

**WEALDEN 3Rs**  
**BCR 2.7 APPENDICES TO REBUTTAL PROOF OF**  
**EVIDENCE OF CORINNA DEMMAR**  
Landscape and Visual Resources

**On behalf of Britaniacrest Recycling Limited**

In relation to an appeal against the decision of West Sussex County Council to refuse planning permission for a proposed Recycling, Recovery and Renewable Energy Facility and Ancillary Infrastructure at Wealden Brickworks, Horsham

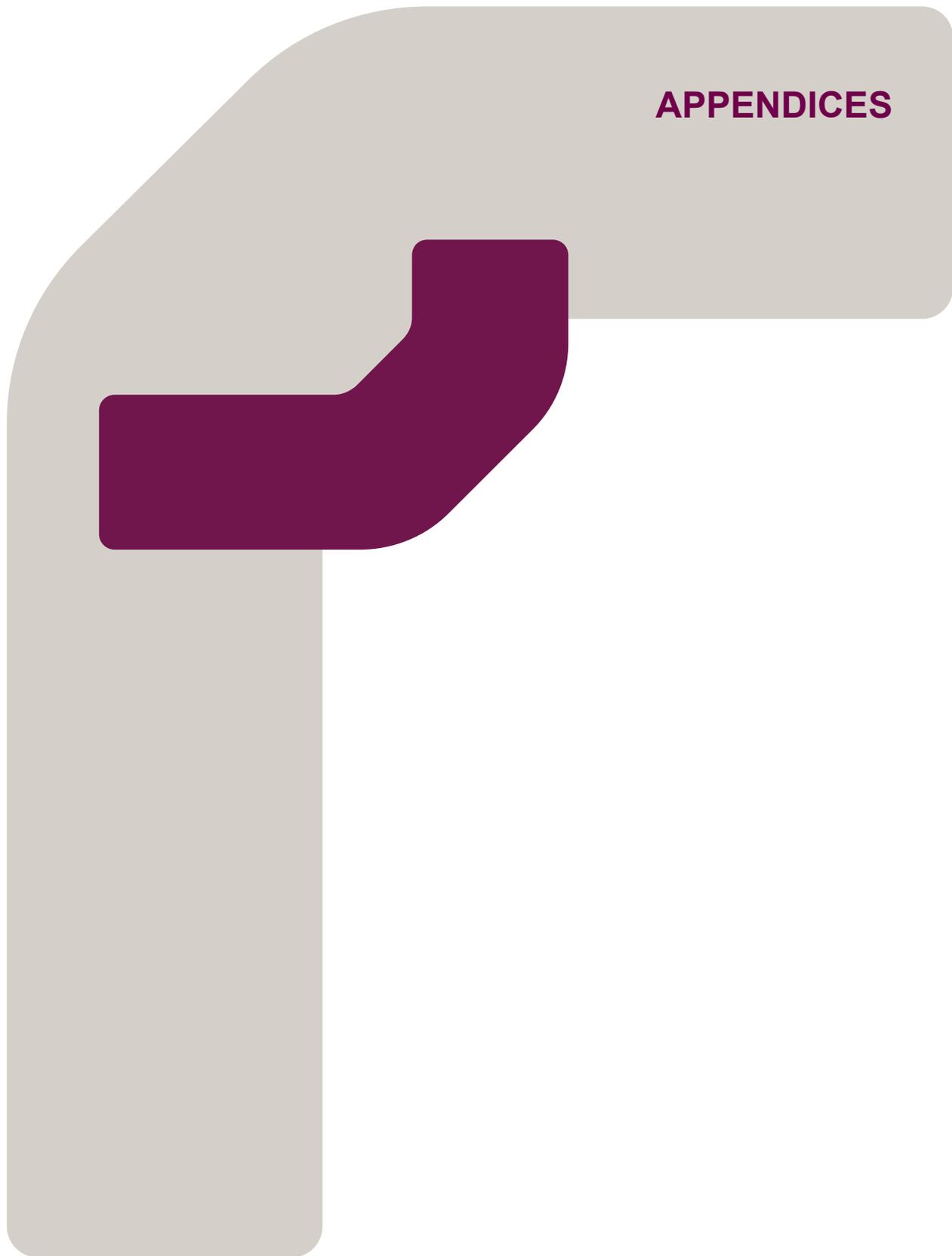
PINS Reference: APP/P3800/W/18/3218965

JSL2921  
Appendices to Rebuttal  
Landscape and Visual Proof  
of Evidence  
VF  
October 2019

## Appendices

- Appendix 1    Extract from the *Guidelines for Landscape and Visual Impact assessment: Second Edition* (Landscape Institute and Institute of Environmental Management and Assessment, 2002) – Furzey Island Figure
- Appendix 2    Letter from Gatwick Airport 13<sup>th</sup> January 2017
- Appendix 3    Extract from *Britain in View: Colour and the Landscape* (Michael Lancaster, 1984)

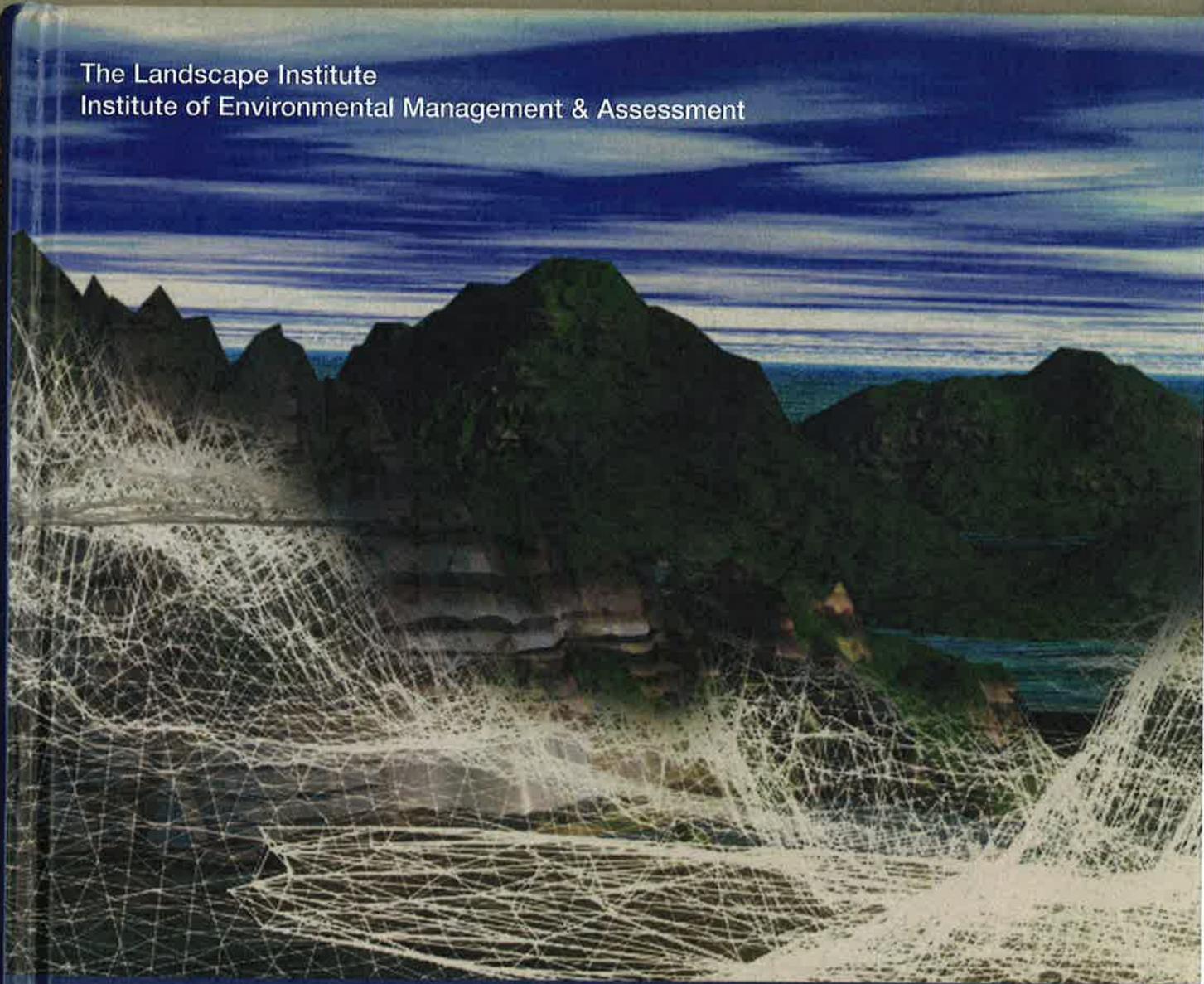
# APPENDICES



## Appendix 1

**Extract from the Guidelines for Landscape and Visual Impact assessment: Second Edition (Landscape Institute and Institute of Environmental Management and Assessment, 2002) – Furzey Island Figure**

The Landscape Institute  
Institute of Environmental Management & Assessment



# Guidelines for Landscape and Visual Impact Assessment

Second Edition



ENVIRONMENT  
AGENCY



National Grid



- layout plans of the main design elements, including access and site circulation, land uses, contours and site levels;
- cross sections and elevations of buildings and other important structures where available, including key dimensions;
- the proposed landscape framework including landform and planting.

Information on presentation techniques is given in Part 8.



In this example, appropriate colour treatment of the buildings has been used to help the structures fit in with the landscape



Furzey Island in Dorset, part of the BP Wytch Farm Complex. Extensive screening results in a development with minimal visual impact but nevertheless has landscape impact on the landscape character of the area

## Appendix 2

Letter from Gatwick Airport 13th January 2017

YOUR LONDON AIRPORT  
*Gatwick*

13 JANUARY 2017

Lucy Harding  
County Planning  
West Sussex County Council  
County Hall  
Chichester  
West Sussex  
P019 1RH

Dear Lucy

**Re: Planning Application No. WSCC/062/16/NH – Construction of a recycling, recovery and renewable energy facility with ancillary infrastructure at Former Wealden Brickworks, Langhurstwood Road, Horsham**

**Our Ref: LGW3365**

Thank you for your email/letter dated 19 December 2016, regarding the above mentioned consultation.

The proposed development has been examined from an aerodrome safeguarding perspective and could conflict with safeguarding criteria unless any planning permission granted is subject to the conditions detailed below:

**Submission of a Bird Hazard Management Plan**

Development shall not commence until a Bird Hazard Management Plan has been submitted to and approved in writing by the Local Planning Authority. The submitted plan shall include details of:

Management of any flat/shallow pitched roofs on buildings within the site which may be attractive to nesting, roosting and "loafing" birds. The management plan shall comply with Advice Note 3 'Wildlife Hazards Around Aerodromes', available at <http://www.aoa.org.uk/policy-campaigns/operations-safety/>

The Bird Hazard Management Plan shall be implemented as approved upon completion of the roofs and shall remain in force for the life of the building. No subsequent alterations to the plan are to take place unless first submitted to and approved in writing by the Local Planning Authority.

# YOUR LONDON AIRPORT

## *Gatwick*

**Reason:** It is necessary to manage the roofs in order to minimise their attractiveness to birds which could endanger the safe movement of aircraft and the operation of Gatwick Airport.

I have attached a Bird Hazard Management Plan and if the applicant is in agreement, it just needs to be signed and dated and submitted to you pursuant to the above mentioned condition.

### **Submission of Landscaping Scheme**

No development shall take place until full details of soft and water landscaping works have been submitted to and approved in writing by the Local Planning Authority, details must comply with Advice Note 3, 'Wildlife Hazards Around Aerodromes', available from: <http://www.aoa.org.uk/policy-campaigns/operations-safety/> These details shall include:

- Any earthworks
- Grassed areas
- The species, number and spacing of trees and shrubs

No subsequent alterations to the approved landscaping scheme are to take place unless submitted to and approved in writing by the Local Planning Authority. The scheme shall be implemented as approved.

**Reason:** To avoid endangering the safe movement of aircraft and the operation of Gatwick Airport through the attraction of birds and an increase in the bird hazard risk of the application site.

### **Submission of an Obstacle Lighting Scheme**

Before development commences details of the permanent obstacle lighting scheme for the development shall be submitted to the Local Planning Authority for their written approval. Obstacle lights shall be placed on the flue stack and on the four highest corners of the building itself. The obstacle lights must be steady state red lights with an intensity of 2000 candelas.

The lighting scheme is to be implemented upon construction of the buildings/flue stack, no subsequent alterations shall take place unless first submitted to and approved in writing by the Local Planning Authority.

**Reason:** Permanent illuminated obstacle lights are required on the flue stack and the four highest corners of the building to avoid endangering the safe movement of aircraft and the operation of Gatwick Airport.

# YOUR LONDON AIRPORT

## *Gatwick*

**For Information:** I have previously specified that the lights on the building should be on the four corners of the boiler hall, this should be amended to the four highest corners of the building, please accept my apologies for any inconvenience caused. I would be grateful if you could pass this information onto the developer.

We also need assurances that the lights be in operation 24 hours per day and should any of the lights fail they will be replaced as soon as is practicable.

We will need to object to these proposals unless the above mentioned conditions are applied to any planning permission.

We would also make the following observation:

### **Cranes**

Given the nature of the proposed development it is possible that a crane may be required during its construction. We would, therefore, draw the applicant's attention to the requirement within the British Standard Code of Practice for the safe use of Cranes, for crane operators to consult the aerodrome before erecting a crane in close proximity to an aerodrome. Gatwick Airport requires a minimum of four weeks notice. For crane queries/applications please email [gal.safeguarding@gatwickairport.com](mailto:gal.safeguarding@gatwickairport.com) The crane process is explained further in Advice Note 4, 'Cranes and Other Construction Issues', (available from <http://www.aoa.org.uk/policy-campaigns/operations-safety/>)

If you have any queries please do not hesitate to contact me.

It is important that the conditions requested in this response are applied to a planning approval. Where a Local Planning Authority proposes to grant permission against the advice of Gatwick Airport Limited, or not to attach conditions which Gatwick Airport Limited has advised, it shall notify Gatwick Airport Limited, and the Civil Aviation Authority as specified in the Town & Country Planning (Safeguarded Aerodromes, Technical Sites and Military Explosive Storage Areas) Direction 2002.

Yours sincerely

Amanda Purdye, Aerodrome Safeguarding  
For and on behalf of Gatwick Airport Limited

Email: [gal.safeguarding@gatwickairport.com](mailto:gal.safeguarding@gatwickairport.com)

## Appendix 3

Extract from **Britain in View: Colour and the Landscape** (Michael Lancaster, 1984)

**MICHAEL LANCASTER**

# **BRITAIN IN VIEW**

**Colour and the Landscape**



**Foreword by Richard Gloucester**  
**A SANDTEX BOOK**

## Colour and the countryside

Earth, rock, water, plants, and buildings: these are the materials which give the landscape its own special character. Colours reflected from their many surfaces can no longer be simple. Like the patches of colour in pointillist paintings they combine to create a variety of different images. From the middle distance at which we normally view the landscape, the colours of stones merge with those of the earth, those of the earth with the colours of crops, verges with hedges and hedgerows with trees. Buildings alone stand out. In the far distance the colours change again: all are combined into a general atmosphere of colour.

The insubstantial nature of colour is further demonstrated by weather, the effects of which, in the landscape, are most immediately apparent. Light occurs as either direct sunlight or reflected skylight. The proportions vary according to the location, the season, the time of day and the weather. The average intensity increases from winter to summer, and from the poles to the equator. Where the air is clear, as in high mountainous regions, the light is bright and clear; where it is dust or moisture-laden the light is more often diffused: a characteristic of temperate and forested regions, and increasingly of our dusty industrial cities. The light in Britain and other northern European countries is predominantly diffused. Humidity in the atmosphere casts a veil over everything, but it also acts in another way, moistening the surfaces of materials which, being smoothed by a film of water, no longer scatter the light, but reflect their own colour more intensely. This is particularly noticeable on a wet winter day when we see red brickwork contrasted with wet green grass: each colour stresses the intensity of

the other. The green moreover, is likely to look bluish on account of cloud in the overcast sky scattering the blue wavelengths of light.<sup>1</sup>

Cloud, like mist and fog, is an essential characteristic of the changing landscape of Britain. Its presence provides constant variety, both in the backdrop of the sky and, when the sun is high, in the shadows cast upon the ground. The water droplets and dust particles combine to form clouds in many different patterns and formations, according to the relative positions of the observer and the sun. In the great cumulus clouds which are a common feature of our skies the water droplets are so close together as to render the clouds almost opaque, causing them to reflect a dazzling white light from the sun. But the shadowed undersides are grey, which become darker as they mass overhead. Sometimes in brilliant sunshine after a storm when the clouds are too thin to cast shadows on one another, the grey grows darker and darker until it becomes blue-black just before the cloud disappears. This is produced by the combination of the blackness of the clouds with the blue sky. Distant dark cumulus clouds also often look bluish because of the scattering effect of the blue light rays; the further they are away the more their colour approximates to the colour of the sky. By contrast bright clouds near to the horizon appear yellowish<sup>2</sup>.

Another effect of the scattering of blue light wavelengths is the blue haze of distance, long familiar to painters, and described by Leonardo da Vinci as *aerial perspective*. The presence of dust and moisture particles in the atmosphere between us and the object viewed scatters the light rays which are superimposed upon the

background, making it appear more uniform and more blue. Short wavelengths scatter most and long wavelengths scatter least; the reason also why the sky is blue. The scattering of blue light has also the effect of making distant bright objects appear redder. Mist or haze reduces the blueness and changes it to grey. Sometimes at intervals of high pressure when the air is very pure and transparent, as it often is between two showers of rain, the colours and shadows in the foreground become very distinct, and the dark parts of the background turn to purplish-blue<sup>3</sup>. Weather, or the atmosphere it creates, gives subtle expression to regional character. Many painters have been attracted by the clear light of the Atlantic; Monet liked the London fog, and Turner the mists of the mountains. On a less dramatic level we can see local differences which are links in the subtle chain of relationships between geology, topography, soils and plants.

Agriculture, is at the same time both the product and the determinant of the landscape pattern. The slow painstaking efforts of farmers and landowners have combined over the centuries to convert a land that was once forest into what is now virtually all farmland. Its basic character, that of upland or lowland, broadly corresponds to the two main geographical divisions of the country. Topographically there may be a difference of 500 feet: for example between the uplands of mid-Wales and the fertile flatlands of Essex. Climatically Powys receives an average annual rainfall of 75 inches, three times that of Essex. The pattern is reflected in agriculture. Arable crops predominate in the east; pasture in the west.<sup>4</sup> While pasture is likely to remain green all through the ►



1. Aerial perspective. Painters use this expression to describe the layers of blue haze with which dark surfaces are veiled, as seen in successive layers receding into the distance. It is caused by dust and moisture particles in the atmosphere between us and the object viewed, scattering the light rays which are superimposed upon the background, making it appear more uniform and more blue. The blueness, like the blueness of the sky, is due to the fact that the short wavelengths scatter most, and the long wavelengths least, making distant bright objects appear redder. Roussillon, Pyrenees.

2. Stormy sky over the Cotswolds. At intervals of high pressure between two showers of rain, when the air is pure and transparent, distant objects become very clear. The white farmhouse is seen at its brightest, and sunlight highlights the crests of the ploughland, turning it orange in contrast to the purplish blue sky.



THE GEOGRAPHY OF COLOUR



1. Snow. Sufficient long wavelengths are penetrating the cloud cover to reflect the greens and browns of the vegetation which are modified by the whiteness of the snow on the ground. This gives unity to all the colours. North Wales.

2. Snow, London. Contrast is increased by the heavily overcast sky, which limits the penetration of the warm wavelengths of light.

3. Rain, mist and cloud are merged into an atmosphere of grey. Scotland.

4. White cumulus cloud adds another dimension, dividing the landscape into three layers of background colour. Oxfordshire.

5. Mist flattens objects, making them appear like flat planes of stage scenery.

year (but varying according to the nature of the grass and the animals grazing), arable lands may change three times: from the largely mineral colour of the bare earth, through the greens of growth to the yellow-golden ripeness of cereal crops. Others become a brighter yellow with mustard or rape, or, rarely, blue with cabbages or lavender flowers. These, like the invasive poppies, give a temporary colour emphasis to the landscape, but green is ever-present in the grass verges, and in trees and hedgerows in summer. In the uplands and on heaths the green is frequently dominated by heather and bracken which give strong autumn and winter colours. Everywhere in spring the vegetation greens are bright and intense. In summer they become duller, shifting as the year advances towards yellow and yellow-red which are again often bright and intense<sup>5</sup>. In winter the impact of green vegetation is at a minimum except for the greens of grass and winter crops, which are sometimes surprisingly bright. Winter in many arable areas shows a dominance of browns and blacks, enlivened by the crimsons and yellows of swelling buds. Many writers have commented on the qualities of green in the English landscape. Adrian Stokes compares 'the bright lifting colour of the ground where grass covers it' (in England), to that of Italy 'in whose bright landscape there is a prevalence of neutral colours that gain from each other'<sup>6</sup>. It is a sentiment that might be echoed by many painters and photographers, and landscape designers. Perhaps it was not only for proprietorial reasons that Capability Brown and his eighteenth-century patrons encircled their estates with perimeter woodlands. Goethe found green to be the colour emotionally restful and of easy focus but 'not an ideal colour for landscape background, because the eye is always seeking opportunities to limit its spread and define a boundary'<sup>7</sup>. One reason might well be the flat bluish quality that it assumes under an overcast sky; another, the relative lack of shadow when grazed or mown. Meadow grass, when allowed to grow long and mingle with wild flowers, never looks so uniformly green.

Trees invest the landscape with their own character, emphasising topography and indicating differences of soil and moisture. The southern lowlands once characterised by elm, are now represented by oak, hazel and field maple. The winding rivers are lined with alders, willows and poplars. The chalk downs are the country of beech and yew, sometimes accompanied by whitebeam and ash, which is

seen at its best on limestone hillsides. Birch and oak are the trees of the sandy heathlands; also of the mountains, where they are accompanied by rowan, pine and larch. Each has its own character and its own colours. Several species, like the hawthorn, grow virtually anywhere, but they never grow in the same way.

When we look across a field we become aware of diminishing texture. The details of earth, stones and plants which we can see at close range become less evident as the distance increases, until they cannot be seen separately, and their colours merge with one another<sup>8</sup>. The effect can be observed in all uniform surfaces as well as in regularly arranged patterns or groups of objects of similar material. Thus we can see it in paving joints in perspective, in the numerous surfaces of the land, and on the surface of the sea.

The effects upon colour are very variable depending upon the nature and direction of the light and the alignment, texture and material of the surface. The sea for example tends to look darker towards the horizon because our view is directed towards the sloping surfaces of the waves<sup>9</sup>. Similarly, the crests and troughs of earth and vegetation surfaces will have a direct relationship with the angles of vision and consequently the colour seen. The colours of stones upon the surface of an arable field may become more evident as the distance increases because of their position in the line of vision, but that colour will be divorced from the object. As the distance increases we see colour as colour disembodied, filmy and insubstantial. Only as we approach and the details become clear is there a regression towards the real object and we no longer see it as separate from the material<sup>10</sup>. This is well illustrated by a patch of red at a distance, which on closer inspection appears as a wall which may be brick or stone or colour wash; it is only when we are close enough to see the detail of the joints that we know. If the wall is of brick or stone, the colour which we first see is a visual mixture of the material and the joints. In this way different coloured mortars can be used to give different overall colour appearance to the same material. Also the individual colours of earth and stones, leaves of grass and crops, and leaves and branches of trees, become visually mixed with one another, and with their shadows, as the distance increases. Their shadows, moreover, have colour.

The three-dimensional or vertical elements in the landscape relate to the texture gradient in a different way. These, in the form of walls and

buildings are likely to appear as flat planes, each of more or less even texture, when seen at right angles or normal to the line of vision. Their texture is seen to diminish only when they are viewed in perspective. Hedges and trees will also appear progressively as flat planes of increasingly fine texture and light colour<sup>11</sup>. It is an effect dramatised when fog intervenes between the planes, but it is commonly seen at all times in our hazy atmosphere. Hills also seem foreshortened, appearing like the flat planes of stage scenery, revealing their relative distance only by the bands of colour. These bands, seen together, appear successively to darken from edge to edge. But this is an illusion created by *simultaneous contrast*; it is seen also in the apparent lightening of an even sky colour against the dark profile of roofs in the evening<sup>12</sup>.

A tree seen in sunlight at close range exhibits colour in a variety of different ways. Direct sunlight falling upon the upper surfaces of the leaves will be reflected from them at different angles, transmitting different colours. These will vary from almost white, or glittering in the case of shiny leaves, to the most saturated green of the leaf. Some of the light will come through the leaves, giving a pale green or yellowish effect, and some will pass between them throwing a series of elliptical patches of sunlight on the ground.<sup>13</sup> In addition all of these surfaces as well as the different coloured surfaces of twigs and buds will cast reflections and shadows of different colours upon the adjoining surfaces, presenting a multi-coloured but co-ordinated picture. As we move away the textures appear to diminish and the colours to merge, producing an insubstantial effect of movement, which is compounded by the actual movement of the leaves and branches. Further away still, the colours become simpler, continuing to merge until they are indistinguishable from one another. Anders Hard observed in a measured experiment in Sweden, that the leaves which at close quarters appeared as a fairly strong yellowish-green, looked first blackish-green, then bluish-green, but with decreasing intensity as the observer moved away. At a distance of approximately one mile, the colour had become a whitish-grey, grading away to a reddish-blue at ten miles distance<sup>14</sup>.

The interdependence of scale, form, texture and colour can be judged from an examination of the leaves themselves. Seen at the same distance, large leaves reflect more directly, small leaves more diffusely. The overall texture of the former, given by size, shape, distri-