

Design Access and Heritage Impact Statement

Orangery Terrace Extension:

The Orangery
Royal Botanic Gardens, Kew
Richmond, TW1 9AE

For the Royal Botanic Gardens, Kew

R10B/22_065



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1.0 INTRODUCTION

This document has been prepared on behalf of Reuben Briggs, Head of Estates Project Services at the Royal Botanic Gardens Kew, in support of an application for planning and listed building consent to extend the landscaping and seating area of The Orangery, Royal Botanic Gardens Kew, Richmond, which is a Grade I listed building with a modern extension to the north. The aim of the proposals is to protect and conserve the building and landscape for future generations and improve the visitor and guest experience.

As described in the Royal Botanic Gardens Kew World Heritage Management Plan 2020-2025, due to limited funding the Estate has survived in repeated cycles of reactive minimal maintenance for many years. The cumulative effect has been a deterioration of Kew's assets, such as the Grade I listed Orangery by William Chambers dated 1761.

This report focuses on the historic fabric of The Orangery and also includes proposals for alterations to the modern north extension constructed in 2003.

This Access, Design and Heritage Impact Statement has been prepared by David Finlay of Acanthus Clews Architects. Acanthus Clews Architects are appointed to the Royal Botanic Gardens, Kew Conservation Framework. Acanthus Clews are an award winning RIBA chartered practice with extensive experience carrying out repairs and alterations to significant grade I and II* historic buildings.

1.1 The Purpose of the Design, Access, and Heritage Impact Statement

The purpose of this document is to assess the impact on the historic fabric and environment of the proposed work. This is to aid an understanding of the potential harm caused by the proposed alterations to the landscape terraces and what measures have been undertaken to mitigate against this. The document will also assess the potential benefits and gains that the project introduces.

When designing in such a special context, heritage considerations are inseparable from other design matters, and have been actively considered throughout the design process. The impact of the proposals has been assessed formally in a Heritage Impact below.

1.2 Methodology

This document is written in conjunction with the following documents:

- Heritage Report R10 22_065 prepared by Acanthus Clews Architects
- Kew Gardens Design Statement & Landscape drawings

1.3 Design Process

An initial design was developed by Kew for a pre-application submission in March 2021. The proposals at this time involved removing an area of lawn (438m²) adjoining the existing terrace and installing an all-weather, permeable self-binding gravel surface. The proposal also introduced additional outdoor furniture and planters on the new area of gravel surface. The proposal was a direct response to the problem of high levels of wear and tear on the grass in this location.

As the proposal increased the proportion of hard landscaping in front of the Orangery, Historic England identified that the relationship between lawn and architecture would be altered and that this had the potential to cause harm to the significance of the Orangery and Registered landscape.

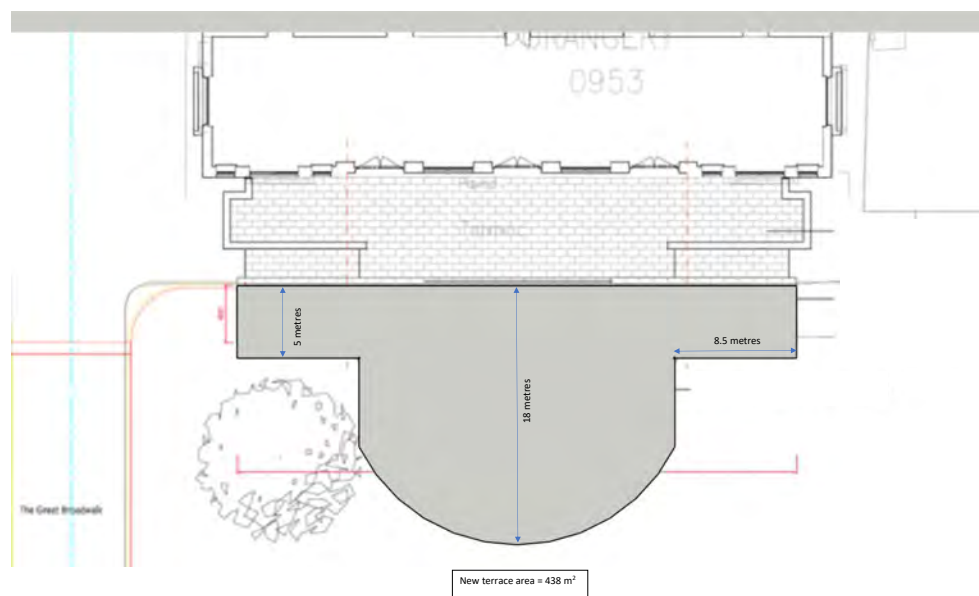


Fig 1 Initial Pre-Application landscaping design.

Historic England also recommended that the significance of the Orangery within its landscape setting was explored further and suggested less harmful alternatives to address the issue of the heavily worn lawn than hard landscaping.

With this in mind Kew have reviewed their core needs and have amended the proposal to significantly reduce the area of self-binding gravel to 320m². In addition to this the layout of the new gravelled area has been simplified and is an 8m linear extension of the current terrace. This significantly reduces how far the terrace extends into the Great Lawn by 10m.

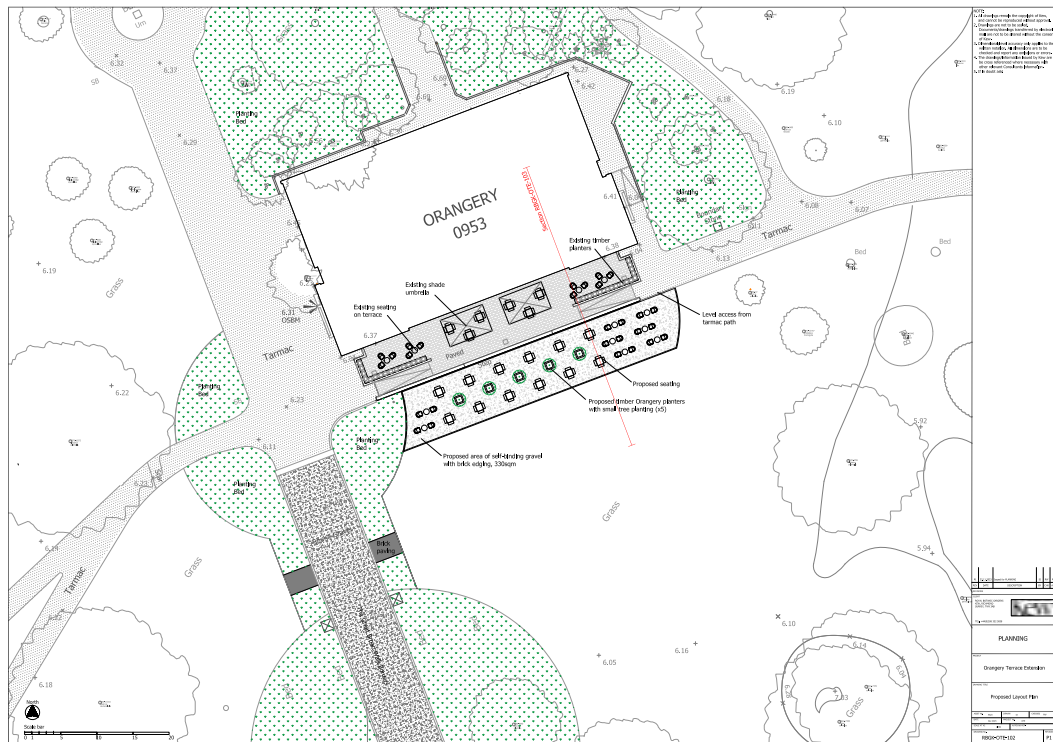


Fig 2 Revised landscaping design.

Design Approach

The current lawn seating area opposite the Orangery is not easily accessible to wheelchair users and prams after wet weather. After periods of drought in the summer months, the lawn becomes worn with numerous bare patches emerging which become very muddy in wetter weather.

The proposal is to convert a section of the lawn that gets most worn into an area of self-binding gravel; a more suitable surface to accommodate seating. This area is adjacent to the existing paved seating terrace and would tie in to the newly planted Great Broadwalk Borders. Self-binding gravel is a loose material that compacts with use but retains porosity to allow drainage and was successfully used in the recently renovated Agius Evolution Garden and Kitchen Garden.

The existing paved terrace uses movable planters to soften the space and provide structure to the seating arrangements. The proposals for the terrace extension include the addition of traditional style Orangery Planters using small, evergreen trees to provide shade and seasonal interest. These planters will be movable and match the light green colour of the existing planters. Refer to drawing RBGK-OTE-002_P0 Proposed Site Layout Plan, to see an indicative seating arrangement.

2.0 LISTED STATUS

The Orangery is listed grade I (list entry no 1263075) and as such is recognised as being of the highest architectural and historical importance. The list description describes the building as follows:

11761. Sir William Chambers. Brick (still stuccoed with Chambers' stucco). Seven bays long with rusticated walls and arched openings, the first and last bays being pedimented one single, tall storey. Modillion eaves cornice.

3.0 SITE CONTEXT

Royal Botanic Gardens, Kew, is a world-renowned global scientific institute. Founded in 1759, the gardens are now a UNESCO World Heritage Site that uses the power of science and the rich diversity of its gardens and collections to provide botanical and mycological knowledge, inspiration and understanding of why plants and fungi matter to everyone. The iconic architecture and historic heritage, such as The Orangery, is a key attribute of Kew Gardens inscription as a World Heritage Site.

The Royal Botanic Gardens, Kew, operates two sites: Kew and Wakehurst. The land and buildings of the Kew estate are the hereditary property of The Crown, managed by Kew under the 1984 Ministerial Direction. The estate consists of 132 hectares of gardens, botanical glasshouses and approximately 200 mixed use buildings.

Set beside the River Thames' south-western reaches, this Grade I registered historic landscape garden includes work by renowned landscape designers including, in the eighteenth century, Charles Bridgeman, William Kent and Lancelot "Capability" Brown and, in the nineteenth century, William Hooker, William A Nesfield and Decimus Burton.

Alongside the botanic collection Kew is also the site of a very important collection of buildings. The Gardens has over two hundred and seventy built structures; fifty-six of which are listed buildings and monuments that reflect the stylistic expressions of various periods; six are Grade I listed, seven are Grade II*, and forty-three are Grade II listed.

The Orangery, which is the subject of this report, is a Grade I listed building, located in the "Entrance Zone" of the gardens (northwest extent of the site). During the Georgian period, the Gardens included a series of theatrical set pieces and vistas. The partial view of the Orangery across the Great Lawn is one such intended folly to be looked at, and looking north, part of the geometric design of Burton's 1845-6 Broad Walk also acts as a vista towards the Orangery.



Fig 3 View looking north along Broad Walk showing The Orangery.

3.1 General historical development of the building

The Orangery was designed by William Chambers in 1761 for Her Royal Highness Augusta, Princess Dowager of Wales. Several alterations have been carried out on the building, including the following:

- i) 1761: Construction of The Orangery
- ii) 1841-45: New window openings and pediments formed on east and west ends and possible addition of terracotta coat of arms
- iii) 1863: Converted into a Timber Museum
- iv) 1883: Installation of two galleries with spiral staircases on the north wall, and possibly forming three high level window openings in the north wall
- v) 1902: Mess-room and potting shed demolished and annexe extension constructed to the north wall
- vi) 1959: Converted back to original purpose as an Orangery for the bicentennial celebrations of Kew Gardens
- vii) 1962: Filmy Fern House Annexe extension to the north
- viii) 1972: Converted into a Bookshop and Exhibition Area
- ix) 1989: Converted into a Restaurant with Bookshop
- x) 1992: Converted into a Shop
- xi) 1998/99: Roof repairs
- xii) 2003: Converted into a Restaurant and Events Venue, and reopening central north doorway and creating two new openings in the north wall
- xiii) 2023: Repair and refurbishment scheme

3.2 Exterior

The building is of masonry construction (brick with stucco) with large Palladian style timber windows/ doors on the south, east and west elevations. The roof has a shallow pitch with a slate covering. the parapets and pediments are decorated with modillions. Princess Augusta's initials are shown in shields on the south elevation and the Royal Coat of arms on the east and west elevations. An extension was added to the north in 2003, which houses the Café/Servery, Kitchen, WCs and a Conference Room.



Fig 4 South elevation



Fig 5 View looking north-east

4.0 CONSULTATION

Pre-application advice was sought from Historic England in March 2021 and a letter of advice received from Rob Schofield on the 18.03.22. Ref PA01150785.

5.0 PREVIOUS PLANNING HISTORY

The Orangery has the following planning history:

1. Extension of catering facilities, replacing the present shop and existing table service restaurant installation in The Orangery – withdrawn on 23 November 1992 (application no. 92/1223/C84)
2. Provision of disabled access ramps, raised entrances with steps and balustrade to the two main public entrances to The Orangery – permitted on 01 August 1999 (application no. 92/1223/C84)
3. Removal of stone pavings at two entrances – permitted on 01 August 1999 (application no. 92/1223/C84)
4. Proposed stone and brick landscaped terrace to front of The Orangery – permitted on 28 September 2000 (application no. 00/2248)
5. Proposed stone and brick landscaped terrace to front of The Orangery – permitted on 21 September 2000 (application no. 00/2249)
6. Reconstruction of existing buildings to north of Orangery to replace and enhance existing catering facility – permitted on 22 October 2001 (application no. 01/1188)
7. Repair and refurbishment permitted on 14/11/2022 (22/2749/LBC)

6.0 EXISTING PHOTOGRAPHS & GROUND FLOOR PLAN

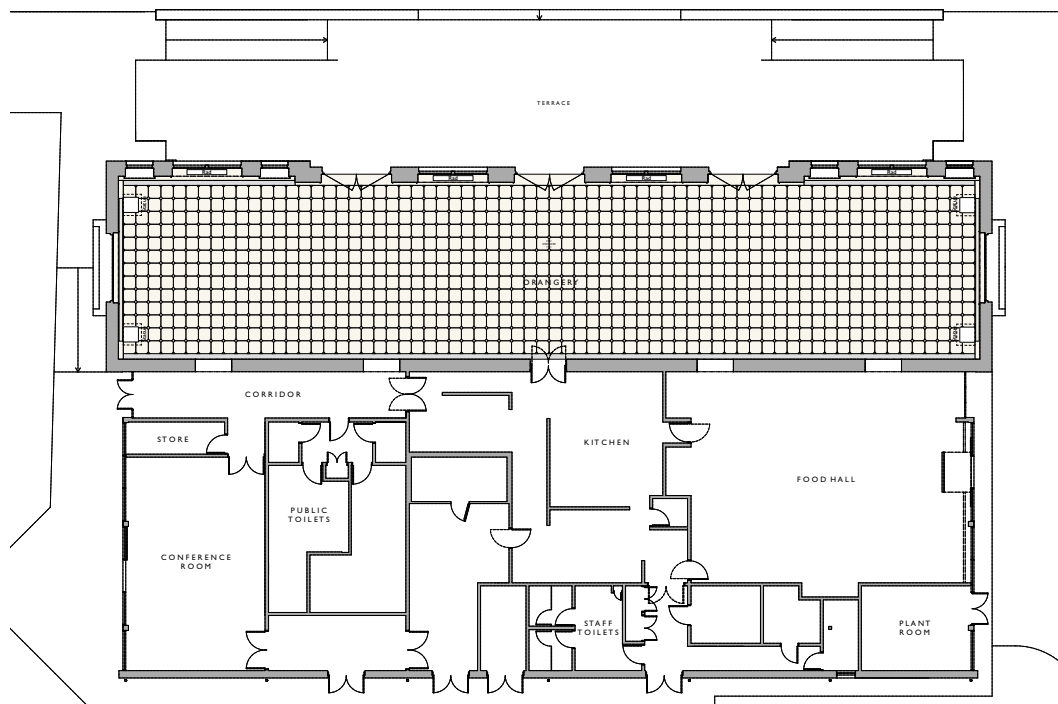


Fig 6 Ground Floor Plan

(The Orangery faces south)



Fig 7 General of south elevation



Fig 8 General view looking north-west



Fig 9 General view looking north-east



Fig 10 West elevation showing café entrance to north extension (left)



Fig 11 South terrace looking west

7.0 PLANNING POLICIES

The National Planning Policy Framework says that heritage assets are an irreplaceable resource and need to be conserved in a manner appropriate to their significance. In determining planning applications, local planning authorities should take into account of the desirability of sustaining and enhancing the significance of heritage assets.

The London Borough of Richmond upon Thames Local Plan Policy LP1 seeks to retain the high-quality character and heritage of the borough. Policy LP3 requires development to conserve and, where possible, take opportunities to make a positive contribution to, the historic environment of the borough. Development proposals likely to adversely affect the significance of heritage assets will be assessed against the requirement to seek to avoid harm and the justification for the proposal. The significance (including the settings) of the borough's designated heritage assets, encompassing Conservation Areas, listed buildings, Scheduled Monuments as well as the Registered Historic Parks and Gardens, will be conserved and enhanced. Policy LP6 identifies that the Council should protect, conserve, promote and where appropriate enhance the Royal Botanic Gardens, Kew World Heritage Site, its buffer zone and its wider setting.

8.0 HERITAGE REPORT

Heritage Report

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HERITAGE REPORT

1.0 INTRODUCTION

1.1 SITE CONTEXT

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Alongside the botanic collection Kew is also the site of a very important collection of buildings. The Gardens has over two hundred and seventy built structures; fifty-six of which are listed buildings and monuments that reflect the stylistic expressions of various periods; six are Grade I listed, seven are Grade II*, and forty-three are Grade II listed.

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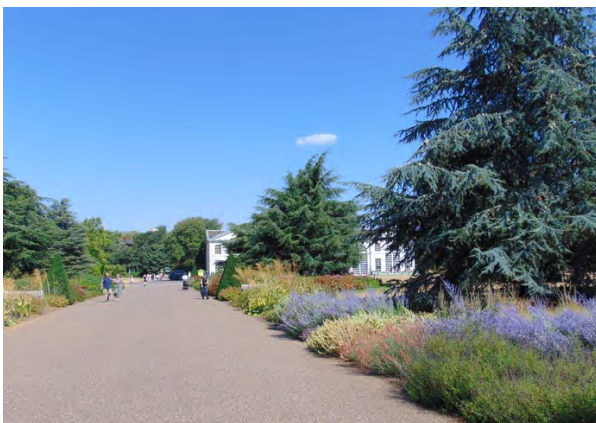


Fig 1 View looking north along Broad Walk showing the Orangery

2.0 BRIEF DESCRIPTION OF THE ORANGERY

The Orangery was designed by William Chambers in 1761 for Her Royal Highness Augusta, Princess Dowager of Wales. Several alterations have been carried out on the building, including the following:

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- x) 1992: Converted into a Shop
- xi) 1998/99: Roof repairs
- xii) 2002: Converted into a Restaurant and Events Venue, and reopening central north doorway and creating two new openings in the north wall
- xiii) 2023: Repair and refurbishment scheme

2.1 EXTERIOR

The building is of masonry construction (brick with stucco) with large Palladian style timber glazed openings on the south, east and west elevations. The roof has a shallow pitch with a natural slate covering. The parapets and pediments are decorated with a modillion block cornice. Princess Augusta's coat of arms and initials are shown in shields on the south elevation and the Royal Coat of arms on the east and west elevations.

An extension was added to the north in 2003, which houses the Café/Servery, Kitchen, WCs and a Conference Room.



Fig 2 South elevation



Fig 3 View looking north-east

2.2 INTERIOR

Internally, the room is double height with a plain flat ceiling and monochrome limestone tiled floor with white octagons with polished black diamond stones. The internal brickwork has been drylined with plaster and metal lath fixed to a metal frame. The ceiling has been plaster-boarded, and large fabric acoustic baffles hang from the ceiling along the north wall above the door openings, obscuring the high-level windows. Low level cast-iron radiators sit within openings in the south wall and modern flat panel radiators are fixed to the north wall at low level. The furniture and palms are all moveable to allow the space to be converted from a public café in the daytime to an entertainment/events space in the evening for private hire.



Fig 4 View looking west



Fig 5 View looking east

3.0 THE ORANGERY'S LISTED STATUS

Historic List Entry Number: 1263075. The Orangery is listed Grade I and described in the Historic England Listing:

1 1761. Sir William Chambers. Brick (still stuccoed with Chambers' stucco). Seven bays long with rusticated walls and arched openings, the first and last bays being pedimented one single, tall storey. Modillion eaves cornice.

4.0 HISTORIC SITE CONTEXT: C17 to C18

4.1 LAND OWNERSHIP

In the first half of the 17th century, Kew Park, was owned by Sir Henry, Lord Capel of Tewkesbury. The Capel family lived on the 132-ha site, which had a house and walled gardens and exotic plants.

Kew's connection with the Royal Family has its origins with 'Dutch House,' now known as Kew Palace, which was built by Sir Hugh Portman, a merchant trading with Holland. The red-brick Jacobean building replaced a former house belonging to the merchant Augustine Hynde and was sold by her son, Rowland, in 1594 to Sir Hugh Portman. In 1631 Samuel Fortrey of Richmond, the son of a merchant, acquired the property, and this is the date above the door.

In 1728 the 'Dutch House' was leased to George II's wife, Queen Caroline. Their son, George III, and his wife Queen Charlotte, who was a botanist enthusiast, inherited the

lease on the house in 1760 and it was purchased by George III in 1781 for Queen Charlotte. The building has been referred to as Kew Palace since the demolition of Kew House in 1789. Kew Palace was occupied by the Royal Family until the death of Queen Charlotte in 1818. The property was empty for almost 80 years and gradually fell into a state of neglect.

Under the ownership of the Capel family, 170 acres of land within Kew Gardens was leased in 1731 to Frederick, Prince of Wales, son to George II and father to George III, who began extensive alterations and improvements to create a pleasure-grounds. The site was also developed within the grounds of a royal Thames-side estate, Richmond Park; a hunting ground created by Charles I in 1637 for the royal palaces at Richmond and Hampton Court.



Fig 6 Map of London, John Rocque, 1754
Bibliographische Beschreibung



Fig 7 An Extract of the Royal Palace Gardens and Park at Richmond, John Rocque, 1754 RBG Kew

4.2 THE ROYAL BOTANIC GARDENS, KEW

The first physic garden was established at Kew in 1759 when Princess Augusta of Saxe-Gotha, Princess Dowager of Wales, mother of the Prince of Wales (later King George III), founded a nine-acre botanic garden within the pleasure grounds of Kew Palace. In 1772, King George III inherited Kew estate and joined it with the royal estate in Richmond.

The nine-acre garden was superintended by William Aiton, who had been trained by Philip Miller in the Apothecaries' garden at Chelsea, established in 1673, which was considered the equivalent to the present Kew at that period. By the end of the eighteenth century, under Aiton's management and with the aid of Sir Joseph Banks, botanist and patron of the natural sciences, the Gardens at Kew was famed throughout Europe for the great collection of plants it contained.

4.3 SIR WILLIAM CHAMBERS

Lord Bute, a well-known botanist, introduced Sir William Chambers (1723-1796) to Princess Augusta. In 1757 William Chambers was appointed as architect to Princess Augusta and architectural tutor to her son the Prince of Wales. Under King George

III, William Chambers served as the Architect of the King's Works, with Robert Adam, and Controller in 1769, and Surveyor-General in 1782.

The site of Kew gardens is described in William Chambers' report to Her Royal Highness Augusta, Princess Dowager of Wales:

'The garden of Kew are not very large. Nor is there situation by any means advantageous; as it is low, and commands no prospects. Originally the ground was one continued dead flat: the soil was in general barren, and without either wood or water. With so many disadvantages it was not easy to produce any thing even tolerable to gardening: but princely munificence, guided by a director, equally skilled in cultivating the earth, and in the politer arts, overcame all difficulties. What was once a Desert is now an Eden. The judgment with which art hath been employed, to supply the defects of nature, and to cover its deformities, hath very justly gained universal admiration, and reflects uncommon lustre on the refined taste of the noble contriver; as the vast sums which have been expended to bring this arduous undertaking to perfection, do infinite honour to the generosity and benevolence of the illustrious professor, who with so liberal a hand distributes the superfluity of her treasures in works which serve at once to adorn the country, and to nourish its industrious inhabitants.'

At the time The Orangery was the largest glasshouse in England. The building, situated in the Pleasure-Grounds, was designed by William Chambers in 1761 and described in William Chambers' report to Her Royal Highness Augusta, Princess Dowager of Wales:

'On entering the garden from the palace, and turning towards the left hand, the first building which appears is the Orangery, or Green House, of which the plan and elevation of the South-front are given in the fourth plate. The design is mine, and it was built under my inspection in the year 1761. The front extends one hundred and forty five feet: the room is one hundred and forty two feet long, thirty feet wide, and twenty five feet high. In the back shed are two furnaces to heat flues, laid under the pavement of the Orangery; which are found very useful, and indeed very necessary in times of hard frost.'

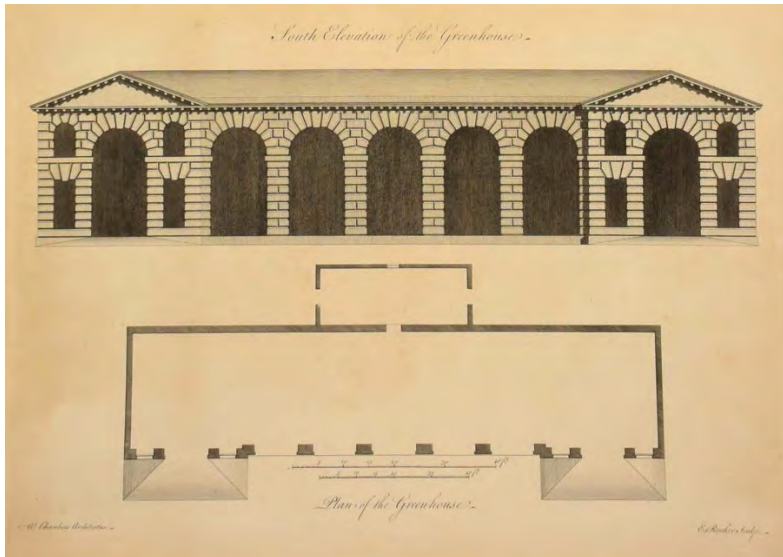


Fig 8 Plate: Elevation and Plan of the Green House.
 RBG Kew



Fig 9 The Kings Greenhouse, Kew Gardens, Watercolour by John Bell 1773
 Duke of Northumberland

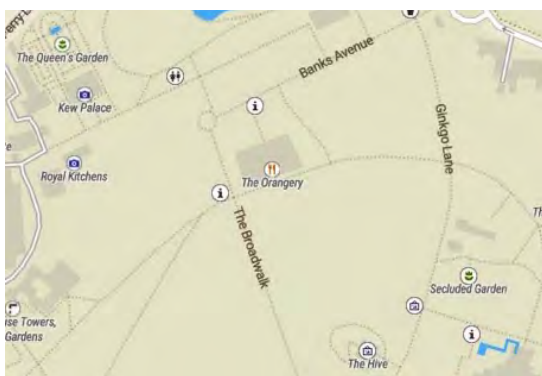


Fig 10 Google Maps 2022



Fig 11 OS 1880

As well as The Orangery, William Chambers was also commissioned to design several other buildings and temples at Kew Gardens: the Pagoda, the Great Stove, the Temple of Bellona, the Temple of the Sun, the Temple of Arethusa and the Mosque. Only six of William Chambers' building survive at Kew Gardens: The Orangery, the Pagoda, the Ruined Arch and the Temples of Arethusa, Aeolus and Bellona. Arethusa and Bellona have been moved from their original positions and the Temple of Aeolus was rebuilt by Decimus Burton.

4.4 HISTORICAL PURPOSE OF THE ORANGERY

Built of brick and coated in durable stucco with large Palladian style timber windows and doors, a shallow pitched roof with slate covering and gabled pitched east and west ends and dentils to parapets and pediments, it is the largest classical style building in Kew Gardens. The structure was possibly built by Solomon Brown, William Chambers' bricklayer who worked with him on buildings at Kew.

The building was originally designed as a hothouse to protect exotic citrus plants over the winter. However, the purpose of the building was unsuccessful due to the south-east orientation and high proportions of masonry to glazing that restricted internal light levels.



Fig 12 Lithograph after a drawing by George Ernest Papendick, printed by C. Hallmandel, c.1840.

5.0 HISTORIC ALTERATIONS: C19

5.1 NATIONAL BOTANIC GARDEN

On the death of both George III and Sir Joseph Banks in 1820 Kew Gardens gradually fell into a state of neglect. By 1838, the abandonment of the Botanic Gardens at Kew was seriously considered. However, a recommendation was made by a committee, whose principal members were Dr. J Lindley and Sir Joseph Paxton, to Parliament that the Gardens should be transferred to the state as a National Botanic Garden and was transferred to the Commission of Woods and Forests.

In 1841 Sir William Jackson Hooker (1785-1865) took the post of the first official Director at Kew, and a wider Imperial outlook gradually developed. Sir William Hooker was instrumental in the Royal Botanic Gardens becoming a leading research institution for plant science. With Hooker's appointment Kew entered an era of rapid development and prosperity.

5.2 RENOVATION OF THE ORANGERY

Under the instruction of Sir William Hooker, changes were implemented that included renovating The Orangery c.1841-45. The alterations included creating new glazed door openings to the east and west elevations and adapting the roof structure to create pediments on the east and west ends of the south elevation and above the new openings on the east and west elevations. These alterations aimed to improve the effectiveness for housing large exotic plants. It is likely the monochromatic white fossil layer limestone octagon and black polished diamond floor was also installed during these renovation works. In the back-shed were two furnaces for heating flues laid under the pavement. The Orange trees were transferred to Kensington Palace, apart from a few, and the building housed a miscellaneous collection of trees and shrubs, which had become too large for other greenhouses, such as the tenderer Pines (Conifer), which was the most prominent feature.

Possibly as part of the c1840 renovation of The Orangery, terracotta coat of arms was added to the building. To the south elevation, Princess Augusta's Coat of Arms is over the central opening on the south elevation and two shields with a flamboyant capital 'A' (initials of Augusta) within the east and west pediments. To the east and west elevations, the British Royal Coat of Arms sit within the pediments.

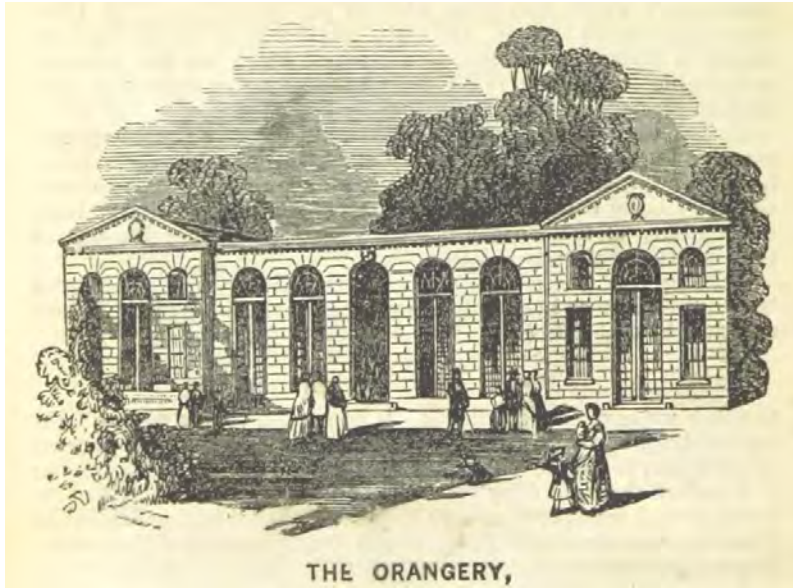


Fig 13 Kew Gardens with the pleasure grounds and park: a handbook guide for visitors. Fourth edition 1860
British Library



Fig 14 West end of The Orangery, c1890-1910
Kew Archive

5.3 **CONVERSION OF THE ORANGERY TO NO.3 TIMBER MUSEUM**

The first Museum of Economic Botany was started at Kew in 1847. Due to the extensive collection of woods acquired from the 1862 London International Exhibition, Sir William Hooker converted The Orangery in 1863 into a Timber Museum (Museum No.3). The museum was dedicated to exhibiting Kew's wood collection from Britain's territories overseas, aristocratic estates in Britain and voyages of exploration, including by Sir William Hooker's son Joseph Dalton Hooker (1817-1911) who became the second Director at Kew. In the context of the British Empire, Kew's Museums of Economic Botany were at the forefront of utilitarian science. The Timber Museum boasted a magnificent collection of forest produce with over a thousand specimens of wood. The former Orangery offered the space for larger 'show' specimens. The collection expanded further by 1880s so the museum was altered to provide a spatial zoning within the building by creating a gallery at first floor level along the north wall.

In 1883 two light iron galleries with spiral communicating staircases were erected, effectively creating a spatial separation of display and research specimens. The reserve collection at gallery level allowed access for 'special students' by appointment beyond public visiting times.



Fig 15 OS Map 1893



Fig 16 Interior of No.3 Timber Museum looking west

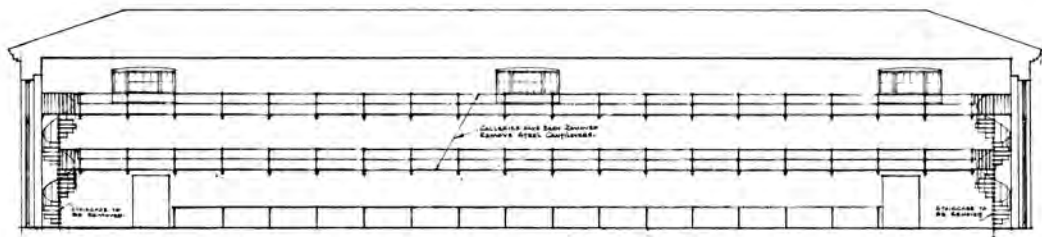


Fig 17 Section showing galleries, staircase, and high-level windows along the north wall, dated 1958.

6.0 HISTORIC ALTERATIONS: C20

6.1 ALTERATIONS TO THE NORTH ELEVATION

During 1892 and 1901, John Masters Hillier was appointed Assistant of Museums at Kew Gardens and then became Keeper of Museums, retiring in 1926. More room was required for the museum specimens and in 1902, the row of sheds at the rear of the building, used as a mess-room and tool-shed, was demolished and an annexe created. The north side of the building was masked by a dense shrubbery and trees. A large tree was moved forwards 12 feet using a transplanting machine, leaving the shrubbery much as it was before.

The new annexe was devoted mainly to the economic products of the Conifer and allied families, cones etc. The walls of the annexe were used for displaying portraits of Kew Botanists.

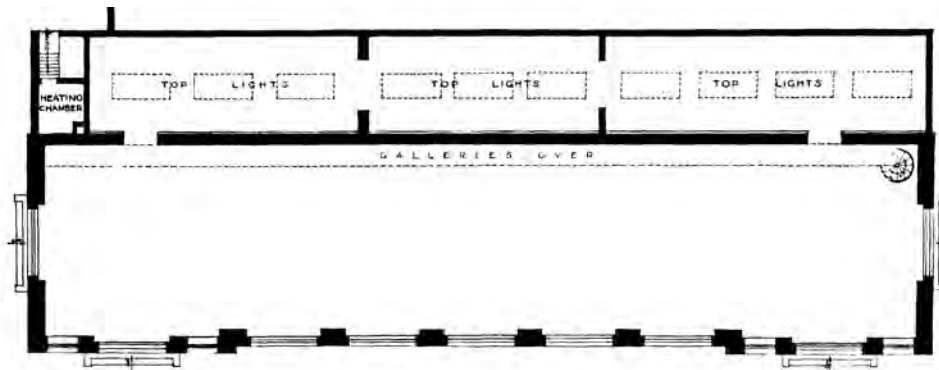


Fig 18 Ground Floor Plan showing the Annexe on north wall, dated October 1927

6.2 CONVERSION OF NO.3 TIMBER MUSEUM TO THE ORANGERY

By the Commonwealth era of the 1950s, the Timber Museum was considered unfashionable, and it was closed in 1957-8 because Kew's Director, Sir George Taylor, wanted to reinstate The Orangerie back to the buildings original purpose for Kew's bicentennial celebrations in 1959. Her Majesty Queen Victoria and His Royal Highness, Prince Philip, the Duke of Edinburgh, attended a Royal Tea Party in The Reconditioned Orangerie on 2nd June 1959.

Under the design and supervision of the District Surveyor, H.T. Murrell, the interior iron-galleries, and spiral staircases were dismantled. The floor was re-laid on concrete base to incorporate a new below-ground drainage channel and pipe duct/outlet.

The tubs of orange trees were placed against the south wall. In the centre of the building stood a Roman Bath of Alabaster of the Royal Imperial Period from the Cook Collection, British Museum. Some of the timber and conifer specimens were stored in the annexe of The Orangerie as a reference collection until they were re-housed to a Reference Museum on the Kew site in 1968.

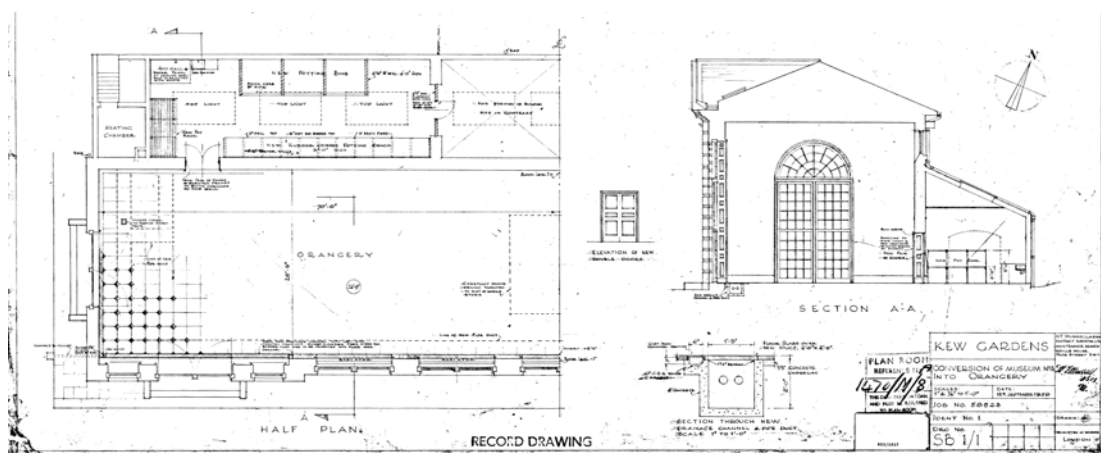


Fig 19 Proposed conversion to an Orangerie, H. T. Murrell, a RIBA District Surveyor dated 1958

6.3 RENAISSANCE STATUARY

Roman and Renaissance statuary was introduced as a permanent feature along the north wall, which included two Francavilla Statues of Apollo and Zephyr, which are now housed at the V&A Museum, and 'Satyr with a Flute' (this statue was relocated to the grounds of Kew Garden in 1969). Four 18th century statues were presented to the Museum by Lord Wimborne when he left Wimborne House in Arlington Street, London, where they had been displayed in niches in the dining room. Lord Wimborne acquired the statues in 1919 from an A. Strom and it is possible they were created by the French sculptor, Rene Fremin (1672-1744).



Fig 20 Eros



Fig 21 Apollo

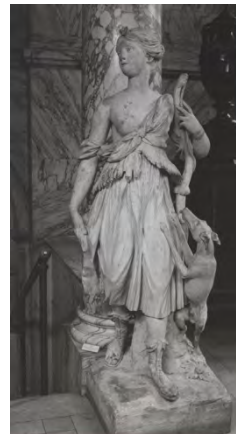


Fig 22 Diana



Fig 23 Flora

These four stone statues are presently housed in the corners of The Orangery and were lent to Kew Gardens on long term loan from the Victoria and Albert Museum in 1998: Eros (N-W), Apollo (S-W); Diana (S-E); and Flora (N-E).



Fig 24 Eros

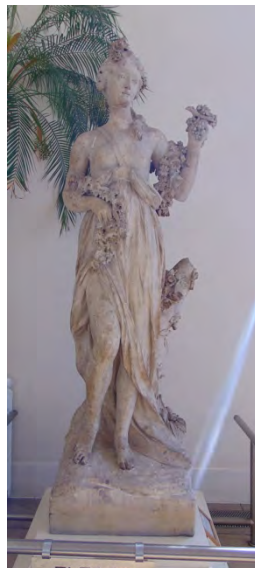


Fig 25 Apollo

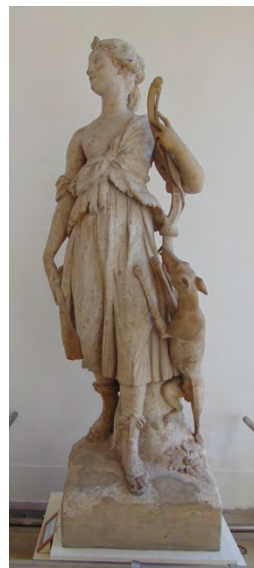


Fig 26 Diana

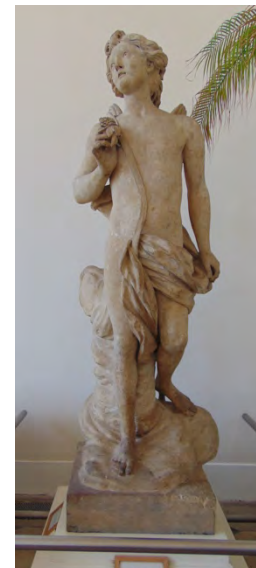


Fig 27 Flora

6.4 ALTERATIONS TO THE NORTH ELEVATION

In 1962, only three years after The Orangery was 'reconditioned,' auxiliary lighting was introduced to overcome the problem of the leaves and fruit shedding from the orange trees. During the same year, the Filmy Fern House was built on the shaded north side of the Orangery's Annexe lean-to building, which extended almost the whole length of The Orangery. The Fern House was constructed of aluminium-alloy glazing bars with an insulating double roof and walls as a house-within-a-house to control humidity and ensure correct growing conditions. The plants were displayed behind large plate glass windows on tufa rock that included a shady grotto, a waterfall, and a central pool. The corridor between the outer and inner houses displayed a collection of Liverworts. The interior glass screen was removed in 1991 to improve the effectiveness of the display.

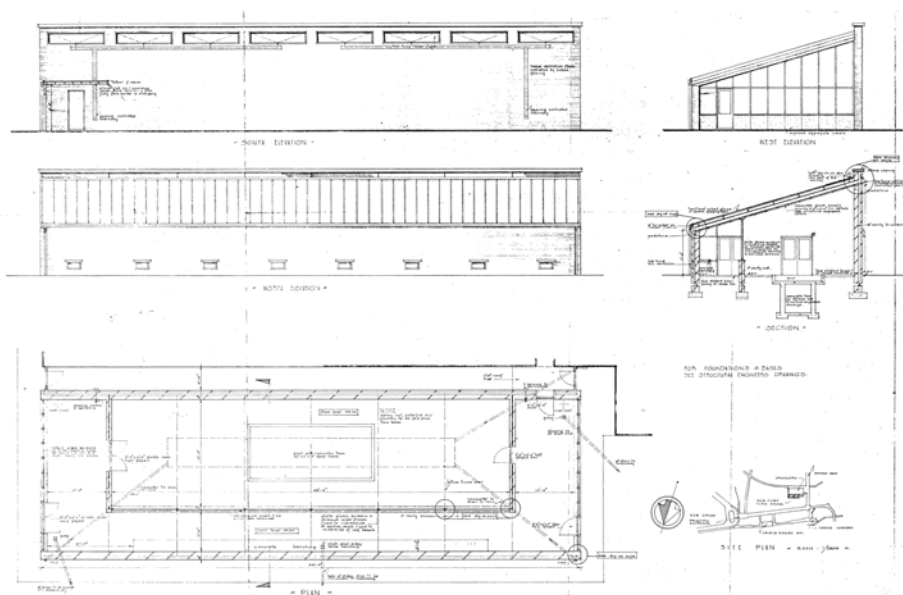


Fig 28 Drawing of proposed Filmy Fern House to rear of The Orangery, dated 1961.

6.5 CONVERSION TO EXHIBITION SPACE AND BOOKSHOP

The Orangery was unsuitable for growing citrus fruit; the oranges did not thrive, and the building developed a severe case of dry rot. The orange trees were removed, the building was handed back to the Museums Department and converted into an exhibition area and a bookshop, which opened on 8th May 1972 by the Permanent Secretary to the Ministry of Agriculture, Sir Basil Engholm.

The works to convert the Orangery into an exhibition space involved stripping off the plaster and injecting the walls with fungicide. The infected woodwork was removed, and decayed timber windows and frames were replaced. It is likely, the timber panelling to the window recesses were also replaced at this time. The internal brickwork walls were replastered and decorated in Wedgewood colours: the ceiling dark blue (making it appear lower); the walls silver grey, the window recesses light blue; and the joinery white.

The Museums' Exhibition Office, Pat Reid, designed the layout of the interior, which included protecting the watercolours from sunlight by creating a roof over the Art

Gallery section using fibreglass hexagons. Winding pathways were made to add visual interest. The centre of the building was kept open for temporary exhibits and the Bookstall was attached to the Art Gallery and roofed over with two hexagons. The workshop, which was situated in Museum No.11, was moved into the Orangery Annexe.

7.0 THE ORANGERY AS RESTAURANT

7.1 HISTORY OF RESTAURANTS AT KEW GARDENS

Sir Joseph Hooker, Kew's second Director, had strict Victorian entrance rules about no food in the Gardens. It was only when Sir Joseph Hooker retired in 1885 that the first tearoom was established on the site with the opening of the Refreshment Pavilion (The Tea Room) in 1888 designed by Gordon and Lowther Architects of Finsbury-circus. Suffragettes destroyed the building after an arson attack on 20th February 1913 and a temporary Tea Pavilion was opened on 1st October 1915 before a considerably enlarged replacement building was completed in 1920 with a 'cafeteria system,' which together with the increased space available under cover was enjoyed by the many thousands who visited the gardens daily. In 2019, a new Pavilion Restaurant opened, designed by Ryder Architecture, on the same footprint of the site of the Refreshment Pavilion. Since the ban on food was lifted in 1885, Kew Gardens now has a wide variety of cafes and restaurants on the site.

7.2 CONVERSION TO RESTAURANT AND BOOKSHOP

The Orangery was converted into a table service restaurant serving teas and bookshop in 1989. The Kew Shop was not considered to be very suitable as a visitor centre due to the facilities and lack of interpretation. In 1990, a new purpose-built Victoria Gate Centre began construction and was opened in May 1992. The Orangery continued to function as a shop until the new visitor centre was up and running. The catering facilities were increased within The Orangery, replacing the shop and table service restaurant.



Fig 29 Prior to conversion works, 1986.

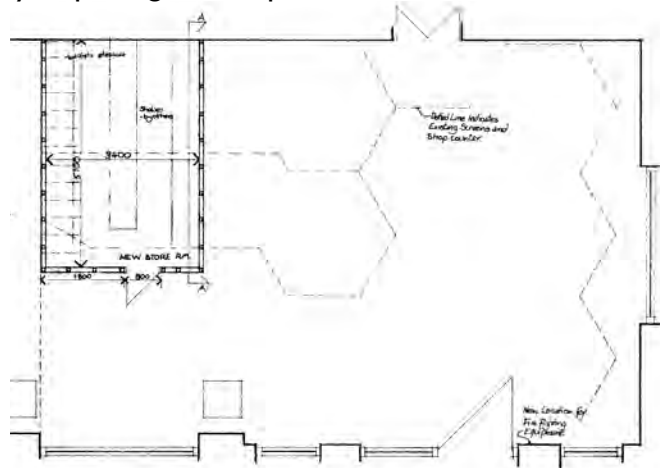


Fig 30 Conversion of Exhibition Space to Restaurant and Book Shop

7.3 CONVERSION TO RESTAURANT AND EVENTS VENUE

Renovations to the building were completed in 2002, after 18 months of extensive restoration work to provide a high-quality self-service restaurant and a facility for corporate events. An external raised seating terrace was created along the south elevation, with a mix of York and Portland stone. The rear lean-to and Filmy Fern House were demolished, and a new single storey extension was built onto the north elevation with a new café servery, kitchen, wc facilities and conference room.

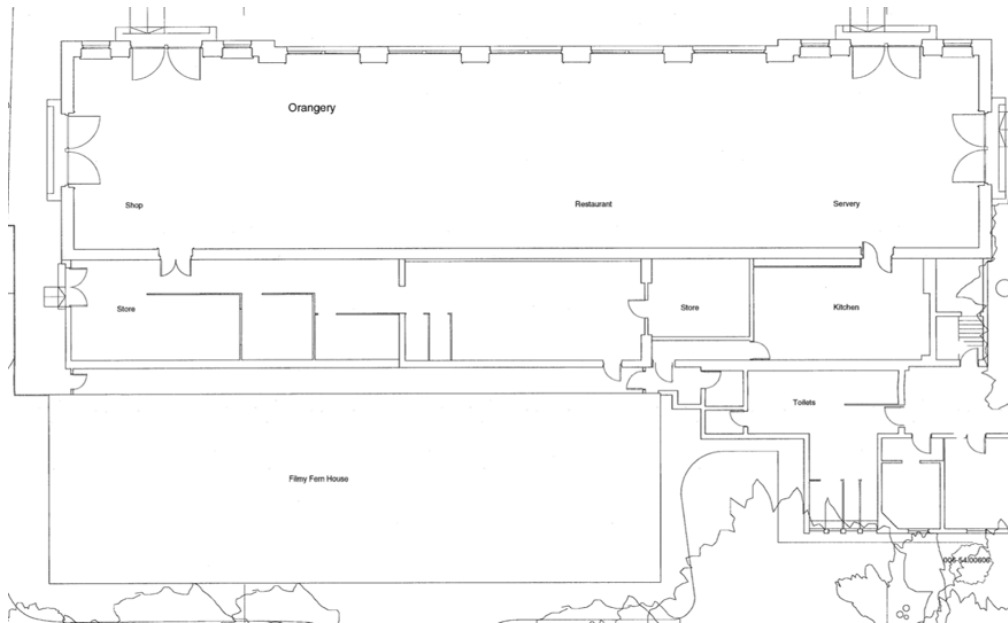


Fig 31 Ground Floor Plan as Existing prior to renovations

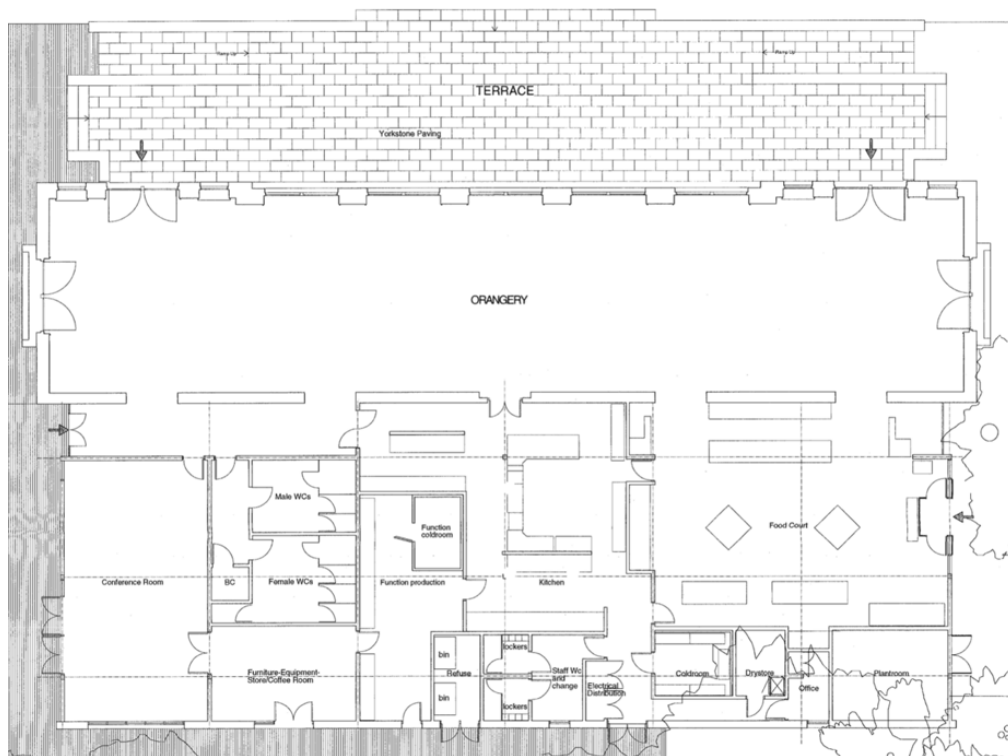


Fig 32 Ground Floor Plan as Proposed, Dannatt Johnson Architects dated 2001



Fig 33 West elevation showing north extension



Fig 34 North extension to rear of The Orangery



Fig 35 View looking east in the servery



Fig 36 General view looking south towards the north extension

Internally, The Orangery underwent some alterations that included drylining the internal walls with plaster on expanded metal lath fixed to galvanised steel frame. It is likely the ceiling was also replaced during this phase of works with large sheets of plasterboard with recessed round domed bulkhead lighting.



Fig 37 General view looking east

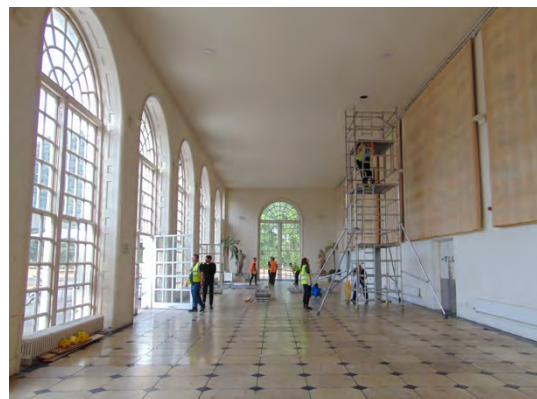


Fig 38 General view looking west



Fig 39 General view looking east showing furniture



Fig 40 General view looking west showing furniture



Fig 41 View looking west showing wedding venue



Fig 42 View looking west showing lighting for weddings

8.0 ALTERATIONS: 2022

8.1 REFURBISHMENT AND CONSERVATION

Considerable improvements have been made over the last few years at Kew. Following a site wide elemental condition survey and risk assessment in 2018, a new five-year programme of work has been developed, which included the refurbishment and conservation of The Orangery.

The proposed alteration works to this Grade I listed building involved improving the visitor experience through the betterment of the aesthetics and acoustics. Conservative repairs to the fabric of the building and redecoration internally and externally, using a sympathetic historic colour palate, improved the overall appearance of the building and preserved this important building. Whilst internal alterations have created a space in-keeping with the desires of Princess Augusta when Sir William Chambers was appointed to design The Orangery in 1761, with the intension of creating a dramatic impact on the landscape and vistas within the Royal Botanic Gardens, Kew.



Fig 43 'A Perspective of the Palace from the North side of the Lake, the Green House [The Orangery] & the Temple of Arethusa in the Royal Gardens at KEW'

Illustration 6: Kew Management Conservation Plan 2020-2025
Orleans House Gallery, Richmond Borough Council

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V&A Explore the Collections [online]:

Apollo Figure 18th century (made) A.10-1947, 24.06.2009, 20.07.2022, <https://collections.vam.ac.uk/item/O350045/apollo-figure-unknown/>

Diana Figure 18th century (made) A.8-1947, 24.06.2009, 20.07.2022,
<https://collections.vam.ac.uk/item/O350047/diana-figure-unknown/>

Eros Figure 18th century (made) A.11-1947, 24.06.2009, 20.07.2022,
<https://collections.vam.ac.uk/item/O350044/eros-figure-unknown/>

Flora Figure 18th century (made) A.9-1947, 24.06.2009, 20.07.2022,
<https://collections.vam.ac.uk/item/O350046/flora-figure-unknown/>

Apollo Statue Francavilla Pietro LOAN:ROYALBOTANIC.2 (item/O125147/),
13.06.2006, 20.07.2022, <https://collections.vam.ac.uk/item/O125139/apollo-statue-francavilla-pietro/>

Zephyr Statue Francavilla Pietro LOAN:ROYALBOTANIC.1 (item/O125139/),
13.06.2006, 20.07.2022, <https://collections.vam.ac.uk/item/O125147/zephyr-statue-francavilla-pietro/>

9.0 PROPOSED WORK

The proposals to the Orangery landscape seek to carry out the following:

- The proposal is to convert a section of the lawn that gets most worn into an area of self-binding gravel; a more suitable surface to accommodate seating. This area is adjacent to the existing paved seating terrace and would tie in to the newly planted Great Broadwalk Borders. Self-binding gravel is a loose material that compacts with use but retains porosity to allow drainage and was successfully used in the recently renovated Agius Evolution Garden and Kitchen Garden. Alternatives such as reinforced plastic turf were explored however the team at Kew having reviewed this in other locations discounted it because it does not prevent the lawn from being worn in heavily used areas and can look very unsightly when the plastic becomes the dominate material within mud. It is also considered an inappropriate solution for areas with outdoor furniture and planters which will need to be moved daily to prevent the grass from dying.
- The existing paved terrace uses movable planters to soften the space and provide structure to the seating arrangements. The proposals for the terrace extension include the addition of traditional style Orangery Planters using small, evergreen trees to provide shade and seasonal interest. These planters will be movable and match the light green colour of the existing planters. Refer to drawing **RBGK-OTE-002_P0 Proposed Site Layout Plan**, to see an indicative seating arrangement.

10.0 HERITAGE IMPACT

10.1 THE ORANGERY LANDSCAPE

| Item | Impact | Mitigation | Observation / Comment |
|-----------------------------------|--|---|---|
| THE ORANGERY | | | |
| New self-binding gravel landscape | Visual impact on the Orangery itself and the relationship between the architecture and the Great Lawn. | <p>The extent of the proposed additional seating area has been reduced to a thin strip of only 8m and covers an area of lawn that is heavily worn and currently detracts from the quality of the rest of the Great Lawn. The self-binding gravel will be flush with the lawn and as such subservient to the existing raised stone terrace.</p> <p>Visually this additional area will be minimal when viewed from the opposite end of the great lawn, and hidden behind the new planting borders when viewed from the paths.</p> | <p>Visual impact of the new seating area will be minimal and far better than the current situation with tables scattered all over the lawn informally.</p> <p>The proportion of lawn to landscaped area is reduced slightly but it is considered to have less than significant harm on the Orangery and its setting. It should enhance the quality and condition of the Great Lawn.</p> <p>The benefits of providing fit for purpose seating in this location that deals with the current lawn issues are deemed to outweigh any potential impacts.</p> |
| New planters and furniture | Visual impact on the Orangery itself and the relationship between the architecture and the Great Lawn. | The proposal is to provide similar movable planters and furniture to the current terrace which is totally reversible and flexible. | Minimal impact on the setting of the Orangery or setting and the potential to evoke the Orangery's original function. |

11.0 ACCESS

The building has level and ramp access throughout. Access to the building will be retained as existing, but the seating area will be greatly improved with the self-binding gravel replacing an uneven and worn section of lawn.

12.0 CONCLUSION

The proposal represents a modest extension to the current external terrace of the Orangery and is essential to maintain the effectiveness of the Orangery restaurant and café. During the hot summer months demand for external seating dramatically exceeds the capacity on the existing terrace and this is having a detrimental effect on the Great Lawn. As well as causing significant wear and tear to the lawn which is detracting from the quality of the landscaped space visitors are currently moving tables and chairs and informally sitting all over the Great Lawn. The proposals therefore aim to consolidate the external seating into one carefully designed, sensitive and dedicated area capable of dealing with the traffic created. This will enhance the setting of the Orangery and its relationship to the Great Lawn.

Following the pre-application advice received from Historic England the extent of self-binding gravel proposed has been greatly reduced and reconfigured in the most sensitive configuration possible. The revised design has reduced the distance the hard landscaping extends into the lawn by 10m. This will significantly reduce the proportion of lawn to terrace and visually minimise the effect of the new terrace.

Having reviewed the impact of the additional seating area it has been concluded that there would be less than substantial harm to the setting of the Orangery and its relationship to the Great Lawn. The view of the Orangery from various locations within the gardens will not be affected by the new seating area which will be level with the lawn and lower than the current raised stone terrace. The perspective view of the new terrace will be so slight from a distance, you will perceive a very small new sliver of gravel compared to the proportion of lawn.

By dealing with the current issues of significant wear and tear on the lawn the proposal will therefore enhance the significance of the listed building and so complies with the relevant provisions of the National Planning Policy Framework and the Council's policies.

APPENDIX A

Kew Design Statement & Drawings

Royal Botanic Gardens
Kew

The Orangery Terrace Extension

Design Statement:

Gravel seating area with traditional planters

November 2023

| REVISION | DESCRIPTION | BY | DATE |
|----------|-------------------|----|----------|
| P0 | Draft for comment | SJ | 21.09.23 |
| P1 | Planning Issue | SJ | 24.11.23 |

Document produced by Suzie Jewell, Garden Design & Collection Support, RBG Kew

SRO Richard Barley, Head of Horticulture, Learning & Operations, RBG Kew

Introduction

This document has been prepared to support an application for Planning Permission to convert existing lawn (320sqm), adjacent to The Orangery Restaurant, to self-binding gravel with clay paver edging. This will provide usable space for additional tables and chairs alongside the existing, paved seating terrace. Traditional orange tree planters, planted with small trees will provide shade and seasonal interest.

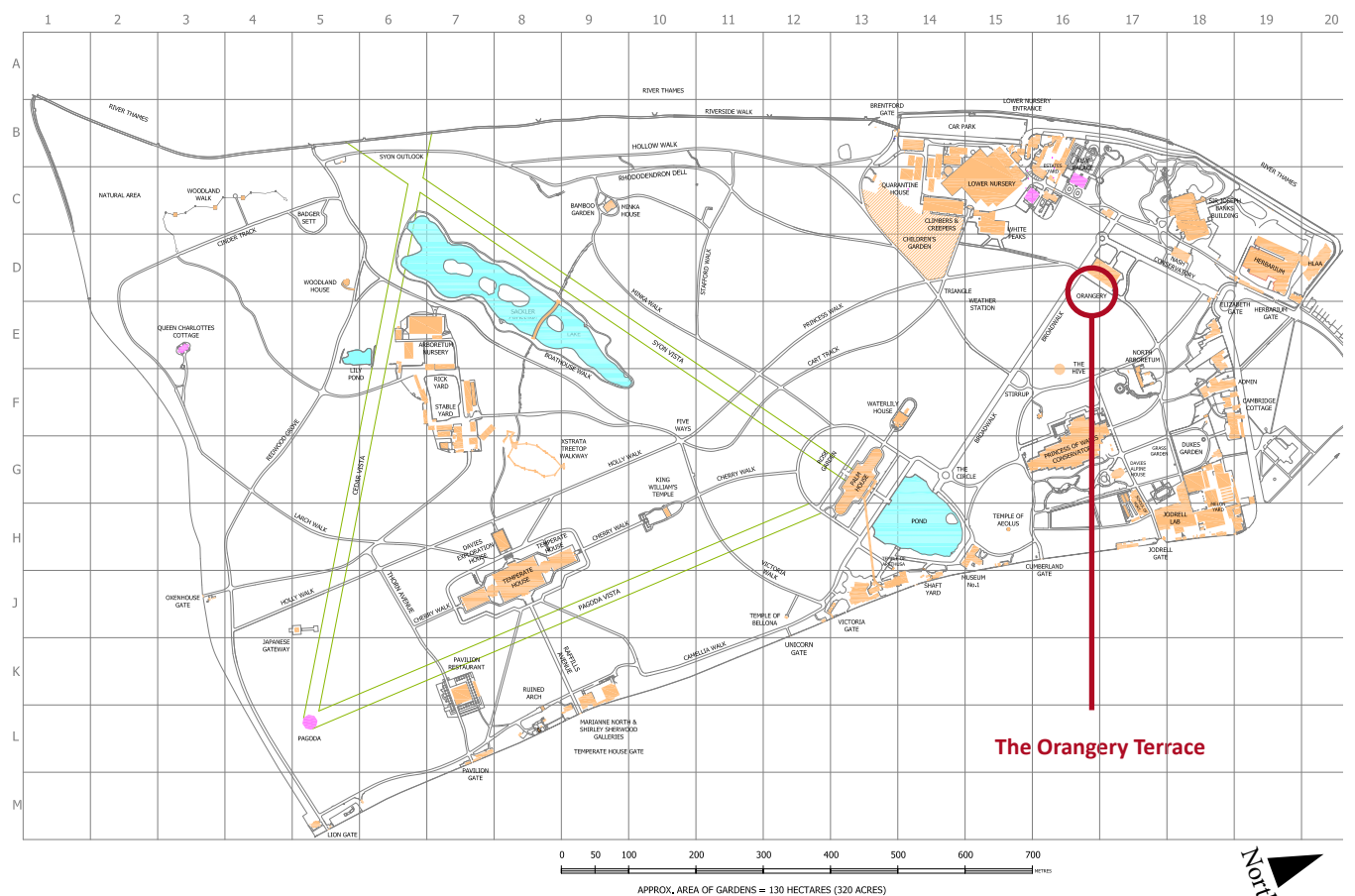
Background

The Orangery at Kew Gardens was commissioned by Princess Augusta and built in 1761 by Sir William Chambers. Originally designed to house exotic fruits, a lack of natural light meant it was not fit for purpose. In 1841 the building was renovated by Sir William Hooker, incorporating large glazed doors at either end, allowing more natural light to fill the space.

The Orangery has seen many reinventions over its lifetime, in the 1860s it became a museum for British timber; showcasing thousands of samples of wood. In 1989 it became a tearoom with outside, paved seating terrace and is now a Grade I listed building; The Orangery Restaurant.

Location

The Orangery is situated in the north section of Kew Gardens, in close proximity to the historic Kew Palace and Nash Conservatory. It stands adjacent to the newly renovated Great Broadwalk Borders which have recently been extended to meet the Orangery seating terrace. Near to one of the main Kew Gardens entrances, Elizabeth Gate, The Orangery Restaurant and external seating areas experience high footfall during opening hours.



Location plan of the proposed Orangery Terrace at RBG Kew



South East facing elevation of The Orangery with existing lawn seating area (August 2023)



View of The Orangery from The Great Broadwalk Borders (August 2023)

Design

The current lawn seating area opposite The Orangery is not easily accessible to wheelchair users and prams after wet weather. After periods of drought in the summer months, the lawn becomes worn with numerous bare patches emerging.

The proposal is to convert a section of the lawn that gets most worn into an area of self binding gravel; a more suitable surface to accommodate seating. This area is adjacent to the existing paved seating terrace and would tie in to the newly planted Great Broadwalk Borders. Self binding gravel is a loose material that compacts with use but retains porosity to allow drainage and was successfully used in the recently renovated Agius Evolution Garden and Kitchen Garden.

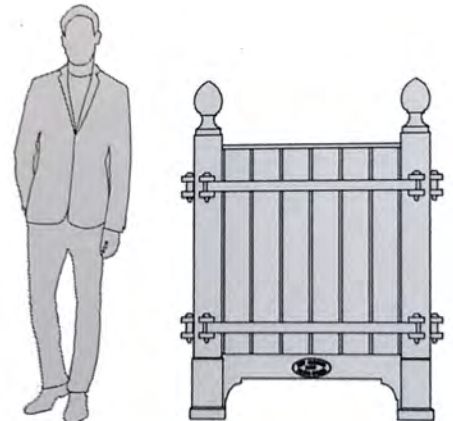
The existing paved terrace uses movable planters to soften the space and provide structure to the seating arrangements. The proposals for the terrace extension include the addition of traditional style Orangery Planters using small, evergreen trees to provide shade and seasonal interest. These planters will be movable and match the light green colour of the existing planters. Refer to drawing **RBGK-OTE-102_P1 Proposed Layout Plan**, to see an indicative seating arrangement.



Self binding gravel & clay pavers



Wooden Orangery Planter, 1 metre width



Indicative area of proposed self binding gravel.

APPENDIX B

Historic England Consultation letter



Historic England

Rob Schofield
Land Use Consultants
250 Waterloo Road
London
SE1 8RD

Direct Dial: -

Our ref: PA01150785

Your ref: --

18 March 2021

By email to:

Rob.Schofield@landuse.co.uk

Dear Mr Schofield,

Pre-application Advice

ORANGERY, ROYAL BOTANIC GARDENS, KEW, RICHMOND, LONDON TW9 3AE

Thank you for your email dated 01 March 2021 and for consulting Historic England seeking pre-application advice on the Royal Botanic Garden, Kew's proposals for new hard landscaping in front of the Orangery. Due to current restrictions we have not been able to visit the site, but on the basis of the information provided, we offer the advice as set out in this letter.

Historic England Advice

Significance

Kew Gardens is of exceptional national and international significance, hence its designation as a World Heritage Site (WHS) and inclusion on the Register of Parks and Gardens at Grade I (NHLE: 1000830). Its value is in its longstanding historic development in botanical collections and research, and in the layers of landscape design history which it illustrates. It contains a significant number of listed buildings and structures and one Scheduled Monument.

The Orangery was erected in c1761 to designs by Sir William Chambers as part of Princess Augusta's continued embellishment of the Royal landscape at Kew, building upon the improvements commissioned by her late husband Frederick, Prince of Wales in the preceding decades (1731-1751). It formed part of dramatic, set piece views across Frederick's Great Lawn and ornamental lake. It retained this strong focal role when Kew was developed first as pleasure gardens and then as the Royal Botanic Gardens, with William Nesfield and Decimus Burton adopting it as a visual marker from the Broad Walk and linchpin for the approach from the Elizabeth Gate along the Little Broad Walk. It is a key designed architectural element of the 18th century landscape at Kew Gardens, and part of the sequence of internationally significant



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glasshouses preserved within the site. It is Listed at Grade I (NHLE: 1263075) and makes a direct contribution to both the overall significance of the Registered landscape and the Outstanding Universal Value (OUV) of the WHS.

Impacts of the proposed development

The design proposals involve removing an area of lawn (c438m²) immediately in front of the Orangery, adjoining the existing terrace running along its principal (southern) elevation, and installing an all-weather, permeable self-binding gravel surface. Construction will involve removing turf, installing a coarse gravel base layer and then a finer consolidated gravel surface. At the same time, it is proposed to introduce additional outdoor furniture and planters on the new area of gravel surfacing, with the latter potentially evoking the containers and planting associated with the Orangery's original function of storing citrus trees and other tender plants.

The area of lawn affected struggles under high levels of wear-and-tear, and this re-surfacing is intended to serve as a long-term solution. It also has the added benefit of supporting the present catering function within the Orangery.

The proposed development will, nevertheless, increase the proportion of hard landscaping, furniture and planting immediately in front of the Orangery, altering the important relationship between lawn and architecture in designed views. This has the potential to cause harm to the significance of the Orangery and Registered landscape.

Policy considerations for these proposals

The National Planning Policy Framework (NPPF) sets out the government's policies for making planning decisions and how they should be applied. It explains how applicants should describe the significance of heritage assets affected and that the level of detail should be sufficient to understand the potential impact of the proposal on their significance (paragraph 189). Conflict between an asset's conservation and any aspect of a proposal should be avoided or minimised, including by more sensitive design (paragraph 190 and NPPG). It requires great weight to be given to an asset's conservation, irrespective of the level of harm (para. 193). It states that any harm or loss to designated heritage assets requires clear and convincing justification (para. 194). Any harm caused by a scheme should be weighed against any public benefits, including heritage benefits (para. 195 & para. 196).

Historic England's position on the proposals

Historic England have some concerns about the proposals in their present form.

The *Royal Botanic Gardens, Kew World Heritage Site Management Plan 2019-2025* includes multiple references to the set piece views of the Orangery across what remains of the Great Lawn, and this contribution that this makes to not only the significance of the Orangery and Registered landscape, but also the OUV of the WHS.

Indeed, it explains in some detail the potential impacts to these important views from existing and proposed development external to the Registered landscape. Thus, we would expect a similar level of attention be paid to potential impacts from proposed development within the gardens and occupying part of these views.

At the same time, the information supporting this pre-application consultation suggests historic precedent for the proposed development as this area in front of the Orangery originally included more extensive hard landscaping. A review of the 1771, 1837 and 186-71 historic mapping in the WHS Management Plan suggests that the area of hard landscaping conformed more or less to the extent of the existing terrace. This also appears to be the case when reviewing 1868, 1882, 1896, 1913 and 1915 editions of Ordnance Survey mapping. Clearly, further information is required.

With this in mind, we would recommend the production of a heritage statement setting out the understanding and significance of The Orangery, its setting and associated views (making clear the different periods of change) to help justify the harm caused by increasing the overall area of hard landscaping in front of its principal elevation, as per the requirements of NPPF para. 189.

At the same time, we would recommend that further information is provided by means of justification, as well as setting out a description of the alternative, potentially less harmful options that may have been considered, as per NPPF para. 190 and para. 194. At present, the main reason given for the project is to address a heavily-worn area of lawn where it is difficult to establish and maintain grass cover. Therefore, solutions such as installing reinforced turf and/or discreet knee-railing or signage to keep people off of the grass could help to retain the proportionality of lawn to hard landscape. If use of the new area of gravel surfacing is to support continued operation of the catering operations within the Orangery and/or accommodate additional covers, then this needs to be set out so that it can be considered when weighing up public benefits.

Next Steps

Thank you for involving us at the pre-application stage. We recommend that you provide additional information and address the issues as outlined above before any statutory approval is sought.

Our comments above have been informed by review of the information provided and desk-based analysis.

This letter concludes the 'initial' phase of formal pre-application, and completes our 'free cycle' of advice. Should you wish to undertake further pre-application engagement to discuss the impact of these proposals on the registered park and garden, this would need to be offered under our Extended Pre-application advice service which is charged on a cost-recovery basis. Charging will only commence if you formally commission the service from us. For further information about what this



Historic England

means please go to our website: <https://historicengland.org.uk/services-skills/our-planning-services/enhanced-advisory-services/extended-pre-application-advice/>

Please feel free to contact us if you have any questions or wish to discuss the content of our letter in more detail.

Yours sincerely

Christopher Laine

Christopher Laine CMLI
Landscape Architect
Email: Christopher.Laine@historicengland.org.uk

Pre-application Advice

ORANGERY, ROYAL BOTANIC GARDENS, KEW, RICHMOND, LONDON TW9 3AE

Information Provided

- Email with attached sketch plan and 2 no. sketch visualisations (received 01 March 2021)



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