

RAVENSWICK HALL PHASE II

KIRKBYMOORSIDE, NORTH YORKSHIRE

DESIGN & ACCESS STATEMENT



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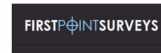
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INTRODUCTION AND SITE ADDRESS

This document supports a detailed planning application for an extended landscape design with additional ancillary buildings, part of a consented scheme for a replacement of a country house located at Ravenswick Hall, Swineherd Lane, Kirkbymoorside, North Yorkshire YO62 7LR, for our clients. The site ownership is around 76 hectares, comprising arable land, pasture, parkland, and woodland. Please refer to the supporting Planning Statement for more detail of the planning history and the consented scheme.

The proposed development comprises:

- Boathouse
- 3 Bridges
- Palm House
- Kitchen Garden Stores

This application proposes an extension of the consented scheme that was approved by the local authority in January 2016. This proposal is a logical completion of an important country house, which is at the heart of a traditional estate.

BACKGROUND

The Ravenswick Hall site has been in residential use since around the middle of the 18th Century, with significant remodelling and extension at the beginning of the 20th Century. Following a change of ownership in 2006, various developments have taken place including the provision of staff and guest accommodation from the conversion of former stable blocks on the north and south side of Young Bank Lane. It also included an extension to cover the swimming pool and create a gymnasium, orangery, and leisure facility, in addition to further extensions and alterations to the house itself.

These works ceased in 2009 at a point when the house had been stripped back to its shell, and continuing, systematic vandalism has led to significant deterioration.

The current owner acquired the house in 2013 and submitted a new planning application in September 2015. This planning application comprised plans for significant development on the estate including the replacement of the existing house, pool house, gate houses, staff accommodations, and an extensive landscape design. After a well-supported public exhibition the proposal was granted planning permission in January 2016 (No. 15/01163/FULL). An application for amended materials on the consented scheme (No 17/00832/73) was approved in November 2017.

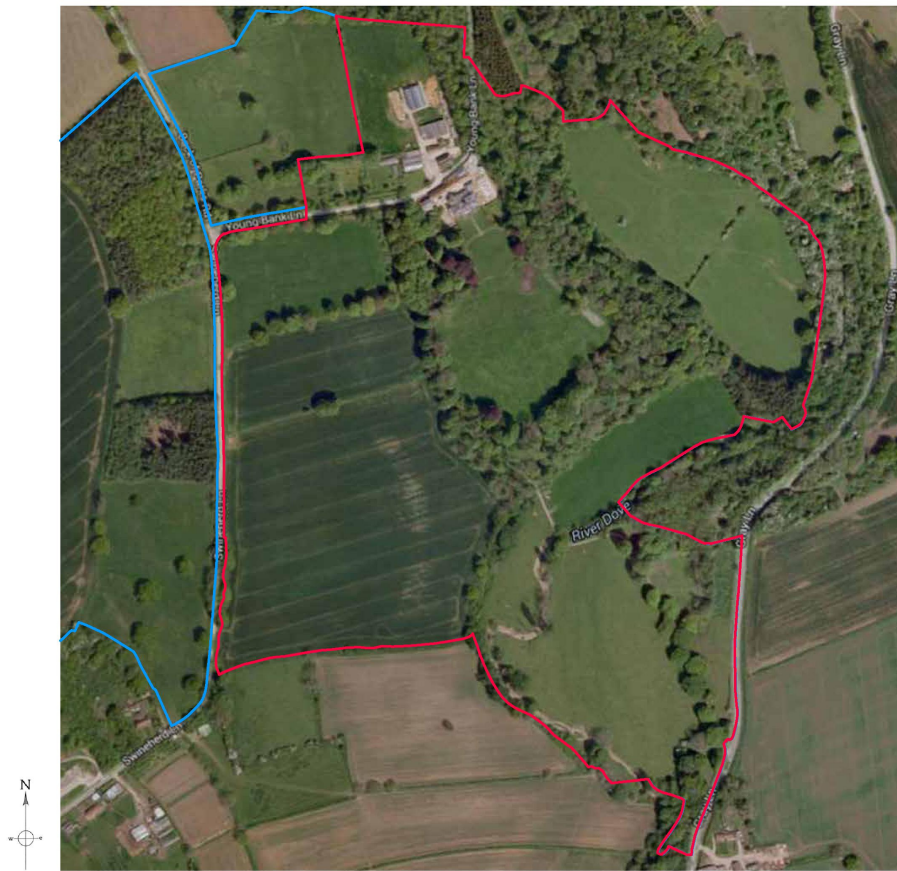


Promap showing site location

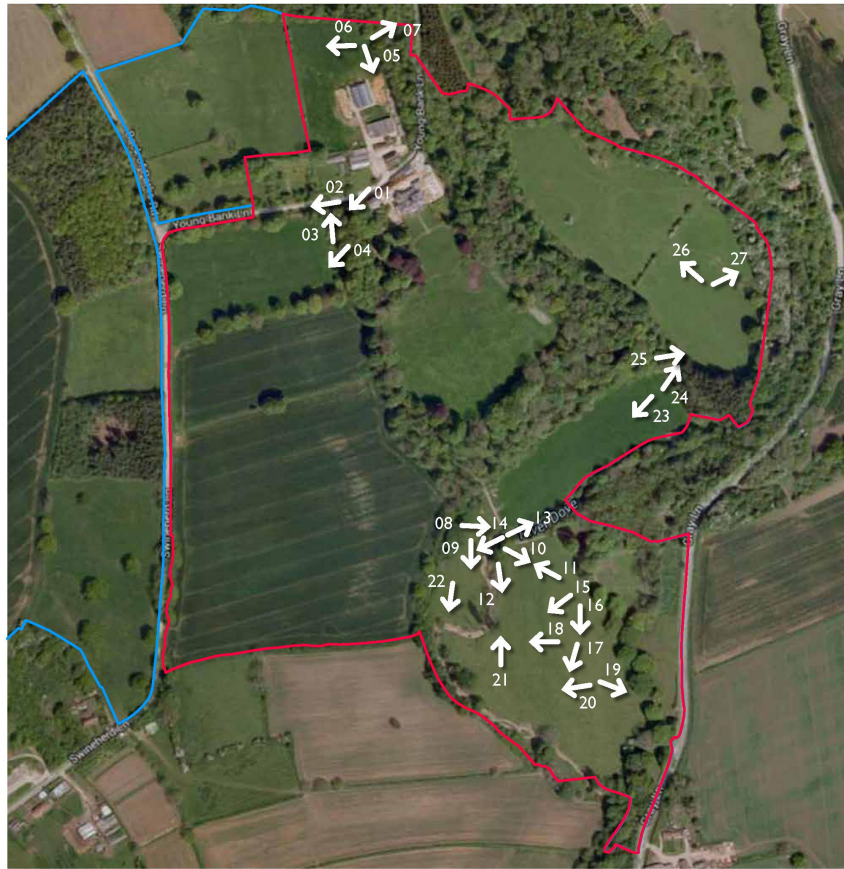
Site shown in red



SITE LOCATION MAP



THE EXISTING ESTATE



THE EXISTING ESTATE



THE EXISTING ESTATE



THE EXISTING ESTATE



SUMMARY OF THE CONSENTED SCHEME

The consented development comprises a new country house, ancillary buildings, and garden pavilions surrounded by formal gardens and parklands. The main house, gate houses, garage block, service building, leisure building, garden pavilions, cottages, pool house, and garden store are part of the consented architectural scheme while gateway court, entrance court, west terrace, terraced gardens, south lawn, parkland, village green, and walled garden form the consented landscape scheme.

DETAILS OF THE CONSENTED LANDSCAPE PROPOSAL

The approach to Ravenswick Hall is down Young Bank Lane. This is a straight road with wide grass verges and is a classic example of a country lane with trees growing on either side of the route but in an informal manner typical of the best of the English countryside. Since it is the approach to the Hall, the existing consented scheme proposes an understated treatment by introducing an avenue of large, ball shaped yew trees to build the anticipation of arrival. The avenue begins shortly after the lane's junction with Swinherd Lane and continues until the lane reaches the south eastern corner of the Walled Garden.

At this point the lane arrives at a Gateway Court that separates the three staff cottages from the Hall and gardens. The first view of the Hall in its new setting will be between the two Lodges that stand either side of the main entrance: the Hall will be visible through the metal rail fence and gate.

Passing through the gates one comes to the Entrance Court. This has a rectangular space with a drive formed as a large ellipse with an asymmetrical smaller ellipse. The central ellipse contains a raised circular pool and a low shrub parterre in the Baroque style. The outer green space has the edge of the larger ellipse defined by a pattern of Japanese Holly cones and Italian Cypress trees; the rectangular edge is defined on the eastern and western edges by a line of Pleached Lime trees and a Hornbeam hedge. This strong pattern of planting is intended to frame and foreground the key view of the northern façade of the Hall. It will also screen the service access in ground-level views.

The service access from the Gateway Court is positioned immediately north of the easternmost Lodge. This has access to garages and a large parking and service yard for the kitchen/laundry and services parts of the Hall.

The Hall has a large terrace around its western side with access to and from the ground-floor dining room, drawing room, and vaulted corridor. A terrace along the Hall's southern side gives ground-level access via a portico terrace from the drawing room, library, study, lobby, sitting room, and informal dining room. These two terraces are to be flagged in Yorkstone.

Immediately below the South Terrace and accessed by a series of steps is the South Lawn. This is a rectangle of fine grass defined by stone flagged paths and herbaceous planting beds, with the entire space contained by the Leisure Building to the east and a wall to the west. The Courtyard by the Leisure Building is to have a view cone cut through the woodland that lies to the east of the building to create a framed view of the East Barn Folly.

Immediately below the West Terrace is a series of formal gardens: the Upper Terrace Garden and the Lower Terrace Garden. These break into a series of garden rooms of varying sizes and forms, defined by yew and Japanese Holly hedges, each with different colour themes. The layout is arranged around a cruciform that has a roundel with a circular pool at its intersection; the northern end of the cruciform is an exit to the Wild Garden; the southern end gives access down to a path that connects to the east with the South Lawn, and leads to the west up a conical earth mound via a spiral path. This cone is the Tor and it will sit with its summit aligned to the long axis of the cruciform path. The summit of the Tor is celebrated with a Temple; and the interior is to be a Grotto illuminated by light from the Temple.

South of the Tor and the South Lawn is the Parkland. This is to retain its large scale, open quality, but it is to be terraced to create two rectangular, Stepped Pools connected by a Rill. This water feature is located along the central axis of the Hall. The lower of two terraces will have two Belvederes at its southern end. These will stand at the edge of the steep fall down to Dove Valley below. A view cone will be cut into the woods to allow views from the Belvederes into the valley below. The Parkland will be planted with a loosening grid of specimen trees that run in an arc from the Wild Garden, around the Tor and across the central Stepped Pool.

The Wild Garden will be a naturalised area of native bulbs and herbaceous plants that will run along the north-western edge of the Terrace Gardens and into the existing pattern of trees that line the descending track from Young Bank Lane to Dove Valley.

North of Young Bank Lane, the Walled Garden will contain a tennis court and an outdoor swimming pool. It will be an opportunity for contemporary planting around a large terraced area containing access to the Pool House and Garden Store.

The four staff cottages sit around a simple green that is defined by a mixed shrub and herbaceous planting bed that will also screen the private gardens attached to each cottage. A central stone Obelisk is proposed for the green. This will fix the green as a component in the central axis of the house and garden design.



Consented landscape masterplan

DETAILS OF THE CONSENTED ARCHITECTURAL PROPOSAL

The consented house remains well within the established garden area. It is of a modern Classical design with form and detailing that provides a link to Duncombe Park, which was originally in the same ownership as Ravenswick House.

An existing barn next to the road has been retained and will be refaced. This will be matched by a security Lodge to form part of a gateway to the new walled forecourt. The service entrance is to the east from the main gate and is supported by a garage block.

On the south side, the house sits on a raised terrace looking over the contained garden, with feature pavilions on the southern edge. On the west side the house faces a set of contained terraced gardens sloping down to the south-west. At the end of the terraced garden is a viewing temple on the crown of a mound. On the east side of the house there is a walled service and private entrance and a small kitchen courtyard, all sitting on the edge of a steep wooded decline.

There is a leisure building to the south-east side of the house at the lower level. This is a single-storey, large-span building in the manner of a large orangery, and has a surrounding colonnade. This building is linked to the house and to the kitchen courtyard via its own courtyard and an external stair contained within a small pavilion. Matching the colonnade of the leisure building on the west side of the south garden is a free-standing colonnade that masks the south-west descending terraces.

To the north, beyond the access road, are four new staff cottages. These have been designed in the Yorkshire vernacular. To the west of the cottages is an existing walled garden. The garden wall and entrance will be restored and a tennis court and swimming pool located in the garden, within two stone leisure pavilions.

In the valley field to the east, a partly ruined barn is to be converted into a small gothic folly to act as an 'eye catcher' and a destination.



NORTH ELEVATION



SOUTH ELEVATION

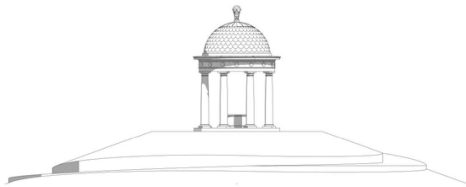
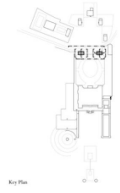


SUMMARY OF THE CONSENTED SCHEME



Guard House - North Elevation

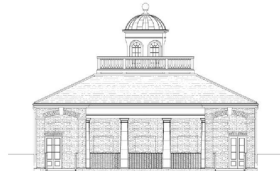
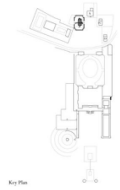
Bat Barn - North Elevation



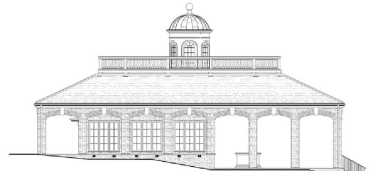
Temple North-East Elevation



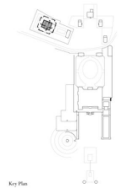
Cottage B - East Elevation



Pool House - East Elevation



Pool House - South Elevation



THE CONSENTED AND THE NEW SCHEME

The consented scheme created the new Ravenswick Hall, and its associated gardens and village green, in the manner of Humphry Repton. Traditionally the English Country House, beyond the house and gardens, would have included a wider landscape setting comprising an agricultural estate, woodlands, and parklands. These features would be designed and located in the manner of the English Landscape School pioneered by Capability Brown and developed by Repton and others. The overall creation of house and gardens within a parkland landscape based on woodland, grassland, and water bodies such as lakes and rivers is, according to Nikolaus Pevsner, the greatest English contribution to European visual arts. Its uniqueness lay in the ability to combine utility with beauty in a manner best suited to the English climate.

This proposal completes the country house development at Ravenswick by proposing traditional features of a country estate (*stables, estate office, conservatory, deer park, and kitchen garden*) in a parkland landscape of woodland copses, naturalistic and mannered water bodies, and traditional parkland buildings such as bridges and boathouse - all linked by sinuous pathways and open sweeps of meadow grassland.



View of the North entrance

THE LANDSCAPE PROPOSAL

THE EXISTING LANDSCAPE AND DESIGN VISIONS

General description of the landscape

The landscape around Ravenswick Hall is a product of the site's evolution from agricultural farmhouse with holding called Young Bank up to the time of the 1856 Ordnance Survey Map, to Ravenswick House with estate, gardens and parkland by the time of the 1893 OS Map. The Historical Site Appraisal by Lindsay Cowle suggests that a house may first have been built in 1740, and all the OS series maps show a remarkable continuity of the local pattern of woodland over the last one hundred and sixty years.

The landscape proposals for the land immediately surrounding Ravenswick Hall is described in the Design and Access Statement for the hall and gardens. This proposal is for the wider parkland and estate that lies beyond the immediate curtilage of Ravenswick Hall.

The landscape of the application area falls into a number of distinct areas: the Northern and Western Parkland; the Southern Parkland; and the Eastern Parkland (see the figure on page 3 entitled Site Location Plan).

The Northern and Western Parkland

The Northern Parkland is the area of pastureland that lies immediately north of Young Bank Lane. It is bounded to the west by the line of Swineherd Lane; to the north and east by mixed woodland; and to the south by the line of Young Bank Lane and the northern edge of the former Kitchen Garden and former agricultural buildings. The land comprises five fields that are divided by a combination of hedges and post and wire fences. An area of hard standing lies in the easternmost field; and hedgerow trees are concentrated in the southern fields closest to Young Bank Lane.

There is a marked change in landform from approximately 82.5m AOD by Young Bank Lane at the entrance to the farm building complex, to 111m AOD in the north west corner of the site. This rising landform is the distinctive feature of these fields.

The approved plans for Ravenswick Hall see the Kitchen Garden changed to a Walled Garden and Staff Cottages introduced into the area that is currently occupied by agricultural buildings and hard standing.

The Western Parkland comprises three fields that lie immediately south of Young Bank Lane. This area is bounded in the west by Swineherd Lane; to the south, by a hedgerow; and in the east by the woodland that runs from Young Bank Lane and along a developing escarpment to cover the high ground that stands above the flood plain of the River Dove. The western, northern boundaries and two internal field boundaries are defined by hedgerows with trees.

The landform rises from approximately 57.25m AOD in the south east corner of the southernmost field, to 97.5m AOD in the north western corner of the northernmost field. The fall runs along a north west to south east axis and gently undulates.



The landscape setting

The Southern Parkland

The Southern Parkland is the area of the River Dove and its floodplain that lies immediately south of the gardens and parkland that surround Ravenswick Hall. Its boundaries are defined by a wooded escarpment to the north; a small cliff face and the line of the River Dove along the western edge; and rising ground on the eastern side culminating in a boundary that runs parallel to the road connecting Kirbymoorside with Hetton-le-Hole known locally as Gray's Lane.

The flood plain is at approximately 44m AOD. The high ground that defines the western side of this part of the site varies from 47m to 57m AOD. The high ground to the east runs from 59m to 67m AOD. A track runs through a cutting in the escarpment to the north and this enters the flood plain, crosses the river and then turns eastwards to climb the slope out of the floodplain before ending at a gated junction with Gray's Lane.

The Eastern Parkland

The Eastern Parkland is the flood plain that lies to the east of Ravenswick Hall and below the wooded escarpment. It contains a former barn that is to be transformed into a Folly.

Landscape Character

The site is on the southern edge of the North York Moors and Cleveland Hills National Character Area 25, close to the Vale of Pickering National Character Area 26. Since the boundaries between NCAs are not intended to be definite, the site falls within a transition from one character areas to the other.

The landscape character of the site is one of a farmland estate focused on a large house of Victorian character with a strong pattern of woodland that is generally located on the steeper slopes to the valley of the River Dove. The woodland and topography defines a series of open grasslands that were used as part of the garden, part of parkland and part of pastoral farming.

It is significant that both the North York Moors and Cleveland Hills NCA and the Vale of Pickering NCA have an established history of country houses with parkland such as Duncombe Park. The NCA profiles recognise that these contribute to a strong sense of place in the localities where they exist.

Visibility of the Hall

The pattern of topography and especially the woodland cover around the estate restricts views of the existing house to a small section of Young Bank Lane as one approaches the cluster of farm buildings that stand north of the lane.

To enable visibility between the Upper Parkland by the Hall and the Southern Parkland a view cone is to be cut through the escarpment woodland. Two Belvederes are proposed at each side of the view cone from which views will be possible into the valley of the River Dove. Within the cone, apart from some specimen trees, the wood is to be coppiced.



Topographical survey



Design Vision

Ravenwick Hall is a property in the English country house tradition; and the first tranche of work was to build the Hall and its attendant gardens and staff cottages.

Since the house is to draw upon the past, it is only right that the landscape treatment do so. Naturally the design should be of the English Landscape School. But the striking difference in height lends the site more to the manner of Humphry Repton than Capability Brown, in that the character of the site suggests the house be surrounded by an immediate garden that shall lead to a picturesque park.

The components of the landscape include:

- The approaching lane;
- The arrival – being the space that the lane comes to where the visitor turns into the grounds of the house;
- The grounds – being the sequence of spaces for the owner and visitor to arrive, park and enter the house; and the sequence of spaces for the running of the house;
- The south terrace – being the southern curtilage to the house;
- The garden – being the ornamental and useable garden space for the house; with walks, displays, garden rooms and useable safe space for the family;
- The parkland – being the lower parts of the landscape containing the river and other water features;
- The drive – being a route for vehicle, horse or walker to circumbulate through the parkland;
- The woodland – being the tree pattern that gives shape to the various compartments of the landscape and an attraction in itself.

This application is to create a parkland within a part of the wider agricultural estate that surrounds Ravenwick Hall.

The history of the country house park in England has medieval roots, but it was between the sixteenth and eighteenth centuries that the idea of setting large residential buildings within the park itself spread throughout the kingdom and began to take on a uniquely English form. This found expression in the gradual replacement of formal and symmetrical patterns of woodland, avenues and canals by more “natural” or “informal” shapes to tree groups and water bodies. The result was what foreigners came to call the English Garden and is now known as the English Landscape School.



Initial landscape concept

Joseph Addison was one of the chief popularisers of this new taste. In his famous Spectator essay of 1712 he condemned the artificiality of contemporary formal gardens that were over influenced by the Dutch, and rhapsodised a view within Greenwich Park as seen through a camera obscura in the middle of the park. It was, he wrote,

The prettiest landscape I ever saw...the Green Shadows of Trees weaving to and fro in the Wind, and Herds of Deer among them in Miniature, leaping about upon the Wall...its near Resemblance to nature gives us a nobler and more exalted kind of Pleasure than what we receive from the nicer and more accurate Productions of Art.

During the eighteenth century this idea of a more natural form was developed both in print and in practice; and so a suite of recognisable design features evolved into the English Landscape School of gardening. Out went formal hedges and avenues and geometric woodland shapes, which were decried as "mere cities of verdure." In came undulating landform, clumps of forest trees, meandering streams, serpentine lakes and sinuous walks, all melding within the park and flowing together to merge with the countryside outside. And to combine these features one had to follow Virgil's exhortation for gardeners to be ruled by the genius loci:

*Consult the genius of the Place in all;
That tell the waters or to rise or fall;
Or helps the ambitious hill the heavens to scale,
Or scoops in circling theatres the vale;
Calls in the country, catches opening glades,
Joins willing woods, and varies shades from shades;
Now breaks, or now directs, the intending lines;
Paints as you plant, and as you work, designs*

Pope in his Epistle to Lord Burlington (1731).

This is our Vision for the Parkland at Ravenswick Hall.



Landscape masterplan

PRECEDENT IMAGES: LANDSCAPE



Tar Spray and Chip Example



Walled Garden
Luisano-Gubbio's 2009 Laurent-Perrier Garden at Chelsea Flower Show



Parterre
Palace Het Loo, Netherlands



Resin Bonded Example



Wild Garden
Blackbills in Brysgare Country Park



Rill
Henricombe House, Somerset



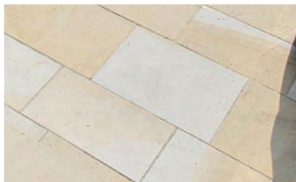
Wild Path with Edging Example



Terrace Gardens
Sturminster Quay Gardens, Kent



Great Lawn
Worcester College Gardens



Yorkstone Flags Example



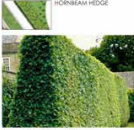













































































Turf
Garden of Cosmic Speculation, Dumfrieshire



Mixed Herbaceous Borders
Kilby Hall Gardens, Northwich

PRECEDENT IMAGES: PLANTING

 LAYERED HEDGES EXAMPLE	 LOCUST TREES WITH LAWN TO DEFINE COURT	 HORNBAM HEDGE EXAMPLE	 WILD PLANTED BEDS WITH MOSTLY NATIVE BLUE AND SUB CANOPY SHRUBS	 BOX HEDGING TO DEFINE PARTERRES	 SEE UPPER TERRACE FOR EXAMPLE
 SPECIES INCLUDE: CARAGANA BETULUS	 SPIRAL MIX OF PERENNIALS AND EVERGREENS FOR STRUCTURE	 LEACHED HORNBAM TREES	 WILD BED EXAMPLE	 BOX HEDGING TO DEFINE PARTERRES	 SECRET GARDEN PLANTING
 SPECIES INCLUDE: PARISI BACATA	 SPIRAL BORDER EXAMPLE	 PLANCHID HORNBAM EXAMPLE	 SPECIES INCLUDE: DICHOAS	 BOX PARTERRE EXAMPLE	 SECRET GARDEN PLANTING BED EXAMPLE
 SPECIES INCLUDE: PARISI BACATA	 SPECIES INCLUDE: ROSA FELICIA	 JAPANESE HOLLY CONES (INNER ROW)	 SPECIES INCLUDE: GALANTHUS NIVALIS	 SPECIES INCLUDE: IRIS SIBIRICA	 SPECIES INCLUDE: ACHILLEA GRANDIFLORA
 SPECIES INCLUDE: BETULA SIBIRICA	 SPECIES INCLUDE: VIBURNUM	 CONE EXAMPLE (FLEMING'S HOLLY IN PHOTO)	 SPECIES INCLUDE: GALANTHUS NIVALIS	 SPECIES INCLUDE: IRIS SIBIRICA	 SPECIES INCLUDE: DANXIA
 SPECIES INCLUDE: IRIS SIBIRICA	 SPECIES INCLUDE: CEANOTHUS BLUE SAPPHIRE	 ITALIAN CYPRESS EXAMPLE	 SPECIES INCLUDE: MANISURIS RICARIA	 SPECIES INCLUDE: ASTER AMELLUS	 SPECIES INCLUDE: ARUNCUS
 SPECIES INCLUDE: IRIS SIBIRICA	 SPECIES INCLUDE: CEANOTHUS BLUE SAPPHIRE	 PARTERRE DESIGN LEE BREANA	 SPECIES INCLUDE: ANEMONE NEMOROSA	 SPECIES INCLUDE: ASTER AMELLUS	 SPECIES INCLUDE: COTINUS
 SPECIES INCLUDE: IRIS SIBIRICA	 SPECIES INCLUDE: CEANOTHUS BLUE SAPPHIRE	 PARTERRE EXAMPLE	 SPECIES INCLUDE: ANEMONE NEMOROSA	 SPECIES INCLUDE: ASTER AMELLUS	 SPECIES INCLUDE: COTINUS
 SPECIES INCLUDE: IRIS SIBIRICA	 SPECIES INCLUDE: CEANOTHUS BLUE SAPPHIRE	 GREEN LANE EXAMPLE	 SPECIES INCLUDE: ANEMONE NEMOROSA	 SPECIES INCLUDE: ASTER AMELLUS	 SPECIES INCLUDE: COTINUS
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THE DETAILED DESIGN OF THE LANDSCAPE PROPOSAL

Design Proposals

Ravenswick Hall is blessed in its location, landform, geomorphology and woodland structure. It does not require great change to the landscape to create Parkland for the Hall; it just requires a series of interventions to introduce those features that are required and meld them into a single whole. What is critical is the fusing of the existing plans for the gardens around the Hall with the new Parkland proposals in three areas:

- The link between the Hall and the Northern Parkland;
- The link between the Hall and the Western Parkland and Kitchen Garden; and,
- The link between the Upper Parkland that is a part of the Gardens around

The Northern Parkland

Stables and paddock

The Village Green stands opposite the entrance to the Hall and contains road access for the Staff Cottages. This will also be the road access for the Stables that are to be placed immediately to the north of the cottages. This is the lower part of the estate land that lies to the north of Young Bank Lane and it is currently partially covered by hard standing. A small paddock with ride will be introduced next to the Stables, with access to the rising land that lies to west. The post and wires will be removed and a more fluid pattern of land established so that a rider can enjoy all five fields. A gated bridleway access will be created to Young Bank Lane at a point west of the Walled Garden.

Please note: The architectural proposal for the Stable Block has been submitted as a separate application (No: 18/00399/FUL) and was validated on 4th May 2018



THE DETAILED DESIGN OF THE LANDSCAPE PROPOSAL

The Western Parkland

The Kitchen Garden

The Kitchen Garden
 A rectangular, walled Kitchen Garden will be constructed in the field that lies immediately south of Young Bank Lane. The garden will be parallel to the hedgerow and set back so that the root systems of the hedgerow trees that grow along this field boundary will be undisturbed. To ensure an internally coherent series of garden plateaux, the entire feature is to be partially cut into the natural slope and partially embanked. A central walkway runs along the main axis and the planting areas are divided by a series of steps. Ramped access from each planting area is also provided for wheel barrows.

This garden, as well as being the source of vegetable, fruit and herb produce is also the location for a Palmhouse and Conservatory. This building of glass is to be a hothouse for the production of more exotic types of flowers and fruit; and the Palmhouse is intended to be a garden destination in itself, with attractive internal planting displays and long views southwards over the Western Parkland. The internal climate will add approximately 4 to 6 weeks to the enjoyment of both spring and autumn. It will be a major feature to the suite of gardens around the Hall.

The location of the Palmhouse places it on the south facing edge of the Kitchen Garden with an external terrace that gives unfettered views over the parkland beyond. It is approximately in the centre point of the garden's southern boundary. The access will be aligned with the brideway gate from the Northern Parkland; and so a brideway access will be created from the lane and into the courtyard of the Kitchen Garden, and from the courtyard into the Western Parkland that lies to the south. To the west of the courtyard lies the orchard.

The Deer Park

The Deer Park takes in the three fields that lay immediately south of the Kitchen Garden. It is proposed that a herd of deer is penned in this part of the parkland with access to water at the River Dove.

The boundaries of the Deer Park are defined by a deer fence which is to be a 1.8m high form of metal estate fencing. For the Deer Park's western and southern boundary, this is to be placed within a ditch that is approximately 1.5m deep, with a 1.0m high berm on either side; for the eastern boundary the fence is to be set within the curtilage of the perimeter wood; the northern boundary is formed by the Kitchen Garden. The western and southern boundaries are also to be planted with a 10-15m wide screening woodland belt.

Internal copses and specimen trees will be planted to create a more complex spatial pattern.



THE DETAILED DESIGN OF THE LANDSCAPE PROPOSAL

The Southern Parkland

The River Dove

The River Dove is to be bridged at three locations: a central bridge to carry the vehicle track over the river; and two secondary bridges for pedestrian use. The river itself will be managed to encourage a more permanent flow and its edges planted to maximise its bio-diversity value.

The Lake and Boathouse

A Lake with Boathouse will be built in the southern floodplain at a level that will not compromise its flood water capacity. The shape of this water body is naturalistic and includes a small island. Key water margins are to be planted with reeds and water edge shrubs and trees. The Boathouse will be built into a bank on the lake side edge and will be served by a vehicular track.

The existing slope that rises on the eastern side of the lake will be pulled out to slacken the gradient and planted with native woodland species. The existing public right of way will be detoured around the south eastern corner of the lake.

Planting strategy

The design is at an outline stage but it is envisaged that a full range of English garden plants typical of our heritage will be deployed. Examples are shown in the figures on page **. Generally all woodland copse planting will be of native species appropriate to the local landscape such as oak-ash woodland. Specimen trees will be planted with species that historically have been planted in parkland estates e.g. Sweet Chestnut, Beech, Lime and Willow.

Visibility of the Proposed Development

The visibility of these features in the landscape will remain substantially curtailed by the pattern of woodland that is such a feature of the estate. The creation of a view cone for the Belvederes will result in these structures being visible in part from the flood plain area of the valley of the River Dove. A middle distance view of the upper elevation of the Hall will be visible from higher ground within the valley. These views will be all within the Ravenswick estate.



THE DETAILED DESIGN OF THE LANDSCAPE PROPOSAL

Compliance with NPPF Para 55

NPPF paragraph 55 includes as a special circumstances that could justify a new isolated house in the countryside "the exceptional quality or innovative nature of the design of the dwelling". The architectural case is made on pages 23 to 25 above.

The paragraph goes on to elaborate about the qualities of such a design and raises two matters of landscape: that such as design should, "significantly enhance its immediate setting; and be sensitive to the defining characteristics of the local area."

It is clear from the drawings, illustrations and models presented in this document that the new Hall will site within an intimate, varied and complex sequence of external spaces. Each space has a relationship to the building as well as being a part of a larger whole; and the whole will be a new example of the long tradition of English Country Houses in a parkland setting. That is clearly and enhancement upon what currently exists on the site.

Moreover, since Ravenswick was a house with gardens and an estate and it sits in a part of Yorkshire that is part of this tradition, then the new house and garden will be in keeping with the landscape character of this part of the county.



THE ARCHITECTURAL PROPOSAL

THE DETAILED DESIGN OF THE LANDSCAPE PROPOSAL

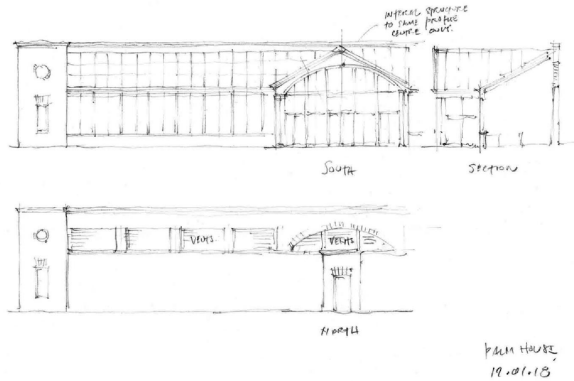
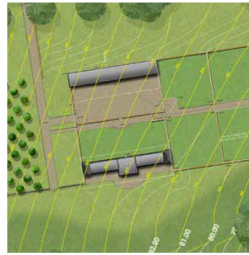
This proposal is led by the landscape design and, more precisely, by the extension of the consented landscape scheme into a wider parkland and estate beyond the immediate curtilage of Ravenswick Hall. The extended landscape design requires new architectural responses for its functions and features.

Palm House and Kitchen Garden Stores

The Palm House is located within the kitchen garden, which lies south of Young Bank Lane. The long, rectangular building is attached to the boundary wall of the kitchen garden and has two radically different façades between two solid ends. The attractive south elevation follows the tradition of the great Victorian palm houses and opens towards the sloping natural landscape, reminiscent of a deer park. This elevation is fully glazed with decorative steel columns and trusses. There is a decorative, fully glazed pediment to provide central emphasis on the long elevation. The north elevation faces onto the kitchen garden and uses a simpler architectural language.

In addition, a store building also sits within the Walled Garden, on the northern boundary, parallel to the Palm House. A simple rectangular lean-to structure, it follows local architectural tradition and features timber boarding and a pantile roof.

The Palm House is intended as a major destination of the parkland, and provides a functional benefit to the closed Kitchen Garden.

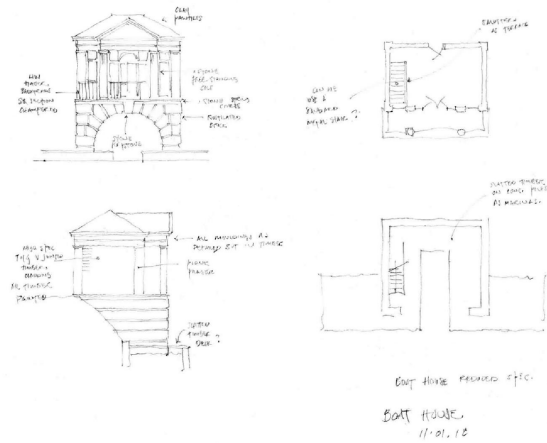


Initial Sketch Design for the Palm House

THE DETAILED DESIGN OF THE ARCHITECTURAL PROPOSAL

Boathouse

The boathouse will be built into a bank on the eastern side of the lake. The small-functional rectangular building is a modern example of the Classical boat-house tradition. It has two storeys, a wet dock on the lake level, a tearoom, and viewing terrace on the upper floor. The two-storey west elevation opens to the lake to take in the surrounding views. This key elevation is defined by the viewing terrace on the upper floor and the arched opening on the lower floor. This opening in the rusticated brick base provides access for boats to the wet dock. The viewing terrace has a pedimented roof of painted timber supported by two stone columns, which are cut to resemble bound oars. The main entrance to the boat house is located on the east side. The building's roof is clay pantile.



THE DETAILED DESIGN OF THE ARCHITECTURAL PROPOSAL

Bridges

The main bridge is designed to carry the vehicle track over the river and is constructed from rusticated brick with stone details and features a sturdy oak balustrade. The two secondary bridges are only for pedestrian use and are of timber construction and are much simpler in style.



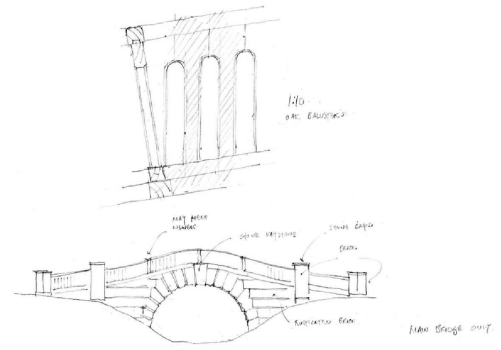
Main bridge

West timber bridge

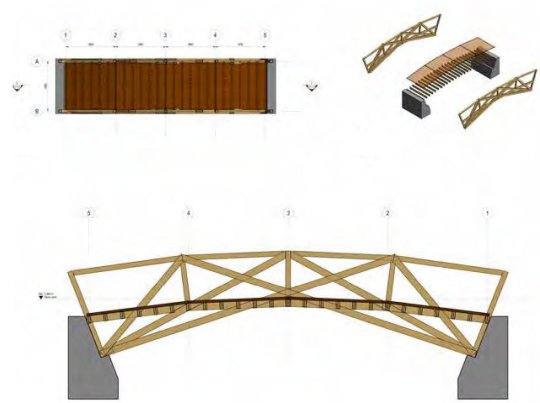
East timber bridge



Main bridge



Design Sketch for main bridge



Plan and Section of timber bridge

ACCESS

The access arrangements to these various buildings are described below.

As the site is in the countryside car access has always been a necessity and will continue to serve the new property. The site has a significant general slope which has necessitated the use, in parts, of terracing and steps.

Vehicle access to the stables is through the village green next to the large cottage. The Palm House and Kitchen Garden Store will have level access.

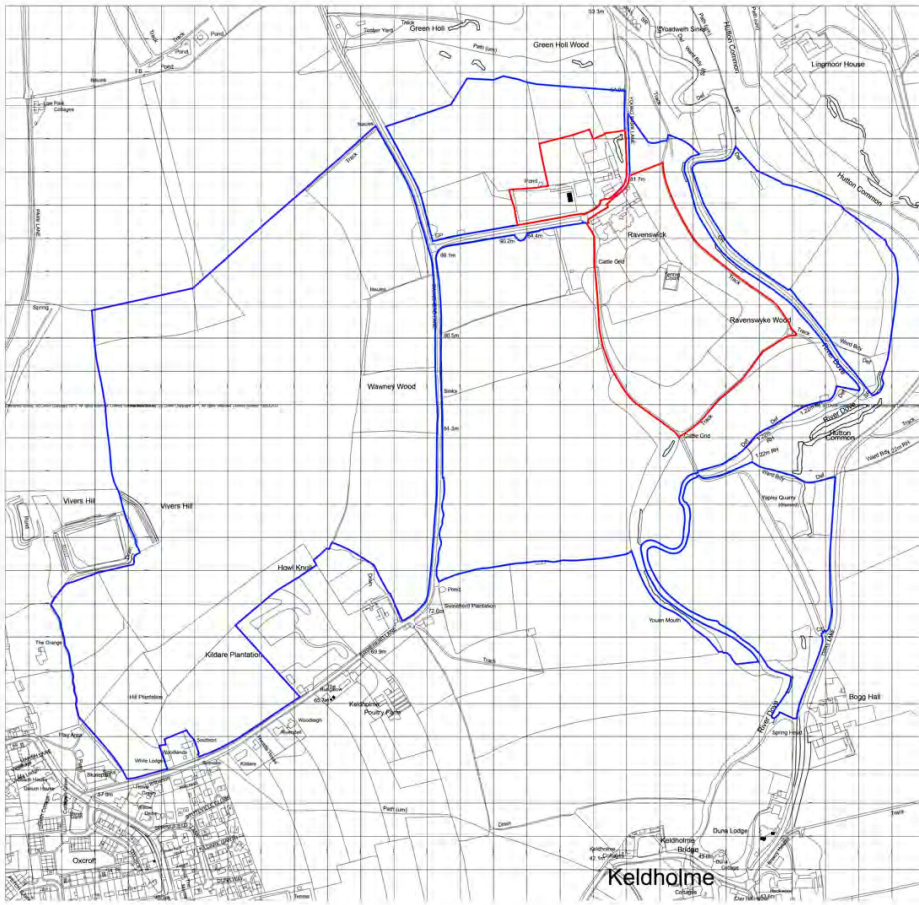
The Boathouse will have pedestrian access from the east on the upper floor and access for boats from the lake on the west side.

SUMMARY AND CONCLUSION

The architectural and landscape proposals in this planning application completes the creation of a traditional English Country House with gardens, estate buildings, stables, and kitchen garden, set within extensive parkland comprising of woodland copses, a river, a lake and boathouse, and a gentle pattern of paths with bridges. The manner and high quality of the overall scheme is sympathetic to the landscape of the site and surrounding area, and ensures that Ravenswick Hall will continue the long tradition of English Country House design in the County of Yorkshire.

APPLICATION DRAWINGS





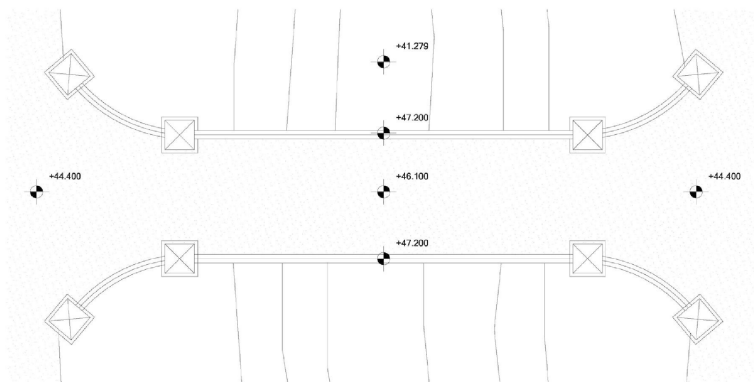
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PRELIMINARY DRAWINGS

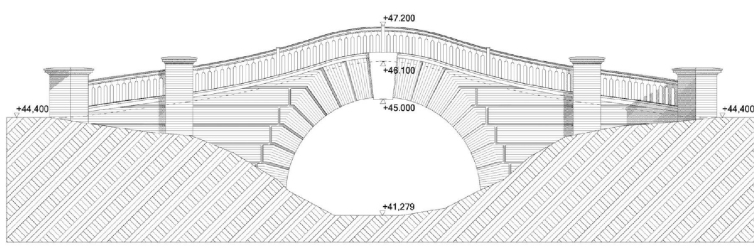
Rev. Date Description
 PROJECT Ravenswick Hall
 Kirkcubright
 TITLE Site Location Plan
 SCALE
 DATE 2015 May
 DRAWING No: 5766/00
 DRAWN BY: 01

ADAM ARCHITECTURE
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Floor Plan



Elevation

- MAIN BRIDGE**
- Walls: Rusticated brick with natural stone coping and keystone
 - Piers: Brick with natural stone cap
 - Balustrade: Neutral finish oak

PLANNING DRAWINGS - PHASE II.

Rev.	Date	Description	Author
A	26.09.2018	Associated to draw brick work and timber balustrade	YCC

PROJECT: Ravenswick Hall
 Kirbymoorside

TITLE: Main Bridge

SCALE: 1:100

DATE: 2016 September

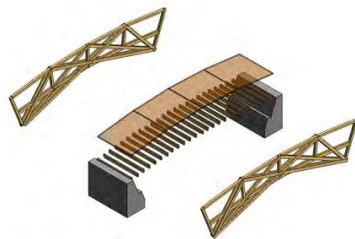
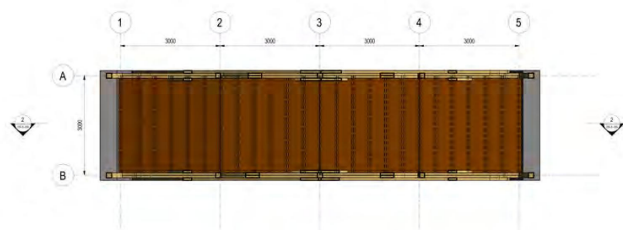
DRAWING No: 5766/10A

DRAWN BY: BJ

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Section AA

NOTES
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 ALL LEVELS ARE IN METRES ABOVE CHANCE DATUM UNLESS OTHERWISE STATED.
 THIS DRAWING IS TO BE USED FOR CONSTRUCTION BY ALL RELIANT ARCHITECTS AND ENGINEERS DRAWINGS AND SPECIFICATIONS.

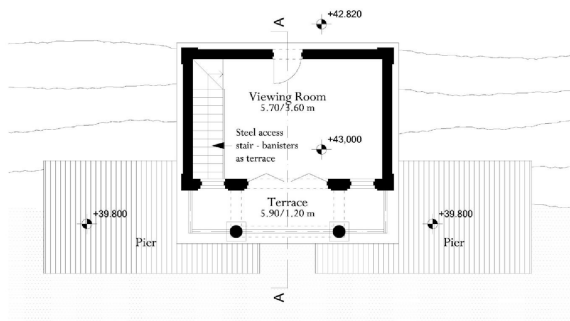
P1 20/21 20/21 20/21 20/21 20/21
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whitby wood
 LEVEL 8, TOWER BUILDING
 15 YORK ROAD, LONDON SE1 7NL, UNITED KINGDOM
 +44 (0)20 7442 2222 www.whitbywood.com

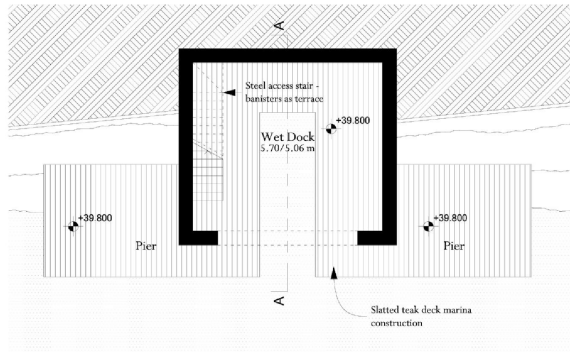
Client: Private Client
 Project: Ravensack Hall

PLAN AND LONGITUDINAL SECTION

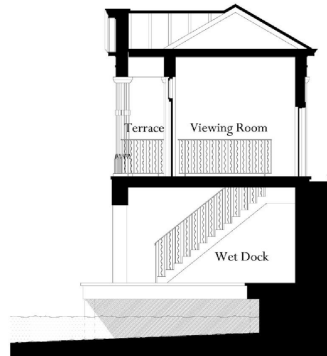
DATE: 05/04/16
 DRAWN BY: J. B. (J.B.)
 CHECKED BY: J. B. (J.B.)
 PROJECT: P45003-WW-XX-DR-S-100
 SHEET: P 1



First Floor Plan



Ground Floor Plan



Section AA

MATERIALS

BOATHOUSE

- Walls (base)
- Walls (upper)
- Pitched roof
- Joinery
- Rainwater goods
- Railings
- Lower level marina deck

- Rusticated brick base with stone keystone and coping
- V-jointed 18g boarding, timber pilasters, entablature, and pediment (all painted), Freestanding stone columns
- Paniles with clay ridges and hips
- Painted timber
- Painted metal
- Painted metal
- Slatted teak deck

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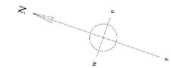
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Scale 1:100



PLANNING DRAWINGS - PHASE II.

Rev.	Date	Revised/Amended Description	TCD Initials
A	April 2018	Minor amendments	

PROJECT Ravenswick Hall
Kirkbymoorside

TITLE Boathouse Floor Plans

SCALE 1:100@A3

DATE 2016 September

DRAWING No: 5766/20A

DRAWN BY: BJ



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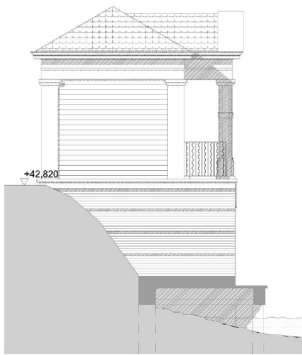
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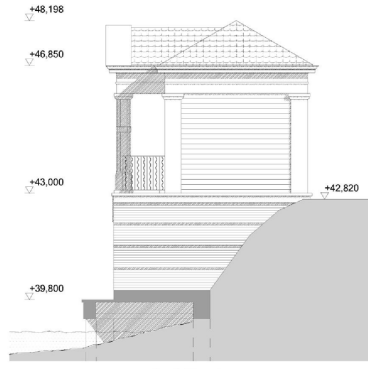
West Elevation



East Elevation



North Elevation



South Elevation

- MATERIALS**
BOATHOUSE
 Walls (base)
 Walls (upper)
 Pitched roof
 Joinery
 Rainwater goods
 Railings
 Lower level marina deck

- Rusticated brick base with stone keystone and coping
 V-jointed t&g boarding, timber pilasters, entablature, and pediment (all painted). Freestanding stone columns
 Pantiles with clay ridges and hips
 Painted timber
 Painted metal
 Painted metal
 Slatted teak deck

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PLANNING DRAWINGS - PHASE II.

Rev.	Date	Revised/Description	TIC Initials
A.	April 2018	Minor amendments	

PROJECT Ravenswick Hall
 Kirkbymoorside

TITLE: Boathouse Elevations

SCALE: 1:100@A3

DATE: 2016 September

DRAWING No: 5766/21A

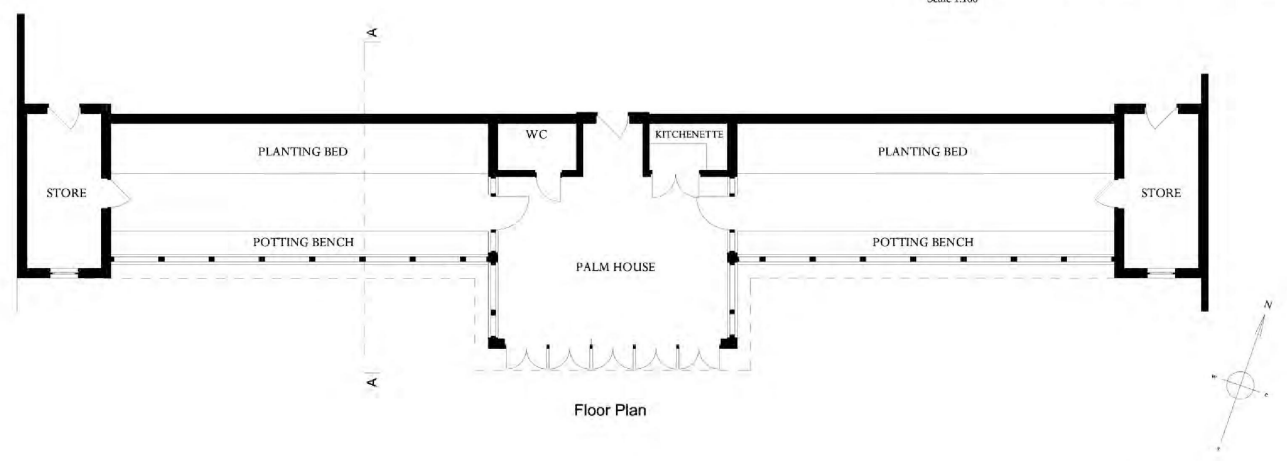
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Scale 1:100

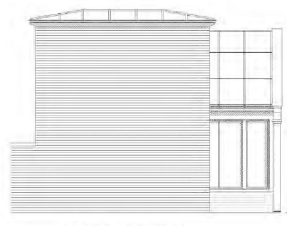


Floor Plan

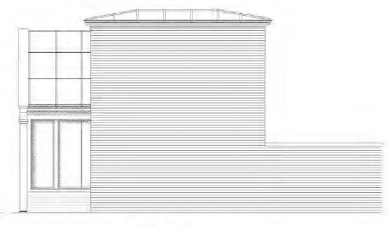
PALM HOUSE - KITCHEN GARDEN

- Walls, ornaments, dressings
- Glass roof
- Store roof
- Joinery
- Rainwater goods
- Garden walls
- Gates

- Brick walls with natural sandstone dressings
- Single glazed glass roof
- Lead with lead rolls
- Painted timber
- Painted metal
- Brick with natural sandstone dressings
- Painted timber



West Elevation



East Elevation

PLANNING DRAWINGS - PHASE II.

PROJECT: Ravenswick Hall
 Kirkbymoorside
 DATE: 2016 September
 DRAWING No: 5766/40A
 TITLE: Palm House
 Palm House Plan and Side Elevations
 DRAWN BY: BJ
 SCALE: 1:100 @ A3

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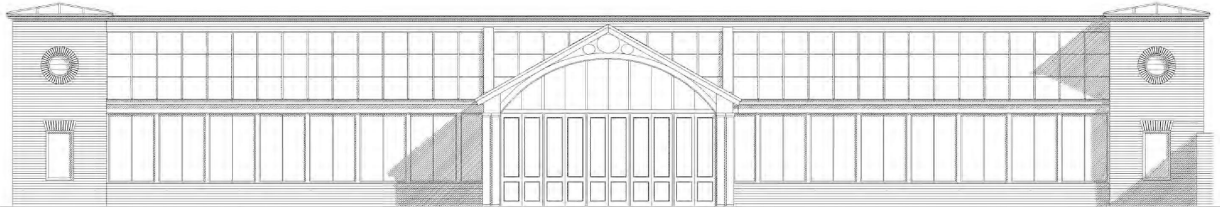
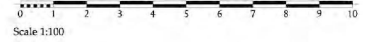
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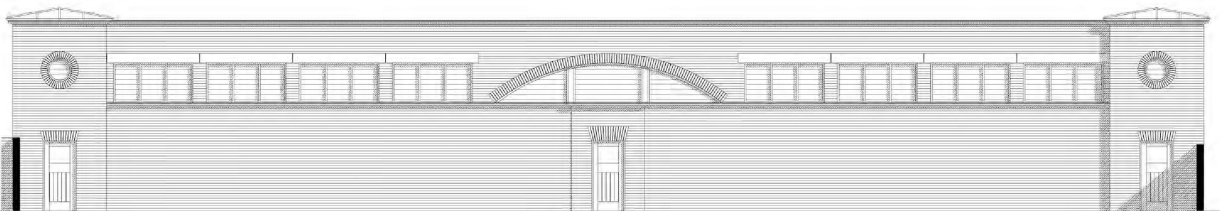
Rev.	Date	Description	TCI Initials
A.	Apr 6 2013	Design verified for further planning application	

PALM HOUSE - KITCHEN GARDEN
 Walls, ornaments, dressings
 Glass roof
 Store roof
 Joinery
 Rainwater goods
 Garden walls
 Gates

Brick walls with natural sandstone dressings
 Single glazed glass roof
 Lead with lead rolls
 Painted timber
 Painted metal
 Brick with natural sandstone dressings
 Painted timber



South Elevation



North Elevation

PLANNING DRAWINGS - PHASE II.

PROJECT Ravenswick Hall DATE: 2016 September
 Kirbymoorside
 TITLE: Palm House DRAWING No: 5766/41A
 Palm House Elevations DRAWN BY: RJ
 SCALE: 1:100 @ A3

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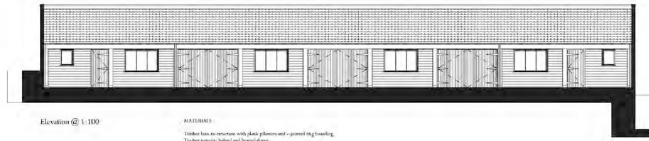
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Rev.	Date	Description	Y/C	Initials
A.	April 2016	Design revised for further planning application	YCI	



Typical Section @ 1:100

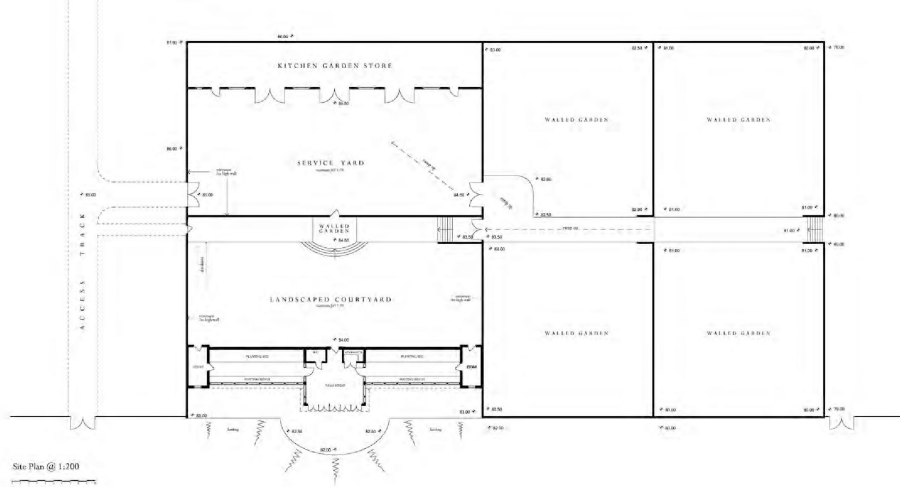
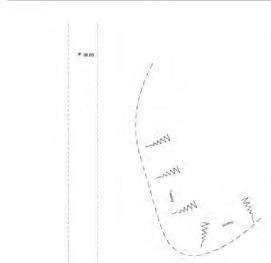


Elevation @ 1:100

REMARKS:
 Timber frame structure with stone plasters and a gabled roof covering.
 Windows are set in stone plasters and have stone lintels.
 Walls are made of stone plasters.
 Clay pavers used.



Plan @ 1:100



Site Plan @ 1:200

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PLANNING DRAWINGS - PHASE II.

- B. May 2018 Plan extended and levels added following input from landscape designer TCI
- A. April 2018 Design revised for further planning application TCI

Rev. Date Description Initials

PROJECT Ravenswick Hall
Kirkhymoorside

TITLE: Outbuildings - Site Plan and Kitchen Garden Store

SCALE: 1:200 & 1:100

DATE: 2016 September

DRAWING No: 5766/60B

DRAWN BY: BJ

ADAM ARCHITECTURE

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AMOUNT & SCALE

AMOUNT AND SCALE - PROPOSED BUILDINGS

RAVENSWICK HALL AREA SCHEDULES - PHASE II. 06.06.2018.

GROSS EXTERNAL AREA SCHEDULE

Building	GEA Floor Areas (m2)	GEA Covered Areas (m2)
CONSENTED SCHEME - PHASE I.		
Main Building	4123	154
Ancillary Buildings	2159	4237
Total Consented Area	6282	4391

PROPOSED SCHEME - PHASE II.

Bridges (three units)	180	
Boat House (two floors)	65	5
Stables*	147	95
Palm House	185	
Kitchen Garden Store	207	
Total Proposed External Area	784	100

Footprint Area Schedule

Building	Footprint - Floor Areas (m2)
CONSENTED SCHEME - PHASE I.	
Main Building	2216
Ancillary Buildings	2011
Total Consented Area	4227

PROPOSED SCHEME - PHASE II.

Bridges (three units)	180
Boat House	39
Stables*	239
Palm House	185
Kitchen Garden Store	207
Total Proposed Footprint Area	850

GROSS INTERNAL AREA SCHEDULE

Building	GIA - Floor Areas (m2)
CONSENTED SCHEME - PHASE I.	
Main Building	5736
Ancillary Buildings	1744
Total Consented Area	7480

PROPOSED SCHEME - PHASE II.

Bridges (three units)	
Boat House	48
Stables*	205
Palm House	158
Kitchen Garden Store	190
Total Proposed Internal Area	601

* Please note: Proposals for the Stables have been submitted under a separate application 18/00399/FUL, validated on 4th May 2018



DESIGN PRECEDENTS

DESIGN PRECEDENTS



Bridge - Moulsham, Chelmsford, Essex



Stables - Garthmyl Hall, Montgomery, Powys, Wales



Boathouse - Birkenhead Park, Birkenhead, Cheshire



Glasshouse

EXAMPLES OF ADAM ARCHITECTURE PROJECTS AND PREVIOUS PPS7/NPPF55 SUCCESSES



EXAMPLES OF PREVIOUS ADAM ARCHITECTURE PPS7/NPPF55 SUCCESSES



GROUNDBREAKING COUNTRY HOUSE, HAMPSHIRE

A new country house built on virgin Hampshire farmland. The project was the first planning permission won under a government policy known as 'Gummer's Law, PPG7', that only permitted the construction of new country houses proven to be of 'the highest quality' and 'truly outstanding' in design. 15,000 square feet of accommodation includes 10 bedrooms, a series of state rooms, a family wing and a farm office. The house was planned with different elevational treatments to reflect the different internal uses of parts of the building. The main section of the house containing the principal formal rooms is constructed in Bath stone, utilising large windows and fine classical detailing influenced by the work of Alexander 'Greek' Thomson and Karl Friedrich Schinkel. Elevations are based on interlocked and stylised giant Doric and paired Corinthian pilasters, with a balustraded parapet and secondary Doric order on the ground floor. Internally, the group of formal rooms are on a square plan, linked to a tower with a shallow copper dome that contains the farm office and master bedroom above. The adjoining family wing is on a separate square plan, with an open courtyard adjacent to the staterooms. An entrance is located on the corner, that facing into a service court. The wing has reduced ceiling heights and is faced in a cream coloured brick to create a contrast in textures and status. Its elevations are based on a giant order with paired shallow pilasters, reduced in scale and detail from the giant order on the formal wing. A new, 30-acre landscape was also created to accompany the house.



SUSTAINABLE COUNTRY HOUSE, HAMPSHIRE

This highly sustainable new house on a former industrial site received planning permission after appeal, having been judged as being of exceptional quality and an innovative nature. The building will quite literally be constructed from its site, using many innovative and sustainable materials and construction techniques that 'root' the dwelling in its setting. The house is set on an arc shaped plan and is partially built into a mound within the landscape. The main walls are of 'stabilised rammed earth', a modern derivative of cob construction which was historically used in the south of England. Material for the walls will be sourced almost entirely from within the site itself. The roofs are covered in a mixture of grass roofing and rubber tiles formed from recycled tyres, both renewable resources with ecological and thermal insulation benefits. Earth-filled recycled tyres are utilised for the dwelling's foundations and the heating and cooling of the building would be provided by renewable energy, a ground source heat pump and solar water heaters. The design was judged to be a exemplar for sustainable development that would significantly enhance its setting.



EXAMPLES OF PREVIOUS ADAM ARCHITECTURE PPS7/NPPF55 SUCCESSES



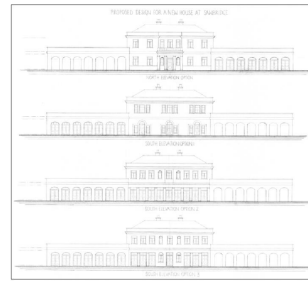
SUSTAINABLE COUNTRY HOUSE, CHESHIRE

A new country house in the English Palladian tradition, combining Classical principles with sustainable design. The house is simply articulated, its main elevations divided into three pavilions with a strong central section. An inventive version of the Corinthian Order is used, the capitals suggesting a basket with acanthus leaves topped by a square tile, based on its legendary origins described by the ancient Roman architect, Vitruvius. The innovative secondary and minor Orders use partly hidden columns derived from precedents by Sir Edwin Lutyens. The house is exemplary in terms of sustainable technology and innovation. The layout, structure, and orientation directly contribute to the buildings' exceptional credentials, particularly in conjunction with active elements such as heat recovery and ground heat pumps. Created in close collaboration with the environmental engineers Atelier 10, the house clearly demonstrates that sustainable design is entirely compatible with the tenets of Classical architecture. Planning permission was obtained under the old country house policy, Planning Policy Statement 7 (PPS7).



NEW HOUSE IN WARWICKSHIRE

This new house has recently received approval under NPPF55 from Rugby Borough Council. It is set within a redundant railway embankment in open countryside, and includes a polo arena and menage.



PROFILE OF PROFESSOR ROBERT ADAM



Robert Adam's progressive Classical designs and on-going academic work has established his reputation as a major contributor to the Classical tradition. He works with clients on a diverse range of projects including major private houses, extensions to historic buildings, and public and commercial buildings. He also has 20 years experience in masterplanning and speculative housing and has pioneered contextual urban design and objective coding. He is now a Visiting Professor of Urban Design at Strathclyde University.

Robert was born in 1948 and trained at the University of Westminster, going on to win a Rome Scholarship in 1973. He has practised in the City of Winchester since 1977 and co-founded Winchester Design in 1986, which became Robert Adam Architects in 2000 and as ADAM Architecture in 2010. Robert's work is widely published, broadcast, and exhibited and he has undertaken successful lecture tours of the UK, USA, Russia, China, Iran, and Brazil. He has written numerous historical, critical, and theoretical papers and published a book on Classical design, a children's book on architecture, and a book on globalisation and modern architecture.

Robert is a Fellow of the Royal Society of Arts, an Honorary Fellow of The Royal Incorporation of Architects in Scotland and an Elected Brother of the Art Workers' Guild. He is an Academician at the Academy of Urbanism, a Senior Fellow of the Prince's Foundation for Building and on the panel of the Commission for Architecture and the Built Environment (CABE) at the Design Council, London. Robert is an active committee member of the International Network for Traditional Building, Architecture & Urbanism (INTBAU) which he founded in 2000. Previously, Robert has been an elected councillor of the RIBA (1999 and 2000), a Member of the RIBA Planning & Urban Design Group (1995-2012), a Trustee of the RIBA Trust (2003-2006), and Honorary Secretary of the RIBA (2001-2003).

EXAMPLES OF PREVIOUS WORK BY ADAM ARCHITECTURE



New Country House, Hampshire



New Palladian Villa, Hampshire



New Country House, Hampshire



New Palladian Villa, Sussex



EXAMPLES OF PREVIOUS WORK BY ADAM ARCHITECTURE



Replacement Country House, Surrey



New Country House, Warrington



New Palladian Country House, Surrey



New Country House, Wiltshire