SITE AT SHORROCK GREEN, MELLOR

A Character Definition Study

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EXECUTIVE SUMMARY

The history of Shorrock Green and its resulting character are told through its mapping, its records and by walking through the place. It is closely bound in with the history and fortunes of nearby Woodfold Park, a once magnificent estate of the late C18 in Lancashire.

This study sets out to define elements of the character of the site in the undulating landscape just west of Blackburn. **Character-defining elements** merit our attention as those that need to be conserved; they may include the physical aspects of the area, such as architecture or landscape design, or they may speak to an activity, an event, or an individual historical connection to the area. They are concerned with materials, forms, location, spatial configurations, uses and cultural associations or meanings that help define a place and which should be retained or enhanced in order to conserve our understanding of it.

The investigation is done to accompany an application for permission to erect a house of 'exceptional design' in the countryside and is also concerned with the suitability of the site to incorporate such a project.

The study shows the green to have 'historic interest' as part of the designed landscape approach to an important C18 estate. Currently, the estate is fragmented and the registered park at Woodfold is on Historic England's 'at risk' register because of the lack of cohesion in ownership and as a result of C21 planning decisions for individual plots in isolation of the former whole. Thus, the historic and architectural interest of the place falls far short of what Henry Sudell, the creator of Woodfold passed on when his business failed in 1827. The investigations show that there is an opportunity to undo some of the harm of this ad hoc approach to history and heritage by reframing the northern entrance to Sudell's estate by addressing what happens to the former Shorrock Green.

Clearly the over-enthusiastic redevelopment of the park buildings at the expense of the landscape – an historic artefact in its own right – has extended to the neglect of the green, detracted from its architectural and historic significance and diminished the importance of Woodfold Park as a whole. Whilst the park's fragmentation of ownership will make its repair very difficult, it is considered that there ***is*** an opportunity to repair it via the current site or at least ameliorate the damage done by later development. This should be more than by clever landscaping. There is an opportunity to 'replace' the farm which has become the sole visual focus of the visitor arriving at Woodfold, to address the sequence of arrival at an historic place and to build an exemplary new layer for the heritage setting. In summary, there is an opportunity to repair a heritage asset and also ***add*** to the tradition of isolated, high quality houses in the countryside along the watershed above the Arley Brook, Darwen and Ribble.

Ordinarily, this opportunity would be denied by modern planning restrictions but exceptional design is a possibility admitted by para 79 of the NPPF. It seems obvious, and it has been ruled that *"a new dwelling within that curtilage [curtilage of an existing permanent structure] will not be an "isolated home"* but this site *is* physically separate from a recognised settlement and is not in a place that would constitute a community that it could contribute to,

hence, it would be in that long-standing tradition of isolated homes in the countryside in this part of Lancashire.

Creative development that was more appropriate to the historical setting – and would reinforce the park boundary – would be in the spirit of the "cotton mansion" builders of Lancashire and would contribute to the repair and enhancement of the historic registered park, so a good design would be of historic importance. But it would also expand the tradition of ambitious new design in this part of England.

1. INTRODUCTION

This study sets out to define elements of the character of a small site in the undulating landscape just west of Blackburn and within the original holding of the creator of **Woodfold Park**, a landscape on the HE register of parks and gardens containing several historic buildings listed at Grade II. **Character-defining elements** merit our attention as those that need to be conserved; they may include the physical aspects of the area, such as architecture or landscape design, or they may speak to an activity, an event, or an individual historical connection to the area. The concept is borrowed from ICOMOS Canada (the International Council on Monuments and Sites) who use it in their heritage protection law but the basic principles hold good for any investigation into the value of a plot in an historic place where we are concerned with materials, forms, location, spatial configurations, uses and cultural associations or meanings that help define it and which should be retained or enhanced in order to conserve our understanding of it.

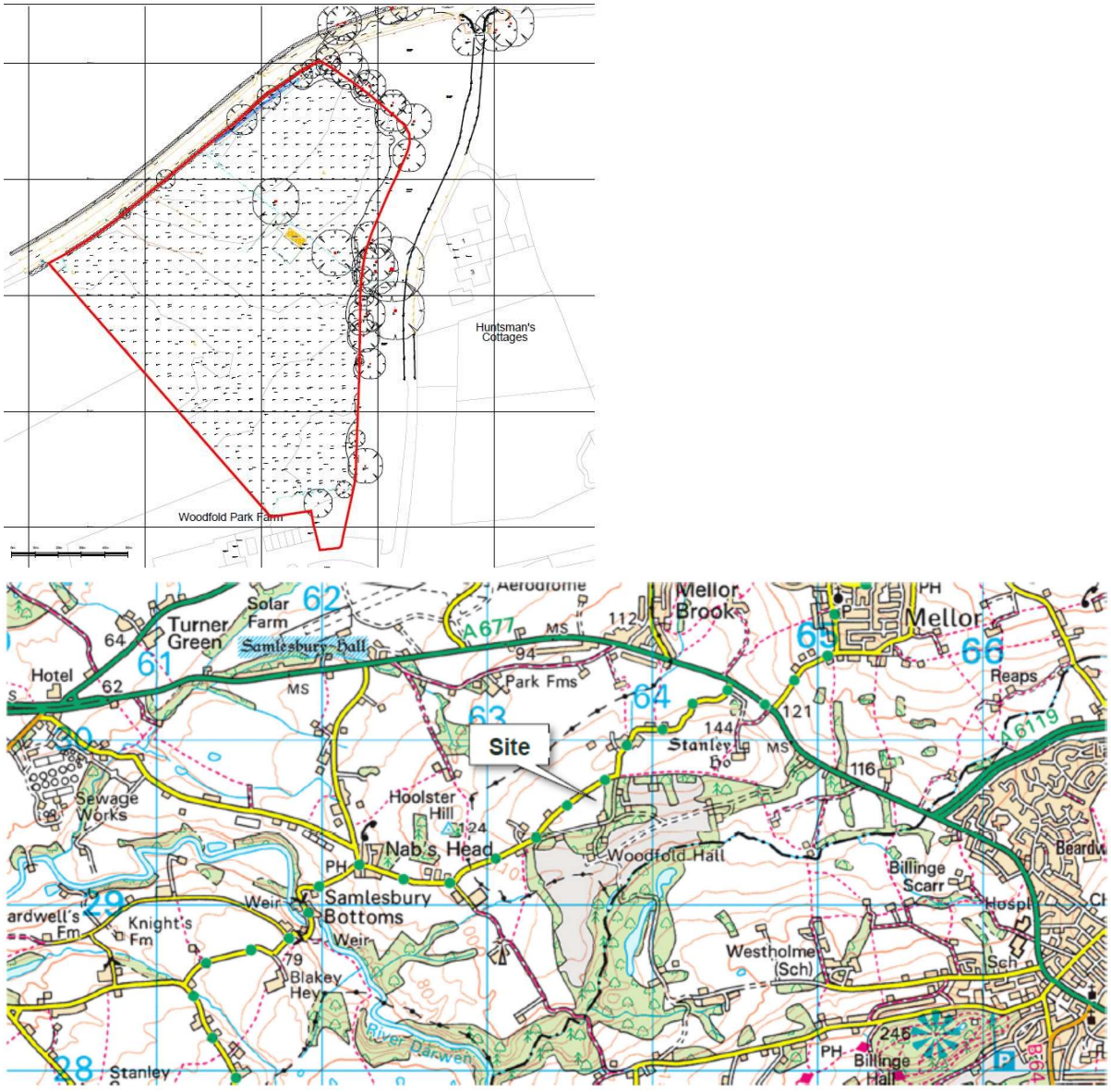


Fig 1: Location

Fig 2: principal view of the site from Further Lane to the north

2. HISTORY OF WOODFOLD PARK AND ITS SETTING

In 1877, in his history of Blackburn, William Abram outlined the creation of Woodfold Park in the context of the wider parish. He recorded that in 1796, the wealthy cotton merchant Henry Sudell, of Blackburn, purchased several freehold estates in Mellor, some of which had been originally manor-lands, and imparked a portion of them, with contiguous lands in Pleasington and Samlesbury, to form the extensive Woodfold Park, in which he built the huge and hugely impressive Woodfold Hall, which became the manor-house of Mellor. The hall was described as a large stone-built mansion, having a handsome south frontage, with central portico, supported by four Corinthian columns. A stone wall four miles in circuit, and nine feet high, enclosed the park. Sudell held his court leet for the manor of Mellor only until 1827,

when huge commercial losses caused him to leave Woodfold, and necessitated the sale of parts of the estate. The Mellor portion of Woodfold Park and the residue of the manorial estate, were sold to J. F. Hindle in 1831, the last of a series of sales that began in 1828. In 1877 the owner, and lord of the manor, was George Frederick Gregory, who married the only surviving daughter and heiress of William Fowden Hindle. Gregory lived in London and the extent of his estate in this part of Lancashire was stated at 836a. with an estimated rental of £1673.

Stanley House, "an old mansion now in ruins, situate on an eminence to the north of Woodfold Park", was recorded by Abram as anciently the manor-house of Mellor. In the second half of the 17th century and beginning of the last century a branch of the Yates family (later of Manchester), resided at Stanley House and held the freehold attached to it. Subsequently, Mr. Ramsbottom of Chorley acquired the estate and lived at Stanley House. A Mr. J. Bolton was next possessor, from whom Mr. Sudell bought this portion of the manor-lands of Mellor. Sudell demoted the house to a tenanted building outwith the park. Woodfold passed to the Thwaites brewing family and eventually declined to the point that the roof was taken off to avoid taxes in the 1950s. It was eventually turned into flats in the C21. Stanley House was rescued and rebuilt in the C19 but suffered the same fate as Woodfold in the late C20, only to be resurrected as an hotel in recent years.

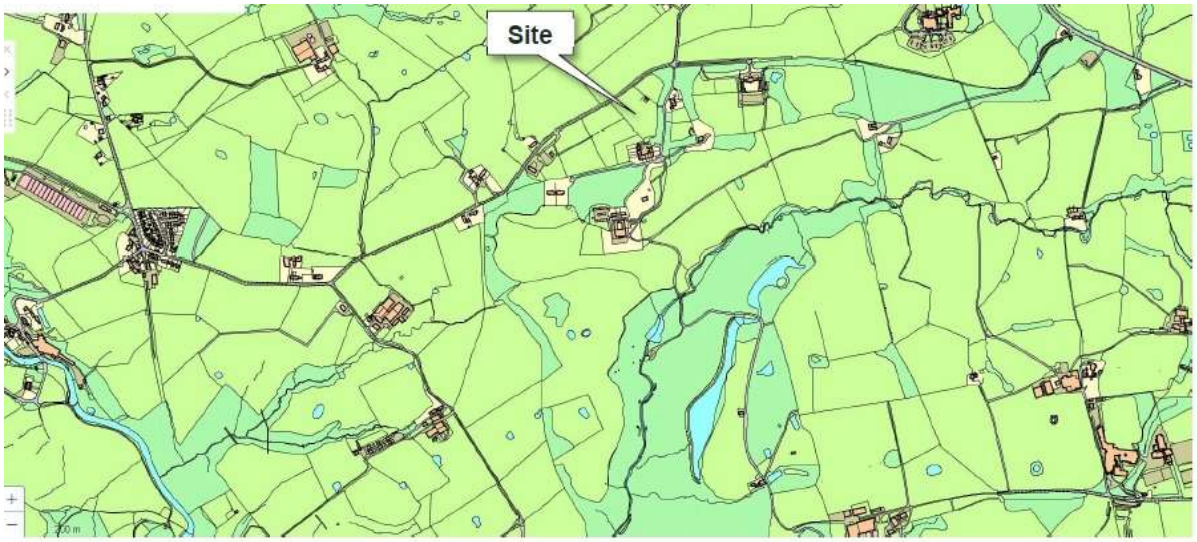


Fig. 3: Large houses and farmsteads in the locality

The higher ground around Blackburn was the site of many 'seats', some halls, some large farmhouses. (See Fig. 3) Feniscowles old hall, Witton, Audley Hall and Samlesbury Hall were all within the parish.

Shorrock Green Hall was a house of some standing at the northern entrance to Woodfold Park, dating at least to the C17 and the family to before 1300. Richard de Shorrok was one of the largest contributors to the subsidy of 1332. William his son was a freeholder here in 1336. Freeholders or 'free tenants' of a manor held their land 'for ever'; in other words, there was no known date by which the tenancy would end. Freehold land was not subject to the customs of the manor. For a long period, the descent of the estate cannot be traced, but ultimately it passed to the Clayton family of Blackburn and thence to Sudell. It is known that "David Crossley, the Baptist minister at Bacup, preached at Shorrock Green Hall about 1736."

Fig. 4. Detail of Shorrock Green Hall and Green

James Dugdale's 1819 account of the parish of Blackburn gives us useful information about Woodfold and its context. Through the manufacture of checks and calicoes Blackburn was said to be "for its extent and population, one of the richest towns in Europe."

Dugdale writes that the parish of Blackburn was bounded on the west by the Ribble, by the Calder, on the north; and by the Hyndburne on the east, although, in reality the Ribble runs more or less north-east to south-west. It comprised mainly small farms, "to supply the farmer, who is generally a weaver or mechanic, with milk and butter for his family. There are few, in the whole parish, that exceed a hundred acres." The grain usually grown was oats; neither the climate, nor the soil, being favourable to the cultivation of wheat. "Artificial glasses, turnips, and cabbages, are little cultivated here; but much attention is paid to the potatoe. There is not a single sheep-farm in the parish".

Dugdale refers to the magnificent Woodfold Hall and to Sudell who "spared no expence in improving the grounds about this noble mansion, and in embellishing them with wood and water."

The view to the south side, or from the principal front, is said to be "bounded by a hilly outline, in which a rock of considerable height and breadth, forms a striking feature. This rock rests upon a bed of aluminous earth, and has been exposed to view, by the labour of man, in search of that substance. The ground about the rock is wild and irregular, and forms a good contrast to the cultivated park, which makes the foreground of the landscape." Pleasington Alum Works is now a **scheduled monument**. The site was winding down when Sudell bought the lands for the Park. The main surviving quarry was cut into the north face of Alum Crag creating a working face about 260m long and 35m deep, the lower 15m-20m of which contains the grey alum shale.

The west side of the house is said to "command a delightful view of the Ribble and Darwen rivers, which mingle their streams below the village of Walton. The banks of these streams are well clothed with wood, and adorned with several handsome buildings."

Dugdale's descriptions capture the mood of the time concerning country seats and "suburban" houses just outwith the city residences of the great industrialists: "At Witton, between one and two miles from Blackburn, is the mansion of Henry Fielding, Esq.; it occupies a rising ground, at a little distance from the Darwen, and is embosomed in wood; it commands two pleasing and extensive views of that river. On the same side of the vale is another stone mansion, the seat of J. F. Butler, Esq. These mansions are screened from the north, by the hill of Billinge; the elevation of which, above the level of the sea, is about 300 yards; and from its top, may be distinctly seen, in clear weather, the mountains of Ingleborough and Pennigent, in Yorkshire; Blackcomb, in Cumberland; the hills, near Frodsham, in Cheshire; the whole coast of North Wales, &c."

Woodfold Park had many supporting structures, some of which remain, eight of which are now listed at Grade II: The Hall itself, two bridges over the Arley Brook, an icehouse in Old Woodfold Wood (believed to have been built around 1800), predominantly below ground, an orangery (originally one of the hothouses on site), Pleasington lodge and gate, Middle lodge and gate, and Mellor lodge and gate. Neither the farm/stables complex nor the cottages which replaced Shorrock Green are listed, or the ingenious walled kitchen garden.

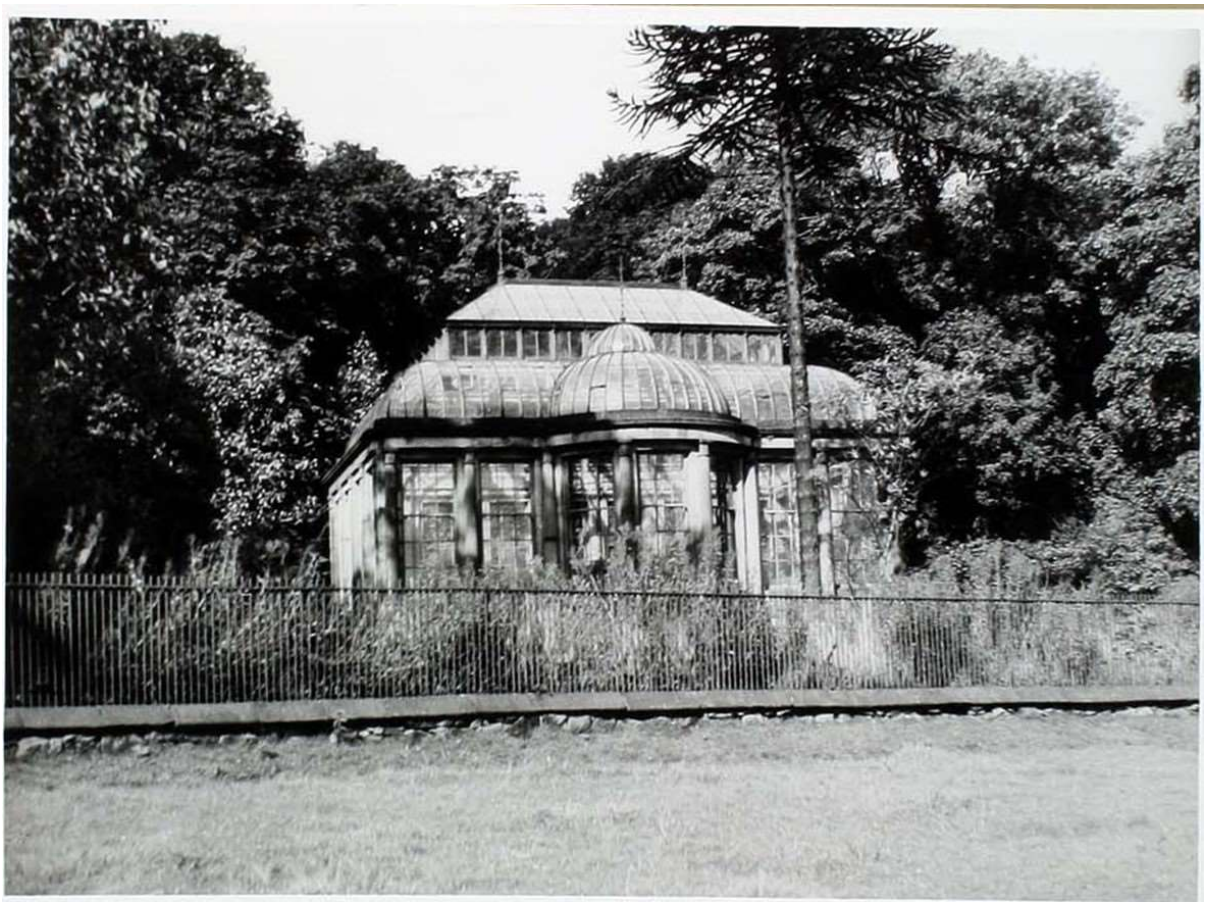
Fig. 5a Map showing Stanley House - Hoolster Hill ridge of Woodfold Hall and Park, Stanley House, and the current site (in orange)

Fig. 5b Detail of site and north of park

Fig 6. The hall built into the slope between Shorrock Green and Arley Brook- Blackburn historian George C. Miller observed "its nature is more that of a temple than a dwelling".

Having located the house in Reptonesque fashion against a wooded hilltop, the landscape designer could have pushed the woodland back to Further Lane on the north side. Instead, he left a triangle as fields. The current site is part of that large triangle of land that at first glance for the modern observer appears to be left out of the park for no apparent reason. (See Fig 3a). The topography shows it to be part of the Stanley House – Shorrock Green – Hoolster Hill ridge and yet there is a clear indent in the top of the park on the first available OS map surveyed in 1844. A closer look at the maps shows that the design clearly took account of Shorrock Green Hall, a house of standing, approached side-on in the C18 manner and the new woodland belts were planted to maximise the setting of this house to incorporate it into the

new park's north entrance. Thus the triangular green is a de facto part of the Park and should be included in the Registered Park and Garden. The approach is analysed further below.



The eastern hothouse (now the orangery) in 1951

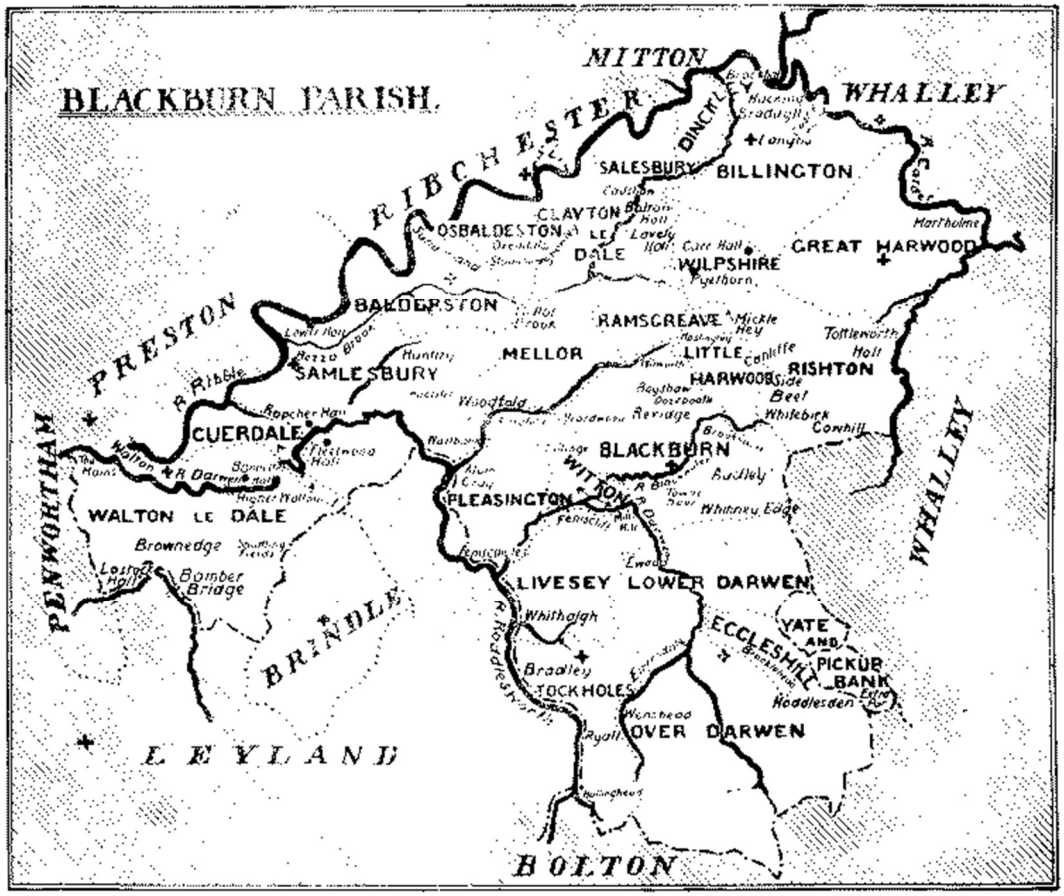
The notices in The London Gazette from 1828 – 1830 highlighted the variety of the lots on offer:

"The whole of Woodfold Park, east of Arley Brook… comprising upwards of 300 acres of arable, meadow, pasture, and wood land and several farmhouses with suitable outbuildings; the lodges, hot-houses, conservatories, and gardens at Woodfold, etc etc".
The natural beauty, views and residential potential was also uppermost in the auctioneer's mind:

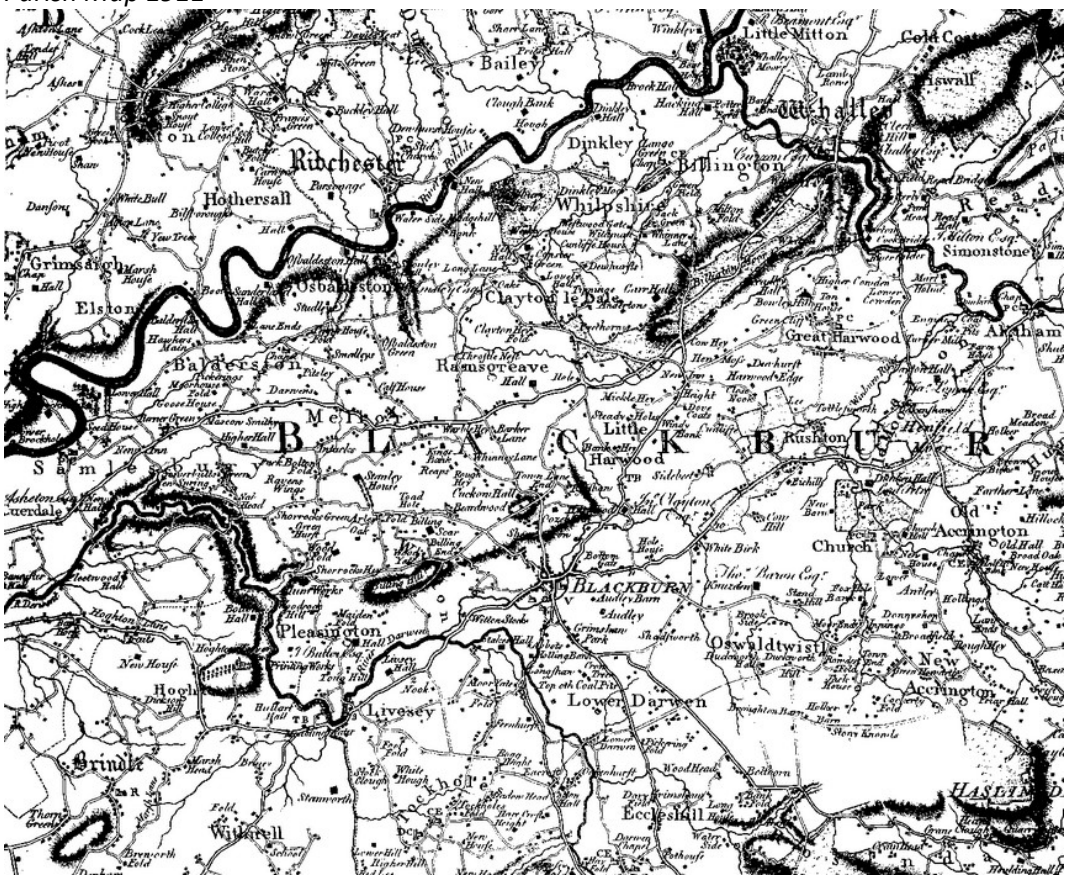
"The land is of superior quality, and presents several delightful situations for country houses, being enriched and sheltered with a profusion of well grown timber and ornamental plantations, and commanding views of great extent, variety, and beauty."
This identifies one characteristic of this part of the countryside - the proliferation of country houses especially on the south facing slopes of Arley Brook.

The outbuildings behind the hall in 1951

Yates's map of 1786 gives a good indication of the hills, valleys and rivers and the parish map shows how it has been defined by the topography. Woodfold clearly takes advantage of these characteristics. The house was designed by Charles McNiven, a Scot based at Manchester. "Architect and Surveyor" was the title he used, so that we can infer that he laid out grounds as well as providing designs for buildings and his nurseryman brother Peter would have provided the plants and supervised the planting – a one-stop shop that would have no doubt suited Sudell. The McNiven's also ran an ironworks and it is likely that the proliferation of hothouses owes something to this fact! If the house was long mistaken for James Wyatt (including by Pevsner), one could be forgiven for thinking that the siting and layout of the grounds were by Repton. The house sits on what Repton called a "natural terrace", part the way up a hill and set against a backdrop of trees. This is classic Picturesque territory, in which reality aims to mimic classical painting and it was much argued over between Uvedale Price and Humphry Repton at the turn of the C19. Repton had his own style which did not entirely align with the ideas of Price, Richard Knight et al., and is credited with reintroducing the flower garden adjacent to the house. JC Loudon records that Sudell had a flower garden and employed a separate gardener to keep and supervise it.



Parish Map 1911



1786 Yates Map

3. MAPPING

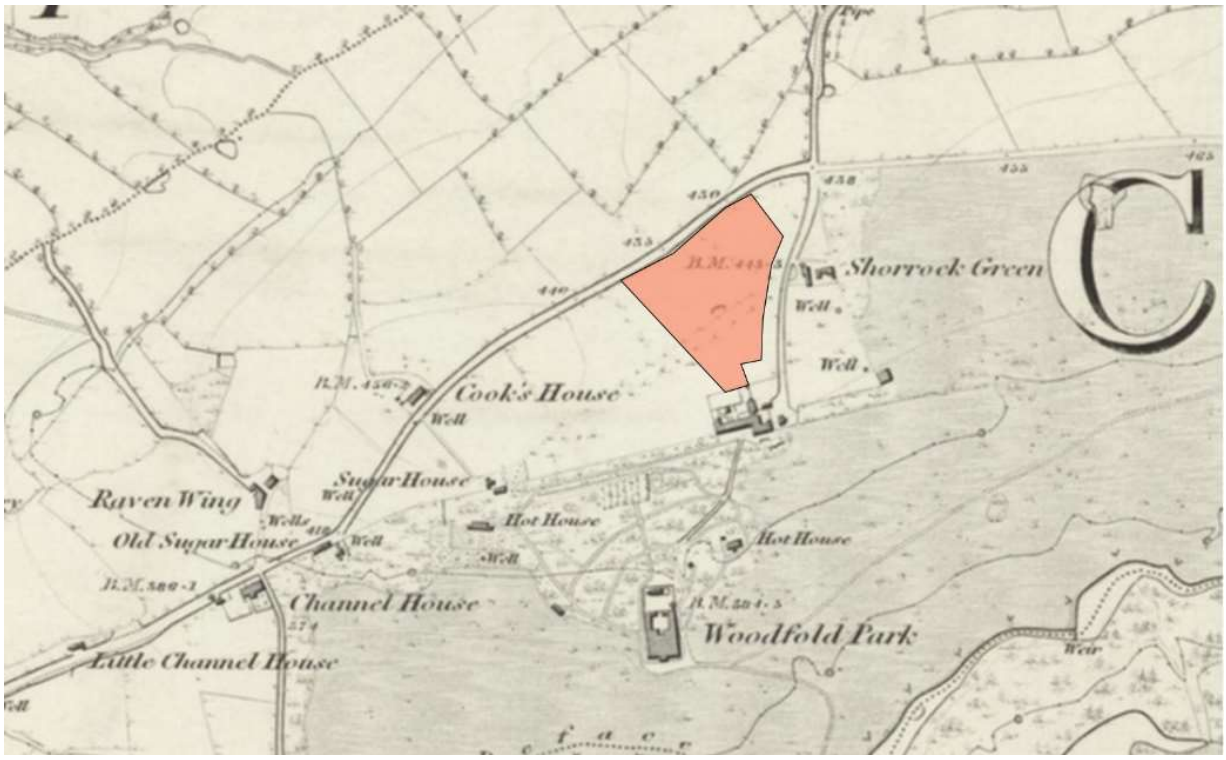
1786 Yates map detail.

Old Woodfold is shown but the park does not yet exist. Stanley House is prominent with its southern avenue. 'Shorrocks' Green is shown. The Ribble is the main valley and Billing Hill is prominent.

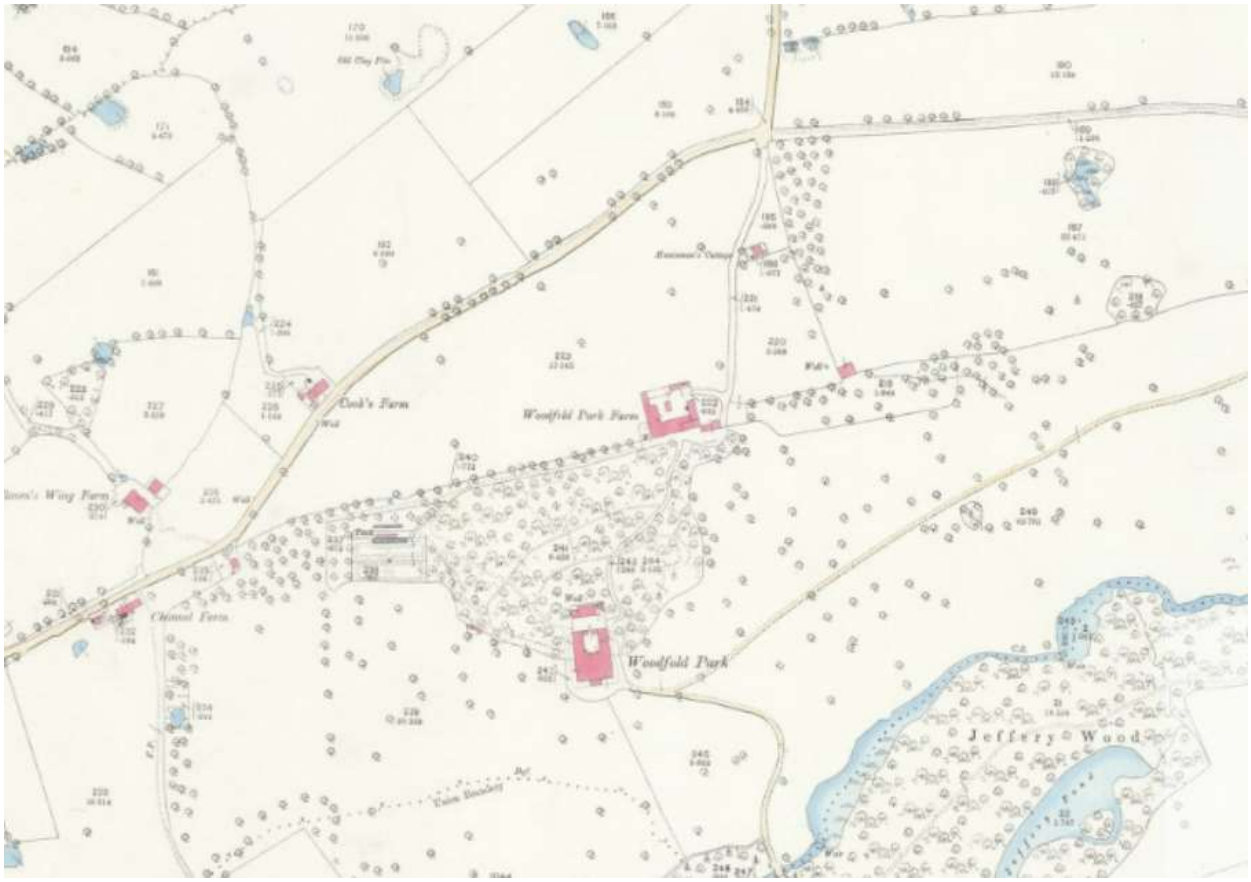
1818 Greenwood map- the park is in green (current site yellow, above the 'W' in Woodfold)

1828 auction catalogue map – north entrance enclosed within a space dedicated to Shorrock Green

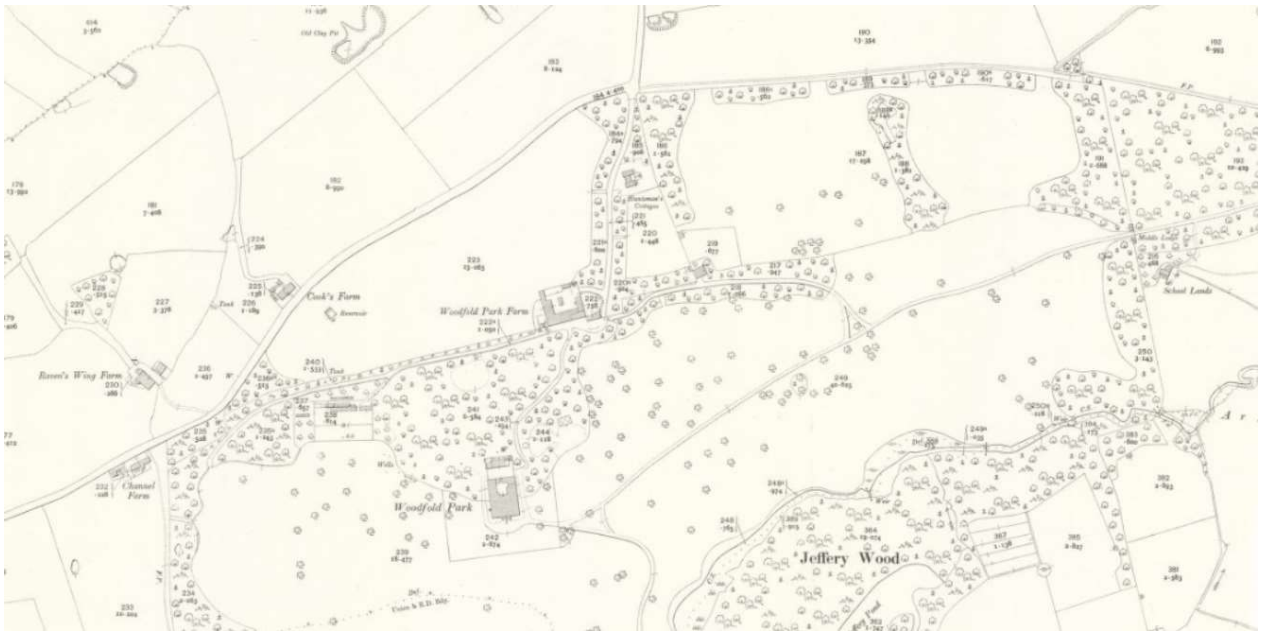
1844-8 OS – note avenue from Shorrock Green and farm beyond the park wall



Detail of 1844-8 OS – note avenue from Shorrock Green and farm beyond the park wall


Cook's Farm
Woodfold Park Farm
Woodfold Park
Jeffery Wood

1892


Cook's Farm
Woodfold Park Farm
Woodfold Park
Jeffery Wood

1910

4. TOPOGRAPHY

1894-6 One-inch topographic map annotated to show falls/ views

1949-61

The topography is part of that pattern of undulating valleys that characterises this part of Lancashire. The Hall is tucked into the top of the slope overlooking Arley Brook to the south and backed by woodland. The home farm lies at the top of that woodland and the land continues to rise to the ridge identified earlier that stretches east west from Hoolster hill to the small eminence on which Stanley House sits.

The only view of any distance afforded by the topography is the diagonal along the line of the old entrance drive to Shorrock Green Hall now the site of the Huntsman's Cottages.

View of site from NW – rising to Hoolster Hill on right; flat to front; falling diagonally to left

View of Hall from NW, wood behind, then along the NE diagonal from the site

Detail of previous view

5. THE PARK AND BUILDINGS

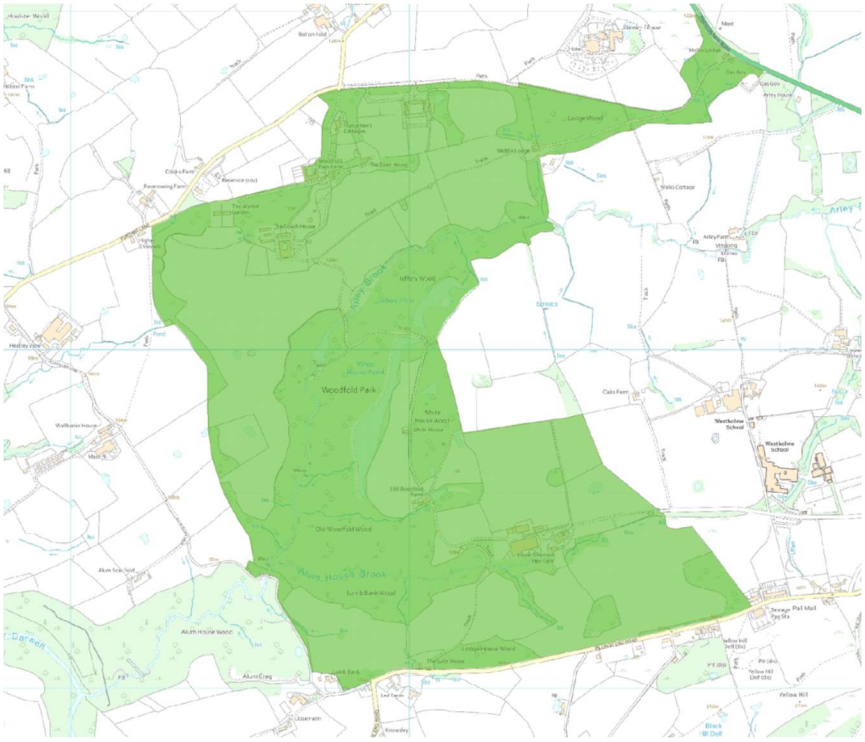
The Park comprised c. 175 hectares, with the house at its north end atop the steep slopes of the Arley Brook. Much of the park is bounded by a high stone wall, with three gated entrances with serpentine drives beyond. The principal entrance is from the A677 through Mellor Lodge and Middle Lodge. A second entrance to the north, off Further Lane, leads past Huntsman's Cottages to Woodfold Park Farm. The final drive is from Pleasington Road, which marks the southern boundary of the site.

The principal features of the park are its tree belts and perimeter planting, along with its lakes, Jeffrey Pond and White House Pond, created by damming the Arley Brook. The house is in an open location designed to stand out in its magnificence and set off against a wooded backdrop.

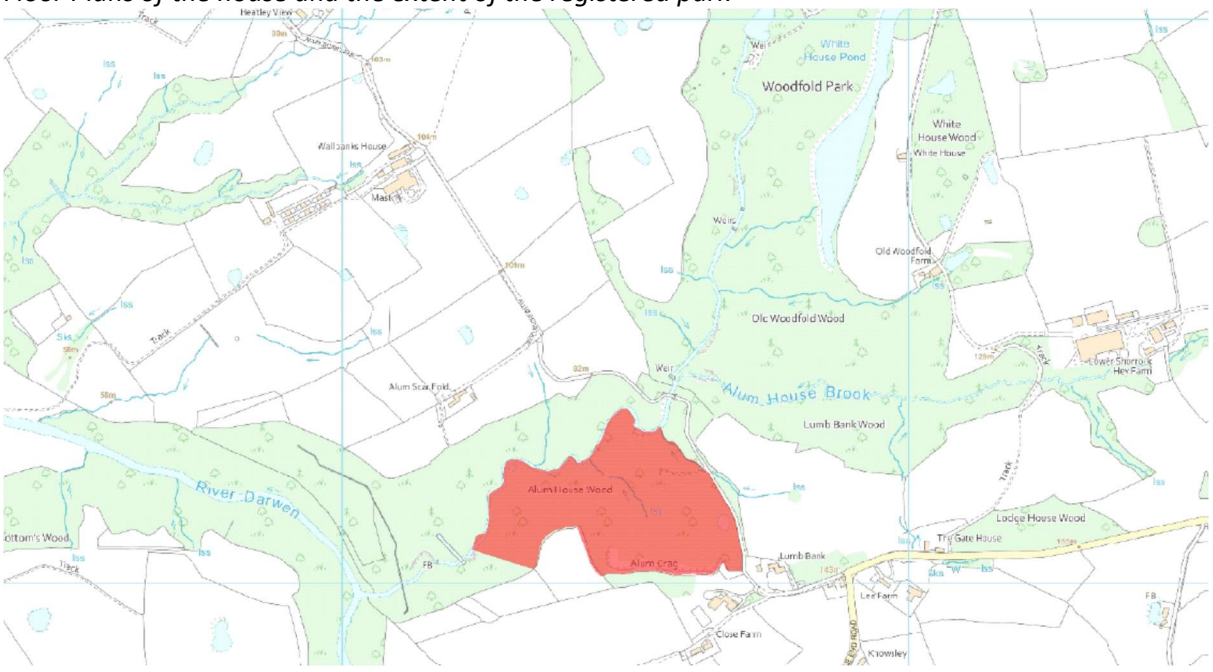
Around 100 metres northeast of the hall, and screened from it by trees, is Woodfold

Park Farm, which also included the coach house and stables. A further farm, Shorrock Green, originally lay beyond but was demolished for Huntsman's Cottages in about 1868 (HE research).

The distance and screening of these farms from the hall reflects a spatial hierarchy that ensured the mansion's predominance was not at all challenged. The outbuildings were all in a robust style to support the general feel of the place.



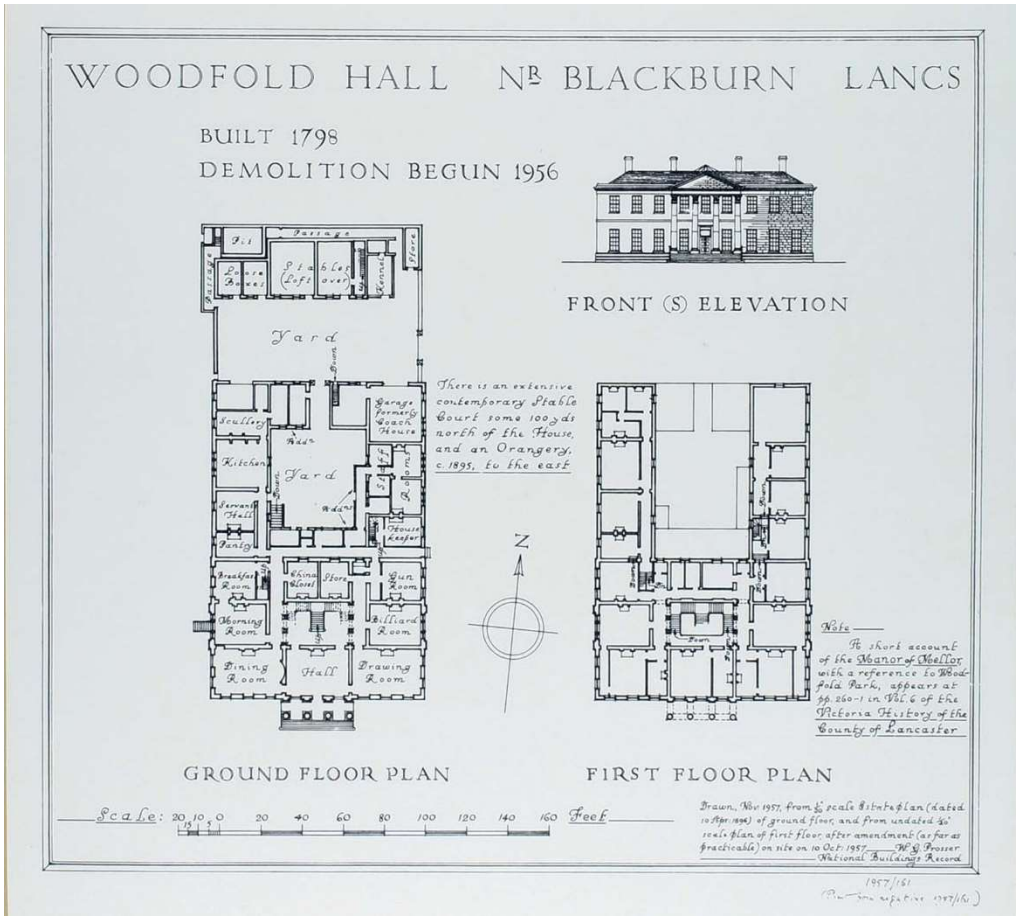
Floor Plans of the house and the extent of the registered park



Position of the scheduled alum works adjacent to the south of the park

THE HALL

Woodland Park House (Woodfold Hall) in 1951

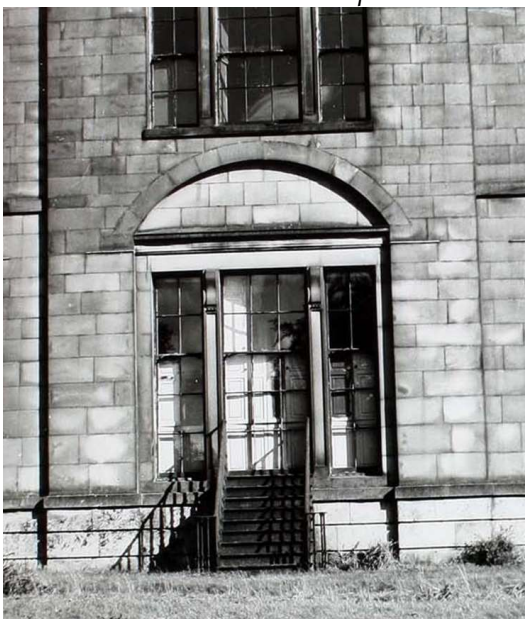


Woodland Park House plans in 1951

Specific details of the exterior are all that remain but certain details indicate the hand of an architect who was well-read and competent in the architecture of the day. The central detail of the side elevation is a case in point:

Samuel Wyatt's Doddington Hall, Cheshire 1777

West elevation with similar tripartite window with blank segmental arch – a Samuel Wyatt favourite

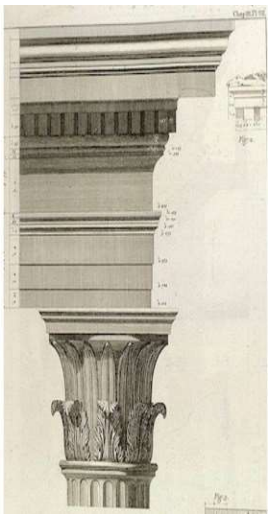


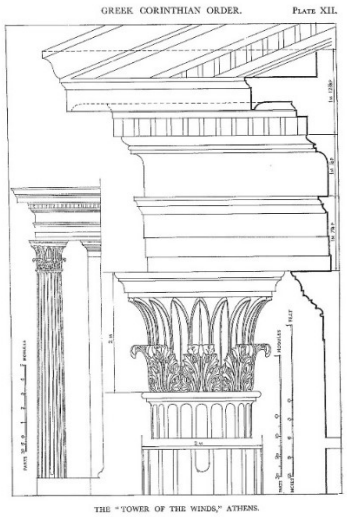
Detail of segmental arch

The portico is another. The capital is said to be a variant of the Greek Corinthian, featuring a band of palm fronds above another of acanthus leaves. Diocletian's Palace in Split was surveyed and drawn by Robert Adam resulting in his publication *The Ruins of the Palace of the Emperor Diocletian at Spalatro,* 1764. The simple Corinthian inspired capitals interested Adam who called it the *Spalatro Order* and adopted it for his own use. But there appears to be some Egyptian influence too. The Mount Stewart temple (1765) is one of the earliest modern applications of Tower of the Winds Corinthian, an order in common use thereafter. There are several examples of the imprecision of the interpretation of Egypt in the 18th century; the general lack of informed accuracy of precise Egyptian proportions, had to wait to be corrected by the detailed publications arising from the Napoleonic expedition of 1798-1801.

Woodfold Hall entablature

James Wyatt at Radcliffe Observatory c.1794





James Stuart's Temple of the Winds, Mt. Stewart, 1765. Tower of the Winds. Adam spalatro capital

At Raehills, the 'Egyptian' reference was accurate in the detail of an out-curved echinus:

Raehills House Alexander Stevens 1782

OTHER STRUCTURES

Hothouse

Mellor Lodge once attributed to James Wyatt but clearly related to the house by McNiven

Pleasington Lodge

Pleasington Lodge

Park Farm gate

Woodfold Park Farm converted

Bridge over Arley Brook

Typical weir on Arley Brook

New House in three-sided, open-fronted, walled kitchen garden

Gate in west wall

6. HERITAGE ISSUES

The Park is on the REGISTER of Parks and Gardens at Grade II. It is "at risk". The 2020 at risk register says: "Park laid out in the 1790s providing the setting for a country house. The house is now subdivided into multiple ownership and various estate buildings have been converted into private dwellings. This progressive redevelopment has impacted significantly upon the historic character of the designed landscape in the immediate vicinity of the principal buildings. Management of the wider parkland for agriculture, principally dairy farming, is further diminishing the character of the landscape."

The vulnerability of the park is listed as: "High, Trend declining, Condition generally satisfactory with significant localised problems."

The house was dismantled whilst in Council ownership in 1956 (See JM Robinson, 1991). Only the external shell remains. That said, enough of the park remains to signify an important designed landscape that is at yet insufficiently studied. The research for this study suggests for example that Shorrock Green was a carefully conceived part of the park and as such retains historic interest even if the architectural interest of the designed landscape has been altered.

7. CHARACTER

7.1 Location

The site is located on a roughly level watershed between fields and farms to the north and Woodfold Farm and Park to the south. The land rises gently from 136m to 140m at Cook's Farm to the west and up to Stanley house in the east at 146m. It falls gently to the south border

down to the farm and more steeply down the valley towards Mellor Brook to the NE. It is an open field and open to the west and north and wooded to the east and south. There are a few mature trees and a small wooden stable.

The northern views take in farmland punctuated by large patches of development, along the 1820s turnpike, now the A677 and in Mellor and Mellor Brook. There is a good diagonal view northwards to distant slopes but that initially leads to the BAE development in the valley bottom. Many traditional farmsteads can be seen, often with huge modern additions. The sense of place alluded to in NCA35 is dissipated by the connectedness of the urban sprawl from neighbouring areas.

The southern view is of the much-altered farm with the woodland of Woodfold Park beyond. The much-recorded boundary wall has been demolished here. There is a stronger sense of place and the cultural identity of the cotton mansion era but diminished by the modernisation of the farm and, critically its extension westwards for domestic gardens for terraced houses.

The site falls within **NCA35** – Lancashire Valleys.

"This is a visually contained landscape that would have once shared many characteristics with the rural valley of the River Ribble in the north. However, the development of industry and settlements has created a landscape with a strongly urban character. Agricultural land is now heavily fragmented by towns, associated housing, industry and scattered development."

"Numerous large country houses with ornamental settings occur, particularly along the northern valley sides away from industrial towns. These substantial houses, parklands and barns, dating from the 16th century, attest to the wealth generated by the textile industry. … In some areas, historic parklands have been subsumed within later enclosed farmland."

"Sense of place/inspiration: A strong sense of visual containment is provided by the surrounding hills which also serve as an important backdrop, dwarfing settlements in the valley bottom.

"Sense of history: The history of the landscape is evident in its strong industrial heritage linked to the textile industry... The historic character is also dominated by access and movement along the valleys".

LCT5 – Undulating valleys / **LCA5D** - Undulating lowland farmland, Samlesbury- Withnell Fold

A gently undulating landscape of large lush green pastures divided by low cut hedgerows and hedgerow trees. Dramatic steep sided wooded valleys wind their way through the landscape carrying the River Darwen and its tributaries. Designed landscapes and parkland associated with Samlesbury Hall, Woodfold Hall, Pleasington Old Hall and Hoghton Tower add to the overall woodland cover in this lowland landscape and Witton Country Park provides a countryside resource on the edge of Blackburn. It is also influenced by infrastructure (major road and rail routes), industrial works, the airfield at Samlesbury and built development on the edges of Preston".

LCA7a Mellor Ridge

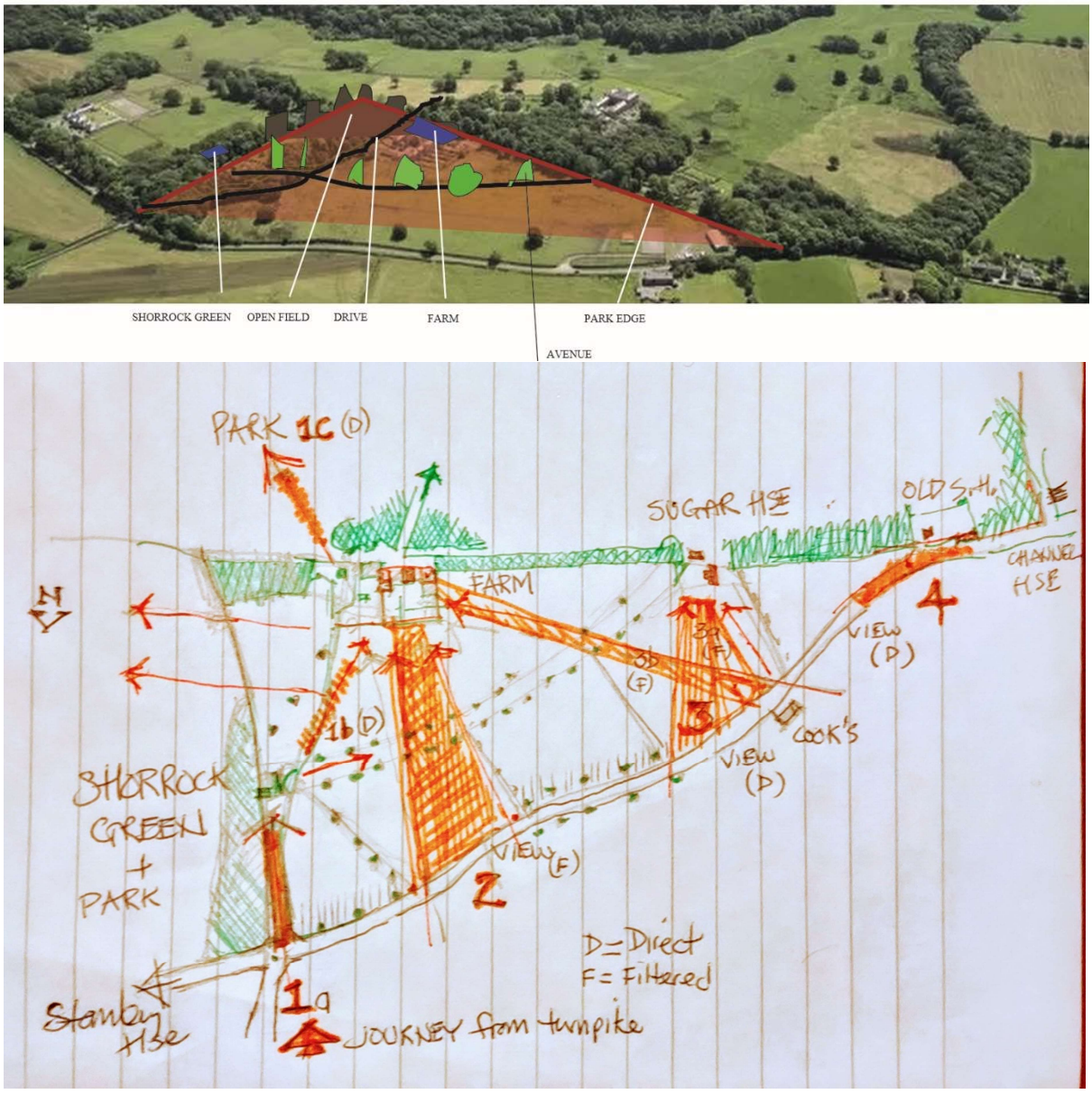
Lying north of the site, its urban development affects views from the site.

7.2 Historic Character

The character of Shorrock Green is indelibly bound up with its setting as part of Sudell's C18 park. Prior to the creation of Woodfold Hall, it was part of the general countryside around Shorrock Green Hall. Having taken it into his possession, the landscape designer for the new hall has taken into account the importance of such historic places and woven into his design. Thus it is useful to look at the process of arrival at Shorrock Green over the years.

Arrival from the north and looking into Shorrock Green

The Eighteenth Century



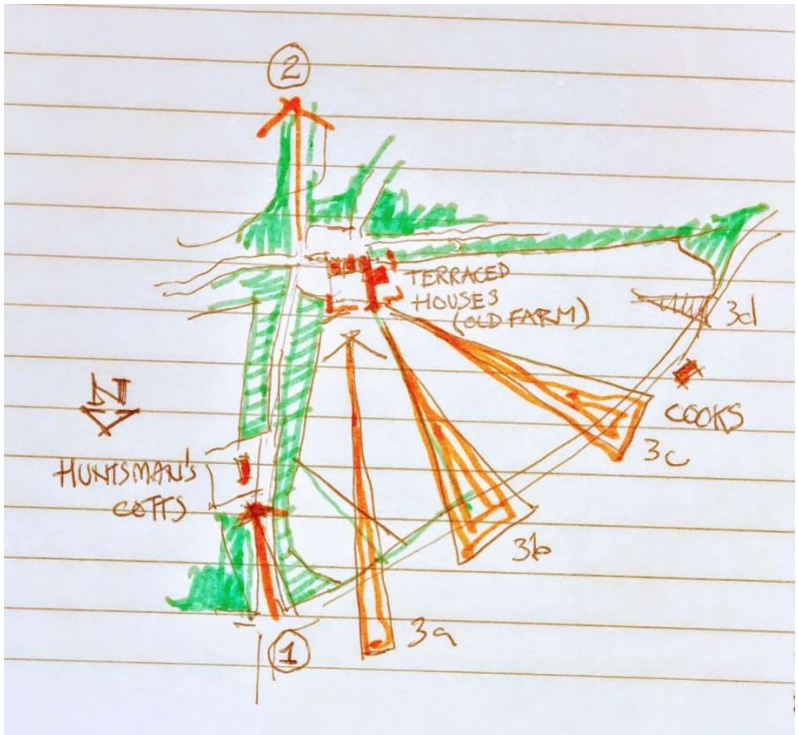
The C18 north Park edge – NORTH downwards

Arriving from the north when Woodfold Park house had been built would bring you first to the junction marked 1a on Further Lane. Through the gates to the park you would see the north elevation of Shorrock Green Hall. Proceeding down the drive with avenue trees on your right and a woodland belt on your left you would swing past the Hall onto the semi-circular carriage sweep with a view down the avenue to the Sugar House on your right and one across fields to the new farm with its striking E-shape.

Passing the hall, views open up to the left down the Arley valley and close again at the woodland strip on the north of the park and entrance to the farm. Going through the gate past the farm, a striking falling view would open up then swiftly close as you entered the pleasure grounds and continued down to Woodfold Park house.

This is a cleverly designed entrance in the manner of Repton, making the best of the inherited hamlet of Shorrock Green, preserving the integrity of the Hall whilst showcasing the new farm and the marvellous location of the new house in its extensive grounds.

Current Entrance sequence

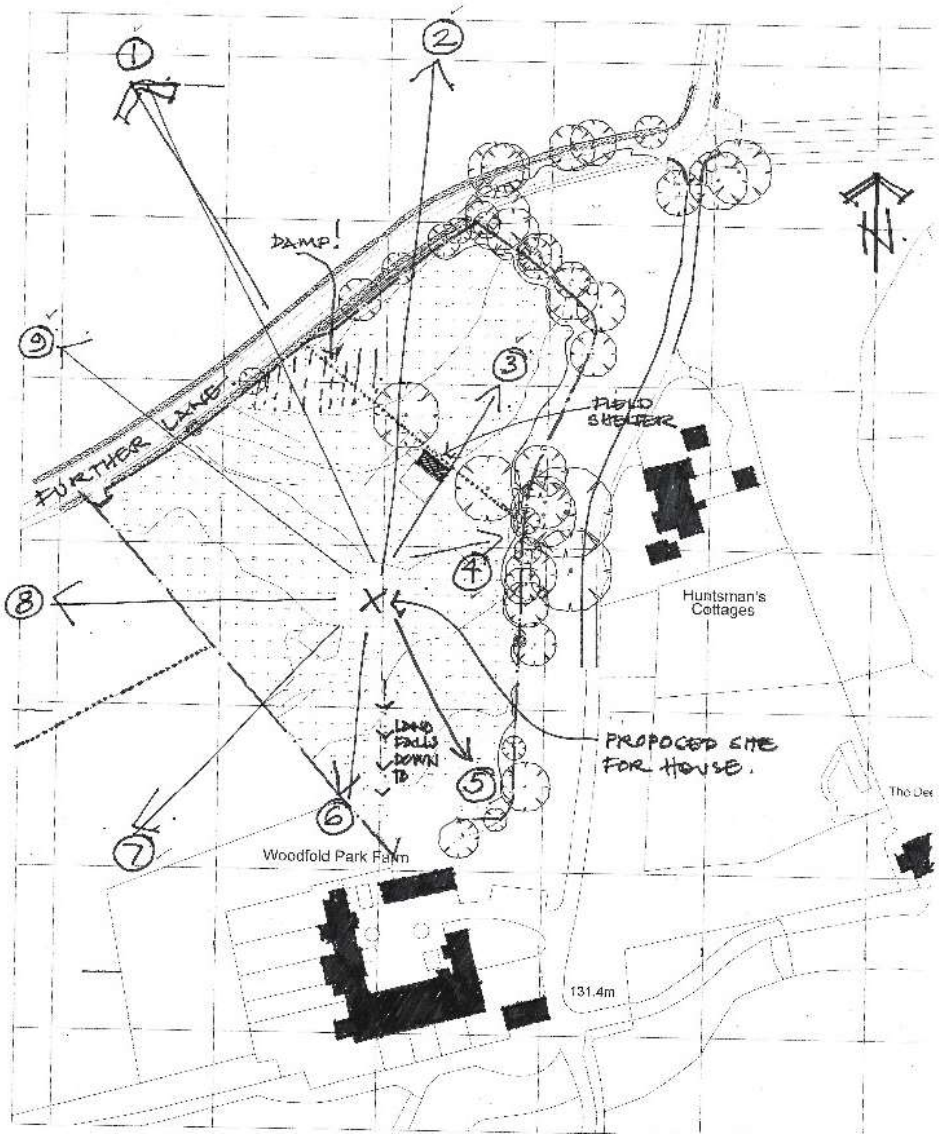


Early C20 entrance sequence

Currently, there are long views in from across the valley to the north but no detail is discernible. There is no doubt though that the closer views have been spoilt by later development. The sketch above shows the planting of woodland belts along the entrance drive illustrated on the 1910 OS survey. Whilst Huntsman's Cottages have replaced Shorrock Green Hall, the view at 1 would have had a similar effect but downgraded from Hall to Cottage. No right-hand view to Sugar House lessens the importance and variety of the journey to the renamed Woodfold Hall (no longer Woodfold Park house).

The entrance at the park gate itself was retained in 1910 with the swing right into the pleasure ground. In the c21 this has been swept away and the visitor now travels straight down the slope through the open park to Woodfold Hall – a further erosion of the entrance sequence.

The views from the lane are spoilt by the altered elevations of the farm and its attached paraphernalia to the west which detracts from the setting of the Park and the original intention of incorporating the hamlet of Shorrock Green. The farm with its simple 3 wing embellishment – the central one gabled with a demilune – would have marked the entrance to the park as explained above. Now, with Shorrock Green Hall and its west avenue gone and the park edge advance to the drive and strengthened by a woodland strip each side, the farm is even more on show and dominates the setting of the park with its domestic clutter.



Map of current views from Shorrock avenue

View 2

View 3

View 5

View 7

8. POTENTIAL ENHANCEMENT OF PARK EDGE CHARACTER

The history of the green told through its mapping and site inspection shows it to have 'historic interest' as part of an important C18 estate. Currently, the estate is fragmented and the registered park is on the 'at risk' register because of the lack of cohesion in ownership and in C21 planning decisions for individual plots in isolation of the former whole. Thus the historic and architectural interest of the place falls far short of what Sudell passed on in 1827. There is then an opportunity to undo some of the harm by reframing the northern entrance to the estate by addressing what happens to the former Shorrock Green.

Clearly the over-enthusiastic redevelopment of the park buildings at the expense of the landscape – an historic artefact in its own right – has extended to the neglect of the green, detracted from its architectural and historic significance and diminished the importance of Woodfold Park as a whole. Whilst the park's fragmentation of ownership will make its repair very difficult, it is considered that there ***is*** an opportunity to repair it via the current site or at least ameliorate the damage done by later development. This should be more than by clever landscaping. There is an opportunity to 'replace' the farm which has become the sole visual focus of the visitor arriving at Woodfold and also to address the designed sequence of arrival which contributes to the heritage significance of the place. There is an opportunity to replace the current arrangement with something better; to repair and ADD to the tradition of isolated, high quality houses in the countryside along the watershed above the Arley Brook, Darwen and Ribble.

Creative development that was more appropriate to the historical setting and would reinforce the park boundary would be in the spirit of the cotton mansion builders such as Henry Sudell and would contribute to the repair and enhancement of the historic registered park, so a good design would be of historic importance. But it would also expand the tradition of ambitious design in this part of England.

Ordinarily, this opportunity would be denied by modern planning restrictions but exceptional design is a possibility admitted by para 79 of the NPPF. It seems obvious, and it has been ruled that "*a new dwelling within that curtilage [curtilage of an existing permanent structure] will not be an "isolated home"* but this site *is* physically separate from a recognised settlement and is not in a place that would constitute a community that it could contribute to, hence, it would be in that long-standing tradition of isolated homes in the countryside in this part of Lancashire.

The next section explores precedents for building in the vicinity of a country seat.

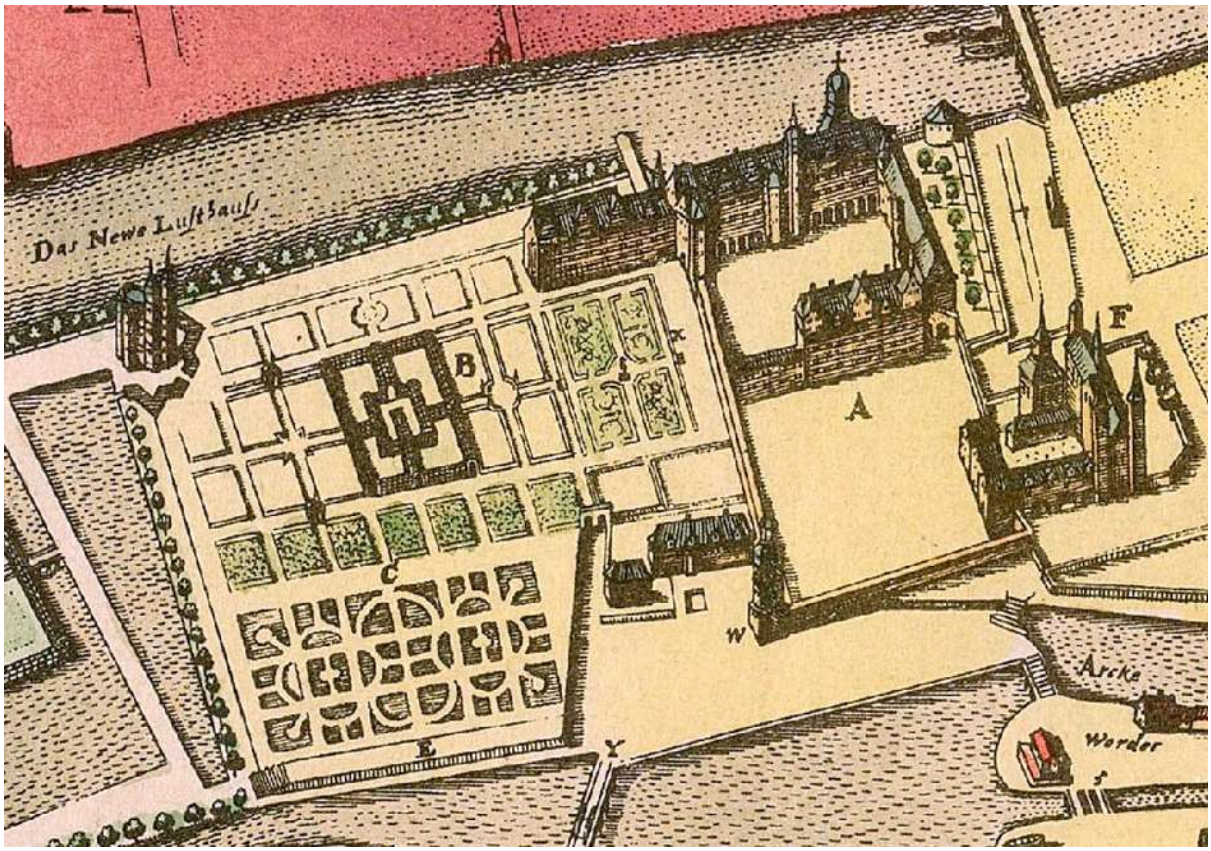
9. PRECEDENT FOR BUILDINGS ON A LATE C18 ESTATE

9.1 Introduction

As can be seen from the maps, there were many houses, cottages, grand farms, hothouses etc taken into the Woodfold estate. To contemplate another, the siting and type should be 'correct'. A latter-day Repton should be able to make a 'Red Book' and hand it to the owner of the estate and say 'there you go...make this.'

Since classical times, European city dwellers have created small oases in their gardens or parks for relaxation in nature where they could enjoy a view – hence *bella vista, bellevue, belvedere*. There is also a long history of urban dwellers escaping to the country to alternative residences for their relaxation and this part of Lancashire was the natural choice for escapees from Blackburn. So alternative houses can be on an estate or outside it (sub-urban – "below the town."). And this investigation is the second task of the current study.

An early European type of leisure residence was the palazotto, casino or lusthaus (summer palace). These small palaces were built by monarchs and aristocrats for leisure, to rest after work, and to relax – and relaxation and leisure could take either a contemplative, meditative form, or include such vigorous activities as hunting, sports, and various court festivities. European palace complexes with satellite buildings - permanent residence and the small, temporary, occasional house - is an important element in all European estates.



Berlin New Lusthaus 1652

These palazzos tended to be in line or in some other way geometrically connected to the main house. C17 estates in England such as Bramshill or Gorhambury had similar lodges or banqueting houses, often as part of water gardens.

Another very similar type is that of the villa. James Ackerman defines a villa as a building in the country designed for its owner's enjoyment and relaxation. The "pleasure factor" is what essentially distinguishes the villa residence from the farmhouse and the villa estate from the farm. The farmhouse tends to be simple in structure and of traditional form; the villa is "typically the product of an architect's imagination and asserts its modernity." In the Italian

Renaissance, the term villa applied to alternative houses *at the centre* of a farm which goes counter to Ackerman's description; the villas of the English Renaissance essentially developed from the palazzos of Europe and had little of their own land. In general, European country mansions were a short distance by horse or carriage from the main residence, as for example, the smaller mansions of Bavarian Wittelsbachs agglomerated around residential Munich or the villas that grew up above the Thames outside London. These dwellings were at first specialized, like the hunting mansion of Kratochvíle in the southern Bohemian area, but next to "relaxation", they served other purposes, especially in evoking social status.

The English Renaissance "hunting lodge" was similar, functioning as a private refuge, gradually extending its functional scope to accentuate the owner's social status. This type later became the central family residence and around 1600, English buildings developed from the tradition of the hunting lodge or villa included the Italian inspired Queen's House in Greenwich and Francis Bacon's Verulam House in Gorhambury.

9.2 Buildings in a late eighteenth century park

Of the popular types of building found on country estates into the late eighteenth century, Historic England records the following:

9.2.1 Banqueting houses which enabled family and favoured guests to take refreshment whilst enjoying the view. These are among the garden and park buildings which sometimes had carefully fashioned interiors.

9.2.2 Belvederes (from the Italian 'beautiful to see'), gazebos (from the bastard Latin for 'I will gaze') and summer-houses are often difficult to differentiate: typically, belvederes are prominently sited and highly visible while gazebos are smaller and stand at the corners of inner courts. Again, interiors can be elaborate.

9.2.3 A dower house is another type of house on an estate available for use by the widow of the previous owner, the dowager, who would move in from the family house on the death of her husband. Royal dower-houses in London included Clarence House, Marlborough House, and Buckingham House while the Dukes of Devonshire kept Hardwick Hall in Derbyshire as a dower house from time to time after the 1st Duke moved the family seat to nearby Chatsworth House.

John Phibbs, the authority on C18 parks writes:

"In 1785 William Marshall listed the four main types of house (the principal residence, the villa, the hunting box, and the ornamental cottage). While all and any forms of pleasure ground might be found in a principal residence, each of the other types did affect the style of the pleasure ground, its size, and the scale of the components relative to each other. Villas can be defined in a number of ways, but they are essentially places whose immediate estate is not adequate to support the house, and by the time they were established as a form in their own right in the early nineteenth century their pleasure grounds had three basic forms. The first, where a number of houses shared a common space, may have its origins in the city squares of the eighteenth century, but should still be regarded as a nineteenth-century arrangement, and

is not relevant here. The second echoed in miniature the layout of the principal residence. However, the third, incorporating components regarded by Loudon and others in the early nineteenth century as distinctive, will illustrate the particular character of the villa, which made up something like one quarter of the outputs of both Brown and Repton."

As the century wore on, houses became smaller and parks and gardens grew in size increasing the potential for principal houses which were compact villas.

9.2.4 The Villa type

The villa typology dates back to Roman times. It features in the First century AD writing of Pliny the Younger. The Romans built huge numbers of villas across their empire, described as villa rustica or villa suburbana. The Renaissance in Italy revived interest in the architecture of antiquity and in the villa as a type of country house. It later attracted the interest of English architects, encouraged by the work of two Italian architects who illustrated villa designs in their patternbooks - Serlio and Palladio. As the Industrial Revolution increased wealth, the market for houses in the country grew, not as the centres of great estates, but for relaxation as epitomised by Colen Campbell's Mereworth Castle, Kent, 1723, based on Palladio's Villa Capra.

The first Italo-English villas were built in the early C18 in the valley around Richmond-on-Thames. See for instance Sudbrook Park by James Gibbs of 1726. As time went on the country house as rural retreat moved out from the London fringes to the countryside around larger towns and cities all over England. Improvements in road transport and the railways greatly facilitated this development, as did a growing appetite for retirement and privacy.

By the later nineteenth century, such houses had changed in style from the neo-Palladian and later neoclassical styles of the eighteenth century, through the many variations ('Swiss, Grecian, Palladian, Old English, Castellated, Cottage, Modern Italian, Norman, Henry VII-VIII, Elizabethan, Half-Timber and Tuscan', as listed in P F Robinson's Designs for Ornamental Villas of 1827), to the vernacular revival of the Arts and Crafts Movement in the years around 1900. However, the purpose of such houses as rural retreats remained constant.

The term 'villa' came to be used for any detached house, even when it was built in suburbia and at the end of the 19th century it had become devalued to the point at which it was used to identify an aspiring middle-class terraced house.

Early English Villas

The villa is rooted in the seventeenth century, in the work of Inigo Jones whose Queen's House was built at Greenwich 1616-35. William Talman's designs for a Trianon at Thames Ditton c.1699 were in the same manner but it was the publication of Palladio's Quattro Libri in translation in 1716 that really kicked things off in the Italian style. Colen Campbell's Vitruvius Britannicus of 1715–25, illustrated and recommended many country houses whilst attacking continental Baroque and encouraging the architecture of Palladio and Jones. Campbell became one of the main movers in villa design with a series of relatively small country houses,

all Palladian, or Serlian, prototypes. The study of Roman houses became essential; see Robert Castell's The Villas of the Ancients Illustrated (1728).

Chiswick House – Burlington and Kent – an early villa

Neo-Palladian villas were compact, of modest size in relation to the country house and set within limited private grounds. But they were well built, often with fine interiors. Numbers increased dramatically from the 1740s. Robert Taylor's Barlaston Hall in Staffordshire of 1756-58 and his Asgill House by the river at Richmond-upon-Thames of 1761-4, are not huge but are carefully proportioned on all sides and represent the later ideal neo-Palladian villa - the compact suburban (in the Latin sense, "below the town") edifice of the late eighteenth and early nineteenth centuries. Distinctive features like canted bays or broad eaves, and ingeniously planned interiors laid out around a top-lit central staircase were to recur frequently thereafter.

Eighteenth-century suburban houses were normally built of brick or local stone with tiled roof coverings, but Roman cement was patented in 1796 and increasingly stuccoes and hydraulic limes were applied as a facing, often over poor quality brick or rubble stone and lined to make it resemble fine ashlar (see the Old Vicarage, West Dean, Sussex). As the housing market expanded at the turn of the C19, the appetite for substitute materials and mass-produced building components (Coade stone and iron balconies for instance) increased and Welsh roofing slate became the norm, partly because it was well-suited to the wide shallow-pitched roofs that were then fashionable, but principally because canal transport greatly reduced its

cost. In the hands of a good architect, however, new materials and practices, continued to produce fine buildings.

Towards the end of the eighteenth century, the pattern book was rife - John Plaw's Rural Architecture of 1784, Charles Middleton's Country Villas of 1795 and Robert Lugar's Architectural Sketches in the Grecian, Gothic and Fancy Styles of 1805. At least 60 such books were published between 1780 and 1840. The designs became less fettered as the Picturesque descended and from the 1820s, the virtual monopoly of neoclassicism declined. Robinson's Designs for Ornamental Villas of 1827 contained designs for villas in the Norman, Gothic, Tudor and Swiss Chalet style, as well as more conventional types. The publishing boom went hand in hand with the growth of the architectural profession and of the increasing size and wealth of the middle class, their clients. Villas of the transitional type sprung up everywhere and under the influence of Humphry Repton, detached houses enjoyed an ever-closer relationship with the garden: French windows permitted easy passage inside and out, and flowerbeds, trellises and conservatories came right up to the house as seen in the early nineteenth-century at Denham Mount, Bucks (completed in 1823 from designs by Robert Lugar) and the earlier Repton-Nash collaborations at e.g. Sundridge Park, Bromley. House and garden were increasingly inseparable.

The Regency villa subsequently came to embody two traditions. Country houses grew smaller and less complex as they became more a retreat from urban rural life than the centre of a working agricultural estate. Secondly, professional city families weary of the cramped and unhealthy conditions of a terraced house, plumped for a detached house in its own grounds, set (thanks to transport improvements) within easy reach of town. Styles became more and more eclectic, historicism advanced and plan forms changed to become looser and reflect the tastes of 'modern' families.

The rise of the villa into the C19

The Regency period was also notable for the rise of the detached and semi-detached villa. In the context of British domestic architecture, the term dated from the 1820s when Nash included picturesque villas in his development of Regent's Park although separate dwellings had been seen in St John's Wood as early the 1790s… Villas were often given low pitched roofs of gabled or hipped construction with wide projecting eaves. Welsh slate was now the preferred roofing material and formed a striking contrast with the walls when these were of pale coloured stucco.

Greek Revival architecture found its best expression in large public buildings but it also found its way into suburban 'villa' development where large detached and semi-detached houses were built with fluted pilasters and ionic capitals supporting pediments and window surrounds and porches dressed with delicately carved Greek inspired motifs. Another strong influence which appeared from the 1820s was the 'Gothic' which had first appeared in the mid-eighteenth century. It was a style best suited to the small villa or cottage where a delightfully picturesque effect was achieved by placing doorways and windows in ogee or early Tudor, four pointed arched openings. The windows were filled with delicate Gothic

arched glazing bars and leaded lights. These styles were brought together and popularised by writers such as Francis Goodwin and John Claudius Loudon (1783-1843).

The villa and its siting would take its cue from the principles set up by Humphry Repton in the 1790s.

Repton/Nash houses

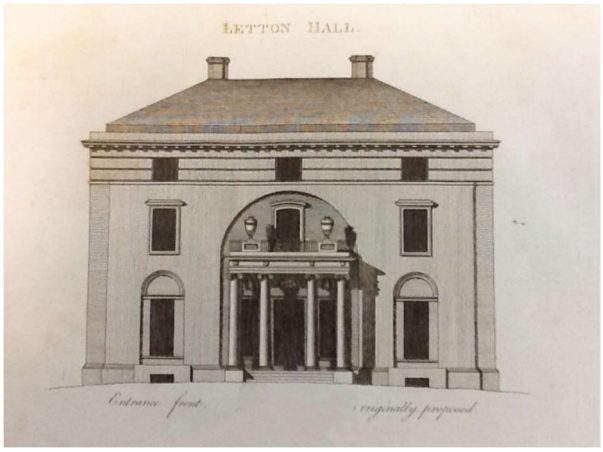
Humphry Repton was in partnership with John Nash in the 1790s. The pair worked on about twelve country houses, however four are generally accepted to have been designed by the two jointly. Some were country houses, others villas. Sundridge Park is the only one of the 4 to be a country house. The essential difference is that a country house has enough of an estate around it to support it; that is, the revenues from agriculture, forestry etc., are theoretically sufficient to support the house. Villas had relatively large pleasure grounds and kitchen gardens, and relatively small areas of parkland (inevitably constrained by the acreage that is owned and under the control of the occupier).

The central problem that Repton and Nash tackled while in partnership was the relation of the house to a valley in which it was to sit. He came to the conclusion that aspect was in fact secondary to topography. The house did not have to face SSE as other architects would prescribe. This is explored below.

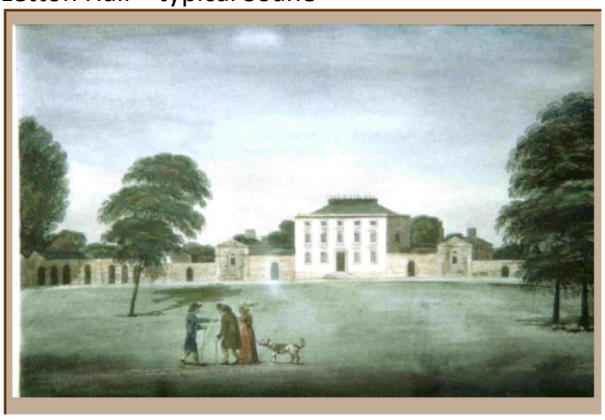
Repton and Soane

John Soane and Humphry Repton worked on several house, including Mulgrave Castle, Moggerhanger House, Aynhoe Park, Holwood House and Honing Hall. Repton often came in after Soane's works were complete and, within the covers of a Red Book would freely find fault with what he found! Only at Port Eliot in Cornwall did Repton precede Soane whose preferred landscape gardener was John Haverfield, who devised the layout of the grounds around Pitzhanger Manor, his own country villa at Ealing.

Repton's reputation as a landscape gardener and architectural critic is established and his work had a great deal of influence on the work of contemporary and later architects, forcing them to acknowledge that their buildings did not exist in isolation and had to be considered as whole; a three-dimensional, interactive, ever-changing landscape painting – a particular vision of the Picturesque but one now embraced as the norm in the C21. Brownian minimalist parklands had the effect of elevating the building above all, in a sometimes arrogant way but Repton brought all the elements together, mixing Gothic with Palladian, Brownian with the picturesque of Price et al. Above all, his ideas were beautifully presented in his famous Red Books.



Letton Hall – typical Soane



Repton at Moseley Park – an industrialist's villa

A Summerson summary

The famous historian John Summerson lectured on villa design in the 1950s and his summary is still apposite today:

"Here the **small, compact character** of the villa is established; it is also firmly established as a middle-class type of house – a type to which the nobility may retreat but intrinsically secondary to the country seat. It is also seen to be, with some latitude, suburban. But it will be noted that no specific architectural character is ascribed to it."

10. REPTONIAN LANDSCAPE

The landscape of Woodfold Park is generally regarded as 'Brown in style.' It is in fact Reptonian and draws on a particular typology made popular with John Nash in the late C18 and into the C19. Both worked for wealthy aristocrats transforming "out-of-date" landscapes. Humphry Repton was often reworking gardens, sometimes by Brown, and generally worked on a more modest scale. He often used a continuous perimeter belt and cut vistas through to 'borrowed' items in the landscape such as church towers or hills, making them seem part of the designed landscape. Above all, he ordered approach drives to emphasise the importance and size of the site, closed areas suddenly giving way to 'burst' views which quickly disappeared again. Repton would illustrate his designs in a book – a 'Red Book' – showing before and after layouts with folding sections to cover up the unwanted areas. The following details are of importance to the Repton style at Woodfold:

10.1 Landscape and siting: The 'front door problem'

In a perfect world, the front door would face SSE over parkland, so saving the bother of opening and shutting the gates for carriages on the way through a sequence of courts and garden enclosures, such as were often drawn at the beginning of the century. In the same perfect world, the best rooms will also face over parkland, where the most elegant and extensive views are likely to be. But this was definitely not a satisfactory combination, for the dust, dirt and noise of the gravel approach had a wholly deleterious effect on the view from the windows.

In short, a landscape may look its best in the view from the front door, but the front door is not usually the most convenient place from which to look at it. At Sundridge, Nash devised credible east and west fronts and a feature dome for the south side.

This design elegantly moved the front door away from the south, so leaving the Mansion directly in contact with the parkland and its views, but it also solved a second problem that Repton had begun to wrestle with long before meeting Nash. This was that the custom of placing a house parallel to the valley meant that the principal view, from the front door, faced straight across the valley, while the most beautiful views would run away, out of sight, along the valley on each side. Repton recognised that the solution would be architectural. It was a problem that had led to the development of the bay as a means of providing oblique views (at e.g. Shugborough) and Repton was to use it throughout his career as a means of adapting existing houses, built with the customary relationship to the topography, to oblique views. Repton concluded that a house should be built at 45 degrees to the valley, but then had not worked out how to make that look other than awkward architecturally. His difficulty had led him to develop an alternative reading of houses and their locations, set out most clearly immediately before beginning his partnership with Nash. At Sundridge, Nash's 45-degree elevations were the answer to Repton's prescription.

The solution that the two partners developed required houses to be placed with great precision so that the two oblique views should be in balance and should still retain in broad terms the relationship between the house and the line of the valley. Repton had stressed the care with which their houses were to be placed in 1793: 'To command the two reaches of the river from two different rooms in the manner proposed by Mr Nash's plan, it was found indispensably necessary to bring the house much nearer the shore, than was originally intended; because if the house were not placed within a certain angle, (ascertained with great precision on the spot) these two reaches would have been lost to the eye.'

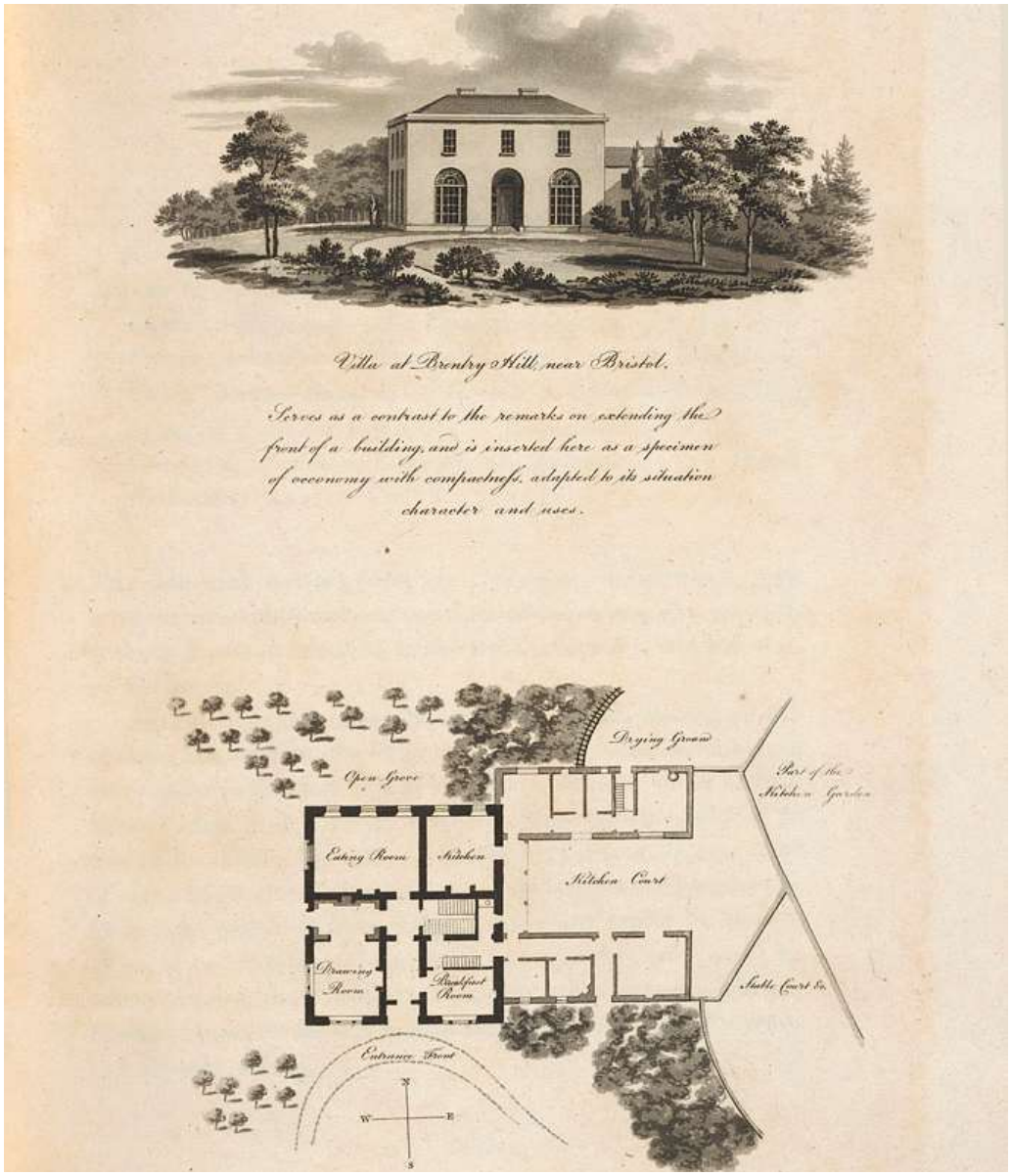
Thus, design was driven by the landscape, and had a revolutionary relationship to that landscape.

10.2 Landscape and siting: The natural terrace

The benefits of this site were the 'flat and natural terrace' on which the Mansion was to sit, the 'rich background of woodland to the north' and the 'beautiful valley to the east and west'.

By 1793, Repton had begun to make use of the natural terrace – the point, usually close to the top of a hill, at which the gradient is flattening off and is less than half the angle of its steeper, lower slopes. At Sundridge the natural terrace was extended to both north and south by a cut and fill exercise that effectively destroyed the natural terrace: "the earth was lowered 30 feet perpendicularly at the spot on which the house was built".

There were two great secondary advantages to the process of 'sinking' or excavation. First the footprint allowed all offices and service areas to be hidden between house and hill, so presenting a singularly clean finish between the house and its parkland. Second that the design made it possible to walk straight out of the Mansion and into the landscape.



An illustration by Repton in Observations on the theory and practice of landscape gardening, 1803

10.3 Connexion of house and landscape

Traditionally the principal rooms of a house were all upstairs and the gentry slept below, but in the late eighteenth century there was a widespread trend to partition and shuffle rooms

about, not just horizontally but also vertically, as the great staterooms of older houses were brought downstairs. There was a new emphasis on people's desire to walk directly out into the garden, one of the new informalities of the second half of the eighteenth century.

Repton said of the trend, 'A house in the Country is so different from a house in Town, that I never could see any good reason for disposing the living rooms upstairs. It may perhaps be said that the Views are more perfect, but … the inconvenience of not being able to go into the air without a staircase, can hardly be compensated by any improvement in the Views.' He clearly needed to make the case that landscapes (views from downstairs) were more valuable than prospects (views from above). He had no need to add, because for him it was axiomatic, that there should be a complete identification between the grand rooms and the best views.

One reason then for moving the principal rooms to the ground might have been that prospects were no longer felt desirable in views from the house. As Repton put it, 'the View from the windows … as an appropriate landscape … is more tractable (i.e. easier to landscape) from the ground floor, than from a higher level'.

Repton discussed 'rich woodland' several times, and he would have been aware of the benefits that would accrue from having the trees hang above the north end of a Mansion. They would both shelter it from the weather and provide a backdrop for views to the Mansion from the parkland. The relationship between the Mansion and the principal pleasure grounds would be controlled by these trees, e.g. the Sundridge dome appears to project straight out of the woodland. The rich woodland would include yew, oak and sweet chestnut.

Repton's recommendation for the 'beautiful valley to the east and west' at Sundridge and Grovelands. There was no Repton 'burst' (sudden view) from the principal approach which was from the east. Instead, the Mansion drifted in and out of view through domed clumps of trees amongst which it appeared only as larger and more striking dome. The aim of the landscaping seems to have been to float the building effortlessly into the parkland. On the other hand, there was a burst across the water from the direct approach from the west'.

The key views from the Mansion were placed more or less symmetrically about point blank (i.e. the line that bisects the mansion, running through its dome). To the west there was a view down to the lake which Repton wanted to adorn with a temple, and to the south, the view rose up to the prominent wooded hill on the horizon. However, the form of the building also allowed for a general panorama, for which he provided illustrations.

Repton and Nash set Sundridge into a bank; the design intent was that the rising ground behind the Mansion should appear to be a dense planting of trees, including yew, oak and sweet chestnut and it should be quite impossible to see the back of the Mansion from the higher ground to the north. From the south side, the naturally high ground of the hill does tower over the mansion, rising well above the height of the trees growing immediately around it.

There would be open yards at the back. Woodland (probably a shrubbery) ran down to the forecourt, concealing the northern half of the building from the west approach. The service buildings were not intended to be visible in long views of the Mansion.

11. GENERATING DESIGN PRINCIPLES

Clearly, the principles generated by Charles McNiven on the Woodfold site are still evident enough to be applied to the repair of the Park. And these hold good even for 'the other side' of a valley i.e. a northerly site rather than a southerly one.

The original hall took the conventional Reptonian route, located on a 'natural terrace' on the slope above Arley Brook and nestled in a woodland backdrop which shielded a pleasure ground of some complexity and interest.

The foregoing discussion describes a designed landscape which McNiven would have generated according to modern principles, using his twin professions of architect and landscape designer with access to the best work of Repton, the Wyatts, the Adams brothers, Nash et al. We can list some of the character elements of his chosen site and the principles embedded in his final design as follows:

Analysis of the **character defining elements:**

McNiven used, for instance:

a tall, southerly slope with a good natural terrace and fantastic views
ample water supply for decorative and functional use
good-boned old buildings
good source of building materials (stone; timber)

Design Principles

(i) On arriving at the junction of Further Lane, the entrance gate provided a view of **a focal point building** – Shorrock Green Hall – which had some architectural status. Passing the hall with glimpses down its western avenue there were glimpses across the farm buildings and down the valley and park before descending into the pleasure grounds.

(ii) The siting of Woodfold Hall itself took account of the natural terrace above the Arley Brook but allowing ample space for a **wooded backdrop** and an extensive pleasure ground – on the north side but on a south facing slope.

(iii) The buildings all took account of the **long views** and controlled those over ordinary buildings such as the farm, stables and cottages.

(iv) The main approach was from the east which was **side on** rather than 'point blank' and then appeared to continue on thereafter into an unending landscape.

(v) Overall, the access and egress arrangements took the visitor on a **journey** manipulated by buildings of status – the lodges and the old Shorrock Green Hall, modulated by landscape belts.

These could be used to generate a site brief for any new work at Shorrock Green as follows:

Character

Remnant of historic designed landscape

Countryside setting with undulating topography and good isolated trees and hedges
Natural terrace on the old avenue of Shorrock Green Hall
Long view to Mellor Brook
Woodland setting to east
Room to screen development to south
Long hedge for access and egress to be separated = journey
Deep site to facilitate side-on access
Damp section near road for natural pond

Design Principles:

(i) The site should have a focal point building to replace Shorrock Green Hall and allow glimpses of secondary buildings such as Huntsman's Cottages and Woodfold Farm to replicate the notion of the hamlet. An exemplary, compact villa generated from the principles of the time would be desirable.
(ii) The siting should take account of the natural terrace somewhere along or just above the old avenue from Shorrock Green Hall.
(iii) The new building should take account of the long views from the site and block most of the views to the modern farm redevelopment.
(iv) The approach should be side on rather than 'point blank' and appear to continue on thereafter.
(v) The access and egress should take the visitor on a journey manipulated by landscape belts.

The following diagram has been prepared to illustrate these principles but the designer must make his or her own decisions based on the site principles and the interpretation of character and the need to ameliorate the prominence of the now westward facing Woodfold farm development thus repairing the heritage values of Woodfold Park:

A Woodland belt on west of site to lessen impact of view of Farm development from Further Lane at Cooks Farm.

B Entrance

C Damp area – could be a pond

D Exit; principal view; glimpse in on axis with house

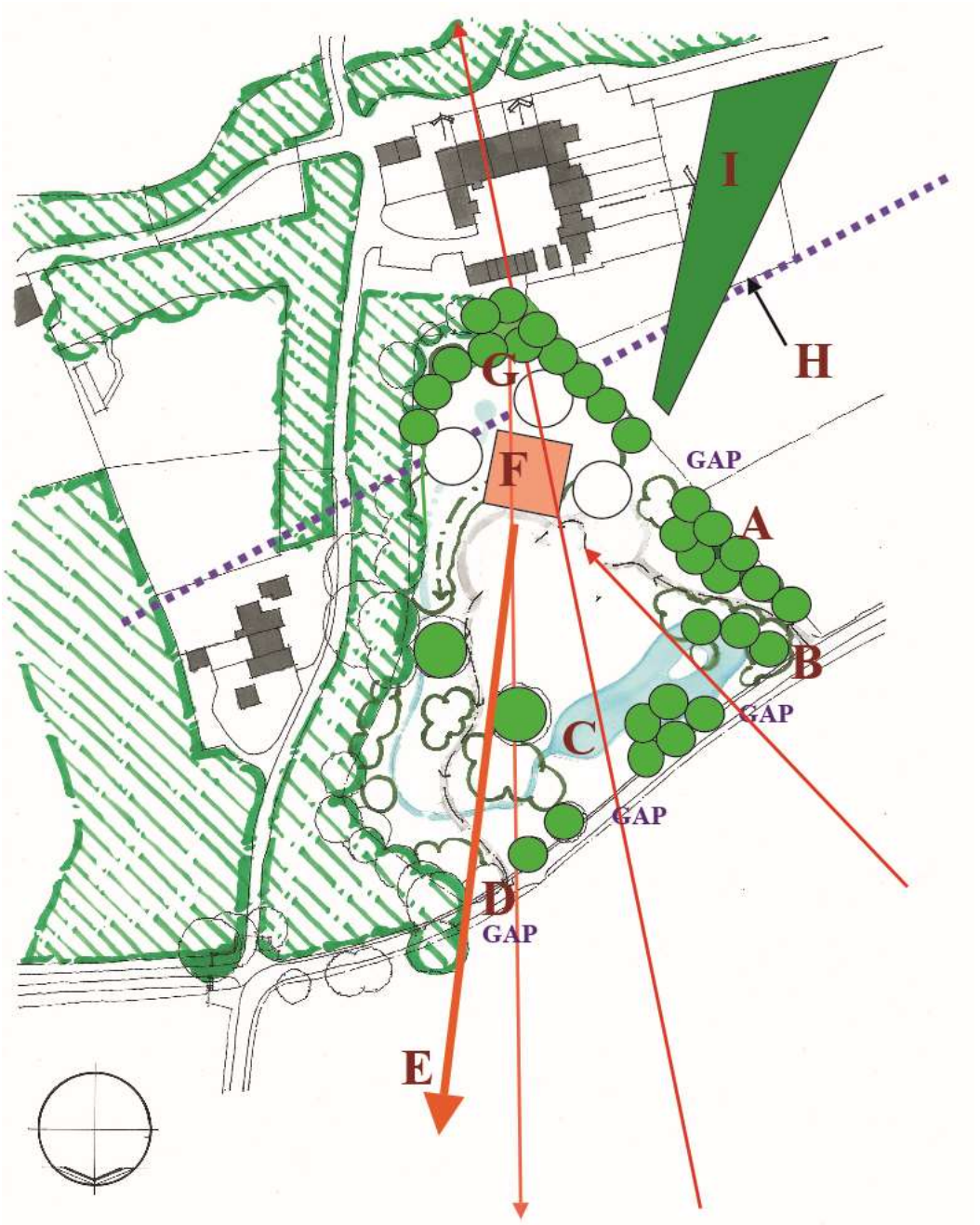
E Line of principal view

F Potential site on the 'natural terrace' with space either side to conceal service areas

G Wooded backdrop

H Ridge line of locality

I Potential later planting of tree clumps etc to filter view of farm from west



CONCLUSION

- The site on Shorrock Green is an historic one, inextricably linked by design to Woodfold Park's north entrance and the now demolished Shorrock Green Hall. It retains its historic interest but none of its architectural interest as part of the designed landscape.
- The heavy redevelopment of the farm and the demolition of the other houses in the hamlet detracts from heritage significance but there is scope to repair and enhance the space and the northern edge of the Park which is on HE's register of parks and gardens, and 'at risk.'
- This study has defined the character, context and heritage importance of the site and explored the idea of enhancing it by replacing the focal point lost by the demolition of the Shorrock's hall and by new woodland planting to ameliorate the prominence of the now westward facing Woodfold farm development. The conclusion is that a villa of exemplary design, and grounds could enhance the site if generated from the site's design principles.

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