



REPORT ON

# Planning in a Designated Landscape: Guides, Rules & Tools

Friday 25 January 2019  
University of Suffolk



*Speakers from right to left: Councillor Nigel Chapman, Councillor Susan Harvey, Richard Bate, Alison Farmer, Peter Cosgrove and Jem Waygood*



**Welcome:** Councillor Nigel Chapman, Chairman,  
Dedham Vale Area of Outstanding Natural Beauty and Stour Valley Joint Advisory Committee

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**Nigel was first elected to Colchester Borough Council in 1982 - representing a rural ward from 1998. He became the council's representative on the River Colne Countryside Project and then on the AONB Project in 2002, becoming chairman of the Joint Advisory Committee in 2009.**



**N**igel opened the event by welcoming everyone to the University of Suffolk.

“AONBs are nationally recognised and nationally significant assets. It is our duty to conserve and

enhance these special areas for future generations.

Whether we reside, visit or work in the AONB we benefit from them. They provide recreation and relaxation (like a Natural Health Service), sustain a quality environment, and complement a thriving business sector. Tourism is worth £250 million across both AONBs and supports approximately 6000 jobs.

The presentations today will help us all to understand the importance of an AONB and our responsibilities to it.”

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**Chair:** Councillor Susan Harvey (Suffolk Coastal District Council)

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**Susan sat on Kirton and Falkenham Parish Council for 30 years before standing as a District Councillor, firstly for the Trimleys and Kirton and latterly Kirton and the villages along the Deben - many of which are in the Suffolk Coast & Heaths Area of Outstanding Natural Beauty. She is the Vice-Chairman of the Suffolk Coastal District Council Planning Committee.**



For more information on planning matters within the AONBs, please contact:

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[www.dedhamvalestourvalley.org](http://www.dedhamvalestourvalley.org)  
[www.suffolkcoastandheaths.org](http://www.suffolkcoastandheaths.org)



# Duty of Regard: Satisfying Section 85 Countryside and Rights of Way Act 2000

Richard Bate, Green Balance



Richard is a promoter and defender of AONBs through the planning system.

He worked as a planner in local government and the voluntary sector before establishing his consultancy Green Balance, and often appears at Local Plan Examinations and public inquiries to defend AONBs from inappropriate major developments.

He is the author of the National Trust's *Development in and affecting Areas of Outstanding Natural Beauty (2015)*. His research project for Historic England, *Heritage in Planning Decisions: the NPPF and designated heritage assets* was published recently. [www.greenbalance.co.uk](http://www.greenbalance.co.uk)

“Beautiful landscapes like the AONBs are not wonderful places by chance. Lots of people have worked hard to keep them like that,” said Richard. The designation is underpinned by legislation – but they can’t look after themselves. The relevant authorities must exercise attention to the Duty of Regard for AONBs:

**“In exercising or performing any functions in relation to, or so as to affect, land in an area of outstanding natural beauty, a relevant authority shall have regard to the purpose of conserving or enhancing the natural beauty of the area of outstanding natural beauty.”**

*Countryside & Rights of Way Act 2000 section 85*

What does this duty mean? Although printed versions of the publications outlining this duty are no longer available (but can be accessed via various websites - see page 4 \*) the key is that this is a duty that must be complied with, not a power, where there is the option of using it. And a duty applies to any decision affecting these areas, so it is applicable to an education or highways authority. It is intended to help bodies reflect AONB interests in the way they exercise their functions.

Steps to take to ‘have regard’ to AONBs: work out the effect of your activities on AONBs, and write it down; explain the protective steps you are taking; make sure that decisions affecting AONBs are properly considered and recorded; work with the AONB Management Plan; apply the duty

across the whole body; monitor your compliance with section 85. What happens if you fail to comply? The short answer is, nothing very much. AONB teams don’t have the resources to seek a judicial review with someone who may well be a partner in the AONB and who funds them. But of course this doesn’t mean that everyone can neglect or ignore AONBs. The National Planning Policy Framework (paragraph 172 in the July 2018 revision) explains:

- **Great weight should be given to conserving and enhancing landscape and scenic beauty in AONBs**
- **The scale and extent of development within these designated areas should be limited**
- **Planning permission should be refused for major development other than in exceptional circumstances, and where it is in the public interest.**

So when considering development proposals in an AONB great weight must be given to designated landscape interests, and for major development, there must be exceptional circumstances. And if a decision by a local planning authority fails to apply these tests properly, it would be open to Judicial Review. In fact there is more chance of preventing inappropriate development in an AONB by challenging failure to apply planning policy than there is by a direct challenge on the grounds of ‘Duty of Regard.’

What is important is that this helpful policy in the National Planning Policy Framework is



properly applied. In Green Balance’s report for the National Trust is a set of nine tests to be applied by decision-makers in AONB cases – see [www.greenbalance.co.uk/countryside](http://www.greenbalance.co.uk/countryside) for downloadable documents.

The need for better decision-making affecting AONBs is pressing, and Richard outlined an application to Dover District Council, challenged by the Campaign to Protect Rural England. Most cases don’t end up in court, but are decided by local planning authorities and planning inspectors, as in Aldeburgh, where perhaps officers didn’t demonstrate a case for the major development in National Planning Policy Framework terms. “The hurdle is higher than they thought,” said Richard. “So the councillors got this one right, as they were supported by the inspector.”

Consideration must also be given to the setting of the AONB ie decisions on the land outside the designated landscape which would impact upon the appreciation of beauty within them.

*Beverley McClean, AONB Planning Officer, and event organiser, joins the debate*

“Planning policy is very poor on this. When regional planning was abolished there was no planning policy left on settings, and the National Planning Policy Framework has failed to plug the gap.”

The government has historically been fairly sympathetic, as in 2010 when the Secretary of State refused a massive freight interchange near Maidstone on the grounds of the impact on the setting of the Kent Downs AONB.

Richard’s final message to all AONB teams, AONB supporters, environmental groups, parish councils and concerned groups was: “Don’t let them grind you down! Assemble your arguments, don’t be cowed, and get stuck in! The policy and the legislation are with you.”

\* *England’s Statutory Landscape Designations* can be accessed at <https://webarchive.nationalarchives.gov.uk/20130301203104/http://publications.naturalengland.org.uk/publication/30037?category=31019>  
<http://www.norfolkcoastaonb.org.uk/mediaps/pdfuploads/pd003398.pdf>



# AONB Natural Beauty & Special Qualities

## Designation features of the Dedham Vale and Suffolk Coast & Heaths AONBs

**Alison Farmer**, Alison Farmer Associates



**Alison is one of the UK's leading professionals in landscape character assessment, impact assessment and landscape evaluation. She is principal of Alison Farmer Associates, based in Cambridge.**

**Alison works throughout the UK; recent work in the East of England includes advice to Natural England on the proposed extension to the Suffolk Coast & Heaths AONB, evaluation of the special qualities of the Dedham Vale AONB, landscape character assessment *Touching the Tide*, landscape and visual impacts of coastal sea defence.**

[www.alisonfarmer.co.uk](http://www.alisonfarmer.co.uk)

**C**hange does happen in designated landscapes, as this cartoon (right) indicates. Although we must endeavour to ensure that we conserve and enhance these landscapes, what does happen when change is on the horizon?

Alison's presentation looked at three areas of consideration: natural beauty and special qualities; how to ensure appropriate change; and pitfalls; ending up with a checklist.

Although there's no statutory definition of natural beauty, we understand it to include scenery, flora, fauna, geological/physiographical features and cultural heritage. Natural England has provided guidance on how we evaluate landscapes for designation, with factors that we have to take into account: landscape (the condition and the intactness of the landscape and its patterns) and scenic qualities (ie juxtaposition of features in the landscape, the composition) quality, relative wildness, relative tranquillity (and things that detract from it), natural heritage and cultural heritage features.

All AONBs will have these factors but not to the same degree. The Natural England guidance defines Special Qualities as 'aspects which make an area distinctive/valuable particularly at a national scale', and again, these are unique to each designation. The special qualities of the Dedham Vale, taken from the Management Plan, are: the iconic



lowland river valley associated with Constable; historic villages and prominent churches; valley bottom grazing marshes, ditches and wildlife; the river Stour with associated tributaries, meres and river features; semi-natural ancient woodlands on valley sides; traditional field boundaries intact and well managed; apparent and buried archaeology; a sense of relative tranquillity; and long distance views from higher ground and large skies.

The different special qualities of the Suffolk Coast & Heaths AONB, taken from <http://www.suffolkcoastandheaths.org/assets/Planning/V1.8-Natural-Beauty-and-Special-Qualities-of-SCH-AONB.pdf>, are: repetitive pattern of east-west rivers and estuaries; uncluttered simple coastline; Sandling hinterland of forest, heath and farmland; juxtaposition of elements, colours and textures; geomorphological features and dynamic processes; contrasts of openness and enclosure; large scale built elements forming isolated landmarks; a sense of

relative tranquillity; and large open skies and extensive views.

*The Guidelines for Landscape and Visual Impact Assessment* is a very helpful document for landscape architects looking at landscape value, giving the “degree to which criteria and factors used to support designation are represented in a study area” and pointing out that the “value of a local area may be different from formal designation.”

More information on the special qualities of an area can be found in the statutory AONB management plans, landscape character assessments, sensitivity assessments and neighbourhood plans. The Suffolk Landscape Character Assessment guidance document not only covers the whole of Suffolk and parts of Essex in the AONB but includes guidance for Babergh and Mid Suffolk on aspects such as the creation of patterns of hedgerow and woodland settlement.

While AONB boundaries are absolute, inappropriate development on land beyond the boundary may have an impact on the designated landscape, as in the case of the Shotley peninsula, which is outside the Suffolk Coast & Heaths AONB. Sensitivity studies are also relevant eg settlements and their effect on future growth for Suffolk Coast & Heaths and beyond.

How do we make decisions on what will affect special qualities? We take into consideration design iteration, and if that’s not possible, mitigation then appropriate compensation, driving towards net environmental gain.

Good design and fit in the landscape considers: scale, mass, colour, materials; where we’re placing something in the landscape and its scale; the juxtaposition and composition of elements and their relationship; and how people perceive it. Secondary effects may include increased traffic, erosion of small lanes, loss of tranquillity or increase in signage.

When looking into lowland designated landscapes it is the “subtlety of character that we need to be tuning into and understanding to

make decisions; where things are positioned in relation to other things; when you add something to the landscape how the balance of patterns might be affected.”

The purpose of designation is not only about conserving, it’s also about enhancing special qualities. Good design responds to place and is sensitive to character. Off-site mitigation can be encouraged, as well as enabling conservation benefits. There may also be opportunities to remove incongruous features, such as overhead wires.

Pitfalls include arguments that special qualities are not affected – check that the translation down to the local scale has been done. Or perhaps only a small part of the AONB is changed and therefore it doesn’t matter. Actually, “we are dealing with nationally important landscapes; all of the landscapes within the designation matters.” Another argument might be that existing detracting features increase the acceptability of scheme: not so. And beware when characteristic elements eg greenery and trees, have been added – are they in the right place? “Are we reinforcing the patterns and juxtapositions of the landscape that make it special?”

When looking at change in the AONB a checklist should include: conservation and enhancement, special qualities at different scales, pattern and relationship, reflection of subtle details, and cumulative effects. Look at what else is happening in that locality.

*Q & A with Richard Bate and Alison Farmer*



## Q & A session 1:

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**Q:** What is the definition of major development? **A:** Richard Bate (RB). Major development in planning terms is not defined in policy because it depends on the context; a threshold of ten dwellings counts as major. When referring to AONBs it has to be more specific.

**Q:** Should we both conserve and enhance as a duty? **A:** Alison Farmer (AF) and RB: Yes. There's been lots of litigation on what enhance means in conservation areas; worth exploring.

**Q:** Beverley McClean, AONB Planning Officer: Do you consider having a standalone AONB policy in your local plan as a useful way to start demonstrating a duty of regard? **A:** RB: Yes! If matters should go to a public inquiry, it will have a discussion about meeting the national regulations in the NPPF.

**Q:** Some government agencies don't need planning permission for certain developments. We keep buildings that are copies of buildings in the past. Do they detract because we can't tell the new from the old? Are there guidelines for good practice to have a positive effect and use local materials? **A:** RB: Yes, some agencies are covered. AF: The development proposed can draw from the special qualities and reflect that in a new way. Look both to respond to what's there and look freshly at it to contribute new things to the landscape.

**Q:** Peter Stevens, St Edmundsbury councillor and former chairman of the National Association for AONBs: What weight can we put on to aspirational extensions to AONBs eg to Dedham and upper Stour. **A:** AF: From my experience of working with Natural England and their designation teams, and looking at areas under consideration, where the evaluation has taken place and designation is approved, that gives some weight and status higher than ordinary countryside. Landscape that hasn't been identified still deserves being considered under the same principles. It's good practice. RB: Don't get the impression that you only have to try in AONBs. But it's a very long process.

**Q:** Ian Kingham, Leavenheath parish council: What constitutes exceptional circumstances? They are often poorly set out and you're at the mercy of individual councils. **A:** RB: Councils have a duty to exercise their judgement on whether or not exceptional circumstances apply. There has to be some nationally important reason why that development should proceed, within the general presumption that there should be limited development at all. If you could define the exceptional circumstances they wouldn't be exceptional!

**Q:** Keith Martin, Alde Ore Association: Clarification of a reference to an enabling development in Dedham Vale **A:** AF: Sherbourne Mill, in poor condition. The owners wanted it to be conserved and sought planning permission for a single dwelling. They looked at inserting a new building, and mitigating adverse effects. Approval was given.

**Q:** Robert Erith, chairman of Dedham Vale AONB and Stour Valley Partnership: It's nearly 10 years since the AONB applied for extension. It is one of 13 which has been noted by Natural England as wanting a review and is widely supported. There is now a major appeal concerning 98 houses; how much weight does our hopeful designation have? **A:** AF: It doesn't have the same weight in planning considerations as a designated area; but there is plenty of documentation that articulates what is special and why, and this can be used in an inquiry.

**Q:** Chris Wilson: When you have a major infrastructure such as Sizewell C do they have a greater or lesser responsibility in terms of responding to the issues surrounding an AONB? **A:** RB: Just the same; no one changed the policy for them.

**Q:** Contribution of marine areas to the AONB? **A:** AF: The Touching the Tide project [a Heritage Lottery Funded Landscape Partnership Scheme], for example, brought in different character areas along the SCH AONB and an understanding of the marine environment which contributes to the natural beauty along the coastline.

# Tranquillity: An example of mapping tranquillity from the Deben Estuary

**Peter Cosgrove**, Suffolk Marine Pioneer



A biologist by training, Peter started his career formulating pharmaceuticals for a small, British biotechnology company. He returned to university to follow a more environmental pathway, specialising in oceanography with marine management. Peter applied these skills to the developing concept of marine spatial planning on behalf of the Marine Management Organisation.

Peter is now leading the Suffolk Marine Pioneer Project, informing the implementation of the Government’s 25 Year Environment Plan.

Left: area surveyed; and right, levels of tranquillity after re-modelling

Tranquillity is defined by its location, and in the Suffolk Coast & Heaths AONB “tranquillity is categorised by areas of semi-natural habitat, a general absence of development and apparent lack of human activity. Tranquillity is further enhanced by natural sounds and relatively dark skies.”

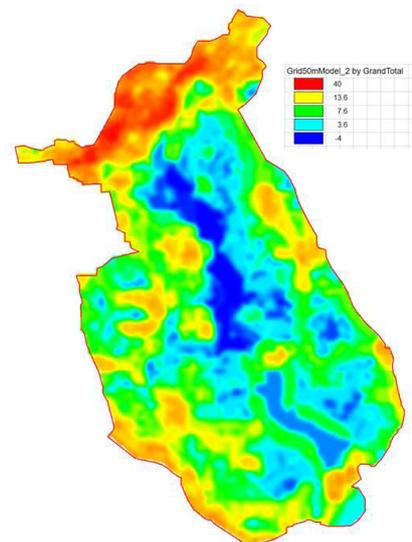
Suffolk Marine Pioneer worked with Suffolk Biological Information Service and free, publicly available information to inform the study, so that it’s simple and cheap, and can be expanded. There were eleven variables, taken from the Campaign to Protect Rural England work.

“The way we add relevance and meaning to the model is to identify what tranquillity means to the people living and working and recreating on the Deben estuary. A team of 40+ volunteers were sent out to survey 50 preselected sites, which resulted in 180 completed surveys.”

<http://www.suffolkcoastandheaths.org/assets/Projects--Partnerships/DEP/Estuaries-misc/2018-4-16-Deben-Tranquillity-Model.pdf>

The most influential factors on tranquillity were dog walking, noise and coastal defence. The survey also looked at how the ground truth reality compared with the model and worked out how to refine the modelled parameters.

Two variables that could be improved were road noise – making it more complex – and buildings. Churches, listed buildings, can enhance tranquillity. The new model was better than chance, and a useful statistical tool. It is now available across the Suffolk County Council and AONB network, and the next steps are to work with local authorities to inform local plan policies, and direct development in order to maintain the most tranquil areas. Suffolk Marine Pioneer is producing an implementation guide, and aims to get a validation from the Campaign to Protect Rural England. “It’s not a perfect tool but it’s a start to inform how tranquillity can be considered in decision-making.”



# Use of Colour in Development: The selection and use of colour in design

**Jem Waygood**, Waygood Design



**Jem Waygood is a colourist, designer and environmental artist. Since forming Waygood Colour in 2012, he has worked extensively on producing colour guidance for development in designated landscapes.**

**Guidance documents have been produced for several AONBs including the Suffolk Coast & Heaths and Dedham Vale AONBs.**

**Jem is a member of the Environmental Colour Design group of the International Colour Association, and has presented papers on his work at home and abroad. His work is also featured in a number of academic publications.**

[www.waygoodcolour.co.uk](http://www.waygoodcolour.co.uk)

**J**em’s practice is all about the uniqueness of particular landscapes.

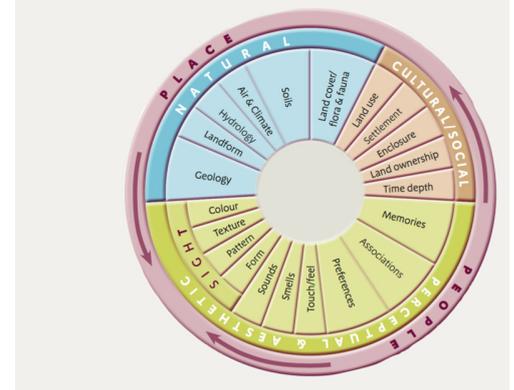
Colour is part of this broad array of different elements, which gives places colour and identity. There are 159 National Character Areas in England: “an amazing country with such diversity over a very small distance.”

“The work I do is environmental colour assessment: visiting these spaces at whatever level of scale is necessary and identifying what the inherent colour characteristics of that location are. You never see it in isolation; you are always going to see one colour against another. You have to integrate the site; you have to understand the colours you are going to be seeing it against.”

There are three stages: a site survey, analysis and plan. It’s a time to look into cultural associations. “We’re not replicating nature but trying to find colours that will work well with the landscape so they feel grounded. When you’ve established the existing palette and start to develop new colours that work with it, you can camouflage development so that it disappears; you can integrate it so that it feels like it belongs in that location; or you can emphasise it and make it stand out as an example of fantastic design.”

Jem aims to have a dialogue with that environment, avoiding examples of buildings which can look like litter dropped around the countryside.

## What is Landscape?



His methodology is to go out in winter with a Natural Colour System fan deck of 1950 colours. His work is based on how the eye perceives colour. He works with people who know the area very well to look for the accent colours, the ones which make you go wow!

From what he calls the existing palette for the area he creates the developed palette, not replicating nature but looking for integration colours – most important for the main elevations of any development. He subdues these colours, but when the palettes go out into the environment they start to work in dialogue with the natural colours around.

Grey holds all the colours in the wheel together. The grey contrast provides three dimensional relief, some dialogue in a building with modern developments which perhaps has no depth to reveals, no chimney pots, blocked in windows etc.

In the Dedham Vale there are four character types: valley meadowlands, rolling valley farmlands, and buildings and settlements.



## Valley meadowlands Colourways

The Colourways are bands of colour selected from the developed palettes for each landscape character type in the AONB. They illustrate how colour schemes may be put together to produce harmonious and interesting results. They do not represent actual building elevations, but do give some idea about the relative proportions of different colours you may choose to apply for your development.

### How to use the Colourways

You may select all the colours within a colourway or you may select less and alter the proportions accordingly. These are examples only and not prescriptions. Special issues identified by the colourways are as follows:

**Use an integration colour for main elevations** and a trim or accent colour for secondary elevations or for door and window frames. Integration colours, colours which have been derived from the landscape, are marked with an 'I' on the colourways.

**Use a contrasting grey to add depth** to your elevations. This may be useful to link contemporary extensions to existing properties or to help identify particular features in the development.

**Contrasting greys may also act as a visual bridge** between integration colours and accent colours. This may be helpful when looking for a more neutral colour than the main colours, darker greys (bearing in mind the colour will make the colour seem more intense than the same colour against an integration colour).

**Lighter greys or accent colours** will make the integration colours seem lighter. This is particularly true when the darker integration colours are in contrast with the lighter colours becomes increased.

**Using white as off-white or an accent colour** keeps the primary integration colours and secondary elevation colours sharp and clean as maximum contrast between colours is achieved.

**If your development would not benefit** from emphasizing the relief of elevations then these neutral colour options to enhance a better effect while still introducing more than one colour. If the tones become very similar it may be difficult to discern variations in colour.

**When two or more integration colours are used** the effect tends to be very earthy and grounded, suitable for developments surrounded by natural landscape colours. In some cases a third colour has been introduced from the existing palette to enhance this effect.

**Backs and the colourway** may be selected from any of the eight appearing in the developed palette. In general if the brickwork appears as ground level with a window above, choose a brick with a darker tone than the window. The colourways show darker back colour supporting a range of integration colours and vice versa. When choosing bricks try to view panels of brickwork rather than a sample brick, the effect can be quite different.



The palettes are read horizontally and Jem has added colourways to indicate the proportion of colour to put together. If for example your development is within a village, you might look at the traditional colour ranges. If it's on the edge of a village or out in the landscape, you need to allow those landscapes to influence how it's going to work.

In Suffolk Coast & Heaths AONB, there are different qualities: sand dunes and shingle ridges, with astonishing skies and seas – “you just lie on your back on the beach and watch it all unroll in front of you” – salt marsh and intertidal flats, having a dry and wet colour; and estate sandlands, wood and heath; and buildings and settlements – including joyful seaside places such as Southwold and Aldeburgh.

Jem also alluded to Suffolk Pink as a feature of villages in the Dedham Vale AONB and Stour Valley (see questions on page 11), and gave Colwall Church of England primary school, a project in the Malvern Hills AONB, as an example that has actually been implemented. A new school building, the first within an AONB, was proposed, just below the ridge line. Jem examined the site, assessed the overall colours, and looked into the details including an Iron Age fort which couldn't actually be seen from the school, but the roof of the new building would be seen from the fort. He therefore first identified tone, to see what the dominant tonality was as well as in

detail such as the mosses and lichens. He then created a memory palette for the associations one might have with the landscape, and presented these to the architects to ensure the colour was appropriate and also the mass of the buildings and elevations. “It's very hard to separate out colour from form; it's part of this sensitivity to landscape.”

Then he takes everything out on site and puts up an exhibition of all the materials they might be using, to see them in the light conditions and in the context of the landscape. So the lemony colour picks out every access point and opening of the school, and the aubergine from the hillside with birch and alder is replicated in the mass of the building. The brick book-ends the school at either side, making a gateway into the little village.

One thing about colour is that you can make a very contemporary, radical-looking building still feel part of the landscape in which it's situated; it's a very visceral link between the landscape and the object – rather than being a pastiche of old buildings.

Colour guidance is just that; it is general, and won't provide solutions. But it does raise the opportunity of having a meaningful discussion about colour. “And by identifying colour and showing these images, I hope everyone falls in love again with the area they live in.”



## Q & A session 2:



**Q:** Nick Collinson, National Trust (*above, centre*): Jem, how would approach the colour of Sizewell C, and what do we do about the colour of Sizewell B if we end up with a colourway speaking more to the provenance of the landscape than to the large building next door? **A:** Jem Waygood (JW): Sizewell C should be subject to a very strong statement about the finishes on the building. There are examples of large infrastructure buildings with innovative approaches. Colour can help it integrate into the landscape and break up its mass. In World War I artists destroyed the geometry and architecture of warships by painting them all over in a dazzle camouflage. Computer technology can take a mass elevation and pixelate the entire surface to prevent seeing sharp edges. With regard to Sizewell, the original building has become an icon in its own right. It's quirky and people like it; but precedent doesn't mean it should be repeated.

**Q:** Rob Wiseman, NFU: Dulux Suffolk pink cottages in Cavendish didn't appear in Jem's colour palette. This pink has been part of the Dedham Vale landscape for 60 years; does that validate it? **A:** Jem: Dulux is a paint product and he was dealing with colour in general. He has spotted a dozen pinks, some you like, some are too sickly. As there is no standard, it can be extended and developed. The yellowy pinks work best with the landscape. The guide is just that, allowing people personal choice.

**Q:** Anne Westover, landscape architect. Do you reflect the colours in the landscape in planting schemes in larger scale developments? **A:** JW: Yes I agree with that. Be sensitive to what is characteristic of the area, eg native species and green roofs. Don't necessarily use sedum; use a species that reflects the landscape around. This also applies to equine buildings and additions such as menage, fences and rings.

**Q:** Ben, Suffolk Coastal Waveney DC: At Bentwaters air base there has been controversy over continued use of the runway; some of the local community actually enjoyed the noisy activities that interfered with the tranquillity. **A:** Peter Cosgrove (PC): Tranquillity is never static; opinions change as demographics alter.

*Peter Stevens, councillor for Cavendish, points out the famous pink almshouses which were burnt in the 1970s, and renovated with contemporary materials. The photo on his mobile was taken by Country Life in July 2018, in the setting sun, creating a much deeper hue of pink than the originals.*



**Q:** Isolde Cutting, landscape architect (*in photo, bottom right*): Do you develop your palette in the open air or from photos; and what about summer conditions on the primary school? **A:** JW: Photos I take just remind me of where I was. All work is based around site observation, and are co-ordinates within the NCS system. The palette can be developed indoors but never under artificial light. Yes there is a difference in summer, but it still looks like it belongs there.



**Q:** Landscape architect: Colour evaluation on site. **A:** JW: Use a fan deck of colour swatches. Light conditions – and rain - are very important. If sunlight gets too low you start to record colours of light rather than what you are looking at. It's important to get light coming over my shoulder. For the duration of that time, my perception is that.



## Feedback

“A sincere thanks to you and the whole team for putting on a great event this morning. Very interesting speakers, seamlessly run and useful networking.”  
*Mark Nowers, RSPB*

“An eye-opening morning, interesting and useful in different ways: the colour works were inspiring and I loved the idea of being paid to go out with a colour fan!” *Edward Jackson, freelance environment consultant*

“Tranquillity. Wow! What a subject, one I hadn't even considered in the planning sense, enhanced by listing the factors (other than noise) that affect it.” *John Norman, The Ipswich Society*

“Jem's presentation proved to me how absolutely critical it is to think about colour at the commencement of the project, and what a huge impact it has on the overall development.” *Paul Armstrong, Suffolk County Council (centre in photo)*



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