasising their privileged status and fine architecture. In the main boundaries comprise coursed rubble Bulwell stone and/or red brick walling to around shoulder height or above. Coping is typically stone or engineered brick. A number of **boundary walls** are decorative, with stringcourses, piers and panels often accentuated using darker brick that is replicated in the main dwelling house. Those that descend slopes are terraced in regular sections. The topography of the Estate also leads to large retaining walls at times, typically towards the corner of junctions, but also along the upslope side of streets. In general, these taller structural walls are made out of stone, occasionally topped with a shoulder height brick wall to redefine the plots of villa properties and avoid expansive areas of coarse ashlar. The treatment is inspired by the deep-rooted connection between the Estate's design and its topography, with the Bulwell sandstone used to draw out the underlying geology into a naturalised street scene. To this end, the lower courses of many brick boundary walls are of stone rubble.

Set within boundary walls, **pedestrian and driveway entrances** are few, emphasising the capacious size of private plots within. Where evident they are typically ornate, marked by piers with capping and decorative doors. Original estate houses very rarely abut the pavement. Those lying in close proximity to the pavement often have conspicuous and ornate gateway entrances, serving as a low extension to houses, including through finely glazed atriums.



Original gate in garden wall

Boundaries to **public open spaces** are almost entirely in the form of shoulder-high iron railings, offering a high degree of permeability and maximising the contribution they make to the street scene and wider parkland aesthetic of the Estate.

At street level hard **plot boundaries** make an important interaction between private and public space. Conversely, above them is a lofty transition between architecture and street scene dominated by a dense naturalised canopy. The greater the setback of buildings from the footway, the greater the positive contribution of garden planting which merges with the canopies of avenue trees binding together public and private space and creating a verdant, high-level, scene.



View of the garden elevation of a villa

The contribution of buildings, particularly original estate houses, to scenes is changeable due to the topography, varying setbacks and intervening planting. Original estate houses set deep within plots appear within glimpse views, captivantly framed by vegetation and boundary walls. Those close to the roadside appear as stark intonations in the street scene and can take on a localised landmark status. Similarly, the layout of **urban blocks** promotes original estate houses at **junctions**, and they respond, often asserting themselves within the nodes of open space. Throughout the suburb, upper parts of building elevations are most apparent, with lower sections often veiled by boundary walls and planting. The designed interrelationship is fundamental to the setting of original estate houses, capturing the hierarchy between public areas and generous private garden plots. Architectural elevations are decorated accordingly, with embellished front, side and rear elements, lavish upper storeys and complex roofscapes.



View of original estate house across boundary wall and low level garden canopy

Together the components of the local street scene, including the trees, furniture, front boundaries and building elevations combine to create a highly distinctive designed aesthetic, the composition of which emphasises the Estate's meticulously planned origins.

## POST 1918 PHASE

The 20<sup>th</sup> century brought about a series of changes to The Park's scenic attributes, largely associated with its more intensive occupation area from the Post-war period onwards. Other than areas of restoration and planting, few have had a positive impact on the character and appearance of the area. An increasing population through the **sub-division of plots** and multiple-occupancy of original estate houses, coupled with the rising use of the private motor-car, has been the driving force behind the erosion of The Park's designed aesthetic, hardening street scenes and eroding some of the key elements that contribute positively to the area's character and appearance. Nonetheless, the scenic qualities of The Park remain of a very high quality.

Public spaces and streets have undergone the least degree of change over the course of the last 100 years, with some minor extensions made to roads to allow access to small cul-de-sac style developments. The unadopted road and pavement surfaces of The Park have been maintained and upgraded in accordance with modern highway regulations in the main, although crucially gas-lit street lighting has been retained. Modern development has brought with it large, often expansive, areas of glazing, parts of which are located close to the roadside or feature conspicuously within views, eroding the valued ambience of the Estate during **hours of darkness**. The increasing prevalence of **security lights** is similarly detrimental.

**Signage and infrastructure** remain limited. **On street parking** has undoubtedly had the strongest influence, particularly to street scenes, serving to obscure views and mask the contribution of semi-natural elements that underpin the residential park aesthetic. The conversion of **garaging** for residential use, rises in the area's population, coupled with the increasing ownership of private vehicles, has relegated many road verges to surface car parking, particularly in areas of higher building density (e.g. Hamilton Drive, Fishpond Drive and Lincoln Circus).



On street car parking along Hamilton Drive

Alterations at the **public/private boundary** and into private garden plots have strongly impacted upon the area's scenic qualities. New properties at the back of the footway and driveway entrances have removed considerable stretches of boundary walling, once associated with spacious garden plots of original estate houses. **Boundary walls** have also been altered and/or heightened with modern materials (e.g. fencing) or through the introduction of temporary structures, such as garden sheds. The works, which typically follow clearance of **garden planting**, erode the high-level interaction of semi-natural features and diversify a limited material palette, often with poor-quality mass-manufactured materials. Due to the topography and long linear views, the impact is conspicuous.

Minor extensions to existing buildings and small-scale infill development (e.g. garaging), both within the early phases of the Park as well as its main planned phase under Hine, have promoted buildings within the street scene. Semi-natural space has been replaced with harder building lines, creating a more enclosed urban character. Bespoke approaches within individual plots have also led to more dissected building lines, eroding the area's carefully planned aesthetic and the setting of original estate houses in particular.

More comprehensive **infill** of garden plots has entirely overwritten areas of the Estate's scenic parkland character, diluting the valued relationship between original estate houses, garden space and streets. The tighter grain of modern houses brings about more varied and complex street scenes that bear little relationship to the Estate's parkland aesthetic. Doors, windows, driveways all create active frontages directly on to the street, departing markedly from the retired location of august original estate houses within their garden settings. Modern **lighting** to driveways, façades and other areas, also brings an unwelcomed sense of dynamism to otherwise tranquil suburban scenes.

Associated works have typically led to the hardening of **garden plots**, reducing the semi-natural nature of the interaction between private and public areas of the Estate. Expansive areas of **car parking**, notably to earlier phases under Robinson, but increasingly so in areas designed by Hine, have removed considerable areas of garden space, creating urbanised foregrounds within the setting of original estate houses.



Garden plot converted to car parking off Cavendish Road West

## INTEGRITY OF STREET SCENES



Map of the contribution infrastructure and street scenes make to the character and appearance of the conservation area



Map of the contribution plots and public/private boundary make to the character and appearance of the conservation area

The integrity of the Estate's scenic qualities remains high, making a remarkable contribution to the character and appearance of the conservation area. The experience of moving along streets is generally highly positive and, except for on street parking and upgrades in surfacing, there has been little significant change since its creation. Key features include gas lit lampposts, tree-lined streets and an uncluttered public realm. The location and character of well-tended open garden spaces also generally survives well. Some minor loss has occurred along the Ropewalk, Park Terrace and Tennis Drive, largely though the opening up of new driveways, the loss of trees, and lower 'at grade' pavements.

Comparatively, the contribution made by front plots and public/private boundaries is more eroded, with several areas no longer contributing positively to the character and appearance of the area. Alterations or loss of boundary walls is a common issue, with poor quality fencing, rendering, insensitive maintenance, alongside partial or wholesale demolition, bringing significant harm to the area's scenic qualities. Many walls have been demolished to allow for access to infill development within garden plots or to allow for vehicular access.



Park Passageway

Beyond the public/private boundary and into garden plots, there has been partial infill through extensions of buildings and subdivision of plots, reducing the sense of openness around original

estate houses and promoting often poor-quality architecture at the edges of plots. Conversion of garden plots for car parking has also dramatically altered street scenes, leaving expansive gaps in the semi-natural border and canopy that extends along streets. Other paraphernalia such as garden sheds, bins and fencing has a minor detrimental effect on the quality of street scenes, especially where elevated.

## GATEWAYS

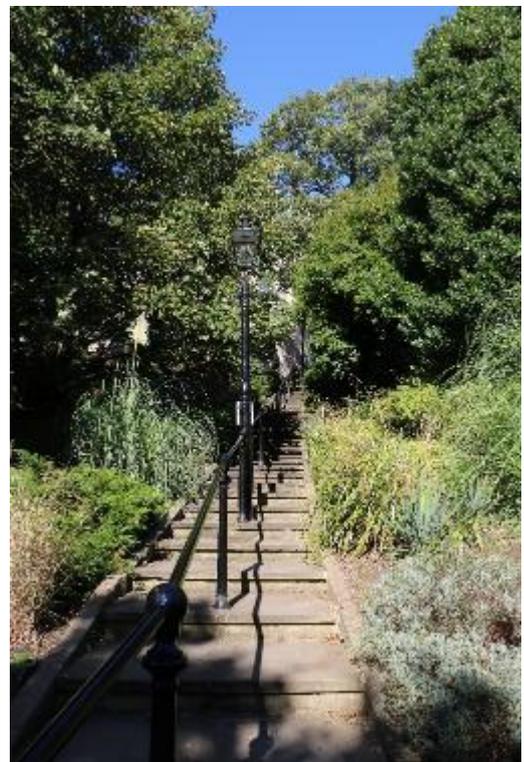
The Park has a series of **main and minor gateways**, almost all of which afford a sense of privileged access into the confines of the Estate. Only one, at Peveril Drive, is controlled, playing a crucial role in limited through traffic. To varying degrees, each possess a sense of exclusivity and defensiveness that underpins The Park's development as an exclusive and fashionable inner-city suburb. They provide dramatic **transition points** between the surrounding city centre and privileged suburban enclave within.

An initial gateway into the Estate was established prior to Robinson's vision, as ambitions to develop the area heightened in the early 19<sup>th</sup> century. In 1809 an improved access road, the **Park Passage** (now the eastern end of Lenton Road), was cut through the old outer moat of the Castle. The impressive feat of engineering cuts deep into the city's medieval infrastructure and exposes the geology beneath. Coupled with the impressive and elevated façade of Royal Standard House, there is a dominant **sense of enclosure** creating a defensive environment that acts as a pinch point. Passing through the gateway the spacious and verdant residential park is revealed as houses either side peel away and the land falls. Conducted in the lee of Nottingham Castle, the experience is dramatic and fundamental to appreciating the Park's historical and architectural interest.

The Park Passage was enlarged and consolidated in 1828-9 as part of Robinson's scheme alongside **Park Steps**, an ancient route between Lenton and Nottingham. The dramatic pedestrian access descends steeply into The Park offering fine glimpse views between mature vegetation which flanks the route that descends into the roofscape of the Estate. There is a high sense of **historical integrity** that owes much to the treatment of the **public realm** which includes lanterns, stone walling, stone flags and iron railings.

The **Park Tunnel** is an exceptional entrance, carved through the sandstone to create a cavernous carriageway arch from Derby Road into the Estate. Designed by T.C. Hine, the 125m long round arched tunnel is not lined, exposing a significant section of the city's geology. To the centre is a large light shaft with rounded ends, approximately 25m x 10m, with rock-faced stone lining and parapet walls with chamfered ashlar coping. Within the well is a winding stair that leads to the gateway entrance to the Estate off the Ropewalk.

Park Steps

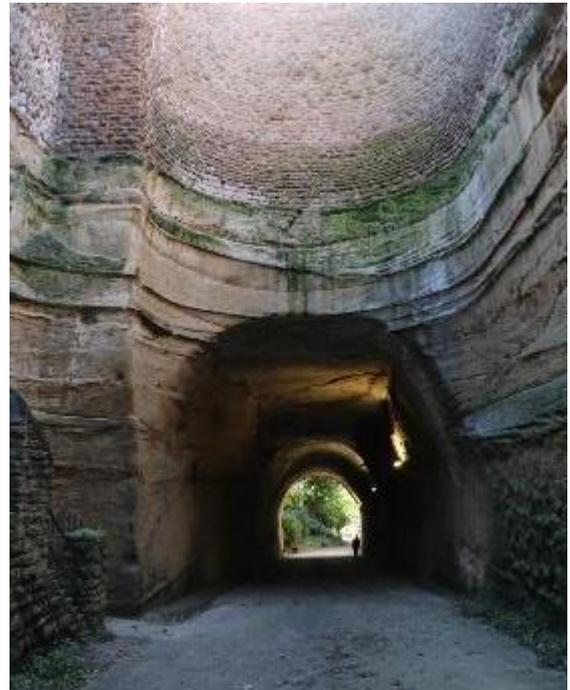


Remaining **gateways** include three vehicular entrances off the Ropewalk, North Road and Newcastle Terrace associated with Robinson's visions, and one sole access at Peveril Drive.

These, including the Park Passage, are defined by oversized wooden bar gates with bent heels mounted onto timber posts of varying stature. Their consistent style and colouring at the peripheries of the Estate have become an iconic feature locally, indicating restricted passage into and through the area.

The Ropewalk and Newcastle Terrace are relatively minor entrances. Access from The Ropewalk is flanked by a small park and private garden space, drawing out some of the Estate's residential park aesthetic. Newcastle Terrace is more urban in appearance, due to modern development around Canning Circus and the infrastructure of Derby Road.

The North Road and Peveril Drive accesses are relatively more prominent. Designed by Robinson and T.C. Hine respectively, they possess very different qualities that illustrate the two core phases of The Park's historical development. The North Road gateway is channelled by the imposing Derby Terrace and the tall boundary wall of North Lodge, now Walton's Hotel, creating a narrow defensive entrance that is controlled by the architecture either side of it. The arrangement emphasises the more strictly planned and urban aesthetic of Robinson's Plan where buildings were prioritised. In contrast the Peveril Road access is highly naturalised, dominated by Castle Rock and the **rock-cut houses** within it as well as surrounding green space which expands into Brewhouse Yard. Although the western edge of the street is built up at first, the architecture of buildings is less imposing, and comprises smaller-scale dwelling rather than dominant landmarks.



Park Tunnel looking towards the Park



Lower Castle Entrance

The only road into The Park not to be gated is Barrack Lane, a vestigial access to barracks and subsequently allotment gardens that once lay to the west of the Estate.

Beyond those mentioned above, a number of pedestrian **access points** lead into The Park providing valuable permeability for those travelling on foot or by bicycle. Most are utilitarian and have little architectural appeal, with occasional use of traditional materials in their construction, but appear to be part of Hine's original scheme. The southerly pair of gates at the former roadway entrance to and from Castle Boulevard are noteworthy as an attempt to regulate traffic flow through the estate, minimising the detrimental impact of the car.

## CORE ELEMENT III: BUILT ARCHITECTURE

### Key aspects of character:

- I. A clear transition between classical and eclectic domestic revival styles that reflects the phased development of the Estate
- II. P. F. Robinson's early phase of architecture is derived from classical conventions forming a discrete component of the Estate largely confined to the elevated escarpment
- III. The architecture of T.C. Hine's is eclectic, with domestic revival styles characterising a distinct and cohesive typology of residential villas
- IV. Traditional buildings display a high quality bespoke architectural design, with flamboyant decoration executed with quality materials and craftsmanship
- V. Buildings have active frontages with frequent decorative windows and complex forms that engage with the multiple aspects that they are experienced from.
- VI. The complex form of buildings extends up into upper storeys and roofs, creating a characterful roofscape that sits amongst and above tree canopies
- VII. A distinct assemblage of small but decorative coach houses and outbuildings form a key part of the designed estate
- VIII. Modern buildings are generally diminutive in scale, restricted by small development plots, and lack cohesion as a group outside of build units. A small number are remarkable examples in their own right, reflecting changing styles in the second half of the 20<sup>th</sup> century.
- IX. Post-1918 architecture is notably less expressive, with simpler forms and limited decoration, incorporating fewer elements of craftsmanship and standardised materials
- X. A remarkable group of buried and exposed caves, often constructed as extended cellars and ornate garden features associated with prominent 18<sup>th</sup> and 19<sup>th</sup> century houses, but also dating to early phases of the city's development.

Although a number of architects were involved in designing houses in The Park, P.F. Robinson, T.C. Hine and Watson Fothergill had the greatest input. Three clear phases of architectural development are now apparent. The first and second, conceived by Robinson and Hine respectively, are characterised by a strong sense of coherence, quality and integrity, despite often eclectic detailing. The third, undertaken piecemeal since 1918, displays little cohesiveness outside of individual built units, with focus instead placed on individual expression and economies of scale.



Domestic villas from the Robinson (left) and Hine (right) phases of The Park

## ROBINSON

Robinson (1776-1858) was active during the early years from 1829-40 and in 1829 he designed Derby Terrace, an imposing stuccoed Regency terrace building of 10 townhouses on Derby Road. The terrace was designed as a model for other terraced blocks that he envisaged in a Park Plan of 1827 inspired by Nash, later abandoned. He built further houses at the peripheries of the Estate, located on the Ropewalk, Park Terrace and Park Valley. These houses were designed in various styles including the Regency pairs at 1-12 Park Terrace (c1829); the picturesque cottage orné styled 8-10 Park Valley (c1829) and the Italianate villas at 15-17 Park Terrace (c1832).

Despite variations in **style** there are many characteristics that bind the early architecture of the Park together. In a distinct expression of wealth, buildings are imposing and at times monumentally so. **Stucco** prevails, with **classical proportions** and **decoration** favoured, including substantial pilasters and pediments. **Windows** diminish in size with height, and larger houses often incorporate a *piano nobile*. With few exceptions, windows are timber vertical multi-paned sliding sashes set within a raised surround, the most decorative of which have pediments or moulded detailing.



Regency style villa at The Park's northern gateway

For the period, buildings have relatively lavish **decoration**, usually featuring raised elements to the cornice, stringcourse, bands and pilasters, quoins and/or parapets, some of which have balustrades.

Grand changes in the **form** are however limited, with a formulaic rectangular elevational form with low pitched slate roofs preferred.

The style of architecture is prevalent in many of England's major cities, exemplifying the desires by Nottingham's elite for the city to be recognised as a serious centre of industry and commerce. However, relatively few examples exist in Nottingham, making the assemblage of building rare on a regional level.

A number of properties are known to have **rock cut caves** beneath them, typically as extended cellars or as exposed ornate features within once extensive domestic gardens. Most renowned are a group of ornate garden caves associated with Alderman Thomas Herbert, a wealthy lace manufacturer, whose house was built at Numbers 32 & 32A Ropewalk between 1827 and 1837. The idiosyncratic collection of **sculpted caves** includes Daniel and the Lion's Den, Columns Cave and Herbarium Cave amongst others.

## HINE

The Park is associated with some of the city's wealthiest inhabitants, many of whom were responsible for Nottingham's rapid growth and success in the 19<sup>th</sup> century. In many cases buildings serve as their legacy, including pioneers such as Frank Bowden of the Raleigh Cycle Company, John Player of Players Tobacco Company and Jessie Boot of chemist Boots Pharmaceuticals. Commensurate with their status, the entrepreneurs commissioned the city's finest architects to create a series of **traditional estate villas** within the suburb. The collection of over 350 buildings is highly significant and epitomises Nottingham's response to a national movement away from classical norms, seen as austere in mid-19<sup>th</sup> century, to often eclectic mixtures of flamboyant domestic revival architectural styles.



Number 3 South Road built in 1881

Notwithstanding stylistic variations, there is a degree of coherence to the designed aesthetic of traditional villas, reflecting the assiduous oversight of T.C. Hine during his tenure as Surveyor of the Newcastle Estate. As Surveyor, the designs of any new development in The Park required Hine's prior approval of their plans and the materials proposed.

T.C. Hine (1813-1899), together with his assistant Robert Evans and from 1867 his son George Thomas Hine, designed up to 150-200 houses between 1845-1890. Amongst numerous noteworthy examples are groups of houses on Western Terrace (1845-50), Castle Grove (1856-58), Newcastle Drive (from 1857) and Lenton Road (1858-59). Particularly impressive individual houses include 1 South Road (c1859), 9 Cavendish Crescent North (c1875), Penrhyn House Clumber Road East (c1879), 19 Park Terrace (c1881) and 17 Lenton Avenue (c1886). Hine's **architectural expressiveness** involved a variety of revivalist **styles** and he repeatedly reused similar decorative features and motifs including Venetian windows, eight-pointed star vents and square, buff brick string course panels.



Eclectically styled double fronted original estate house with boundary wall and gas lamp post

Watson Fothergill (1841-1928) is reputed to have designed 25-30 houses in The Park between 1873-1900 and was the most flamboyant of Nottingham's Victorian architects. Examples of his idiosyncratic style, including ornamental brickwork and stonework, complex roof forms, soaring chimney stacks and half-timbered gables, turrets and towers can be seen at 3 South Road (c1881), 39 Newcastle Drive (c1886) and 14 Cavendish Crescent East (c1896). Examples of his earlier, more restrained, style include the 'Gothic' pair at 5-7 Lenton Road (c1873). Apart from their significant architectural contribution in The Park, Hine and Fothergill designed and built numerous houses elsewhere in Nottingham.

The outcome is a **distinctive typology** of upper- and middle-class residential **villas** of high architectural interest that combine to form a cohesive group of 19<sup>th</sup> and early 20<sup>th</sup> century original estate houses. Both individually and together, they make a fundamental contribution to the character and appearance of the area, and concisely illustrate its historical interest as a rigorously executed planned suburb.

The **styles of buildings** are eclectic, rarely adhering to one architectural convention, illustrating a degree of architectural expression and flair allowed for within Hine's otherwise strictly executed doctrines. The most prominent architectural styles and movements embrace revivalism, highly popular in the mid-19<sup>th</sup> century, complimented by others that emerged towards the late-19<sup>th</sup> and early-20<sup>th</sup> century, particularly those associated with the Arts and Crafts Movement. Throughout, there is an attentiveness to bespoke design, quality and craftsmanship.



Design for house on Clumber Road East 1904. Architect E. M. Lacey

The prevailing **built form** of original estate houses is detached or semi-detached, with substantial **massing** over large loosely square footprints. A robust form is articulated through an extensive and diverse application of **projecting elements**, including wings, bays and bow windows, porches, turrets and towers, and oriels. These are often deliberately arranged to address the multiple **aspects** of properties onto streets and at junctions. The landscape, layout and street scene of the Estate deliberately encourages the experience of original estate houses from multiple aspects and promotes their upper storeys above tall boundary treatments. Their designs respond by incorporating changes in form and architectural detailing across the full height of façades and up into the roofscape, developing a highly intriguing and immersive character. Articulations in form are accompanied by a lavish and expressive approach to **decoration** and **ornamentation** including carvings, string courses, polychromatic brickwork, timber framing, diapering, terracotta, and ironwork, to name a handful.

**Frontages** are highly active, with large amounts of fenestration and detailing which develop lower solid-to-void ratios. Traditional **windows** comprise timber sliding sashes set within vertical openings or often distinctive variations of them. Tudor revival mullioned windows are also common features on larger openings for stairwells and at ground floor. Feature windows are common, and The Park is notable for its collection of **stained glass**. The windows are of particular value during hours of darkness, where low lit streets and internal lighting, illuminate their vibrant architectural and historical interest within the suburb. **Doorway** position and their treatments are again often bespoke, but most include decorative features such as arches, pediments, porches and/or atriums, that assist in promoting their legibility within architecturally elaborate façades.



Example of stained-glass stair window from house on Cavendish Road South

Brick is by far the most common **construction material**, complimented by stone or timber for decoration and detailing. Harling appears on later properties at the turn of the 19<sup>th</sup> century. Materials are of a uniformly high quality and are deployed with great variation and craftsmanship. Red brick is prevalently used for load-bearing walls, with buff and blue brick applied as detailing. Some exceptions include the buff built properties at Castle Grove. Stone is most often applied to openings, particularly as lintels, cills, and arches, but on rare occasions is encountered as string courses and quoins. Timber is also used for detailing, but rarely in conjunction with stone. Half-timbering is common within gables, upper elevations, and decorative bargeboards. Buildings are often further embellished with bespoke materials including terracotta tiles, ironwork for gates and railings.

**Roof structures** and detailing mirror the complexity of the elevations, with original estate houses often presenting multiple ridge lines and projections. A steeply pitched gabled form predominates, but roofs are again often distinctive to individual buildings, with complex arrangements of cross-gables, double- and occasionally triple-pile elements, half-hips and gablets, turrets, cat-slides, and dormers. Roof coverings are almost entirely of slate. Many buildings feature multiple, often tall, chimneys, some of ornate construction. Roof decoration includes a varied application of ridge tiles and finials, with eaves often deep and embellished with moulding and ornamentation. Traditional cast iron rainwater goods survive well on some buildings often with decorative hoppers and other paraphernalia. The result is a dynamic, detailed and attractive **roofscape** of high architectural interest that, particularly when viewed from elevated perspectives, nestles within the Estate's established tree canopy to create an enchanting 19<sup>th</sup> century suburban skyline.



Westerly view over The Park from Newcastle Terrace

Collectively the original estate houses form a compendium of the revivalist styles and features that were predominant within high-status domestic architecture across the 19<sup>th</sup> and early 20<sup>th</sup> century.

**Southern parts** of the conservation area include several rows of 2-3 storey terraced or semi-detached houses, comprising **build units** of up to 12 houses. Under Hine's development the area was given over to allotment style gardens known as 'Fishpond Gardens', eventually being developed in the late 19<sup>th</sup> century in a relatively more standardised way for the period. The roads are distinctly more urban in character with a finer grain to smaller plots, shorter setbacks and stronger more consistent **building lines**. The properties remain fine examples of their type, but are significantly plainer than original estate houses. Many have decorative elements to their façades with changes of form and small-scale decoration. The material palette is more consistent but remains firmly within that applied to original estate houses, integrating well with the overall designed aesthetic of the conservation area.

An overlooked, but conspicuous and common feature of the Estate's streets are **coach houses** and **outbuildings**. Coach houses were an important sign of status of the elevated middle class dwelling and are strongly evocative of The Park's period of construction. As such, they have a meaningful level of architectural and historical interest. Typically located at the back of the footway to the rear end of garden plots due to their functional status, the buildings have been subject to some of the most intensive conversion for residential use from the late 20<sup>th</sup> century, as shown by the run of buildings along the west side of Lenton Avenue. The properties are intentionally diminutive in scale and massing, usually a single storey or a low two and half storeys but feature decorative elements in a style which is often drawn from the host residence establishing a clear relationship and hierarchy. The material construction is again typically consistent with the parent house, helping to create a visual and functional bond. Small yards are often found behind boundary walls, and where surviving surfaces comprise granite sets. The functional character of buildings has been domesticated to a high degree through the reconfiguration of elevations and the addition of rooflights.

**Caves** were cut from the underlying geology in many locations, although none are currently known to have been as ornate as those associated with Alderman Thomas Herbert's villa in earlier phases of The Park's development. The Park's expansion under Hine did however incorporate many **exposed natural and man-made sandstone features** including Lenton Hermitage, the Park Tunnel and the Park Passage, forming important semi-natural and Arcadian features of the conservation area's character.



Converted coach house and stable to the rear of 25 Park Valley

## POST 1918

Limited development occurred in the Inter-war period, mainly in the form of relatively small-scale alterations and extensions, some conversions of large houses and garaging for cars. Passing through a number of owners, The Park Estate fell into a state of disrepair in the mid-20<sup>th</sup> century, a condition exacerbated by the Second World War.

**St. Helier Court** is a notable development with both architectural and historical interest. Built for officers of the British Army, its classical revival style is typical of municipal and government-backed buildings that sought to regain a sense of order, authority and galvanise public sentiment in the unsettled aftermath of the First World War. The architecture contrasts directly with the eclectic original estate houses, but large areas of garden space and a robust massing with low scale enables the development to assimilate well into the Estate's landscape.



St. Helier Court

The Post-war years witnessed a degree of infill, typically targeting still vacant plots in the south of the area. Detached and semi-detached properties appeared to remain the preferred **built form**, although scale and decoration were tempered compared to their 19<sup>th</sup> century counterparts, reflecting the austerity of the time. Those along Fishpond Drive survive as a clear grouping. Although they include features typical of Inter-war houses, they were built some years later in the late 1940s. The buildings are of fair architectural quality, with minimal **decoration** and simple articulations in form, such as bow **windows**. Low pitched hipped **roofs** reflect a shortage of timber nationally but retain a degree of movement/articulation as seen elsewhere in The Park. Despite their modest architectural and historical interest, they assimilate with the character and appearance of The Park and demonstrate the development of the Estate from the turn of the 20<sup>th</sup> century to the Inter-war period, highlighting the struggle to fill the final few vacant plots on land formerly given over to allotments.



Art Deco style building on Fishpond Drive in the south of The Park

Between 1960 and 1980 increased pressure for new housing and evolving lifestyles resulted in the partial development of many of the spacious gardens of original estate house. The social fabric of the Park was changing, with significantly fewer households able to sustain entire villas and gardens. Consequently, many were subdivided into **flats**, and outbuildings (e.g. coach houses and garages) were **converted** to residential use. **Infill** development within gardens may have been a 'necessary evil' for some, with the proceeds used to upkeep the main dwelling house. It was undoubtedly a commercial enterprise too, attracting consecutive neighbours to sell off lands to enable the construction of larger **build units**, such as along Tennis Drive and Tunnel Road. Not all succumbed, as seen by the sole surviving villa garden at 21 Newcastle Drive which remains a rare and valuable example.



Larger build units along Tennis Drive constructed in the rear garden plots of villas along Newcastle Drive with only once original example remaining at 21 Newcastle Drive

Mid to late 20<sup>th</sup> century development is consequently opportunistic, commercially driven and piecemeal and often reflects little, if any, of T.C. Hine's founding principles. Larger **development units** typically take the form of runs of three storey brick built miniature **townhouses** with garaging to ground floors and banks of horizontal **windows** typical of Modernist designs, often incorporating balconies for indoor/outside living space. **Roofs** are of a low pitch or flat, with little articulation. **Decoration** is minimal and may include panelled sections or render. Conspicuous examples include the development at Lincoln Circus, comprising a segmented arrangement of Modernist style townhouses, Valley House and Cedar Lodge, eight and six storey **apartment blocks** respectively. Later examples from around the 1980s onwards are of a similar form, but often embrace more **traditionally inspired elements**, such as semi-vertical timber framed fenestration and brick decoration to window and other openings.



Modernist house 'Belwood' on Tattershall Drive set within the rear garden of Number 10 Cavendish North

Individual houses, or small build units of 2-3 properties, emphasise the piecemeal infill of The Park and erode many fundamental elements that underpin the semi-natural aesthetic and the quality of architecture within it. The **quality of architecture** is variable, but generally an improvement on larger repetitive build units. Their basic **structural form** is often similar, but primary facades are more expressive, taking on greater amounts of decoration or minor changes in form. Together they reflect the changing **architectural styles** and fashions over the course of the mid to late 20<sup>th</sup> century, with few of relative quality.

As an assemblage the buildings reflect The Park's revival as an elite residential suburb, with a desire from speculative builders and residents alike to emphasise the privileged location within the gated community.

Late 20<sup>th</sup> and early 21<sup>st</sup> century buildings are relatively few and are highly variable in quality. Unable to compete with the scale and massing of original estate houses due to their diminutive plots, buildings have sought to differentiate themselves within a spectrum of 20<sup>th</sup> and 21<sup>st</sup> century infill development, adopting **innovative designs**, often conspicuous for their **synthetic material construction**, stark colour, and linear slab-like forms with large areas of glazing.

More recent 21<sup>st</sup> century developments generally reflect the increased levels of scrutiny and control afforded to the Area since the introduction of The Park Conservation Area Plan in 2007. Due to the lack of available building land these schemes have remained opportunistic in nature and have typically taken the form of replacement dwellings, outbuilding conversions, remodelling of earlier properties and subordinate extensions.

Overall, the post 1918 phases of change have resulted in a fragile and fragmented assemblage of piecemeal small-scale development that fails to assert itself within the Estate's planned aesthetic. The lack of coherence and intensive development of confined plots promotes erratic and hard **building lines**, the character of which also the lack coherence or integrity of a planned suburb. Little **open space**, that might otherwise contribute to the wider residential park aesthetic, is left

within plots. Where a degree of open space is retained, either as communal space or as private garden space, the result is generally improved (e.g. flats). Notable examples that have been delivered with relative success are detached and larger in scale, including a small group of properties off the west side of Park Terrace.



Modern development and adaptation along Huntingdon Drive

Where more traditional approaches have been taken, responding to the parameters of plots and using the established material palette, the results have been less ostentatious and more successful for it.



Modern development at Hermitage Walk

The area has also experienced a high number of minor **extensions and adaptations** since the First World War, which cumulatively have had a significant impact on the character and appearance of the conservation area. **Minor extensions** are often to the sides of houses and located close to the roadside, such as garaging, porches and reconfiguring of elevations to enable improved access from the roadside and/or multiple occupancy. Where such features obscure or reconfigure key elements of a building's design, they are generally detrimental. **Side extensions** frequently infill narrow runs of open space between adjacent buildings, reducing the intimate garden setting of original estate houses and creating harder and more integrated building lines that undermine appreciation of the villas as detached freestanding residences. The more successful side extensions take traditional forms and are either lightweight, maintaining a sense of openness, or designed to assimilate with the traditional architectural aesthetic. Instead, many have solid block like forms and an uncelebrated utilitarian aesthetic that now define the roadside frontages of properties. Extensions to the main garden frontages of original estate houses are comparatively rare.

Importantly, many modern developments draw their **architectural integrity** from a consistency across build units. This is observed in almost all elements of their character, such as material construction, form, fenestration, decoration and door finishing. To date the vast majority of build units have been maintained in a consistent manner, however small-scale variations within individual building units are now beginning to undermine their architectural integrity, with an erratic application of modern and counterpart materials that are often alien to the traditional palette. Although the buildings are of little architectural or historical interest, the alterations emphasise their finer grain and create incoherent street scenes that detract from the planned character of the Victorian phases of the Estate which were executed in such meticulous fashion.

**Conversion of garaging** has led to a new breed of architecture within the Estate, with the diminutive buildings used as a foundation for some radical attempts to create dwelling houses. Garages rarely present as a quality platform. As such the aesthetic of the buildings, although at

times ingenious, reflect the parameters of their constrained plots rather than any of the qualities of The Park's designed aesthetic. Such developments typically lack residential amenity space as they are generally only permissible where they do not result in the subdivision of existing garden plots.



A residential conversion of a garage block facing Holles Crescent

Over the last two decades there has been an increasing trend for the **replacement of 20<sup>th</sup> century housing**. In principle, the process can lead to localised improvements in the individual architectural quality of poor buildings. However, replacement buildings are very often of increased scale and massing, oversized for their plots. Major reconfigurations are inevitably constrained by poor precedent, with the pastiche development rarely achieving positive architectural outcomes and opting for built forms and material finishes that mask earlier elements (e.g. render). Often loosely inspired by the architecture of original estate houses, the process illustrates the need for high-quality contextual design and the enduring application of the principles behind The Park's 19<sup>th</sup> century designed aesthetic.



Recently constructed replacement dwelling on Duke William Mount reflecting good quality contextual design alongside a pre 1918 house



Remodelling of a poor quality infill property at 2 Ogle Drive has resulted in a contextually appropriate enhancement to the street scene

The overall impact of 20<sup>th</sup> and 21<sup>st</sup> century development has varied significantly. On one hand, the selling off of plots and redevelopment of outbuildings has likely sustained many original estate houses in the face of mid-20<sup>th</sup> century decline. The associated impact upon the designed residential park aesthetic has been highly harmful to the appreciation of original estate houses within their

garden settings as well as to the prevailing sense of integrity that characterises the planned residential park suburb.

## INTEGRITY OF BUILT ARCHITECTURE



Map showing the contribution made by built architecture to the character and appearance of the conservation area

Of all elements of the Park's urban form, architecture has undergone the greatest degree of change, in the main through adaptation and addition, but rarely demolition. Review of the contribution made by architecture to the conservation area's character and appearance shows many buildings possess little if any architectural and historical interest, with several having a detrimental impact. Neutral or poor contributions primarily consist of post-1918 infill development and poor quality conversions. Contrastingly, original estate houses continue to contribute positively, despite a degree of adaptation over time. The observation is particularly true of the larger detached villas, with the terraced properties around the fringes of the estate suffering a greater degree of deleterious change.

## CORE ELEMENT IV: LANDMARKS & VIEWS

### Key aspects of character:

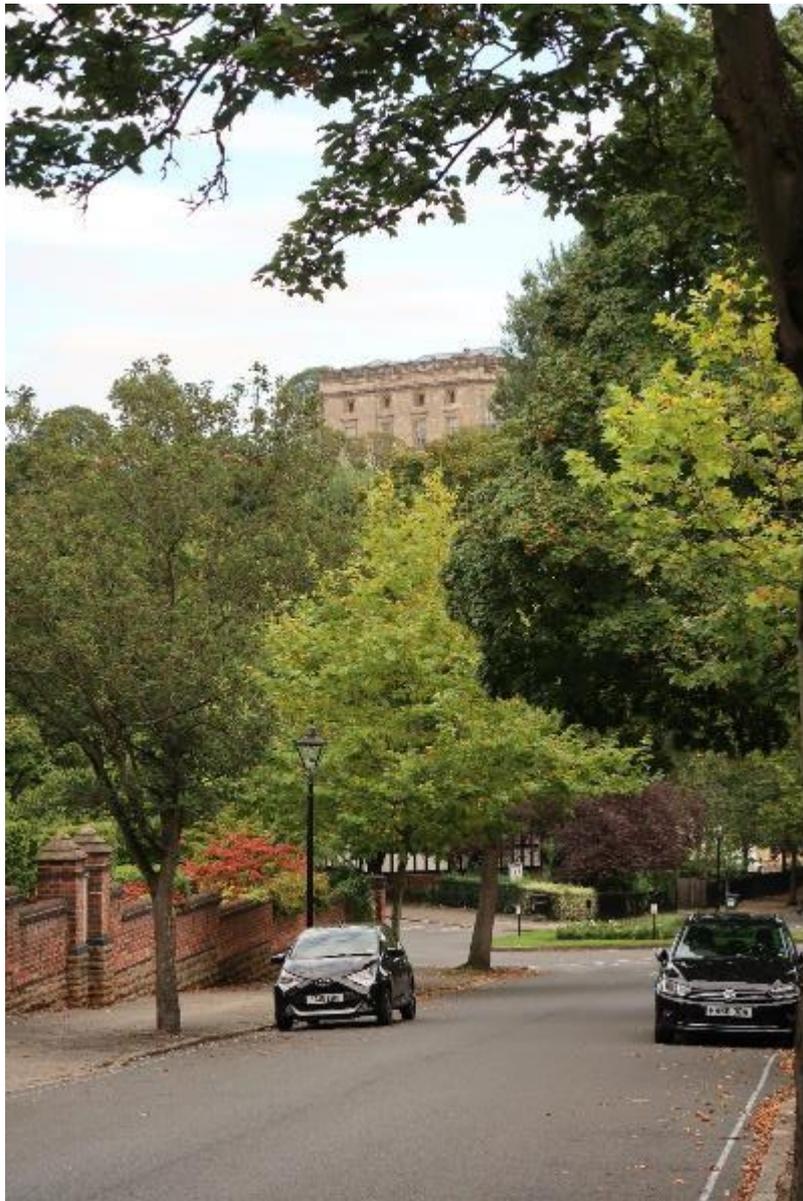
- I. Internally, there are few landmarks due to a consistency in built form, however some properties enjoy a relatively elevated status due their location at junctions, gateways and within views.
- II. Located on Castle Rock, the Castle is the only outstanding landmark feature in the area, and is the subject of several designed views that promote its role as a centrepiece of The Parks' Arcadian aesthetic
- III. A dramatic and defensive architectural skyline along the escarpment edge, drawn from Robinson's early plans for The Park alongside modern development, that encloses The Park and emphasises its status as a gated residential suburb
- IV. Intimate and unfolding views along streets characterised by verdant boulevards and garden plots punctuated with the architecture of original estate houses
- V. Internal views across the low lying Park Bowl that emphasise the dramatic topography of the Estate and the character of villas set within large garden plots
- VI. A notable but select number of long-range views at street level (and many more from houses) that take advantage of open southerly prospects, including towards Castle Rock and Nottingham Castle
- VII. A dramatic, characterful and complex architectural roofscape, observed from elevated areas, that pierces through a raised canopy floor of mature specimen trees

### LANDMARKS

In many respects The Park has few upstanding individual landmarks, with the exception of Nottingham Castle and Castle Rock upon which it sits. The Ducal Palace and associated fortifications are Grade I listed buildings for their architectural and historical interest, and Castle Rock, adorned and riddled with caves and rock cut houses, is a Scheduled Monument for its archaeological interest that spans from the early medieval period onwards. The aesthetic, archaeological and historical value of the outcrop was not lost to T.C. Hine, but instead formed the anchor and principal subject of his Arcadian inspired residential park landscape.



Southerly views towards Nottingham Castle along Park Drive



View of the elevated Nottingham Castle from near the five way junction of Park Drive Lenton Road, Peveril drive and Tattershall Drive.

The re-use of ancient buildings within stately parks and gardens was typical of the Romantic Era. The visual and historical connections between the Castle and The Park Estate is therefore of paramount importance to its character and appearance. The lack of any other dominant feature in the skyline heightens the shared and Picturesque relationship, capturing a sense of the ancient historical relationship between the castle and its former deer park at the undeveloped edge of the city.

Notwithstanding, the carefully designed landscape of The Park promotes many original estate houses as landmarks within their immediate settings. Corner buildings at the ends of urban block can be appreciated from three sides, promoting them as relative landmarks in the townscape. However, due to the layout of roads, few if any residential buildings terminate views.

Through its sheer scale and massing, Derby Terrace is a landmark feature which defines the edge of the Estate and its northerly gateway.

A number of idiosyncratic features of The Park, that are not conspicuous in the broader landscape of the conservation area, take on landmark qualities. These include, but are not limited to, Lenton Hermitage, the Park Passage, Park Steps, Park Tunnel, and the linear sandstone outcrop along the north of Castle Boulevard.

## VIEWS

At **street level views** are often confined by tree lined avenues, boundary walls, topography and the overarching tree canopy. The intimate views are of high value in appreciating the design residential park aesthetic of The Park, offering short range glimpses of original estate houses within their plots. Longer range views at street level are comparatively rare and consequently of notable value, especially where they land on the Castle. The southerly views typically occur along roads that bisect the radial arrangement of roads (e.g. North Road, Park Drive) as well as longer stretches of roads that descend from the north (e.g. Cavendish road West, Lenton Avenue), although glimpse views can also be experienced from elevated areas (e.g. Park Terrace).

**Northerly views** are more constrained, but at times extend to the elevated northern and western skyline, notably across the Park Bowl. The undeveloped nature of the base of the depression allows for fine and relatively long range, and at times opposing, **internal views** from original estate houses plots positioned around its upper slopes. Building facades, many of which are associated with Robinson's vision, form a defensive wall that defines the northern and eastern edges of the Estate and affords it an overall sense of privacy and enclosure that exemplifies its topographical setting and exceptional historical status as a private suburb. Consequently, development that rises above the designed skyline infringes upon one of the fundamental components of the estate's architectural and historical interest.

Notwithstanding, and perhaps unsurprisingly, **private views** are amongst the finest within The Park, both from the private garden plots but particularly from original estate houses. Given the designed aesthetic of The Park, these naturalised views are a core component of its character and appearance, often dictating the position and orientation of properties as well as the location of architectural elements such as bays, balconies and windows. A number of views from height include broad prospects across south Nottinghamshire, locating The Park and Nottingham Castle within the city's broader hinterland.



Examples of internal garden and street views in the conservation area

The character and appearance of frequent **plan views** of The Park from above are remarkable, with the tree canopies combining with complex roofscapes to form an overlay to the network of streets and garden plots beneath. The sylvan views capture the careful balance and hierarchy between original estate houses and semi-natural features that exemplify the designed residential park aesthetic of Hine's masterplan.

Together, the various types and characteristics of views throughout the Estate combine as an expression of its elevated status as a high-status Victorian suburb, and convey a sense of spaciousness, privacy and exclusion, all of which are intentional design elements created by The Park's founders.

## CORE ELEMENT V: SETTING

### Key aspects of character:

- i. Dramatic natural topography with long and uninterrupted prospects to the south enable views into and out of the Estate
- ii. An enclosed ridge to the north and east topped by a dramatic architectural skyline and serves as a visual and physical barrier to the city beyond, fundamental to The Park's historical interest as a private residential estate
- iii. Elevated views over The Park from Castle Rock that feature its complex roofscape and tree canopy that convey its character as a residential parkland suburb with a high degree of integrity
- iv. A dramatic and mutually beneficial aesthetic connection with Nottingham Castle that places the castle as a centrepiece of The Park's Arcadian aesthetic and promotes its history as a former medieval deer park
- v. Controlled movement through dramatic defensive gateways that emphasise the reserved status of the residential suburb
- vi. A remarkable sense of segregation from the adjacent city centre, creating a tranquil inner experience.

Purposely designed to harness the natural bowl-shaped topography and align itself with open southerly views and landmark features outside of the conservation area's boundaries, change within The Park's immediate and distant setting has the ability to alter the experience of its significance.

The architectural and historical interest of the Estate has a fundamental connection with Nottingham Castle. The relationship is ancient and predates the suburb by some centuries, and is therefore mutually beneficial, with the Estate forming core part of the setting of Castle Rock and its many designated heritage assets. The Castle is the primary subject matter for Hine's Arcadian inspired residential park aesthetic. The Picturesque quality of elevated views of the castle from across the Estate are enhanced by a deep and uninterrupted rear ground that extends south across the broad valley of the River Trent into south Nottinghamshire. The quality of the views is notable and is evocative of Romantic Era paintings, such as 'The Arcadian or Pastoral State' by Thomas Coles. The Park's privileged location in the lee of the castle also enhances the experience of its elevated status as a gated residential suburb reserved for a middle-class elite, a key element of its historical interest.



A Romanticised view of Castle Rock and Nottingham Castle by Edmund John Niemann 1813–1876 Photo credit: Government Art Collection

To the north and east, the combination of rising ground and tall architecture around the elevated edge of The Park, creates a defensive barrier to the remainder of the city. The at time impermeable building lines and gated entrances add to the sense of the Estate as a privileged space. With the exception of buildings along its outmost edges, which often face south and west, the arrangement offers The Park a degree of protection from minor scale development within its immediate setting. However, when viewed from within the Estate, the elevated skyline formed by decorative villas and townhouses of high architectural quality, is vulnerable to larger scale development that extends above the roofs of domestic houses, quickly distilling the historical integrity of views across large swathes of The Park by virtue of its conspicuous position.



View of the elevated north escarpment from Clare Valley

To the south and west there are extensive views out from The Park which have often determined the orientation of houses and elements of their architectural form. The views extend over low ground and down the Vale of Trent. Reciprocally, there are views of The Park from the south west, one of the most notable of which is from the Derby to Nottingham railway line. The south-westerly views feature both naturalised, industrial and suburban elements as the city sprawls outwards. The generally low-level development and the river corridor promote a sense of openness assisting in locating the Estate within the heart of the city.

The wider townscape setting The Park varies, but generally there is limited and controlled interaction between it and surrounding areas. Late 19<sup>th</sup> century terraces and early 20<sup>th</sup> century houses lie to the north and west respectively, serving as logical markers that reflect city's growth in the years following The Park's creation. To the south lies the Nottingham Canal which serves as a hard barrier to movement, beyond which lies modern industrial park that redevelopment marginal low-lying land. The Park shares its most intimate relationships with the Wellington Circus Conservation Area to the east, a more urban designed townscape laid out by Henry Moses Wood the Borough Surveyor of Nottingham (1837-1858) and the Castle Conservation Area. The character of these different settings is important in understanding The Park's contribution to Nottingham's wider historical development and sense of place, as well as what struck it apart from its contemporaries as a designed suburb.

## PART 2: CONSERVATION AREA MANAGEMENT PLAN

# INTRODUCTION

The CAAMP is a tool for meeting the requirements of legislation and policy. Its primary aim is to preserve and enhance the unique character and appearance of The Park in accordance with Section 72 of the Planning (Listed Buildings and Conservation Areas) Act 1990. The plan supports established planning guidance and is essential for anyone intending to submit an application for planning permission or listed building consent in The Park.

Preservation and enhancement is achieved through good-quality contextual development alongside the implementation of pro-active management mechanisms and initiatives. Not all change requires formal permission, but the principles of securing positive change remain the same, irrespective of whether works are classed as development or otherwise.

The Management Plan comprises two core sections:

**Development Policy Guidance:** How to interpret legislation and planning policy when making applications for planning permission and listed building consent in The Park. Structured according to common types of development, the guidance should be applied with an understanding of the five 'Core Elements' of character described in the CAA.

**Building Ability, Capacity and Knowledge:** A series of mechanisms to help ensure future change in The Park, whether considered development or not, sustains those features of architectural and historic interest that make it special. Initiatives include additional planning tools, raising awareness and ability, and access to improved resources.

The Management Plan sets out a proactive role for The Park Estate Company and Nottingham City Council but applies equally to individual developers and residents who have an interest in sustaining The Park as a remarkable place.

## THE MANAGEMENT FRAMEWORK

The Park is remarkable for its management structure which has helped it survive in the condition it has today. **Nottingham City Council** the overarching authority, but matters of highways, open spaces and common parts of the Estate are administered by **Nottingham Park Estate Limited** under a separate Act of Parliament. The **Park Conservation Trust** was formed in 1992 with the specific ambition of preserving and enhancing the character and appearance of the area through research, maintenance and capital works. As a result, it is a valuable source of expertise and knowledge available to anyone with an interest in The Park.

Other organisations with an interest in The Park include the Victorian Society and Historic England, both of whom are consulted on certain applications for planning permission and listed building consent.

# 1 DEVELOPMENT: LEGISLATION, POLICY & GUIDANCE

The legislation, policy and guidance that currently applies to The Park is summarised below and elaborated upon in Appendix 1.

## WORKS REQUIRING PERMISSION

Section 55 of the Town and Country Planning Act 1990 defines development as *‘the carrying out of building, engineering, mining or other operations in, on, over or under land, or the making of any material change in the use of any buildings or other land’*. Building operations include the demolition of buildings, rebuilding, structural alterations or additions to buildings and other operations normally undertaken by a person carrying on business as a builder. The conversion of existing residential buildings to some different Use Classes will also require planning permission.

Within The Park, building works and alterations that materially affect the external appearance of a building, particularly to the side and front, will likely require planning permission.

Listed building consent is required for all works of demolition, alteration or extension to a listed building that affect its character as a building of special architectural or historic interest. The requirement applies to both internal and external works.

Works to any tree in a Conservation Area with a stem diameter in excess of 75mm (measured at 1.5 metres above ground level) require six weeks written notice to be given to the Council. Works to trees that are subject to Tree Preservation Orders require a formal application for permission. Within the Park Conservation Area, tree works account for a significant proportion of applications for development.

<p><b>PERMITTED DEVELOPMENT RIGHTS (PDR)</b> are reduced in Conservation Areas, affording greater control over (amongst other works) extensions, outbuildings, , cladding, satellite dishes and solar panels. PDR are a matter of some complexity and advice should be taken to understand with certainty if and how they apply to sites and properties within The Park. PDR do not apply to flats.</p>
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## LEGISLATION

- **The Planning (Listed Buildings and Conservation Areas) Act 1990<sup>1</sup>** enables the designation of conservation areas and controls new development and demolition.
- **The Town and Country Planning Act 1990** requires notification of tree works to Nottingham City Council and Part VII protects many specimens through Tree Preservation Orders.

## NATIONAL POLICY

National Planning Policy Framework (NPPF) Chapter 16: ‘Conserving and enhancing the historic environment’ affords great weight to the conservation of designated heritage assets and their settings. Development that brings a degree of harm to heritage assets and their settings is treated either as ‘substantial’ or ‘less than substantial’ accounting for the relative significance of the element of the asset affected and the nature of the impact. Equally, the NPPF encourages development that brings about positive impacts upon a conservation area.

Other national policy of particular importance to preserving and enhancing the character and appearance of The Park include those in Chapter 11: Making Effective Use of Land and Chapter 12: Achieving well-designed places.

<sup>1</sup> <https://www.legislation.gov.uk/ukpga/1990/9/contents>

## LOCAL POLICY

Policy 11 of **Part 1 of the Local Plan: The Nottingham City Aligned Core Strategy (2014)**, states that proposals that preserve and/or enhance the significance of heritage assets will be supported. Policy 2(d) specifically identifies The Park Estate as an element of 'particular importance' that contributes to the unique identity of the city and should be conserved and enhanced by development where possible. Policy 3(a) provides the basis for the CAAMP's use as a tool to assist in the protection and enjoyment of the historic environment.

**Part 2 of the Local Plan: Land and Planning Policies Document - LAPP (2020)** sets out more detailed policies. Policy HE1: Proposals Affecting Designated and Non-Designated Heritage Assets forms the core policy, setting out a series of criteria against which new development will be considered.

The Adopted Policies Map identifies elements of Open Space Network within The Park, all of which are due a material consideration in planning decisions.

Specific local planning guidance includes Trees on Development Sites SPG (October 2012) and the 'Management of the Caves of Nottingham' SPD (Adopted 2019).

## PLANNING GUIDANCE & STANDARDS

When submitting and assessing applications for planning permission and listed building consent in The Park the following guidance and advice should be adhered to:

- Planning Practice Guidance for the Historic Environment
- GPA 2: Managing Significance in Decision-Taking in the Historic Environment (Historic England)
- GPA 3: The Setting of Heritage Assets (Historic England)
- The Nottingham Design Quality Framework (DQF)
- Principles of Cultural Heritage Impact Assessment in The UK (IHBC)
- Standard and guidance for historic environment desk-based assessment (CiFA).

## OTHER HERITAGE ASSETS

Several other heritage assets lie within The Park Estate and all make a positive contribution to its character and appearance. Each are subject to their own statutory and/or policy management regimes that must be considered alongside those applying to the conservation area itself.

The Park contains 58 listed buildings and Listed Building Consent is required under the Planning (Listed Buildings and Conservation Areas) Act 1990 for any works that alter their character as a building or structure of special architectural and historical interest.

The area also includes 2 scheduled monuments in the form of rock cut caves and any works or activity which might affect them, either above or below ground level, requires Scheduled Monument Consent under the Ancient Monuments and Archaeological Areas Act 1979.

The Park includes 22 non-designated assets on the Local List<sup>2</sup> and a further 59 recorded rock cut caves, two of which are scheduled monuments, with the remainder identified as non-designated

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<sup>2</sup> Shortlisted but not yet assessed for inclusion at the time of writing.

heritage assets. Policy 'HE2: Caves' of the Local Plan should be applied alongside the 'Management of the Caves of Nottingham' SPD (Adopted 2019) in designing and evaluating development proposals. The City Council has also adopted a set of criteria to aid in the selection of new entries to the Nottingham Local List. The strategy for the identification of new entries has so far prioritised assets which are outside of Conservation Areas as these do not enjoy the same level of protection under national planning legislation. Identification under the Local List ensures that the significance of non-designated heritage assets becomes a material planning consideration in the determination of planning applications under paragraph 203 of the NPPF.

The Park has a rich history of archaeology, and two Archaeological Constraint Areas fall within the conservation area, including the 'City Centre and Nottingham Canal' Constraint Area' and the 'Lenton Road/Castle Boulevard, The Park', which covers Lenton Hermitage and its immediate environs.

Outside of the Estate, The Park makes a positive contribution to the settings of numerous designated heritage assets. Of particular note are The Castle, Wellington Circus, Canning Circus and Nottingham Canal conservation areas and those designated assets within them, most notably the Grade I Nottingham Castle.

## 2 PARK DEVELOPMENT POLICY GUIDANCE

Park Development Policy Guidance (DPG) in this section seeks to achieve sustainable development in The Park and, by way of indicative scenarios, sets out a framework against which the degree of impact can be gauged according to the prevailing framework of legislation and policy.

The process of bringing development to The Park Conservation Area requires considered thought by both applicant and planning authority. As an area that enjoys statutory protection, great weight is afforded to The Park's existing qualities, as set out by the five **Core Elements** in the Conservation Area Appraisal (CAA).

Accordingly, all proposals are subject to close scrutiny by the City Council and consultees, in order to understand their impact upon those elements of architectural and historic interest that contribute positively to The Park's character and appearance.

## DIRECTIONS OF CHANGE

The CAAMP responds to previous and anticipated challenges since 2007. An analysis of planning applications over the period, coupled with field analysis and community consultation, helped to identify the following drivers of change and what the outcomes of these have been:

### Driving the Change

- Conversion of original estate houses into flats
- More intensive use of living accommodation
- Increased population of The Park
- Subdivision of plots
- Changes of use to residential occupancy
- Development within The Park's setting

### Outcomes

- Infill of garden plots mainly through extensions and new buildings, and conversion of garaging
- Removal or alteration of traditional of boundary walls
- Cumulative impact of minor works, including rooflights and replacement of traditional architectural detailing
- Demolition of poor-quality modern buildings for larger oversized modern counterparts of varying design quality
- Reconfiguration and extension of poor-quality modern buildings leading to large and equally poor-quality pastiche development
- Increased on-street car parking
- Landscaping works leading to loss of green space and tree cover
- Erection of sheds and outdoor storage
- Light spill onto gas lit streets from accommodation and security lights
- Increased scale and massing of development surrounding The Park leading to visual encroachment within its setting

## PRINCIPLES: CONTEXTUAL ARCHITECTURE & DESIGN

Wherever possible, the design of development should seek to avoid and mitigate harmful impacts and take advantage of opportunities to enhance the character and appearance of The Park. For this reason, the doctrines that governed the planned elements of the Estate should constantly be borne in mind when drawing up proposals.

The Park CAAMP is not a design guide, however the following development principles are relevant in The Park:

- Applications for planning permission will be considered according to their impact upon the overall character of the conservation area as well as significance of individual buildings and their settings
- The design of new development, including alterations and extensions, should proactively engage with all five Core Elements of The Park's character, not simply built architecture
- Due to its highly positive contribution, opportunities to develop open garden space without bringing harm to the character of The Park are rare

- The impacts of development upon The Park are amplified due to the cohesive nature of its planned phases that were executed with high levels of craftsmanship
- Previous harm does not set a precedent for future development. Development that exacerbates previous impact will weigh negatively in the planning balance
- The replacement of elements that detract from the character of The Park is only supportable in policy terms where improved designs alleviate previous issues
- Even small-scale works can still bring high and potentially substantial degrees of harm
- 'Knock-on' effects of development, such as increased car parking, landscaping and light spill, can have significant effects upon the character and appearance of The Park.

## APPLICATIONS FOR PLANNING PERMISSION

To ensure well-informed design and decision-making, national policy requires an applicant to describe the significance of any heritage assets affected by a development, including any contribution made by their setting. The necessary **expertise** and available **evidence** must be used, and an **individual site assessment** is essential. The level of information provided must also be sufficient to evaluate a proposed development's impact in detail.

The five **Core Elements** outlined in the CAA provide a framework for evaluating and articulating the contribution that a site makes to the character and appearance of the conservation area. The understanding gained should demonstrably inform the design of any development and the framework will be used to determine its impact. Usefully the process will identify ways to avoid and mitigate harm, helping secure permissions for high-quality sustainably designed development.

Development sites within the setting of The Park Conservation Area can contribute to its heritage significance, most commonly through comprising an element of a view. For example, Nottingham Castle forms a core part of the Park's arcadian aesthetic. Applications for planning permission that have the ability to indirectly impact upon the experience of The Park's character and appearance must equally provide sufficient information to understand a development's potential impact.

### Development Policy Guidance 1: Standards for Planning Applications

- I. Proportionate to the nature of proposals, applicants are strongly advised to engage in pre-application consultation with relevant parties including residents and the Park Estate.
- II. Applicants should demonstrate a thorough understanding of the contribution a site makes to the character and appearance of the conservation area. Analysis should reference the CAA, and set out the impacts of the proposed development (positive, neutral, or negative) on the character and appearance of the Conservation Area according to the five Core Elements of character where relevant.
- III. How that understanding (see II.) has translated into the design of the proposed development should be clearly articulated with reference to the CAA. The Council's Design Quality Framework is a further helpful resource in this regard.
- IV. Precise details of external materials proposed should be specified as part of the application. Samples are likely to be required by condition if not presented as part of the application.
- V. Drawings of new or replacement architectural features should be submitted at scales of 1:20 and/or 1:5 where appropriate. Where absent, these may be requested during the determination of an application or subsequently via condition.
- VI. Where applicable, a detailed landscaping scheme, including details of garden design, boundary treatments and external lighting, should be submitted.

Information should be submitted in the form of a Heritage Statement, which can be integrated into a Design and Access Statement for minor or less complex developments, prepared according to applicable standards and guidance.

## EVALUATING IMPACT

The following guidance can be used to assess the type and degree of impact of a proposed development upon the character and appearance of The Park.

Development that detrimentally affects the five **Core Elements** of character and their designed interrelationships, as set out in the CAA, will be harmful. Significant alterations are more likely to bring a substantial degree of harm. Equally, works that preserve and/or enhance the five Core Elements can bring significant benefits in planning terms. The weight afforded to the impact of a development in the planning balance depends both on the nature of the works entailed and the significance of those elements of character affected.

Where a development causes a degree of harm, it falls into two categories in policy terms: 'Less than Substantial' and 'Substantial' harm. Policy requires any degree of 'less than substantial' harm to be convincingly outweighed by the public benefit of bringing the development forwards. Development that brings 'substantial harm' must meet a series of very high-level tests. In both instances, the degree of harm must be justified within a clearly written Planning Statement.

In accordance with Paragraph 018 of Historic Environment Guidance within the PPG, the Park Development Policy Guidance (DPG) below provides an indication of the types of development that will be considered as 'substantial' and 'less-than substantial harm' in the Park, alongside that which brings positive impacts.

### A. SUBSTANTIAL HARM

Substantial Harm is a high-level test. Paragraph 201 of the NPPF states that *'Loss of a building (or other element) which makes a positive contribution to the significance of the Conservation Area should be treated either as substantial harm or less than substantial harm under paragraph 196, as appropriate, taking into account the relative significance of the element affected and its contribution to the significance of the Conservation Area'*.

The NPPG indicates that substantial harm is likely to be incurred by full or even partial demolition, but that minor works may also cause substantial harm. Key is whether the adverse impact seriously affects a key element of its special architectural or historic interest. Crucially, it is the degree of harm to the asset's significance rather than the scale of the development that is to be assessed.

#### **DPG 2: Substantial Harm**

The following types of development will be considered more likely to bring substantial harm to the character and appearance of the conservation area:

- I. Significant demolition of (partially or wholly) original estate houses (pre 1918) and ancillary outbuildings which contribute positively to the character and appearance of the conservation area.
- II. Development detrimental to the experience of Nottingham Castle from within the conservation area, including within key views

- III. Further loss of large areas of garden space for development, including for surface car parking, particularly where they combine to form a parkland character
- IV. Loss or development of The Park's informal and formal communal and recreational open spaces, including The Bowl, circuses, parks and other areas
- V. Buildings that extend beyond the prevailing scale and mass of comparable buildings within the immediate and wider context.
- VI. Demolition of significant proportions of public/private boundaries that substantially alter a street scene
- VII. Demolition, infill or concealment of caves or rock features
- VIII. Significant variation or alteration to the layout and grain of the planned suburb.

(N.B. The list above is non-exhaustive)

## B. LESS THAN SUBSTANTIAL HARM

### DPG 3: New Buildings

New buildings can quickly bring a deleterious impact upon the five Core Elements of The Park's character both individually and though diluting their designed interrelationships. Examples of development outcomes that are likely to bring harm include:

- I. Increase in the prevailing density of buildings within the immediate context
- II. Deviation from established building lines
- III. Hardening of building lines and increased sense of enclosure along streets
- IV. Loss of open garden space and semi-natural features, alongside a reduction of their contribution to street scene
- V. Impairment of experience and quality of internal and external views
- VI. Erosion of original estate houses within their settings, including their prominence
- VII. Poor quality or alien material palette
- VIII. Diminutive or overtly large-scale development
- IX. Absence of detail, animation, and expression to elevations and roofscape, achieved through bespoke design and craftsmanship
- X. Impact upon archaeological features of interest, notably caves and rock features
- XI. Private access routes, such as driveways and cul-de-sacs

### DPG 4: Alterations and extensions to buildings

Works to existing buildings, including extensions and re-modelling, can have significant impacts upon their architecture, the aesthetic of build units within which they are located and/or the prevailing character and appearance of The Park. Such works are often undertaken to increase internal living space, provide garaging, alongside converting properties into flats. Examples of harmful impacts include:

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| <ol style="list-style-type: none"> <li>I. Interruption or dilution of the shared aesthetic of coherent build units</li> <li>II. Diminishes the hierarchical relationship a building or plot has with the parent building</li> <li>III. Impairment of the experience and quality of internal and external views</li> </ol> | <ol style="list-style-type: none"> <li>VII. Obscures or diminishes the positive contribution of existing buildings to the street scene</li> <li>VIII. Inappropriate solid to void ratio of façades</li> <li>IX. Takes up open garden space that makes a positive contribution to aesthetic of the planned estate (e.g. layout, density, permeability of</li> </ol> |
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- IV. Impacts directly upon or conceals quality elements of the host building's designed aesthetic
- V. Fails to reference to reference the form of the host building
- VI. Introduces a relatively poorer palette of construction materials that fails to integrate with established character of the host building
- building lines) and/or the setting of other buildings.
- X. Erodes the setting of original estate houses within their settings, including the main host dwelling
- XI. Exacerbates negative impacts caused by previous development

### **DPG 5: Changes of Use**

The Park was designed as, and remains, a residential suburb. It has a remarkable sense of place throughout the day, taking on an exceptional character in the hours between dusk and dawn. Intensification of use has placed increased pressure upon its suburban qualities, at times detrimentally so. Continued intensification and deviation from traditional residential uses has the ability to impact upon the character and appearance of the conservation area. Where these involve physical changes, relevant policy guidance outlined elsewhere in this section applies. Examples of harmful impacts include:

- I. Increased lighting emissions during the hours between dusk and dawn
- II. Increased on-street car parking

### **DPG 6: Streetscape, Gardens and Open Spaces**

Streetscapes and open spaces are key elements of The Park's residential park aesthetic, making an equally important contribution as buildings. The area's green infrastructure makes important contributions in terms of biodiversity, managing flooding and managing climate change amongst other issues. The direct and indirect impacts of development upon the streetscape, must be given great weight in determining planning applications. Examples of harmful development include:

- I. Increased permeability of garden plots, though loss and/or adaptation, of boundary treatments
- II. Take up of garden space and loss of planting/vegetation for hard landscaping
- III. Loss of semi-natural elements of boundaries
- IV. Increased sense of enclosure from buildings
- V. Impairment of experience and quality of internal and external views
- VI. Addition of inappropriately designed and positioned outbuildings, bins and other paraphernalia to road scenes (including within plots)
- VII. Conspicuous light spill illuminating street scenes
- VIII. Works impacting upon avenues of trees
- IX. Development that detracts from the setting of key communal spaces
- X. Render of exposed brick boundary walls
- XI. Use of poor-quality materials

## DPG 7: Minor Works

Minor works are typically associated with small-scale adaptation and replacement and it is recognised that the majority of these works may be classed as Permitted Development. Designed with consideration of the host building and the street scene, minor works can present benefits to The Park. However, poorly conceived works can quickly erode the planned and designed aesthetic of Core Elements of The Park. Examples of types of development that can bring harm include:

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| I. Boundary wall changes and/or additions in standardised prefabricated/utilitarian materials         | IV. Addition of inappropriate rooflights  |
| II. Replacement doors, windows and architectural detailing with counterparts of a different character | V. External lighting or glazed lobbies facing the street  |
| III. Engineering works to open spaces   | VI. Inconsistencies in decoration across individual properties  |
|   | VII. Deviation from consistent material palette of building or development units, including modern housing. |

## DPG 8: Trees and Landscaping

The dramatic topography of The Park and its patchwork of generous garden plots characterised by mature planting is a designed semi-natural canvas for its architecture and infrastructure. Planting and open space are of comparable level of interest to the area's architecture. Beyond their appearance, naturalised elements of The Park are critical to managing flood risk and make important ecological and environmental contributions to the quality of life for residents of the Estate and the wider city. Particular threats to The Park's naturalised character include:

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| I. Removal of or damage to specimen trees and other planting  | IV. Removal of or damage to planting and vegetation above roadside boundaries             |
| II. Coherent stretches of single species planting that erode the semi-natural aesthetic of garden plots | V. Conspicuous stylised garden features that detract from the informal parkland aesthetic |
| III. Loss of avenue trees or other planting for access  |   |

## DPG 9: Views

Views are highly important designed features within The Park. Long range views take advantages of the underlying topography, drawing on extensive views over the River Trent to the south west. The Castle is the primary subject of many of The Park's designed views forming a centrepiece of its Arcadian aesthetic. Internally the orientation of roads, siting of buildings and the underlying topography promotes relative landmarks within The Park and creates unfolding vista views along streets that draw their character from flanking residential garden plots. Development can interrupt and detrimentally impinge upon the extent and character of important views in the following ways:

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| I. Impairment of the experience of quality internal and external views, particularly of original estate houses and features of relative landmark status, including Castle Rock and the castle*. | III. Reduction in the quality and character of skyline views of the escarpment surrounding The Park        |
|   | IV. Reduction of the extent of and alterations to the character of long-range southerly and westerly views |

- II. Conspicuous development that erodes the relationship between The Park and its topography, including that within its setting\* **May also present as substantial harm under DGP 2.**
- V. Poor quality additions to the traditional roofscape

### C. POSITIVE IMPACT

Any development or works that preserve and/or enhance the character and appearance of the conservation area are due a positive weight in the planning balance. Such works can be associated with sustaining the optimal use of elements of the conservation area, their maintenance, removal or mitigation of negative elements and enhancement works such as landscaping.

#### DPG 10: Positive Impacts

The following types of development and other works are considered likely to bring enhancement to the character and appearance of the conservation area:

- I. Landscaping works that restore, sustain and enhance the residential park aesthetic, such as within private gardens and forecourts
- II. Restoration of traditional scenic elements and architectural features, such as walls, surfaces, trees and planting
- III. Removal and/or remediation of poor-quality inappropriate buildings and architectural elements
- IV. Maintenance of all elements that contribute positively to the architectural and historical interest of the conservation area.
- V. Works that facilitate the use of sustainable uses of transport other than cars, minimising on street parking.
- VI. Removal of medium to high level security lighting.
- VII. Works that preserve or conserve natural or man-made rock features, including caves

### D. SUSTAINABLE CHANGE

Upholding and enhancing The Park as a sustainable semi-natural suburban environment is critical. New development and maintenance should follow best practice guidance and may bring welcomed benefits such as:

- I. Sympathetic upgrades that improve the energy efficiency of buildings and amenities
- II. Sustainably sourced construction materials for replacement, maintenance and new build
- III. Development that promotes and secures sustainable living and travel arrangements (e.g. no parking
- V. The sensitive location, design and installation of new technologies and infrastructure (e.g. electric vehicle charging points)
- VI. Sharing and communal initiatives that promote sustainable living (e.g. vehicle sharing, district heating and recycling).

- requirement and improved cycle storage)
- IV. Construction methods that sustain and promote biodiversity through proven solutions (e.g. bat roosts, bird boxes, bee bricks)
- VII. Sustainable urban drainage solutions that tackle flooding and run-off

## SPECIFICATION AND CONTROLS

High quality materials and craftsmanship are pivotal to the character and appearance of The Park, and poor quality counterparts that vary from the palette and standards set by original estate houses are likely to be harmful to the character and appearance of the area. For this reason, a high degree of scrutiny and control will be exerted over the specification and execution of development, ensuring that standards are set and committed to.

### **DPG 11: Specification and Controls**

- I. Samples of materials for any decorative detailing and/or architectural fittings to the exterior will be provided to the LPA where relevant
- II. Sample panels of construction materials may be requested for discharge by planning condition
- III. Variations that alter the construction and form of development will be treated as 'material' in planning terms unless they are demonstrably of equal quality and do not detrimentally alter the aesthetic of development
- IV. NCC will scrutinise development during and after construction to ensure proposals are delivered in accordance with approved plans and conditions.

### 3 BUILDING ABILITY, CAPACITY AND KNOWLEDGE

The role of a CAAMP is to bring forwards development that sustains and enhances the character and appearance of the conservation area. Harnessed correctly, development can bring many benefits to the long-term conservation of The Park. The Nottingham Heritage Strategy recognises the importance of understanding, celebrating and capitalising upon the city’s heritage and The Park is recognised an important component of it. NCC, NPEL and the NPCT will promote the sustainable development of the conservation area through an enhanced toolkit of planning tools, building awareness and improved capacity amongst all parties.

#### PLANNING TOOLS

In conjunction with the revised CAAMP there are a series of tools and resources that could be put in place over the short, medium and long term to assist in the preservation and enhancement of The Park Conservation Area through informed conservation-led development.

#### **PRIORITY 1: Formal adoption by Nottingham City Council**

Conservation Area Appraisals and Management Plans are required by law and can be formally recognised by the local planning authority through a process of adoption. In the short term, the Park Conservation Plan will be formally adopted as Supplementary Planning Guidance by Nottingham City Council.

#### **PRIORITY 2: Review Protection of Trees**

Trees are crucial elements of The Park’s residential parkland character and a review of existing management mechanisms is required in the short term. This will include evaluating the need for additional mechanisms, such as a ‘Canopy Policy’, as well as a review of the extent of Tree Preservation Orders. The initiative will be accompanied by pragmatic management guidance that will ensure the ecological and environmental benefits of trees, both protected as TPOs and otherwise, are sustained.

#### **PRIORITY 3: Nationally Listed Buildings**

A short-term ambition of the plan will be to petition Historic England to undertake a review of buildings, caves, objects and structures within The Park that are of sufficient architectural and historical interest to merit national listing under the Planning (Listed Buildings and Conservation Areas) Act 1990. Subject to discussions with Historic England, the Priority may take be enabled through a community-led survey of The Park to identify a shortlist of potential candidates for review.

#### **PRIORITY 4: Caves**

As unique aspects of Nottingham’s heritage, the conservation, enjoyment and sustainable use of the city’s caves is a key priority. The collection of caves within and immediately surrounding The Park are amongst Nottingham’s most notable and a key priority of the CAAMP will be to ensure that their significance is promoted as part of ongoing and future cave initiatives, including the emerging technical guidance and wider empirical research.

#### **PRIORITY 5: Local Development Orders**

Local Development Orders (LDOs) can increase Permitted Development Rights for specified types of development in The Park. Through promoting positive change and reducing restrictions, they are proven to accelerate appropriate forms of development, including that which can enhance the character and appearance of the conservation area (e.g. replacement of uPVC windows with traditional counterparts). It is the ambition of this plan that LDOs will be developed, in tandem with Article 4 Directions, to assist in bringing forwards development that enhances the character and appearance of the conservation area.

#### **PRIORITY 6: Article 4 Directions**

Article 4 Directions restrict certain permitted development rights and are commonly used in conservation areas. Applied to individual or groups of buildings, as well as wider areas, they require planning permission to be obtained for certain works rather than prohibiting them outright.

Individually and cumulatively certain types of minor works have the ability to bring about harm to the character and appearance of The Park. As such, it is the ambition of this plan that Article 4 Directions will be put in place for the certain forms of works that are shown to be harming the character and appearance of The Park.

#### **PRIORITY 7: Design Guidance**

Design guides set out principles, details and examples of how, in response to the qualities of an area, development can contribute positively to places. A longer-term ambition of the CAAMP will be to bring forwards a design guide that, in conjunction with LDOs and Article 4s, can help deliver sustainable development in The Park.

## RESIDENTS, PLANNERS, DEVELOPERS AND LOCAL ARCHITECTS

An ongoing aim of the CAAMP is to raise awareness of The Park's special qualities and to promote sustainable development within it amongst all parties. NCC will work with NPEL and NPCT to build awareness, capacity and skills amongst local planning authority officers, developers, architects, residents and other parties interested in developing within The Park. A programme of initiatives, that appeals to all parties, will be developed including:

- Training workshops
- Forums
- Open Days
- Newsletters
- Lectures and informative events

As a registered charity, NPCT has an educational remit to promote the architectural and historical interest of The Park. Resources, such as the <http://www.nottinghamparkhouses.co.uk/> website will be maintained and enhanced, and guided tours and open days continued to be promoted.

## MAINTENANCE & IMPROVEMENT WORKS

Although some maintenance and improvement works do not require planning permission and some are Permitted Development, many have the ability to impact upon the character and appearance

of The Park. Equally, maintenance and improvement works are essential to conserving and enhancing the character of The Park and when undertaken in an informed way bring considerable benefit and can have a positive weight in the planning balance accordingly. Works that are detrimental to the character of The Park are often undertaken unwittingly. Examples of maintenance and improvement works, both beneficial and harmful include:

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| ✗ Changes to boundary walls, such as heightening | ✗ Painting of stone/brick architectural features |
| ✗ Medium to high-level security lighting         | ✓ Projects to restore Core Elements of The Park  |

Very often, if not always, alternative approaches are available that either avoid negative impacts or mitigate their effects. For example, the use of low-level ambient security lighting with careful direction of sensors can avoid light spill onto the street scene. Although not subject to planning controls a neighbour can undertake court proceedings due to negligence or nuisance<sup>3</sup>. Planting in place of, or at times in conjunction with, solid boundary treatments, can avoid heightened and hardened boundaries and instead enhance street scenes. NCC, NPEL and NPCT alongside other key stakeholders will promote good practice and raise awareness of appropriate solutions wherever possible, including through Estate correspondence and social media. ‘Ask the Expert’ resources will also be put in place to assist residents in making informed choices about future change. Alongside, NPCT will continue to undertake a programme of conservation and enhancement projects.

Examples and guides on good practice for a wide range of works from painting, windows and environmental upgrading, can be found at:

<https://historicengland.org.uk/advice/your-home/making-changes-your-property/types-of-work/>

## ENVIRONMENT & SUSTAINABILITY

Ensuring a sustainable future for The Park is fundamental to its own long-term conservation. The historic residential suburb will need to adapt to existing and future challenges including flooding, air quality, waste management, energy efficiency, and sustainable transport amongst many other issues. The Park provides a remarkable opportunity to showcase mutually beneficial solutions that preserve and enhance the area’s character and improve its sustainability credentials.

National and local policy sets out the overarching framework for how sustainable development can be achieved and secured. However, the process can present challenges for preserving and enhancing the character and appearance of The Park, at times demanding compromise where innovation cannot overcome conflicts. Modern living requirements and new technologies can be hard to retrospectively fit into sensitive traditional urban landscapes, but very often mutually beneficial solutions can be found. Historic England have provided extensive guidance on the subject of Retrofit and Energy Efficiency in Historic Buildings<sup>4</sup> and on the introduction of microgeneration equipment within a historic context.<sup>5</sup> Sensitive improvements to the energy

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<sup>3</sup> [https://www.planningportal.co.uk/info/200130/common\\_projects/35/lighting](https://www.planningportal.co.uk/info/200130/common_projects/35/lighting)

<sup>4</sup> <https://historicengland.org.uk/advice/technical-advice/retrofit-and-energy-efficiency-in-historic-buildings/>

<sup>5</sup> <https://historicengland.org.uk/advice/your-home/energy-efficiency/generating-energy/>

efficiency of the Park's building stock which are in line with this good practice guidance will be encouraged in principle.

To this end The Park will play a key role in the city's ambition to become carbon neutral by 2028 and good practice guidance for upgrading existing buildings and streetscapes will be developed and promoted through a variety of initiatives, including ongoing maintenance of open areas by NPEL, events, forums and through new innovative development.

Section 3 of the Local Plan contains the Council's Sustainable Growth development management policies. An Interim Informal Planning Document (IPG) on the Reduction of Carbon in New Development was adopted in 2022.

# APPENDIX 1: LEGISLATION, PLANNING AND POLICY

Any development that alters the character and appearance of the conservation area requires planning permission. Applications for planning permission will be considered against the prevailing framework of legislation, policy and guidance. Legislation must be adhered to, policy carries a high material consideration in decision-making, and guidance/advice articulates how their requirements should be accounted for in the planning process in an evidenced, consistent, and transparent way.

Other designated heritage assets within the conservation area, such as scheduled monuments and listed buildings, have their own legislation and associated consent regimes, with their conservation carrying great weight in the planning balance in their own right. These consent regimes are not covered in this document and guidance should be sought elsewhere.

Key parts of the framework that currently applies to The Park Conservation Area is summarised below.

## LEGISLATION

**The Planning (Listed Buildings and Conservation Areas) Act 1990<sup>6</sup>** empowers local authorities to designate conservation areas and places a duty upon them to review their extents and formulate and publish proposals for their preservation and enhancement. The Park Conservation Area Appraisal and Management Plan is the formal proposal in this respect and should be used in applying the legislation and associated policy.

In the exercise of planning functions, **Section 72 (1)** requires local planning authorities to pay special attention to the desirability of preserving or enhancing the character and appearance of a conservation area, with respect to any buildings or other land.

**Sections 74 through 76** control the demolition of most buildings, with few exceptions, within conservation areas.

**Section 211 of the Town and Country Planning Act** makes it an offence to carry out works to trees without prior notification to Nottingham City Council. Many trees are protected by Tree Preservation Orders, making it an offence to undertake works under **Part VIII of the Town and Country Planning Act 1990**.

## NATIONAL POLICY

National government planning policy is set out in the **National Planning Policy Framework (NPPF)**, last updated June 2019. Chapter 16: Conserving and enhancing the historic environment is of most relevance. The National Planning Policy Framework confirms that when considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset's conservation (and the more important the asset, the greater the weight should be).

Paragraph 200 supports opportunities for new development which would enhance or better reveal the significance of conservation areas. Paragraph 201 supports the policy, indicating that not all elements of a conservation area will contribute to its significance. However, the Policy goes on to state that where development would lead and that the loss of a building (or other element) which makes a positive contribution should be treated either as substantial or less than substantial harm

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<sup>6</sup> <https://www.legislation.gov.uk/ukpga/1990/9/contents>

(under Paragraphs 194-196) as appropriate, considering the relative significance of the element affected and its level of contribution.

Other Chapters of particular importance to preserving and enhancing the character and appearance of The Park include 11: Making Effective Use of Land, 12: Achieving well-designed places.

## NATIONAL PLANNING PRACTICE GUIDANCE

The NPPF and the Local Plan is supported by **Planning Practice Guidance (PPG) for the Historic Environment**<sup>7</sup>, issued April 2014 and last updated July 2019, at time of this document's publication. Paragraphs 16, 19, 22, 24, 25 and 55 are of direct relevance to conservation areas. Specific paragraphs of use are referred to where relevant in this document.

## HISTORIC ENGLAND GUIDANCE

Historic England provide general advice and guidance on the production of conservation area appraisals and management plans in their publication: **Conservation Area Designation, Appraisal and Management (2019)**.<sup>8</sup>

## LOCAL POLICY

Local government policy is set out in **Part 1 of the Local Plan: The Nottingham City Aligned Core Strategy (2014)**, with Policy 11 engaging with management of the historic environment. Policy 1 states that proposals that preserve and/or enhance the significance of heritage assets will be supported. Policy 2(d) specifically identifies The Park Estate as an element of 'particular importance' that contributes to the unique identity of the city, and should be conserved and enhanced by development where possible. Policy 3(a) provides the basis for this conservation area appraisals use as a tool to assist in the protection and enjoyment of the historic environment.

**Part 2 of the Local Plan: Land and Planning Policies Document - LAPP (2020)** sets out additional more detailed policies, many of which reflect Chapter 16 of the NPPF. Policy HE1: Proposals Affecting Designated and Non-Designated Heritage Assets forms the core development policies, setting out a series of criteria against which new development will be considered.

The conservation and enhancement of the city's heritage is a regular consideration in many policies including CC2: Decentralised Energy and Heat Networks, advertising (DE5: 1J) and DE2: Context and Place Making, IN1: Telecommunications, IN4: Developer Contributions

The Adopted Policies Map identifies particular planning considerations across the city, identifying two **Archaeological Constraint Areas**, multiple caves, and elements of **Open Space Network** within The Park, all of which are due a material consideration in planning decisions according to adopted policy.

The **Management of the Caves of Nottingham Supplementary Planning Document (SPD) (2019)** provides guidance to inform the management of development proposals which could affect caves in the city. The SPD assists in the application of Policy 'HE2: Caves of the LAPP which

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<sup>7</sup> <https://www.gov.uk/guidance/conserving-and-enhancing-the-historic-environment#decision-making-historic-environment>

<sup>8</sup> <https://historicengland.org.uk/images-books/publications/conservation-area-appraisal-designation-management-advice-note-1/heag-268-conservation-area-appraisal-designation-management/>

outlines additional requirements on applicants and developers in respect of the preservation of caves within the city.

The **'Trees on Development Sites' Supplementary Planning Guidance (SPG)** published by Nottingham City Council in May 2001, and (updated October 2012). The SPG offers additional guidance to applicants and developers on managing established trees within proposals, complimenting the frameworks established within the Local Plan.

## PERMITTED DEVELOPMENT RIGHTS

Permitted Development Rights (PDR) are a matter of some complexity and advice should be taken to understand with certainty if and how they apply to sites and properties within The Park. PDR are reduced in conservation areas, meaning that there are greater controls over (amongst other works) extensions, outbuildings, window replacement, cladding, satellite dishes and solar panels. PDR also do not apply to properties in multiple occupation, including flats.

## PLANNING GUIDANCE

Local Guidance includes **The Nottingham Design Quality Framework (DQF)** is a series of guides to help developers make better design choices for your building project and to meet Nottingham City Council planning requirements more easily. The guides are applicable to all kinds and scales of projects.

The **Nottingham Technical Caves Guidance** offers assistance with the sustainable conversion and use of caves and how their conservation is weighed in the planning balance.

## SUSTAINABILITY APPRAISAL (SA)

Sustainability Appraisal is a statutory process that must be undertaken for every new planning document in accordance with the Planning and Compulsory Purchase Act (2004). The purpose of SA is to assess the economic, social and environmental impacts of projects, strategies or plans, so that the preferred option promotes, rather than inhibits sustainable development.

An SA was carried out as part of the Local Plan Part 2 review including all policies within the document. Further details about the process can be found in the Sustainability Appraisal Adoption Statement January 2020<sup>9</sup>.

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<sup>9</sup> [lapp-sustainability-appraisal-adoption-statement.pdf \(nottinghamcity.gov.uk\)](#)

## APPENDIX 2: FIELD ANALYSIS OF THE PARK'S STREETS, GARDEN PLOTS AND BUILDINGS

Field analysis of The Park's streets, garden plots and buildings was undertaken in 2020 in order to understand how key aspects of the estate's character and appearance interact. Each are mapped and loosely graded according to the contribution they make to the character and appearance of the conservation area.

- Infrastructure and Street scenes (Dots)
- Front plots and public/private Boundary (Solid line)
- Built architecture (infilled outline)

	Positive contribution with high integrity, few if any changes
	Positive contribution with diminished integrity, some irreversible changes
	Neutral or poor contribution, substantial change or limited to no architectural/historical interest

The mapping provides an initial overview of the prevailing quality and integrity of The Park's character and appearance according to key elements of its urban form. It is an initial step to guide and focus more detailed site-based analysis.

Full estate mapping is provided at the end of each relevant section and in Appendix 2.

*N.B. Analysis was limited to publicly accessible areas and serves as an indicative guide. The information does not constitute a statement of significance, which should be prepared through thorough research and assessment on a site by site basis.*



Contribution of infrastructure and street scenes to the character and appearance of the conservation area



Contribution of front plots and public/private boundaries to the character and appearance of the conservation area



Contribution of built architecture to the character and appearance of the conservation area



Combined contribution of streets, boundaries, front plots and architecture to the character and appearance of the conservation area

## APPENDIX 3: THE PARK CONSERVATION AREA: HISTORY AND DEVELOPMENT

The Park Conservation Area Historic Environment Statement is an appendix to The Park Conservation Area Appraisal and Management Plan, offering further insight into the area's historical development.

Acknowledgments are due to Alan Mulcahy who prepared the previous CAAMP on behalf of the Nottingham Park Conservation Trust and City of Nottingham Planning Department in 2007.

### BEFORE THE PARK (1068 - 1795)

Evidence for earlier activity comes in the form of rock cut caves within Castle Rock, which are largely of medieval date, and the extensive collection of caves at Lenton Hermitage which dates back to the 13<sup>th</sup> century and includes a rock-cut chapel.

In 1068, William the Conqueror ordered the building of a Royal Castle on the then barren outcrop of the rock that still dominates The Park today.



Figure 1: The Royal Park c11th century

The Park itself is believed to have been first created in the late 11<sup>th</sup> century. It was enclosed by a ditch and potentially a palisade set on a bank, thus designed to allow deer to enter but not leave. Close and Charter Rolls show that it was stocked with deer originating from Sherwood Forest and, later, with rabbits.

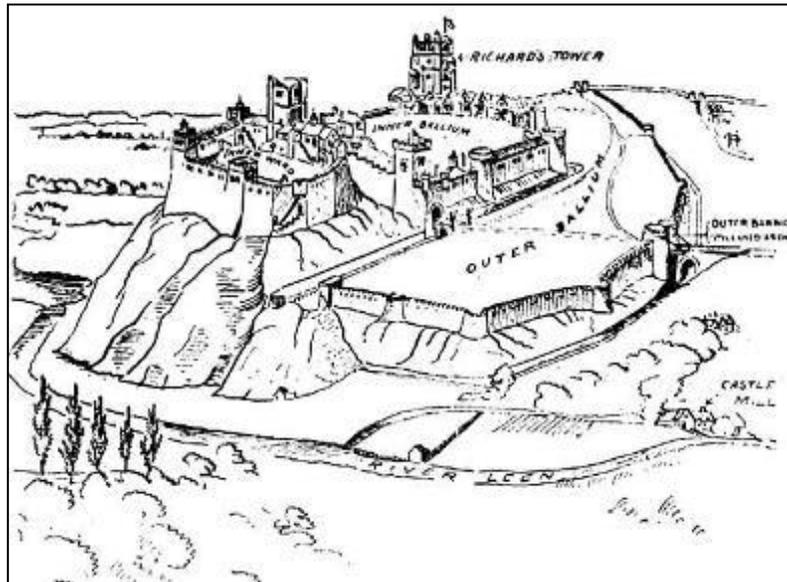


Figure 2: Nottingham Castle c15th Century (Gill, 1904)

The Castle was used as the Kings' principal residence in the Midlands for the succeeding four centuries Whilst in residence the King would have hunted here. It is thought that, after 1474, the former chapel of St Mary de la Roche (which still survives in part) was used as a hunting lodge. At various times smaller enclosed gardens were also created within The Park - there are references to the King's or Queen's Gardens. There was also a substantial fishpond.

By the reign of Elizabeth I the Castle had been effectively abandoned and it and its surrounding grounds, including The Park, fell into decay. The Castle and Park were purchased from James I by the Earl of Rutland in 1623.

Following the restoration of the monarchy after the Civil War, the ruins were purchased by William Cavendish, Earl of Newcastle. He was created 1st Duke of Newcastle in 1666 in response to his achievements as a Royalist Captain-General. In 1674 works began on a new ducal palace, built in the Italianate Classical style, on the site of the Castle and retaining the name of 'Nottingham Castle'. The works were completed by his son, the 2<sup>nd</sup> Duke. The 2<sup>nd</sup> Duke died without male issue in 1711, thus the title extinguished.



Figure 3: William Cavendish, 1st Duke of Newcastle

Thomas Pelham Holles, nephew of the 2<sup>nd</sup> Duke, was re-created the 1<sup>st</sup> Duke of Newcastle-upon-Tyne in 1714 (and under-Lyne in 1756), inheriting the estate. In 1768 he too was succeeded by his nephew, who became the 2<sup>nd</sup> Duke.

By the late 18<sup>th</sup> century, the 'Castle' and The Park had been abandoned, with the 2<sup>nd</sup> Duke preferring to spend time either in London or at his country seat at Clumber Park, Nottinghamshire. The inhabitants of Nottingham used The Park as common land for grazing, walking and other recreational activities.

In 1793 there was only one building situated in The Park, the new cavalry barracks built on a four-acre plot of land in the north-western corner. These remained in use until c.1860.

### THE PLANNED ESTATE (1795 – 1918)

When the 2<sup>nd</sup> Duke of Newcastle died in February 1794 he was succeeded by his son, Thomas Pelham Clinton. The 3<sup>rd</sup> Duke survived his father by only a year, dying in 1795 and was succeeded by his 10-year-old son, Thomas Pelham Fiennes Clinton.

Due to his minor age, trustees were appointed to manage the family estate on the 4<sup>th</sup> Duke's behalf. It was decided on the advice of various agents that the land at Nottingham, including The Park, should be sold or developed. To facilitate this, a new access road called The Park Passage (now the eastern end of Lenton Road), was cut through the old outer moat of the Castle, near the Gatehouse, into The Park, connecting it with the city centre.



Figure 4: Thomas Pelham Fiennes Clinton, 4th Duke of Newcastle

The Duke had aesthetic aspirations for a select residential 'plan' in The Park. The first tentative development was considered in 1822 and local architect John Jephson was appointed. However, development was deferred following the death of the Duchess until 1825. The Duke then appointed architect Peter Frederick Robinson (1776-1858) who, inspired by contemporary architect John Nash who had designed several pioneering classical-inspired terrace buildings in London, published his own 'Plan for Nottingham Park' in 1827.

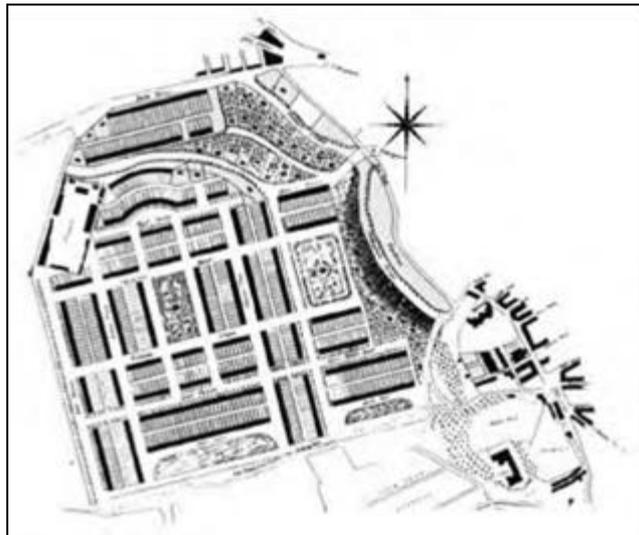


Figure 5: Robinson's 'Plan of Nottingham Park', 1827

Robinson (1776-1858) was active The Park from 1829 - 40. In 1829 he built Derby Terrace, an imposing stuccoed Regency terrace building of 10 townhouses on Derby Road, as a model for his planned development in The Park. Further individual houses were then built on the Ropewalk, Park Terrace and Park Valley. These houses were designed in various styles including the Regency pairs at 1-12 Park Terrace (c1829); the picturesque cottage orné styled 8-10 Park Valley (c1829) and the Italianate villas at 15-17 Park Terrace (c1832).



Figure 6: Derby Terrace, c1829



Figure 7: 1-12 Park Terrace

Robinson's rectilinear plan, informed by the influence of John Nash's London terraces, ignored The Park's topographical features and although this 'plan' was never developed some building work soon started on the Ropewalk, followed shortly afterwards by the first houses on Park Terrace.

The Park Passage and Park Steps, an early entrance to The Park at the top of Park Row, were enlarged in 1829. The North Road route was established in 1831, a deviation from Robinson's earlier plan. By 1832, 40-50 houses had been built on The Park.

The 4th Duke's development aspirations had proved unpopular with residents who were unhappy with the loss of The Park as an area of common recreational use. Resentment of the Duke's activities intensified after he voted against the Great Reform Bill of 1831, instigating a sequence of unrest which culminated in the storming of the empty Castle. Considerable fire damage was caused to the Ducal Palace. Civil unrest, together with difficulties experienced by the financially insecure Duke, appears to have temporarily halted further development. The prospect of implementing Robinson's plan was halted.

By 1839, a tunnel to form a north-eastern entrance to The Park, that linked with Derby Road, was being considered in approximately the same position indicated on Robinson's earlier plan. By 1844 work on the tunnel had started, but despite more than half the route having been excavated, the works ceased, and the project was temporarily abandoned.

By the late 1840's, construction work restarted, including some housing designed by prominent local architect, Thomas Chambers Hine. T.C. Hine (1813-1899). Together with his son George Thomas Hine after 1867, designed up to 150-200 houses between 1845-1890, including some on Western Terrace (1845-50), Castle Grove (1856-58), Newcastle Drive (from 1857) and Lenton Road (1858-59). Further individual houses were constructed on South Road (c1859), Cavendish Crescent North (c1875), Penrhyn House Clumber Road East (c1879), Park Terrace (c1881) and Lenton Avenue (c1886).



Figure 8: Thomas Chambers Hine (1813-1899)

Hine's architectural expressiveness involved a variety of revivalist styles and he repeatedly reused similar decorative features and motifs including Venetian windows, eight-pointed star vents and square, and buff brick string course panels. Hine was appointed Surveyor of the Newcastle Estate in 1854, meaning other architects preparing designs for houses in The Park required his prior approval of their plans and the materials proposed.

By 1855-56, Hine had prepared a modified plan for The Park similar in layout to an adjoining area north-east of The Park between Park Row, Derby Road and the Ropewalk (this area was being developed following the Derby Road Lammas Fields Enclosure Act 1839). Apart from minor variations, Hine's plan, as represented on Salmon's map of 1861, is the plan that survives to this day.

By this time Hine had also restarted and completed the tunnel project, and also commenced work on constructing houses on Castle Grove.



Figure 9: The Park Tunnel, completed 1855-56



Figure 10: Salmon's Map of Nottingham showing The Park Estate in 1861

By 1859 Hine had completed a number of houses on Lenton Road and Newcastle Drive as well as Clinton Terrace on Derby Road, a five-storey brick building similar in scale to Derby Terrace as previously constructed under Robinson.

Following the 5th Duke's death in 1864, the Newcastle Estate was managed by trustees. Although the majority of the Estate roads were completed in The Park by 1871, the period 1861-71 saw reduced house building activity with only 25 houses being constructed. Salmon's map of 1861 indicates some 60 houses in the Park and Tarbotton's later map of 1877, showing sewage disposal, recorded approximately 130 houses.

The 1870s benefited from improved economic conditions with a revival of the cotton trade and the prosperity of emerging lace and hosiery industries.

Hine converted the fire-damaged Castle structure into a Museum of Fine Art between 1876-78.

Between 1870-95 house building work in The Park increased rapidly. The desirability and prestige of the Estate attracted the attention of wealthy industrialists, including John Player (Player Tobacco Company), Jesse Boot (Boots Pharmaceuticals) and Frank Bowden (Raleigh Cycle Company), and all had villa style residences constructed for themselves on The Estate, designed by a number of architects including Hine & Evans (later Hine & Son), Watson Fothergill and Arthur Marshall.



Figure 11: Frank Bowden



Figure 12: Jesse Boot



Figure 13: John Player

Watson Fothergill (1841-1928) designed 25-30 houses in The Park between 1873-1900. He was considered the most flamboyant of Nottingham's Victorian architects. Examples of his idiosyncratic style, including ornamental brickwork and stonework, complex roof forms, soaring chimney stacks and half-timbered gables, turrets and towers, can be seen at 3 South Road (c1881), 39 Newcastle Drive (c1886) and 14 Cavendish Crescent East (c1896). Examples of his earlier more restrained style include the 'Gothic' pair at 5-7 Lenton Road (c1873).

Apart from their significant architectural contribution in The Park, Hine and Fothergill designed and numerous buildings elsewhere in Nottingham. They were the City's most celebrated and prolific Victorian architects and many of their city centre buildings including offices, warehouses, banks and shops still survive and are listed.

When T.C. Hine retired in 1891 only a few vacant plots remained, mainly in the south-eastern area of Huntingdon Drive, Hamilton Drive and Hope Drive. These were developed at the end of the Victorian and during the Edwardian periods with smaller, more compact housing.

## THE TWENTIETH CENTURY

By 1918, the Estate as planned by T.C. Hine was effectively completed. It comprised 355 houses, tree lined roads, crescents and circuses, a bowling green on Duke William Mount and sport and recreation grounds on Tattershall Drive to compensate the local population for the loss of 'their' park.

After the First World War the fluctuations of trade and fashion brought a decline in affluence in Nottingham, especially in textiles.

The advent of the motor car enabled greater mobility and provided the opportunity for the wealthy to live in or build houses further afield. These factors, together with changing lifestyles and the increasing cost of using and maintaining the large houses, caused decline in the desirability of The Park Estate.

The Estate was still owned by the Duke of Newcastle in the early 20<sup>th</sup> century. Most of the plots had originally been sold on 99-year leases and were subject to a variety of covenants ensuring that there was no future commercial development. In return, the Dukes had undertaken to maintain the roads, sewage and gas lighting. This turned out to be an onerous obligation given the financial plight of the 8<sup>th</sup> Duke (1866-1941).



Figure 14: View of the north-west part of The Park, c.1930

Although the City of Nottingham replaced gas with electric lighting in 1937, The Park, being a private estate, chose to remain lit by gas.

In 1938 the Estate was sold to the Nuffield Trust, which in turn passed it on to Oxford University Chest. Many of the properties were nearing the end of their leasehold term and consequently the value of the properties slumped. The owners, including many elderly relatives of the original owners, could no longer afford the upkeep of these substantial houses or the staff to run them and to carry out repairs. The whole area began to fall into decline.

There was very little new development during the Interwar years. Some houses were converted into flats, others converted their coach houses or had new garages built, but no substantial development took place. The Second World War greatly increased this decline. Many houses were abandoned by their elderly inhabitants or taken over by the Army.

From 1952, residents were entitled to buy their freehold. However, not many exercised this right during a period where The Park Estate was seen as a dark, outdated area full of cold houses.

In 1960 the City Council proposed to build a 4-lane ring road along the eastern edge of the Estate. During this time many insensitive alterations, repairs and conversions were undertaken. The proposed scheme was abandoned in 1969.

At the same time parts of the gardens of some of the original estate houses (pre-1918) were beginning to be sold off for development, a pattern which significantly increased between 1960-80, creating areas of ribbon development.



Figure 15: Infill development in garden of original estate house

A small number of the original estate houses were demolished to create sites for higher density residential development. A number of buildings on the edges of The Park were adapted for commercial use.

The Park was designated a conservation area in 1969 in recognition of its national architectural and historical significance. 93 individual buildings and other features have so far been added to the National Heritage List for England.

In 1986, ongoing negotiations between The Park Residents Association and Oxford University culminated in the transfer from the latter of the ownership of the Estate, together with all rights and responsibilities, to the newly formed Nottingham Park Estate Limited, a company run by the residents.

In recent years, despite a growing awareness of conservation issues, development pressures have again increased. Causes include increasing numbers of cars, some new buildings in original garden areas and alterations to original boundary walls, all of which have the potential to affect the character of the Estate.

However, despite all the pressures over the past 150 years the key elements which have created The Park's special interest have survived. Hine's 1855-56 layout plan remains almost intact and all but about a dozen of the 355 original houses built before 1918 in varying architectural styles still exist, many without significant alterations.

The original buildings continue to relate harmoniously with a pervading landscape of boundary walls, mature gardens, tree lined roads, crescents, circuses and open recreational area, enhanced by a unique topographical setting.



Figure 16: view of Nottingham Castle to rear of Park Estate

## ACKNOWLEDGEMENTS

This document was funded by The Nottingham Park Conservation Trust, an independent charitable trust whose aims are to protect, improve and enhance the architectural heritage of The Park.

Nottingham City Council – Tom Street

Due recognition is given to the previous Conservation Area Management Plan for the Park Estate and its author Allan Mulcahy, from which elements of this plan are drawn and reproduced. Imagery reproduced from the original plan is referenced below and marked with an Asterix.

### CONSERVATION AREA APPRAISAL AND MANAGEMENT PLAN: MAPPING AND IMAGE CREDITS

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Page 15: Staveley and Wood's Map of 1830 courtesy of Nottingham City Council\*

Page 16: Robinson's 'Plan of Nottingham Park' 1827\*

Page 15/16: Map of The Park c1914\*

Page 31: Aerial photographic view of The Park c1995 by Krissair

Page 59: Design for house on Clumber Road East\*

Page 60: Photographic detail of stained glass window in a house on Cavendish Crescent South by Martine Hamilton-Knight\*

Page 77: View of Castle Rock and Nottingham Castle by Edmund John Niemann 1813–1876 reproduced from Government Art Collection

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Figure 2: Nottingham Castle c15th Century reproduced from 'A Short History of Nottingham' by H Gill, 1904

Figure 3: Portrait of William Cavendish Century reproduced from 'Nottingham Castle. A Place Full Royal' by Christopher Drage\*

Figure 4: Portrait of Thomas Pelham Fiennes Clinton, 4th Duke of Newcastle, reproduced from the Transactions of the Thoroton Society of Nottinghamshire 1984\*

Figure 5: Robinson's 'Plan of Nottingham Park' 1827 reproduced from Manuscripts and Special Collections at the University of Nottingham\*

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Figure 7: 1-12 Park Terrace reproduced from photographs in Volumes 10 and 13 of 'Victorian Nottingham. A story in pictures' by Illiffe and Baguley or from the City of Nottingham Local Studies library photographic collection \*

Figure 8: Thomas Chambers Hine (1813-1899) reproduced from photographs in Volumes 10 and 13 of 'Victorian Nottingham. A story in pictures' by Illiffe and Baguley or from the City of Nottingham Local Studies library photographic collection \*

Figure 9: The Park Tunnel, completed 1855-56 reproduced from photographs in Volumes 10 and 13 of 'Victorian Nottingham. A story in pictures' by Illiffe and Baguley or from the City of Nottingham Local Studies library photographic collection\*

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Figure 14: View of the north-west part of The Park, c 1930 supplied by Christine Walker\*

Page 15: Photograph showing infill development in garden of original estate house\*

Page 16: View of Nottingham Castle behind The Park Estate\*

