Flos Pompa Mural Installation

Listed Building Consent Application

Reference: **PP-14023633**

1. Site address

Address: The Limes, 12, Double Street, Spalding, PE11 2AA

Easting: 524941, Northing: 322709

2. Proposal

Affix ceramic mural and associated interpretation plaque to external boundary wall facing the public highway on the site boundary on Herring Lane, Spalding.

Flos Pompa (Latin for "Flower Parade"), is a large-scale ceramic mural inspired by Spalding's horticultural history, created by local artists Greenfield Pottery in collaboration with residents, school children, and community groups across the district. Over 1,500 handmade ceramic tulips are incorporated into the design.

Mural dimensions: 5 metres wide x 2 metres high



Figure 1 Flos Pompa mural - full extent 5m x 2m

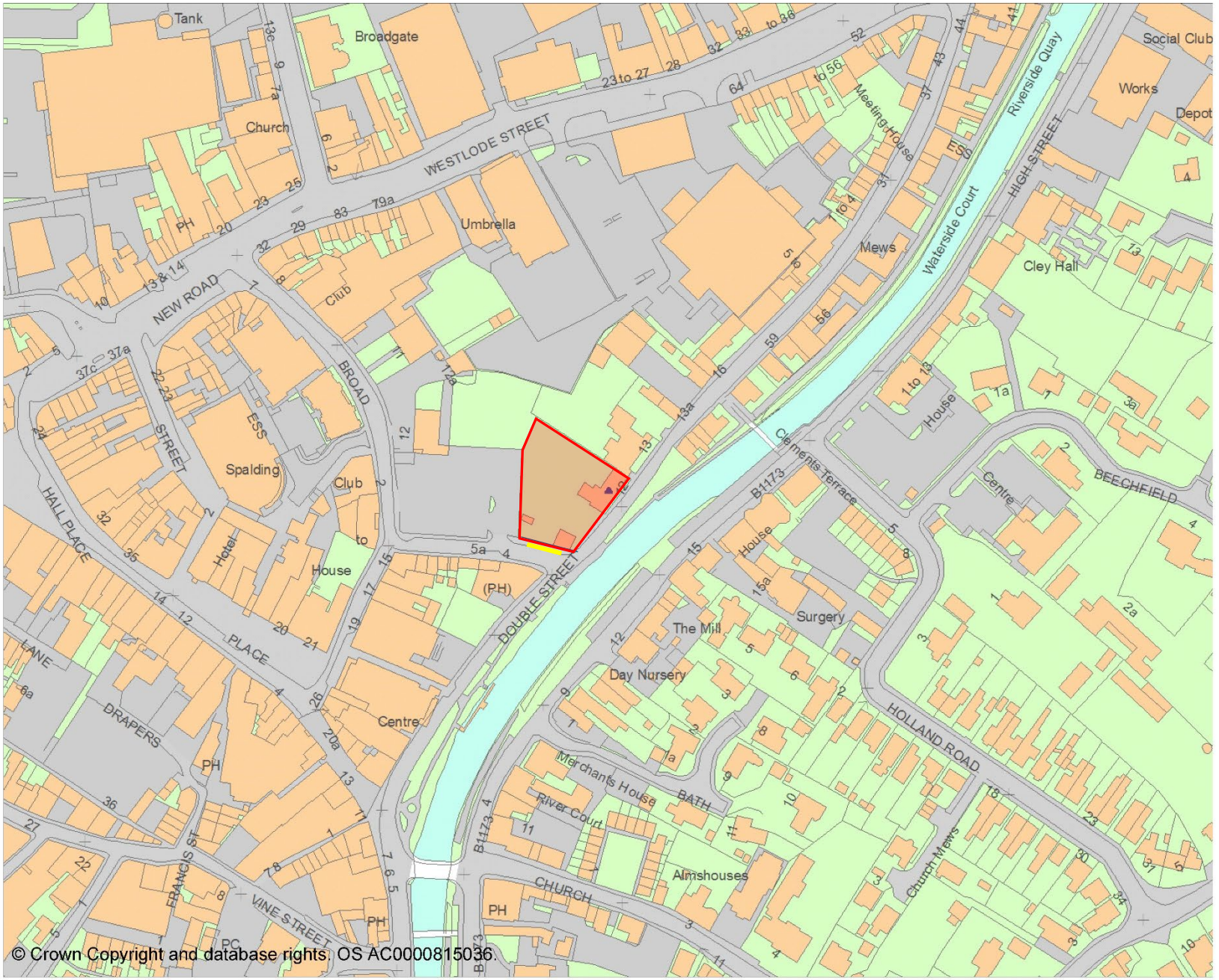
Plaque dimensions: 210mm x 297mm [A4]

3. Plans & Drawings

3.1 Site Location Plan

See below – The Limes site marked with a red boundary. The mural is proposed to be fixed to the wall on the south side of the site next to the road on Herring Lane – marked with a yellow line.

Herring Lane has a junction with Double Street on the corner of The Limes site. Herring Lane leads to a public car park to the west of the site.



This is an A4 sized map and should be printed full size at A4 with no page scaling set.

Name: THE LIMES

Heritage Category: Listing

List Entry No : 1063971

Grade: II*

County: Lincolnshire

District: South Holland

Parish: Non Civil Parish

For all entries pre-dating 4 April 2011 maps and national grid references do not form part of the official record of a listed building. In such cases the map here and the national grid reference are generated from the list entry in the official record and added later to aid identification of the principal listed building or buildings.

For all list entries made on or after 4 April 2011 the map here and the national grid reference do form part of the official record. In such cases the map and the national grid reference are to aid identification of the principal listed building or buildings only and must be read in conjunction with other information in the record.

Any object or structure fixed to the principal building or buildings and any object or structure within the curtilage of the building, which, although not fixed to the building, forms part of the land and has done so since before 1st July, 1948 is by law to be treated as part of the listed building.

This map was delivered electronically and when printed may not be to scale and may be subject to distortions.

List Entry NGR: TF2494222710

Map Scale: 1:2500

Print Date: 15 May 2025

Historic England

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Figure 2 Proposed wall for mural installation on Herring Lane

The wall shown above is the external boundary wall for The Limes, on Herring Lane with the junction onto Double Street shown to the right. The wall has a street sign fixed to it at height, and has 2 highway signs in the pavement relating to the junction and directions to the public car park behind the site on Herring Lane. The frontage for The Limes is on Double Street, around this corner to the right.

A mock-up of the size and extent of the mural is depicted below showing the exact location of the mural on the wall in relation to the *Give Way* sign, ensuring it is not behind the street signage and is sited near open pavement.



Figure 3 Proposed location for mural on Herring Lane wall



Figure 4 View of the wall from Herring Lane looking towards Double Street and the River Welland

The view of the wall above shows the context next to a private entrance to the site on Herring Lane. The view below shows the extent of the south boundary wall on Herring Lane, looking towards Double Street.



Figure 5 View of the wall from the south west corner of the site on Herring Lane



Figure 6 View of the wall from Double Street at the Herring Lane junction

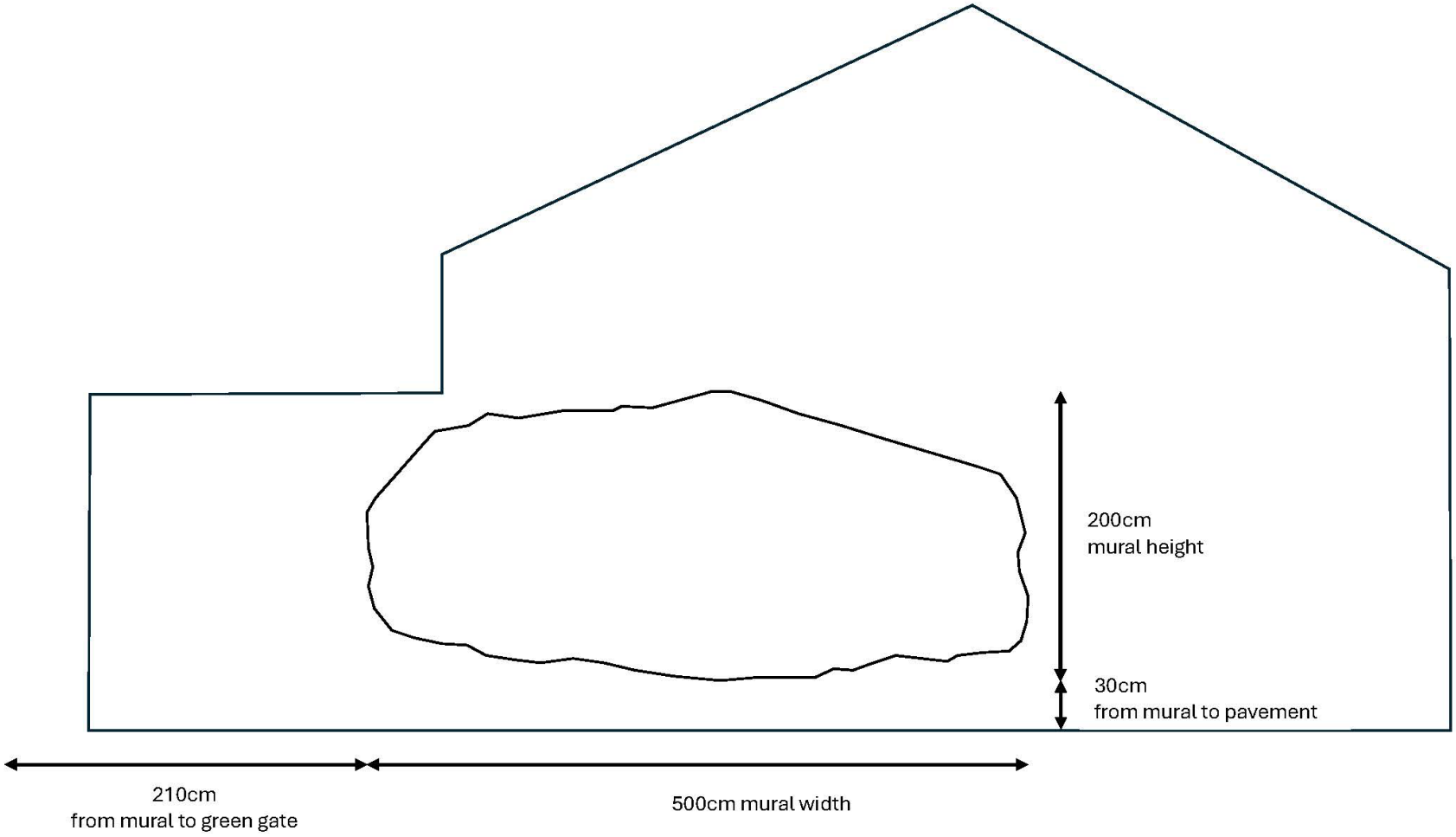
The view above shows the entire southern boundary of the site, looking across the Herring Lane junction from Double Street. From this viewpoint, the right hand side of the mural will sit behind the *Give Way* sign.

The view below shows the wall further away looking north on Double Street. Once passed the Herring Lane junction heading north, the mural is not visible from Double Street. Double Street is a one way highway at this point with all traffic heading south to north. Traffic on Herring Lane is two way in order to access the public car park to the west of The Limes site.



Figure 7 View of the wall from Double Street adjacent to the public house before the Herring Lane junction

3.2 Indicative Elevation Plan



4. Design and access statement

4.1 Context

Transported arts programme commissioned artists Mark Judd-Cooper and Jo Rollason from Greenfield Pottery to create a ceramic mural made with mass participation from the local community. The artwork also incorporates mosaic elements supported by Boston School of Mosaics and artist Jane Kay. 390 members of the public attended one of 24 workshops to create a ceramic tulip to feature in the mural which depicts fields of tulips in reference to Spalding's flower-growing heritage and the tradition of the flower parade. 'Flos Pompa' means 'flower parade' in Latin; the Latin reference pays homage to the medieval heritage setting of the town centre and the Latin as the 'language of flowers'.

4.2 Design

The mural has been designed by professional artists (see below) as part of a community project co-ordinated by Transported and funded by Arts Council England. The original proposal for the project outlined the recognised need for high quality public realm interventions in the town to enhance its character, contribute to the reduction in anti-social behaviour by creating better public spaces, and involving the community in the process of deciding what was needed. These observations were made as part of South Holland District Council's regeneration sub-committee which included representatives from the council, the county council, Transported, and other local stakeholders.

The mural design emerged as part of a creative community consultation process with initial workshops in the town centre as part of the Pumpkin Festival. Many people spoke fondly of their memories of the flower parade and Spalding's significant horticultural heritage symbolised with the growing of tulips. This inspired the artists to develop a mass participation ceramic project using floral heritage as a starting point.

The mural's size means that it needs to be displayed on a large area of wall so that it can be appreciated by the public but without detracting from its setting. The wall on Herring Lane that is part of The Lime site offers an area of wall suitable for this purpose. Other sites around the town have been considered but many ruled out due to other street furniture obscuring views or permissions from site owners being unobtainable.

The artwork will enhance the character of the town as a standalone piece but can also be seen as part of a suite of artworks and sustained interventions that reference the town's unique heritage and history, delivered in consultation with the local community's wants, needs, and aspirations. Other complementary artworks include the riverside arts trail further south on the west riverbank comprising living willow sculptures and stone carved way markers; the *Portrait of a Town* mini bronze sculpture trail created by artist Joseph Hillier; Laury Dizengremel's *The Hiring* sculpture in Hall Place; and the *Mark-It Trail* stone sheep and cattle sculptures in Sheep Market and New Road by artist Graeme Mitcheson. These projects were commissioned by South Holland District Council (for Spalding Reconnected's riverwalk) and Spalding & District Civic Society (sculptures).

Participants that were involved in the creation of the ceramic tulips in the mural include The Ever Young Club, Spalding Arts & Crafts Society, Tonic Health 'Sociables' members, members of the public in Spalding's Market Place, and students from Spalding High School, Long Sutton High School, Monkshouse Primary School, St Norbert's Catholic Primary School, William Stukeley C of E Primary School, and University Academy Long Sutton. Two exhibitions have been held telling the story of the mural's creation in Spalding Library and at Springfields' Outlet which were seen by over 2,500 people. Those involved in the creation of the mural are eager to see the work displayed in a suitable open public accessible space, which this site location affords.



Figure 8 Design detail from the mural - flowers with horizon



Figure 9 Ceramic tulip elements incorporated into the mural design



Figure 10 Design detail from the mural - flowers and skyscape referencing aviation heritage



Figure 11 Mural title 'Flos Pompa' design detail



Figure 12 Heritage tiles incorporated into the mural design

4.3 Lead artists

Greenfield Pottery is a working studio pottery based on the outskirts of Holbeach near Spalding, led by qualified ceramicists Mark Judd-Cooper and Jo Rollason. They make a variety of thrown and hand-built work, which varies from domestic wares to more sculptural pieces. They fire earthenware and stoneware, make their own glazes and do raku and sawdust firings, as well as running pottery classes in their home studio throughout the year. Their community-engaged practice, attention to detail, and the high quality of their artistic work has culminated in the creation of a uniquely impressive and impactful mural bespoke to the town and created with and by many local people. The display of their work will serve to enhance the public opinion of the town for residents and visitors alike, contributing to local place-making and the visitor economy by offering another high quality artistic intervention that boosts the visitor experience.

4.4 Access

The proposal to affix the mural to the garden wall on the public side is a suitable response to the site and its setting because it enables the mural to be seen in an accessible place without detracting from the character of the site and the local character and in keeping with the character of the town.

By placing the mural on the external wall facing the street, it can be it can be adequately accessed by prospective viewers – members of the public and those who contributed to its creation. It is set back from the junction of Herring Lane adjoining Double Street and positioned to one side of the existing highways signage. The public can view the mural from the pavement without it being obscured by street furniture. There is a lowered pavement near the position of the mural enabling pedestrians or those in wheelchairs to access the pavement adjacent to the mural.

The mural position will not affect access to the site via the wooden garden gates in a central position along the south boundary wall. This side wall cannot be seen from the front elevation of the property on Double Street.

The site itself is in the heart of the town, proximate to the town centre shops and amenities and the river as well as a public car park. Footfall along Herring Lane is not so high that the presence of the mural will cause issues for pedestrian access while people stop to view the mural and the pavement is sufficiently wide at this point that there is space for people to view the mural as pedestrians pass by.

5. Heritage Impact Assessment

5.1 Context

Spalding has an important heritage connected to horticulture which was celebrated annually at the flower parade – a popular event for residents and visitors from far and near. The flower parade ceased after 55 years in 2013 but has recently been reinvented, starting again in 2023 (see Spalding Flower Parade | Official Website history).



Figure 13 Spalding Flower Parade historically (Photo credit: © Steve Daniels (cc-by-sa/2.0) geograph.org.uk/p/1462667)

The proposed mural features this heritage which is closely linked with the town centre streets in and around Double Street, the site of The Limes, thanks to the route of the parade. The mural will be fixed to a modern curtilage wall associated with The Limes at 12 Double Street which is a Grade II* listed building where it will be accessible and visible to the public on the highway.

Local affection for the town's floral heritage is strong, and community interest and participation in the project and a desire to see the artwork fixed to a suitable wall is documented in feedback from public engagement.

5.2 Statement of interest

The applicant (Transported) has no interest in the ownership or tenancy of the property/site. The applicant has commissioned the creation of the mural which once affixed to the site wall will pass into the ownership of and become the responsibility of South Holland District Council.

Tom Wright and Katherine Wright of The Limes have confirmed that they own the site and wall to which the mural will be affixed and have given permission for this. They have been notified of the application for Listed Building Consent to allow the proposal to proceed.

5.3 Conservation Area

The proposed siting of the mural is in the Spalding Conservation Area.

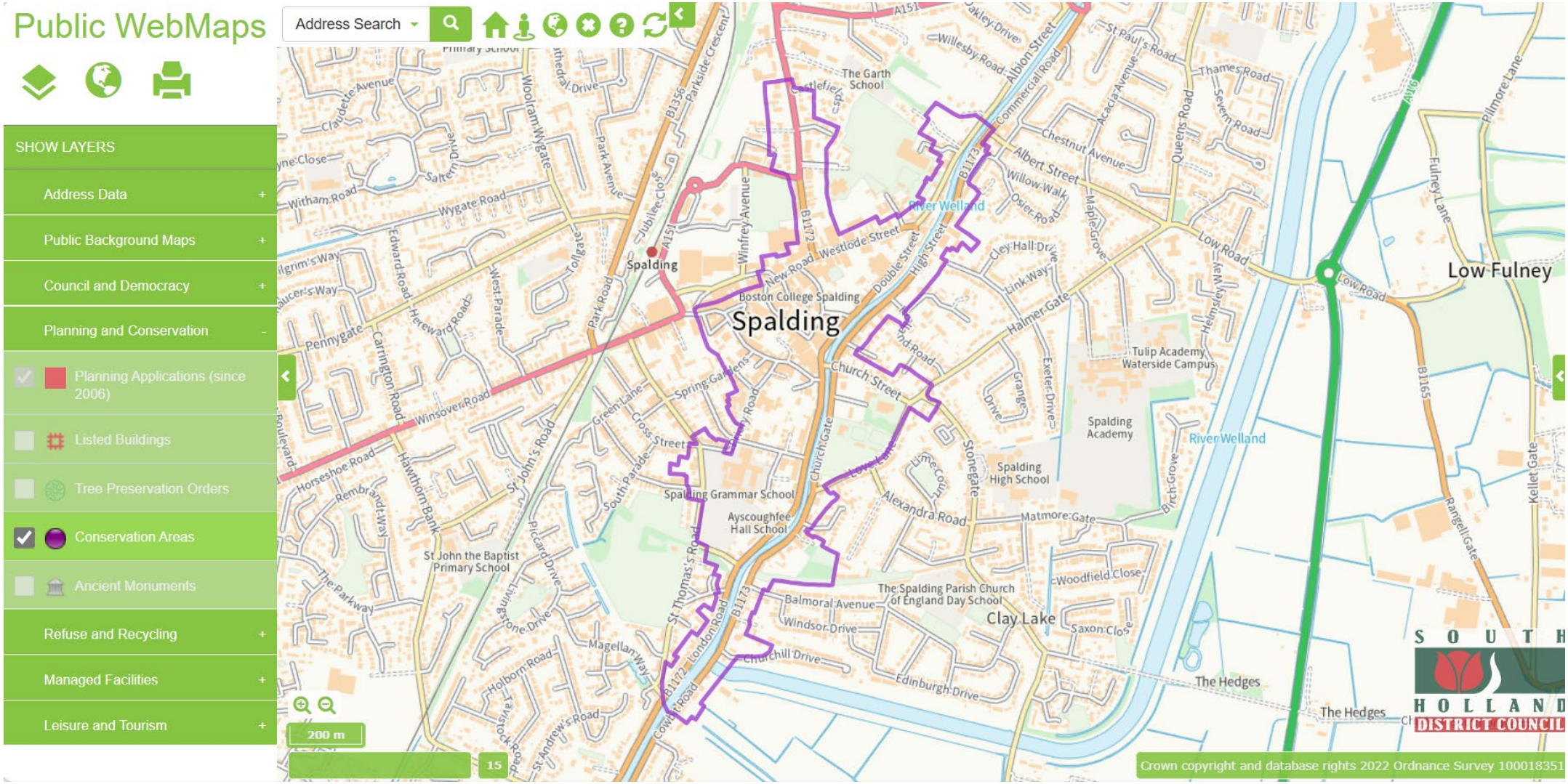


Figure 14 Spalding Conservation Area map - within the purple boundary

5.4 Listed Building

The proposal involves 'works to any structure or object fixed to the property (or buildings within its curtilage) internally or externally'[1], specifically works to affix an object to the boundary wall which is within the curtilage of the listed building *The Limes* – see the National Heritage Listing details below.

THE LIMES, Non Civil Parish - 1063971 | Historic England **Official list entry:**

Heritage Category: **Listed Building** Grade: **II*** List Entry Number: **1063971**

Date first listed: **29-Dec-1950**

List Entry Name: **THE LIMES**

Statutory Address 1: **THE LIMES, 12, DOUBLE STREET** County: **Lincolnshire** District: **South Holland (District Authority)**

National Grid Reference: **TF2494222710**

Details: DOUBLE STREET 1. 5313 (West Side) No 12 (The Limes) TF 2421 1/64 29.12.50. II* GV

2. Early C18. 2 storeys in local brick with rusticated quoins to main section. Good moulded stone cornice along whole building, the main part only having brick parapet and moulded stone capping with centre panel of balusters. 3 dormers with moulded segmental heads. 5 windows, moulded stone frames, hung sashes with glazing bars. Wide stone band between storeys. 3 good brick stacks. Central door of 6 panels in moulded case with semi-circular traceried fanlight, moulded open pediment with modillions, on console brackets. Slate roof. Left-hand section has a window of 3 lights to each storey, hung sashes with glazing bars, pilaster mullions. Moulded surrounds to windows. Modern garden wall. Nos 12, 13 and 13A form a group.



Figure 15 Left: extract from Grundy (1732); right: extract from the 1887 OS plan for Spalding

The property can be seen on John Grundy's 1732 plan of the town, fronting Double Street with a perpendicular rear garden and orchard area to the west. By the late 19th century, the orchard appears to have been partially incorporated into the grounds of The Limes. A building complex runs along Herring Lane at this time with a yard at the west end. This appears to have been a significant building with at least 5 bays.

[1] In accordance with section 1(5) of the Planning (Listed Buildings and Conservation Areas) Act 1990.



Figure 16 1930s aerial shot with The Limes centre right



Figure 17 Above - you can see the gable end of the building complex along Herring Lane



Figure 18 Further 1930s aerial

As a Grade II* listed building, The Limes is an extremely important building in the townscape and falls within the top 8% of all listed buildings. This significance derives from its age and composite special interest, being an extremely good example of early 18th century domestic town house vernacular. It forms an important grouping with no 13 to the north (also Grade II*), no 11 to the southwest (Crane Inn), 4 and 5 Herring Lane (Grade II) and listed buildings on the opposite side of the river. This grouping makes a significant contribution to the special character and appearance of the Spalding Conservation Area.

The proposal is to affix the mural to the wall on the south side of the site, facing the highway. In the list description above, this is highlighted in yellow indicating the wall is a modern addition to the primary listing of The Limes building. This is supported by the 1930s aerial imagery which shows a long building along Herring Lane. The building is also present on 1947 aerial images on *Britain from Above*. Given the reference to a modern garden wall in the 1950 list entry, it is possible that the main structure was demolished between 1947 and 50, with a new wall forming the enclosure. The lane may well have been widened at this point. The structure known as the garage may well have been the off-shot in the return to Double Street that can be seen on the older 2 storey building along Herring Lane. This main building had an industrial quality and was perhaps associated with Herring Lane fishing.

The bricks in the wall have a brindle quality and do not match the historic masonry of the house (albeit a Flemish stretcher bond has been used to good effect). The limited significance of the garden wall may have formed the justification for the redevelopment scheme approved nearly 20 years ago (permission was granted in 2007 to demolish the boundary wall along Herring Lane [ref H16-0891-07] as far as the garage). Overall, the wall itself has a very limited architectural significance (see below)

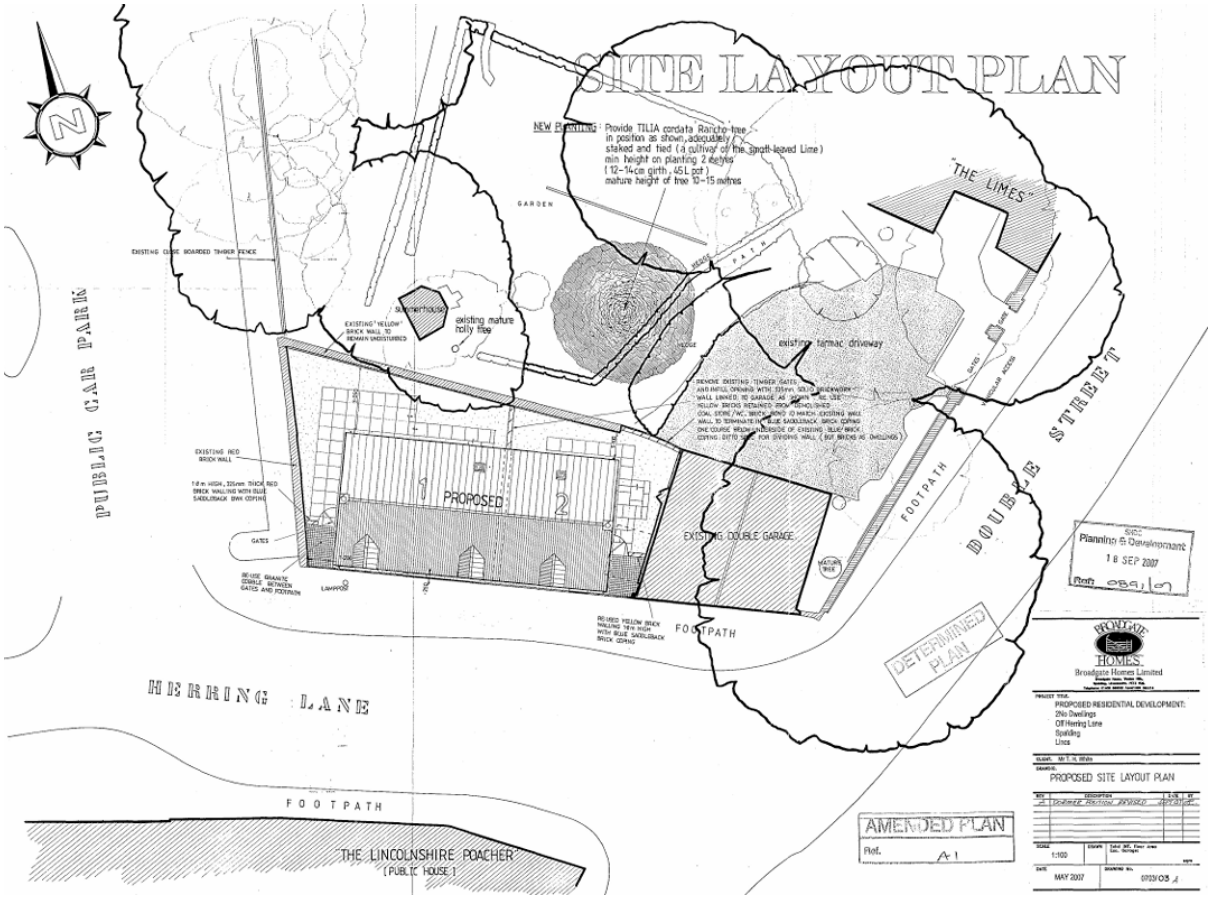


Figure 19 Planning permission application for the site from 2007

The mural will be intervisible with the side of the main house when seen from the southern aspect along the river. Although the bright colours and modern form of the mural will contrast with the red brick setting of the wall, garden and side of the listed building, this is not considered to be unduly prominent or obtrusive

The mural represents an important heritage narrative with significant local meaning, demonstrated by the extensive design consultation and creation process involving the local community. For this reason, we believe the proposal has a clear and convincing justification.

As public art and commemoration, the mural resonates with the setting on Herring Lane, and helps to create a tangible public realm link between the marketplace (site of other significant public art) and the riverside (site of a new art trail). South Holland District Council has recently received significant funding from The National Lottery Heritage Fund to focus on how to connect the town centre and riverside with waymarking, heritage strategy, art and public engagement. This proposal furthers this ambition and complements this investment and supports that vision.

The scale of the mural fits with the size of the wall – it does not cover the entire wall, and will be sited so that it can easily be seen by pedestrians. It is commensurate to the scale of the public realm and other public art in the town centre and will not be unduly prominent or distracting. When seen and experienced from the street, the mural will provoke interest without diminishing the special interest and significance of the listed building.

The mural comprises appropriate materials for this location, incorporating ceramic tiles on aluminium backing, making it as lightweight as possible. It is constructed in 5 pieces which slot together so that the tulips in the design overlap seamlessly. The mural will be bolted to the wall.

Should the mural need to be removed or re-sited in the future, any holes in the wall can be backfilled with coloured epoxy filler.

An associated plaque will be affixed to the wall to offer interpretation and context to the mural. This will be A4 size to allow for description and credits, fixed twice 800mm to the right of the mural.

The mural will not cause harm to any other heritage assets and will otherwise preserve the character and appearance of the conservation area. We therefore consider the development to accord with the objective of preservation required under sections 16 and 72 of the Planning (Listed Buildings and Conservation Areas) Act 1990. In any case, the proposal has a clear and convincing justification. It carries public benefits. Although not critical to justification, the proposal is easily reversed and only minor remediation would be required to reinstate the current appearance. It is felt that the proposal accords with the general principles of heritage conservation set out within section 16 of the National Planning Policy Framework (NPPF) (2024).

5.5 Planning Policy

We consider that this proposal is in line with relevant planning policy, as follows:

- Paragraph 203 (f) of the NPPF – the mural is a new addition which makes a positive contribution to local character and distinctiveness.
- Paragraph 203 (g) of the NPPF requires opportunities should be taken to draw on the contribution made by the historic environment to the character of a place; the mural reflects an important narrative for the town and its historic identity.
- Policy 25 of the South East Lincolnshire Local Plan requires the council to promote opportunities to support and extend the offer of the town centres as destinations in a number of ways including enhancing the public realm through improvements to public spaces. The proposed installation is such an opportunity.
- Policy 29 of the South East Lincolnshire Local Plan requires that proposals within, affecting the setting of, or affecting views into or out of, a Conservation Area should preserve (and enhance or reinforce, as appropriate) features that contribute positively to the area's character, appearance and setting. The proposed mural does that by contributing towards telling the story of a significant part of the town's heritage within the centre of the area historically linked to the flower parade and serving as a link in the public realm between the riverside and the town centre.

6 Conclusion

The starting point for considering any listed building works is the presumption against harm which is enshrined in the Planning (Listed Buildings and Conservation Areas) Act 1990 (the 'Act'). The mural will be affixed to a modern brick wall and shall not harm the special interest of The Limes, a Grade II* listed building. The method of fixing has been designed to have a low impact on the masonry, and the works are otherwise reversible. Given the modern origins of the wall and its relatively low significance, the proposal is not considered to conflict with the objective of preservation required in section 16 of the Act.

The proposed works comprise public art which shall enliven and enhance Herring Lane. The mural is bright and distinctive, but not unduly distracting or obtrusive. This ensures that no harm is caused to the conservation area or setting of any other heritage asset. There is a compelling justification for the public art which is considered to contribute positively to the public realm. The proposed works therefore are considered to comply with section 72 of the Act.