



Historic England

Institutional Landscapes

Register of Parks and Gardens Selection Guide



Summary

Historic England's selection guides help to define which historic buildings and sites are likely to meet the relevant tests for national designation. Four guides, of which this is one, deal with the types of site included on Historic England's *Register of Parks and Gardens of Special Historic Interest in England* which is a constituent part of the *National Heritage List for England*.

Each guide falls into two halves. The first defines the types of site included in it, before going on to give a brisk overview of how these developed through time, with notice of the main designers and some of the key sites. The second half of the guide sets out the particular tests a site has to meet if it is to be included on the *Register*. A select bibliography gives suggestions for further reading.

This guide covers institutional designed landscapes, including those around educational establishments, government and civic buildings, factories and hospitals. The other three guides treat Rural, and Urban, landscapes, and Landscapes of Remembrance, that is cemeteries and burial grounds.

First published by English Heritage March 2013.

This edition published by Historic England December 2017.

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HistoricEngland.org.uk/listing/

Front cover

King's College, Cambridge (registered Grade II*), one of the city's eight registered college landscapes.

Introduction

The *Register of Historic Parks and Gardens of Special Historic Interest in England* (now a component of the [National Heritage List for England](#)) was set up in 1983. It includes designed landscapes of many types, private and public, which are identified using explicit criteria to possess special interest. To date over 1650 sites have been included on the *Register*. Thereby Historic England seeks to increase awareness of their significance, and to encourage appropriate long-term management. Although registration is a statutory designation, there are no specific controls for registered parks and gardens unlike listed buildings or scheduled monuments. However, the [National Planning Policy Framework](#), gives registered parks and gardens an equal policy status with listed buildings and scheduled monuments.

This is one of four complementary selection guides which briefly describe the types of designed landscape included on the register, and set out selection criteria for designation. This guide covers institutional and to some extent commercial landscapes, including buildings associated with health and welfare, places of education, military and industrial complexes, factories and offices, and sites associated with public services such as pumping stations. These landscapes are often relatively short-lived, like some of the organisations with which they are associated. Technological and medical advances, government policies and social change can all put institutional landscapes under pressure, as can demands to release land for development. The other three guides treat [Rural](#) and [Urban](#) designed landscapes, and [Landscapes of Remembrance](#). The listing of buildings in designed landscapes is considered in the [Garden and Park Structures](#) listing selection guide, and the scheduling of archaeological garden remains, principally but not exclusively earthwork remains, is dealt with in the [Gardens](#) scheduling selection guide.

1 Historical Summary

1.1 Landscapes of health and welfare

Larger, and better-endowed groups of almshouses were typically arranged formally, sometimes with substantial and partly ornamental gardens. Registered examples include Trinity Hospital, Long Melford, Suffolk (Grade II), founded 1573, which has an inner courtyard garden and an outer walled garden, and Lord Leycester's Hospital, Warwick (Grade II), founded 1571, which had a garden (which survives) divided between an orchard and cultivated ground, with a viewing terrace down one side.

The late eighteenth and nineteenth centuries saw the development of a variety of purpose-built hospitals which included lunatic asylums, epileptic and 'mental deficiency' colonies, tuberculosis sanatoria and large-scale isolation hospitals (for the designation criteria for the buildings themselves see the [Health and Welfare Buildings](#) listing selection guide). These were typically set in a rural environment for the benefit of the patients, often within landscaped grounds laid out in the style of a country house park. Extensive areas were provided for therapeutic use by the patients, and also for their recreation and that of the staff. Views beyond the estate were believed to be therapeutic, too, and to lift the spirits.

Prior to the Lunatics Act of 1808 a handful of purpose-built charitably-funded and private asylums were erected, but few of their contemporary landscapes survive in recognisable form. Of these, The Retreat Hospital, York, a Quaker charitable asylum built 1793-7 (listed Grade II but not registered) was a model for future asylums, with designed grounds for the benefit of the patients. At

Brislington House, Bristol (registered Grade II*), a private asylum of 1804-6, each of the airing courts – secure yards alongside the main block where patients could take exercise - was laid out ornamentally with paths, lawns, borders and a mount giving views of the Bath hills.

The 1808 County Asylums Act permitted county magistrates to fund new asylums from the rates and led to the establishment of 22 purpose-built county asylums. Springfield Hospital, Wandsworth (Greater London; registered Grade II), was a notable early example (1841) of a county asylum with a designed landscape. Its airing courts were originally laid out with two on either side of the building, reflecting the segregation of male and female patients. The courts' external brick walls (intended to prevent escape) were set in deep ditches, in the fashion of a sunk fence, as it was considered of benefit to the patients to enjoy extensive views beyond the confines of the asylum. Another 63 asylums were built between 1845, when the Lunacy Act made it compulsory for counties to make public provision for their pauper lunatics, and 1888, with another 30 or so after that. Notable examples include St Mary's, Stanington, Northumberland (1910-4), and High Royds, West Yorkshire (1884-8; see too Figs 1 and 2). Sometimes notable designers were used to set out grounds. These included Mr Robert Lloyd, Head Gardener at Brookwood Asylum (Surrey), who made a speciality of designing asylum grounds such as the West Sussex Lunatic Asylum, at Graylingwell, in 1896-8, and the internationally-renowned William Goldring at the Kesteven County Lunatic Asylum, Rauceby (Lincolnshire) in 1900 and at Middlesex County Asylum, Napsbury, in 1902-5 (all these, except Brookwood, registered Grade II). Grounds were often heavily planted with specimen trees, and sometimes had parkland accommodating sports facilities, and even a

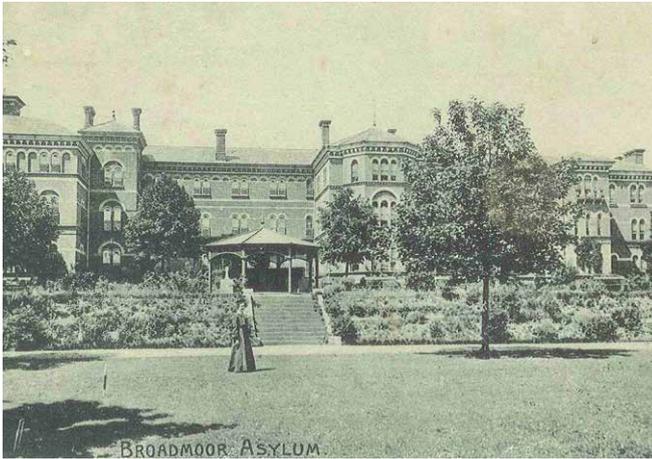


Figure 1

Broadmoor, near Crowthorne (Berkshire), opened as a special hospital for the criminally insane in 1863. Its design reflected a medical, rather than penal attitude towards the 500 male and female patients, who used the enclosed, terraced grounds for recreation. Seen here is the female airing ground in the late nineteenth century. Registered Grade II.



Figure 2

Manchester Royal Hospital for the Insane (now the Cheadle Royal Hospital), Greater Manchester, opened in 1849. Its therapeutic grounds (registered Grade II) provided for exercise, gardening and sport. This wooden shelter stands in the walled airing courts to the south of the Hospital.

cemetery. Not untypically there were productive gardens and even, beyond the main grounds, farmland where some of the male patients might work. Both gardens and farm supplied produce for the asylum kitchens. From the mid 1950s the airing courts at existing asylums were often opened up by the removal of boundaries, in order to provide a less confined atmosphere for patients.

From the mid 1980s two related government policies combined to usher in a large number of hospital and asylum closures: first that of rationalising the National Health Service estate, and second that of 'care in the community' as enshrined in the National Health Service and Community Care Act (1990). Some sites were demolished, some converted to private housing. The degree to which their grounds were retained varied, but most were altered or even lost altogether.

Purpose-built military hospitals with grounds were provided for sailors and soldiers; examples include the Royal Hospital, Chelsea (listed Grade II), opened 1682, and the Royal Hospital, Haslar, Gosport (Hampshire; registered Grade II; Fig 3). This naval hospital, opened in 1753, from the

outset had spacious (yet high-walled) grounds. It also had airing courts for lunatic patients to take exercise, which by 1831 had gained the character of informal parkland, some of which was used from the outset for burials. A formal cemetery lay at the heart of the grounds, alongside the officers' terrace and individual gardens.

Many sanatoria – facilities for treating long-term illnesses, in particular tuberculosis – had ornamental settings because of the need to provide grounds to exercise in. Ventnor's National Cottage Hospital for Consumption and Diseases of the Chest (Isle of Wight; registered Grade II) opened in 1868 at a time when open-air treatment for tuberculosis was beginning to be recognised as effective. The basis for the layout consisted of ornamental Measured Walks: as patients improved, they could walk ever-longer distances. Additional land was soon acquired, partly to retain open views to the sea, and partly for ornamental and productive purposes. Milk, eggs, vegetables and fruit were produced, while specimen trees were planted, some by the royal family. After the hospital closed in 1964 the grounds re-opened as Ventnor Botanic Garden. King Edward VII Hospital, Eastbourne (West

Sussex), was another tuberculosis sanatorium, opened 1906 as a private facility for the middle classes. It is set in extensive ornamental gardens (registered Grade II), for which about 40 planting plans were provided by Gertrude Jekyll: one of her most extensive commissions. The gardens encouraged a regime of good diet and exercise – walking and gardening – while its south-facing hillside site offered clear, unpolluted, air. It, too, had Measured Walks.

Workhouses have much in common with county asylums, often with confined airing courts and kitchen gardens or farmland, although in the workhouse regime ornamental landscapes were deliberately absent. Thurgarton Hundred Workhouse (Southwell Workhouse), (Nottinghamshire, registered Grade II*, a National Trust property) is the best example

of a workhouse landscape. Opened in 1824, its grounds were divided between enclosed exercise and service yards (the former laid to grass, later with specimen trees), and productive land where the inmates grew vegetables and fruit for the workhouse kitchens.

Another social institution was the cottage home orphanage, with ‘village homes’ of a domestic character set within an ornamental designed estate. Early charitable examples include the Barnardo’s village homes at Barkingside (London Borough of Redbridge) of 1875 onwards, and the Harris Orphanage (now the Harris Knowledge Park, Preston, Lancashire; registered Grade II), laid out 1884-8 by Preston’s Parks Superintendent. In both cases the homes were grouped around a ‘village green’.



Figure 3
The Royal (Naval) Hospital, Haslar, Hampshire, opened in 1753: its design was highly influential across Europe. Its existing setting was further developed and formalised in the early nineteenth century with walled

gardens and airing grounds overlooking the Solent, and with a park-like landscape beyond. Registered Grade II.

A new development of the 1920s and 1930s, was the so-called mental deficiency colony. Such often comprised dispersed villa buildings scattered through and respecting an older landscape park, such as for example at Prudhoe, Northumberland, begun about 1914.

1.2 Universities and colleges

While having much in common with monasteries, the medieval colleges of Oxford and Cambridge had greater provision for recreation with ball courts, bowling greens and walks alongside kitchen gardens and orchards. The confines of urban living meant any gardens were relatively small-scale, especially in Oxford, although where colleges had land available walks extended outside the walls, as with Worcester (registered Grade II*), Christ Church (registered Grade I), St. John's (registered Grade II) and Trinity (registered Grade II) colleges. Magdalen College (registered Grade I) had notably extensive rural walks, with a swannery and a menagerie. In Cambridge, where college grounds adjoined each other along the

banks of the Cam, gardens were generally larger. Mounts to give a view of gardens and outward across the urban landscape, which in the mid seventeenth century were such a feature of Oxford and Cambridge gardens, first appeared in 1529 when one (still extant) was raised at New College, Oxford (registered Grade I).

At the Renaissance, college gardens became more expansive. At All Souls, Oxford, the years after 1574 saw the Warden introduce cut hedges, covered galleries, and intricate knot gardens, the last apparently based on exemplars in Thomas Hill's newly-published *The Gardeners Labyrinth* (1577). Some walks became more formalised, and planting was recorded along Christ Church's walks in 1624. The Civil Wars brought disruption to both places. In Oxford (the centre of the royalist cause from 1642-6) quadrangles became parade grounds and defences were constructed, and in Cambridge (where Cromwell was MP) orchards and walks were despoiled. After the Wars some of Oxford's defences were appropriated as garden features, such as Addison's Walk at Magdalene, banked above Oxford's water ditches, and the

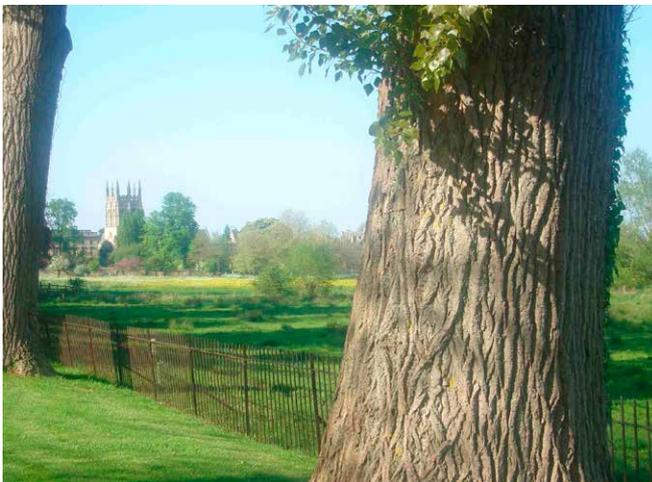


Figure 4
Christ Church, Oxford, also has walks through riverside meadows, part of its Grade-I registered landscape. There was already a perimeter walk by 1570, and access was augmented in 1863 when Dean Liddell (whose daughter, Alice, was the inspiration for Charles Dodgson's Alice) laid out the straight New Walk through the Meadow linking college and river.

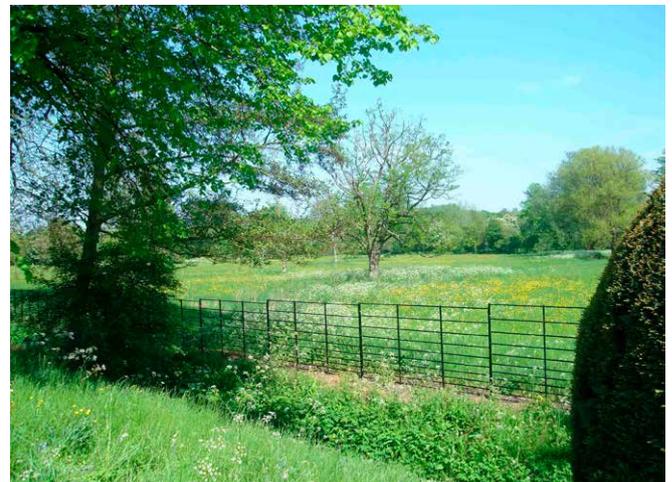


Figure 5
The Meadow forms part of Magdalen College's Grade-I registered landscape in Oxford. A raised perimeter path, Addison's Walk, gives views to the River Thames (or Isis, as it is known locally) across the meadowland, which is periodically grazed by deer.

terrace embankment in the private fellows' garden at Wadham College (registered Grade II).

The Restoration saw the widespread introduction of baroque garden features to college gardens including parterres, fountains, statues and grilles. Clare College, Cambridge (registered Grade II) has a surviving axial vista linking the college courts east of the Cam with a bridge and a walk across the Backs to wrought iron gates on Queen's Road. In Cambridge again, at Christ's College (registered Grade II) part of a formal wilderness of the earlier eighteenth century remains, with a very early outdoor bathing pool overlooked by a loggia-like summer house and with busts of college luminaries set about the garden. In general, however, most such gardens were more Dutch in taste than French. At Oxford the grandest scheme was at Christ Church, with Trinity's and New College's gardens also being extensive and ambitious. The colleges and their gardens were captured in exceptional detail in the engravings in David Loggan's *Oxonia Illustrata* of 1675 and *Cantabrigia Illustrata* of 1690.

Eighteenth-century landscaping in Oxford took the form of lawns and informal groves at Wadham, Balliol and St. John's; only Worcester College gained a designed piece of water. In Cambridge, Lancelot Brown designed the Fellows' Garden (more commonly known as The Wilderness) for St. John's in 1773 on a site across the River Cam from the main college buildings, and this survives intact (registered Grade II*). Brown's visionary scheme of 1779 to transform the Backs into a parkland setting was not implemented as the riverside colleges were reluctant to collaborate, although in the event the formality seen in the Buck Brother's engraved view of 1743 was much softened in the early nineteenth century, with lawns on the college side of the Cam giving way to meadows with grazing cattle beyond. (See too Figs 4 and 5.)

From the 1870s the new women's colleges at Cambridge – Girton, and Newnham – and in Oxford St Hugh's and Lady Margaret Hall, did away with the staircase model for colleges in favour of an Arts and Crafts country house style,

complemented by manor-house style gardens rather than formal courts, with lawns and extensive flower beds.

After the Second World War, universities continued to influence garden and landscape design in England. Major government spending on university building projects via the University Grants Committee began in the 1940s and the general introduction of maintenance grants in 1962 led to a huge increase in student numbers, which more than doubled between then and 1977. An early example of a university campus landscape of this period is the Vale in Edgbaston at the University of Birmingham (registered Grade II), laid out in 1959-60 to a design by the landscape architect Mary Mitchell. As often in public and institutional landscapes of this period, modern sculpture was introduced at many universities to create strong focal points in the landscape design. For instance, at Southampton University, which gained full university status in 1952, a master plan was commissioned from Basil Spence in 1956, with the main campus expanding in the early 1960s across a former brickyard. Buildings were set around a park-like low valley and stream, with sculptures by Barbara Hepworth (Fig 6), Justin Knowles and John Edwards.

Later universities experimented with teaching spines where arts and social science disciplines could be taught in combined accommodation. Seven new universities (the so-called Shakespearean Seven) followed: Sussex, York, East Anglia, Essex, Kent, Warwick and Lancaster. Many of these are effectively new towns, and now that their landscaping is reaching maturity, their initial design intentions can be better understood and appreciated. At York (today Heslington West Campus), the landscape design, as conceptualised by the architects Robert Matthew Johnson-Marshall and Partners (RMJM), and further developed by their landscape architect Maurice Lee in the early 1960s, includes ornamental, large-scale tree planting and a lake. At the University of East Anglia (UEA), the first phase of its dramatic landscape was completed by Brenda Colvin in 1966, who stated that a 'broad park-like landscape should be emphasised throughout'. Her work



Figure 6

Looking across to the Senior Common Room, part of Southampton University's early 1960s campus designed by Basil Spence and Partners.

The sculpture in the foreground, one of several which are integral to the landscaping, is Barbara Hepworth's 1968 bronze 'Two Figures'.

included the re-contouring of the wide grassed slope for the zigurat-shaped buildings by Denys Lasdun, which she planted with ornamental trees and shrubs in 'naturalistic groupings'. A planned lake was only realised later, in the 1970s by Rosamund Reich of Feilden and Mawson.

There was also expansion, at existing universities. St Catherine's College in Oxford (1961-66; registered Grade II; Fig 7), a modern, Scandinavian-style campus was created by the man responsible for all aspects of the college's design, the Danish architect Arne Jacobsen, which includes a formal landscape closely linked with the modernist buildings. At Exeter University, on the other hand, the 1960s campus incorporated the existing late Victorian and Edwardian park-like setting of Reed Hall, with planting by the Veitch family of nurserymen.

The landscaped settings of London's Inns of Court have much in common with the Oxbridge college landscapes and have well-documented medieval origins. A good example is the Grade II* registered gardens of Gray's Inn (London Borough of Camden) which were enclosed and planted up in the late sixteenth and early seventeenth century under a committee which included Francis Bacon (1561-1626), and simplified between 1755 and 1770 to the design of a Mr Brown – probably Lancelot 'Capability' Brown (1716-83).

1.3 Schools

Only one school landscape is currently included on the *Register*: Eton College, Berkshire. Elements of its present gardens were in existence by the late seventeenth century, and these are included



Figure 7

St Catherine's College, Oxford, was designed in the early 1960s by the Danish architect Arne Jacobsen (d.1971) who was responsible for its buildings (several listed Grade I), gardens, spaces, furniture –

even its cutlery. The main landscape feature is the water garden, with its concrete canal, which bounds the college's west side. St Catherine's grounds and quadrangle are registered Grade II.

on the *Register* at Grade II along with parkland extending north-east of the College along the banks of the River Thames. Other public schools, like Shrewsbury, acquired extensive playing fields as their regimes were reformed in the mid nineteenth century, while the New College buildings at Dulwich College, in south-east London (by Charles Barry Jr.) of 1866-70, had gardens designed by H E Milner. The provision of extensive playing fields was often followed, where space allowed, by state schools, especially grammars. Most such landscapes, however, were neatly functional, although sometimes planted with specimen trees around the perimeter.

From about 1900 onwards outdoor play, exploration and 'nature study' was increasingly encouraged, reflecting the influence of liberal, progressive, romantic educational ideas and a

movement to improve the sanitation, health and hygiene of the population. A constant tension existed between these beliefs and the priorities and processes of building new urban schools on scant resources. A fresh approach is evident in the small number of open-air schools built in England in the early twentieth century, most of which were designed as special schools. These were modelled on the first examples of the German *Waldschulen*, schools set in forests where children had lessons outside which was believed to offer the best environment for them to develop and learn. In England open-air schools were mostly built in existing landscapes with mature trees, and the light, often timber-framed, deliberately staggered school buildings incorporated planted courtyards. More widely, largely through the National Playing Fields Association (founded 1925; rebranded 2007 as

Fields in Trust), around a thousand playing fields were created in the 1920s and 1930s to encourage children's recreation and team sports.

In her study of Impington Village School of 1938-9 (listed Grade I), designed by Walter Gropius and E Maxwell Fry for Cambridgeshire County Council, the landscape architect Brenda Colvin showed how the preservation of mature trees could further enhance new buildings. Colvin was also involved in the enhancement of existing school landscapes, such as Wycombe Abbey School, Buckinghamshire (1934) and Roedean, East Sussex (1937). After the war, with Sylvia Crowe, she participated in Hertfordshire County Council's 'schools planting programme', and in the 1950s introduced School Tree Planting Day. In London, Maria Parpagliolo and Frank Clark, who had landscaped the Festival of Britain site (1951), were commissioned to design the grounds of a number of primary schools in the south of the city. Later, in the 1980s, the Landscape Architect for Hampshire, Merrick Denton-Thompson, promoted the idea that school grounds should provide rich and multi-functional environments with places to play, talk and learn, later formalised in the Learning Through Landscapes initiative.

1.4 Government and civic buildings

Although historically the buildings commissioned by and for central and local government including ministries and town halls, were often designed to impress (see the listing selection guides on [Law and Government Buildings](#) and [Culture and Entertainment](#)), landscaping was generally modest in scale and ambition. Inevitably exceptions can be found; one example is the spacious formal layout of the Grade II-listed Walthamstow Civic Centre (1937-43), built on open land on the edge of the expanding outer London suburb. Some of the new county halls of the 1960s also had key approaches and spaces which were more than strictly functional. One notable example is Truro County Hall (Cornwall) of 1963-6 with landscaping (included in the Grade II listing) by Geoffrey Jellicoe (1900-96); this includes an internal courtyard with a Barbara

Hepworth sculpture. Civic buildings associated with culture and education such as museums, art galleries and libraries were often, as at York, established within existing green spaces, and with their own immediate landscaping. A number of post-war libraries have contemporary designed garden settings. See too the [Urban](#) designed landscapes selection guide for discussion of civic spaces, such as Plymouth's Grade-II registered Civic Square of 1957.

1.5 Utilities and public infrastructure

As ever-more public utilities were provided from the mid nineteenth century onwards, architecture and setting were sometimes used to impress and reassure. The late nineteenth-century Papplewick and Bestwood pumping stations in Nottinghamshire, where the cooling ponds were designed for ornamental effect and surrounded by lawns and shrubberies, are both registered Grade II. Especially after the Second World War when public infrastructure projects became larger, the impact they had on the surrounding countryside, and their setting, received consideration at the design stage. The landscaping of reservoirs, motorways, power stations and forests, all became the business of landscape architects. While of considerable interest, for the moment these schemes lie beyond the scope of the *Register*.

1.6 Military complexes

From Roman times, military complexes have been carefully laid out, both for functional reasons, and to reinforce ideals of rank, order and discipline. One highly unusual military landscape is Repository Woods, Woolwich (London Borough of Greenwich, Registered Grade II*), which was conceived about 1800 as an ordnance training landscape – moving heavy guns over difficult ground and across pieces of water, for instance – for the Royal Military Academy. This was set within picturesque pleasure grounds with walks and planting which enabled exercises to be shown off to British and foreign dignitaries and to

the public, thereby promoting the strength and prowess of the British Army.

Turning to modern times, with most of the temporary bases during the world wars aesthetic considerations were at best secondary. More attention was given to outward appearance of the permanent facilities constructed during the First World War and from the early 1930s, particularly during the rearmament period from 1935. Concerns about the impact of air stations on the countryside led to the involvement of the Royal Fine Arts Commission and the Council for the Preservation of Rural England in the design of airfield buildings – typically in a modest, neo-Georgian style for the domestic quarters and Moderne style for the technical buildings – and their layout. Typically domestic buildings were well-spaced, with modest landscaping and some tree-lined paths and roads.

1.7 Landscapes associated with industrial and commercial buildings

Deliberately conceived landscapes associated with industrial sites were rare. Some eighteenth- and nineteenth-century industrial complexes – such as some of those in Coalbrookdale, in Shropshire’s Ironbridge Gorge – often had facades and surrounds intended to draw the admiration of visitors and tourists, and perhaps to mitigate the less desirable aspects of production. Another example is Quarry Bank Mill, at Styal, Cheshire, where the Grade II* listed mill of the 1780s and the manager’s house are linked by a designed landscape. Warmley House (South Gloucestershire; listed Grade II*), built about 1750 for William Champion, a Quaker industrialist, had exceptional gardens (registered Grade II) closely associated with Champion’s early zinc smelting processes, and many features had a dual purpose,



Figure 8
The roof garden of 1936-8 by Ralph Hancock on top of the former Derry and Toms department store (listed Grade II*) on London’s Kensington High Street, part of

the original design concept of the building. Registered Grade II.

being both ornamental and of use in the industrial operations. Particularly from the inter-war years of the twentieth century, landscaping was regularly used to screen, or provide ornamental settings for the industrial complexes and public utilities which were becoming ever more extensive, and typically set on the urban fringe. One example is the Cadbury Biscuit Factory of 1952 at Moreton (Wirral), designed by Geoffrey Jellicoe which includes ornamental landscaping with a concrete canal and stepped pools. In the later twentieth century companies building new factories increasingly took the welfare of their workers into account, and the landscaping of factories often included gardens or courtyards with outdoor seating areas, as for example at the Grade II listed Herman Miller Factory in Bath, designed by Farrell and Grimshaw in the early 1970s.

Ornamental planting schemes, 'land-shaping' and hard landscaping surrounding offices, and in particular around new company headquarters, was sometimes used as a promotional vehicle. Typical components included large, impressive, water features with canals, fountains and pools with sculpture. Such landscapes were often designed principally to be appreciated and viewed from the office building itself or from the main approach to it, rather than from within the design. Examples include Pilkington's Grade II

listed Head Office, completed in 1964, in St Helens, Lancashire. An outstanding example of a business park landscape is Stockley Park (London Borough of Hillingdon), laid out from 1985 to a plan by Arup Associates.

Other more unusual publicly-accessible gardens associated with commercial buildings, include roof gardens, influenced by early American skyscraper architecture which were popular (if far from commonplace) in English stores – usually in conjunction with tea rooms or restaurants – from the Edwardian period. Selfridges (listed Grade II), on London's Oxford Street, was the pioneer, while an earlier Barkers' store in Kensington had a roof garden from 1921 (neither garden still exists). The Grade II registered roof garden created by Ralph Hancock in 1936-8 at 99 Kensington High Street on top of the Grade II* listed Derry and Toms department store was planned to outdo all such others. Its design (Fig 8) showed strong similarities, albeit on a smaller scale, with the 'Garden of the Nations' of 1933-5 on the eleventh floor of the RCA building at the Rockefeller Centre in New York (USA). Another example – a cafe surrounded by a water garden – is Geoffrey Jellicoe's design of 1956 on the roof of the Harveys Department Store in Guildford (Surrey; registered Grade II), inspired by space exploration, flying and modern abstract painting.

2 Criteria for Registration

All sites included on the *Register of Parks and Gardens* must hold a level of significance defined as ‘special historic’ interest in a national context. Nine general criteria have been defined: five relating to date and four to other considerations, which have been used in assessing candidates for inclusion since the start of the *Register* in the 1990s.

2.1 Date and rarity

The older a designed landscape is, and the fewer the surviving examples of its kind, the more likely it is to have special interest. Likely to be designated are:

- Sites formed before 1750 where at least a significant proportion of the principal features of the original layout is still in evidence
- Sites laid out between 1750 and 1840 where enough of the layout survives to reflect the original design
- Sites with a main phase of development post-1840 which are of special interest and relatively intact, the degree of required special interest rising as the site becomes closer in time
- Particularly careful selection is required for sites from the period after 1945
- Sites of less than 30 years old are normally registered only if they are of outstanding quality and under threat

2.2 Further considerations

Further considerations which may influence selection, and may exceptionally be sufficient by themselves to merit designation, are:

- Sites which were influential in the development of taste, whether through reputation or reference in literature
- Sites which are early or representative examples of a style of layout or a type of site, or the work of a designer (amateur or professional) of national importance
- Sites having an association with significant persons or historic events
- Sites with a strong group value with other heritage assets

3 Specific Considerations

In this section, more specific guidance is given relating to the registration of institutional landscapes, which outlines our approach in assessing candidates for being added to the *National Heritage List for England*.

3.1 Documentation

Whatever its date and type, where a landscape's creation or development is particularly well documented, that will almost always add to its interest, and can merit designation at a higher grade.

3.2 Group value

The presence of a main building (such as a college or factory) is not an essential prerequisite for designation. However, with institutional landscapes it would be very exceptional for an example to meet the tests of special interest for registration if the main building has been lost.

3.3 Hard landscaping and listing

In cases where a main building is listed, key hard landscaping features such as paving, small bridges, pools, canals, fountains, or covered walk ways may merit listing either in their own right or as subsidiary features. Where a landscape including such features is registered, this identified special interest will normally enhance the case for listing.

3.4 Authenticity

Institutional landscapes have often evolved, or been subject to remodelling, restoration or even recreation. Each case will have to be judged on its merits. A recreated landscaping scheme is unlikely to merit designation, unless through time (and almost certainly upwards of 30 years) it becomes of historiographical interest.

3.5 Condition and registration

If a site is in poor condition, it will nevertheless remain a candidate for designation where its overall design or layout remains sufficiently intact.

3.6 Grading

While all registered sites are considered to be of a sufficiently high level of interest to merit a national designation, the sites included on the *Register of Parks and Gardens* are divided into three grade bands to give added guidance on their significance. The three grades are Grade I (of exceptional interest), Grade II* (of more than special interest) and Grade II (of special interest, warranting every effort to preserve

them). Having begun by assessing the best-known designed landscapes, we accordingly have a high percentage registered in the higher grades, and over 37 per cent of all such sites are graded in a Grade I or Grade II* ranking ; by way of comparison, only 8 per cent of listed buildings are designated at these levels.

3.7 Specific considerations: hospital landscapes

Supplementary criteria for the registration of hospital landscapes were published in 2001 to facilitate a programme of assessments. These stated that to be of sufficient historic interest to merit registration, hospital landscapes should meet one or more of the following criteria:

- That a medical context is reflected in the landscape layout, such as a pioneering or representative example of a particular type of hospital site. Assessment should be made in the context of the development of that particular type;
- Where the outer areas are no longer intact, key elements, such as the core, are sufficiently intact to show the original design, and are of particular importance in design and/or medical terms;
- The historic documentation provides a good knowledge of the site's importance in medical and landscape design history

Specific criteria for asylums require that they should meet one or more of the following criteria:

- For asylum or related landscapes laid out before 1845, that at least a proportion of the original layout is still in evidence, reflecting the key elements of the original design;
- For asylum or related landscapes laid out between 1845 and 1914, that the key elements survive intact or relatively so;
- For asylum or related landscapes laid out after 1914 but over 30 years ago, that they should remain intact or relatively intact

In all cases there would generally be an expectation that the main hospital or asylum building remained standing. Where listed, this may increase the likelihood of registration, or registration at a higher grade.

4 Select Bibliography

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4.4 Websites

[Parks & Gardens UK](#) is the leading on-line resource dedicated to historic parks and gardens across the whole of the United Kingdom.

Acknowledgements

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Publication date: March 2013 © English Heritage

Reissue date: December 2017 © Historic England

Design: Historic England