

**59 Petersham Road  
(No.2 The Paragon)  
Richmond  
Surrey  
NGR: TQ 17968 74300**

**A  
Heritage Impact Assessment**

**Text**

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*Summary*

*Proposals are being developed to renovate No.59 Petersham Road, Richmond, part of an early-18<sup>th</sup> century riverside terrace, as well as the addition of a glazed extension to the rear. The building is Grade II listed and adjacent to other listed buildings as well as being within a conservation area. In order to inform the decision-making process, this report was commissioned to provide a better understanding of the history, development and significance of the site and to provide a heritage impact assessment of the proposals on any adjacent heritage assets under the guidelines of the National Planning Policy Framework (NPPF). It is not concerned with other planning matters. It concludes that there would be no harm – either substantial or less than substantial - to the building, any adjacent heritage assets, or the conservation area. Therefore neither Sections 66 or 72 of the 1990 Planning Act nor Paragraphs 207-9 of the NPPF will be engaged.*

## **1. Introduction**

Proposals are being developed to restore and extend 59 Petersham Road, Richmond, an early-18<sup>th</sup> century Grade II building close to the River Thames. The site is also close to several listed buildings and is within the town's conservation area. Consequently this Consultancy was commissioned to produce a heritage impact assessment of the proposals under the guidance set out in the National Planning Policy Framework. The remit does not extend to any other planning matters.

### **1.1 Report Format**

The report format is quite simple. After this brief introduction, there are short sections on the requirements of NPPF (Section 2) and Heritage Impact Assessments (Section 3). These are followed by an outline of the setting and history of the site (Section 4) and a description of it (Section 5). Section 6 is a brief discussion of the building. Section 7 outlined the proposals, Section 8 is the heritage impact assessment and Section 9 is a short conclusion. Section 10 is a list of the references used in the report.

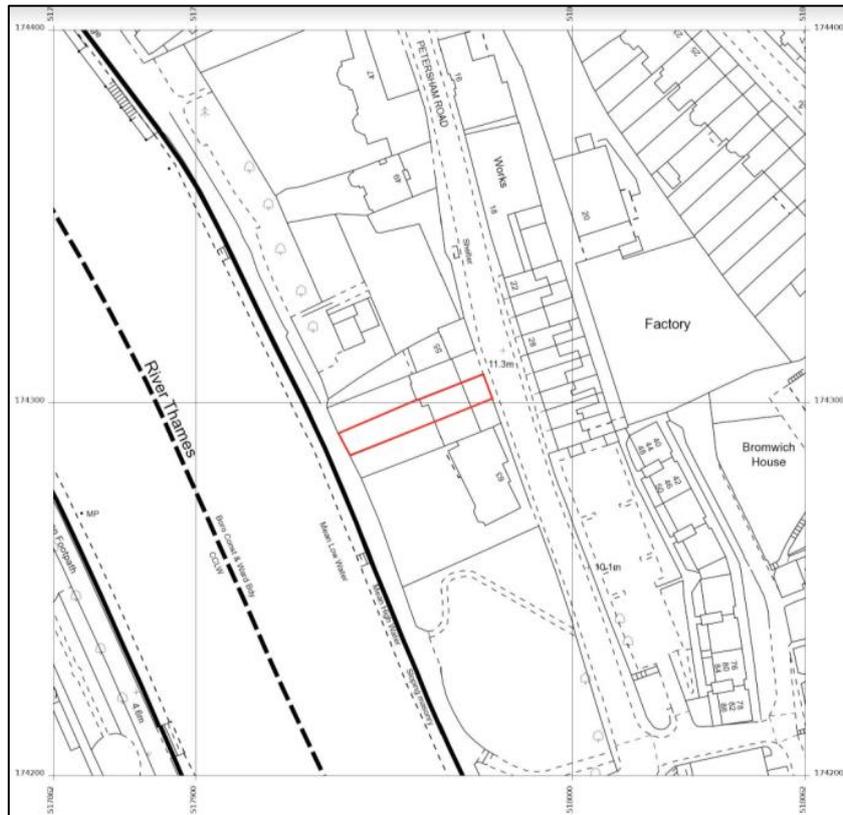
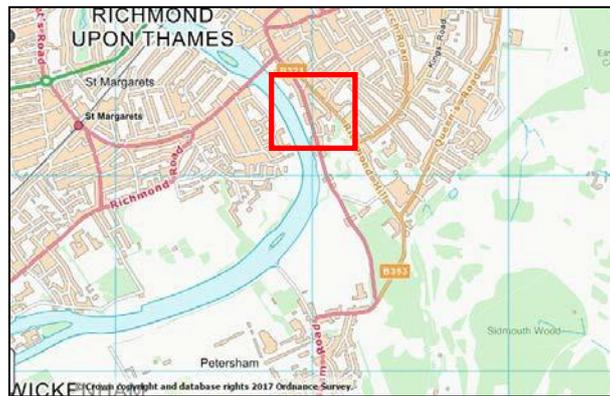


Fig.1: Location plan.  
(Ordnance Survey Open Data/Stanfords).

## 2. General Planning Guidance & the National Planning Policy Framework

Planning law relating to listed buildings and conservation areas is set out in the Planning (Listed Buildings and Conservation Areas) Act 1990. Section 16(2-3) of the Act states that:

*(2) In considering whether to grant listed building consent for any works the local planning authority or the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.*

*(3) Any listed building consent shall (except in so far as it otherwise provides) enure for the benefit of the building and of all persons for the time being interested in it.*

Section 66 of the Act deals with the responsibilities of local planning authorities – the decision makers - when dealing with planning applications that could impact on heritage assets and in virtually repeating Section 16(2) states that:

*‘In considering whether to grant planning permission for development or permission in principle which affects a listed building or its setting, the local planning authority or, as the case may be, the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses’.<sup>1</sup>*

Section 72 of the same Act states that, in relation to conservation areas:

*‘with respect to any buildings or other land in a conservation area, of any of the provisions mentioned in subsection (2), special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area’.<sup>2</sup>*

In March 2012 the *National Planning Policy Framework* (NPPF) replaced all other separate *Planning Policy Guidelines* and *Planning Policy Statements*.<sup>3</sup> Revised versions were published in July 2018, February 2019, July 2021, September 2023 and December 2023.<sup>4</sup> The glossary of the NPPF described ‘heritage assets’:

*‘A building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. Heritage asset includes designated heritage assets and assets identified by the local planning authority (including local listing).’*

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<sup>1</sup> Planning (Listed Buildings and Conservation Areas) Act 1990 c.9 section 66 (1), 41

<sup>2</sup> *Ibid.* section 72

<sup>3</sup> Department for Communities & Local Government, 2012, *National Planning Policy Framework*.

<sup>4</sup> Department for Levelling Up, Housing and Communities, 2023, *National Planning Policy Framework*.

The main relevant paragraphs in the NPPF reiterate the sections of the 1990 Planning Act. Paragraph 200 states that:

*‘In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets’ importance and no more than is sufficient to understand the potential impact of the proposal on their significance’.*

Paragraph 201 states that:

*‘Local planning authorities should identify and assess the particular significance of any heritage asset that may be affected by a proposal (including by development affecting the setting of a heritage asset) taking account of the available evidence and any necessary expertise. They should take this into account when considering the impact of a proposal on a heritage asset, to avoid or minimise any conflict between the heritage asset’s conservation and any aspect of the proposal’.*

### **3. Heritage Impact Assessments**

#### **3.1 General Introduction**

The purpose of a heritage impact assessment (HIA) is to meet the relevant guidance given in the NPPF. This outlines the need to inform the planning decisions when considering proposals that have the potential to have some impact on the character or setting of a heritage asset. It is not concerned with other planning issues.

The nature of the heritage assets and the potential impact upon them through development are both very varied. The heritage assets include both designated heritage assets – such as listed buildings, scheduled ancient monuments and conservation area – and non-designated heritage assets, a rather uncomfortable and sometimes subjective category that includes locally listed buildings, field systems, buried archaeological remains and views.

The degree of impact a development could have on such assets is variable and can sometimes be positive rather than negative. The wide range of possible impacts can include loss of historic fabric, loss of historic character, damage to historic setting, and damage to significant views. Alternatively, development can result in the restoration and enhancement of a heritage asset and the ensuring of its long-term future.

Under the requirements of the NPPF and of other useful relevant guidance, such as English Heritage’s *Conservation Principles* and *Informed Conservation*, and recent material from the newly formed Historic England, the process of heritage impact assessments can be summarised as involving three parts.

These are:

1. understanding the heritage values and significance of the designated and non-designated heritage assets involved and their settings;
2. understanding the nature and extent of the proposed developments;
3. making an objective judgement on the impact that the proposals outlined in Part 2 may have on the information outlined in Part 1.<sup>5</sup>

### 3.2 Definition of Setting

Setting, as a concept, is defined in the Glossary of the NPPF as:

*‘The surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral.’*

The latest version of the Historic England guidance on what constitutes setting states:

*‘Setting is not itself a heritage asset, nor a heritage designation, although land comprising a setting may itself be designated. Its importance lies in what it contributes to the significance of the heritage asset or to the ability to appreciate that significance.’<sup>6</sup>*

The Historic England guidance also states that setting is not confined entirely to visible elements and views but includes other aspects including environmental considerations and historical relationships between assets:

*‘The extent and importance of setting is often expressed by reference to visual considerations. Although views of or from an asset will play an important part, the way in which we experience an asset in its setting is also influenced by other environmental factors such as noise, dust and vibration from other land uses in the vicinity, and by our understanding of the historic relationship between places. For example, buildings that are in close proximity but are not visible from each other may have a historic or aesthetic connection that amplifies the experience of the significance of each. The contribution that setting makes to the significance of the heritage asset does not depend on there being public rights or an ability to access or experience that setting. This will vary over time and according to circumstance’.<sup>7</sup>*

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<sup>5</sup> English Heritage, 2008, *Conservation Principles: Policies and Guidance for the Sustainable Management of the Historic Environment*; Clark, K, 2001, *Informed Conservation*

<sup>6</sup> Historic England, 2017, *The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning: 3 (2<sup>nd</sup> ed.)*, para.9

<sup>7</sup> *Op.cit.*, Part 1, reiterating guidance in the PPG of the NPPF.

In terms of the setting of heritage assets the approach is the same but the latest Historic England guidance - *The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning 3 (GPA3)* of 2017 - suggests a five-step approach.<sup>8</sup> The steps are:

- Step 1: identify which heritage assets and their settings are affected;
- Step 2: assess whether, how and to what degree these settings make a contribution to the significance of the heritage asset(s) or allow significance to be appreciated;
- Step 3: assess the effects of the proposed development, whether beneficial or harmful, on that significance or on the ability to appreciate it;
- Step 4: explore the way to maximise enhancement and avoid or minimise harm;
- Step 5: make and document the decision and monitor outcomes.

### 3.3 Definition of Significance

The glossary of the *Planning Practice Guidance (PPG)* to the NPPF defines significance as:

*‘The value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset’s physical presence, but also from its setting’.*

These are further explained as:

- **Archaeological interest:** *as defined in the Glossary to the National Planning Policy Framework, there will be archaeological interest in a heritage asset if it holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point.*
- **Architectural and artistic interest:** *These are interests in the design and general aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved. More specifically, architectural interest is an interest in the art or science of the design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skills, like sculpture.*
- **Historic interest:** *An interest in past lives and events (including pre-historic). Heritage assets can illustrate or be associated with them. Heritage assets with historic interest not only provide a material record of our nation’s history, but can also provide meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity.*

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<sup>8</sup> *Op.cit.*, para.19

The PPG also states that:

*‘Local planning authorities may identify non-designated heritage assets. These are buildings, monuments, sites, places, areas or landscapes identified as having a degree of significance meriting consideration in planning decisions but which are not formally designated heritage assets. In some areas, local authorities identify some non-designated heritage assets as ‘locally listed’.’*<sup>9</sup>

but cautions that:

*‘A substantial majority of buildings have little or no heritage significance and thus do not constitute heritage assets. Only a minority have enough heritage interest for their significance to be a material consideration in the planning process’.*<sup>10</sup>

### 3.4 Definition of Harm

Current guidance by Historic England is that ‘change’ does not equate to ‘harm’. The NPPF and its accompanying PPG effectively distinguish between two degrees of harm to heritage assets – *substantial* and *less than substantial*. Paragraph 207 of the revised NPPF states that:

*‘Where a proposed development will lead to substantial harm to (or total loss of significance of) a designated heritage asset, local planning authorities should refuse consent, unless it can be demonstrated that the substantial harm or total loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply:*

- a) the nature of the heritage asset prevents all reasonable use of the site; and*
- b) no viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation; and*
- c) conservation by grant-funding or some form of not for profit, charitable or public ownership is demonstrably not possible; and*
- d) the harm or loss is outweighed by the benefit of bringing the site back into use’.*<sup>11</sup>

It has been clarified in High Court Judgement of 2013 that this would be harm that would ‘*have such a serious impact on the significance of the asset that its significance was either vitiated altogether or very much reduced*’.<sup>12</sup>

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<sup>9</sup> Planning Practice Guidance, 2014, paragraph 39

<sup>10</sup> *Ibid.*

<sup>11</sup> Ministry of Housing, Communities & Local Government, *op. cit.*, para.207

<sup>12</sup> *Bedford Borough Council v Secretary of State for Communities and Local Government* [2013] EWHC 2847 (Admin), para. 25

Paragraph 208 of the revised NPPF states that:

*‘Where a development proposal would lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposals including, where appropriate, securing its optimum viable use’.*

Similarly, Paragraph 209 states that:

*‘The effect of an application on the significance of a non-designated heritage asset should be taken into account in determining the application. In weighing applications that directly or indirectly affect non-designated heritage assets, a balanced judgement will be required having regard to the scale of any harm or loss and the significance of the heritage asset’.*

#### 4. Setting & Outline History

Richmond lies on the banks of the River Thames upstream of London and on the edge of the historic county of Surrey. The original hamlet was known as Sheen; by the end of the 13<sup>th</sup> century there was a large mansion in the area, of suitable status to accommodate Edward I who is known to have stayed on several occasions. A huge new palace was built for Henry VII after a fire in 1497 and was renamed Richmond Palace, after his own title. Nearby New Park, now Richmond Park, was created for Charles I in 1637 resulting in vast areas of private and common land being enclosed. Most of the palace was demolished during the Commonwealth but fragments have survived.

This area of the Thames valley was close enough to London and Westminster yet also considered to be far enough away from the various outbreaks of the Plague that occurred in the 17<sup>th</sup> century to be safe. It led to the building of country houses by the wealthy as weekend retreats or places to go to when conditions in the cities were less favourable.

A further spur for the development of the area was when the Prince of Wales moved his family to Ormonde Lodge in nearby Kew in 1719. According to Daniel Defoe, that decision had *'fill'd Richmond, which was before a most agreeable retreat for the first and second rate gentry, with a great deal of the best company in England: This town and the country adjacent, increase daily in buildings, many noble houses for the accommodation of such, being lately rais'd and more in prospect'*; he warned that if the royal family left, *'those numerous buildings must abate in the value which is now set upon them...'*

Despite the eventual loss of royal patronage, fashionable houses continued to be built in the 19<sup>th</sup> century, and the fine riverine views led to Richmond attracting artists and visitors alike – access helped by the building of a bridge in the 1770's to replace the ferry, the development of steam-powered vessels of the Thames and, from 1846, the spread of the suburban railway network. The population grew from just over 9,000 in 1851 to well over 25,000 by 1901. In 1902, a remarkable pioneering piece of legislation – the Richmond, Ham and Petersham Open Spaces Act – ensured that the views in the area would be protected for the enjoyment of the public in perpetuity, a precursor in many ways of the establishment of conservation areas, areas of outstanding natural beauty and national parks in the second half of the century.

Petersham Road leads southwards and parallel to the river bank from the centre of Richmond. No.59 Petersham Road and its neighbours were built between the road and the river. The houses form a short terrace of three properties, each of slightly different original design and each subsequently altered in quite different ways.

It is not clear if the terrace was originally called the Paragon or whether that was a subsequent name for it. The houses clearly date to the early-18<sup>th</sup> century and could have been some of the houses *'lately rais'd'* noted by Defoe; the buildings are shown – indistinctly and to no obvious plan – on Roque's 1746 map of Richmond. It also appears that in the 19<sup>th</sup> century the houses making up the Paragon were connected to the parish church and their rentals were used for church purposes. No.2 The Paragon's rent was £50 a year.

By the 1970's the property and its neighbours had been acquired by the local council but were in an appalling condition according to contemporary newspaper accounts with poor foundations and severe drainage issues. In 1976 the council leased No.59 to a Mr R Vetcher for £800 – but on the proviso he spend £30-35,000 on urgent repairs and create two dwellings.

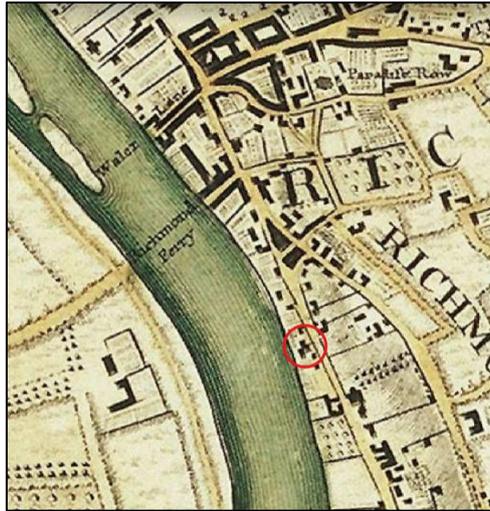


Fig.2: Extract from Rocque's map of 1746.



Fig.3: Extract from the 1893 revision of the OS 1:1056 map.



Fig.4: Extract from the 1933 revision of the 1:2500 OS map.

## 5. Outline Description

No.59 Petersham Road is the central property in a short terrace of three – though these are and were not originally identical. The houses are built on the west side of the Petersham Road with gardens back to the side of the former ‘barge road’ or towpath along the river.

### 5.1 The Exterior

To the road each property appears to be of two storeys above a basement, with attics in the roof-space. This is misleading as the terrace is built on the steep slope between the road and the riverside gardens. Consequently, on the riverside elevation the building is expressed as three storeys above a lower basement level.

The ‘basement’ level to the street is thus above another full floor level – and was evidently part of the main domestic accommodation of the house and not just service accommodation. Consequently, it would be more accurate to call the floor accessed by the front door as the upper ground floor and the one immediately below the lower ground floor. The floor below that can be seen as the basement or, for convenience in this report, as the garden level.

The building is built mainly of the local stock brick laid to a loose Flemish bond on the street front and to an equally loose English bond to the rear. There is better-quality red brick detailing to the window openings on the two upper floors – the upper ground-floor and first-floor. These have flat arched heads of rubbed red brick set in lime-rich mortar and common red brick jambs. The balanced sashes they contain are not original but probably occupy the same location as the originals – virtually flush with the outer face of the brickwork and thus not impacted by the early-18<sup>th</sup> century London Building Acts passed in the capital to prevent accidental fires.

No.59’s front elevation to the road has been rendered and painted for some time – unlike the properties to either side. The render has been removed during the ongoing works to allow for the repair of the brickwork but will be reinstated. Each of the three houses in the terrace has a front elevation of three bays; in No.59 and No.58 to the north the entrance doorway from the street is at the right hand side, but it is to the left in No.61 to the south. The door has a well-crafted timber doorcase complete with full entablature. At the wall head is a plain brick band course at the base of the parapet; behind the parapet are two pedimented dormer gables.

Because of the setting of the house the modernised front door is accessed up a flight of steps and the ‘area’ to its left is protected by wrought-iron railings on a stone plinth. The heads of the lower ground-floor windows are visible above the prevailing forecourt level and have segmental arched heads and later casement windows.

The removal of the render has exposed what appear to be vertical construction breaks beneath the sill of the central window at this level, suggesting that it has been a doorway in the past – which would have been difficult to access off the existing long external stairs in the ‘area’, there being no landing. Those stairs continue downwards to a doorway to the basement level and stores.



Pl.1: The front elevation of No.59 Petersham Road prior to removal of render.



Pl.2: The rear elevation of No.59; note changes to adjacent properties.

The rear elevation is, as outlined above, expressed as being taller than the front elevation because all of the true basement beneath the lower ground floor is exposed. It is, like the front elevation, of three bays; the two right-hand bays have vertically aligned windows at all four main floor levels. Those lighting the basement are slightly lower in height than the others.

The upper ground floor and first-floor windows have the same detailing as they do on the front elevation, whilst the lower windows have segmental arched brick heads instead. None of the glazing is original and on the upper ground floor the windowsills have been lowered to accommodate French doors leading out onto a balcony that probably dates to the later-19<sup>th</sup> century.

The lower part of the left-hand bay has a flight of external steps leading up to the lower ground-floor level and structure of the clearly modern steps. Beneath the substructure of the steps is a doorway on the east side leading into a lobby access to the basement, as well as a WC. Above, at lower ground-floor level, is a rendered flat-roofed extension containing a doorway in the elevation access from the landing of the external steps, and a window lighting the WC within. Primary window openings survive above, set a landing levels to light the stairs within; these have matching details to the windows of the upper floors with replacements balanced sashes.

## 5.2 The Roof

The roof is hidden by low brick parapets continuing the line of the walls upwards. The roof structure is a rather odd triple pile, and this design is continued onto No.61 to the south which, being the end of the terrace, has hipped ends. The roof of No.57 to the north is not original and dates to the upward extension of that property. On the front and rear slopes of the roof of No.59 are pairs of dormer windows, those on the front elevation with pedimented tops. The stacks are placed on the party walls between the properties.

## 5.3 The Interior

The internal design on each bar the attic floor was originally similar – with single rooms to the front and back of a spine wall mostly each lit by two windows. The dog-leg stairs are in the north-western corner, lit by the mezzanine windows on the rear elevation.

The principal rooms on each floor appear to have originally been heated; the rooms facing the street have their stacks in the southern party wall and are rectangular in shape. The fireplaces in the rear rooms are in an angled stack in the south-eastern corner instead. The chimneypieces in both front and back rooms on the lower ground floor appear primary; others have been replaced at a later date or removed.

The main entrance off Petersham Road leads into the entrance hall, with an arch-headed opening – possibly original – separating it from the stairs beyond. To the side of the hall is the reception room and to the side of the stairs, the study – these rooms linked by a broad inserted opening in between.



Pl.3: Stair and entrance hall at upper ground-floor level.



Pl.4: Rear basement room.

The rooms at this level have moulded cornices and are wainscoted. The wainscot to the entrance hall is oddly only two-thirds wall height whilst the wainscot in the main rooms is complete, with dado, dado-rail and upper wall-panels to the cornice. The rear room has French windows to the balcony. The spaces on the first-floor are also panelled, and have grander cornices; these lack chimneypieces.

The stairs appear to be largely original but have a cramped dog-leg design – and two distinct designs. The flights upwards from the upper ground-floor have ornately carved cheeks and plain stick balusters, whilst those on the lower floors have solid plain cheeks but much more ornate ‘column-on-vase’ balusters more typical of the early-18<sup>th</sup> century.

On the lower ground floor it is possible that the front room, now the kitchen, was always full width – but equally, that a partition on the same alignment as on the floors above has been removed. This room has been considerably altered but the rear room, the present snug, appears relatively intact and is lit by the two large windows facing towards the river; the two are linked by a inserted opening through the spine wall.

The basement level retains what appears to be its original plan form – apart from the insertion of a bathroom against the front wall; this level has also been altered and modernised. The main rooms are, like those on the floor above, linked by large inserted openings in the spine wall. There is access to the level directly from the garden to the rear and through a doorway at the base of the ‘area’ steps in the front – with further accommodation beneath the forecourt on the opposite side of the area.

## 6. Discussion

No.59 was evidently built as part of a short terrace of houses and there is no reason to doubt the suggested 1720’s date of the listing details; that would also tie in with Defoe’s description and assessment of the then state of Richmond.

As built it is likely that all three houses were fairly similar – narrow but with accommodation of five floors because of the topography of the site. On each floor there were main rooms front and back with stairs in the north-western corner. It is likely that the principal family accommodation was on the middle three floors, with the kitchen and services in the basement and servant and lesser family member accommodation in the attics.

The three houses in the terrace evolved differently, especially on their rear elevations. The most obvious change was the addition of an upper storey to No.57 to the north; there are clear breaks in the brickwork and subtle differences in its character to show the nature of the work.

Most changes took place to the rear. The three houses appear originally to have had a similar riverside elevation – each of three bays with one bay, on the left in Nos.59 and 57 and on the right in No.61, containing the stair windows.

Subsequently, as well as being raised by a full storey, No.57 had a virtually full-height bow window added on its southern side, and No.61 had a canted oriel window added at first-floor level. The main changes to No.59 were the addition of a balcony on the upper ground-floor level and the odd 'lobby' associated with the later rebuilt external stairs up to the lower ground-floor level. No.59 was also rendered on the street front side. All of the houses have had their original glazing replaced.

No.59 Petersham Road is clearly worthy of its Grade II listing but some of the modern alterations made to it have been unsympathetic – although from the 1970's accounts of its condition at that time, clearly necessary. It is considered that the better changes and adaptations made to it and its neighbours represent the continuing evolution of houses of this character within the townscape, and that it and its neighbours are capable of further well-considered changes providing these do not impact adversely on their significance or of their surroundings.

## 7. The Proposals

Works have taken place to restore the roof of the property, and the render has been removed to facilitate renovations to the brickwork – these works helping to ensure the long-term future of the listed building. Proposals have now been made for some minor internal changes – mainly associated with glazed partitions to an *en suite* to a guest room on the lower ground floor and for a wet room to the front bedroom on the second floor.

To the street, it is proposed to restore and reorder the existing 'area' through the removal of the existing brick steps and their replacement by a high-quality set of spiral concrete ones at one end of the available space and allowing for a new timber window aligning with those above. This will also allow for a better access through an enclosed area by the current utility room.

To the rear it is proposed to create a single-storey glazed extension at garden level incorporating mirrored panels with a simply railed flat sedum roof behind plain railings, accessed through the remodelled existing doorway from the stair hall at lower ground-floor level. The modern steps down to the garden from that level would also be removed. The proposals are shown in the much-reduced drawings below.

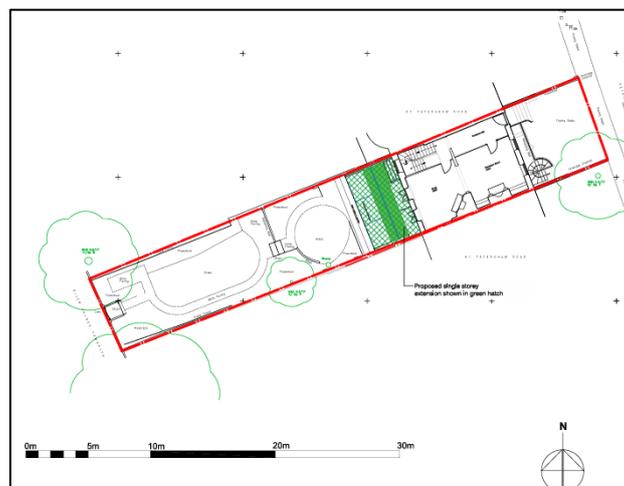


Fig.5: Proposed block plan.

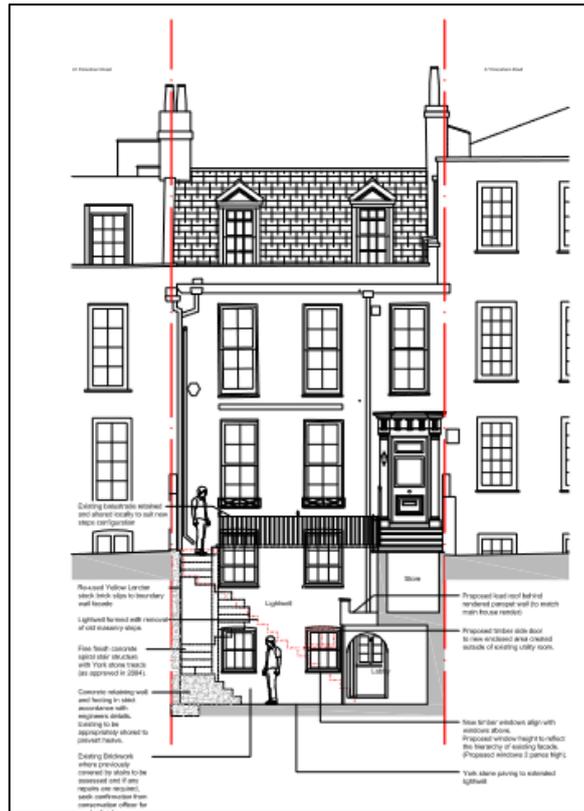


Fig.6: Proposed front elevation and the reordering of the 'area' (Place Architects).



Fig.7: Proposed rear elevation.



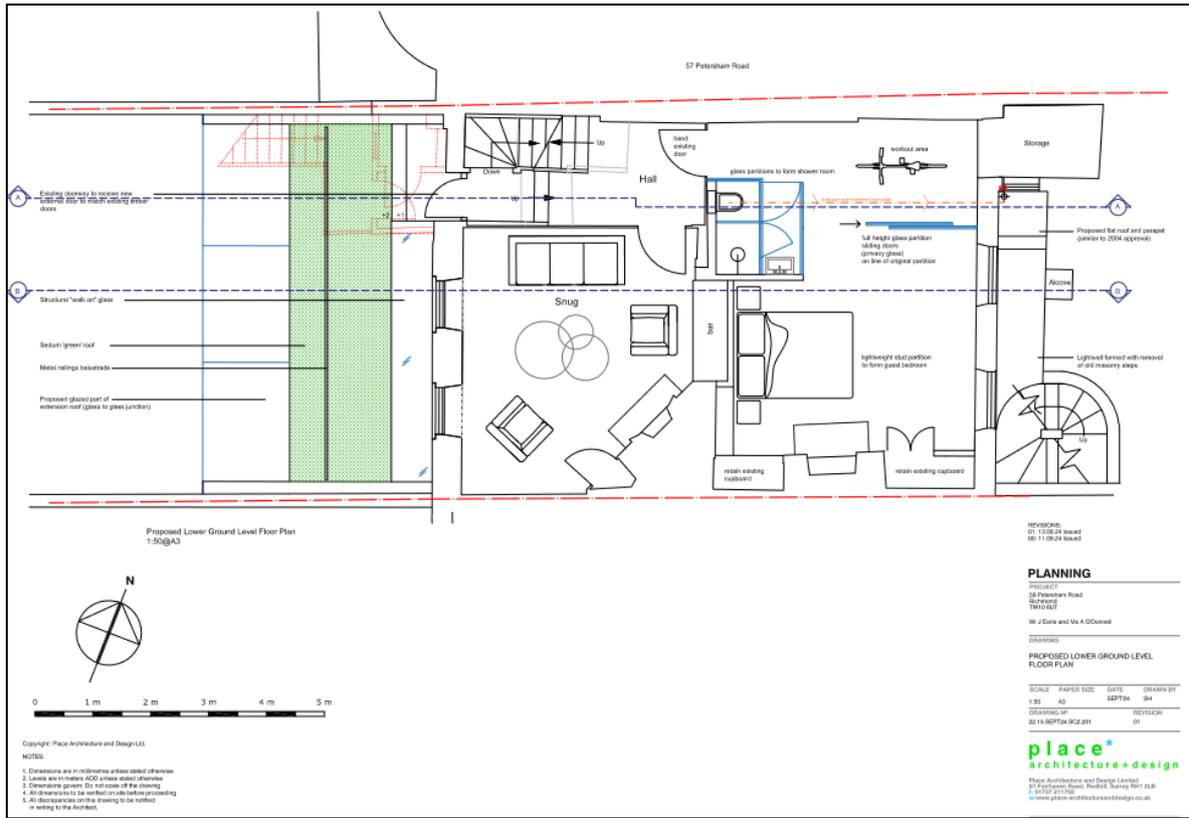


Fig.10: Proposed lower ground-floor plan.

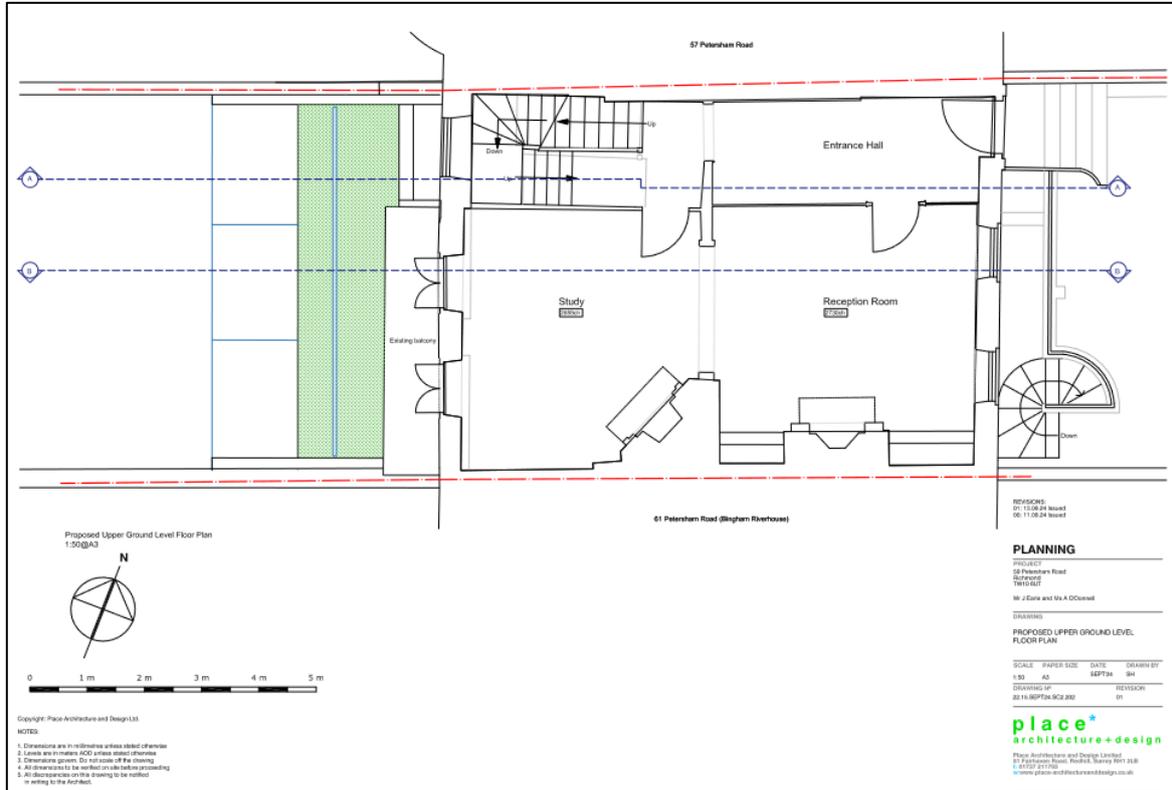


Fig.11: Proposed upper ground-floor plan.



Pl.5: The modern rear steps and lobbies to be removed.



Pl.6: The front 'area' to be remodelled.

## **8. Heritage Impact Assessment**

### **8.1 Impact on the Listed Building**

#### **8.1.1 Impact on Fabric**

Most of the proposed works are external and associated with the proposed extension to the rear. Works to existing fabric internally and externally are limited. The external changes are mainly to the rear of the property, and the main change will be the removal of the present external stair and the associated lobbies and WCs at basement and lower ground-floor levels.

None of these elements are considered to be of great heritage value and appear to be later and poor-quality additions to the building; it is considered that, whilst care needs to be taken in the removal of these features to ensure no physical damage to the main part of the building, the loss of these elements will not result in any harm – substantial or less than substantial – to the significance of the listed building. The proposed changes to the front ‘area’ are similarly mainly associated with the removal of non-original accretions with little impact on significance.

A sliding glazed screen and a glazed surround to a WC are proposed for the front lower ground-floor room; these would have no impact on historic fabric and are essentially reversible additions. They are considered not to result in any harm to the character or significance of the listed building. A similar glazed enclosure to create an *en suite* to the front bedroom on the second floor is similarly considered to result in no harm to the building’s significance.

#### **8.1.2 Impact on Appearance**

The proposed changes to the ‘area’ on the front elevation are considered to have very limited visual impact on the building or on its significance and in general views of the property would scarcely be noticeable.

The external changes are confined to the rear of the building and are mostly additive, with the addition of the glazed extension into the garden. This is of good-quality single storey contemporary design utilizing mirrored panels and running the full-width of the building, topped by a railing protecting the flat roof.

The use of glazing, mirrored panels and the sedum roof minimises the visual impact and most of the existing rear elevation will still be visible in views from the garden. In addition, the choice of material means that the extension is completely reversible in nature. It is also intended to encourage the wisteria to thrive.

#### **8.1.3 Impact on Significance**

Whilst it is clear that the proposals will result in minor loss to fabric and to a degree of change to the appearance of the lower portions of the rear elevation of No.59, it is not considered that either such loss or such change would amount to any harm to its significance.

The loss of the fabric involved is to later additions and alterations of very limited intrinsic heritage value that contribute little to what makes the building important in heritage terms - and thus such changes are not considered to result in any harm to its significance.

The proposed external changes to the rear through the new glazed extension with its mirrored panels and sedum roof will result in a degree of visual change to this elevation, but given the quality, scale, massing and materiality of the extensions, such change is not considered to equate to harm – substantial or less than substantial – to the significance of the building.

Instead, the proposal is considered to be a well-considered addition to the building in keeping with alterations made in the past both to it and its neighbours as part of a continuum of adaptation and change as the needs and aspirations of occupants evolve. It also removed the modern and unattractive extension at the top of the present steps down into the garden, to the aesthetic benefit of the elevation.

## **8.2 Impact on Adjacent Heritage Assets**

Richmond is an historic town with dozens of listed buildings, especially those built in the 18<sup>th</sup> century. However, the main visual changes to No.59 Petersham Road are on the rear elevation and not readily visible from any other listed buildings, non-designated heritage assets, or the public realm.

They would be obliquely visible from the separately listed neighbours to either side, both of which have had significant changes to their rear elevations in the past as well as to their rear gardens, but it is not considered that the visual changes to No.59 would impact adversely on the significance of the settings of these neighbouring properties. There would be little or no impact on any other adjacent listed buildings because of the secluded nature of the rear gardens in the terrace.

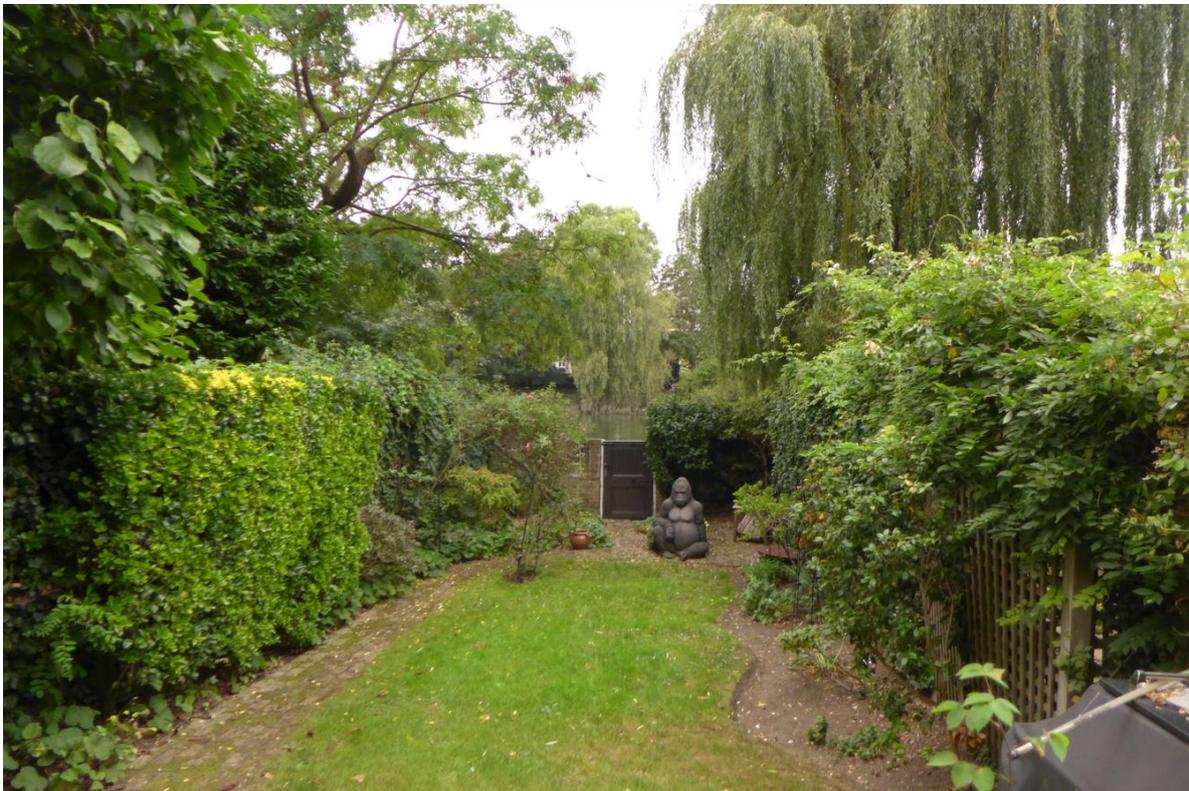
Similarly, although most of the town – including the study area – is within a conservation area, the fact that the main external changes are to the rear and thus to a secluded area outside the public domain and very difficult to see from it, and potential visual impact is very limited and there would be no harm – substantial or less than substantial – caused.

## **8.3 Archaeological Issues**

One aspect of the proposals is the improvement to the drainage – an issue which appears to have also been part of the cause of the issues in the 1970's when the building was in danger of collapse. There will therefore be a need for groundworks but given the amount of landscaping and terracing required to build the property and the subsequent changes to the grounds, the potential for undisturbed significant archaeological deposits seems low. Nevertheless it is recommended that the LPA's archaeological advisor be consulted to assess if any appropriate monitoring would be necessary during groundworks.



Pl.7: Rare glimpse of the rear of No.59 (arrowed) from the public domain – Riverdale Gardens to the south – showing that proposed low extension would scarcely be visible.



Pl.8: View of the riverbank wall from the house.

## 9. Conclusions

For the reasons outlined above it is considered that the proposals for the new extension and minor internal changes to 59 Petersham Road, Richmond are well-designed and proportionate. It is concluded that there would be a degree of change to the listed building and a negligible degree of visual change to the setting of immediately adjacent heritage assets.

However, such changes would not result in and harm – substantial or less than substantial – to the listed building or to any adjacent heritage assets or the conservation area. Consequently, it is concluded that neither Sections 66 or 72 of the 1990 Planning Act nor Paragraphs 207-9 of the National Planning Policy Framework would be engaged.

As outlined in the pioneering 2008 document, *Conservation Principles: Policies and Guidance for the Sustainable Management of the Historic Environment* that: ‘Change in the historic environment is inevitable, caused by natural processes, the wear and tear of use, and people’s responses to social, economic and technological change’.

The design of the extension is deliberately contemporary in character and thus distinguishes itself from the older portion of the building and has no sense of pastiche. As outlined in the advice produced in 2004 by CABE:

*‘In designing for historic environments it is important is to achieve high quality design which adds to the quality of what exists, rather than getting bogged down in questions of style. Designs should be developed for present-day needs, in a holistic manner that responds to all relevant considerations and local circumstances. This does not predispose that designs have to be of any particular style, use any particular materials, or have a specific look, either copying older buildings or looking particularly modern’.*<sup>13</sup>

Additionally, Para.143 of English Heritage’s 2008 *Conservation Principles* states:

*‘There are no simple rules for achieving quality of design in new work, although a clear and coherent relationship of all the parts to the whole, as well as to the setting into which the new work is introduced, is essential. This neither implies nor precludes working in traditional or new ways....’*

That change does not equate to harm in planning law was also made clear in one of the key High Court judgements related to conservation areas by Lord Bridge, related to developments within conservation areas, *South Lakeland District Council vs. Secretary of State for the Environment*.

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<sup>13</sup> CABE (Commission for Architecture and the Built Environment), 2004, *CABE and the Historic Environment*

He stated that whilst all developments within a conservation area ‘*must give a high priority to the objective of preserving or enhancing the character or appearance of the area*’, where a development would not have any adverse impact and met other planning requirements:

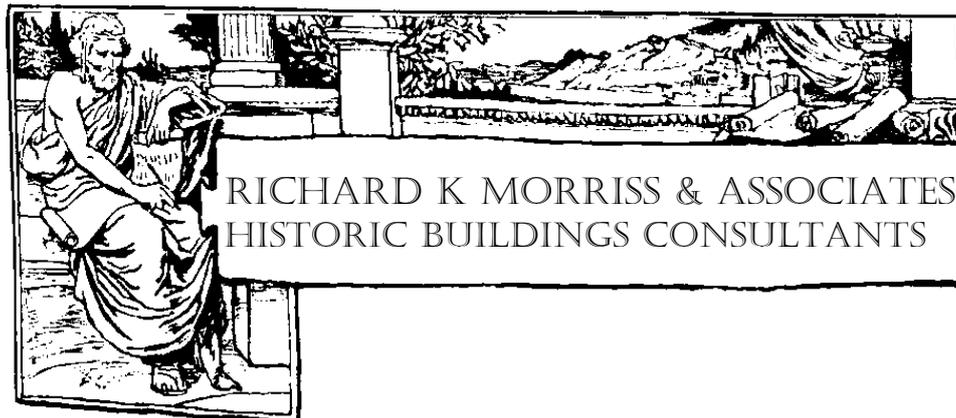
*‘.... One may ask rhetorically what possible planning reason there can be for refusing to allow it. All building development must involve change and if the objective of Section 277(8) [of the 1971 Planning Act, substantially the same as Section 72(1) of the 1990 Act] were to inhibit any building development in a conservation area which was not either a development by way of reinstatement or restoration on the one hand (‘positive preservation’) or a development which positively enhanced the character or appearance of the area on the other hand, it would surely have been expressed in very different language...’<sup>14</sup>*

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<sup>14</sup> 1992, *South Lakeland District Council vs. Secretary of State for the Environment*

## 10. References

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### *The Consultancy*

*Richard K Morriss founded this Consultancy in 1995 after previously working for English Heritage and the Ironbridge Institute of the University of Birmingham and spending eight years as Assistant Director of the Hereford Archaeology Unit. Although Shropshire-based the Consultancy works throughout the UK on a wide variety of historic buildings for clients that include the National Trust, the Landmark Trust, English Heritage, the Crown Estates, owners, architects, local authorities, planning consultants and developers. It specialises in the archaeological and architectural analysis of historic buildings of all periods and planning advice related to them. It also undertakes heritage impact assessments and broader area appraisals and Conservation Management Plans.*

*Richard Morriss is a former Member of the Institute of Field Archaeologists and of the Association of Diocesan and Cathedral Archaeologists, currently archaeological advisor to four cathedrals and author of many academic papers and of 20 books, mainly on architecture and archaeology, including *The Archaeology of Buildings* (Tempus 2000), *The Archaeology of Railways* (Tempus 1999); *Roads: Archaeology & Architecture* (Tempus 2006) and ten in the *Buildings of series: Bath, Chester, Ludlow, Salisbury, Shrewsbury, Stratford-upon-Avon, Warwick, Winchester, Windsor, Worcester* (Sutton 1993-1994). The latest work is an Historic England funded monograph on the *Houses of Hereford* (Oxbow 2018).*

*He was a member of the project teams responsible for the restoration of Astley Castle, Warwickshire, winner of the 2013 RIBA Stirling Prize; the restoration of the Old Market House, Shrewsbury, winner of a 2004 RIBA Conservation Award; and Llwyn Celyn, Monmouthshire, winner of the RICS Conservation Project of the Year 2019. He has also been involved in several projects that have won, or been short-listed for, other awards including those of the Georgian Group for Mostyn House, Denbigh; St. Helen's House, Derby; Radbourne Hall, Derbyshire and Cusgarne Manor, Cornwall.*



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