

Edwina Mountbatten House, Broadwater Road, Romsey, Hampshire, SO51 8GH

Proof of Evidence

Nick Wright BA (hons), MSc
Senior Heritage Consultant

Donald Insall Associates
Oxford Office
118 High Street,
Oxford,
OX1 4BX

www.donaldinsallassociates.co.uk

PINS Reference: APP/C1760/W/24/3342514
Test Valley Borough Council Reference: 23/01700/FULLS

<i>Version:</i>	2
<i>Issue date:</i>	July 2024
<i>Prepared by:</i>	Nick Wright
<i>Checked by:</i>	Helen Ensor
<i>Version description:</i>	Proof of Evidence – FINAL

This report and all intellectual property rights in it and arising from it are the property of or are under licence to Donald Insall Associates Limited. Neither the whole nor any part of this report, nor any drawing, plan, photograph, other document or any information contained within it may be reproduced in any form, including online, without the prior written consent of Donald Insall Associates Limited. All material in which the intellectual property rights have been licensed to Donald Insall Associates Limited, and such rights belong to third parties, may not be published or reproduced at all in any form, and any request for consent to the use of such material for publication or reproduction should be made directly to the owner of the intellectual property rights concerned.

Contents

	Page
1 Summary	
2 Introduction	1
3 The Relevant Policy Considerations	2
4 The Development of the Appeal Site and the Heritage Assets	5
5 The Heritage Assets and their Significance	17
6 The Appeal Proposals	24
7 The Impact of the Proposals and the Level of Harm	25
8 Conclusion	34

Appendices

1 Statutory List Descriptions	36
2 Extracts from Legislation and Policy	43

1. Summary

1. This evidence covers the heritage matters raised in relation to reason for refusal 1 (rfr1) agreed by the Southern Area Planning Committee on 12 March 2024.
2. A list of heritage assets relevant to RfR1 was included by Test Valley Borough Council in the Statement of Common Ground, submitted on 16 July 2024, and these have been considered in detail in this evidence. The significance of each asset has been determined, and the contribution made to significance by the setting of each of the assets has been assessed.
3. In my opinion the Appeal proposal would cause 'less than substantial harm' to all of the heritage assets on the list.
4. As a result of the identified harm, the Appeal proposals fail to comply with Section 66 of the Planning Act (1990), and Policies E1 and E9 of the Test Valley Borough Council Revised Local Plan, 2011-2029.

2. Introduction

5. My name is Nick Wright. I hold an MSc in Historic Conservation from Oxford Brookes University, and I have worked for Donald Insall Associates for four years. I am a member of Oxford Diocesan Advisory Committee, which I was invited to join in recognition of my particular expertise with respect to heritage and historic buildings. I am also a member of Oxford Architectural History Society, a non-statutory consultee with respect to planning applications in Oxford, providing advice to the Society with respect to the impact of planning proposals and providing written comments to Oxford City Council. I teach building analysis to students of the Oxford Brookes University MSc in Historic Conservation, and Oxford University PG Cert in Architectural History. My role at Insall – where I have been promoted three times in four years – involves advising a variety of often high-profile clients (including commercial developers, the National Trust and Oxford and Cambridge colleges) on proposals pertaining to the historic environment. Whilst working at Insall I won a national award for original research for my work on the Lord Leycester Hospital in Warwick. Prior to working at Insall I worked in publishing, latterly as a Publisher and Managing Director, particularly concerned with publishing books on heritage and architectural topics. I have been appointed by Test Valley Borough Council as an Expert Witness in terms of heritage matters for the purposes of this appeal.
6. My evidence deals with the impact of the proposals on heritage assets, namely the impact of the proposed development of retirement living accommodation on the setting of the Romsey Conservation Area, a number of listed buildings, and the Registered Park and Garden at Broadlands. Before agreeing to take the commission from Test Valley Borough Council I carried out a thorough analysis of the relevant papers, including the application and consultation responses. A site visit confirmed my view that the council was right to conclude that the proposals would cause less than substantial harm to the setting of the Romsey Conservation Area and other heritage assets.
7. In my evidence I refer to the policies relevant to the case. I then analyse the heritage assets potentially affected by the proposed development, assess their significance and consider the contribution made to their significance by their setting. I also assess the impact made by the existing Edwina Mountbatten House on the setting of the identified heritage assets. Finally, I assess the impact of the proposed development on the setting of the identified heritage assets, and consider the level of harm to heritage assets that may be caused by the proposed development.
8. The evidence that I have prepared and provide for this appeal reference APP/C1760/W/24/3342514 is true and I confirm that the opinions expressed are my true and professional opinions.

3. The Relevant Policy Considerations

9. The following section covers relevant policy considerations. Extracts from the policy documents are included in Appendix II.

The Planning Acts

10. The Planning (Listed Buildings and Conservation Areas) Act 1990 is the legislative basis for decision-making on applications that relate to the historic environment. Section 66 of the Act imposes statutory duties upon local planning authorities which, with regard to development that affects a listed building or its setting, require the planning authority to have

‘special regard to the desirability of preserving the listed building or its setting or any features of special architectural or historic interest which it possesses’

11. Section 38(6) of the Planning and Compulsory Purchase Act 2004 requires planning applications to be determined in accordance with the development plan, unless material considerations indicate otherwise. The development plan applicable to the Site comprises the Test Valley Borough Council Revised Local Plan, 2011-2029.

The National Planning Policy Framework (NPPF)

12. At the heart of the Framework is ‘a presumption in favour of sustainable development’ and there are also specific policies relating to the historic environment. The Framework states that heritage assets are ‘an irreplaceable resource, and should be conserved in a manner appropriate to their significance, so that they can be enjoyed for their contribution to the quality of life of existing and future generations’.
13. Extracts from the National Planning Policy Framework and the National Planning Policy Guidance are included in Appendix II.

Historic Environment Good Practice Advice in Planning: Note 3: The Setting of Heritage Assets (Historic England, 2015) (Revised 2017)

14. The Historic England guidance on the settings of heritage assets sets out how these issues should be considered. They recommend a series of steps, as follows:

Step 1: Identify which heritage assets and their settings are affected

Step 2: Assess the degree to which these settings and views 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 the significance or on the ability to appreciate it

Step 4: Explore ways to maximise enhancement and avoid or minimise harm

Step 5: Make and document the decision and monitor outcomes

15. With respect to assessing the effects of development proposals the guidance states, at paragraph 32:

The third stage of any analysis is to identify the effects a development may have on setting(s) and to evaluate the resultant degree of harm or benefit to the significance of the heritage asset(s). In some circumstances, this evaluation may need to extend to cumulative and complex impacts which may have as great an effect on heritage assets as large-scale development and which may not solely be visual.

16. At page 13 is the ‘Assessment Step 3 Checklist’. This states:

The following is a (non-exhaustive) check-list of the potential attributes of a development affecting setting that may help to elucidate its implications for the significance of the heritage asset. It may be that only a limited selection of these is likely to be particularly important in terms of any particular development.

Location and siting of development

- Proximity to asset
- Position in relation to relevant topography and watercourses
- Position in relation to key views to, from and across
- Orientation
- Degree to which location will physically or visually isolate asset

Form and appearance of development

- Prominence, dominance, or conspicuousness
- Competition with or distraction from the asset
- Dimensions, scale and massing
- Proportions
- Visual permeability (extent to which it can be seen through), reflectivity
- Materials (texture, colour, reflectiveness, etc)
- Architectural and landscape style and/or design
- Introduction of movement or activity
- Diurnal or seasonal change

Wider effects of the development

- Change to built surroundings and spaces
- Change to skyline, silhouette
- Noise, odour, vibration, dust, etc
- Lighting effects and 'light spill'
- Change to general character (eg urbanising or industrialising)
- Changes to public access, use or amenity
- Changes to land use, land cover, tree cover
- Changes to communications/accessibility/ permeability, including traffic, road junctions and car-parking, etc
- Changes to ownership arrangements (fragmentation/permitted development/etc)
- Economic viability
- Permanence of the development
- Anticipated lifetime/temporariness
- Recurrence
- Reversibility

Test Valley Borough Council Revised Local Plan 2011-2029

17. The TVBC Local Plan has policies that deal with development affecting the historic environment, and the relevant parts of these are summarised as follows:
18. Policy E1 requires that development should be of high quality, in terms of design and local distinctiveness. proposals should respect and complement the character of the area, and should not detract from the dominance of, or interrupt important views of key landmarks and features.
19. Policy E9 requires (inter alia) developments affecting heritage assets to sustain or enhance the significance of heritage assets, taking account of its character, appearance and setting. Developments leading to less than substantial harm to the significance of a designated heritage asset will be considered against public benefits.

South of Romsey Town Centre Masterplan (adopted 2 September 2020)

20. Between 2018 and 2020, work was carried out on a Masterplan for a site to the south of the town centre, including existing car parks and the Crosfield Hall, immediately to the west of Edwina Mountbatten House. This report was adopted by TVBC in September 2020. The Masterplan is not a planning policy document, but the key principles of the Masterplan are to be embedded within the next Local Plan for TVBC, currently in preparation. As such, it is a material planning consideration.
21. Edwina Mountbatten House is not within the Masterplan area, but the area does abut the western and northern boundaries of the site.

22. Included within the Site Analysis (2.19) is an acknowledgment that 'it is important that the settings of ... relevant listed buildings is protected'. With respect of the Broadlands RPG, which lies to the south of the Masterplan site, the report says the following:

The Broadlands Estate, a Grade II* listed Historic Park and Garden is located on the south side of the Bypass and just outside the boundary of the Site Area, and therefore an important consideration for the context of the Masterplan. Historic England is expected to be an important consultee in the future when the proposals are taken forward and planning applications are submitted.

23. With respect of the design of any new structures with the Masterplan Area, the report sets out 'guiding principles for reinforcing Romsey's unique history and character' (4.1.4), including:

Drawing the best of Romsey's character from The Hundred onto the south of the Romsey Town Centre area;

Reinforcing Romsey's sense of identity, drawing on the architectural character of buildings and the conservation area

4. The Development of the Appeal Site and the Heritage Assets

24. Originally laid out in the Medieval or Early Modern period, Palmerston Street originally comprised the upper portion of the principal road to Southampton. This explains the expansive nature of the junction with The Hundred at its north end, and the presence on the road of some significant residential buildings. Up until the mid-19th century, the road crossed the Tadburn Lake (a tributary of the River Test), and continued due south through the Broadlands Estate. In the mid-19th century, in conjunction with planning of the Andover and Redbridge Railway (which was largely built on the course of the unsuccessful Andover Canal), a new road was built further west on the site of the canal, taking Southampton traffic from a new junction on The Hundred, to the east of Broadlands park (the new railway line was here given a new route, east of the old canal cut). Broadlands park was extended eastwards in the process, with the new road forming the estate boundary. A connecting road was built from the bottom of (what later became) Palmerston Street, along the south bank of the Tadburn stream. From the 1860s, therefore, Palmerston Street (so named by the 1880s) became a secondary road, used by local traffic only: a development probably responsible for arresting development along the road.



Fig. 1. The earliest accurate survey, showing the Site: a Broadlands estate plan of 1785. This map was prepared prior to the building of the Andover Canal, which briefly followed the hedge line on the right.

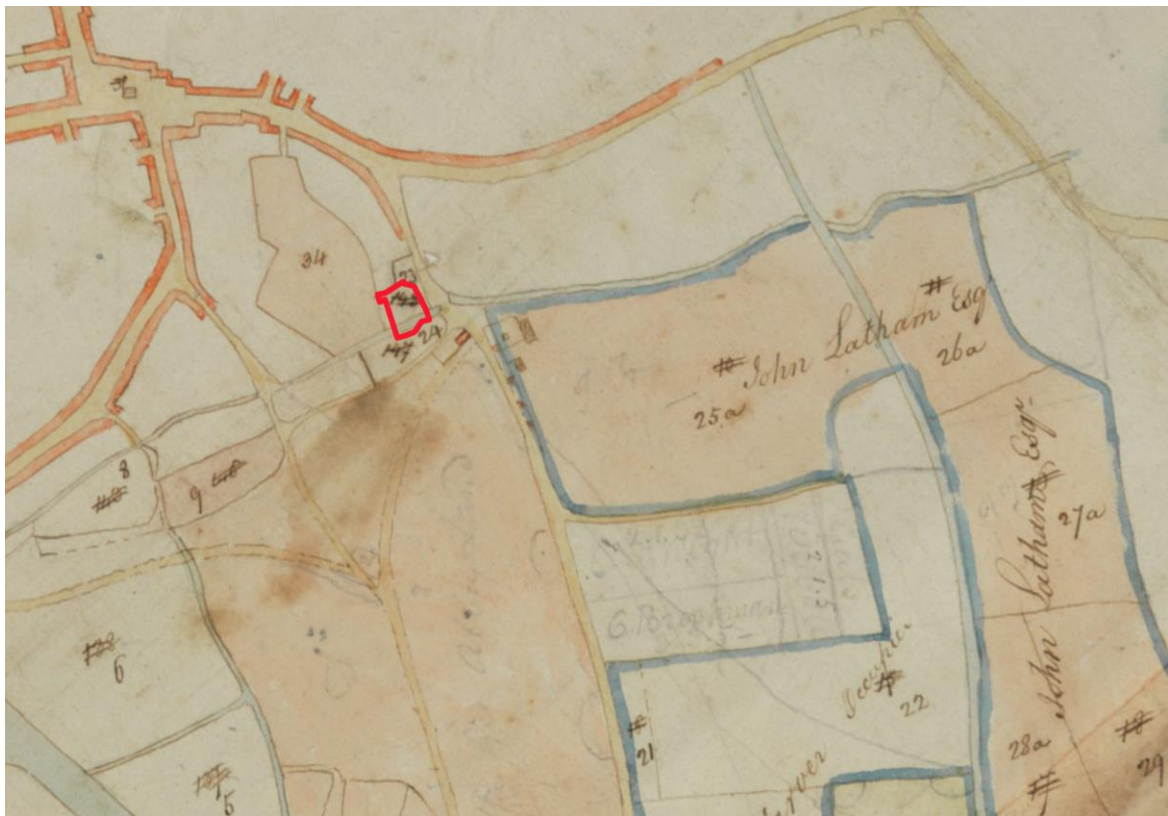


Fig. 2. An early 19th century estate map, apparently showing the then extent of development on the Southampton Road (Palmerston Street). This map does not show the Old Manor House, which certainly existed at that time. The Andover Canal is shown on the right.

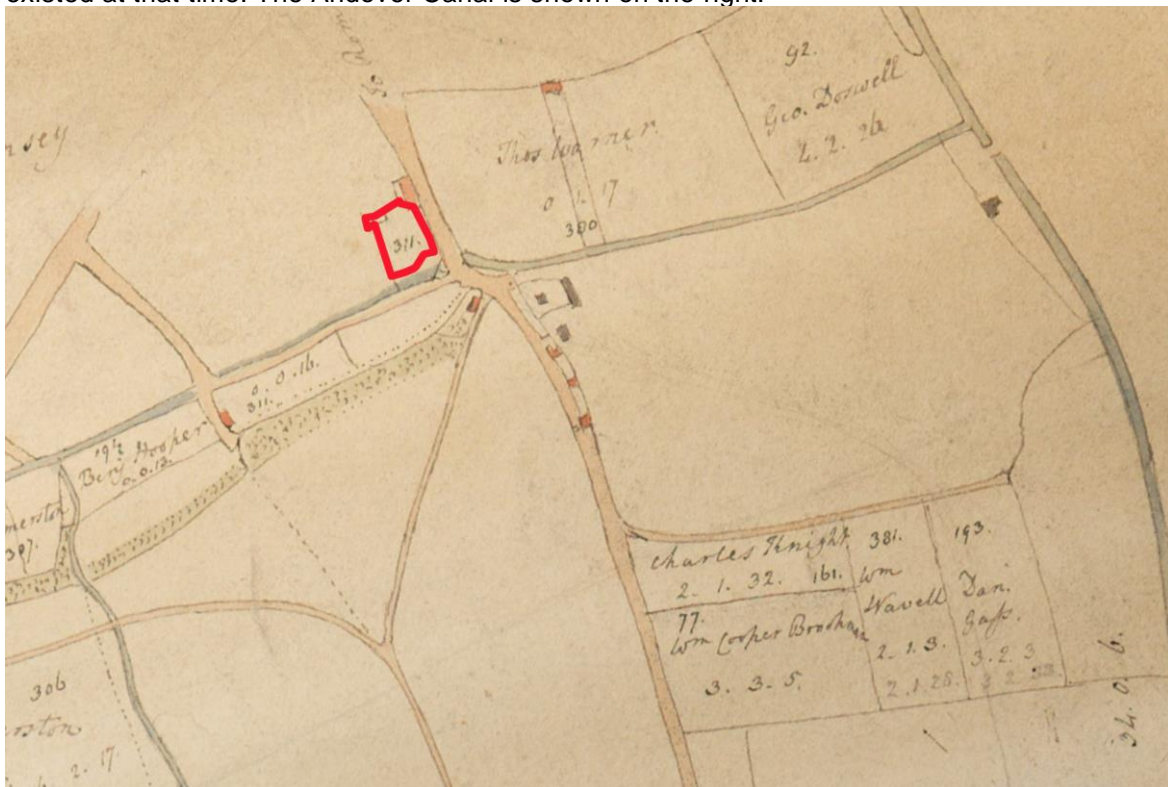


Fig. 3. Enclosure map of 1807. This is the first map to depict the Old Manor House, but other buildings certainly then in existence are not shown. Plot 311 is the land immediately attached to the Old Manor House, the southern part of which was later developed as Edwina Mountbatten House.



Fig. 4. Tithe map of 1845, showing the Southampton Road continuing south, to the (then) east side of Broadlands Park. To the right of this is the curving course of the Andover Canal.

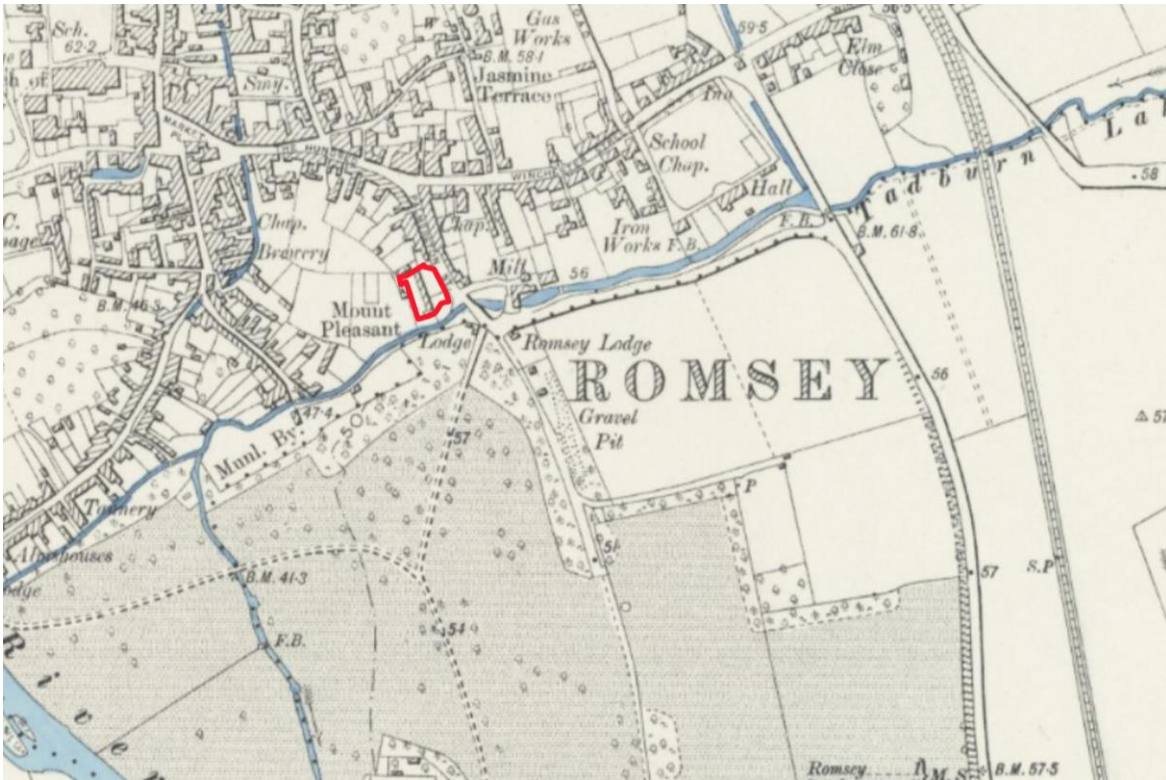


Fig. 5. Second edition OS 6 inch map, published 1897, showing the new Southampton Road, running from The Hundred on the old canal route, and the connecting road to the south side of the Tadburn stream, east of Palmerston Street.

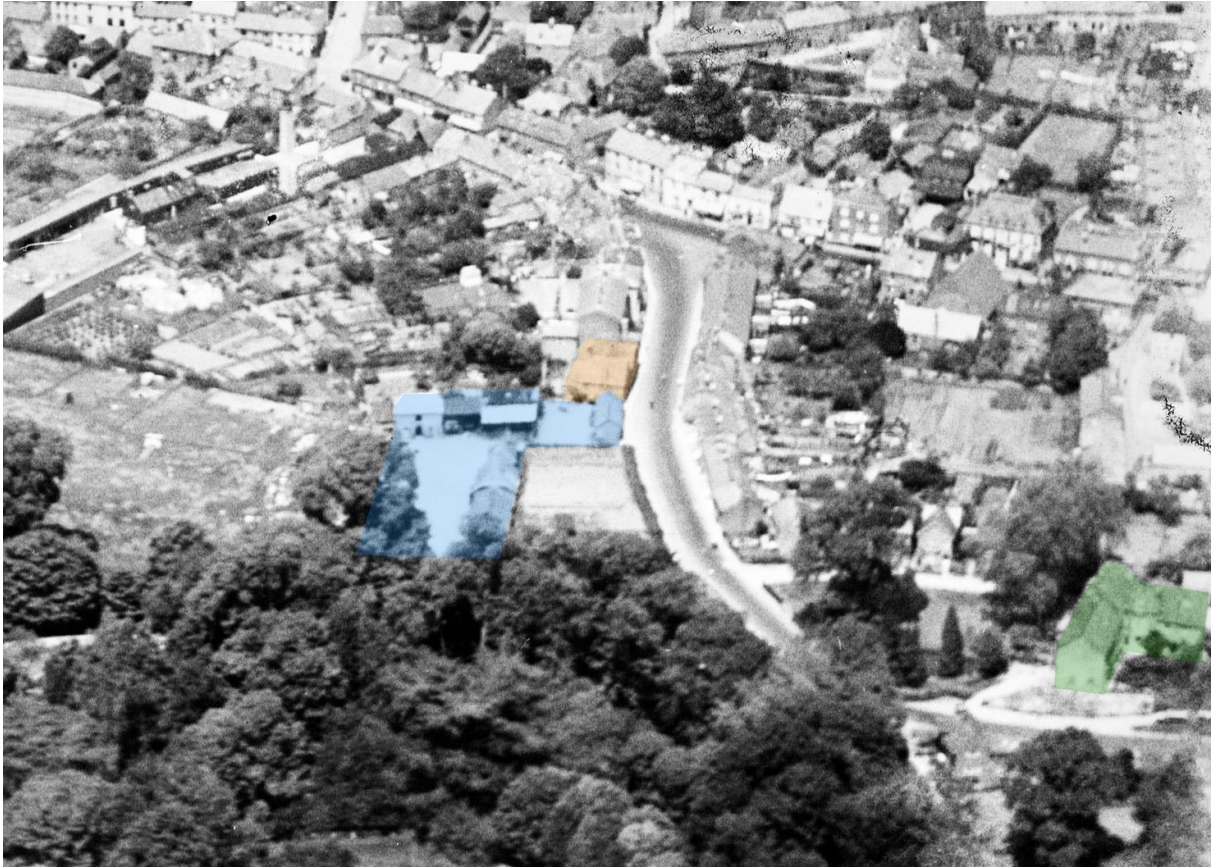


Fig. 6. Aerial view of 1930, showing the Site from the south. In the foreground are the trees of the Tadburn stream and Broadlands. The Old Manor House is tinted orange, Ward's yard (with open land between it and Palmerston Street) is in blue, and Fox Mill is tinted green. Palmerston Street is in the centre of the image, running north to The Hundred.

25. In the years after the First World War, traffic problems in Romsey became acute, and one of England's first bypass roads was built, to the south of the town. This road between the new Southampton road and the bottom of Palmerston Street was upgraded, and a new road was built running eastwards from it to Middlebridge. The new road, which opened in 1931, made Palmerston Street a useful route from traffic travelling south from the town centre, but did not prompt any new development on the street in the pre-war period. The work to build the bypass also included the reconstruction of the bridge over Tadburn Lake at the south end of Palmerston Street.

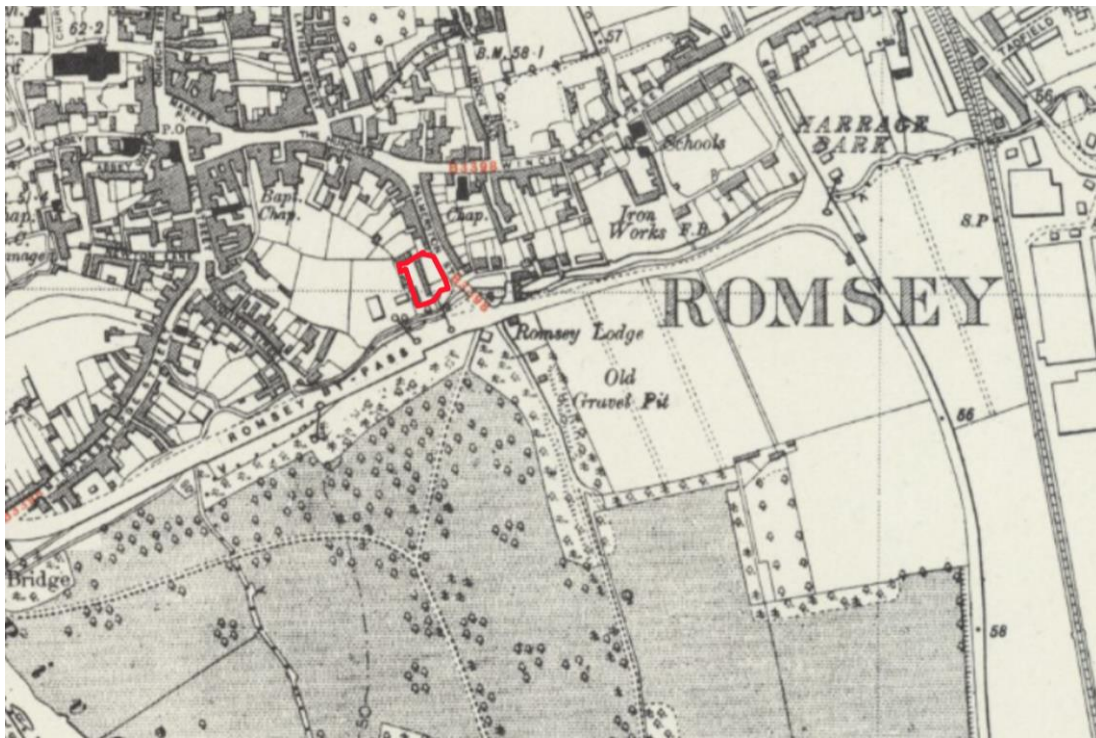


Fig. 7. Third edition OS six inch map, surveyed in 1938, showing the new bypass road.

26. In the early 1960s Broadwater Road was built, connecting Middlebridge Street to Palmerston Street, at a point just south of the Old Manor House. The new road opened up new sites for development immediately to the south of the town centre, and improved access to the Crosfield Hall (which had been built in 1935), and the municipal swimming pool immediately to the east. The new road also provided new direct access to the old Ward's Yard (see paragraph 27, below).

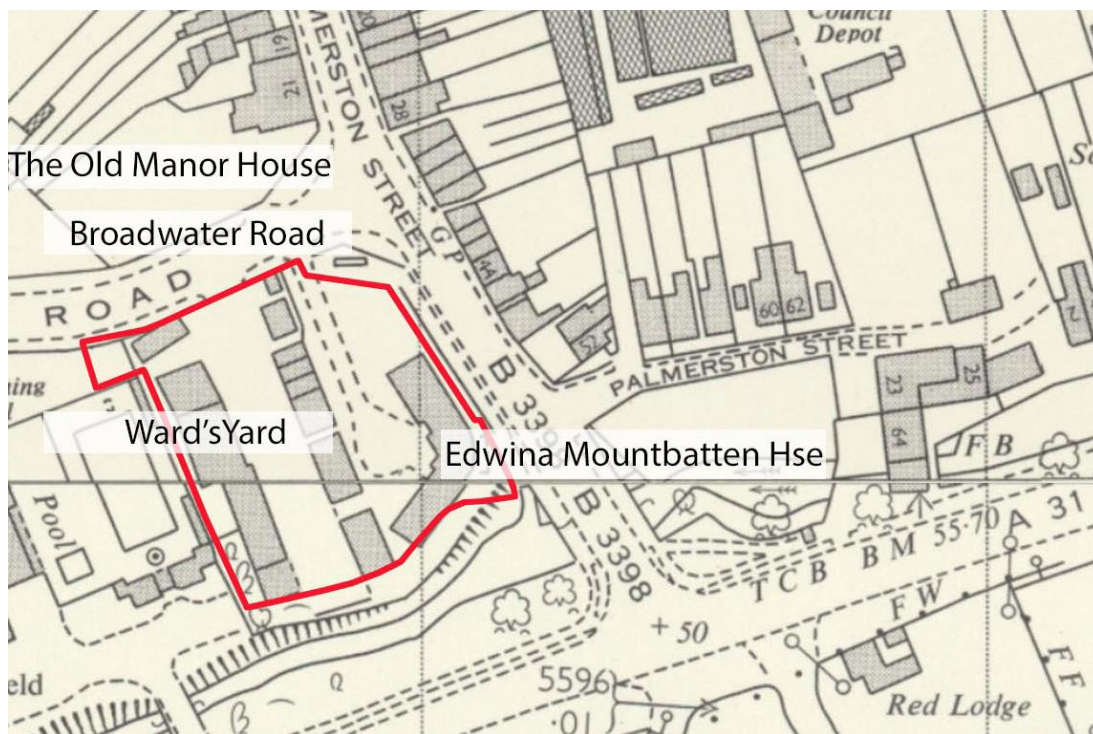


Fig. 8. OS large scale map of the mid-1960s, showing the new Broadwater Road, and the first phase of Edwina Mountbatten House, to the south.

27. The oldest standing building to survive on Palmerston Street is the Old Manor House. A three-gabled timber-framed house, the main part of the building probably dates from the 17th century, while the northern third is probably 16th century. The building was probably built as a farmhouse, but by the mid-19th century

its occupier, William Jeffery, was occupied not only in farming but also contracting, and for the latter part of the 19th century, and much of the 20th, it was leased from the Broadlands estate by the Ward family, who ran a haulage, removal and coal merchant business from what may originally have been a farmyard, to the south of the building. The building acquired its present appearance, with exposed timbers, through restoration in 1929. When the business ceased to operate from the yard to the south, it was separated from the house, with the northern part becoming the site of the east end of Broadwater Road, and the remainder given over to Edwina Mountbatten House (see below).

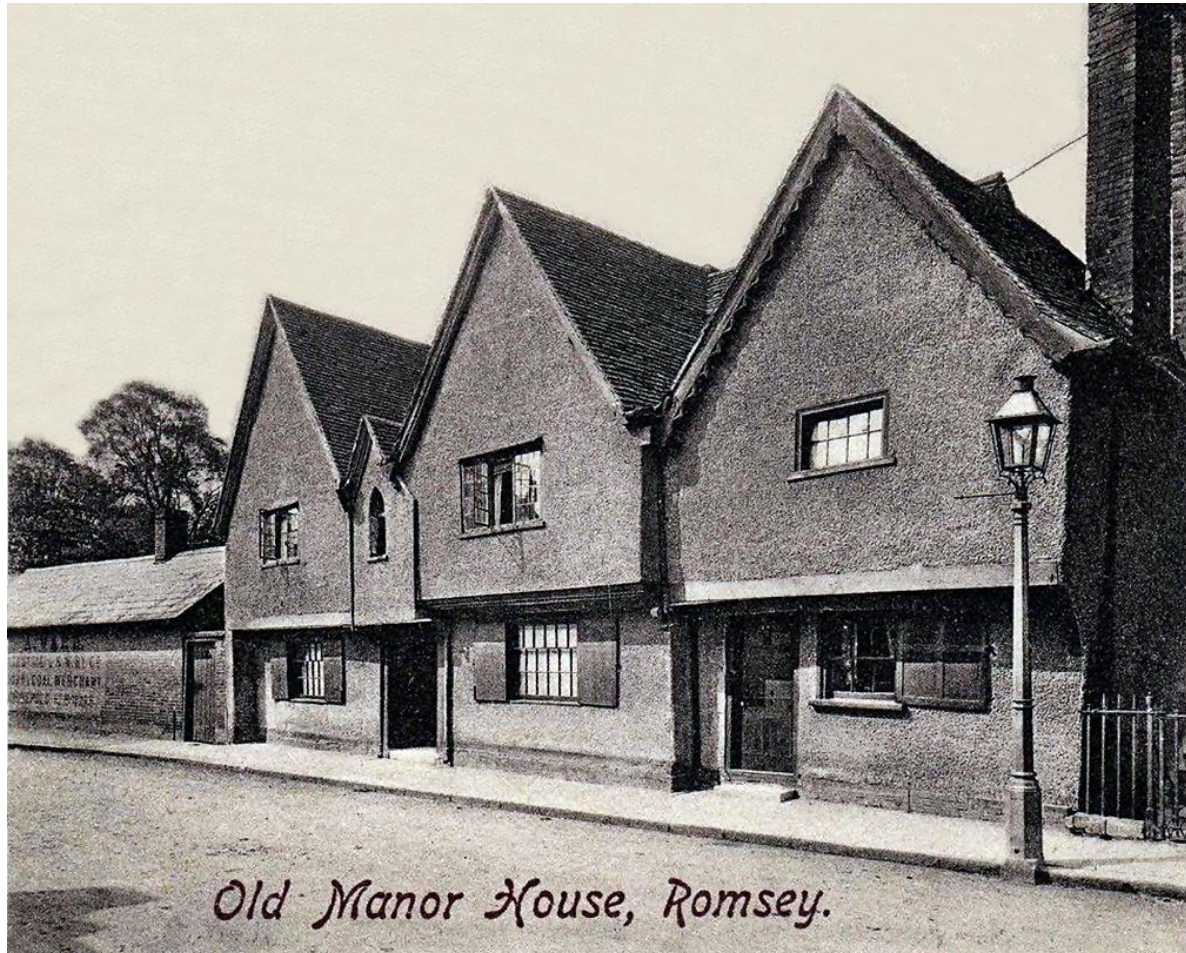


Fig. 9. The Old Manor House, photographed in the early 20th century, before restoration. The building to the left stood to the north of the entrance to Ward's yard, which lay behind.



Fig. 10. Ward's Yard in the 1940s, looking south.

28. Buildings lining Palmerston Street to the north range in date from the mid-late 18th century to the early 19th century. 51-55 The Hundred on the west side of the triangle at the north end of the street date from the late 18th century. They represent the gradual development of land that may formerly have been agricultural land associated with the Old Manor House. Higher status buildings, including Park House (9 Palmerston Street),

the three-storey terrace of 11-17 Palmerston Street, and 3-7 Palmerston Street, while at the south end of the street, houses are smaller and more humble. 20-28 is an 18th century terrace, comprising two pairs of relatively small houses and one further, similar dwelling added at the north end. 30-36 is a terrace of four small three-storey artisan cottages, and 38-46 are notably small two-storey workers' cottages, bookended by the slightly larger 49: an early extension of a much smaller house. Set back from the road, 51-53 is a pair of small artisan cottages.



Fig. 11. View south towards Broadlands, circa 1900.



Fig. 12. Children playing in Tadburn Lake, *circa* 1905, with the bridge on the right, and 50 and 52 Palmerston Road beyond. The hedge surrounding Ward's yard can be seen on the left.



Fig. 13. Procession passing houses at the bottom end of Palmerston Street, 1907. Ward's yard was behind the hedge on the left.

29. Around 1900, a row of (unlisted) houses was built at right angles to the street, running back to Fox Mill (23a and 23b Palmerston Street and 64 Palmerston Street), which had been built in 1799. Before the end of the 19th century the mill was accessed not from Palmerston Street, but via a long access lane from The Hundred, to the north.



Fig. 14. Fox Mill (now 64 Palmerston Street), with part of 23a Palmerston Street to the extreme left, *circa* 1905.

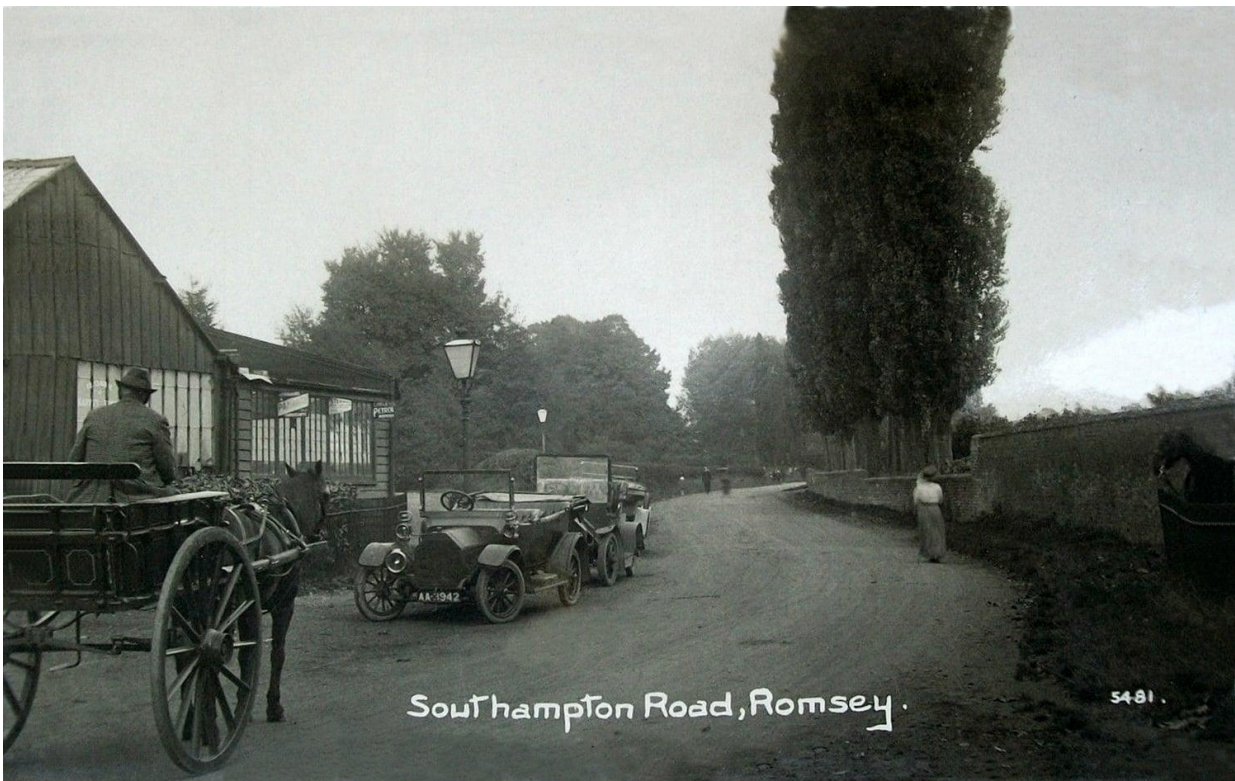


Fig. 15. View east along the 'new' Southampton Road from the bottom of Palmerston Street, with Mitchell's establishment at Fox Mill on the left, *circa* 1914. The wall to Broadlands is on the right.

30. South of the Tadburn stream, the northern edge of Broadlands park gradually altered from the appearance that it was given by Capability Brown's works in the 1760s/1770s. The annexation of additional land to the

east in the 1840s made part of the old Southampton Road into an estate access road (later named Burma Road), and in 1870 the building now known as Red Lodge was built to designs by W.E. Nesfield to control this new access. To the west, the Georgian lodge that formerly guarded the north-eastern entrance to the park was lost to the construction of the bypass in 1931, and the present lodge was built at that time, along with the brick wall running westwards along the south side of the new road.

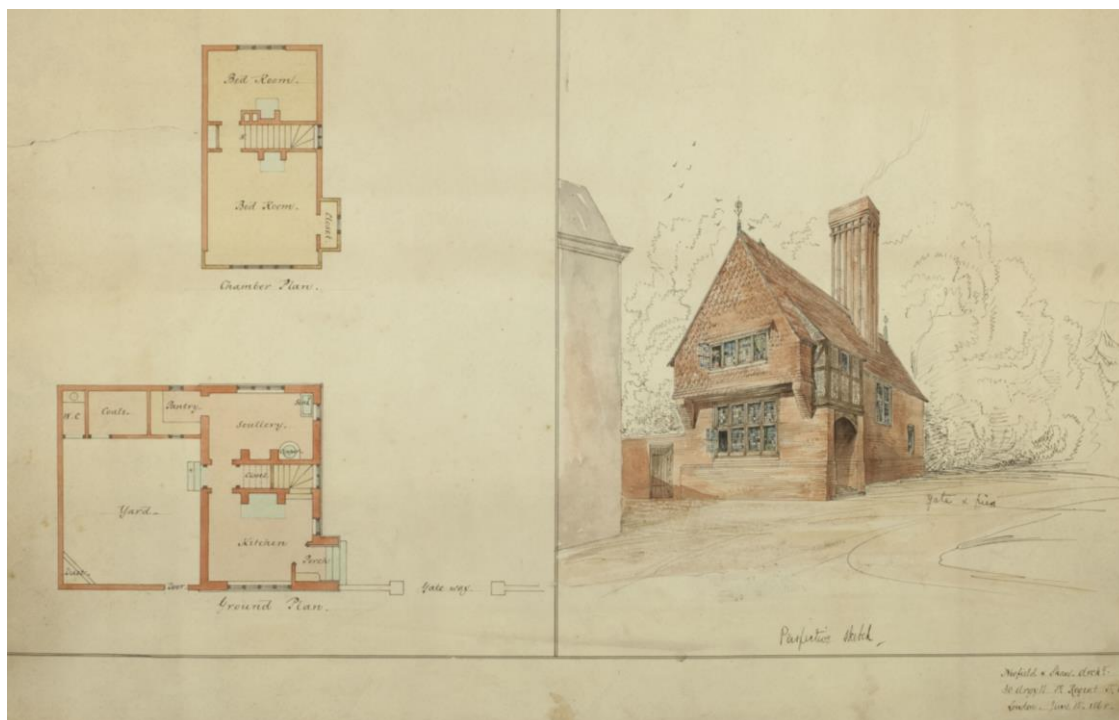


Fig. 16. Original plan and perspective of Red Lodge by W.E. Nesfield, 1868.



Fig. 17. Red Lodge, from the bottom of Palmerston Street, late 19th century.

31. Following the Second World War, and at around the same time as the construction of Broadwater Road, the first phase of Edwina Mountbatten House was built, on the site immediately to the east of Ward's yard, to the south of Old Manor House (see fig. 7). This development of housing units for older people was built as a memorial to the Countess Mountbatten, of Broadlands, who died aged 58 in 1960. The first phase – which comprised an L-shaped block facing Palmerston Street and the bypass – was granted planning

permission in August 1962 and was in use by 1963. Phase two of the building, which added a symmetrical façade to Broadwater Road, and completed an internal courtyard, was granted planning permission in 1966, and opened in 1970.



Fig. 18. Lord Mountbatten (left) inspecting the site of Edwina Mountbatten House, before the construction of Broadwater Road. The Old Manor House is on the left of the photograph.



Fig. 19. Early 1960s photograph showing early construction of the first phase of Edwina Mountbatten House, with the houses of Palmerston Street in the background.

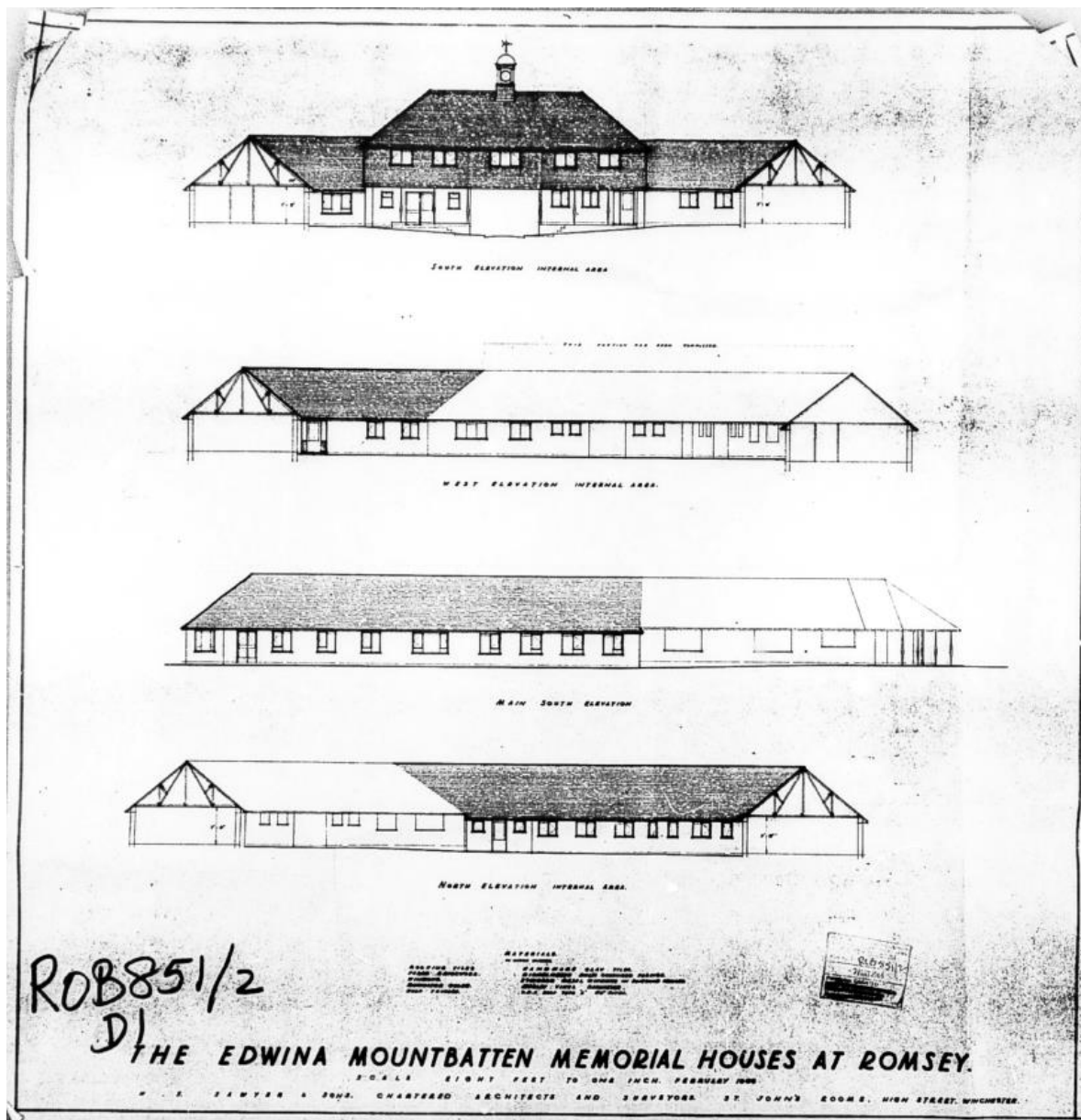


Fig. 20. 1966 elevations of the extension to Edwina Mountbatten House. The existing building is shown unshaded.

32. Both blocks of Edwina Mountbatten House were designed by Harold S. Sawyer of Winchester, and built with modern constructional techniques, but the outer skin of both blocks utilised handmade bricks laid in Sussex bond, and clay roof tiles. The later two-storey element facing Broadwater Road had a tile-hung upper storey, and a central clock tower. The part of the building facing Palmerston Street sat low, behind a retained hedge. The sensitivity of its design may have influenced the inclusion of the building within the Romsey conservation area, which was designated in the same year that the enlarged building was opened.
33. In 2020, Edwina Mountbatten House was removed from the Romsey Conservation Area, and in 2022 the building closed.¹

¹ However, as is discussed elsewhere in this document, the building remains part of the setting of listed buildings, and it now comprises part of the setting of the conservation area.

5. The Heritage Assets and their Significance

Significance

34. The NPPF defines 'Significance' as:

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

35. The NPPG gives advice on the importance of 'significance' in decision making. It states:

Heritage assets may be affected by direct physical change or by change in their setting. Being able to properly assess the nature, extent and importance of the significance of a heritage asset, and the contribution of its setting, is very important to understanding the potential impact and acceptability of development proposals.²

36. It also advises on how proposals should avoid or minimise harm to the significance of a heritage asset:

Understanding the significance of a heritage asset and its setting from an early stage in the design process can help to inform the development of proposals which avoid or minimise harm. Analysis of relevant information can generate a clear understanding of the affected asset, the heritage interests represented in it, and their relative importance.

Early appraisals, a conservation plan or targeted specialist investigation can help to identify constraints and opportunities arising from the asset at an early stage. Such appraisals or investigations can identify alternative development options, for example more sensitive designs or different orientations, that will both conserve the heritage assets and deliver public benefits in a more sustainable and appropriate way.

Further advice on assessing the significance of heritage assets can be found on Historic England's website.³

37. It advises on what assessment of the impact of proposals on the significance of affected heritage assets should be included in an application. It states:

Applicants are expected to describe in their application the significance of any heritage assets affected, including any contribution made by their setting (National Planning Policy Framework paragraph 189). In doing so, applicants should include analysis of the significance of the asset and its setting, and, where relevant, how this has informed the development of the proposals. The level of detail should be proportionate to the asset's importance and no more than is sufficient to understand the potential impact of the proposal on its significance.⁴

Affected Heritage Assets

38. In accordance with the Historic England guidance on settings of heritage assets, it is first necessary to identify the heritage assets and their settings and, secondly, assess the degree of contribution that the settings of the heritage assets make to their significance.

39. In this case the relevant heritage assets comprise the Romsey Conservation Area, a number of Grade II-listed buildings on Palmerston Street, a Grade II-listed building within the Broadlands Estate, and the Broadlands Estate itself, which is on the Register of Parks and Garden of Special Historic Interest in

² Paragraph: 007 Reference ID: 18a-007-20190723 Revision date: 23 07 2019

³ Paragraph: 008 Reference ID: 18a-008-20190723 Revision date: 23 07 2019

⁴ Paragraph: 009 Reference ID: 18a-009-20190723 Revision date: 23 07 2019

England at Grade II*. The identified assets are as follows:

On the west side of Palmerston Street

- 19-21 Palmerston Street (Old Manor House) NHLE 1232433
- 11-17 Palmerston Street NHLE 1232432
- Piers to north and south and gateway north of 9 Palmerston Street NHLE 1232431
- 9 Palmerston Street (Park House) NHLE 1277070
- 3-7 Palmerston Street NHLE 1232430
- Railings to 5 and 7 Palmerston Street NHLE 1277069
- 1 Palmerston Street NHLE 1232429
- 51-55 The Hundred NHLE 1277310

On the east side of Palmerston Street

- 38-52 Palmerston Street NHLE 1277049
- 30-36 Palmerston Street NHLE 1232471
- 20-28 Palmerston Street NHLE 1277088
- 6-18 Palmerston Street NHLE 1232470
- 4 Palmerston Street NHLE 1277087

To the south of the site

- Red Lodge, NHLE 1093645
- Broadlands park and garden, NHLE 1000166

Romsey Conservation Area

40. In order correctly to assess the significance of the settings of these heritage assets, it is key to understand the history of the assets, and the development of the area. The history and development of the area has been set out above, and the following analysis provides further analysis of the age and nature of the listed buildings.

The Significance of the Heritage Assets

41. The heritage statement, commissioned by the appellants from Ecus Heritage, and issued in May 2023 sets out to consider the significance of some of these heritage assets. However, while the assets are described, there is no specific assessment of significance of any of them.
42. Only in the case of Broadlands RPG is the setting of the heritage asset quantified; as regards the other heritage assets, their particular setting is neither explicitly quantified nor described: there is no assessment of the extent of setting, or of the contribution made to the significance of heritage assets by their setting. As a result of this, the Planning Committee had no compelling evidence in front of them to enable them to make a positive decision that complied with local and national planning policy.
43. The first step to assessing the contribution made by setting to the significance of the heritage assets is to describe the significance of the heritage assets.
44. As already noted, eighteen heritage assets have been identified, and for the purposes of the assessment of significance these can be gathered into six groups:
- 1. 18th and 19th century houses to the east and north of the Site
 - 2. The Old Manor House
 - 3. Red Lodge
 - 4. Broadlands RPG
 - 5. Romsey Conservation Area
45. **The assets in group one** (10 buildings or groups of buildings, plus two listed structures/groups of structures associated with those buildings) are all satisfactorily described in their list descriptions (see appendix I), but these list descriptions – which exist principally to identify the building in question - do not specifically set out the buildings' significance.

46. The listed buildings range from Park House, a relatively grand individual house of the early 19th century, with a portico to the street, to small workers' cottages built around the same time at 38-52 Palmerston Street. The buildings individually, and as a group, represent an important part of the story of the town, evidencing its expansion to the south on to former farmland to the east and west sides of the old Southampton Road from the mid-late 18th century to the early 19th century. As a group, the significance of these buildings comprises in part their lack of distinctiveness or grand architectural gesture, and in part the differences between the buildings, in terms of detail, height, status and finish.
47. Together, the buildings form part of an architectural and historic composition, framing views looking north from the edge of the town to The Hundred, and from The Hundred looking south. All of the buildings in this group, with the exception only of 4 Palmerston Street, were listed together in August 1951. The list description of each of the buildings states that it forms a group with the other buildings of the group, and with 70-84 The Hundred.⁵
48. **The Old Manor House** needs to be considered separately. Though it is a component of the same composition and views as the buildings in Group One, its significance is different, as a consequence of the age and history of the building being very different from the buildings to the north and east of it. The Old Manor House has special significance as one of the earliest domestic buildings to survive in substantially unaltered condition in Romsey – a building that stands in contrast to most of the other domestic buildings of the town, which present to the street as buildings of the 18th and later centuries. The Old Manor House is also significant as a building that predates the general development of Palmerston Street, and it speaks of the former open, agricultural character of this area: until the mid-late 18th century the setting of the building would have been much more open than it is today. It is a highly recognisable landmark building within the town, familiar to many people both externally and internally, thanks to its present use as a restaurant.
49. **Red Lodge** was built in 1870 to protect the relatively new entrance to Broadlands Park, created when the Southampton Road was diverted to the east. It is significant not only as a monument to a stage in the development of Broadlands, but also as a good example of a country house lodge built in the 'Old English' revival style, by one of the principal exponents of the style, W.E. Nesfield. Working alongside his partner, Richard Norman Shaw, Nesfield did much to popularise this style of Tudor inspired architecture, and examples can be found in country house and other contexts across Britain. Red Lodge is among the earlier examples, predating (for instance) the many examples on the Rothschild Estate of Waddesdon in Buckinghamshire by over a decade. Externally at least, Red Lodge remains in notably good and original condition, with little evidence of change since it was built: the unaltered state of the building is a positive contributor to its significance.
50. **Broadlands** has high significance as an important 18th century landscape garden created by Lancelot 'Capability' Brown. This significance is reflected in the II* grading given to the park and garden in its entry on the Register of Parks and Gardens of Special Historic Interest in England. However, the designed landscape of Broadlands includes no view into or out of the park near to the Site, and therefore the question of the asset's significance should correctly be focused on the elements of it that are visible in views that also include the Site, and the parts of which the setting is a consideration in this case.
51. The significance of Red Lodge, on the northern edge of the park, has already been considered, and the wall to the east of this has some significance, related to the mid-19th century expansion of the park. To the west of Red Lodge, however, the significance of the standing structures of the park (walls, gateway and new lodge) is arguably lesser, owing to their late (*circa* 1930) date, and the fact of their being a response to, and accommodation of, the bypass road, rather than any deliberate initiative building on the architectural achievements of Broadlands.
52. With regard to the significance of **Romsey Conservation area**, it is most helpful to define the significance not of the whole conservation area, but of the part that adjoins the Site. This is part of the character area identified in the 2020 Conservation Area Appraisal as Area 4: The Hundred and Palmerston Street. Under the heading of 'Special Interest', the Appraisal notes the following:

⁵ The buildings on the north side of The Hundred, which are considered to Historic England to complete the group, and 4 Palmerston Street, were listed in December 1972.

- The special interest of this character area is derived from it being two of the principal approaches to the town, and its development as a suburb.
- The varied nature of the residential development, detached Georgian villas and infill Victorian terraces, contributes to the special interest of the area.
- The continued residential use of the area is of interest however the few commercial uses, nearest the town centre also add interest to the street scene.
- Green front gardens and the buffer of mature trees along the Tadburn Stream contribute to the appearance and more suburban character of this area.

I agree with this assessment, much of which applies to Palmerston Street, and consider that in this context 'special interest' can be taken as a synonym for significance, though the significance of the character area and its parts is not limited to these attributes.

53. It should be added to point 1 in the list above that part of the significance of Palmerston Street is derived from its having ceased to be a principal approach to the town in the mid-19th century, and the consequent arrest of development towards the south end of the street. This is shown most clearly in the historic image reproduced at Fig.11. The more open character here is an important element of the character and significance of this part of the conservation area. The 'petering out' here of the town of Romsey has great significance, both in the approach to the town, and in views south out of the town towards Broadlands. In both cases, the eye-catching nature of the Old Manor House is important, not just because of its intrinsic value as one of the town's most significant buildings, but also for its marking the end/beginning of the historic development of the west side of the road. In views into the conservation area from the south west, the small cottages of 38-52 Palmerston Street also have great significance. Again, they signal the end of historic development of this part of the town, and their humble nature speaks of the changing historic character of the town towards its agricultural fringes. Edwina Mountbatten House does not materially interfere with this historic character.

The Contribution to Significance made by the Settings of Heritage Assets

54. It is agreed that the proposed development does not physically affect any of the identified heritage assets. Rather, the potential impact is on the settings of those heritage assets, and there is potential for the significance of the heritage assets to be harmed by development in the settings of those assets, where those settings contribute to that significance. This section of the proof of evidence will consider the relevant settings of each of the identified assets, and consider the contribution made by these settings to the significance of the designated heritage assets. Assessments are made with reference to the Step 2 Checklist published on p 11 of Historic England's guidance, *The Setting of Heritage Assets*.
55. The listed buildings considered as **Group One** (above) share a single assessment of significance partly because of the contribution made to the significance of each building by its neighbours, and by their shared setting. This setting comprises Palmerston Street (including the splay to The Hundred at its north end, where some buildings on the west side have addresses on The Hundred), with the buildings on the west side contributing to the setting of their neighbours, and (likewise) the setting of buildings on the west side comprising neighbouring buildings on that side of the street.
56. The contribution made to the setting of each listed building by its neighbours, however, is not the only element of setting in this case. The location of the buildings on a street means that each building must also be considered as a component of the kinetic view, as it is experienced travelling up and down the street. Thus, the setting of this group of buildings also includes the buildings on the north side of The Hundred (70-84 The Hundred), which close the view north. This interrelationship is acknowledged by Historic England's statement (included in the list description of all of these buildings) that the 'listed buildings in Palmerston Street with 70-84 (even) and 47-55 (odd) The Hundred **form a group**' [author's emphasis].
57. Correspondingly, in the view south, the setting of buildings at the top end of the street encompasses the buildings further south, which are part of that view. The Site lies on the west side of the street in this view, and, as shown clearly in the historic image reproduced at fig. 11 and fig. 21, below, this site was not historically developed. Indeed, until the 1960s it marked the end of the residential development. The

significance of this may have been recognised by the architects of Edwina Mountbatten House, who retained the historic hedge on the eastern edge of the site, and restricted the height of the eastern arm of the building to a single storey. As a result, the setting of the listed buildings on Palmerston Street, within the kinetic view towards the edge of the town is not greatly altered from the setting evident at the beginning of the 20th century, and certainly was not materially altered by the construction of Edwina Mountbatten House.



Fig. 21. The view south from near to the top of Palmerston Street, towards the Site, *circa* 1900 (top) and July 2024 (bottom).

58. As has been stated in the preceding paragraph, the oblique view south along Palmerston Street is an element of the setting of all the buildings in Group One, but it is also the case that the size of the contribution to setting made by the Site increases with proximity. Thus, the Site is a relatively small element in the setting of buildings at the north end of Palmerston Street, but it remains an important element due to the story that it tells of the place of each of the listed buildings in the historic development of the town. The closer to the Site a listed building (or group of listed buildings) is, the more the Site figures within its setting. What the site contributes in terms of significance is the same for all of the listed buildings in the group, but because of their proximity, the greatest contribution to overall significance made by the Site is to the listed buildings at the south end of Palmerston Street.
59. For the row of small early 19th century cottages listed as 38-52 Palmerston Street, the Site contributes to a very great extent to the setting, being an important component of the view of the buildings – the way in which they are experienced – in views up and down Palmerston Street. The historically undeveloped west side of the street – perpetuated to the present day to a meaningful extent by the retention of the historic hedge, and the low height of the building behind – forms a key element of the buildings’ setting, and this setting makes an important contribution to the buildings’ significance. The small scale of the buildings is related directly to their location at the historic edge of town: humble dwellings for workers at the fringes of the town, on the blurred border between town and country (or, in this case, parkland). The historically agricultural land to the west side of the street was an important part of this context, being the other key element of the ‘ragged edge’, and representing the land on which some of the buildings’ inhabitants may have been employed. That historic edge of Romsey can still be read and understood in this location, due to the low and unassuming nature of the development on the west side of the street.
60. For the adjacent group of listed buildings to the north – 30-36 Palmerston Street – the contribution made by the Site to setting is similar but a little less: the site forms a very important element of setting in the view south, but the contribution in the view north is a somewhat reduced. Thus, the contribution to significance made by the site in the setting of the building is a little less. The same pattern of gradually reducing contribution is repeated for all of the Group One buildings working north. But (as stated above) the Site is a contributing element to the setting of all of the buildings, and is a component of the contribution that setting makes to the significance of each of the buildings.
61. The setting of the **Old Manor House** is much changed from the setting that obtained in the first two- or three-hundred years of the building’s life. It is now bounded on its north side by comfortable houses of the early 19th century, which tell a story of the transition of the context and use of the building: from farmhouse to home and workplace of a local businessman, at the southern edge of the developed town. The location of the building at the edge of town is an important element of its setting, and that aspect of setting makes a meaningful contribution to its significance. The building marks the historic transition between town and country, from the early 19th century signalling the beginning of the town as it appeared on the west side of the road from Southampton: in views south it marked the beginning of the countryside. Though the setting of the building was changed by the loss of its associated yard, and the building of Broadwater Road in the 1960s, the setting of the building in views south perpetuates its historic position at the edge of town: in these views the building remains the final eye-catching building on the west side of the street, thrown into relief by the sky visible behind its gables.
62. The most important element of the setting of **Red Lodge** is the parkland of Broadlands, on the edge of which the building sits. Red Lodge is a part of the estate, and would not exist without it. The immediate setting of the building, and its wider setting to the west is not greatly changed, though the setting to the east was altered in the 1930s by the building of the bypass and associated changes to the perimeter of the park, and the later installation of the Palmerston Street roundabout. As a gate lodge, designed to greet visitors to the park whose access road it protects, the significance of the view towards the building from the outside of the park is of a higher order than the view to the building from inside. The element of the building’s setting that lies to the north is therefore a contributor to the significance of the building. A key view of the building, comprising an element of its setting, is gained travelling west along the bypass (of which the portion beside the building shares a date with the building). In this view, the Site appears ahead, and to the right.
63. For the purposes of the exercise, the setting of **Broadlands** park is considered only on its northern edge,

in the vicinity of the Site, and the identified heritage assets. Here, immediately to the south of the Site, the edge of the park is defined by walls and a gateway dating from the construction of the bypass in 1930, and the bypass forms a major element of the setting of this part of the park. To the south of the bypass road the Tadburn stream runs to the north of the Site, and the trees that grow on the banks of the stream form a key element of the setting of the park here, effectively (in summer) screening Edwina Mountbatten House, with the effect that the existing single storey building does not form an important part of the setting of the park.

64. Directly opposite the gateway to Broadlands park is the southern end of Palmerston Street, characterised here both by the set-back of Fox Mill and 50-52 Palmerston Street, and by the low profile of Edwina Mountbatten House on the west side of the road, shielded from view to a notable extent by the hedge that grows between it and the road. This openness, plus the presence of mature trees on both sides of the road, make this part of the setting distinctive, with a character that can be described as semi-rural, and open.
65. Further to the west, the setting is again dominated by the bypass, and the trees that grow along the stream, these broken only by the red brick buildings of Fox Mill, on the north side of the road.
66. The setting of Broadlands at this point, as experienced in kinetic views from the bypass is dominated and characterised by trees, with those growing along the Tadburn stream answering those planted to the south side of the boundary wall of the park. The buildings at the south end of Palmerston Street comprise only a very small element of the setting, thanks to their scale, and the fact that they are set back from the road and (in the case of Edwina Mountbatten House) largely shielded by the roadside hedge. Overall, the contribution to the significance of the RPG made by this part of its setting is low.
67. Here, the edge of the **conservation area** is drawn along the west side of Palmerston Street as far as Broadwater Road, where it follows the southern and western boundaries of the Old Manor House. East of Palmerston Street, the conservation area takes in the Tadburn stream on the north side of the bypass, including Fox Mill. Thus, the relevant parts of the setting of the conservation area comprise (to the east) the bypass and the edge of Broadlands Park, and (to the south west) Edwina Mountbatten House. To the north side of Broadwater Road, the modern (1990) neo-Queen Anne buildings of Eastwood Court sit hard against the conservation boundary, comprising, and restricting its setting.
68. The site of Edwina Mountbatten House forms an important element of the setting of this part of the conservation area, as it answers and responds to the openness that is characteristic of this southern edge of the area, and the town. As explained earlier, historically this site was never developed as housing; instead a collection of small sheds and barns was set back from view behind the hedge that remains on the west side of Palmerston Street. The building of Edwina Mountbatten House established a residential use here for the first time, but thanks to the retention of most of the hedge, and control of the scale and bulk of the new building, the setting of the conservation area here maintains some of its historic, open character as seen in historic views. In kinetic views to the conservation area from the south west trees dominate, framing the diminutive buildings at the south end of Palmerston Street, on the east side. In views from the south east the presence of Edwina Mountbatten House does not dominate: the first building to catch the eye is the Old Manor House. Therefore, the current building on the site is (at worst) a neutral building, not detracting from the significance, or the character and appearance of this part of the conservation area, or the conservation area overall.
69. The historic relationship between this part of the conservation area and its immediate setting to the west means that this element of the asset's setting contributes meaningfully to its significance.
70. The view into the conservation area from Broadwater Road gives sight of 30-36 Palmerston Road, and part of 38-52 Palmerston Road, as well as a flank view of the Old Manor House. However, given that Broadwater Road dates only from the 1960s, and no viewpoint existed here historically, Broadwater Road and the view from it do not contribute to the significance of the conservation area.

6. The Appeal Proposals

The Planning Application

71. The planning application (Test Valley Borough Council reference: 23/01700/FULLS) that is the subject of this appeal is for:

Redevelopment for retirement living accommodation comprising 47 retirement apartments including communal facilities, access, car parking and landscaping

The Council's Decision

72. The Southern Area Planning Committee considered the application on 12 March 2024. The application was refused on seven grounds. My evidence only relates to the RfR, which states:

Reason for refusal No.1

By virtue of the scale, bulk and design of the proposal the development would be detrimental to the special architectural and historic importance of the setting of the Romsey Conservation Area and the setting of heritage assets. This harm is compounded further when the proposal is viewed from the roundabout junction of the A27 and Palmerston Street. It is acknowledged that the development would result in less than substantial harm to the significance of these designated heritage assets and the conservation area. However, the public benefits arising from the development would not outweigh this real and identified harm. As such, the proposal is considered to be contrary to Policies E1 and E9 of the Test Valley Revised Local Plan (2016).

7. The Impact of the Proposals and the Level of Harm

73. In accordance with Step 3 of the Historic England guidance on setting I now seek to:

Assess the effects of the proposed development, whether beneficial or harmful, on the setting of the identified heritage assets.

The Proposals

74. Drawings submitted in support of the application include a set of coloured elevations, and a site plan, numbered as follows:

1. Dwg Ref: 10123RS – PA01 Rev B – Proposed Site Plan
2. Dwg Ref: 10123RS – PA06 Rev B – Elevation A-A to Palmerston Street
3. Dwg Ref: 10123RS – PA07 Rev B – Elevation B-B to Broadwater Road
4. Dwg Ref: 10123RS – PA08 Rev B – Elevation C-C facing Bypass Road A27
5. Dwg Ref: 10123RS – PA09 Rev B – Elevation D-D facing Crosfield Hall
6. Dwg Ref: 10123RS – PA10 Rev B – Elevations E-F

Drawings of the existing Edwina Mountbatten House were also submitted, and I will use the site plan, and elevation drawings, along with the above to assess potential impact.

75. I will also make use of a set of Visually Verified Montages, commissioned from Nicholas Pearson Associates by the appellants, and submitted for examination by the planning committee. It should be noted that these VVMs were not provided to the TVBC conservation officer prior to the meeting of the planning committee. The viewpoints of the VVMs were selected by the appellants, whereas in my experience such viewpoint locations are normally discussed with the council, who often request specific views, in advance of them being produced. The submitted VVMs are labelled 'view 1' (figs 02 and 03); 'view 2' (figs 04 and 05), 'view 4' (figs 08 and 09); and 'view 5' (figs 10 and 11). Appendix A of the VVM document describes five views, and states that views 1-3 are winter views, and views 4-5 are summer views. It is evident that a view 3 was apparently prepared, but was not supplied to the planning committee, and has not been seen by me. None of the submitted views include 38-52 Palmerston Street, directly opposite (to the east) of the Site: a view that is of particular importance is assessing the impact of the proposals on the setting of the conservation area, and the listed buildings. It is normal for a VVM document to include a map showing the precise location and direction of the views, but there is no such map in the submitted document. It is noticed that the document appears to omit a prepared fig. 01. In my opinion a view that included 38-52 Palmerston Street, to the east of the Site, would have been helpful in terms of understanding the impact on these listed buildings. In its absence I have had to make certain assumptions, which are set out in more detail below.

Review of submitted proposals: Scale and bulk

76. Drawings supplied by the appellant are drawn to scale, but do not consistently show heights. The following comments refer to building heights, and relative building lines. Measurements have been made using the scale bars provided, using a datum of 15m at Palmerston Street (as shown on PA08, and elevations of the existing building).

77. Dwg Ref: 10123RS – PA01 Rev B shows the proposed site plan of the new building. This has been compared with the submitted existing site/block plan. This comparison shows that the footprints of the existing and proposed buildings are not exactly the same: in places the wall of the proposed building is less close to the boundary, and in others it is closer. On the Broadwater Road elevation, the building line is approximately 5m closer to the site boundary than the existing building. The principal element of the Palmerston Street elevation is approximately 0.8m closer to the site boundary than the existing building.

78. Dwg Ref: 10123RS – PA06 Rev B shows the Palmerston Street elevation, the north end of which would lie directly opposite 42-48 Palmerston Street (part of the listed 38-52 Palmerston Street). This part of the building shares the same finished floor level as the rest of the building, stated on PA01 as 16.75m, and this

measurement is also taken as the ground level immediately outside the building. This ground level is 1.75m above the Palmerston Street datum, and appears not to be significantly different from the existing ground level outside Edwina Mountbatten House.

79. The height of the main element of the elevation to Palmerston Street has been established by measurement, and the eaves height is approximately 5.4m above ground level, and 7.15m above Palmerston Street. The ridge height of the proposed building is 10.5m above ground level, and 12.25m above Palmerston Street.
80. Dwg Ref: 10123RS – PA08 Rev B shows the south elevation of listed 48 Palmerston Street, and this is helpfully annotated with spot heights for eaves and ridge. 'Elevations 4 & 5' shows (as Elevation 5) the Palmerston Street elevation of the existing Edwina Mountbatten House, and eaves heights of this building have been established using the shown 15m Palmerston Road datum. This analysis shows that (partly because of the higher ground level within the Site compared to the east side of Palmerston Street) the eaves height of the single-storey part of Edwina Mountbatten House is 75cm lower than the eaves height of the two storey 38-48 Palmerston Street.⁶ Meanwhile, the ridge height of the existing building is higher than the buildings it faces by only (approximately) 25cm.
81. The proposed building has an eaves height that is 3.15m higher than the existing building, and 2.4m higher than 38-48 Palmerston Street. The ridge height of the proposed building is 5.25m higher than the existing building, and 5.5m higher than the ridge of 38-48 Palmerston Street. In terms of total height from Palmerston Street, the proposed building would measure 12.25m, versus a total height of 7m for the existing Edwina Mountbatten House, and 6.72m for 38-48 Palmerston Street of 6.72m. The proposed building would be almost twice as tall (from street level) as the listed building, a potential effect exacerbated by the building line of the proposed building being approximately 0.8m further east than the existing.
82. The only visual representation of the relationship between the proposed building and the listed buildings at the south end of Palmerston Street is the contextual elevation shown on dwg Ref: 10123RS – PA08, but it is difficult to gauge the relationship, as in this view only the very top of the southern gable of the raised central block facing Palmerston Street is shown, behind the projecting gable at the south east corner of the site. As noted above, no VVM showing this relationship has been supplied.
83. Some idea of the impact on the setting of these listed buildings, and the other identified heritage assets, from the increased height of the proposed building can be gleaned from the VVMs supplied to the planning committee. VVM02 shows the existing view down Palmerston Street to the site, with 10 Palmerston Street on the extreme left, and 13 Palmerston Street on the extreme right. Conspicuous on the west side of the street is the Old Manor House. Central to the view is the existing Edwina Mountbatten House, clearly visible, but appearing lower than the listed buildings to either side, and with far more of its clay tile roof visible than its elevations. Behind it, the trees of the Tadburn stream and Broadlands are clearly visible – they would be more prominent in summer. The distinctive gables of the Old Manor House are clearly delineated against the skyline/treeline.
84. VVM03 shows the identical view as it would appear if the proposed building were to be constructed. The proposed building is prominent in the view, competing with the Old Manor House, which no longer appears in relief against its background to anything like the same extent. Where Edwina Mountbatten House presents in the view principally as a weathered clay tile roof, the proposed building presents a large amount of wall to view, taking away the visual trick that currently obtains, whereby development of the street is bookended by the Old Manor House, with the form of Edwina Mountbatten House being almost so anonymous as not to be noticed in the view.
85. VVM11 is the present day (summer) view from the top of Palmerston Street. An unlisted building (the former Sceptre public house) is on the extreme left, with 4 and 6 Palmerston Street visible beyond. On the

⁶ The statement made on p. 21 of the DAS, under the heading 2.10 Site Constraints that 'The existing building is one- and two-storeys, which is lower in height than the rest of the rest of the surrounding buildings' is therefore open to question (given that the height of the single-storey elements is to all intents and purposes, and in effect, the same as the listed buildings opposite).

right, many of the listed buildings on the west side of Palmerston Street can be seen, with 3 Palmerston Street on the right, behind the van. Edwina Mountbatten House is noticeable, but (notwithstanding an element of elevation is concealed by an advertising hoarding in this view), the building appears principally as weathered roof. It does not compete for attention with any of the listed buildings in the view, and the Old Manor House (the listed building that is closest to the site in this view) is the dominant element in the middle distance, with trees and sky prominent in its backdrop.

86. VVM12 Shows the view from The Hundred as it would appear with the Appeal scheme in place. The proposed building – by virtue of its size – is now a dominant element in the view, even from this greater distance. From here, the impact on the setting of the Old Manor House is arguably no less severe, as the slight rise of Palmerston Street has the effect of changing the vertical relationship of the existing buildings and proposed building, such that the entirety of the roofline of the Old Manor House loses the sky that currently brings the building into visual relief.
87. VVM08 shows the present (summer) view into the conservation area from Broadwater Road. The modern buildings of Broadwater Road are on the left, and Edwina Mountbatten House is set back to the right. Straight ahead in the view are the listed 34 and 36 Palmerston Street, and 38 Palmerston Street, with its neighbour 40 Palmerston Street partly concealed by hoarding, to the right.
88. VVM09 shows the same view with the Appeal proposal on the right. The visibility of listed buildings on the east side of Palmerston Street is the same (the proposed building replaces a tree that currently obscures buildings to the south of 40 Palmerston Street). But the height of the proposed building gives an idea of the impact it would have (in particular) on the setting of the listed buildings at the south end of the street, when seen in obliquely in the view north or south.
89. VVM04 shows the Site from the south east, in a view that is an element of the setting both of the Conservation Area, and also Broadlands RPG. The relative anonymity of the present building is visible in this view from just east of the roundabout: the building appears a minor element in a setting that is dominated by trees and (it must be said) detracting road furniture and signage.
90. VVM05 shows a stark contrast, though it a contrast that would be less marked in the summer months, when foliage would be expected to obscure much of the built form along the bypass. The building facing on to the listed buildings of Palmerston Street and directly opposite the conservation area appears tall, with the very large dormered roof of the building adding significantly to the impression of mass.
91. The scale of a building is partly a function of the number of storeys that it possesses, but also the floor-to-ceiling height of each of those floors. The perception of a building can be further affected by changes in ground level between one building and another. The Appeal proposals comprise elements of between two and three storeys. Nominally, the buildings facing on to the listed buildings at the south end of Palmerston Street are of two storeys, like those listed buildings, but the increased storey height, and the provision of generously proportioned accommodation in the roof space makes the proposed buildings significantly larger than the listed buildings opposite. The higher ground level (circa 1.75m above the ground floor level of the listed buildings) exacerbates this difference in scale, which makes the proposals 5.5m higher at the ridge than the listed buildings. Bearing in mind, also, that the proposals are 0.8m closer to the listed buildings than the existing building, this increase in size is a highly relevant factor in considering the impact of the proposals on the heritage assets.

Review of submitted proposals: design

92. The matter of design is something that will be directly addressed by Mr Rob Burns, but given that the design formed part of the planning committee's objection on heritage grounds, I will deal briefly with this matter insofar as it has a bearing on heritage matters. In practice, design can influence whether or not development is appropriate (and meets local and national policies) in a heritage setting, and can either improve the setting of heritage assets, have a negative or harmful impact on the setting of heritage assets, or have no impact one way or the other (i.e. be neutral in its impact). In this section, I will discuss why, in my view, the design of the appeal proposals comprises an element of the harm that would be caused to the heritage assets by impact on their setting.
93. At paragraph 5.5.3, the Conservation Area Appraisal of 2020 states that:

Any new development within the setting of the conservation area should be of the highest quality design and execution, regardless of scale, in order to preserve and enhance the character of the Conservation Area and help phase out ill-considered and unsympathetic interventions from the past.

Key to the achievement of this aim is the achievement of sympathy with the character of the part of the conservation area in the setting of which the site is located. The necessary first step of this process is a context analysis, leading to an understanding of the age, style, materiality and character of the built heritage in the adjacent part of the conservation area.

94. The Appellant's Design and Access Statement (DAS) contains a section titled 'Context Analysis', and this includes commentary relating to the Romsey Conservation Area. It includes the following text:

'the character of the 'immediate area (east and north) is that of terraces, cottage and townhouses sat on the kerbside of historic burgage plots. The roads are narrow and the density of the existing properties is tightly knit. Squat two-storey buildings with simple detailing sitting directly adjacent to three-storey building with grander detailing and proportion is common to the area.'

Having spent some time analysing the buildings on Palmerston Street, I have not found an example of a 'squat two-storey building with simple detailing' that is found 'sitting directly adjacent to [a] three-storey building with grander detailing and proportion'.⁷ I do not, therefore accept that this is an accurate description of the immediate conservation area context of the Site. While this certainly includes 'squat two-storey buildings with simple detailing', the immediate context would be better captured by a reference to their relationship not with taller buildings, but with the timber-framed Old Manor House, and the openness of the bottom end of Palmerston Street, where buildings do not sit at the roadside edge. In my view, an example of a more accurate description of the 'immediate area, north and east' would be as follows:

The character of the immediate area is that of small artisan cottages mostly built to the pavement edge, with elevations of handmade brick under Welsh slate or clay tile roofs, and small windows. Simply built and detailed, these humble vernacular buildings contrast with the timber-framed, gabled Old Manor House to the north, which vividly recalls an earlier period of the town's history. The latter defines a loose boundary between artisan houses to the south, and some slightly grander buildings to the north.

95. On p. 19, the 'Contextual Analysis' of the DAS presents examples of 'local architectural detailing'. These images are not labelled, but can be identified as follows:

Top left: dormer window to Eastwood Court (built 1990, outside the conservation area)

Top centre: eaves detail to 16 Palmerston Street (an early 19th century building), showing Welsh slate roof, cast iron rainwater hopper and Flemish bond brickwork

Top right: Chimney to 52 Palmerston Street (early 19th century), showing brick banding

Centre left: Late 18th century vernacular wooden casement window to 28 Palmerston Street, with one fixed and two opening casements, each divided into six panes

Centre: Window head at 26 Palmerston Street, comprising rubbed and gauged bricks, late 18th century

Centre right: Decorative bargeboards to 58 Palmerston Street, an unlisted building of *circa* 1900 in the conservation area

Bottom left: Modern (i.e. 1990s or later) mild steel railings to 18 Palmerston Street

Bottom centre: Window head to 18 Palmerston Street, showing rubbed and gauged brickwork, within a setting of Flemish bond brickwork. Decorative blind box to the top of the window. Early 19th century

Bottom right: Doors, door cases and hoods of 26 and 28 Palmerston Street, late 18th century

I also note that only one of the details (the chimney of 52 Palmerston Street) is taken from the listed buildings directly adjacent to the Site: 30-36 Palmerston Street and 38-52 Palmerston Street). None of the other details are taken from these two immediately proximate groups of listed buildings.

⁷ There is also no absolutely clear example of such a juxtaposition on The Hundred.

96. On p. 33 the DAS contains the following wording: ‘the design is context-led, and references many design features and materials from the houses and cottages to Palmerston Street’. I have therefore considered the degree to which the identified architectural detailing (above) and other features characteristic of the conservation area have been utilised in the design.
97. P. 51 of the DAS is entitled 5.6 Proposed Architectural Detailing. It uses several of the images selected for p. 19 (examined in detail above), and some other images of details drawn from the locality. Beside each photograph is a sketch of a detail from the proposal. The intention appears to be to show how architectural details have informed the design and, therefore, to demonstrate that the proposal is context-led. I have considered these details, and the proposed design, and I would comment as follows:

Column 1, row 1: The Welsh slate roof of 16 Palmerston Street, and a rendering of a grey roof covering. On p. 46 of the DAS, it is explained that roof tiles would be ‘slate effect’.

Column 1, row 2: The decorative bargeboards to the gable of 58 Palmerston Street (unlisted). The rendering beside it shows a dissimilar plain bargeboard, but the final proposals illustrate a bargeboard clearly inspired by 58 Palmerston Street on one of the gabled elements. However, while this detail appears in the conservation area, it is not typical of it: there is no other similar example in the character area.

Column 1, row 3: The casement window of 28 Palmerston Street. This is set beside a three-light window which is set out in the application documents (from p. 46 of the DAS) to represent a uPVC unit. The rendering shows no glazing bars. It is considered that the rendering here shows very little influence from the identified historic window. Both are ‘wide 3-panel windows’, but in my opinion this degree of commonality is insufficient to demonstrate that the proposed window is context-led.

Column 1, row 4: The window head at 26 Palmerston Street, accompanied by a hand-drawn-effect rendering of a window head, showing the vertical bricks of the window head apparently angled out to either side of the centre line. The rendering shows buff or yellow bricks (rather than red bricks, which are characteristic of the conservation area) set within a rendered (rather than red brick) wall, and the window head in the render bears little relation to the window head at 26 Palmerston Street, which derives its character from the use of carefully shaped special bricks, finely jointed to create a ‘fan’ effect. In my opinion there is insufficient commonality between the two illustrations to demonstrate that this element of the proposal is context-led.

Column 1, row 5: Doorcases at 26 and 28 Palmerston Street, set against a rendering of a flat door hood. While the design of the canopy seems similar to those at 26 and 28 Palmerston Street, the rendering show them without the doorcase, which is characteristic of the existing buildings, and set above a soldier course of brick – not present in the chosen example, and not a characteristic feature of the conservation area, or a common feature of historic buildings more generally. The hood in the rendering is shown above an offset front door with sidelight: I have not been able to identify a precedent for this feature within the character area of the conservation area.

Column 2, row 1: A wooden flat-topped dormer window at 3 Palmerston Street, with two casements, each divided into six panes by glazing bars, set beside a render of a flat-topped dormer, with a two-light casement, clear-glazed. In this case, the dormers at 3-7 Palmerston Street are modern, and out of scale with their host buildings: historic dormers in Palmerston Street, which are characteristic of this part of the conservation area are smaller, typically with hipped roofs. Because of their size and design, the dormers of the proposed development cannot be said to be context-led.

Column 2, row 2: The chimney of 52 Palmerston Street, with a render of (what is taken to be) a brick-built chimney, lacking the decorative brick banding that makes the historic structure distinctive. It is not considered that the use of chimneys per se demonstrates context-led design, though it is true that the buildings of the conservation area (in common with most historic buildings) feature chimneys.

Column 2, row 3: The upper floor of 9 Palmerston Street, and a rendering showing a (dissimilar window) set in a rendered façade. The caption explains that this comparison shows ‘brick treatment and stone cills’. It is assumed that the wall finish in the right-hand image is intended to depict render. 9 Palmerston Street does have both a rendered façade, and stone cills, but the cills are painted rather than plain. 9 Palmerston Street is unusual in Palmerston Street for its render: only one other building in the street (number 4) has a rendered masonry façade. While rendered brick can be found in this part of the conservation area, it cannot be said that it is typical.

Column 2, row 4: Brick quoins at 58 Palmerston Street, and a rendering showing quoins to a rendered wall: these look like stone quoins, but the label suggests that they are supposed to be brick (?). 58 Palmerston Street – a building of around 1900 that is untypical of the conservation area – it is the only

building in Palmerston Street to have quoins, and the only building in the whole of the character area to have brick quoins. Within the character area only English Court, and 65, 88 and 97 The Hundred have (painted) stone quoins.

Column 2, row 5: Modern spear-top railings at 18 Palmerston Street, and a rendering showing (galvanised?) hoop-top railings. Here, the proposed railings bear little relation to the chosen architectural detail, which itself shows modern railings. Historic railings do exist on Palmerston Street, being present at numbers 3-7, and 15 (with evidence of there having once been original railings at 8-18 and 11-17). The use of railings to delineate small set-backs is therefore considered to be characteristic of the street. However, the design of railings shown in the render is dissimilar from all other railings on the street and therefore cannot be shown to evidence contextual design.

The final image on p. 51 of the DAS shows a window, labelled as 'white uPVC flush casement windows'. Setting aside that uPVC is not a heritage material, the fitting of the window near to the face of the wall has precedent within the conservation area (as it would likely have in any conservation area, or undesignated urban area, in the country). But this relationship between window and wall face is not a notable characteristic of the conservation area, and there is nothing about the design of the window that can be said to be informed by the particular historic context of the site.

98. In terms of the overall design, this proof of evidence will conclude with a general assessment of the Palmerston Street elevation, including the 'corners' of the building, facing the bypass roundabout and the junction of Broadwater Road and Palmerston Street, since this part of the building has by far the greatest potential impact on the setting of the conservation area, the listed buildings within it, and on the setting of the Broadlands RPG.
99. It has already been discussed that the main part of the appeal proposals facing Palmerston Street is considerably larger than the listed buildings on the east side of the street, courtesy of the greater floor to ceiling heights, and the accommodation within the roof space of a third storey, lit by large flat-topped dormer windows. The disparity in size is further accentuated in effect by the higher ground level within the Site.
100. In terms of design, the uniformity of the central 'terrace' section is notable. The DAS (at p.40) seems to show that this is a result of a design development, in which even higher elements have been dropped to the level of the original central section. In terms of height this is positive, but the effect has been to make for a large undifferentiated central block, under an obviously very large, steeply pitched roof. The contrast between such a building and the much smaller buildings to the east side of the street would be stark. The proportional relationship between the very large dormers and elevation has no precedent in the conservation area, and makes the building appear top heavy.
101. The proposed building might be described as 'traditional', in the sense that it makes use of window proportions and roof pitches (for instance) common in historic buildings, and includes other elements (including chimneys) that can be found on traditional buildings. However, the overall effect is neither that of a traditional nor a modern building. Rather it is a sort of reductive neo-vernacular, widely used in residential developments since the 1990s, reproducing some elements that are characteristic of some historic buildings (relatively steep roof pitches, relatively deep eaves, dormer windows, chimneys etc) but creating an overall 'style' that has become ubiquitous, and which is notable for its essential dissimilarity with genuine historic buildings, and the random way in which the various elements are combined to decorate the buildings that sit behind the facades. It is a type of building design that speaks much more strongly of the late 20th/early 21st century than any historic period.

Review of submitted proposals: Materials

102. On p. 43 of the DAS it is stated that the proposals 'seek to integrate themselves into the pattern of urban form with similar materials and features. On this basis the buildings surrounding the proposals have informed many of the choices of materials. The following text describes that red and red/orange brick would be used, in combination with off-white render. Feature elements would use cast stone window heads and cills. Roof coverings would be clay-effect or slate-effect tiles. Windows and rainwater goods would be uPVC. Eaves boards would also be uPVC. Balconies would be painted metal.

This section of the DAS claims that material choices 'follow the rationale set out for Areas 3 and 4 in the

Romsey Conservation Area Appraisal'. I have assumed that the 'rationale' referred to is the subsection headed 'building style and materials (that for Character Area 4 can be found at p25). This summary of materials used does mention brick – 'sometimes rendered or painted in white or pale tones'. But the other materials mentioned in the DAS are not referred to in the Conservation Area Appraisal.

As referred to above, there is no precedent in this part of the conservation area for unpainted stone cills or window lintels. No balconies of any material feature on the part of the conservation area that comprises the setting of the site.

With respect to the use of brick, the historic buildings in the setting of the site are constructed of a local orange brick that is quite uniform in its colour, but varied in its tone (as old bricks often are). No information is offered about the precise colour of the bricks that would be used, but there is no clear precedent here for bricks of two different tones (as implied by 'red and red/orange'.

In an historic context the way in which bricks are laid is as important as their colour. No information is given about how it is proposed to use the bricks, but the images of existing CRL developments on p.46 suggest to me that stretcher bond would be used. This is not a bond used generally before the Edwardian period, and it can lead to brickwork that is somewhat flat, and which, as a result, can be bland and unappealing. A better response to historic context might be to use half bricks in the cladding brickwork to simulate English bond (as used at 38-42 Palmerston Street), or Flemish bond, as used on most of the other listed buildings on Palmerston Street.

The Harm to Significance Arising from Impacts on the Setting of Heritage Assets

103. The discussion above has summarised the changes to the setting of the heritage assets that would be brought about by the proposals, in terms of their scale and bulk, and it has analysed the degree to which the design, detailing and materiality of the building might be said to draw on its historic context, and (therefore) to respect the established settings of the identified heritage assets. Having established an understanding of the significance of the heritage assets, and the contribution made to that that significance by their setting, this section of my Proof of Evidence considers which of the identified heritage assets would be impacted by the proposals. This assessment has been guided and informed by the 'Assessment Stage 3 Checklist', published in Historic England's *The Setting of Heritage Assets*, and reproduced at paragraph 16 of this proof. In each case, where impact on setting resulting from the Appeal scheme is established, the impact on the significance of the asset will be assessed. Where harm is found to be caused, I will suggest what the level of harm would be.

104. The proposed buildings would effect a decisive change to the settings of the listed buildings in **Group One**. Referring to the HE checklist, the Appeal proposals have the following attributes, in terms of their affect on the setting of these buildings (some of these attributes affect some assets more than others, as explained below):

- Proximity to asset
- Position in relation to key views to, from and across
- Prominence, dominance or conspicuousness
- Competition with or distraction from the asset
- Dimensions, scale and massing
- Architectural and landscape style and/or design
- Change to the built surroundings and spaces
- Change to skyline, silhouette

105. Kinetic views of all of these buildings would be affected by the proposed building, changing the relationship between each of the buildings and their historic context, in which the historic lack of development at the south end of the street is an important element in that historic context, and of the significance of all of the buildings. As such, the significance of all of the buildings in Group One would be harmed to a certain degree by the proposals. Under the terms of the NPPF, the harm caused to the significance of these heritage assets would be 'less than substantial'. However, it is not the case that the same level of harm would be caused to all the buildings in Group One. It is acknowledged in National

guidance that ‘the extent of harm may vary and should be clearly articulated’.⁸ In order to respond to this, it is common to apply a scale of harm to overlay the broad category of ‘less than substantial harm’, to admit of the fact that within the broad category of less than substantial harm there are greater and lesser levels of harm. This is often expressed as a ‘sliding scale’ of harm but equally one could consider it as a gradient, much like a colour gradient.

106. It is considered that the proposals would cause a medium level of less than substantial harm to the buildings of Group One at the south end of Palmerston Street - numbers 38-52. The buildings in the group that are located at the top of Palmerston Street – 51-55 The Hundred, and 4 Palmerston Street, to the west and east sides respectively, would be suffer a very low level of less than substantial harm. Between those two extremes harm would exist on a gradient between the two. Particularly because many of the listed buildings on the street are long, comprising several different addresses, it is not possible to establish boundaries between, for example, medium and low levels of less than substantial harm with different levels of harm being caused to adjacent, attached properties.

107. As explained above, the Site comprises an historically important element of the setting of the **Old Manor House**, and this setting forms an element of the significance of the building. Referring to the HE checklist, the Appeal proposals have the following attributes, in terms of their affect on the setting of the Old Manor House:

- Proximity to asset
- Position in relation to key views to, from and across
- Prominence, dominance or conspicuousness
- Competition with or distraction from the asset
- Dimensions, scale and massing
- Architectural and landscape style and/or design
- Change to the built surroundings and spaces
- Change to skyline, silhouette

The proposals would affect the experience of the building, as it is seen in views along Palmerston Street in both directions. Its visual and formal relationship with elements of its setting, which contribute to its significance, would be disrupted, and the prominence of the building as a key element of the character and appearance of the conservation area would be reduced. The especially high significance of the Old Manor House, and its historic role as a marker of the edge of this part of Romsey, exacerbate the seriousness of these impacts, and I am of the opinion that in impacting its setting, the proposals would cause a medium level of less than substantial harm to the significance of the listed building.

108. **In considering Red Lodge**, in reference to the HE checklist, the Appeal proposals have the following attributes, in terms of their affect on the setting of the listed building:

- Proximity to asset
- Position in relation to key views to, from and across
- Prominence, dominance or conspicuousness
- Competition with or distraction from the asset
- Dimensions, scale and massing
- Architectural and landscape style and/or design
- Change to the built surroundings and spaces

109. Located on the south side of the bypass, Red Lodge derives some of its significance from its setting, which would be impacted in kinetic views from the east by the proposals, especially in the winter. I consider that the proposals would cause a very low level of less than substantial harm to the significance of the listed building.

110. In respect of **Broadlands RPG**, the following attributes from the HE checklist, constitute ways in which the Appeal proposals would affect the setting of the heritage asset:

⁸ NPPG, Para 018 Reference ID: 18a-018-20190723

- Proximity to asset
- Position in relation to key views to, from and across
- Prominence, dominance or conspicuousness
- Competition with or distraction from the asset
- Dimensions, scale and massing
- Architectural and landscape style and/or design
- Change to the built surroundings and spaces
- Change to skyline, silhouette

111. As described above, the setting of Broadlands RPG includes the bypass and the trees that grow along the Tadburn stream. Owing to the fact the proposed building facing the bypass would be substantially taller than the present structure, without effective foliage screening during the winter months, it is judged that the proposals would cause some harm to the setting of Broadlands. However, due to the low relative significance of this part of the park and its setting, I am of the opinion that the harm would be at the very low end of less than substantial.

112. The significance of **Romsey Conservation Area**, and the contribution to the significance of the conservation made by its setting at this southern edge is set out in detail above. It is explained that the sensitive development of Edwina Mountbatten House in the 1960s succeeded to a notable degree in preserving the significance of this part of the conservation area, retaining something of the effect of a semi-rural edge, and retaining the prominence that 38-52 Palmerston Street and the Old Manor House have, as elements in and symbols of the story of the town's development. Referring to the HE checklist, the Appeal proposals have the following attributes, in terms of their affect on the setting of the Conservation Area:

- Proximity to asset
- Position in relation to key views to, from and across
- Prominence, dominance or conspicuousness
- Competition with or distraction from the asset
- Dimensions, scale and massing
- Architectural and landscape style and/or design
- Change to the built surroundings and spaces
- Change to skyline, silhouette

113. The proposals – by their increased height, bulk and visibility in view to, from and within the conservation area would cause harm to the setting of the conservation area. This harm would not be ameliorated by the use of materials or architectural detail, none of which is judged to respond meaningfully to the particular context of this part of the conservation area. In my opinion, the proposals would cause a medium level of less than substantial harm to the setting of Romsey Conservation Area.

8. Conclusion

114. There is a legal duty on local planning authorities to have 'special regard to the desirability of preserving the listed building or its setting or any features of special architectural or historic interest which it possesses'. Furthermore, great weight should be given to the conservation of designated assets (paragraph 193 of the NPPF) and the more important the asset, the greater the weight should be.

115. By virtue of its proximity, the Appeal proposal has the potential to cause harm to the setting of a number of designated heritage assets. However, neither the specific heritage assets affected nor the level of harm that would be caused is agreed by the various parties.

116. In my opinion the Appeal Proposal would cause less than substantial harm to the following designated heritage assets:

On the west side of Palmerston Street

- 19-21 Palmerston Street (Old Manor House) NHLE 1232433
- 11-17 Palmerston Street NHLE 1232432
- Piers to north and south and gateway north of 9 Palmerston Street NHLE 1232431
- 9 Palmerston Street (Park House) NHLE 1277070
- 3-7 Palmerston Street NHLE 1232430
- Railings to 5 and 7 Palmerston Street NHLE 1277069
- 1 Palmerston Street NHLE 1232429
- 51-55 The Hundred NHLE 1277310

On the east side of Palmerston Street

- 38-52 Palmerston Street NHLE 1277049
- 30-36 Palmerston Street NHLE 1232471
- 20-28 Palmerston Street NHLE 1277088
- 6-18 Palmerston Street NHLE 1232470
- 4 Palmerston Street NHLE 1277087

To the south of the Site

- Red Lodge, NHLE 1093645
- Broadlands park and garden, NHLE 1000166

To the east and north east of the Site

- Romsey Conservation Area

117. The level of less than substantial harm to setting varies, depending on the proximity of the Appeal Scheme to the identified heritage asset. In my opinion a **medium** level of less than substantial harm is caused to the following assets:

- 38-52 Palmerston Street NHLE 1277049
- 30-36 Palmerston Street NHLE 1232471
- 19-21 Palmerston Street (Old Manor House) NHLE 1232433
- Romsey Conservation Area

118. In my opinion the Appeal scheme would cause a very low level of less than substantial harm to the following assets:

- 1 Palmerston Street NHLE 1232429
- 51-55 The Hundred NHLE 1277310
- 4 Palmerston Street NHLE 1277087
- Red Lodge, NHLE 1093645
- Broadlands park and garden, NHLE 1000166

119. The level of less than substantial harm caused by the Appeal scheme to the setting of the remainder of the designated heritage assets would be on a gradient, or sliding scale, between a medium level and a very low level, depending on the distance of the asset from the Site.
120. The existing building on the Site – Edwina Mountbatten House – is considered to be a sensitive response to the significance of the site within Romsey, and to be neutral in terms of its impact on the conservation area (of which it was a part until 2020), and other nearby designated heritage assets.
121. The Appeal Scheme is harmful to the designated heritage assets listed above by virtue of its size, bulk and design. The greatly increased height of the appeal scheme over and above that of the existing building is particularly harmful to the setting of the heritage assets. The height (from the 15m datum) of the Palmerston Street elevation is especially harmful.
122. The design of the Appeal scheme fails to demonstrate a meaningful response to the conservation area, in terms of its outline design, detailing, and the specification of materials.
123. Section 38(6) of the Planning and Compulsory Purchase Act 2004 requires planning applications to be determined in accordance with the development plan, unless material considerations indicate otherwise. The development plan applicable to the Site comprises the Test Valley Borough Council Revised Local Plan, 2011-2029.
124. Policy E1 requires that development should be of high quality, in terms of design and local distinctiveness. Proposals should respect and complement the character of the area, and should not detract from the dominance of, or interrupt important views of key landmarks and features. I find that the Appeal proposals are not high quality, in terms of their local distinctiveness, and that they would detract from the dominance of and interrupt important views of key landmarks. As a result, the proposals do not comply with this policy.
125. Policy E9 requires that works affecting a heritage asset would be permitted provided that (a) 'it would make a positive contribution to sustaining or enhancing the significance of the heritage asset taking account of its character, appearance and setting; and (b), the significance of the heritage asset has informed the proposal through an assessment proportionate to its importance. In respect of point a, I have found the proposals would not sustain or enhance the significance of heritage assets, and in respect of point b, it is evident that the development has not been informed by an assessment of significance, since the heritage report commissioned by and submitted by the applicant contains no such assessment.
126. Policy E9 also requires that proposals that would cause less than substantial harm to a heritage asset or assets should be considered against the public benefit of the proposal.
127. The council has a statutory duty, under the Planning (Listed Buildings and Conservation Areas) Act 1990 to have 'special regard to the desirability of preserving ... listed building[s] or [their] setting' (Section 66). Because the scheme is considered to cause harm to the significance of heritage assets, it fails this test.
128. The NPPF requires (at paragraph 205) that 'great weight should be given to the asset's conservation', and (at paragraph 206) that any harm to, or loss of significance, of a designated heritage asset (from its alteration or destruction, **or from development with its setting**) should require clear and convincing justification [author's emphasis]. The harm that has been identified to the setting of the identified heritage assets, including the conservation area, must therefore be weighed against the public benefits of the proposal (paragraph 208).

Appendix I: Statutory List Descriptions

Heritage Category: **Listed Building**

Grade: **II**

List Entry Number: **1277087**

Date first listed: **04-Dec-1972**

List Entry Name: **4, PALMERSTON STREET**

Statutory Address 1: **4, PALMERSTON STREET**

Early C19. Set forward from No 2 on pavement. 2-storeys. Slate roof with hip at north end; red ridge tiles, Cement rendered. 2 sash windows above, 4 panes wide, in reveals. On ground floor, one sash window in centre with rendered voussoir. Door to north-west (left hand) with 6 flush panels, top 2 cut away and glazed. Door in reveals behind doorway with panelled pilasters and with plain frieze and small flat hood over. All the listed buildings in Palmerston Street with Nos 70 to 84 (even) and 47 to 55 (odd) The Hundred form a group.

Heritage Category: **Listed Building**

Grade: **II**

List Entry Number: **1232470**

Date first listed: **28-Aug-1951**

List Entry Name: **6-18, PALMERSTON STREET**

Statutory Address 1: **6-18, PALMERSTON STREET**

Early C19 terrace of small houses. 2-storeys and basement. No 6 projects forward from the rest. All of brick with flat eaves and slate roof. Each house has one window bay and 6-panel door. Sash windows (4 panes wide) in reveals (No 6: windows with flush frames); rubbed brick voussoirs over ground floor windows. Window blind covers to windows in Nos 8, 12, 16 and 18. Doors with upper 2 panels cut away in Nos 8, 10, 12, 14, 16 and 18 and with upper 4 panels cut away in No 6. Doors in reveals; in reeded frames with plain frieze with delicate flat hood on curved cut brackets. Doors of Nos 10 and 12, and of Nos 14 and 16 are grouped in pairs. 4 moulded stone steps to each door.

All the listed buildings in Palmerston Street with nos 70 to 84 (even) and 47 to 55 (odd) The Hundred form a group.

Heritage Category: **Listed Building**

Grade: **II**

List Entry Number: **1277088**

Date first listed: **28-Aug-1951**

List Entry Name: **20-28, PALMERSTON STREET**

Statutory Address 1: **20-28, PALMERSTON STREET**

Late C18. Nos 20, 22 and 24 of 2-storeys and attic with one hipped dormer each. Nos 26 and 28 of 2-storeys only with lower ridge line. Red brick. One window bay each except for No 28 which has 2. Tile roof with slate verge. Ridge at varying heights. Nos 20, 22 and 24 each have one 2-light casement window on 1st floor; No 28. has 2 and No 26 has one 3-light casement window on 1st floor. On ground floor each house has one sash window 4 panes wide in moulded frame with rubbed brick voussoir. Nos 22 and 24 have coupled doorways. Doors with 6 fielded panels, upper 2 in Nos 20 and 28 and upper 4 in No 26 cut away and glazed. Doorcase with pilasters, plain friezes and small flat hoods on shaped brackets. Common frieze and hood to Nos 22 and 24.

All the listed buildings in Palmerston Street with Nos 70 to 84 (even) and 47 to 55 (odd) The Hundred form a group.

Heritage Category: **Listed Building**

Grade: **II**

List Entry Number: **1232471**

Date first listed: **28-Aug-1951**

List Entry Name: **30-36, PALMERSTON STREET**

Statutory Address: **30-36, PALMERSTON STREET**

Late C18. 2-storeys and basement. Brick. Old tile roof. Each house has one hipped dormer, and one window bay; casement windows with slightly segmental arches. Doorways coupled under slightly segmental arches; 4 flush panel doors. Common flights of 5 steps with plain wooden handrail leading up to each pair of doorways.

All the listed buildings in Palmerston Street with Nos 70 to 84 (even) and 47 to 55 (odd) The Hundred form a group.

Heritage Category: **Listed Building**

Grade: **II**

List Entry Number: **1277049**

Date first listed: **28-Aug-1951**

List Entry Name: **38-52, PALMERSTON STREET**

Statutory Address 1: **38-52, PALMERSTON STREET**

Early C19. 2-storeys. Brick with slate roof. Nos 38-40 form a continuous terrace but No 48 has a separate roof and has a wider and higher frontage. Nos 50 and 52 are similar to No 48, but are set back from the road. Nos 30, 40, 42, 44 and 46 have one window bay each and one door. All except No 46 have a 2-light casement window above and a 2 or 3-light casement window in segmental arch below. No 46 has a sash window (4 panes wide) on both floors, lower window in segmental arch. 6-panelled doors in reeded architrave frames; all except No 46 has doorway set in segmental arch. No 46 has door frame ornamented in corner with roundels with a small thin hood over. No 48 has 2 sash windows (4 panes wide) in brick reveals above. One similar sash window below to south with rubbed brick voussoir. 6-panelled door in centre on ground floor with top 2 panels cut away and glazed. Door in reveals; reeded architrave frame ornamented in corners with roundels; plain frieze with small flat hood and small shaped brackets over. Southern part containing door and southernmost bay projects slightly in both storeys. In northernmost bay on ground floor, wooden boarded door with frame in segmental arch. Nos 50 and 52: a symmetrical pair. One window bay each. 2-light casement windows with glazing bars in reveals both above and below; rubbed brick voussoirs. Doorways coupled in centre with common frieze and flat hood on shaped brackets over; flush panelled doors.

All the listed buildings in Palmerston Street with Nos 70 to 84 (even) and 47 to 55 (odd) The Hundred form a group.

Heritage Category: **Listed Building**

Grade: **II**

List Entry Number: **1232429**

Date first listed: **28-Aug-1951**

List Entry Name: **1, PALMERSTON STREET**

Statutory Address 1: **1, PALMERSTON STREET**

C18. 2-storeys and attic. Brick. Moulded eaves cornice. Old tile roof. One slate-roofed dormer; sash window. 2 windows on 1st floor; sash windows with architrave frames, 3 panes wide. Small early C19 shop front of 3-lights with glazed door on ground floor with angle pilasters, plain frieze and flat moulded cornice hood over on cut brackets.

All the listed buildings in Palmerston Street with Nos 70 to 84 (even) and 47 to 55 (odd) The Hundred form a group.

Heritage Category: **Listed Building**

Grade: **II**

List Entry Number: **1232430**

Date first listed: **28-Aug-1951**

List Entry Name: **3-7, PALMERSTON STREET**

Statutory Address 1: **3-7, PALMERSTON STREET**

C18. 2-storeys and attic with basement. Red brick. Old tile roof with 3 dormer casements. No 3 projects forward from Nos 5 and 7. 2-storeys and attic. Cornice with small modillions and capped parapet. Former stable block but under same roof span as Nos 5 and 7. Segmental-arched stable door to right hand. To left hand, 4-panel door (2 lower panels fielded, 2 upper panels glazed); semi-circular fanlight with rectangular glazing over. Double window above this. Nos 5 and 7. 2 flat-roofed dormers. Moulded wood eaves cornice. On 1st floor, 3 double sash windows (though central pair false). 2 similar windows (without glazing bars) on ground floor. Central pair of 6-panel doors in panelled reveals, flanked and divided by Doric pilasters with continuous entablature broken forward over pilasters, and grouped under large moulded and dentilled parapet. Approached by 4 steps. 2 basement windows. All the listed buildings in Palmerston Street with Nos 70 to 84 (even) and 47 to 55 (odd) The Hundred form a group.

Heritage Category: **Listed Building**

Grade: **II**

List Entry Number: **1277070**

Date first listed: **28-Aug-1951**

List Entry Name: **PARK HOUSE**

Statutory Address 1: **PARK HOUSE, 9, PALMERSTON STREET**

Early C19. 2-storeys. Stucco. Flat eaves supported by pairs of cut brackets. Hipped slate roof. 3 windows on 1st floor; 2 windows on ground floor (sash windows 3 panes wide in reveals). 6 panel door to left hand (centre panels moulded; top 2 panels cut away and glazed) in panelled reveal with architrave frame. Well proportioned, shallow Doric porch with 2 columns, fluted on upper part, supporting triglyph frieze ornamented with roundels, and moulded cornice on flat brackets with guttae under. Flight of 5 moulded steps flanked by iron railings and handrail lead up to doorway; handrail and railings terminate in a scroll with urn finial on terminal rail.

All the listed buildings in Palmerston Street with Nos 70 to 84 (even) and 47 to 55 (odd) The Hundred form a group.

Heritage Category: **Listed Building**

Grade: **II**

List Entry Number: **1232432**

Date first listed: **28-Aug-1951**

List Entry Name: **11-17, PALMERSTON STREET**

Statutory Address 1: **11-17, PALMERSTON STREET**

Early C19. Set back from No 9. 3-storeys and cellar. Brick with moulded eaves conice and slate roof. Sash windows on all floors; 4 panes wide; in brick reveals with rubbed brick voussoirs. Smaller windows on uppermost storey. Each house has one window bay to north and door to south. 6 panel doors (top 2 panels cut away and glazed) in panelled reveals, with reeded architrave surround ornamented at corners with roundels. Plain frieze over with flat coved brackets supporting small moulded flat hood. Each door, except No 17, approached by 4 stone steps with cast iron guard rail on left hand terminating in square standard with urn finials. Set back from road with paved path to each house.

All the listed buildings in Palmerston Street with Nos 70 to 84 (even) and 47 to 55 (odd) The Hundred form a group.

Heritage Category: **Listed Building**

Grade: **II**

List Entry Number: **1232433**

Date first listed: **28-Aug-1951**

List Entry Name: **MANOR HOUSE**

Statutory Address 1: **MANOR HOUSE, 19 AND 21, PALMERSTON STREET**

C15 to C16. Restored 1929. 2-storeys and attic. Almost symmetrical front of 3 gables with northernmost gable in recession. A small additional gable occurs between central and left hand gable with entrance door under. Each gable has contemporary moulded bargeboards. Timber-frame with brick infilling, plastered in northern gable, and of herringbone pattern in centre gable; red brick infilling (stretchers only) in southern gable. Centre gable is more elaborate than remainder in treatment with moulded trimming beam on cut corner brackets under oversailing 1st floor. Upper parts to other gables oversail with plain joists under. Old tile roof. Southern and central gables each have one 3-light casement window in centre (including attic) some C18, some modern, with rectangular lead panes. The north gable has one 2-light, C18, lattice paned casement and 6-panel door to north (6 flush panels with upper 2 panels cut away and glazed). The main door is modern, set in deep recess with original moulded oak frame with 4-centred pointed head and moulded spandrels. Small window on 1st floor in small gable over door. Modern lead guttering (dated 1929).

All the listed buildings in Palmerston Street with Nos 70 to 84 (even) and 47 to 55 (odd) The Hundred form a group.

Heritage Category: **Listed Building**

Grade: **II**

List Entry Number: **1232472**

Date first listed: **04-Dec-1972**

List Entry Name: **23A AND 23B, PALMERSTON STREET**

Statutory Address 1: **23A AND 23B, PALMERSTON STREET**

No 23B adjoins No 23A to the east with its south front facing on to the stream and to the By-pass; No 23A faces west (or south south-west). Marked on the map as Nos 23 and 25. West front of No 23A: late C18 or early C19. 2-storeys and attic. Red brick with brick dentil cornice. Old tile gabled roof. 2 flat-roofed dormers (arranged asymmetrically). 3 sash windows with frames and with segmental heads on 1st floor; 2 similar windows on ground floor; no glazing bars. Central 6-panel door in panelled reveal, with delicately moulded Doric doorcase of pilasters and entablature, with pediment over. The entablature broken forward over pilasters. South front of No 23B: Late C18-early C19. East-west wing in 2 sections. (Western section possibly comprises part of No 23A). Red brick fronts with some vitreous brick headers. Old tile roofs with tiling partly renewed in west. West part has higher front and higher roof. An angular bay projects on both floors with moulded wood cornice at head. (Sash window to centre light on 1st floor; casement window to centre light on ground floor). East section of 2-storeys and attic. Old tile roof. 2 sash windows on 1st floor in brick reveals (one 4-panes and the other 3-panes wide). On ground floor to left hand, 4 moulded panelled door; porch with wooden boarded sides and sloping slate roof over. Small narrow segmental headed window to left of this. To right hand, segmental headed casement window of 2 lights. Nos 23A, 23B & No 64 form a group.

Heritage Category: **Listed Building**

Grade: **II**

List Entry Number: **1232473**

Date first listed: **04-Dec-1972**

List Entry Name: **MILL COTTAGE**

Statutory Address 1: **MILL COTTAGE, 64, PALMERSTON STREET**

Early C19. 2-storeys with same wall treatment as west front of No 23A but with different, asymmetrical window arrangement. Slate gabled roof with lower ridge. 2 segmental headed casement windows to left hand, both above and below. Pair of doors in centre under plain glazed porch (modern glazed door to left with tiled steps and handrail leading to it; wooden boarded door to right hand). Modern 2-light casement window above to right of centre. Formerly a hoist door at upper level to south of this; now, instead, a tall segmental headed window with glazing bars and frame; another smaller flat-headed 2-light window immediately below it. Wide stable door in segmental arch to south of this. East front of No 4 has 4 bays; windows with segmental heads. Wooden footbridge and remnants of mill machinery.

Heritage Category: **Listed Building**

Grade: **II**

List Entry Number: **1277310**

Date first listed: **28-Aug-1951**

List Entry Name: **51-55, THE HUNDRED**

Statutory Address 1: **51-55, THE HUNDRED**

Late C18. 2-storeys (attic storey has been removed). Red brick. Modern tile roof. 5 windows on 1st floor. 3 windows on ground floor. Sash windows with architrave frames; glazing bars intact; lower windows set in segmental arches. 3 6 panel doors with architrave surrounds, plain frieze and flat hoods on thin cut brackets.

Nos 47 to 55 (odd) and 70 to 84 (even) with all the listed buildings in Palmerston Street form a group.

Heritage Category: **Park and Garden**

Grade: **II***

List Entry Number: **1000166**

Date first listed: **31-May-1984**

Details

A house and garden of C16 and C17 origin with work possibly by William Kent, remodelled in the late C18 as part of a comprehensive new landscape of pleasure grounds and parkland by Lancelot Brown, which was additionally planted by the third Viscount Palmerston in the early to mid C19.

HISTORIC DEVELOPMENT

Broadlands formed part of the abbey of Romsey in the C10. Surrendered to the Crown at the Dissolution in 1539, it was granted first to John Foster, a former steward to the abbey and then in 1544 to Sir Thomas Seymour, an uncle of Edward VI. He sold it in 1547 to Sir Francis Fleming whose granddaughter, Frances, married Edward St Barbe. It remained in the St Barbe family until the mid C17 and Sir John Barbe, who succeeded in 1661, made considerable improvements to the house and laid

out an elaborate formal garden which was described by the writer Celia Fiennes on her visit c 1696 (Morris 1947). Sir John died in 1723 and his cousin and heir, Humphrey Sydenham, sold Broadlands in 1736 to Henry Temple, first Viscount Palmerston, the estate around the house and gardens consisting at this time of only the central part of the present park. Lord Palmerston began the replanning of the gardens down to the river along more informal lines in 1738-9, for which he is reported to have employed William Kent (1685-1748), before his death in 1757 and the succession of his grandson. In 1767 the second Lord Palmerston commissioned Lancelot Brown (1716-83) to provide a comprehensive design for remodelling the house and surrounding grounds and for laying out and planting the parkland (Estate maps, 1785, 1787; Estate papers). Brown's son-in-law, the architect Henry Holland (1745-1806), further remodelled the house and two major garden buildings in 1788. The third Viscount Palmerston (1784-1865), who became Queen Victoria's Prime Minister in 1855, succeeded in 1802. He acquired further land to the west and south which allowed him to extend the park to its present boundaries and to continue with its improvement by replanting and adding to Brown's work and by new planting in Brown's style. Following Lord Palmerston's death, Broadlands passed first in 1865 to his younger step-son, William Cowper-Temple, Lord Mount Temple, for whom W E Nesfield (1835-88) designed a new formal garden with a pool on the south front. In 1917 Lord Palmerston's nephew, Evelyn Ashley, later created Lord Mount Temple of Lee (of the second creation), inherited. Broadlands then passed to his daughter, Edwina, who in 1922 married Lord Louis Mountbatten, later created Earl Mountbatten of Burma. The Romsey bypass was built along the northern edge of the park in the 1930s and after the Second World War, the Earl and Countess Mountbatten began planting commemorative trees in the park and simplified Nesfield's work in the garden. Broadlands passed to Lord Louis' grandson in 1979 and during the 1990s, following severe storm damage, the parkland planting was restored to Brown's design. Broadlands remains (1998) in private hands.

DESCRIPTION

LOCATION, AREA, BOUNDARIES, LANDFORM, SETTING Broadlands is situated on the southern edge of Romsey, between the A31 and the A27 and some 6km north of Southampton. The registered site comprises 186ha, of which some 16ha are formal and walled gardens and pleasure grounds and c 170ha parkland and farmland, part of the latter being used as a showground. The site occupies the floor of the Test Valley, the ground rising up a slight bank east of the course of the river to form a level plateau. The northern and eastern boundaries are partly walled, from the adjacent Romsey bypass and town buildings to the north and from the A27 and open farmland to the east, the latter boundary enclosed by the Mile Wall, erected in the mid C19. An early C19 milestone (listed grade II) stands at the foot of the wall some 1.5km south of the junction of the A31 and A27. To the south, the parkland is enclosed by a minor lane (Spaniard's Lane) from flat arable farmland beyond, while to the west, the southern half of the park is bordered by the tree-fringed Test and the northern half by meadowland, beyond which the west side of the valley rises steeply to wooded ridges.

ENTRANCES AND APPROACHES The main entrance lies at the northernmost point of the park, on the A31. A drive enters through gates beside the C20 Romsey Lodge and follows a gentle 'S' curve for c 800m through the park to the principal, east entrance front. A secondary drive to the house enters from the Southampton road on the eastern boundary (some 850m south-east of the house) at Sunflower Lodge (listed, as Ashfield Lodge, grade II*, with flanking walls and gates grade II), a two-storey, Tudor-style building of brick and a timber-framed upper floor with panels of pargetting, designed by W E Nesfield in 1868 (Riley 1993). A further drive runs due south from the east side of Romsey Lodge to Lee Lodge and Lee House on Spaniard's Lane. This, known as the Burma Road, was the route of the former main Romsey to Southampton road (and the boundary of the park in the C18), which was diverted to its present line on the eastern boundary in the C19. The present main drive, and the section of the south-east drive west of the Burma Road, were laid out by Lancelot Brown, the south-east drive terminating at a pair of lodges on the Burma Road which were replaced by Nesfield's new lodge in 1868. Brown designed a third entrance on the northern boundary beside Middle Bridge over the Test (the entrance lost in the 1930s when the bypass was built) from which a drive (now a track) wound east then south, giving vistas of the house. The bridge was rebuilt in 1783 by the architect and engineer Robert Mylne (1734-1811), with an embellished south side, paid for by the second Lord Palmerston, which formed a feature in the view from the west front of the house.

PRINCIPAL BUILDING Broadlands (listed grade I) stands north of the centre of the park, on a slightly raised terrace above the Test with views westwards over lawns and the river to parkland and the wooded ridges around Sparsholt (with the remains of a gothic eyecatcher facade) beyond. The house is square in plan, of two storeys with an attic on the east and west sides and with a hipped, slate roof. Its walls are faced with yellow brick and the principal, east front consists of nine bays with a central three-bay portico with pediment, rendered to appear as stone. The main structure of the house was built in the C16 as an east-facing 'U'. Brown's external work from 1767 consisted of its refacing with the present brick and the remodelling of the west front with its Ionic portico and of the south front with its projecting pedimented bays. Henry Holland carried out internal alterations in 1788-9 and added the east front portico which enclosed the former, open entrance courtyard. Further alterations were made in 1859 to the east front when T L Donaldson raised the attic to a full extra storey and in 1899 when the walls which form the present entrance forecourt (listed grade II) were built by C H Nisbett.

To the immediate north-east of the house are the stables (listed grade II), a C17 and C19 red-brick block of two storeys with a hipped, tiled roof and with upper window openings of alternate circles and ovals. North-west of the stables is the Dairy House (listed grade II), an C18, part brick and part stuccoed building with gothic detailing which was probably converted by Brown from an older structure and was altered in the late 1780s by Henry Holland.

GARDENS AND PLEASURE GROUNDS The formal gardens and pleasure grounds lie to the west and south of the house, enclosed between the river along the west side and a brick ha-ha, with a footbridge to the park (ensemble listed grade II) on the eastern side.

The portico on the west front faces onto open lawn sloping gently down to the river. This is framed by trees, those at the northern end lining a stream which flows southwards, parallel to the Test (culverted beneath the lawn), into the pleasure grounds. Some 50m north-west of the house, beside the stream and buried beneath a grassed mound, is a late C17 engine house of vaulted chambers (rebuilt C19, listed grade II). Further north (c 25m north-west of the Dairy House), a late C19 brick and weatherboarded Pavilion (listed grade II), which formerly housed a generator, stands beside the stream. The south front opens onto a gravelled walk and a rectangular terrace laid to open lawn and enclosed by a low stone wall and by topiary yew hedges. At the southern end is a circular pool. Beyond the terrace, further open lawns extend towards the ha-ha, those to the south open in character with a vista over the park and those to the east planted with tree groups including exotics. An C18 rectangular orangery (listed grade II*) of yellow brick stands some 120m south of the house, the Ionic portico at the western end designed by Brown in 1769 and the eastern four bays added by Holland in 1788. Immediately south of the south wall an early C19 Coade stone urn stands on a square pedestal (listed grade II).

A series of formal garden enclosures to the south of the house and extending south-west into the present pleasure grounds are shown, with the Orangery, on two mid C18 plans, one undated, the other of 1747 (Broadlands archive). Two surveys by Randall in 1785 and 1787 show these replaced by Brown's design of open lawns enclosed to the east on the line of the present ha-ha. By 1856 (early draft of OS 1st edition), a parterre had reappeared on the south front and in 1868-75, W E Nesfield was commissioned to lay out a formal terrace with a parterre and a pool which was simplified to its present appearance in 1954 (Riley 1993).

South and south-west of the formal garden, several paths lead into the pleasure grounds. These are planted informally with groups, loose belts, and individual trees of mixed ages and species, including exotics, interspersed with winding grassy glades. The stream, with occasional small waterfalls and an ornamental stone bridge, runs southwards through the centre of the grounds to the southern boundary where it flows into the Test. The redesigning of the gardens in a more informal style was begun in the mid C18 by the first Viscount Palmerston who reputedly employed William Kent (ibid). Lord Palmerston wrote in 1736 that he was making 'a fine gentle descent from the garden to the river, a little walk on each side, and a walk by the river half a mile long' (CL 1923). The plan of 1747 shows a wilderness at the southern edge of the present west lawn and trees planted along the stream. Randall's survey of 1785 shows Brown's pleasure grounds with a few tree clumps and the belt along the stream retained but with sweeping lawns of a largely open character. Further land east of the stream, which formed the limit of the garden in the mid C18, is shown enclosed as pleasure ground, although only the north-eastern length of the new boundary appears to follow the line of the present ha-ha. An extensive second phase of tree planting and the creation of shrubbery beds, which established the present character of the pleasure grounds, was begun in 1807. This appears on a plan at Broadlands dated 1825 and on the 1st edition OS map surveyed in 1866, this latter also showing the ha-ha wall on its present line.

PARK The park surrounds the house although only to a limited extent on the western side in the area known as Mainstone. To the north, north-east, and immediate east of the house as far as the Burma Road, the park is laid to permanent pasture and extensively planted with clumps, groups, and individual trees of mixed ages and species, including exotics, and with a perimeter belt along the northern boundary. To the immediate south-east, towards Broadlands Farm in the area known as the South or New Park, the land is also laid to grass (re-established from arable in the 1990s) but is more open in character with largely clump planting. These areas of the park, with the eastern half of Mainstone, represent the extent of the land imparked and then laid out by Brown from 1767 to 1779, as shown on Randall's surveys of 1785 and 1787. The land was previously common fields, its only ornamental feature being a double avenue (described by Randall as of chestnut) which ran east from the house to the former main Southampton (now the Burma) Road (plan, 1747).

By 1811 (William Tubb survey), land south-west of Broadlands Farm to the present southern site boundary appears to have been added to the park and planted in Brown's style with clumps, a perimeter belt with rides, and a belt around the newly acquired farm itself. Tubb's survey also shows the beginnings of similar planting, including a perimeter belt, on land east of the Burma Road which was complete by the mid C19 (early draft of OS 1st edition, 1856). This land is now largely occupied by the

showground and is laid to grass, its planting pattern surviving from the early to mid C19. Considerable thinning and additional planting to Brown's clumps by the third Viscount was also carried out in the early to mid C19 and in the C20, Lord and Lady Mountbatten undertook the planting of commemorative trees. Following the loss of elms in the 1970s and severe storm damage in 1987 and 1990, the park has undergone comprehensive replanting to restore the structure of the Brown design as shown on the surveys of 1785 and 1787 and the additional areas laid out in the C19 in Brown's style.

KITCHEN GARDEN The kitchen garden lies some 70m north of the house and comprises a walled enclosure of c 125m x 100m built of red brick and dating from the C18 and C19 (walls listed grade II). The garden is subdivided by internal walls into a series of four compartments, the largest of which contains a range of glass (now, 1998, in poor condition), perimeter paths running beneath tunnel arbours of fruit trees, shrub beds, and lawn. The remaining compartments are laid to grass. The garden is enclosed from the park to the north and west by an ornamental belt of largely evergreen trees and shrubbery containing a gravelled walk which was planted as part of Brown's design and is shown on Randall's surveys. Within the tree belt, some 10m east of the east wall, is an early C19 icehouse (listed grade II) with a vaulted passage leading to a domed chamber.

REFERENCES

Victoria History of the County of Hampshire IV, (1911), pp 452-4 Country Life, 53 (31 March 1923), pp 434-41; (7 April 1923), pp 466-73; 168 (11 December 1980), pp 2247-50; (18 December 1980), pp 2334-7 N Pevsner and D Lloyd, The Buildings of England: Hampshire and the Isle of Wight (1967), p 145 Broadlands, guidebook, (nd, early 1980s) J Riley, Broadlands Park, Hampshire, Landscape Report (1991) J Riley, The Restoration of Broadlands Park (1993)

Maps Survey of Broadlands estate, 1747 (Broadlands archive, University of Southampton) Survey of Broadlands estate, mid C18 (Broadlands archive, University of Southampton) Randall, Survey of Broadlands, 1767 (Broadlands archive, University of Southampton) Randall, Survey of Broadlands, 1785 (Broadlands archive, University of Southampton) Randall, Survey of Broadlands, 1787 (Broadlands archive, University of Southampton) William Tubb, Survey, 1811 (Broadlands archive, University of Southampton) Draft of OS 1st edition, c 1856 (Test Valley Archaeological Trust)

OS 6" to 1 mile: 1st edition surveyed 1866 2nd edition published 1897 3rd edition published 1911 1938 edition OS 25" to 1 mile: 2nd edition revised 1896 3rd edition revised 1908 1941 edition

Archival items The Broadlands archive, with material dating from 1736, is held by the University of Southampton.

Description written: September 1998 Amended: May 2000 Register Inspector: VCH Edited: January 2004

Appendix II: Legislation and Policy

Planning (Listed Buildings and Conservation Areas) Act 1990

The Act is legislative basis for decision making on applications that relate to the historic environment.

Sections 16, 66 and 72(l) of the Act impose a statutory duty upon local planning authorities to consider the impact of proposals upon listed buildings and conservation areas.

Section 16 of the Planning (Listed Buildings and Conservation Areas) Act 1990 states that:

[...] 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.

Similarly, section 66 of the above Act states that:

In considering whether to grant permission for development 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.

Similarly, section 72(l) of the above Act states that:

[...] with respect to any buildings or other land in a conservation area, special attention shall be paid to the desirability of preserving or enhancing the character or appearance of a conservation area.

Local Policy

Test Valley Borough Revised Local Plan 2011-2029

The Test Valley Borough Council Revised Local Plan has policies that deal with development affecting the historic environment, and these are as follows:

Policy E1

High Quality Development in the Borough Development will be permitted if it is of a high quality in terms of design and local distinctiveness. To achieve this development: a) should integrate, respect and complement the character of the area in which the development is located in terms of layout, appearance, scale, materials and building styles; b) should not detract from the dominance of, or interrupt important views of, key landmark buildings or features; c) should be laid out to provide connectivity between spaces and a positive relationship between public and private spaces; and d) makes efficient use of the land whilst respecting the character of the surrounding area and neighbouring uses. Development will not be permitted if it is of poor design and fails to improve the character, function and quality of the area.

Policy E9

Heritage Development and/or works affecting a heritage asset will be permitted provided that: a) it would make a positive contribution to sustaining or enhancing the significance of the heritage asset taking account of its character, appearance and setting; and b) the significance of the heritage asset has informed the proposal through an assessment proportionate to its importance. Development which will result in the substantial harm to or loss of the significance of a designated heritage asset will not be permitted unless: c) it is outweighed by the substantial benefit to the public of bringing the site back into use; or d) the nature of the heritage asset prevents all reasonable use; and e)

its conservation can not be achieved by either a viable alternative use, support from public ownership or funding from other sources; and f) the harm or loss is outweighed by the benefit of bringing the site back into use. Development which will lead to less than substantial harm to the significance of a designated heritage asset will be considered against the public benefit of the proposal, including securing a viable use. The merits of a development affecting an undesignated heritage asset will be balanced against the scale of the harm or loss, either directly or indirectly, to the significance of that heritage asset. The Council will only permit the loss of the whole or part of a heritage asset where it can be demonstrated that the new development will proceed after the loss has occurred.

The National Planning Policy Framework (NPPF) (December 2023)

At the heart of the Framework is 'a presumption in favour of sustainable development' and there are also specific policies relating to the historic environment. The Framework states that heritage assets are 'an irreplaceable resource, and should be conserved in a manner appropriate to their significance, so that they can be enjoyed for their contribution to the quality of life of existing and future generations'. The Glossary to the National Planning Policy Framework defines a heritage asset as:

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. It includes designated heritage assets and assets identified by the local planning authority (including local listing).

The Framework, in 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.

The Framework also, in paragraph 205, requires that:

When considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset's conservation (and the more important the asset, the greater the weight should be). This is irrespective of whether any potential harm amounts to substantial harm, total loss or less than substantial harm to its significance.

The Framework goes on to state at paragraph 206 that:

Any harm to, or loss of, the significance of a designated heritage asset (from its alteration or destruction, or from development within its setting) should require clear and convincing justification.

Where a development proposal will lead to 'less than substantial harm' to the significance of a designated heritage asset, the Framework states, in paragraph 208, that:

...this harm should be weighed against the public benefits of the proposal including, where appropriate, securing its optimum viable use.

The National Planning Policy Guidance (NPPG)

With respect to settings of heritage assets the NPPG states:

The setting of a heritage asset is defined in the Glossary of the National Planning Policy Framework.

All heritage assets have a setting, irrespective of the form in which they survive and whether they are designated or not. The setting of a heritage asset and the asset's curtilage may not have the same extent.

The extent and importance of setting is often expressed by reference to the visual relationship between the asset and the proposed development and associated visual/physical considerations. Although views of or from an asset will play an important part in the assessment of impacts on setting, the way in which we experience an asset in its setting is also influenced by other environmental factors such as noise, dust,

smell 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 of way or an ability to otherwise access or experience that setting. The contribution may vary over time.

When assessing any application which may affect the setting of a heritage asset, local planning authorities may need to consider the implications of cumulative change. They may also need to consider the fact that developments which materially detract from the asset's significance may also damage its economic viability now, or in the future, thereby threatening its ongoing conservation.

See further guidance on setting of heritage assets and wind turbine development.

Paragraph: 013 Reference ID: 18a-013-20190723

Revision date: 23 07 2019