Heaton Hall

Heaton Park,

Prestwich,

Manchester,

M25 9WL

Prepared for:

Manchester City Council

June 2024

Heritage Statement & Design and Access Statement

Heaton Hall: Heritage Statement & Design and Access Statement

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1. INTRODUCTION

1.1 Purpose of this Report

i) This Heritage Statement and Design and Access Statement ('DAS') has been prepared by Heritage Architecture Ltd. on behalf of Manchester City Council (hereafter referred to as 'MCC' or the 'Applicant') and is submitted in support of an application for Listed Building Consent related to proposed works at Heaton Hall, Heaton Park, Prestwich, Manchester, M25 9WL (hereafter referred to as the 'Site').

ii) The subject building, Heaton Hall, is designated as a Grade I listed building. It is located within a Grade II Registered Park and Garden ('RPG') and has a number of designated heritage assets, including other buildings and structures within its setting.

iii) The Applicant seeks Listed Building Consent ('DAS') for the proposed works (hereafter referred to as the 'Proposed Development') which are summarised in the following terms:

> *Works to upgrade the existing electrical, lighting, surveillance and security systems of the Site, utilising existing service runs where these exist, removing redundant servicing paraphernalia, and restoring historic light fittings or replacing them where required.*

iv) This Heritage Statement and DAS has been prepared in the context of relevant national and local heritage policy and guidance. In particular, the report has been prepared in accordance with the national policy requirement of National Planning Policy Framework ('NPPF', December 2023) paragraph 200. This paragraph stipulates that Applicants should describe the significance of affected heritage assets, including any contribution made by their setting, in a manner that is proportionate to their special interest and enables an understanding of the potential impact of any proposal on this significance.

1.2 Overview of Site

i) The Site comprises a late 18th century residence designed by James Wyatt (with later additions/phases by Samuel and Lewis Wyatt) for Sir Thomas Egerton, 1st Earl of Wilton. The house was designed in the Palladian style, constructed of sandstone ashlar with Coade stone dressings and hipped slate roofs. The building is arranged on an east-west axis, comprising a central block linked by colonnaded pavilions to either side arranged over one and two storeys. An orangery (c.1823) adjoins the eastern end of the building. The north front provides the main entrance, however it is the southern façade that is the architectural focal point of the building, overlooking the designed landscape of the Park. The west wing (comprising the former kitchen and service areas) is presently in a derelict state, having been damaged by a fire in c.1983.

ii) The grounds surrounding the hall were laid out in 1807 by Willaim Emes, informed by the schemes of Capability Brown, and they have since gone through a number of reimagining's in line with contemporary design trends. Heaton Park (inclusive of the hall) was purchased by Manchester City Council and the grounds opened to the public in 1902. The hall itself has been used for various purposes, including a tea room and café, arts space, filming location, and for gallery/exhibition purposes.

iii) An aerial view of the Site in its wider parkland context is shown at **Figure 1.**



Figure 1: Aerial view of Heaton Hall and wider parkland. The Site boundary is indicatively shown in red.



Figure 2: Northern elevation of Heaton Hall, April 2023.

1.3 General Methodology

iv) This appraisal is the result of a process which synthesises literature and documentary research, and which relies on professional judgment. The documentary research was based upon primary and secondary sources, including maps, drawings, photographs, and any other supporting documentation.

v) Non-intrusive visual surveys of the Site and its grounds have been conducted in March and April 2023 and February 2024 in order to gain an understanding of the principal heritage considerations and the existing condition of the Site, to analyse the setting and interrelationships of identified heritage assets, and to consider the potential impact of the Proposed Development on their significance.

1.4 Research Sources

i) Documentary research which has informed the content of this report was based upon primary and secondary sources, including maps, drawings and reports, as well as local archive material.

ii) Reference with the following organisations, and documentary sources has been undertaken:

- Historic Environment Record (HER).
- Historic mapping (Ordnance Survey where appropriate).
- Manchester City Council Archives and Local History.
- Publications including The Buildings of England, Lancashire: Manchester and the South-East, by C. Hartwell, M. Hyde & N. Pevsner (republished in 2004) and historic articles on the site, including those prepared by Country Life, amongst others.
- Various online resources (including the National Heritage List for England and Britain From Above).

1.5 Authorship

i) This report has been prepared by Stephen Levrant Heritage Architecture Ltd., an architectural practice specialising exclusively in the historic cultural environment.

ii) Authors:

- Anna Manley [BA(Hons), MA] – Heritage and Townscape Consultant

2. THE SITE & HERITAGE CONTEXT

2.1 Location and Site Description

i) The Site comprises the Grade I listed Heaton Hall which sits within Heaton Hall, a Grade II listed RPG, to the north of Manchester city centre.

ii) Heaton Park comprises of approximately 600 acres of open green space, the majority of which forms a public park. Bought by Manchester City Council in 1902, Heaton Park is the largest municipal park in Europe. In addition to the landscape associated with the 18th century hall, the park also contains a golf course, boating lake, farmyard, observatory, playground, leisure tram and other amenity-focused facilities as well as a series of historical monuments and areas of woodland.

iii) Heaton Hall itself sits centrally within the park, looking south across the ha-ha and open pastoral landscape and north into woodland and towards Heaton Park Temple. To the west of the hall is the former stable block, beyond which is the Heaton Park Animal Centre (the aforementioned farmyard).

2.2 Heritage Designations

i) This section establishes the heritage context for the Site and outline's this reports scope of assessment.

Statutory Designations – Listed Buildings

ii) Statutory listing means that a building or structure is identified as being of special architectural or historic interest at a national level and is therefore protected through the planning system. The grading of listed buildings reflects the different levels of associated architectural and historic interest. Historic England defines that Grade I buildings are of exceptional interest; Grade II* buildings are particularly important buildings of more than special interest; and Grade II buildings are of special interest, warranting every effort to preserve them.

iii) The Site contains a Grade I listed building. There are also a number of listed buildings and structures in the local setting of the Site, as illustrated by the map at **Figure 3.** The RPG designation is also shown on the map in green.

iv) Owing to the nature of the proposals, is it likely there will be no significant impacts on any of the assets in the Hall's setting (i.e. other listed buildings or the RPG).

Statutory Designations – Conservation Areas

v) Conservation Areas are designated areas that are deemed to have special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance. The Site is not located in a conservation area and there are none in its local setting that will be affected by the proposals.

Non-Designated Heritage Assets

vi) Local planning authorities may identify non-designated heritage assets (non-statutory designations). These are buildings, monuments, sites, places, areas, or landscapes identifies as having a degree of significance (mostly on a local scale) meriting consideration in planning decisions, but which are not formally designated heritage assets. In some areas, local authorities identify some non-designated heritage assets as 'locally listed'. Some non-designated assets, such as buildings of good local character or sites of archaeological interest, are of heritage significance but not at a level that would pass the threshold for national designation. Such assets can, singularly and collectively, make an important, positive contribution to the local environment.

vii) MCC have not identified any such assets in the setting of the Site.

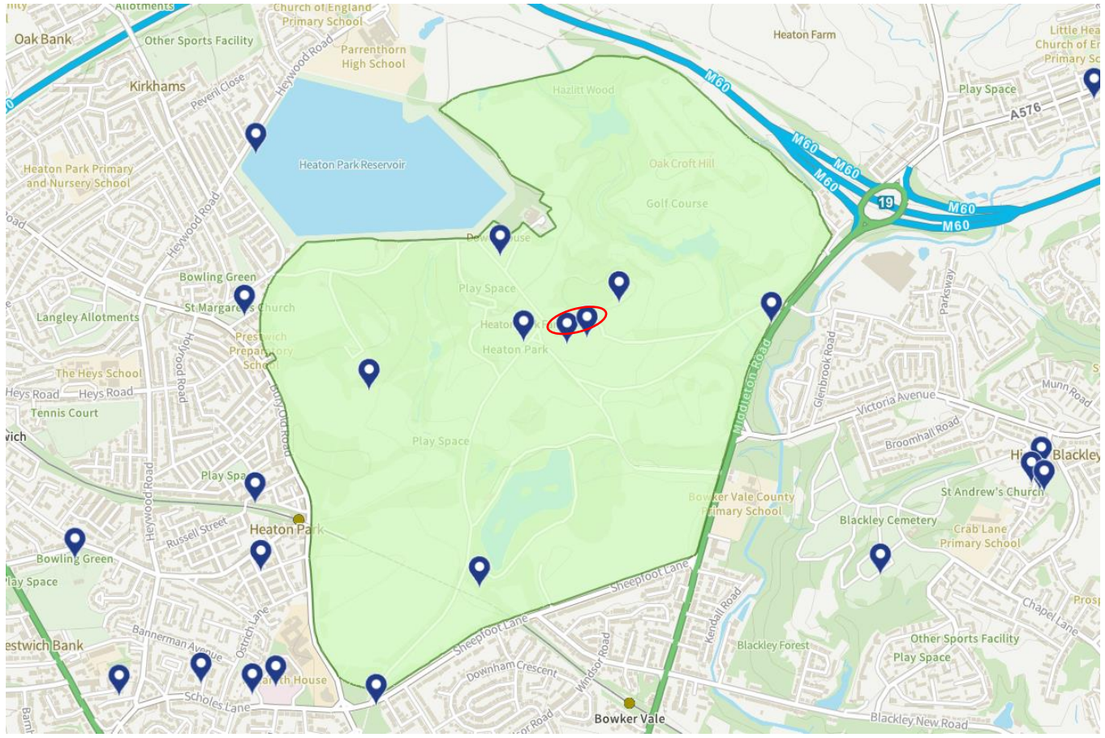


Figure 3: Location of listed buildings (blue markers) and the RPG (green shading) in the setting of the Site, indicative location outlined in red.

2.3 Scope of Assessment

i) Given the majority of the proposals are internalised, the potential impacts on assets in the setting of the Site are limited. However, the proposed external lighting has the potential to have a minor impact on those closest to the hall. For these reasons, the relevant heritage assets for the purposes of this report are:

- Heaton Hall (Grade I)
- Sundial in front of Orangery of Heaton Hall (Grade II)
- Former Stables to North West of Heaton Hall (Grade II)
- Temple to North East of Heaton Hall (Grade II*)
- Heaton Park RPG (Grade II)

3. POLICY CONTEXT

3.1 The Planning (Listed Building and Conservation Areas) Act 1990

i) The Planning (Listed Buildings and Conservation Areas) Act 1990 provides the legislative framework which governs the specific protection for buildings and areas of special architectural and/or historical interest, over and above that provided by development management policies at a local level.

ii) As the Site contains a listed building, **Section 16(2)** of the Act is applicable, stating that in the consideration of granting consent for works, the decision-maker should *"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".*

iii) In a similar respect, as the Site is within the setting of a number of additional listed buildings and structures, **Section 66(1)** of the Act is also applicable. This provision stipulates that the decision-maker should have *"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"* when considering whether to grant planning permission.

3.2 National Planning Policy Framework ('NPPF') (2023)

i) The revised NPPF was published in December 2023. The NPPF constitutes the Government's view of what sustainable development in England means in practice.

Design

ii) Chapter 12 (Design) of the NPPF establishes the Government's framework and approach towards design. The NPPF states at **Paragraph 131** that *"good design is a key aspect of sustainable development, creates better places in which to live and work and helps make development acceptable to communities".*

iii) At **Paragraph 135**, the NPPF establishes a set of principles that Local Authorities should ensure are at the forefront when considering planning policies and development proposals. These principles stipulate that developments should: function well and contribute to the overall quality of the area; be visually attractive through the use of high quality architecture, successful layouts and effective landscaping; be sympathetic to local townscape character and history (including the built environment and landscape setting); reinforce and maintain sense of place through considered arrangement of streets, spaces, typologies and materiality; optimise the potential of sites and create a sustainable mix of developments; and create spaces that are safe, inclusive and accessible to all.

iv) **Paragraph 139** states that developments that are that not well designed should be refused by Local Authorities (including and especially where proposals fail to reflect local design policies and government design guidance). Conversely, the NPPF states in the same paragraph that *"significant weight"* should be given to schemes that reflect local policy requirements and government guidance on design, and those that reflect "*innovative designs which promote high levels of sustainability".*

v) Read together, **Paragraphs 134** and **139** demonstrate the Government's encouragement of Local Authorities to support schemes which embody high quality sustainable design.

vi) It will be clear from this Statement that the proposals for the Site seek to provide a sustainable use and a high-quality scheme which accords with the definition of sustainable development provided within the NPPF.

Heritage

vii) The NPPF identifies the protection and enhancement of the built and historic environment as a key component of one of three overarching objectives (an environmental objective) of the planning system required to achieve sustainable development (**Paragraph 8, point c**).

viii) Chapter 16 (Conserving and Enhancing the Historic Environment) sets out the Government's detailed approach and policies relative to the historic environment in a planning context, its conservation and enhancement.

ix) The focus of the Government's planning policy guidance is to ensure that account is always taken of the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation (**Paragraph 196, point a**).

x) **Paragraph 200** stipulates that Local Authorities should require applicants to describe the significance of any assets that have the potential to be affected by development proposals, including any contribution their setting makes to an appreciation of their significance. The NPPF determines that this description should be proportionate to the assets' significance and *"no more than is sufficient to understand the potential impact of the proposal on their significance".* This report fulfils this requirement by providing an appraisal of the significance and settings of key heritage assets in the environs of the Site.

xi) **Paragraphs 205-208** of the NPPF should be read together. In **Paragraph 205**, the NPPF stresses that *"great weight"* should be given to the conservation of designated heritage assets in the planning balance, defining that the *"more important the asset, the greater the weight should be."*

xii) **Paragraph 206** determines 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".*

xiii) **Paragraph 207** establishes that *"where a proposed development will lead to substantial harm to (or total loss of significance of) a designated heritage asset, local planning authorities should refuse consent, unless it can be demonstrated that the substantial harm or total loss is necessary to achieve substantial public benefits that outweigh that harm".*

xiv) **Para 208** states that: "*Where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal including, where appropriate, securing its optimum viable use".*

xv) The undertaking of the balancing exercises defined by the NPPF paragraphs described above (**Paragraphs 207** and **208**) provides the clear and convincing justification for harm that is required by **Paragraph 205**.

3.3 Planning Practice Guidance ('PPG') (2014 and as subsequently amended)

i) The PPG is an online document which is amended as required by the Government. It provides current advice to assist with the interpretation of the NPPF. The section "conserving and enhancing the historic environment" of the current iteration of the PPG has been reviewed and referenced in the course of producing this report

3.4 Manchester City Council Core Strategy, 2012

i) The relevant, local heritage planning policy maintains the same focus as the NPPF. The City Council's heritage policies focus on the fundamental importance of *"preserving or, where possible, enhancing the historic environment"*. The following policies from Manchester's Core Strategy are of relevance.

ii) **Policy CC9** (Design and Heritage) states that development in Manchester City Centre should preserve or enhance the heritage assets that have been identified, including listed buildings, conservation areas and scheduled monuments. The policy also establishes that new development must support the range of uses the Council expects in the City Centre and contribute to a coherent and integrated physical environment.

iii) **Policy EN3** (Heritage) states that Manchester City Council will encourage development that complements and takes advantage of the distinct historic and heritage features of its districts and neighbourhoods. Development options must be designed to support the Council in preserving or, where possible, enhancing the historic environment, the character, setting and accessibility of areas and buildings of acknowledged importance.

3.5 Historic England Guidance

i) In 2015 Historic England released three Good Practice Advice notes supporting the implementation of national policy and the related guidance provided within the PPG. *Good Practice Advice Note 2 - Managing Significance in Decision-Taking in the Historic Environment* (2015) ('GPA2') and *Good Practice Advice Note 3 - The Setting of Heritage Assets* (amended December 2017) ('GPA3') have both been utilised in the preparation of this report and in order to gain a full understanding of the relevant issues.

ii) In particular, this report takes account of the advice contained within the revised version of GPA3 on understanding what constitutes the setting of a listed building, conservation area or other heritage asset. Furthermore, this report relies on the guidance provided on the identification of assets and their settings which have the potential to be affected by development proposals, as well as the approach to the selection of indicative key views of a proposed development in a context which includes heritage assets and heritage sensitivities.

iii) In terms of assessing the impacts of development proposals, this Statement takes account of the advice in GPA3 which states that *"setting and views are matters of qualitative and expert judgement […] technical analyses [and] should be seen primarily as material supporting a clearly expressed and non-technical narrative argument that sets out 'what matters and why' in terms of the heritage significance and setting of the assets affected, together with the effects of the development upon them."* This advice has informed the approach taken in this report.

iv) This report also accords with the guidance and approach established in Historic England's *Advice Note 12 - Statements of Heritage Significance: Analysing Significance in Heritage Assets* (2019) and *Conservation Principles, Policies and Guidance* (2017).

4. HISTORICAL DEVELOPMENT

4.1 Introduction

i) The following analysis traces the historical development of Heaton Park and Hall using primary and secondary materials, including maps, artworks, plans, photographs and written records. Understanding the history of the Site is necessary to appreciate and assess the heritage interest it possesses, and which is defined at **Section 6** of this report.

4.2 Historical Development of Heaton Hall

i) The land which comprises Heaton Park became associated with the Egerton family in 1684 with the marriage of Sir John Egerton to heiress, Elizabeth Holland. The estate had been in the possession of the Holland family since the middle ages. An existing house within the park is thought to have dated from the late 17th century, with its last remodelling undertaken in the early 18th century. It is recorded that the earlier house was constructed from brick and comprised three main elements: a seven-bay, three-storey central range with plain parapet, enclosed by a six-bay, three-storey, gabled wing, and a later single storey range. The hall was set amongst landscaped gardens, kitchen gardens and enclosed parkland (see **Figures 4** and **5**).

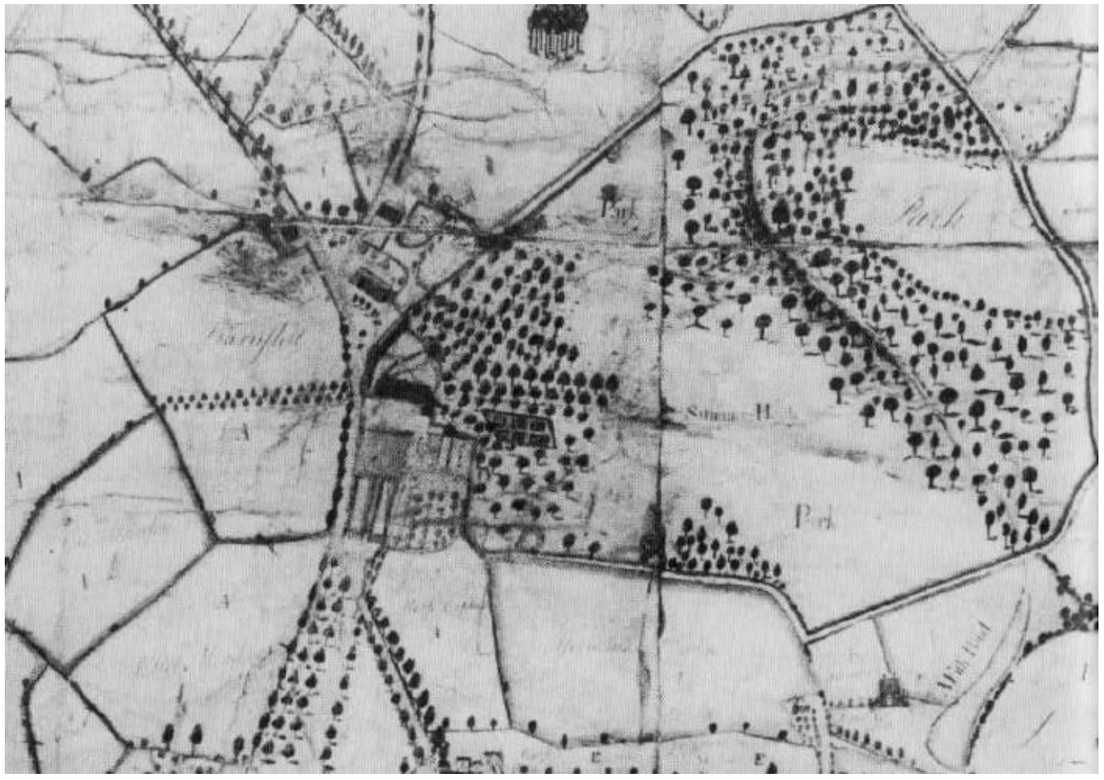


Figure 4: Extract from Heaton Park estate map, c.1750. The formal character of the parkland surrounding the house (centre-left) is evident, with tree-lined avenue approaches from the south and west and main body of the park to the east. Source: J. Lomax, Transactions of the Lancashire and Cheshire Antiquarian Society, 'The First and Second Earls of Wilton and the Creation of Heaton House', 1983.

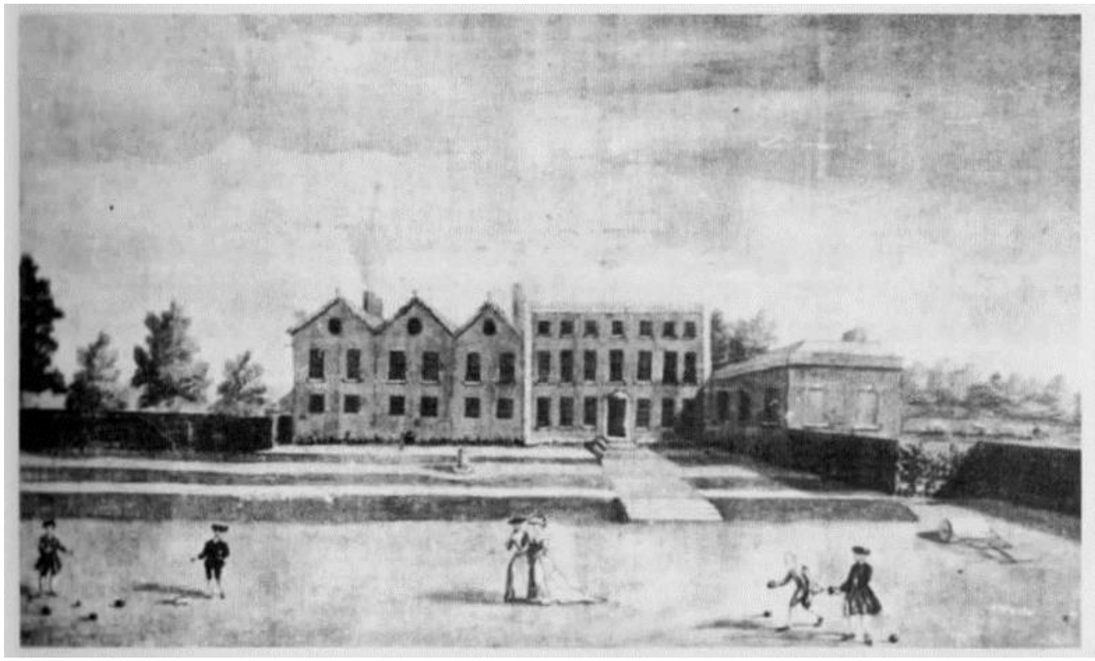


Figure 5: Watercolour of Old Heaton Hall, c.1760. Source: Lomax, 1983.

ii) The estate was inherited by Sir Thomas Egerton, 7th Baronet, 1st Earl of Wilton, and grandson to Sir John Egerton, in 1756. In 1772, Sir Egerton commissioned James Wyatt to build a create a new residence at Heaton Park, with parts of the older hall being incorporated and substantially altered. The Wyatt's (inclusive of his architect brother, Samuel, and later his nephew, Lewis) were an architecturally renowned family, being well regarded amongst gentry families, and particularly those of Staffordshire where the Wilton's held an estate at Wrinehall (Lomax, 1983). James Wyatt, responsible for the (now lost) Pantheon on Oxford Street, presented designs for the remodelled hall to Egerton in 1772, to be exhibited at the Royal Academy later in the year. The young architect, only 26 at the time of the commission, was lauded as one of the most "fashionable" and "brilliant young architect[s]" of the moment (Lomax, 1983). James' older brother, Samuel, was also involved in the scheme of works, and it is reported that it was he in fact who executed the majority of the works after his brother flitted between new commissions, expanding the family's architectural portfolio. Samuel was also responsible for the design of the adjacent stable blocks just to the west of the hall in 1777.

iii) The main hall was designed in the Palladian style, notable for a number of features including its southern façade which features a central bow surmounted by a dome and flanking, colonnaded wings connecting octagonal pavilions, the western of which unusually contained the kitchens and servant hall, its picturesque arrangement, including its relationship to the surrounding landscape (see **Figure 6**), and its neglect of the traditional Palladian *piano nobile*, with the state rooms sitting firmly on the ground floor and taking advantage of the southward views across the parkland. It is recorded that Wyatt's design of the hall's southern façade (see Figure 5) was informed by an unexecuted design for Kedleston Hall by James Paine. Lomax 91983) notes that the domed bow which is the distinguishing feature of Heaton Hall's southern façade become a feature of Wyatt's architectural style, showcased at other commissions including Coton House, Castle Coole, Bowden and Willey Park.



Figure 6: Southern elevation of Heaton Hall and surrounded picturesque landscape, by Edward Dayes, 1790. Source: RIBApix, Ref. No. 18790.

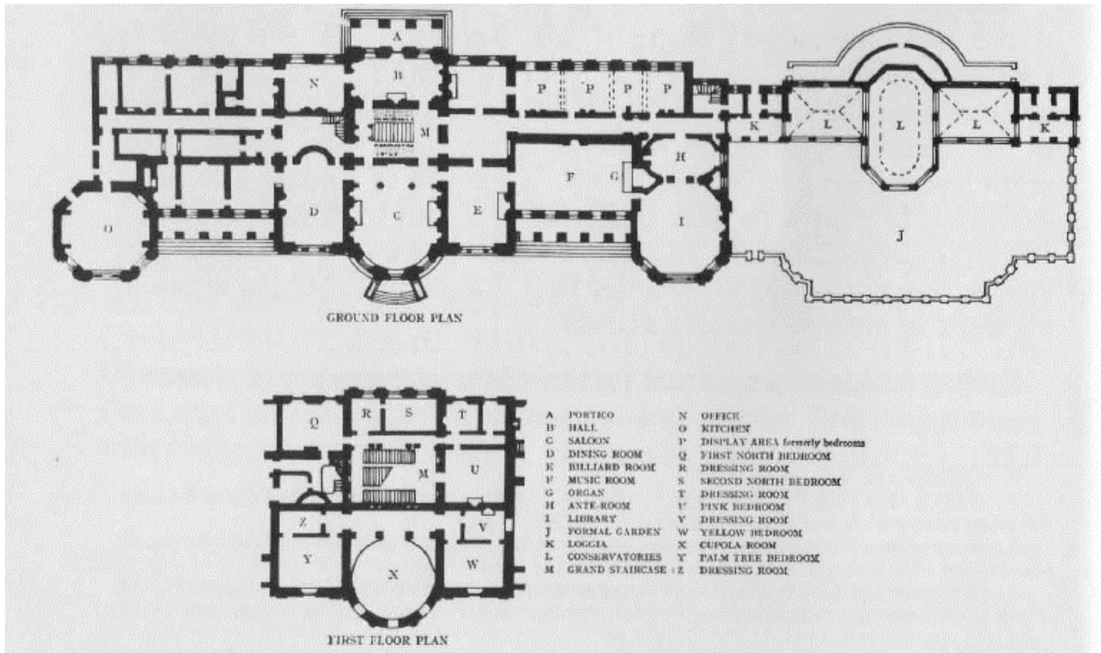


Figure 7: Ground and first floor plan of Heaton Hall, with later orangery and loggia extension to the east (references L and K on the above plan*). Source: Lomax, 1983.*

iv) The remodelling was completed in phases, with the Dining Room finished by 1775, the Billiard Room by 1776, and the Saloon by 1778, whilst the Music Room was not finalised until 1789, completed by Samuel Wyatt. The 2nd Earl of Wilton, also Thomas Egerton, and Lewis Wyatt, nephew to James and Samuel, completed the Library in the east pavilion in 1823. Contemporary to this is a range of bedrooms which were added to the north front, alongside alterations to the chimneys which saw the stacks grouped together in "spectacular" clusters (Hartwell, Hyde & Pevsner, *The Buildings of England, Lancashire: Manchester and the South-East*, republished 2004). Whilst the original drawings of the hall have not survived, an early 20th century plan of the house is presented at **Figure 7**, showing the later additions (c.1823) of the Orangery (originally with a glass roof, replaced in c.1902), the connecting Loggia, and the raised formal garden to the east of the main range.

v) The hall itself was relatively compact for a country house, particularly at the upper levels, where the central feature was/is the circular room (identified as the 'Cupola Room' at **Figure 7)** on the south front, decorated with elaborate Etruscan murals. The room was originally known as Lady Egerton's (Eleaonor Assheton, 1756-1816) dressing room, and reportedly a room she used for quiet contemplation, particularly following the death of her husband in 1814. The bedroom thought to have been used by Lord Egerton is situated immediately to the east of the central stair ('pink bedroom' at **Figure 7**); a connecting corridor to the north led to an *en suite* with dressing rooms and evidence of a 'shower bath', of which traces of a tank were reportedly found in the roof.

vi) The principal staircase (the 'Grand Staircase' at **Figure 7**) is particularly impressive, open, and light (top-lit by a glass lantern). The Wyatt's would become renowned for their staircase designs, with Heaton Hall's being the first to follow the 'Imperial' pattern (Lomax, 1983). By contrast, the Saloon (reference C at **Figure 7**) is characterised by its warmth and intimacy, a sense of which is shared with the Cupola Room upstairs. Pevsner et al (2003) describes the experience of the former, central entertaining space, in the following terms:

> *"Traversing the equally cool staircase hall in the centre of the house, the Saloon is a welcome contrast in its warmth and richness. We see it first as a notional passage, tunnel vaulted, through a screen of two scagliola columns with capitals of Wyatt's invention. Fireplaces and frieze with lyrics – this was the original music room. Low relief plasterwork by Joseph Rose Junior and Giovanni Battista Maini".*

vii) The Saloon is set between the Dining Room to the west and the Billiard Room to the east, the former with inset paintings by Biagio Rebecca, and the latter with inset pieces by Michael Novosielski depicting 'The Hunt of the Calydonian Broad' and 'The Family of Darius before Alexander' (Ibid), for which the Earl paid £185. The formation of rooms along the south-front creates an *enfilade,* terminated to the east with the Music Room which accommodates a Samuel Green[1] organ, reflecting the Earl's passion for music. Lomax (1983) notes that the Music Room, created almost 15 years after the family had moved in, is *"strikingly different from earlier parts of the house…can safely be attributed to Samuel Wyatt"* and *"reflects the less ornamental style of the late century when the decorative vocabulary of Robert Adam was on the wane*". The intended circulation route between the key guest-fronting rooms reflects the formality of the interior, whilst the large, south-facing windows were intended to draw the inhabitant's attention towards the undulating, tree-studded, picturesque landscape rolling out to the south.

viii) The Library (completed in 1823 by Lewis Wyatt), was designed to be more in-ward looking, the walls originally clad in mahogany bookcases which were later moved to the Central Library in the city centre.

[1] Samuel Green (1740-1796) was a prestigious English organ builder, commissioned by numerous cathedrals (including Salisbury) and churches across the country.

Lomax (1983) records that when the estate was sold in 1902, there were a reported 4000 volumes in the Library, the contents reflecting the primary interests of the first and successive Earls: music, travel, and horticulture. The creation of the Orangery in c.1830 reflects the continued desire to connect the hall with the natural landscape. The terrace to the south provided a transitionary area connecting inside and out (see **Figure 8**).

ix) The parkland was laid out to the designs of English landscape gardener, William Emes, a proponent of Capability Brown, from c.1770 onwards. The picturesque informality of Emes' landscape reflected contemporary trends and a move away from the formal gardens, terraces and radiating avenues which had characterised the earlier 18th century parkland Lomax, 1983). The next phase of the parkland's evolution was overseen by John Webb, a pupil of Emes, from c.1807, during which time the 'Reptonisation' of the estate was realised (i.e. the reinstatement of more formal elements, including flower gardens and formal terraces). The most notable addition to the parkland in the 19th century was a horse racing course, laid out in the southern quarter of the estate in 1827, establishing the Heaton Park races (see **Figure 9**). The additional range of bedrooms added to the north side of the ground floor of the hall were commissioned by the 2nd Earl, a keen racing man, the required accommodation necessitated by the influx of visitors catalysed by the popularity of the races. **Figure 10** illustrates the frivolity of racing days, with temporary tents and staggered seating set up to accommodate the spectators. The Heaton Park Races were relatively short lived, being transferred to Aintree in 1839, later the venue for the Grand National.

x) The estate plan of 1896 at **Figure 11** shows the arrangement of the parkland surrounding the house towards the end of the 19th century, laid out with a series of water bodies, kitchen gardens and pleasure grounds. The grounds were punctuated by other buildings and structures, including a stable block (by Samuel Wyatt) and home farm to the north-west of the hall and a temple (also most likely by Samuel Wyatt) the north-east, all of which still survive.

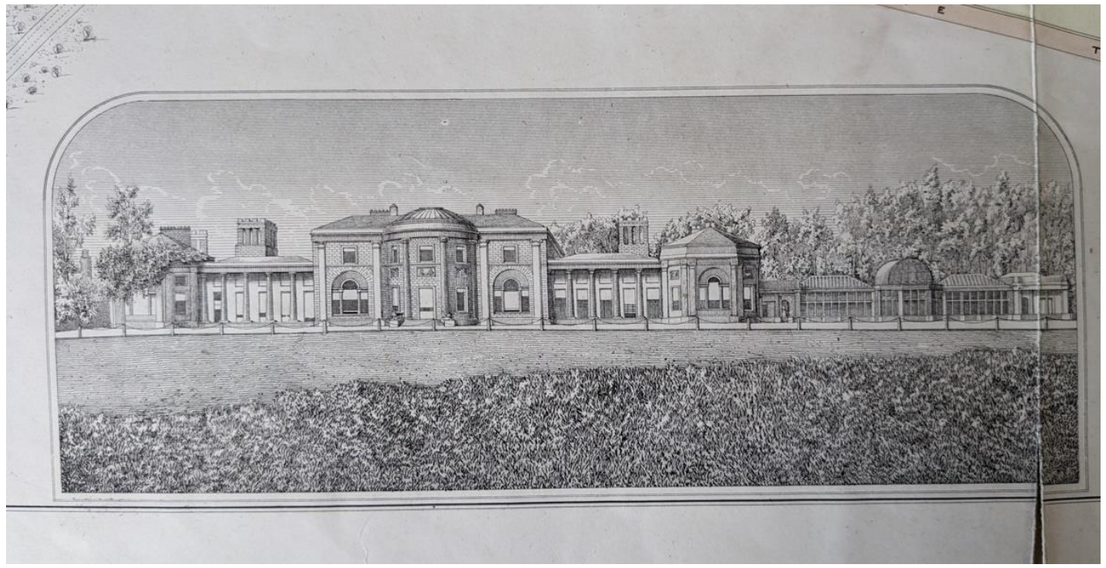


Figure 8: Extract from Heaton Park estate plan, 1866, showing the full southern front of the hall, including the domed, glazed roof of the Orangery. Source: Manchester City Archives. Ref. E4/38/2.



Figure 9: Ordnance Survey ('OS') map, surveyed 1844-5, published 1848, showing Heaton Hall (shown indicatively in red) within its wider parkland, including the racecourse to the south.



Figure 10: Heaton Park Races, by Francies Calcraft Turner, 1835. The hall can be seen in the background, situated in an elevated position looking south across the surrounding parkland and the race course to the southern edge of the estate. Source: manchestertheatreistory.co.uk



Figure 11: Extract from Heaton Park estate plan, 1896. Source: Manchester City Archives, ref. E4/38/2.

xi) Towards the end of the 19th century, the hall ceased to be used as a family residence by the Egerton's (the 5th Earl of Wilton by this time, reflecting a relatively short period of life as their home). The family first attempted to sell the estate in 1866, however it was not until 1902 that the hall and surrounding parkland were bought by the City of Manchester Council (then called the Corporation) with the intention of creating a reservoir and a public park, reflecting a necessity to provide more public open space to the swelling suburban population of north Manchester. It is recorded that Manchester City's Council's purchase of the site was also catalysed by pressure from the public, who feared the hall and parkland were at risk of being redeveloped.

xii) The estate was sold to the City for £230,000, marking the next of the key phases in Heaton Hall's historical development. The contents of the house were sold off in two estate sales in 1902 and 1906, including most of the furniture that had been designed by the Wyatts to fit within the remodelled hall. Manchester City Art Galleries subsequently occupied an area of the empty building from the 1910s, with the intention being to convert a portion of the building into a 'Branch Art Gallery' so as to relieve pressure on the Central Gallery located centrally in Manchester (Tipping, *Country Life*, '*Heaton Park, Manchester – The Property of the Manchester Corporation',* 1925). In order to accommodate the gallery use, the range of small bedrooms to the northern front of the ground floor were amalgamated.

xiii) Subsequent to the City's purchase of the estate, a series of works were undertaken to municipalise the parkland, including the widening of the approach roads, the erection of a bandstand, and the establishment of the 'Conservatory' café (Lomax, 1983) which adjoined to the western wing, and has since been demolished (see **Figure 18**). During the First World War, the hall was used as a military hospital. By 1915, the boating lake had been established, and one of the key landmarks of the Park erected: the Colonnade from the frontage of Manchester's former town hall, designed by Francis Goodwin in 1822-24. In the 1940s, the glazing of the Orangery was removed following a programme of renovations and redecorations at the hall. The requisition of the hall and grounds by the military during the Second World War – during which time it was utilised as a Royal Air Force Camp (including an anchorage for barrage balloons) - most likely necessitated the post-war refresh. Subsequent and significant changes in the landscape in the second half of the 20th century included the establishment of a golf course, the erection of the Post Office Tower, and the North West Water Authority Treatment Plant, all to the north (Lomax, 1983).

xiv) In 1983, there was a fire at the hall which caused a significant level of damage to the western wing of the building, affecting the former kitchen, servant's hall, and other ancillary parts of the building. The fire caused the collapse of a number of the internal floorplates. With minimal remediation works to secure the wing, the condition of this range has remained much the same since its destruction in 1983.

4.3 Gazetteer of Historic Photographs

ii) The historical development of Heaton Hall and its grounds is tracked in the photographs presented below.

Exterior	
	Figure 12: South frontage of Heaton Hall, 1902. Source: Manchester Libraries, ref. m74794.

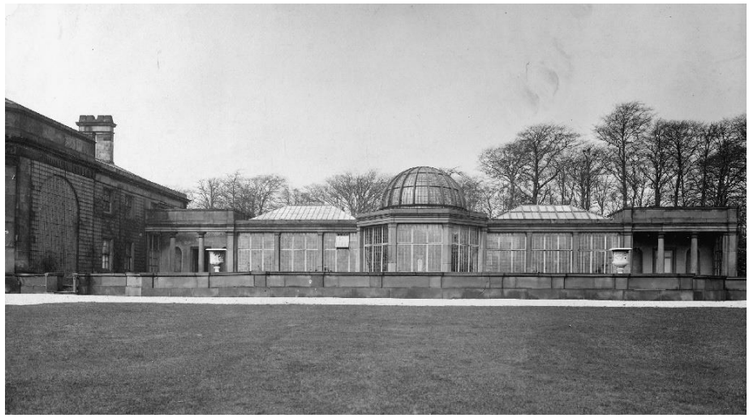


Figure 13: Glass domed roof of the Orangery, 1902. Source: Manchester Libraries, ref. m47772.



Figure 14: Northern frontage of the hall, with visitors to the park in the middle-ground, 1908. The clustered chimney stacks, and glazed dome of the Orangery roof can be seen along the roofscape of the building. Source: Manchester Libraries, ref. m47778.

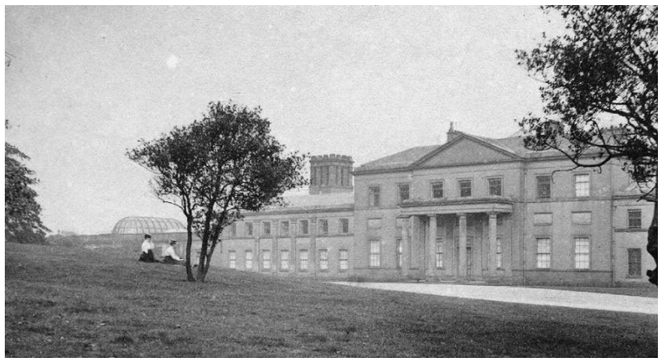


Figure 15: Northern frontage of Heaton Hall, with park visitors on the hill, 1912. Domed, glazed roof and clustered chimney stacks are visible on the roofline of the building. Source: Manchester Libraries, ref. m47779.



Figure 16: Orangery, c.1920. The original fenestration has been removed and replaced with slimmer, paned windows with solid panels between the colonnades. Source: Manchester Libraries, ref. m47779.



Figure 17: Orangery with glazing removed and looking out across formal flower beds to the south. Source: Manchester Evening News, 12 September 1949.



Figure 18: 'Conservatory' café adjoined to the western end of the hall. The structure has since been demolished; the site is presently occupied by a car park. Date unknown but appears to be c.1910s. Source: Manchester Libraries, ref. m58316.



Figure 19: 'Conservatory' café adjoined to the western end of the hall, 1952. The structure has since been demolished; the site is presently occupied by a car park. Source: Manchester Libraries, ref. m47788.



Figure 20: 'Conservatory' café adjoined to the western end of the hall, 1968. The structure has since been demolished; the site is presently occupied by a car park. The lower range to the west, here accommodating a sweet shop, is still extant albeit was damaged by the fire in 1983. Source: Manchester Libraries, ref. m58317.

Interior – Ground Floor



Figure 21: Entrance Hall, date unknown. Source: Manchester Libraries, ref. 83939.



Figure 22: Dining Room, 1981. Apse tables designed by Wyatt to sit within the recess. Source: Historic England Archive, ref. 3934_001.



Figure 23: En filade from Dining Room in the east to the Music Room in the east, terminated by Samuel Green's Organ, 1972. Source: Manchester Libraries, ref. 47820.



Figure 24: Samuel Green's organ in the Music Room, 1981. Source: Historic England Archive, ref. 3934_021.



Figure 25: Music Room in use, 1904. Source: Manchester Libraries, ref. m58198.



Figure 26: The Library, 1981. Source: Historic England Archive, ref. 93934_11.

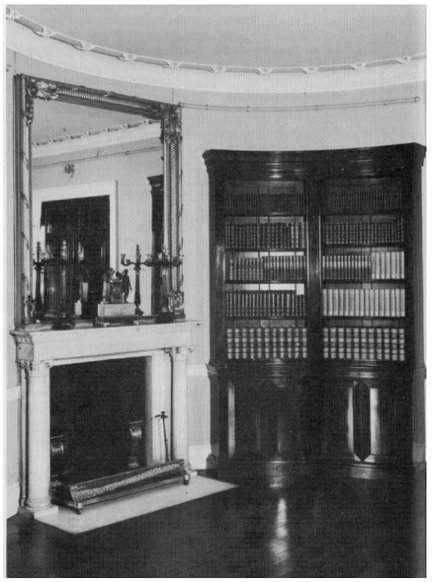
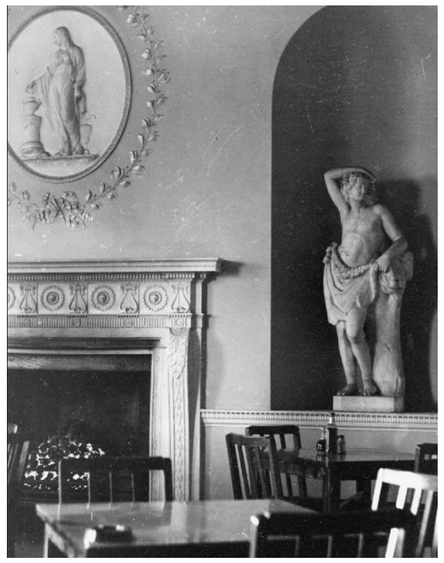
	*Figure 27: Library, with bespoke mahogany bookshelves, date unknown. Source: Lomax, 1983.*
	*Figure 28: The Saloon, 1952 Source: Manchester Libraries, ref. m7785.*

	*Figure 29: The Saloon, 1972 Source: Manchester Libraries, ref. m7821.*
	*Figure 30: The Saloon, 1981. Source: Historic England Archive, ref.3934_007.*



Figure 31: Billiard Room, 1981. Source: Historic England Archive, ref. 3934_005.



Figure 32: Grand Staircase and central hall, date unknown. Source: Manchester Libraries, ref.m83941.

Interior – First Floor

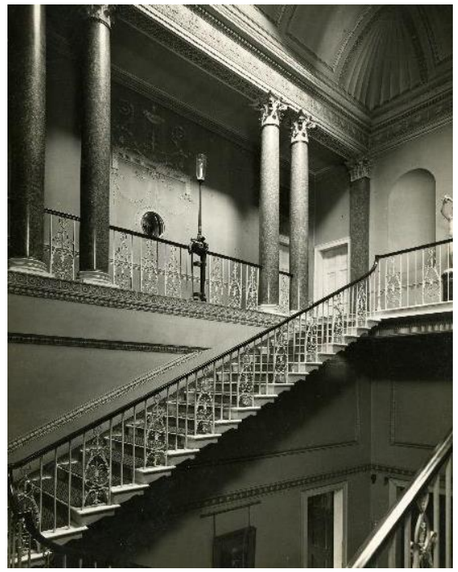


Figure 33: Grand Staircase and landing, date unknown. Source: Manchester Libraries, ref. m83940.



Figure 34: Grand Staircase and landing beneath glazed ceiling light (not in frame). Source: Country Life, 1925.

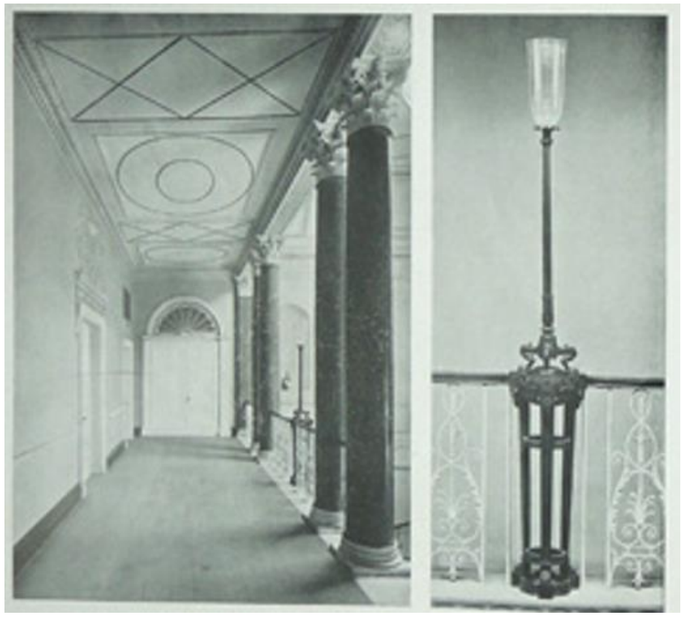


Figure 35: Landing and balustrade lamp at first floor level. Source: Country Life, 1925.



Figure 36: Cupola Room, with view into upstairs landing. Source: Country Life, 1925, from Historic England Archive, ref. 3934_056.

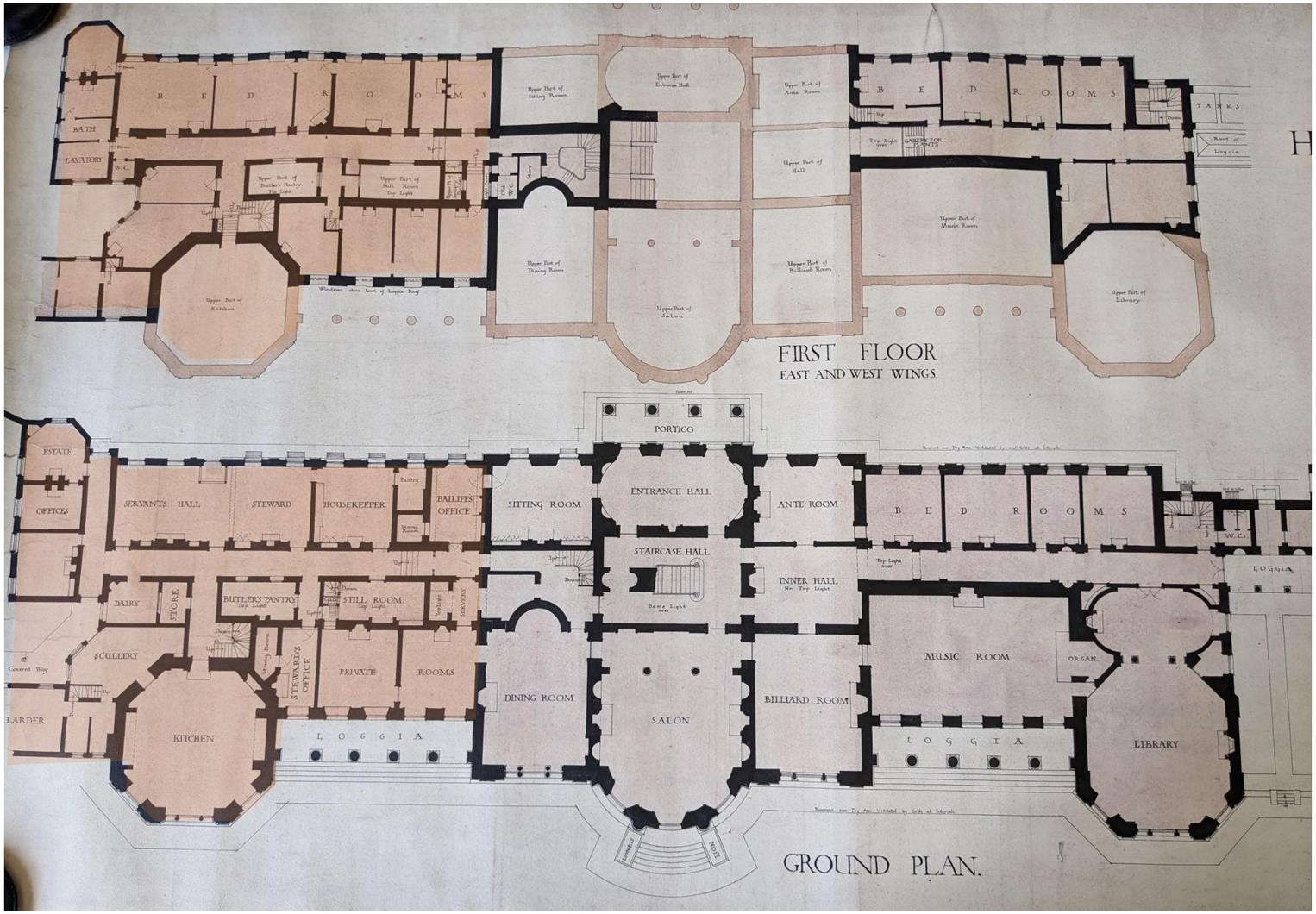


Figure 37: Cupola Room, first floor, date unknown. Source: Lomax, 1983.

5. PHOTOGRAPHIC RECORD

5.1 Photographic Record

i) This section provides a summary description of each of the key spaces within the hall, supported by photographs taken on site inspections in 2023 and 2024. **Figure 38** presents the floorplans of the ground and first floor levels of the hall for reference for the subsequent room descriptions. There is a basement level but there are no contemporary plans (i.e. c.1910s) of this level in the archives.,



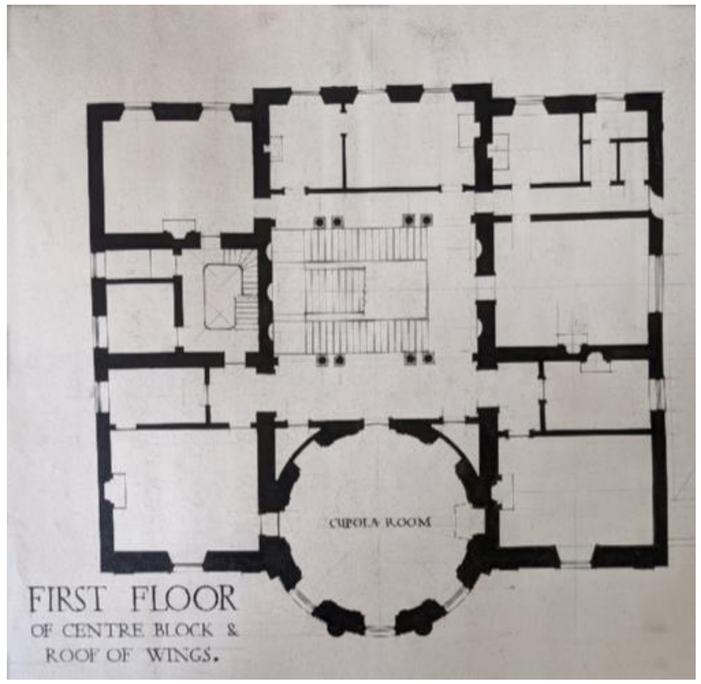


Figure 38: Ground and First floor plans of Heaton Hall, c.1910s. Source: Manchester Libraries, ref. GB127.MISC/450. The area shaded in orange was damaged by the fire in 1983.

Exterior



Figure 39: Southern frontage as seen from the surrounding parkland. The arrangement comprises the central range with colonnaded wings connecting octagonal pavilions. The building is constructed from Sandstone ashlar with Coade Stone dressings, albeit it incorporates some remnants of the early hall, including its red brick construction and elements of the north façade.



Figure 40: Southern frontage with loggia connecting the Orangery to the east of the Hall.



Figure 41: Southern front of the Orangery and formal gardens.



Figure 42: Fire damaged range to west of the main hall; may have historically been a laundry.



Figure 43: Northern frontage incorporating remnants of the previous hall.



Figure 44: Western elevation of the main range and north elevation of the west wing, damaged by fire.



Figure 43: View out from Palm Bedroom across roofscape to the east.



Figure 44: Carpark to the west of the hall, formerly the site of the 'Conservatory Café' prior to its demolition.

Interior - Basement

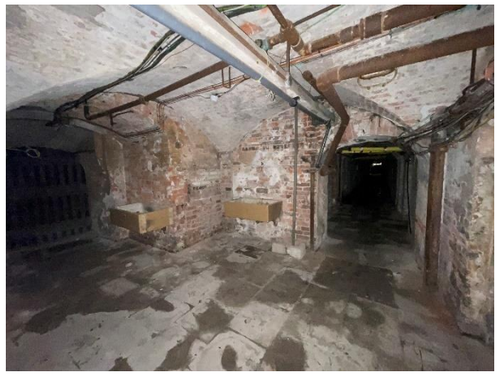


Figure 45: Basement vaults with low floor to ceiling height and servicing pipes.

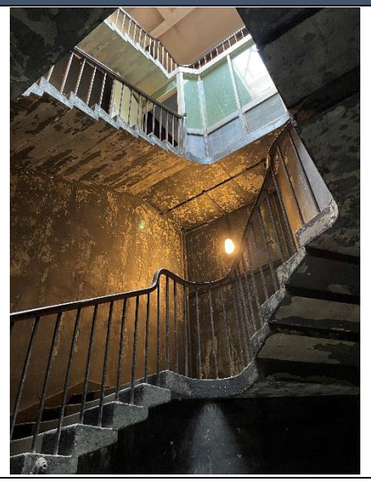


Figure 46: Servant stair providing access to basement level. TBC

Interior – Ground Floor



Figure 47: Entrance Hall with apsed ends.



Figure 48: Entrance Hall and primary north to northern frontage.



Figure 49: Inner hall with glazed ceiling light and mezzanine balcony to upstairs corridor.



Figure 50: Stair Hall with Grand Staircase providing access between the first and second floors. The staircase is top-lit by a glass domed ceiling light, supported on scagliola columns.



Figure 51: Former bedroom range, amalgamated and converted to exhibition space after MCC purchase in 1902.

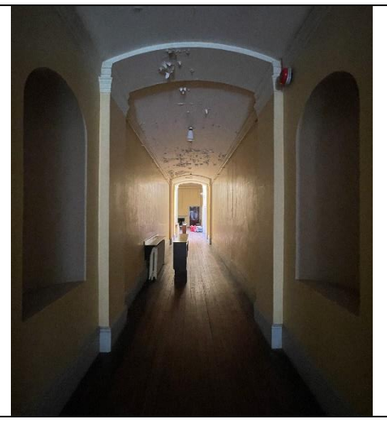


Figure 52: Corridor connecting central range with east wing.



Figure 53: The Saloon, the oval plaster crest above the chimney place represents the Egerton family. Plaster ceiling was designed by Joseph Rose.

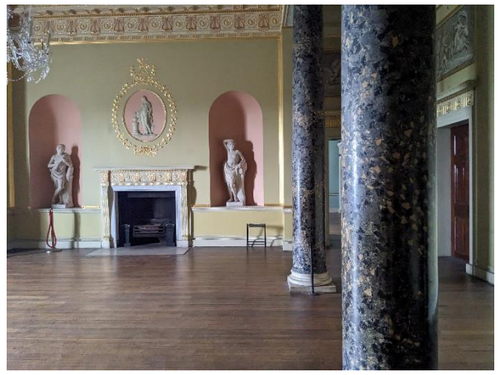


Figure 54: Scagliola columns to north side of the Saloon and enclosing the visual corridor east-west along the floorplate. Lomax (1983) notes that the "capitals of the screen columns appear to be a purely Wyattesque invention incorporating draped female masques and stiff acanthus leaves".



Figure 55: The Dining Room, containing "an apsidal niche for serving tables following the neo classical pattern set at Kedleston" (Lomax, 1983). Inset paintings by Rebecca Biagio.

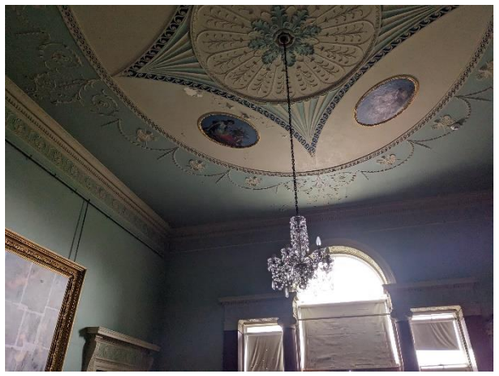


Figure 56: The Dining Room, plaster ceiling by Joseph Rose and chandelier.



Figure 57: The Billiard Room, with inset paintings "featuring The Hunt of the Calydonian Broad and The Family of Darius before Alexander' by Polish artist Michael Novosielski in 1775 and 1776 – paid £185" (Lomax, 1983). Plaster ceiling by Joseph Rose.

'The pine fireplace with fruit-wood mouldings and reliefs has been revealed as a superb piece of carving'



Figure 58: The Billard Room, with chimney piece made from pine with fruit-wood mouldings and reliefs.

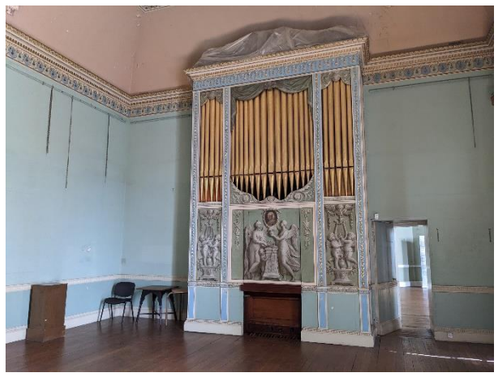


Figure 59: The Music Room, featuring Samuel Green organ, which was situated to terminate the en filade running on an east-west axis through the key state rooms of the hall.

Lomax (1983) notes that "this room is strikingly different from earlier parts of the house and can safely be attributed to Samuel Wyatt. It reflects the less ornamental style of the late century when the decorative vocabulary of Robert Adam was on the wane".



Figure 60: Chandelier in the Music Room

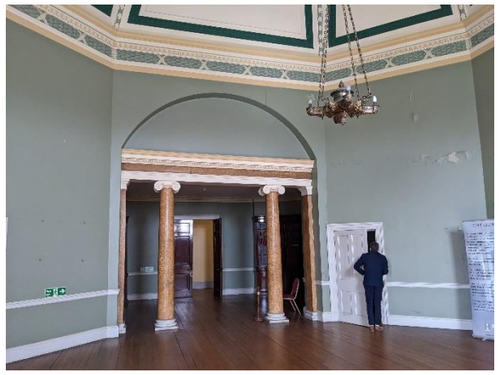


Figure 61: The Library, with scagliola columns providing a separation to the ante room beyond.

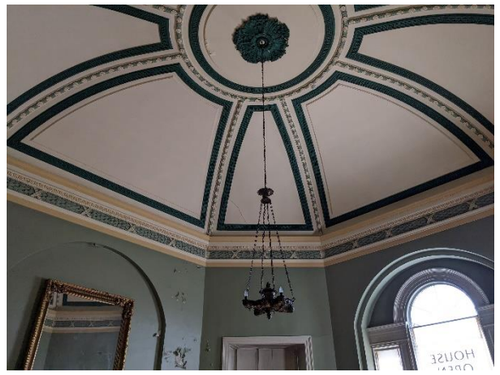


Figure 62: Domed ceiling of the Library, plaster ceiling rose.



Figure 63: Looking south of the Orangery windows across the formal terraced garden.



Figure 64: Interior of the Orangery with non-original windows.



Figure 65: Fire damaged room to left of Dining Room in west wing.



Figure 66: Fire damaged room and collapsed ceiling in west wing.



Figure 67: Fire damaged hallway in west wing.



Figure 68: Lead-lined strong room in former 'Bailiff's Office'.

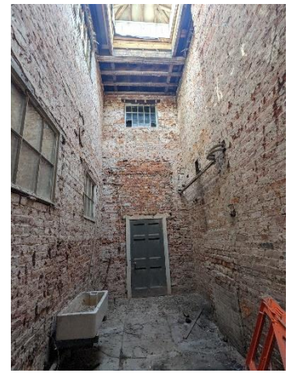


Figure 69: Fire damaged top-lit former Still Room.

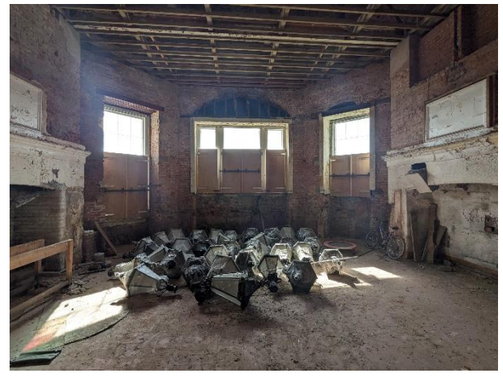


Figure 70: Fire damaged former kitchen with dual fireplaces.



Figure 71: Servants' stair to north of Dining Room.



Figure 72: Secondary servant stair in west wing.

Interior – First Floor



Figure 73: Domed ceiling light above Grand Staircase.

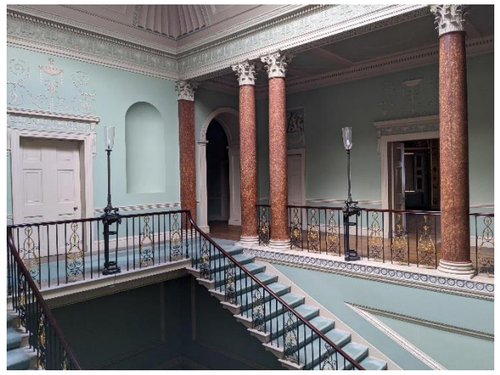


Figure 74: First floor landing.



Figure 75: Cupola Room, formerly used as the Dowager Lady Egerton's dressing room, and painted with Etruscan murals and fitted repeating triumphal arches decorated with grotteschi on paper panels fixed to the pilasters.

Over the fireplace is a painting of Sigismunda Weeping over the Ashes of Trancred, which is reportedly symbolic of exemplary widowhood.



Figure 76: Cupola Room ceiling.



Figure 77: Detail of Cupola Room decoration.



Figure 78: Detail of Cupola Room decoration.



Figure 79: Room to the north of the Grand Staircase



Figure 80: Fireplace in room to the north if the Grand Staircase.



Figure 81: Bedroom to east of Cupola Room.



Figure 82: Bedroom to west of Cupola Room, formerly the Palm Bedroom.



Figure 83: Pink Bedroom to east of Grand Staircase.

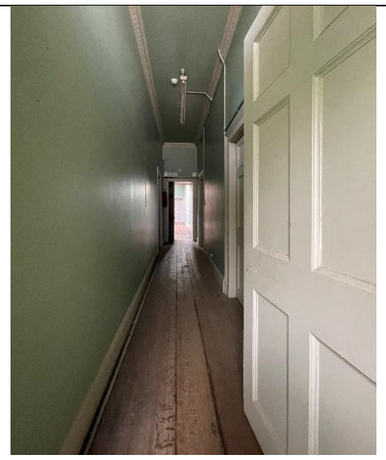


Figure 84: First floor corridor, east wing.

5.2 Existing Issues with the Building

- Redundant/dangerous wiring etc.
- Poor lighting e.g. inappropriate replacements
- No emerging lighting
- Inadequate security e.g. surveillance cameras and roof-top equipment
- Redundant wiring etc. is messy
- Inability to hire out building due to existing issues

6. SIGNIFICANCE APPRAISAL

6.1 Introduction

i) The purpose of the significance appraisal is to use recognised criteria to assess the heritage significance of Heaton Hall in order that the impact of the Proposed Development on the Site can be fully understood.

ii) The significance appraisal will inform the subsequent Heritage Impact Assessment (HIA) at **Section 7** which considers the effects of the proposals in heritage terms upon the significance of the physical fabric and settings of Heaton Hall. This in turn allows, in a planning policy context, the extent of "harm" incurred by the proposals to be established and understood within the terms defined by the NPPF.

6.2 Methodology

i) Criteria have been established to appraise a building's significance. Statutory criteria, as set out in the 'Principles of Selection for Listing Buildings', DCMS, 2018, provides a list of principles for assessing significance based on architectural and historic interest, age and rarity, aesthetic merits, selectivity, and national interest.

ii) The assessment of significance accords with the requirements of the NPPF and uses Historic England's methodology outlined in its 2019 document, *'Statements of Heritage Significance'*. Historic England's *'Conservation Principles Policies and Guidance'* 2008 and the revised guidance on *'Setting of Heritage Assets'* (as reissued in Dec. 2017) have also been acknowledged as part of the following assessment.

iii) Consequently, the significance of a designated heritage asset is determined by an analysis of the relevant aspects of the following:

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

iv) The focus is on providing necessary and proportionate amount of information based on the perceived level of heritage significance. The definitions of the levels of heritage significance are provided at **Table 2** in **Appendix I** of this report

6.3 Statement of Significance of the Site

i) The following appraisal breaks down the components of significance embodied by the Grade I listed Heaton Hall.

Architectural and Artistic Interest

ii) The key aspects of the Site's **Architectural** and **Artistic Interest** are summarised below:

- The Hall's association with James Wyatt is of considerable architectural interest. The house was one of his first major domestic commissions and acted as a catalyst for his subsequent success and helped him to establish a series of design principles which would be associated with him throughout his esteemed career, such as the south bow frontage and the Grand Staircase.

- The Hall's design was unusual for its time as, whilst clearly informed by Palladian aesthetics, Wyatt's neglect of the *piano nobile* and the arrangement of the service quarters on the same level as the key entertaining rooms as well as integrating them into the design of the main southern frontage reflects a notable break from contemporary architectural norms.

- The relationship between the hall and the surrounding landscape is of considerable architectural interest (designed originally by William Emes, a follower of Capability Brown), and again reflects contemporary attitudes to the design of parkland estates; the south-facing rooms were designed to optimise views southwards across the picturesque estate. The addition of the Orangery in c.1823 reinforced the architectural connection between inside and out.

- The interiors, described by Lomax (1983) as reflecting *"some of the most advanced decorative ideas of its time"*, have been remarkably well-preserved, with the original decorative scheme, floor plan and original character of the Hall fully appreciable. The ability to read the intended circulation between the key rooms at ground floor is of particular interest, including intended design features such as the *en filade* which creates a visual connection east-west across the floor plate.

- The decorative plasterwork (with the exception of the crests in the Saloon0, was designed and undertaken by celebrated plaster, Joseph Rose II of York, who often collaborated with Robert Adam.

- The destruction of the west wing in a fire in 1983 has affected to some extent the ability to read the original floorplan of the servant quarters, albeit the function and plainer architectural character of this range is still legible to some degree, particularly the kitchen which is accommodated within the western pavilion.

- With the exception of the paintings in the Billiards Room (of which the paintings are by Polish art, Michael Novosielski), all other decorative painting was undertaken by Rebecca Biagio, an esteemed, Neoclassical, Italian artist who is known for his works in notable residences by other architects beside Wyatt, including his collaborations with Robert Adam at Harewood House and

Kedleston Hall. A high level of artistic interest is subsequently derived in Biagio's association with Heaton Hall.

- The Etruscan murals in the Cupola Room are a magnificent survival and of considerable artistic and architectural interest. Their survival as a full composition is remarkable.
- Heaton Hall is described by Pevsner (republished 2006) as *"the most magnificent house in the area, unsurpassed before or since…a nice balance of exuberance and considered poise…its exquisite interiors" and "a building of refinement and elegance not exceeded in any English house of these years."*
- Considerable artistic interest is derived in the Samuel Green organ, which has survived intact, and around which the room was designed.
- Overall, Heaton Hall is considered to be of **Exceptional Architectural** and **Artistic interest.**

Historic Interest

iii) The key aspects of the Site's **Historic Interest** are summarised below:

- The Hall embodies parts of the earlier iteration of Heaton Hall, providing an interesting building pathology which is not readily discernible without a detailed understanding of the hall's physical fabric. The remodelling of the hall reflects the evolving trends in country house architecture and reflects the 1st Earl's desire to stamp his identity onto the estate his family had acquired through marriage.
- Considerable historical interest is derived in the building's reflection of contemporary attitudes to the entertainment and accommodation of guests, with a series of key state rooms on the ground floor intended to be the primary showcases of the families' wealth, status, and taste.
- The legibility of the hall in connection with neighbouring buildings within the estate, including the Temple and the Stables, reflects how the historic parkland estate would have been experienced and how it would have functioned.
- The utilisation of part of the parkland for horse racing in the early 19th century is of historic interest, albeit the events at Heaton Hall were relatively short-lived.
- Historic interest is derived in the fact the hall was in use as a family home for a relatively short period of time, just over 100 years, meaning it has been in the ownership of Manchester City Council longer than it was the Egerton family. The Hall's long-standing association with the council is of historic interest in its own right, and it has and continues to be an important asset to the surrounding suburban and metropolitan population.
- The scale of the parkland and its conversion to a public park at the turn of the 20th century created the largest municipal park in Europe, a status which is maintained to present day.
- Historical interest is derived in the creative use of the hall throughout the 20th century, including as a gallery and as a performance space for theatre arts.
- Considerable historic interest is derived in the Hall's acquisition and re-purposing during both World Wars, first as a military hospital and in the later conflict as an RAF base.
- Overall, Heaton Hall is considered to be of **High Historical interest.**

7. DESIGN AND ACCESS STATEMENT

7.1 Introduction

i) This section of the report forms the DAS which supplements the LBC application. The following should be read in conjunction with the drawings and supporting documentary material prepared by the project team in support of this LBC.

ii) The Proposed Development centres on works to upgrade the existing electrical, lighting, surveillance and security systems of the Site, utilising existing service runs where these exist, removing redundant servicing paraphernalia, and restoring historic light fittings or replacing them where required. Other key aspects of the proposals include the upgrade of existing fire and intruder systems and CCTV. The nature of the works related to each of these areas is expanded upon below.

7.2 Description of Proposals and Works Justification Statement

i) A statement which outlines the existing condition of the building's electrical services has been prepared by the Applicant, establishing a clear baseline against which the Proposed Development should be considered. This statement has been reproduced below:

The existing electrical installations including fire and intruder alarms are beyond their serviceable lifecycle.

The electrical installation does not provide adequate protection and does not conform to the current edition of BS7671 (British Standard, Requirements for Electrical Installations, 18th Edition). The existing fire and intruder alarms are prone to false alarms, causing disruption to the Park Team operational duties. The Hall is used for filming on occasions, however the broadcast companies will not use the existing electrical installation, choosing instead to bring external generators and their own outlets.

For the future use of the Hall, it is vital that the installations are replaced and upgraded. This will provide a modern backbone from which future service users can easily adapt and extend to meet operational requirements. At present the current installations are not capable of providing adequate service to the Hall and fall very short of current regulations.

The previous installations have been poorly executed, making the Hall look untidy, and they do not meet the required standards for such a valuable asset within MCC Heritage property stock. The electrical installations where last rewired in 1979, with ad-hoc amendments resulting in mixed wiring systems within the building. Much of the original wiring is Mineral Insulated Copper Cable ('MICC') but there are also Polyvinyl Chloride ('PVC') insulated cables in conduit/trunking and armoured cables installed within the Hall.

The west wing was damaged by a fire in 1983 and this area has not been rewired, there is limited electrical installation in this area with lighting provided by festoons. There is a high voltage ('HV') transformer and switchgear located in the switchroom in the basement of the west wing, although the ownership of the equipment is unknown; Electricity Northwest have been contacted to ascertain the ownership of the transformer and HV switchgear. From the transformer there are several meters which supply the main Hall, as well as other buildings and power supplies in Heaton Park. The switch room is in poor condition and is damp; this has had a detrimental effect on the metering equipment which is corroding and generally deteriorating. The main switchgear is also located in the switch room in the west wing and is likewise fixed to the damp walls and in a poor and deteriorating condition.

The lighting installation across the building varies between rooms and areas. In the decorative parts of the building there are chandeliers and bespoke vintage light fittings, whilst in the staff and plant room areas there are fluorescent and tungsten light fittings. Generally power is provided by 13 Amp-rated socket outlets distributed around the building, of which there is a shortage.

To summarise, the electrical installations within Heaton Hall are now beyond their expected/originally intended lifetime and are in need of upgrading.

The proposed approach to the various aspects of the project are outlined below (details of these works are presented in the accompanying design information prepared by the project team:

- ***Electricity Supply** – The ownership of the HV transformer and associated switchgear is unknown; Electricity Northwest will be contacted to discuss the requirements for any works to the electricity supply.*

- ***Switchgear** – Install new main switchgear in electrical room fixed to new water-resistant back board spaced off the wall. New sub-mains to be installed to local distribution boards as required within the building.*

- ***Lighting Installation** – the lighting installation is to be rewired with existing chandeliers and historic light fittings being re-furbished by specialist contractors, any new light fittings to decorative areas will be bespoke light fittings of types to be agreed with the Applicant and Conservation Officer.*

  In service and staff areas, general light fittings would be installed as appropriate.

  Within the fire damaged west wing service, lighting would be installed to allow safe access to the areas.

  Installation of small number of external lights surrounding the Hall to illuminate the exterior elevations of the building.

- ***Power Installation** – Socket outlets would be installed as required by the Applicant, the types and locations of which would be agreed with both the Applicant and Conservation Officer.*

- ***Emergency Lighting** – Emergency lighting would be installed throughout the building, the emergency lighting would be designed and installed in accordance with BS5266.*

  Conversions to mains light fittings will be used wherever possible with separate emergency lighting to be installed so as to be as discrete as practicable as agreed between the Applicant and Conservation Officer.

- ***CCTV System** – CCTV cameras would be installed to the decorative rooms; the CCTV controls and recorder would be installed within the building.*

  Cameras would also be installed on the roof which would be viewable off site by the CCTV monitoring station.

- ***Fire Alarm System*** *- The existing fire alarm installation is approximately 40 years old and has been modified and extended during its lifetime.*

  The original fire alarm system is a conventional system wired in MICC cable, modifications to the system have been carried out using soft skin fire alarm cables. Four core cables carry both sounder and detection circuits (this is not permitted by the fire alarm British Standard BS5839 Part 1); some of the cable is not installed correctly with inadequate fixings.

  The system has been converted to an addressable system with addressable detection installed to the Orangery area.

  The original cabling is deteriorating and is past the end of its serviceable life, the newer fire alarm cabling in the Orangery is showing damage to its outer sheath and although working is in poor condition. The existing fire alarm system is not in accordance with the current edition of BS5839 Part 1 and does not provide automatic fire detection to all areas of the building as required by a category P1 fire alarm system in line with the requirements for this type of building.

  The fire alarm system should be rewired and replaced with a new fire alarm system, aligning with the category P1 system requirements.

  The proposed upgraded system will utilise a combination of wired and wireless fire alarm equipment, using wireless fire alarm equipment in the most sensitive parts of the building, reducing the visual impact of the fire alarm installation and also reducing the necessity of fixing cables to parts of the building structure.

  Aspirating and beam detection equipment may also be installed as part of a new fire alarm system which will reduce the visual impact of the new fire alarm system whilst still providing automatic fire detection.

- ***Intruder Alarm System*** *- The existing intruder alarm system is approximately 30 years old with the detection wired in conventional intruder alarm cable.*

  A newer system is installed in the Orangery, this system is separate to the main Hall's system.

  The intruder alarm in the main Hall provides cover to all ground floor areas and any first-floor areas accessible from flat roofs, beam sensors provided on the roofs detect intruders accessing the roof areas.

  The existing fire and intruder alarm systems have been previously maintained by ADT and have ADTs control equipment installed, access to the control equipment is prevented by ADT making it difficult for the systems to be maintained by alternative security and fire contractors. There is a separate system in the Orangery which is relatively new and in good condition.

  The existing intruder alarm equipment is past its serviceable life, the movement sensors and shock sensors have been replaced with new. The wiring is in poor condition despite being mostly functional, although there are some cabling faults to the Library area vibration sensors.

  The shutter and window contacts are not installed in accordance with the current intruder alarm standards and several contacts are wired on the same zone making it difficult to trace faults.

  It has not been possible to get the majority of the shutter and window contacts working, but there is vibration and movement detection to most areas, all areas of the building which had intruder alarm detection has detection by movement or vibration sensors.

  The roof mounted beam detectors had been isolated from the intruder alarm system, new detectors were fitted and connected to the intruder alarm.

  The Intruder Alarm system is operational but several of the shock sensors and shutter contacts are not functional. The existing intruder alarm wiring is in poor condition and some of the cable is not adequately secured. The window shutter contacts have originally been wired with as many as 14 contacts on the same circuit, making fault finding difficult.

  The beam detectors fitted on the roof have created unwanted alarms in the past. radar technology is now available for exterior detection and is reported to be less prone to unwanted alarms than beam detection, a further consultation is being arranged with a specialist radar technology supplier to assess its suitability for the Hall.

  A new Intruder Alarm would be installed throughout the building and would be a designed and installed in accordance with BS 50131 and would be a Grade 3 system. Locations and types of detectors would be agreed between the Applicant and Conservation Officer.

  General Approach *- All equipment and wiring will be of the type to be sympathetic to the Grade I listed building, and again selected in agreement with the Conservation Officer.*

  All works will be carried out by contractors with experience of working on listed buildings and a record of completing works to a high standard.

  Any building works (including floor void access) will be carried out by suitably qualified and specialised tradesman, again with experience of working on listed buildings.

7.3 Access

i) With the exception of enhanced visibility in the vacant/fire damaged areas of the Hall, none of the proposed works will change or limit the existing access arrangements to any areas of the listed building or the wider parkland.

ii) The potential impact of the Proposed Development on the ability to appreciate the significance of the listed building is outlined in the following section.

8. HERITAGE IMPACT ASSESSMENT OF THE PROPOSED DEVELOPMENT

8.1 Introduction

i) The following section provides an overarching assessment of the Proposed Development on the ability to appreciate the architectural, artistic, and historical interest of the Grade I listed Heaton Hall.

ii) The Heritage Impact Assessment (HIA) considers the potential changes in terms of **adverse**, **neutral** or **beneficial** impacts (see **Table 3 in Appendix II** for term definitions).

iii) The potential impacts on Heaton Hall are broadly considered in the context of how the Proposed Development may change or affect an appreciation and understanding of its significance. Where necessary, the following assessment also considers the potential impact on the Grade II listed Heaton Park RPG (i.e. wholly related to any external works or works which affect the external appearance of the Hall from within the Park). The definitions are derived from the **ICOMOS (2011**) guidance on *Heritage Impact Assessments* and uses its recommended nine-point scale, with 'neutral' at its centre.

iv) This impact assessment, alongside the design development of the proposed scheme, has been an iterative process in order to avoid harm or adverse effects to an appreciation of Heaton Hall's significance.

8.2 Conservation-Focused Approach

i) Given the sensitivity of the Site, both the proposals and the schedule for the physical undertaking of the works have paid due consideration to how the significance and condition of the building can be protected and maintained. The following principles have informed the conservation-focused approach of the Proposed Development:

- Proposals and LBC application material have been subject of detailed consideration with MCC, Historic England, and the Georgian Group.
- New installations and electrical (e.g. cabling, sockets, clips, panels, emergency lighting etc.) will be surface mounted and easily legible, minimising any intrusion on historic fabric (including plaster, skirting, floorboards, panelling etc.), and therefore easily removed/reversible. The nature of the cabling proposed to be used has been agreed with MCC.
- New cabling will be painted to match existing finish of the room. It has been agreed that additional cabling, sockets and alarms are to be kept to the minimum number possible to facilitate the functionality of the Hall.
- Detailed survey works have informed the project team's understanding of the arrangement of the building, including the existing electrical service runs, locations of cables/containments that are attached to skirtings/cornices or where these fixtures are damaged and to be repaired, and floorboards that have previously been moved and replaced (enabling the team to re-use these areas of previous intrusion for the new installations and limit further intrusions across the Hall as far as possible). The temporary removal of floorboards which have not previously been moved will be undertaken in accordance with Historic England guidance on this process.
- A package of 'Artwork and Artefact Protection' drawings and separate methodology have been prepared demonstrating how the interior fixtures and finishes of the Hall will be protected throughout the construction phase, including plyboard boxing, application of bubble wrap, protective flooring and the removal of non-fixed artwork where necessary in order to ensure its protection.
- All contractors and tradesmen employed by MCC are to have experience of working in sensitive historic environments, including listed buildings.
- All equipment used in the undertaking of the works will be suitable for use in a listed building.

8.3 Assessment of Proposed Development

- **Table 1** below addresses each of the electrical installations individually and considers the potential impact on the significance and appreciation of the listed building. The approach for each of the individual areas of the Hall (i.e. the main/most significant spaces, the basement, vacant/fire damaged area, former bakery building and the Orangery) is established in the Listed Building

Table 1: Heritage Impact Assessment of Proposed Development

Electrical System	Nature of Proposal	Heritage Impact Assessment
Main Switchgear and Sub Mains Wiring	Installation of new mains switchgear in electrical room (basement level) affixed to new water-resistant backboard. New sub-mains to be installed to local distribution boards as required across the Hall.	**No adverse impact** is considered to derive from this proposal.
Lighting Installation	Rewiring and refurbishment of existing chandeliers and historic light fittings by specialist contractors. Installation of new light fittings in areas where there are inappropriate fittings. Precise details to be agreed with MCC Conservation Team.	This proposal has been informed by detailed consultation with historic lighting consultants and information provided by Manchester Galleries team which has provided data on the provenance and date of particular fittings. A detailed methodology statement has been prepared by a specialist chandelier repair consultant (Brotheridge Chandeliers). It is proposed that the repair of certain chandelier light fittings be undertaken on site and that there may be an opportunity for workshop sessions open to the public, aiding the interpretation of the significance of the hall. The restoration of key fittings within the house is identified as a **beneficial** aspect of the proposed works. The replacement of non-traditional or inappropriate light fittings within the Hall with more sympathetic fittings presents an opportunity to reinstate the integrity of some areas of the building, particularly in key spaces such as the Library. The principal of this

		element of the proposed works is judged to give way to **no adverse impacts**, dependent on the number of replacement fittings and the nature of the replacement fixture is to be agreed with MCC Conservation Team in due course.
	New light fittings to service and staff areas.	The replacement of existing utilitarian light fittings with upgraded ones will **not adversely impact** the character or significance of the hall. The number of replacement fittings and the nature of the replacement fixture is to be agreed with MCC Conservation Team in due course.
	Additional lighting to be provided in the west wing to enable safe access.	The introduction of additional 'temporary' lighting to the fire-damaged west wing will aid access and servicing to this part of the building and is not considered likely to affect the character or special interest of the building. This element of the proposals is considered to have a **neutral impact** on the appreciation of the building's significance.
	Installation of emergency lighting throughout the building, designed and installed in accordance with BS5266.	It is proposed that new emergency lighting installations will be located as discretely and sensitively as possible, aiding safe access through and out of the Hall. As with all other installations, the scope of works outlines that this will be undertaken with as little intrusion to historic fabric as possible. The introduction of emergency lighting is **not considered to adversely impact** the special interest of the listed building.
	Exterior flood/up lights located within the grassy banks which surround the hall to illuminate external elevations of the building.	The proposed lights will be placed subtly in locations around the exterior of the hall, utilising existing locations for previous installations wherever possible. It is proposed that existing channels for cabling are utilised. The exterior lighting will illuminate the external envelope of Heaton Hall at night, better revealing the form, structure and detailing of the historic building, providing opportunity to better appreciate its architectural quality and its relationship to the surrounding landscape. The personalisation of the lighting colour scheme to different events presents opportunities for greater level of interpretation and interaction with the listed building. It is considered that this element of the proposals will enhance the experience of the listed building at night time from within the surrounding RPG, benefitting the special interest of both the Hall and the designated landscape.
		Overall, this proposal is considered to have a **minor beneficial impact** on the appreciation of the Hall's significance.
Power Installation	Introduction of new socket outlets across the Hall – replacing existing sockets in same location where possible.	It is proposed that the number of sockets will be kept to a minimum – approximately two per room – to facilitate the viable function of the Hall. Where possible, existing socket outlet locations will be utilised and, where new, the installations will be clearly legible and surface mounted to skirtings, intruding as little as possible on the historic fabric. The proposed works are **not considered to have an adverse impact** on the special interest of the listed building.
Intruder Alarm	Installation of new intruder alarm system across the Hall, designed and installed in accordance with BS50131, Grade 3 system. Upgraded PIR detectors to be installed in locations of existing sensors, with new locations limited as much as possible.	The number of installations will be kept to as minimal number as possible and located as sensitively as can be achieved to limit any visual intrusion across the Hall, particularly in the most significant and sensitive spaces at ground and first floor level. The new installation is necessary to improve the security of the Hall and surrounding park and is therefore considered to be an essential element of the proposals. The proposed works are **not considered to have an adverse impact** on the special interest of the listed building.
CCTV System	CCTV cameras are to be installed to each of the key rooms within the hall, in addition to main circulation areas and other key parts of the Site. CCTV controls and recorders are to be installed within the building.	The existing CCTV cameras are large and visually intrusive fixtures which detract from the character and architectural/aesthetic quality of key rooms in the Hall. The number of installations will be kept to as minimal number as possible and located as sensitively as can be achieved to limit any visual intrusion across the Hall, particularly in the most significant and sensitive spaces at ground and first floor level. The new installation is necessary to improve the security of the Hall and surrounding park and is therefore considered to be an essential element of the proposals. The proposed works are **not considered to have an adverse impact** on the special interest of the listed building.
	Installation of CCTV cameras at roof level with an off-site monitoring system.	The number of installations will be kept to as minimal number as possible and located as sensitively as can be achieved to limit any visual intrusion both in terms of the Hall and from localised areas of the surrounding parkland. The new installation is necessary to improve

		the security of the Hall and surrounding park and is therefore considered to be an essential element of the proposals. The proposed works are **not considered to have an adverse impact** on the special interest of the listed building.
Fire Alarm	Installation of new fire alarm system throughout the building, designed and installed in accordance with BS5839 Part 1, L1 Grade system, and linked to a monitoring centre.	The number of installations will be kept to as minimal number as possible and located as sensitively as can be achieved to limit any visual intrusion across the Hall, particularly in the most significant and sensitive spaces at ground and first floor level. The new installation is necessary to improve the security of the Hall and surrounding park and is therefore considered to be an essential element of the proposals. The proposed works are **not considered to have an adverse impact** on the special interest of the listed building.
Wi-Fi, Data & Communications	Works to improve data and Wi-Fi capability.	The proposed improvement works to the Wi-Fi and data capability of the Hall will secure greater opportunities for its flexible use by internal and external groups. The nature of the improvements is to be agreed in further consultation with MCC.

8.4 Summary and Conclusion

ii) The Works Justification Statement presented in the previous section has demonstrated that the existing electrical installations are beyond their originally intended usage period, resulting in poor quality and deteriorating equipment and wiring; *ad hoc* additions and amendments have made it difficult to locate faults, presenting risks to the safety of both the building and its users.

i) In the existing condition, the building's use as a space for social or cultural events, such as a filming location, is restricted owing to the outdated electrical installations which prevent high voltage equipment from being used directly. Similarly, the lack of emergency lighting, as well as outdated and historically faulty fire and intruder alarm systems mean that the building is not being protected to the level it should be, especially given its exceptional significance and sensitivity as a Grade I listed structure.

ii) The proposals which are the subject of this LBC provide an opportunity to cohesively and sensitively upgrade the Hall's electrical services and secure its future use as a location for hosting events, filming and educational opportunities amongst others. The works will facilitate the building's use by the public and encourage interaction which the Hall, keeping the building in active use and ensuring its long-term future conservation, enabling people beyond the Parks maintenance team to appreciate the exceptional significance of the listed building.

iii) The appraisal above and the documentary material provided in support of this application has demonstrated that the package of proposed works has evolved with a full understanding of the sensitivity of Heaton Hall, both in terms of its physical fabric and its character and atmosphere. The proposals have benefited from detailed consultation with MCC's Conservation Team as well as Historic England and the Georgian Group, which has guided the details of elements including the type of cabling to be used, the locations and fixtures of new outlet sockets, the appropriateness of replacement and new lighting installations, and the general approach to the protection of the property during the construction phase of the works. The proposal to make-good areas which will be affected by the removal of redundant cabling and installations will maintain and improve the architectural and aesthetic quality of the hall.

iv) Overall, it is considered that the Proposed Development will help to secure the future use and thereby conservation of Heaton Hall, and that the electrical upgrade works in particular are a necessity given these installations are beyond the end of their serviceable life.

v) The proposals are considered to comply with local and national planning policies, in particular, **paragraph 205** of the NPPF (2023) which states that great weight should be afforded to a heritage asset's protection (the weight increasing the more important the asset). Heritage Architecture are of the view that the Proposed Development does not give way to any less than substantial harm to the listed building. Should the LPA find otherwise, the considerable benefits of the scheme (as outlined above) should be taken into consideration in the planning balance, particularly their contribution to achieving and preserving the optimum viable use for Heaton Hall, as stipulated by **paragraph 208** of the NPPF.

9. REFERENCES

i) The following sources have been referenced and used to inform this report. Due to its name change all publications by English Heritage are referred to as Historic England.

1. Planning (Listed Buildings & Conservation Areas) Act 1990.
2. National Planning Policy Framework (2023).
3. Planning Practice Guide, Historic Environment (published 2014, updated 2019).
4. Historic England, *Conservation Principles, Policies, and Guidance* (2008).
5. Historic England, *The Setting of Heritage Assets*, (2017).
6. Historic England, *Historic Environment Good Practice Advice in Planning. Note 2: Decision-Taking in the Historic Environmen*t, (2015).
7. Historic England, *Statements of Heritage Significance* (2019).

APPENDICES

Appendix I: Definition of Significance Terms used in this Report

Table 2: The hierarchy and definition of heritage significance relevant to the redevelopment of the Site (tailored from ICOMOS & Historic England guidance)	
Heritage status / hierarchy	**Description.**
Very High / Exceptional heritage significance *International architectural and historic interest and importance.*	This heritage grading relates to the fabric and setting of: • Scheduled Ancient Monuments, • Grade-I listed buildings, • Grade-I historic parks/gardens, • and battlefields, defined by statute, where the particular site is well represented in the impacted historic environment.
High heritage significance *National architectural and historic importance and interest.*	This heritage grading relates to the fabric and setting of: • Grade-II* and grade-II listed buildings, • Grade-II* and grade-II historic parks/gardens, • battlefields, as defined by statute, • Conservation Areas containing very Important buildings where the particular site is well represented in the impacted historic environment.
Medium heritage significance *Regional architectural and historic importance and interest.*	This heritage grading relates to the fabric and setting of: • Grade-II listed buildings (dependant on character), • Grade-II historic parks/gardens and battlefields, • designated Conservation Areas, • Unscheduled archaeological sites and landscapes of potential national interest where the fabric and character of the site is well represented in the impacted historic environment.
Low heritage significance *Local architectural and historic heritage importance and interest.*	This heritage grading relates to the fabric and setting of: • Locally Listed Buildings (as formally identified by the Council and defined by an adopted Local Planning Policy), • Site's identified and recorded as being of heritage interest on the Historic Environment Record, which retain a definable heritage interest as a component of the historic environment. • unrecorded buildings, structures, or designed landscape features, which demonstrably retain a degree of heritage value due to their: architectural design, historic, communal, or townscape interest.
Negligible heritage significance *Buildings or fabric components which have been extensively altered, eroding or compromising their architectural and historic interest*	This heritage grading relates to sites which may be: • recorded on the Historic Environment Record in record form or as 'Find Sites' but retain minimal or no original fabric or definable character. • buildings, structures, or designed landscape features, which detract from the architectural design, historic, communal, or townscape interest of the principal heritage asset.
Unknown heritage potential *Buildings/sites where the potential importance interest requires determination*	This heritage grading relates to sites which may be locally identified as meriting recognition but have not been previously recorded or investigated so that their origins and fabric significance have yet to be objectively defined.

Appendix II: Assessing the Magnitude of Change or Impact

The magnitude of change or impact is assessed based upon a detailed understanding of how and to what extent the proposed development might impact the heritage asset.

The contribution of the setting to the value of the heritage asset is an integral component which also contributes to the overall value or significance of the asset. Which in turn, allows for the magnitude of direct and / or indirect heritage impact to be determined.

Table 3: Criteria for defining the effect and degree of direct and indirect heritage impact		
Definition of magnitude and nature of heritage impact.	**Direct heritage impacts**	**Indirect heritage impact**
Major adverse Impact. *Substantial harm of this nature, which results in total loss of significance or fundamentally affects the significance of defined heritage assets, should normally be avoided.*	Development resulting in demolition of a significant historic fabric component which results in total loss of significance, or fundamental compromises the setting of a designated heritage asset.	Substantially harmful change to the fabric and character of a designated heritage asset, or the setting of the identified designated heritage assets. Where the development severely erodes the heritage interest of the identified heritage assets in the view, or the ability to understand and appreciate its architectural and historic interest and thus results in total loss of significance.
Moderate Adverse Impact. *Less-than-substantial harm will need to be demonstrably mitigated and justified by clear public benefits.*	Development resulting in extensive harmful alterations (but not total demolition) of a designated heritage asset or its setting.	Less than substantial harm to the fabric and character of a designated heritage asset, or the setting of the identified designated heritage assets. Where the development erodes to a clearly discernible extent the heritage interest of the heritage assets in the view, or the ability to appreciate its heritage interest.
Minor Adverse Impact. *The negative impact on the setting or overall character will need to be clearly balanced by appropriate mitigation.*	Development resulting in alterations to a designated heritage asset which result in minor compromise of its fabric or erosion of its character.	Minor compromise to the fabric and character of a designated heritage asset, or the setting of the identified designated heritage assets. Where the development erodes to a minor extent the heritage interest of the heritage asset and its setting, such that it is noticeably changed.
Negligible adverse impact. *This does not mean that there will be no physical or visual change, rather that the resultant difference would not diminish the value of the heritage assets' significant physical fabric, their settings or significance to any appreciable*	Development resulting in negligible direct impact on a designated heritage asset which results in the removal of a minor, original fabric component, but avoids diminishing its character and its special architectural or historic interest.	Negligible perceptible change to the character of a designated heritage asset, or the experience and understanding of its special interest. The degree of change would alter, but not diminish, the intrinsic heritage interest of the identified heritage assets, or the experience and appreciation of the buildings or

degree.		the designated area to any appreciable degree.
Neutral Impact. *This does not necessarily mean that there will be no physical or visual change, rather that the resultant difference will be imperceptible or appropriately balanced.*	Development which comprises an imperceptible physical impact resulting in no apparent change or achieved by removing a component of no heritage value which detracts from the special interest of the building fabric.	Imperceptible change to the fabric and character of a designated heritage asset, or the setting of the identified designated heritage assets. A neutral impact occurs when the development does not affect the architectural, aesthetic and historic interest of the heritage assets in the view, or the ability to appreciate its significance to any measurable degree.
Negligible beneficial impact. *The resultant difference will be imperceptible but have a positive impact on the understanding or appreciation of the heritage asset.*	Development resulting in a negligible beneficial direct impact on a designated heritage asset which results in the removal of a minor non-original fabric component which is detracts from the character and its special architectural or historic interest.	Negligible perceptible change to the character of a designated heritage asset, or the experience and understanding of its special interest. The degree of change would imperceptibly enhance the intrinsic architectural and historic of the identified heritage assets, or the experience and appreciation of the buildings or the designated area.
Minor Beneficial Impact. *The proposed change would result in a demonstrable improvement to the overall character or setting of a heritage asset.*	Development resulting in alterations to a built heritage asset which deliver a minor beneficial physical impact or enhancement of the site's special interest.	Minor enhancement to the fabric and character of a designated heritage asset, or the setting of the identified designated heritage assets. Where the development enhances to a minor extent the architectural and historic interest of the heritage assets in the view, or the ability to appreciate its significance.
Moderate Beneficial Impact. *The proposed change would result in a considerable improvement to the overall character and appreciation of a heritage asset with clear beneficial enhancement of its heritage interest.*	Development resulting in alterations to a built heritage asset resulting in moderate beneficial physical impact, or an enhancement of the site's character.	Evident improvement of the fabric and character of a designated heritage asset (or the setting of the identified designated heritage assets) resulting in an enhancement of its cultural heritage interest. Moderate enhancement to the setting of the built heritage asset. Where the development will enhance to a clearly discernible extent the heritage interest of the heritage assets in the view, or the ability to appreciate its significance.
Major beneficial Impact. *The proposed change would result in substantial improvement to the overall character and appreciation of a heritage asset, revealing and/or enhancing important characteristics of its heritage interest.*	Development resulting in restoration or alterations to a designated heritage asset which comprises substantial restoration of its fabric and historic character and an enhancement of its cultural heritage interest.	Substantial improvement of the fabric and character of a designated heritage asset (or the setting of the identified designated heritage assets) resulting in a significant enhancement of its cultural heritage interest. Substantial restoration or enhancement of the setting of the built heritage asset where the development will enhance to a fundamental extent the heritage interest of the heritage assets in the view, or the ability to appreciate its significance.

Appendix III: Assessing the Significance of Impact

The table below, Assessing the Significance of Impact, uses a matrix to combine the value of the heritage assets with the magnitude of impact. As stated within Historic England's Guidance, this is a general guide and is not intended to be prescriptive.

Scale or severity of impacts or changes can be judged taking into account their direct and indirect effects and whether they are temporary or permanent, reversible or irreversible. The cumulative effect of separate impacts should also be considered. **The scale or severity of impact can be ranked without regard to the value of the asset.** This significance of impact can be either adverse or beneficial.

Table 4: Assessing the Significance of Impact

Value of Heritage Asset	Scale & Severity of Change/Impact				
	No Change	Negligible change	Minor change	Moderate change	Major change
For WH Properties Very High – Attributes which Convey OUV	Significance of Effect or Overall Impact (Either Adverse or Beneficial)				
	Neutral	Slight	Moderate/ Large	Large/Very Large	Very Large

For Other Heritage Assets or Attributes	Significance of Impact (Either Adverse or Beneficial)				
Very High	Neutral	Slight	Slight/ Moderate	Large/very Large	Very Large
High	Neutral	Slight	Slight/ Moderate	Moderate/ Large	Large/Very Large
Medium	Neutral	Neutral/Slight	Slight	Moderate	Moderate/ Large
Low	Neutral	Neutral/Slight	Neutral/Slight	Slight	Slight/ Moderate
Negligible	Neutral	Neutral	Neutral/Slight	Neutral/Slight	Slight