

THE BUCCANEER FORE STREET POLPERRO CORNWALL

Heritage Impact Assessment



South West Archaeology Ltd. report no. 220615



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The Buccaneer, Fore Street, Polperro, Cornwall

Heritage Impact Assessment

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Work undertaken by SWARCH for a private client (The Client)

SUMMARY

This report presents the results of a brief heritage impact assessment carried out by South West Archaeology Ltd. (SWARCH) for The Buccaneer, Fore Street, Polperro, Cornwall, in advance of a proposed window replacement to the north-east and south-west elevations only.

The Buccaneer lies in the historic centre of Polperro, and within the wider Conservation Area along Fore Street. The coastal village has a diverse make-up, with early vernacular coastal cottages framing a small, picturesque quayside and harbour, with several 19th and 20th century buildings and small areas of later redevelopment. Fore Street makes up the main access through to the quirky, small backstreets that lead to the coastal paths; it is the first representation of this historic, idyllic spot and thus is important to retain, where possible, distinct features that contribute to the wider Conservation Area that the Buccaneer is located within.

The Buccaneer looks to be a much-altered mid-19th century building, with some original features and many mock historic features, these real and fake historic features includes all of the windows that are proposed for change. The tri-partite sashes to the first-floor levels on both elevations are likely historic (likely original), with all the others windows later replacements or infills/new openings. The mid-late 20th century refurbishment of the building has meant the building has embraced a pirate-theme to its exteriors, but this does however provide a separate narrative that owes to the towns historic smuggling trade. It is encouraged the design for the windows replicates the existing as far as possible as that would complement neighbouring Listed buildings and would set an ideal example for the rest of this end of Fore Street. The rest of the street was observed to have little to no change regarding upgrading windows, and where they were replaced, they had been done sensitively. It is further suggested the internal window within the north-east elevation is kept protected and retained in situ whilst development goes ahead, as this is an important, surviving historic feature for the building.



June 2022

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ACKNOWLEDGMENTS

THE CLIENT
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1.0 INTRODUCTION

LOCATION:	THE BUCCANEER, FORE STREET
PARISH:	POLPERRO
COUNTY:	CORNWALL
CENTROID NGR:	SX 20728 50981
PLANNING REF:	PRE-APPLICATION
SWARCH REF:	PTBW22
OASIS REF:	SOUTHWES1-507425

1.1 PROJECT BACKGROUND

South West Archaeology Ltd. (SWARCH) was commissioned by a private client (The Client) to undertake a heritage impact assessment for accommodation at The Buccaneer, Polperro, Cornwall that focuses on a proposed scheme to update and replace windows on the north-east and south-west elevations. This work was undertaken in accordance with best practice and relevant ClfA guidelines.

1.2 TOPOGRAPHY AND LOCATION

The property sits on the south side of Fore Street, in the centre of the small seaside village of Polperro, south-east Cornwall. It sits at a height of 0.0m AOD and within the Polperro Conservation Area, cut by the River Pol and located approximately 5km south-west of the larger, neighbouring village of Looe. The soils of the area are recorded as the well-drained, fine loamy soils of the Denbigh 1 Association, which overlie the slate, silt and sandstone of the Whitsand Bay Formation (BGS 2022).

1.3 HISTORICAL & ARCHAEOLOGICAL BACKGROUND

Polperro was first recorded in the 13th century, as a small fishing village within south-east Cornwall. The name Polperro derives from the Cornish *Porthpyra*, meaning a harbour named after *Pyran* (*St. Piran*). Earlier recorded names include *Portpira* and *Porpira*, and later recorded forms include *Polpyz* (translated as *fish-pool*), *Poulpirrhe*, *Poul Pier*, and *Poulpyrre*. The settlement of Polperro was held under two ancient and separate manors including Raphael in the Parish of Lansellos, west of the River Pol, and Killigarth to the east, in the Parish of Talland, both of which are mentioned within Domesday recordings. Lyson's (1812) records the manor of Lansoloes was held under Richard, the then Earl of Cornwall, during the Domesday survey, and before this was known to have been occupied by the ancient Cornish family Boligh. It was later passed by marriage to the Raphel family and was sold eventually to the Speccots. Lyson's further records the village of Polperro as "singularly romantic" with houses either side of a steep valley divided by a small river that divides the parishes. He notes there was a harbour for vessels of 150 tons burden, of which regularly traded coals and limestone, occasionally exporting grains. The town was supported at that time by a large pilchard fishery, and extensive hook and line fishing which supplied Bath and Plymouth with several varieties of fish regularly. The manor of Killigarth was known to be the property of the Kylgat family, and was passed through several, large, gentry families by marriage eventually to the Kendall family, who later provided two small schools to the village of Polperro.

The date of the first harbour and quay has not been documented but was likely built under the patronage of the Raphel family, who at that time, owned the harbour and its rights. The newer quay was built a little further out-to-sea around before 1774 which was later repaired. It again suffered to violent storms in the early-mid 19th century and was rebuilt twice. The village was known in the later post-medieval period for its rampant, illegal, smuggling industry which bought goods such as tea, gin, brandy, and tobacco in from Guernsey. It was known to have been successfully organised by Zephaniah Job, who provided heavy structure to the village's smuggling activities, whilst also acting as a banker, advisor, and accountant to the local population. He was even known to hire lawyers when Polperro

smuggling residents were caught and managed to rebuild the harbour in 1822 after it was destroyed by a violent storm in 1817 which caused catastrophic damage to the village.

The Cornwall Council Historic Landscape Character lists the site within c.20th century settlement, settled from larger surrounding farming settlements that has been enclosed from an earlier medieval farming landscape and coastal uplands/ rough grounds.

No intrusive fieldwork appears to have been carried out in this part of Polperro, although several localised archaeological assessments have been made looking at the harbour and Listed Buildings within the area.

1.4 THE POLPERRO CONSERVATION AREA & LOCAL POLICY

The Polperro Conservation Area was designated in 1969, the first to be assigned within the UK and was recognised for its distinct architecture and/or historic interest and the character or appearance of which it was considered desirable to preserve and enhance. The Buccaneer property, although not currently a building of Listed status, sits within this conservation area which broadly covers the whole historic, urban area of the town, and thus is subject to a planning application to mitigate harm to the wider heritage area. This section of Fore Street returns to a single-track road leading to the harbour, and provides an initial historic representation of the village, passing several post-medieval (some of which are Listed) buildings. The Conservation Appraisal (2019) describes Fore Street as “*an important public space during the summer season... that includes fine example(s) of Victorian architecture...* ” and some remains of “*early (cobbled) paving*”. Furthermore, the appraisal identifies window replacement within unlisted buildings in the area as having failed to replicate “the details of earlier examples” which has meant “the loss of these historic details has already had a notable effect on the appearance of the Polperro Conservation Area”, recognising the management of applications for replacement/modern windows as one of the general weaknesses within the town.

General policy and guidance for the conservation of the historic environment are now contained within the *National Planning Policy Framework* (Department for Communities and Local Government 2021), and Section 69 of the Planning (Listed Buildings and Conservation Areas Act 1990. The relevant guidance is reproduced below:

Paragraph 194 -

In determining applications, local planning authorities should require the applicant to describe the significance of any heritage assets affected, including the contribution made by their setting. The level of detail should be proportionate to the assets’ importance and no more than is sufficient to understand the potential impact of the proposal on their significance. As a minimum the relevant historic environment record should be consulted, and the heritage assets assessed using appropriate expertise where necessary. Where a site on which a development is proposed includes or has the potential to include heritage assets with archaeological interest, local planning authorities should require developers to submit an appropriate desk-based assessment and, where necessary, a field evaluation.

Paragraph 195 -

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

1.5 METHODOLOGY

This archaeological assessment was undertaken in accordance with best practice, undertaken in June 2022 by Amelia Allen ACiFA. The heritage impact assessment follows the guidance outlined in: Conservation Principles: policies and guidance for the sustainable management of the historic environment (English Heritage 2008), The Setting of Heritage Assets (Historic England 2015), Seeing History in the View (English Heritage 2011), Managing Change in the Historic Environment: Setting (Historic Scotland 2010), and with reference to Guidelines for Landscape and Visual Impact Assessment 3rd Edition (Landscape Institute 2013). The impact assessment also follows the guidance outlined in the Principles of Cultural Heritage Impact Assessment in the UK produced by ClfA, IHBC and IEMA in July 2021.

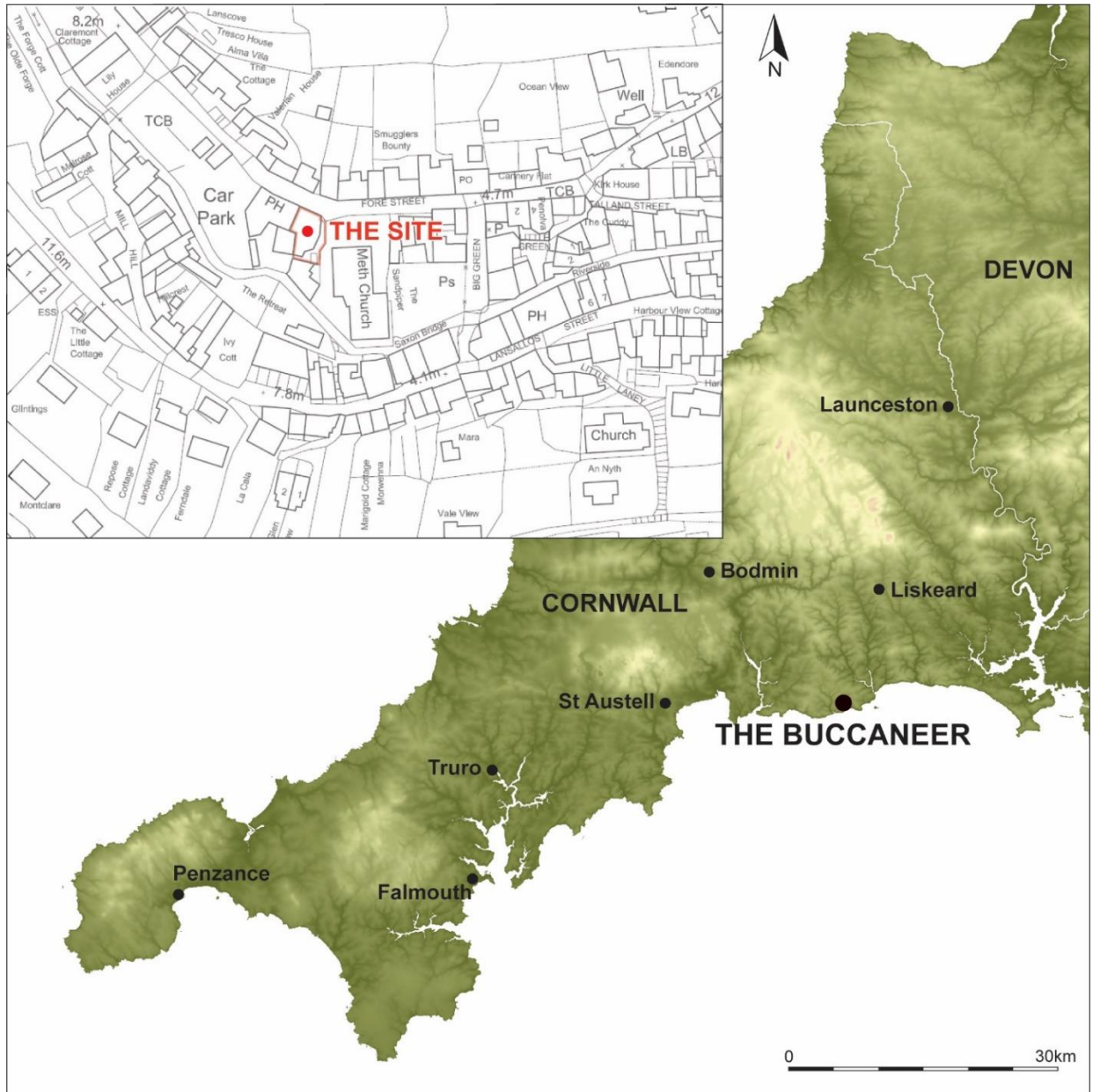


FIGURE 1: SITE LOCATION (THE SITE IS INDICATED).

2.0 BRIEF CARTOGRAPHIC BACKGROUND

At the time of the tithe, Polperro was still split between the manors of Talland and Lansalloes, so Polperro is divided between the two maps, separated by the River Pol. The site can be identified on the 1840 tithe map of Talland and likely lies within plot 174, which is described as a *Garden* plot, owned and occupied by Charles Jolliff. It is illustrated with no obvious structures and sits alongside a small lane that runs south on its western boundary edge. The plot neighbours plot 174 which is described as a *shop and yard* owned and occupied by a *Samuel Slade* who owns four other properties within the vicinity. This 'shop' is likely what is now the Ship Inn.



FIGURE 2: EXTRACT OF THE TALLAND TITHE MAP, c.1839. SOURCE: GENEALOGIST 2022. APPROXIMATE SITE LOCATION INDICATED IN RED.

By the time of the publication of the First Edition Ordnance Survey Map of 1888 (surveyed in 1881; see Figure 3, *six-inch version only accessible), Fore Street is better depicted, showing a neat row of buildings to the north and south sides of the road that splits at the harbour to the east. A building has been built by this time in the location of The Buccaneer property, with another smaller building to the south of the plot, possibly an outbuilding. The Methodist church has been built in the neighbouring west plot, and the wider town has been heavily developed since the tithe map of 1839.

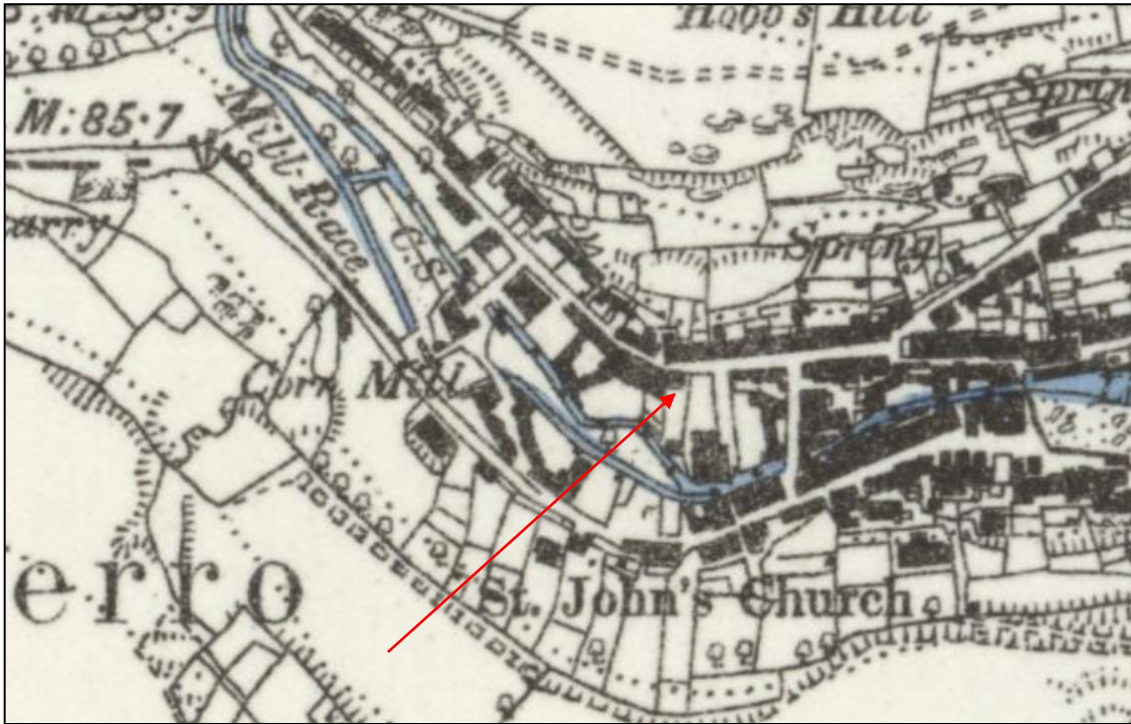


FIGURE 3: EXTRACT OF THE 1881 FIRST EDITION 6-INCH (25 INCH NOT AVAILABLE) ORDNANCE SURVEY MAP. (NLS).

By the time of the Second Edition revised OS mapping, Polperro has been illustrated with a lot of detail, and includes wide-scale growth of the village. A building still exists to the north end of the site plot and looks to have been slightly extended with a small porch on the south elevation. The lane along the east elevation of the property is depicted with a small outhouse/gate abutting the property, and the lane continuing south beyond this to a wide yard that has separated the site plot with a new long building that joins the south-west corner of the neighbouring Methodist church, running parallel with the river. A public house is recorded next-door to the west, The Ship Inn.

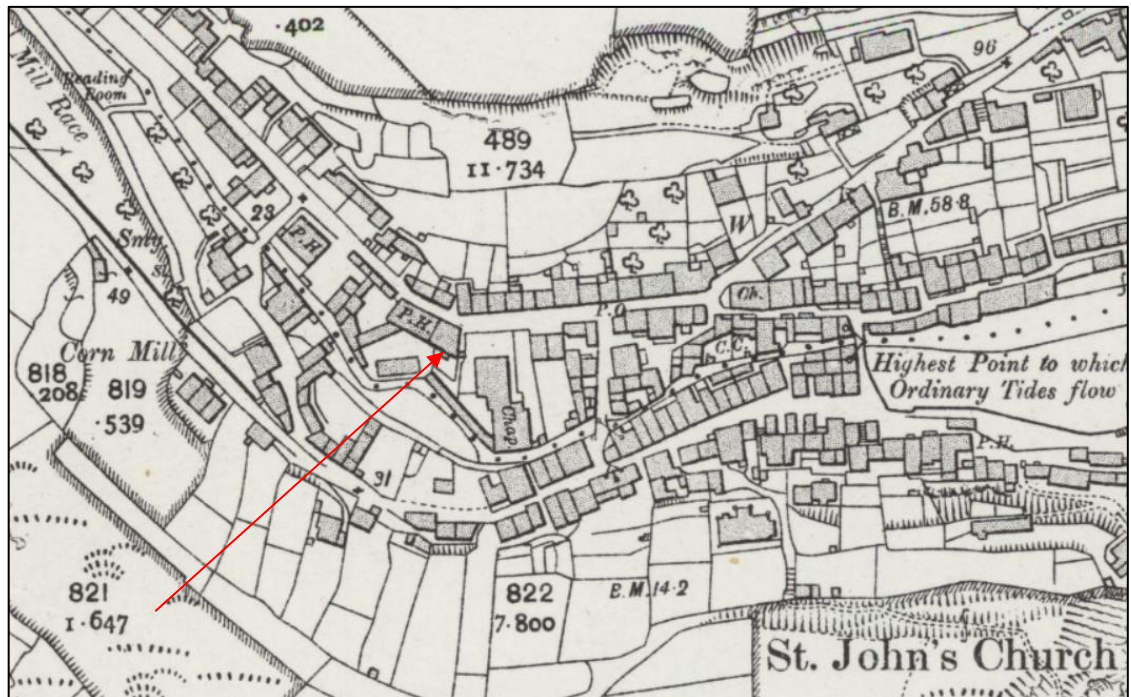


FIGURE 4: SECOND EDITION OS (25-INCH) REVISED MAP OF POLPERRO, SURVEYED 1905. SITE IS INDICATED IN RED. (NLS).

3.0 HERITAGE IMPACT ASSESSMENT

3.1 STREET SETTING

The Buccaneer is situated along Fore Street, a historic, narrow street that leads south-west to the harbour. It provides the main access into the coastal village, and creates a visitor funnel through to the small, quirky back streets of Langolloes Street and Talland Street on either side of the harbour. The street includes several buildings of Listed status, with distinct 17th and 18th century features, amongst other buildings that could be considered undesignated heritage assets. Overall, this street is an interesting, historical approach that leads into Polperro itself, providing initial gateway character to the wider conservation area.

3.2 BUILDING DESCRIPTION

From its exterior appearance, The Buccaneer property looks to be a much-altered 18th-19th century semi-detached building with individual quirky 20th century mock-Tudor refurbishment, painted textured render and carved gothic-style gargoyles above the windows, suggesting a pirate/smuggler theme/ style for its former public house use. It is known to have likely been built between 1840 and 1881, a mid-19th century build date that fits some of the existing windows on the south-east and north-west elevations. There are three tri-partite sash windows across the elevations, which are a rare choice within the wider local area and may suggest that it was a purpose built public house, requiring better lighting within public taprooms. The large fifteen pane window to the ground-floor is likely a later replacement that was done to change to the aesthetics to fit a 'pirate-stylised' pub.



FIGURE 5: THE BUCCANEER PROPERTY LOOKING NORTH UP FORE STREET.

3.3 THE PROPOSALS

The proposals are to replace the painted, timber windows on the north-east and south-west elevations with black UPVC double-glazed windows. Two windows are proposed to be replaced on the south-west elevation and five windows to the street front on the north-east elevation. The proposals aim to replicate the existing window frames but in UVPC, double-glazed format, although no detail about whether the stained glass/ bulls-eye glass elements has been considered is mentioned. The current windows all differ slightly and so will be discussed in more detail below.

3.4 THE EXISTING WINDOWS ON THE PROPERTY

The existing windows that have been proposed to change, slightly differ, and thus have been ascribed numbers to provide individual descriptions. They vary from 19th century in date, which are likely correct with the building, through to mid-20th century replacements that mimic or have created an experiential value to the property as a pirate-themed public house. However, the window setting within the existing street-front is obscured by a later mock-tudor/ medievalist framing, with blackened timber, concrete beam-ends and gothic gargoyles decor. There is noted an internal, stained-glass window to the north end of the north-east elevation, which has been considered a key feature for the building, advised to remain in situ., a more typical classical style, appropriate to the actual age of the property. The building was not accessed internally during the assessment, and observations were only made where accessible from the street facades.

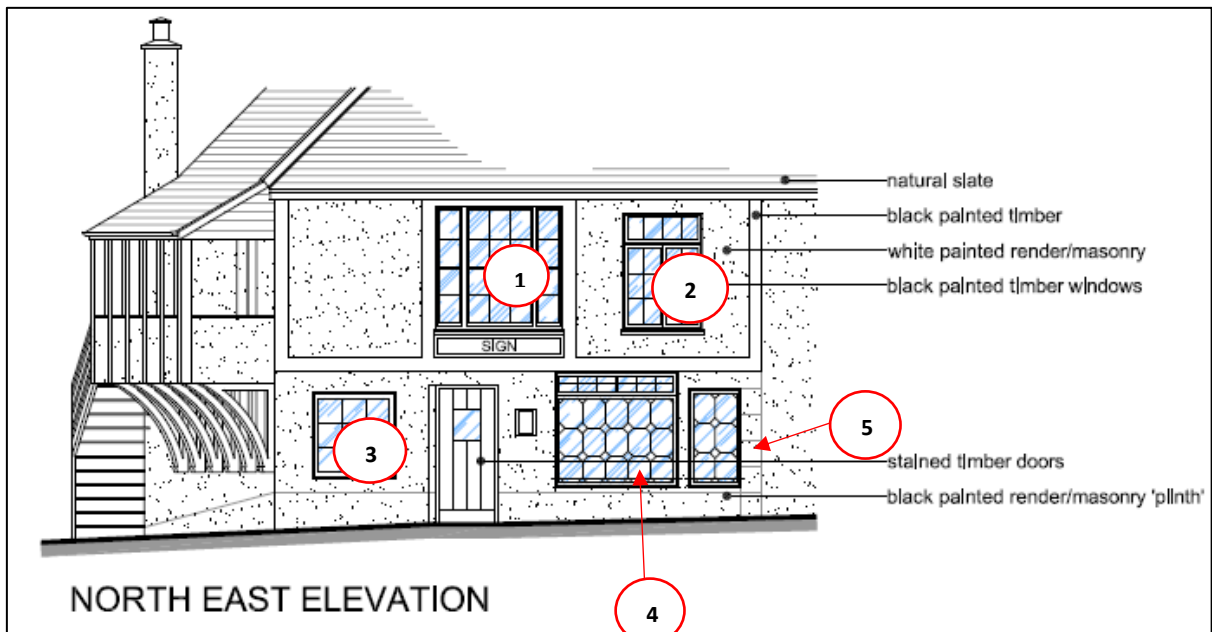


FIGURE 6: PROPOSALS FOR THE STREET-FRONT ELEVATION OF THE BUCCANEER, AS PROVIDED BY THE AGENT.

The north-east elevation is the main street-front of the property, and as such, the proposals of change are likely to affect the streets character, visuals, and historic narrative.

To the first-floor level on the north-east elevation:

- **Window 1** – large, tripartite sash window of mid-late 19th century origin. Timber frames, painted heavily in a black exterior paint, that obscures pegs and light chamfering details and bead moulding to the frame edges and corners. It has been inset deeply into the wall, especially in comparison to the windows that sit below. It is surrounded externally by a mock-Tudoresque timber framing, which slightly confuses the authenticity and originality of the

window itself. The sill is deep with a rustic timber appearance. This style of window on the property is typical of the mid-19th century and is likely original and correct with the building.

- **Window 2** – smaller 20th century two-light casement window to the west end of the elevation, with hopper casement that has four panes above. The two light windows present differently, with a plain, lightly chamfered edge which is also only beaded and moulded to the east side, incorporating part of an earlier frame. The east frame has stepped and squared finish and notably different on closer inspection, making it likely materials/ windows have been reused from elsewhere. In comparison to other windows within this elevation, this window is relatively plain, with a plain, painted sill. This window opening may potentially have been forced in the later 19th or early 20th century.



FIGURE 7: THE FF WINDOWS PROPOSED FOR CHANGE ON THE NORTH-WEST ELEVATION, INCLUDING TRI-PARTITE LARGE SASH WINDOW FRAMED BY MOCK-TUDOR TIMBER DÉCOR, VIEWED FROM THE STREET.

To the ground-floor level on the north-east elevation:

- **Window 3** – large, nine-paned, single light window to the east end of the ground-floor elevation. The frames are timber and pegged and includes light chamfering around the panes themselves, no other mouldings or beading is clear to the framework. The window includes a single, central bulls-eye glass pane, creating a pub appearance. This window looks to possibly sit within a wider former, blocked doorway and is therefore likely to be a more recent replacement, pulling different details to match parts of the property, and is not original to the building.



FIGURE 8: WINDOW 3 – A MID-LATE 20TH CENTURY REPLACEMENT, SURROUNDED BY LATER GOTHIC DÉCOR TO IMITATE PIRATE THEME. THE TIMBER FRAME WAS NOTABLY PLAIN, AND THE OPENING HAS LIKELY BEEN ENLARGED, OR SITS WITHIN A BLOCKED DOORWAY.

- **Window 4** – A very large, single light, fifteen-paned window sitting centrally within the ground floor elevation with hopper casements above. This window is the most distinct within the entire street-front elevation; the individual panes are not conventional in shape and have an elongated-octagonal structure that provides red-stained diamond margins between the panes. The framework has been carefully put together with rustic, heavy-handed chamfering detail to the individual pane frames. There are three bulls-eyes glass panes to this window, and the wider frame includes ovolo-moulding detail. There are two, single-light, hopper casement windows above sat within a long beaded and moulded timber frame, with a central moulded timber mullion. Each light has six smaller panes that sit within lightly chamfered panes. These windows sit beneath a rusticated timber beam and later mock-Tudor timber framing, alongside concrete pads mimicking beam-ends and added painted, concrete, gargoyle décor which obscures the window setting within this elevation. The frame may be 19th century but the large window itself is a refitted 20th century piece of historic pastiche.



FIGURE 9: THE GF 15-PANE CENTRAL WINDOW AMONGST MEDIEVALIST GARGOYLE DECOR, AND THE SMALLER 6-PANED WINDOW TO THE EAST WITH AN INTERNAL VICTORIAN STAINED-GLASS, ROUND-HEADED WINDOW, VIEWED FROM THE STREET.

- **Window 5** – this window is very similar in style to Window 4, although it is much smaller. It is a single-light, slim window, with six panes of a similar elongated octagon shape, and red-stained glass diamond margins. Interestingly, behind it is a delicate, internal, round-headed, beaded window with patterned blue and red stained glass to the finer outer panes that is a typical Victorian 19th century feature. The external frame includes moulded detailing and similar, rustic chamfering to the pane frames and two bulls-eye glass panes survive within this window design. This window likely sits within a former blocked doorway, sitting with decorative ashlar quoins to its northern edge, it is 20th century historic pastiche.



FIGURE 10: DELICATE INTERNAL ROUND-HEADED 19TH CENTURY STAINED GLASS WINDOW - A GOOD SURVIVING FEATURE OF THE PROPERTY WHEN SO MUCH ALREADY TO HAVE BEEN LOST. TAKEN FROM THE STREET.

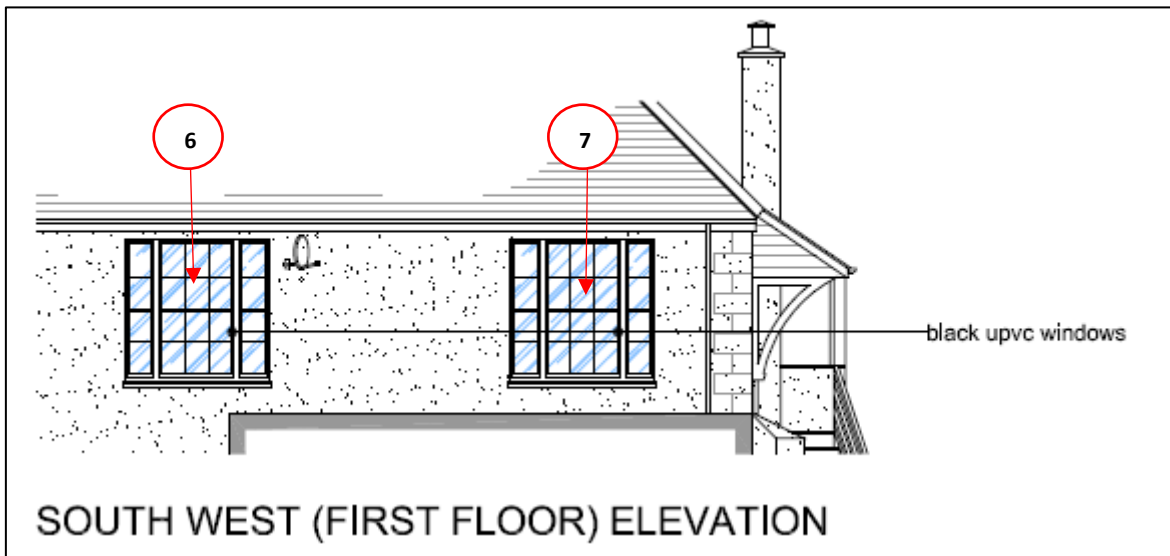


FIGURE 11: PROPOSALS FOR THE REAR ELEVATION OF THE BUCCANEER, AS PROVIDED BY THE AGENT.

The rear first-floor elevation cannot be seen from the street, however, can be spotted from the other side of the river, and can be seen from the neighbouring Methodist Church. Therefore, any changes are likely to have a lesser impact on the wider Conservation Area than the main frontage.

To the first-floor level on the south-west elevation:

- **Window 6** - large, tripartite sash window of mid-late 19th century origin. Timber frames were painted heavily in a black exterior paint, that obscures pegs and light chamfering details to the frame edges and corners. It has been inset deeply into the wall, comparison to the windows in the other elevations. This style of window on the property is typical of the mid-19th century and is likely original and correct with the building. The tri-partite sash is rare within the wider area, and likely associated with the property becoming a public house, needing more light for visitors.
- **Window 7** - large, tripartite sash window of mid-late 19th century origin. Timber frames were painted heavily in a black exterior paint, that obscures pegs and light chamfering details to the frame edges and corners. It has been inset deeply into the wall in comparison to the windows in the other elevations. The sill is deep with a rustic timber appearance. This style of window on the property is typical of the mid-19th century and is likely original and correct with the building. The tri-partite sash is rare within the wider area, and likely associated with the property becoming a public house, needing more light for visitors.



FIGURE 12: THE SOUTH-WEST ELEVATION AND THE TWO TRI-PARTITE SASH WINDOWS, VIEWED FROM THE SOUTH.

3.5 DISCUSSION OF THE PROPOSALS

Whilst the building does not have Listing status, it can be determined the property has a *quantifiable, but limited heritage value* within the wider Conservation Area of Polperro, adding to the mid-19th century architecture of the village, particularly Fore Street and should be considered as an *undesigned heritage asset*, which contributes positively to the Conservation Area. It is clear it is a much-altered building having a multi-functional past and a more recent sensationalised, 'ye olde' influenced exterior that resembles a 'pirate theme' associated with the bays historical connection to its prolific smuggling industry. Within its general exterior, the notable architectural add-ons/ modern

refurbishment to fit this 'theme' has affected some of the windows proposed for replacement, and overall meant authenticity has generally been lost. However, that being said, some of the windows were found to be original, including the large tripartite sash windows to both elevations. The distinct ground-floor windows with elongated-octagonal panes and stained diamond margins, provided details to the frames that would suggest they fit most likely a 20th century date, making it likely they have been added at a later date with an intention to add to an external 'pirate appearance'; either way, they do add a narrative value to the building and its changing historical functions.

The surrounding buildings along Fore Street were briefly observed, and uPVC in general is not that common amongst the various replacement windows. Some very heavy visually prominent plastic replacements, were noted further north-west along Fore Street, and. Where many others had been changed, it was done well and sensitively with double-glazed timber replacements or high quality uPVC with a timber effect (grain).

Fore Street channels visitors through the heart of the Conservation Area of Polperro and is the first impression upon reaching the picturesque harbour front. Whilst the building is not considered of high heritage value, its initial appearance, including some of the windows, adds to the local narrative and the surrounding 19th century architecture. The proposal of replacing the windows with uPVC could be considered if done sensitively, attempting to retain the individual character of the building.

The tri-partite sash windows are considered a good, distinct feature within the building, and a rare window-style to the wider area, that uses vernacular materials. It is advised that the proposals take style-ques from this window design to compliment the overall historical narrative of the building. Generally, the aesthetics of the property have been heavily altered to the exterior, but sensitive replacements could be seen to positively enhance the overall appearance. It is recommended the internal 19th century-stained glass window remains protected, undamaged and in situ whilst works are carried out, as this is an important surviving feature to the property. Overall, altering any historic fabric will inherently change the building, its aesthetics and its narrative – in an ideal world the 19th century tri-partite sash windows would remain, as they resemble key elements of the original fabric and historic narrative, but as the exterior has been so heavily altered with a mock-Tudor, late 20th century refurbishment, it does have potential to enhance the building whilst keeping character and therefore is considered to have a *negligible/adverse* impact.

4.0 CONCLUSIONS AND RECOMMENDATIONS

The site lies in the historic centre of Polperro, and within the wider Conservation Area along Fore Street. The coastal village has a diverse make-up, with early vernacular coastal cottages framing a small, picturesque quayside and harbour, with several 19th and 20th century buildings and small areas of later redevelopment. Fore Street makes up the main access through to the quirky, small backstreets that lead to the coastal paths; it is the first representation of this historic, idyllic spot and thus is important to retain, where possible, distinct features that contribute to the wider Conservation Area that the Buccaneer is located within.

The Buccaneer looks to be a much-altered mid-19th century building, with some original features and many mock historic features, these real and fake historic features includes all of the windows that are proposed for change. The tri-partite sashes to the first-floor levels on both elevations are likely historic (likely original), with all the others windows later replacements or infills/new openings. The mid-late 20th century refurbishment of the building has meant the building has embraced a pirate-theme to its exteriors, but this does however provide a separate narrative that owes to the towns historic smuggling trade. It is encouraged the design for the windows replicates the existing as far as possible as that would complement neighbouring Listed buildings and would set an ideal example for the rest of this end of Fore Street. The rest of the street was observed to have little to no change regarding upgrading windows, and where they were replaced, they had been done sensitively. It is further suggested the internal window within the north-east elevation is kept protected and retained in situ whilst development goes ahead, as this is an important, surviving historic feature for the building.

5.0 BIBLIOGRAPHY & REFERENCES

Published Sources:

- English Heritage** 2008: *Conservation Principles: policies and guidance for the sustainable management of the historic environment*.
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- ICOMOS** 2011: *Guidance on Heritage Impact Assessments for Cultural World Heritage Properties*. International Council on Monuments and Sites.
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- Soil Survey of England and Wales** 1983: *Legend for the 1:250,000 Soil Map of England and Wales (a brief explanation of the constituent soil associations)*.
- UNESCO** 2015: *Operational Guidelines for the Implementation of the World Heritage Convention*.
- Watts, V.** 2004: *The Cambridge Dictionary to English Place Names*. Cambridge University Press.

Websites:

- British Geological Survey** 2022: *Geology of Britain Viewer*.
http://maps.bgs.ac.uk/geologyviewer_google/googleviewer.html
- The Genealogist** <https://www.thegenealogist.co.uk/>
- British Listed Buildings** <https://britishlistedbuildings.co.uk/>
- National Heritage List** <https://historicengland.org.uk/listing/the-list>
- National Library of Scotland** <https://maps.nls.uk>

Appendix 1: Supporting Photographs



1. NEIGHBOURING SHIP INN WHICH ALSO HAS SURVIVING TRI-PARTITE SASH WINDOWS TO THE FIRST FLOOR SUGGESTING THESE BUILDINGS WERE BUILT/REFURBISHED AROUND THE SAME PERIOD.



2. PROPERTIES OPPOSITE THE BUCCANEER RETAINING ORIGINAL WINDOWS.



3. GOOD EXAMPLE OF HERITAGE-STYLE REPLACEMENT WINDOWS FURTHER WITHIN THE CONSERVATION AREA OF POLPERRO.

Appendix 2: Impact Assessment Methodology

Heritage Impact Assessment - Overview

The purpose of heritage impact assessment is twofold: Firstly, to understand – insofar as is reasonably practicable and in proportion to the importance of the asset – the significance of a historic building, complex, area or archaeological monument (the ‘heritage asset’). Secondly, to assess the likely effect of a proposed development on the heritage asset (direct impact) and/or its setting (indirect impact). The methodology employed in this assessment is based on the approaches advocated in *Managing Significance in Decision-Taking in the Historic Environment* [GPA2 Historic England 2015] and *The Setting of Heritage Assets 2ND Edition* [GPA3 Historic England 2017], used in conjunction with the ICOMOS [2011] and National highways [DMRB LA 104 2020] guidance. This Appendix contains details of the statutory background and staged methodology used in this report.

National Policy

General policy and guidance for the conservation of the historic environment are now contained within the *National Planning Policy Framework* (Department for Communities and Local Government 2012 revised 2021)¹. The relevant guidance is reproduced below:

Paragraph 194

In determining applications, local planning authorities should require the applicant to describe the significance of any heritage assets affected, including the contribution made by their setting. The level of detail should be proportionate to the assets’ importance and no more than is sufficient to understand the potential impact of the proposal on their significance. As a minimum the relevant historic environment record should be consulted, and the heritage assets assessed using appropriate expertise where necessary. Where a site on which a development is proposed includes or has the potential to include heritage assets with archaeological interest, local planning authorities should require developers to submit an appropriate desk-based assessment and, where necessary, a field evaluation.

Paragraph 195

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

A further key document is the Planning (Listed Buildings and Conservation Areas) Act 1990², in particular section 66(1), which provides *statutory protection* to the setting of Listed buildings:

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

In addition, the Ancient Monuments and Archaeological Areas Act 1979³, the Protection of Wrecks Act 1973⁴, and the Historic Buildings and Ancient Monuments Act 1953⁵ also contain relevant statutory provisions.

Unitary councils, county councils, and district councils usually have local policies and plans, based on national guidelines, that serve to guide local priorities.

Development within a Historic Environment

Any development within a historic environment has the potential for both *direct* and *indirect* impacts. Direct impacts can be characterised as the physical effect the development may have on heritage assets within, or immediately

1

https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/1005759/NPPF_July_2021.pdf.

2 <https://www.legislation.gov.uk/ukpga/1990/9/contents>.

3 <https://www.legislation.gov.uk/ukpga/1979/46/contents>.

4 <https://www.legislation.gov.uk/ukpga/1973/33/contents>.

5 <https://www.legislation.gov.uk/ukpga/Eliz2/1-2/49/contents>.

adjacent to, the redline boundary. These impacts are almost always adverse, i.e. they represent the disturbance or destruction of archaeological features and deposits within the footprint of the Scheme. Indirect impacts can be characterised as the way the development affects the visual, aural, and experiential qualities (i.e. setting) of a designated heritage asset in the wider area, where the significance of that asset is at least partly derived from those qualities. These impacts can be adverse, beneficial, or neutral.

The *designated heritage assets* (see below) potentially impacted by a development are, by definition, a known quantity and, to a greater or lesser extent, their significance is appreciated and understood. In general, undesignated heritage assets of comparable value to designated assets are also readily identifiable. Nonetheless, understanding of the value and significance of the designated heritage assets must be achieved via a staged process identification and assessment in line with the relevant guidance.

In contrast, unknown archaeological assets are, by definition, unidentified, unquantified and their significance is not understood. Clear understanding of the value and significance of the archaeology must therefore be achieved via a staged process of documentary and archaeological investigation in line with the relevant guidance.

Significance in Decision-Making

It is the determination of *significance* that is critical to assessing level of impact, whether the effect is determined to be beneficial or adverse. The PPG states: *Heritage assets may be affected by direct physical change or by change in their setting. Being able to properly assess the nature, extent, and importance of the significance of a heritage asset, and the contribution of its setting, is very important to understanding the potential impact and acceptability of development proposals*⁶.

The relevant Historic England guidance is *Managing Significance in Decision-Taking in the Historic Environment*⁷. The following is a staged process for decision-taking, largely based on that document.

1. Identify the heritage asset(s) that might be impacted.
2. Understand the significance of the affected asset(s).
3. Understand the impact of the proposal on that significance.
4. Avoid, minimise, and mitigate impact in a way that meets the objectives of the NPPF.
5. Look for opportunities to better reveal or enhance significance.
6. Justify any harmful impacts in terms of the sustainable development objective of conserving significance and the need for change.
7. Offset negative impacts on aspects of significance by enhancing through recording, disseminating, and archiving archaeological and historical interest of the important elements of the heritage assets affected.

In general, impact assessment addresses Steps 1-3 and 7, but may include Steps 4-6 where the required information is available from the developer/client/agent, and where design is an iterative process rather than *fait accompli*.

For designated heritage assets, which have been designated *because* they are deemed significant, Step 1 is relatively straightforward, and Step 2 is also, to a degree quantified, as the determination of significance, to a greater or lesser extent, took place then the heritage asset was designated⁸. For undesignated heritage of assets comparable value, or for archaeological sites that may have not been investigated (or were unknown or poorly understood prior to identification), a staged process of assessment is required (below).

Once an assessment of value and significance has been made, either by reference to designation or comparable importance if undesignated, the significance of the effect (

⁶ <https://www.gov.uk/guidance/conserving-and-enhancing-the-historic-environment>. Paragraph 007.

⁷ Historic England 2015: *Managing Significance in Decision-Taking in the Historic Environment Good Practice Advice in Planning Note 2*. Paragraph 6.

⁸ With the caveat that Listed building descriptions vary in quality between authorities, and interiors may not have been inspected.

TABLE 3) and magnitude of the impact (TABLE 4) can be determined. The former is logical and objective, the latter is a more nuanced but subjective, and the accompanying discussion provides the more narrative but subjective approach advocated by Historic England. This is a useful balance between rigid logic and nebulous subjectivity (e.g. the significance of effect on a Grade II Listed building can never be greater than moderate/large; an impact of substantial adverse is almost never achieved). This is in adherence with GPA3⁹.

In the NPPF, adverse impact is divided into the categories: *total loss*, *substantial harm*, and *less than substantial harm*. The bar for substantial harm was set at a very high level in 2013 by the case *Bedford BC v SSCLG38*. However, following a recent High Court action¹⁰ it is possible a *major adverse impact* may now qualify as a *substantial harm*. Any lesser adverse impact will constitute a *less than substantial harm*. TABLE 5 shows how this report correlates the two systems.

It is important to state that, whereas the assessment of direct effects to archaeological sites (where the identified heritage asset falls within the footprint of the development and thus is very likely to be damaged or destroyed) is relatively straightforward, the assessment of indirect effects (where the effect is communicated by the impact on the *setting* of a heritage asset) is more nebulous and harder to convincingly predict.

In this context it is useful to remember that *setting is not itself a heritage asset, nor a heritage designation... its importance lies in what it contributes to the significance of the heritage asset or to the ability to appreciate that significance*¹¹. Thus it is not simply the contribution to significance that is important, but also how a setting facilitates or hinders an appreciation of the significance of a heritage asset. *The contribution of setting to the significance of a heritage asset is often expressed by reference to views*¹², *but ...setting is different to general amenity. Views out from heritage assets that neither contribute to significance nor allow appreciation of significance are a matter of amenity rather than of setting*¹³. Thus it is possible for views between and across heritage assets and a development to exist without there necessarily being an effect.

In addition, and as PPG states¹⁴: *The extent and importance of setting is often expressed by reference to the visual relationship between the asset and the proposed development and associated visual/physical considerations. Although views of or from an asset will play an important part in the assessment of impacts on setting, the way in which we experience an asset in its setting is also influenced by other environmental factors such as noise, dust, smell, and vibration from other land uses in the vicinity, and by our understanding of the historic relationship between places. For example, buildings that are in close proximity but are not visible from each other may have a historic or aesthetic connection that amplifies the experience of the significance of each.*

The concept of setting is explored in more detail below (see *Definitions*).

Value and Importance

While every heritage asset, designated or otherwise, has some intrinsic merit, the act of designation creates a hierarchy of importance that is reflected by the weight afforded to their preservation and enhancement within the planning system. The system is far from perfect, impaired by an imperfect understanding of individual heritage assets, but the value system that has evolved does provide a useful guide to the *relative* importance of heritage assets. Provision is also made for heritage assets where value is not recognised through designation (e.g. undesignated 'monuments of Schedulable quality and importance' should be regarded as being of *high* value); equally, there are designated monuments and structures of *low* relative merit. TABLE 1: THE HIERARCHY OF VALUE/IMPORTANCE (BASED ON THE DMRB LA104 2020 TABLE 3.2N). TABLE 1 is taken from the current DMRB; TABLE 2 refers back to the 2011 DRMB which more usefully defines value in relation to designation.

⁹ Historic England 2017: *The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning Note 3* (2nd ed.). Paragraph 19.

¹⁰ UK Holocaust Memorial in Victoria Tower Gardens in Westminster, reference APP/XF990/V/193240661.

¹¹ Historic England 2017: *The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning Note 3* (2nd ed.). Paragraph 9.

¹² Historic England 2017: *The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning Note 3* (2nd ed.). Paragraph 10. The sentiment is also expressed in the PPG glossary.

¹³ Historic England 2017: *The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning Note 3* (2nd ed.). Paragraph 16.

¹⁴ <https://www.gov.uk/guidance/conserving-and-enhancing-the-historic-environment>. Paragraph 013.

TABLE 1: THE HIERARCHY OF VALUE/IMPORTANCE (BASED ON THE DMRB LA104 2020 TABLE 3.2N).

Value (Sensitivity) of Receptor / Resource	Typical description
Very High	Very high importance and rarity, international scale and very limited potential for substitution
High	High importance and rarity, national scale, and limited potential for substitution.
Medium	Medium or high importance and rarity, regional scale, limited potential for substitution
Low	Low or medium importance and rarity, local scale
Negligible	Very low importance and rarity, local scale.

TABLE 2: THE HIERARCHY OF VALUE/IMPORTANCE (BASED ON THE DMRB VOL.11 TABLES 5.1, 6.1 & 7.1).

Hierarchy of Value/Importance	
Very High	Structures inscribed as of universal importance as World Heritage Sites; Other buildings of recognised international importance; World Heritage Sites (including nominated sites) with archaeological remains; Archaeological assets of acknowledged international importance; Archaeological assets that can contribute significantly to international research objectives; World Heritage Sites inscribed for their historic landscape qualities; Historic landscapes of international value, whether designated or not; Extremely well-preserved historic landscapes with exceptional coherence, time-depth, or other critical factor(s).
High	Scheduled Monuments with standing remains; Grade I and Grade II* (Scotland: Category A) Listed Buildings; Other Listed buildings that can be shown to have exceptional qualities in their fabric or historical associations not adequately reflected in the Listing grade; Conservation Areas containing very important buildings; Undesignated structures of clear national importance; Undesignated assets of Schedulable quality and importance; Assets that can contribute significantly to national research objectives. Designated historic landscapes of outstanding interest; Undesignated landscapes of outstanding interest; Undesignated landscapes of high quality and importance, demonstrable national value; Well-preserved historic landscapes, exhibiting considerable coherence, time-depth or other critical factor(s).
Medium	Grade II (Scotland: Category B) Listed Buildings; Historic (unlisted) buildings that can be shown to have exceptional qualities in their fabric or historical associations; Conservation Areas containing buildings that contribute significantly to its historic character; Historic Townscape or built-up areas with important historic integrity in their buildings, or built settings (e.g. including street furniture and other structures); Designated or undesignated archaeological assets that contribute to regional research objectives; Designated special historic landscapes; Undesignated historic landscapes that would justify special historic landscape designation, landscapes of regional value; Averagely well-preserved historic landscapes with reasonable coherence, time-depth or other critical factor(s).
Low	Locally Listed buildings (Scotland Category C(S) Listed Buildings); Historic (unlisted) buildings of modest quality in their fabric or historical association; Historic Townscape or built-up areas of limited historic integrity in their buildings, or built settings (e.g. including street furniture and other structures); Designated and undesignated archaeological assets of local importance; Archaeological assets compromised by poor preservation and/or poor survival of contextual associations; Archaeological assets of limited value, but with potential to contribute to local research objectives; Robust undesignated historic landscapes; Historic landscapes with importance to local interest groups; Historic landscapes whose value is limited by poor preservation and/or poor survival of contextual associations.
Negligible	Buildings of no architectural or historical note; buildings of an intrusive character; Assets with very little or no surviving archaeological interest; Landscapes with little or no significant historical interest.
Unknown	Buildings with some hidden (i.e. inaccessible) potential for historic significance; The importance of the archaeological resource has not been ascertained.

TABLE 3: SIGNIFICANCE OF EFFECTS MATRIX (BASED ON DRMB LA 104 2020; ICOMOS 2011, 9-10).

	Value of Heritage Asset	Scale and Severity of Change/Impact				
		No Change	Negligible Change	Minor Change	Moderate Change	Major Change
		Significance of Effect or Overall Impact (either adverse or beneficial)				
Environmental Value (Sensitivity)	WHS sites that convey OUV	Neutral	Slight	Moderate/Large	Large/Very Large	Very Large
	Very High	Neutral	Slight	Moderate/Large	Large/Very Large	Very Large
	High	Neutral	Slight	Moderate/Slight	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

TABLE 4: MAGNITUDE OF IMPACT (BASED ON DMRB LA 104 2020 TABLE 3.4N).

Magnitude of Impact (Change)		Typical Description
Major	Adverse	Loss of resource and/or quality and integrity of resource; severe damage to key characteristics, features, or elements.
	Beneficial	Large scale or major improvement of resource quality; extensive restoration; major improvement of attribute quality.
Moderate	Adverse	Loss of resource, but not adversely affecting the integrity; partial loss of/damage to key characteristics, features or elements.
	Beneficial	Benefit to, or addition of, key characteristics, features, or elements; improvement of attribute quality.
Minor	Adverse	Some measurable change in attributes, quality, or vulnerability; minor loss of, or alteration to, one (maybe more) key characteristics, features, or elements.
	Beneficial	Minor benefit to, or addition of, one (maybe more) key characteristics, features, or elements; some beneficial impact on attribute or a reduced risk of negative impact occurring.
Negligible	Adverse	Very minor loss or detrimental alteration to one or more characteristics, features, or elements.
	Beneficial	Very minor benefit to or positive addition of one or more characteristics, features, or elements.
No change		No loss or alteration of characteristics, features, or elements; no observable impact in either direction.

TABLE 5: SCALES OF IMPACT AS PER THE NPPF, RELATED TO TABLE 4.

Scale of Impact		
No Change	<i>Neutral</i>	No impact on the heritage asset.
Less than Substantial Harm	<i>Negligible Adverse</i>	Where the developments may be visible or audible but would not affect the heritage asset or its setting, due to the nature of the asset, distance, topography, or local blocking.
	<i>Minor Adverse</i>	Where the development would have an effect on the heritage asset or its setting, but that effect is restricted due to the nature of the asset, distance, or screening from other buildings or vegetation.
	<i>Moderate Adverse</i>	Where the development would have a pronounced impact on the heritage asset or its setting, due to the sensitivity of the asset and/or proximity. The effect may be ameliorated by screening or mitigation.
Substantial Harm	<i>Substantial Adverse</i>	Where the development would have a severe and unavoidable effect on the heritage asset or its setting, due to the particular sensitivity of the asset and/or close physical proximity. Screening or mitigation could not ameliorate the effect of the development in these instances.
Total Loss	<i>Total Loss</i>	The heritage asset is destroyed.

Staged Investigation – Direct Impact

The staged approach for the assessment of direct impacts references the publication *Significance in Decision-Taking in the Historic Environment*¹⁵. The aim of this assessment is to establish the *archaeological baseline* for the site and determine the likely significance of the archaeological resource. This staged approach starts with desk-based assessment¹⁶, may conclude with intrusive investigations, and may reference some or all of the following:

1. Documentary research (published works, primary and secondary sources in record offices).
2. Existing archaeological reports or surveys for the site.
3. Historic maps.

¹⁵ Historic England 2015: *Managing Significance in Decision-Taking in the Historic Environment: Historic Environment Good Practice Advice in Planning Note 2*.

¹⁶ CfA 2014 updated 2020: *Standard and guidance for historic environment desk-based assessment*.

4. Archaeological research (historic environment records (HER), event records (HER), Historic England National List; Portable Antiquity Scheme (PLS) records, grey literature reports (available from the Archaeological Data Service).
5. Historic Landscape Characterisation (HLC).
6. Aerial photography (National Mapping Programme, historic aerial photographs (Historic England, Cambridge, Britain from Above), recent commercial photography (Google Earth)).
7. LiDAR analysis (Environment Agency data, TELLUS data).
8. Oral testimony.
9. Walkover survey (or for historic buildings, a historic building appraisal¹⁷).
10. Geophysical survey, if suitable (magnetometry, electrical resistance, ground-penetrating radar)¹⁸.
11. Archaeological trench evaluation¹⁹, if appropriate.

Following the conclusion of this staged process, an assessment of the archaeological potential of the site is produced and (if appropriate) recommendations made, including for further investigation, analysis, and publication to be undertaken, as mitigation for the proposed development. This document will normally only cover Items 1-10.

Type of Impact

Developments can readily be divided into several phases which are marked by different types and level of impact. However, the only one relevant to direct impact is the *construction phase*. Construction works have direct, physical effects on the buried archaeology of a site. Direct effects may extend beyond the nominal footprint of a site e.g. where related works or site compounds are located off-site. *Operational* and *decommissioning* phases are only relevant where elements of the buried archaeological resource survive, but in most instances (excluding PV sites and wind turbines), these impacts are permanent and irreversible.

Staged Investigation – Indirect Impact

The staged approach for the assessment of indirect impacts references the *Setting of Heritage Assets*²⁰. The aim of this assessment is to identify the designated heritage assets outside the redline boundary that might be impacted upon by the proposed development, determine if an effect on their significance via setting is possible, and establish the level of impact. The staged approach advocated by GPA3 contains the following steps²¹:

1. Identify which heritage assets and their settings are affected.
2. Assess the degree to which these settings make a contribution to the significance of the heritage asset(s) or allow significance to be appreciated.
3. Assess the effects of the proposed development, whether beneficial or harmful, on that significance or on the ability to appreciate it.
4. Explore ways to maximise enhancement and avoid or minimise harm.
5. Make and document the decision and monitor outcomes.

Step one is to identify the designated heritage assets that might be affected by the development. The first stage of that process is to determine an appropriate search radius, and this would vary according to the height, size and/or prominence of the proposed development. For instance, the search radius for a wind turbine, as determined by its height and dynamic character, would be much larger than for a single house plot or small agricultural building. For this assessment, the second part of the process is to examine the heritage assets within the search radius and assign them to one of three categories:

- Category #1 assets: Where proximity to the proposed development, the significance of the heritage asset concerned, or the likely magnitude of impact, demands detailed consideration.
- Category #2 assets: Assets where location and current setting would indicate that the impact of the proposed development is likely to be limited, but some uncertainty remains.

¹⁷ Historic England 2016: *Understanding Historic Buildings: A Guide to Good Recording Practice*.

¹⁸ CIfA 2014 updated 2020: *Standard and guidance for archaeological geophysical survey*. Schmidt, A., Linford, P. Linford, N. David, A. Gaffney, C., Sarris, A. & Fassbinder, J. 2016: *EAC Guidelines for the Use of Geophysics in Archaeology*.

¹⁹ CIfA 2014 updated 2020: *Standard and guidance for archaeological field evaluation*.

²⁰ Historic England 2017: *The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning Note 3* (2nd ed.). Paragraph 9.

²¹ Historic England 2017: *The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning Note 3* (2nd ed.). Paragraph 9.

- Category #3 assets: Assets where location, current setting, significance would strongly indicate the impact would be no higher than negligible and detailed consideration both unnecessary and disproportionate. These assets are scoped out of the assessment but may still be listed in the impact summary table.

Dependant on the nature of the development, this work may be informed, but not governed, by a generated ZTV (zone of theoretical visibility).

Pursuant to *Steps Two and Three*, a series of site visits are made to the designated heritage assets of Categories #1 and #2. Each asset is considered separately and appraised on its significance, condition, and setting/context by the assessor. The potential impacts the development are assessed for each location, taking into account site-specific factors and the limitations of that assessment (e.g. no access, viewed from the public road etc.). Photographic and written records are compiled during these visits. If a ZTV has been used in the assessment, the accuracy of the ZTV is corroborated with reference to field observations.

Step 4 is possible where the required information is available from the developer/client/agent, and where design is an iterative process rather than *fait accompli*. In many instances, adverse outcomes (and more rarely, beneficial outcomes) are unavoidable, as mitigation would have to take place at the heritage asset concerned or within an intervening space, and not the proposed site itself.

Assessment and documentation, *Step 5*, takes place within this document. The individual asset tables are completed for each assessed designated heritage asset, and, with an emphasis on practicality and proportionality,²² assets are grouped by category (e.g. churches, historic settlements, funerary remains etc.) and provided with a generic preamble that avoids repetitious narrative. This initial preamble establishes the baseline sensitivity of a given category of monument or building to the potential effect; the individual entries that follow then elaborate on local circumstance and site-specific factors. The individual assessments are to be read in conjunction with the overall discussion, as the assessment of impact is reflection of both.

As discussed (elsewhere, this document), the critical assessment is to determine the contribution of setting to the significance of the heritage asset, and/or the ability of the setting to facilitate an appreciation of that significance. Views are important but not paramount, and views to and from a proposed development can exist without adverse effect. Some assets are intrinsically more sensitive to change in their environment than others; a useful shorthand for this can be found in TABLE 6.

TABLE 6: IMPORTANCE OF SETTING TO INTRINSIC SIGNIFICANCE.

Importance of Setting to the Significance of the Asset	
Paramount	Examples: Round barrow; follies, eye-catchers, stone circles
Integral	Examples: Hillfort; country houses
Important	Examples: Prominent church towers; war memorials
Incidental	Examples: Thatched cottages
Irrelevant	Examples: Milestones

Type of Impact

Developments can readily be divided into several phases which are marked by different types and level of impact: the *construction phase*, the *operational phase*, and the *decommissioning* phase. In most instances, impacts are impermanent and reversible, as a turbine can be dismantled, a tower block demolished, or trees may grow up to screen an ugly elevation.

Construction Phase

Construction works have direct, physical effects on the buried archaeology of a site, and a pronounced but indirect effect on neighbouring properties. Direct effects may extend beyond the nominal footprint of a site e.g. where related works or site compounds are located off-site. Indirect effects are both visual and aural, and may also affect air quality, water flow and traffic in the local area.

Operational Phase

The operational phase of a development is either temporary (e.g. wind turbine or mobile phone mast) or effectively permanent (housing development or road scheme). The effects at this stage are largely indirect and can be partly mitigated over time through design and/or planting. Large development can have an effect on historic landscape

²² Historic England 2017: *The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning Note 3* (2nd ed.). Paragraphs 2, 17, 19, 21, 23, 41.

character, as they transform areas from one character type (e.g. agricultural farmland) into another (e.g. suburban).

Decommissioning Phase

Relevant to wind turbines and PV sites, less relevant to other forms of development. These impacts would be similar to those of the construction phase.

Group Assessment

Individual assessments give some indication as to how a development may affect a particular cottage, historic park, or hillfort, but collective assessment are also necessary, reflecting the effect on the historic environment in general.

Cumulative Impact

A single development will have a direct physical and an indirect visual impact, but a second and a third site in the same area will have a synergistic and cumulative impact above and beyond that of a single site. PPG states²³: *When assessing any application which may affect the setting of a heritage asset, local planning authorities may need to consider the implications of cumulative change. They may also need to consider the fact that developments which materially detract from the asset's significance may also damage its economic viability now, or in the future, thereby threatening its ongoing conservation.*

GPA3 states²⁴: *Where the significance of a heritage asset has been compromised in the past by unsympathetic development affecting its setting, to accord with NPPF policies consideration still needs to be given to whether additional change will further detract from, or can enhance, the significance of the asset. Negative change could include severing the last link between an asset and its original setting; positive change could include the restoration of a building's original designed landscape or the removal of structures impairing key views of it.*

However, the cumulative impact of a proposed development can be difficult to determine, as consideration must be given to consented and pre-determination proposals as well as operational or occupied sites.

Aggregate Impact

A single development will usually affect multiple individual heritage assets. In this assessment, the term *aggregate impact* is used to distinguish this from cumulative impact. In essence, this is the impact on the designated parts of the historic environment as a whole, rather than multiple developments on a single asset.

²³ <https://www.gov.uk/guidance/conserving-and-enhancing-the-historic-environment>. Paragraph 013.

²⁴ Historic England 2017: *The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning Note 3* (2nd ed.). Paragraph 9.3.

Definitions

Heritage Assets

The NPPF Glossary defines heritage assets as: *A building, monument, site, place, area, or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. It includes designated heritage assets and assets identified by the local planning authority (including local listing)*²⁵. This is a fairly broad definition for an expanding range of features, as what is considered of little heritage interest today may – due to location, rarity, design, associations, etc. – be considered of heritage value in the future.

Significance

The NPPF Glossary defines significance as: *The value of a heritage asset to this and future generations because of its heritage interest. The interest may be archaeological, architectural, artistic, or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting*²⁶.

Conservation Principles

In making an assessment, this report adopts the conservation values (*evidential, historical, aesthetic and communal*) laid out in the English Heritage 2008 publication *Conservation Principles*²⁷. These are used to determine and express the relative importance of a given heritage asset. The definition of those terms is summarised below:

Evidential Value

Evidential value (or research potential) is derived from the potential of a structure or site to provide physical evidence about past human activity and may not be readily recognised or even visible. This is the primary form of data for periods without adequate written documentation. However, it is an assessment of *potential* – known value falls under the umbrella of historical value (below).

Historical Value

Historical value (narrative) is derived from the ways in which past people, events and aspects of life can be connected via a place to the present; it can be illustrative or associative.

Illustrative value is the visible expression of evidential value; it has the power to aid interpretation of the past through making connections with, and providing insights into, past communities and their activities through a shared experience of place. Illustrative value tends to be greater if a place features the first or only surviving example of a particular innovation of design or technology.

Associative value arises from a connection to a notable person, family, event or historical movement. It can intensify understanding by linking the historical past to the physical present, always assuming the place bears any resemblance to its appearance at the time. Associational value can also be derived from known or suspected links with other monuments (e.g. barrow cemeteries, church towers) or cultural affiliations (e.g. Methodism).

Buildings and landscapes can also be associated with literature, art, music or film, and this association can inform and guide responses to those places.

Historical value depends on sound identification and the direct experience of physical remains or landscapes. Authenticity can be strengthened by change, being a living building or landscape, and historical values are harmed only where adaptation obliterates or conceals them. The appropriate use of a place – e.g. a working mill, or a church for worship – illustrates the relationship between design and function and may make a major contribution to historical value. Conversely, cessation of that activity – e.g. conversion of farm buildings to holiday homes – may essentially destroy it.

Aesthetic Value

Aesthetic value (emotion) is derived from the way in which people draw sensory and intellectual stimulation from a place or landscape. Value can be the result of *conscious design*, or the *fortuitous outcome* of landscape evolution; many places combine both aspects, often enhanced by the passage of time.

²⁵ <https://www.gov.uk/guidance/national-planning-policy-framework/annex-2-glossary>.

²⁶ <https://www.gov.uk/guidance/national-planning-policy-framework/annex-2-glossary>.

²⁷ English Heritage 2008: *Conservation Principles: policies and guidance for the sustainable management of the historic environment*.

Design value relates primarily to the aesthetic qualities generated by the conscious design of a building, structure, or landscape; it incorporates composition, materials, philosophy, and the role of patronage. It may have associational value, if undertaken by a known architect or landscape gardener, and its importance is enhanced if it is seen as innovative, influential or a good surviving example. Landscape parks, country houses and model farms all have design value. The landscape is not static, and a designed feature can develop and mature, resulting in the 'patina of age'.

Some aesthetic value developed fortuitously over time as the result of a succession of responses within a particular cultural framework e.g. the seemingly organic form of an urban or rural landscape or the relationship of vernacular buildings and their materials to the landscape. Aesthetic values are where a proposed development usually has their most pronounced impact: the indirect effects of most developments are predominantly visual or aural and can extend many kilometres from the site itself. In many instances the impact of a development is incongruous, but that is itself an aesthetic response, conditioned by prevailing cultural attitudes to what the historic landscape should look like.

Communal Value

Communal value (togetherness) is derived from the meaning a place holds for people and may be closely bound up with historical/associative and aesthetic values; it can be commemorative, symbolic, social, or spiritual.

Commemorative and symbolic value reflects the meanings of a place to those who draw part of their identity from it, or who have emotional links to it e.g. war memorials. Some buildings or places (e.g. the Palace of Westminster) can symbolise wider values. Other places (e.g. Porton Down Chemical Testing Facility) have negative or uncomfortable associations that nonetheless have meaning and significance to some and should not be forgotten. Social value need not have any relationship to surviving fabric, as it is the continuity of function that is important. Spiritual value is attached to places and can arise from the beliefs of a particular religion or past or contemporary perceptions of the spirit of place. Spiritual value can be ascribed to places sanctified by hundreds of years of veneration or worship, or wild places with few signs of modern life. Value is dependent on the perceived survival of historic fabric or character and can be very sensitive to change. The key aspect of communal value is that it brings specific groups of people together in a meaningful way.

Significance in the NPPF

The NPPF operates on a slightly differently set of criteria to the Conservation Principles, a divergent trajectory that will doubtless be addressed when the Conservation Principles are revised. Under the NPPF, value is expressed as *archaeological interest*, *architectural and artistic interest*, and *historic interest*. The following is taken from the NPPF PPG²⁸ document, followed by commentary:

Archaeological Interest

As defined in the Glossary to the National Planning Policy Framework, there will be archaeological interest in a heritage asset if it holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point. This interest most closely accords with evidential value. While it usefully extends that definition to include known elements, the emphasis on *archaeological* interest unhelpfully seems to preclude the built environment.

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 skill, like sculpture. This interest most closely accords with aesthetic value, but the use of the term *architectural* seems prejudiced against vernacular forms of built heritage, and fortuitous aesthetics.

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. This interest most closely accords with historical value, and extends to include communal value, though with diminished emphasis.

Concepts from World Heritage Guidance

²⁸ <https://www.gov.uk/guidance/conserving-and-enhancing-the-historic-environment>. Paragraph 006.

World Heritage Sites are assessed with reference to their own, non-statutory, guidance²⁹. This includes the useful concepts of *authenticity* and *integrity*³⁰.

Authenticity

Authenticity is the ability of a property to convey the attributes of the outstanding universal value of the property. *The ability to understand the value attributed to the heritage depends on the degree to which information sources about this value may be understood as credible or truthful.* Outside of a World Heritage Site, authenticity may usefully be employed to convey the sense a place or structure is a truthful representation of the thing it purports to portray. Converted farm buildings, for instance, survive in good condition, but are drained of the authenticity of a working farm environment.

Integrity

Integrity is the measure of wholeness or intactness of the cultural heritage and its attributes. Outside of a World Heritage Site, integrity can be taken to represent the survival and condition of a structure, monument, or landscape. The intrinsic value of those examples that survive in good condition is undoubtedly greater than those where survival is partial, and condition poor.

Designated Heritage Assets

The majority of the most important ('nationally important') heritage assets are protected through *designation*, with varying levels of statutory protection. These assets fall into one of six categories, although designations often overlap, so a Listed early medieval cross may also be Scheduled, lie within the curtilage of Listed church, inside a Conservation Area, and on the edge of a Registered Park and Garden that falls within a world Heritage Site. The NPPF Glossary defines a designated heritage asset as: *A World Heritage Site, Scheduled Monument, Listed Building, Protected Wreck Site, Registered Park and Garden, Registered Battlefield or Conservation Area designated under the relevant legislation*³¹.

Listed Buildings

A Listed building is an occupied dwelling or standing structure which is of special architectural or historical interest. These structures are found on the *Statutory List of Buildings of Special Architectural or Historic Interest*. The status of Listed buildings is applied to 300,000-400,000 buildings across the United Kingdom. Recognition of the need to protect historic buildings began after the Second World War, where significant numbers of buildings had been damaged in the county towns and capitals of the United Kingdom. Buildings that were considered to be of 'architectural merit' were included. The Inspectorate of Ancient Monuments supervised the collation of the list, drawn up by members of two societies: The Royal Institute of British Architects and the Society for the Protection of Ancient Buildings. Initially the lists were only used to assess which buildings should receive government grants to be repaired and conserved if damaged by bombing. The *Town and Country Planning Act 1947* formalised the process within England and Wales, Scotland and Ireland following different procedures. Under the 1979 *Ancient Monuments and Archaeological Areas Act* a structure cannot be considered a Scheduled Monument if it is occupied as a dwelling, making a clear distinction in the treatment of the two forms of heritage asset. Any alterations or works intended to a Listed Building must first acquire Listed Building Consent, as well as planning permission. Further phases of 'listing' were rolled out in the 1960s, 1980s and 2000s; English Heritage advise on the listing process and administer the procedure, in England, as with the Scheduled Monuments.

Some exemption is given to buildings used for worship where institutions or religious organisations (such as the Church of England) have their own permissions and regulatory procedures. Some structures, such as bridges, monuments, military structures, and some ancient structures may also be Scheduled as well as Listed. War memorials, milestones and other structures are included in the list, and more modern structures are increasingly being included for their architectural or social value.

Buildings are split into various levels of significance: Grade I (2.5% of the total) representing buildings of exceptional (international) interest; Grade II* (5.5% of the total) representing buildings of particular (national) importance; Grade II (92%) buildings are of merit and are by far the most widespread. Inevitably, accuracy of the Listing for individual structures varies, particularly for Grade II structures; for instance, it is not always clear why some 19th century farmhouses are Listed while others are not, and differences may only reflect local government boundaries, policies and

²⁹ ICOMOS 2011: *Guidance on Heritage Impact Assessment for Cultural World Heritage Properties: a publication of the international Council on Monuments and Sites.*

³⁰ UNESCO 2021: *Operational Guidelines for the Implementation of the World Heritage Convention.* Paragraphs 79-95.

³¹ <https://www.gov.uk/guidance/national-planning-policy-framework/annex-2-glossary>.

individuals.

Other buildings that fall within the curtilage of a Listed building are afforded some protection as they form part of the essential setting of the designated structure, e.g. a farmyard of barns, complexes of historic industrial buildings, service buildings to stately homes etc. These can be described as having *group value*.

Conservation Areas

Local authorities are obliged to identify and delineate areas of special architectural or historic interest as Conservation Areas, which introduces additional controls and protection over change within those places. Usually, but not exclusively, they relate to historic settlements, and there are c.7000 Conservation Areas in England.

Scheduled Monuments

In the United Kingdom, a Scheduled Monument is considered an historic building, structure (ruin), or archaeological site of national importance. Various pieces of legislation, under planning, conservation, etc., are used for legally protecting heritage assets given this title from damage and destruction; such legislation is grouped together under the term 'designation', that is, having statutory protection under the *Ancient Monuments and Archaeological Areas Act 1979*. A heritage asset is a part of the historic environment that is valued because of its historic, archaeological, architectural or artistic interest; those of national importance have extra legal protection through designation. Important sites have been recognised as requiring protection since the late 19th century, when the first 'schedule' or list of monuments was compiled in 1882. The conservation and preservation of these monuments was given statutory priority over other land uses under this first schedule. County Lists of the monuments are kept and updated by the Department for Culture, Media and Sport. In the later 20th century sites are identified by English Heritage (one of the Government's advisory bodies) of being of national importance and included in the schedule. Under the current statutory protection any works required on or to a designated monument can only be undertaken with a successful application for Scheduled Monument Consent.

Registered Parks and Gardens

Culturally and historically important 'man-made' or 'designed' landscapes, such as parks and gardens are currently "listed" on a non-statutory basis, included on the 'Register of Historic Parks and Gardens of special historic interest in England' which was established in 1983 and is, like Listed Buildings and Scheduled Monuments, administered by Historic England. Sites included on this register are of national importance, many associated with stately homes of Grade II* or Grade I status. Emphasis is laid on 'designed' landscapes, not the value of botanical planting. Sites can include town squares and private gardens, city parks, cemeteries and gardens around institutions such as hospitals and government buildings. Planned elements and changing fashions in landscaping and forms are a main focus of the assessment.

Registered Battlefields

Battles are dramatic and often pivotal events in the history of any people or nation. Since 1995 Historic England maintains a register of 46 battlefields in order to afford them a measure of protection through the planning system. The key requirements for registration are battles of national significance, a securely identified location, and its topographical integrity – the ability to 'read' the battle on the ground.

World Heritage Sites

Arising from the UNESCO World Heritage Convention in 1972, Article 1 of the Operational Guidelines (2015, no.49) states: 'Outstanding Universal Value means cultural and/or natural significance which is so exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity'. These sites are recognised at an international level for their intrinsic importance to the story of humanity, and should be accorded the highest level of protection within the planning system.

Setting

The assessment of direct effects to archaeological sites (where the identified heritage asset falls within the footprint of a development and thus is very likely to be damaged or destroyed) is relatively straightforward, the assessment of indirect effects (where the effect is communicated via impact on the *setting* of a heritage asset) is more nebulous and harder to convincingly predict.

The NPPF Glossary defines the setting of a heritage asset as: *The surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive*

or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral³².

The principal guidance on this topic is contained within one publication: *The Setting of Heritage Assets: Good Practice Advice* 3³³. Where the impact of a proposed development is largely indirect, the importance of the setting to the significance of the heritage asset becomes the primary consideration of the impact assessment. The following extracts are from GPA3³⁴:

The NPPF makes it clear that the extent of the setting of a heritage asset 'is not fixed and may change as the asset and its surroundings evolve'. Setting is not itself a heritage asset, nor a heritage designation, although land comprising a setting may itself be designated (see below Designed settings). Its importance lies in what it contributes to the significance of the heritage asset or to the ability to appreciate that significance.

While setting can be mapped in the context of an individual application or proposal, it cannot be definitively and permanently described for all time as a spatially bounded area or as lying within a set distance of a heritage asset. This is because the surroundings of a heritage asset will change over time, and because new information on heritage assets may alter what might previously have been understood to comprise their setting and the values placed on that setting and therefore the significance of the heritage asset.

There are two ways in which change within the setting of a heritage asset may affect its significance:

- Where the setting of the heritage asset contributes to the significance of the heritage asset (e.g. the historic park around the stately home; the historic streetscape to the Listed shopfronts).
- Where the setting contributes to the ability to appreciate the significance of the heritage asset (e.g. clear views to a principal façade; well-kept garden to a Listed cottage).

GPA3 states: *The contribution of setting to the significance of a heritage asset is often expressed by reference to views, a purely visual impression of an asset or place...*³⁵ *The Setting of Heritage Assets*³⁶ lists a number of instances where views contribute to the particular significance of a heritage asset:

- Those where the composition within the view was a fundamental aspect of the design or function of the heritage asset.
- Those where town- or village-scape reveals views with unplanned or unintended beauty.
- Those with historical associations, including viewing points and the topography of battles.
- Those with cultural associations, including landscapes known historically for their picturesque and landscape beauty, those which became subjects for paintings of the English landscape tradition, and those views which have otherwise become historically cherished and protected.
- Those where relationships between the asset and other heritage assets or natural features or phenomena such as solar or lunar events are particularly relevant.
- Those assets, whether contemporaneous or otherwise, which were intended to be seen from one another for aesthetic, functional, ceremonial, or religious reasons, including military and defensive sites, telegraphs or beacons, prehistoric funerary and ceremonial sites, historic parks and gardens with deliberate links to other designed landscapes and remote 'eye-catching' features or 'borrowed' landmarks beyond the park boundary.

However, as stated in PPG³⁷: *Although views of or from an asset will play an important part in the assessment of impacts on setting, the way in which we experience an asset in its setting is also influenced by other environmental factors such as noise, dust, smell, and vibration from other land uses in the vicinity, and by our understanding of the historic relationship between places.*

³² <https://www.gov.uk/guidance/national-planning-policy-framework/annex-2-glossary>.

³³ Historic England 2017: *The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning Note 3* (2nd ed.).

³⁴ Historic England 2017: *The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning Note 3* (2nd ed.). Paragraphs 8, 9.

³⁵ Historic England 2017: *The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning Note 3* (2nd ed.). Paragraph 10.

³⁶ Historic England 2017: *The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning Note 3* (2nd ed.). Paragraph 11.

³⁷ <https://www.gov.uk/guidance/conserving-and-enhancing-the-historic-environment#assess-substantial-harm>. Paragraph 013.

Furthermore, as stated in GPA3³⁸: *Similarly, setting is different from general amenity. Views out from heritage assets that neither contribute to significance nor allow appreciation of significance are a matter of amenity rather than of setting.*

These documents make it clear that views to, from, or including, a heritage asset can be irrelevant to a consideration of setting, where those views do not contribute to either the significance of the asset, or an ability to appreciate its significance.

In addition, visibility alone is no clear guide to visual impact. People perceive size, shape and distance using many cues, so context is critically important. For instance, research on electricity pylons³⁹ has indicated scenic impact is influenced by landscape complexity: the visual impact of pylons is less pronounced within complex scenes, especially at longer distances, presumably because they are less of a focal point and the attention of the observer is diverted. There are many qualifiers that serve to increase or decrease the visual impact of a proposed development, some of which are seasonal or weather-related.

Thus, the principal consideration of assessment of indirect effects cannot be visual impact *per se*. It is an assessment of the likely magnitude of effect, the importance of setting to the significance of the heritage asset, and the sensitivity of that setting to the visual or aural intrusion of the proposed development.

GPA3 also details other area concepts that exist in parallel to, but separate from, setting. These are *curtilage*, *historic character*, and *context*⁴⁰.

Curtilage

Curtilage is a legal term describing an area around a building and, for listed structures, the extent of curtilage is defined by consideration of ownership, both past and present, functional association and layout. The setting of a heritage asset will include, but generally be more extensive than, its curtilage. The concept of curtilage is relevant to Listed Building Consent, and where development occurs within the immediate surroundings of the Listed structure.

Historic Character

The historic character of a place is the group of qualities derived from its past uses that make it distinctive. This may include: its associations with people, now and through time; its visual aspects; and the features, materials, and spaces associated with its history, including its original configuration and subsequent losses and changes. Character is a broad concept, often used in relation to entire historic areas and landscapes, to which heritage assets and their settings may contribute. The concept of character area⁴¹ can be relevant to developments where extensive areas designations (Registered Parks and Gardens, Registered Battlefields, Conservation Areas, and World Heritage Sites; also towns and larger villages) are divisible into distinct character areas that a development may impact differently due to proximity, visibility etc.

Context

The context of a heritage asset is a non-statutory term used to describe any relationship between it and other heritage assets, which is relevant to its significance, including cultural, intellectual, spatial or functional. Contextual relationships apply irrespective of distance, sometimes extending well beyond what might be considered an asset's setting, and can include the relationship of one heritage asset to another of the same period or function, or with the same designer or architect. A range of additional meanings is available for the term 'context', for example in relation to archaeological context and to the context of new developments, as well as customary usages. Setting may include associative relationships that are sometimes referred to as 'contextual'. This concept is a useful, though non-statutory one, as heritage assets may have a relationship with the surrounding landscape that is non-visual and based e.g. on their historical economy. This can be related to landscape context (below), but which is a physically deterministic relationship.

Landscape Context

³⁸ Historic England 2017: *The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning Note 3* (2nd ed.). Paragraph 16.

³⁹ Hull, R.B. & Bishop, I.D. 1988: 'Scenic Impacts of Electricity Transmission Towers: the influence of landscape types and observer distance', *Journal of Environmental Management* 27, 99-108.

⁴⁰ Historic England 2017: *The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning Note 3* (2nd ed.). Paragraph 7.

⁴¹ Historic England 2017: *Understanding Place: Historic Area Assessments*.

The determination of *landscape context* is an important part of the assessment process. This is the physical space within which any given heritage asset is perceived and experienced. The experience of this physical space is related to the scale of the landform and modified by cultural and biological factors like field boundaries, settlements, trees, and woodland. Together, these contribute to local character and extent of the setting.

Landscape context is based on topography and can vary in scale from the very small – e.g. a narrow valley where views and vistas are restricted – to the very large – e.g. wide valleys or extensive upland moors with 360° views. Where very large landforms are concerned, a distinction can be drawn between the immediate context of an asset (this can be limited to a few hundred metres or less, where cultural and biological factors impede visibility and/or experience), and the wider context (i.e. the wider landscape within which the asset sits).

When new developments are introduced into a landscape, proximity alone is not a guide to magnitude of effect. Dependant on the nature and sensitivity of the heritage asset, the magnitude of effect is potentially much greater where the proposed development is to be located within the landscape context of a given heritage asset. Likewise, where the proposed development would be located outside the landscape context of a given heritage asset, the magnitude of effect would usually be lower. Each case is judged on its individual merits, and in some instances the significance of an asset is actually greater outside of its immediate landscape context, for example, where church towers function as landmarks in the wider landscape.

Principal Views, Landmark Assets, and Visual Impact

Further to the consideration of views (above), historic and significant views are the associated and complementary element to setting, but can be considered separately as developments may appear in a designed view without necessarily falling within the setting of a heritage asset *per se*. As such, significant views fall within the aesthetic value of a heritage asset and may be *designed* (i.e. deliberately conceived and arranged, such as within parkland or an urban environment) or *fortuitous* (i.e. the graduated development of a landscape ‘naturally’ brings forth something considered aesthetically pleasing, or at least impressive, as with particular rural landscapes or seascapes), or a combination of both (i.e. the *patina of age*).

On a landscape scale views, taken in the broadest sense, are possible from anywhere to anything, and each may be accorded an aesthetic value according to subjective taste (this is the *amenity value* of views⁴²). Given that terrain, the biological and built environment, and public access restrict our theoretical ability to see anything from anywhere, in this assessment the term *principal view* is employed to denote both the deliberate views created within designed landscapes, and those fortuitous views that may be considered of aesthetic value and worth preserving, where they contribute to significance.

It should be noted, however, that there are distance thresholds beyond which perception and recognition fail, and this is directly related to the scale, height, massing, and nature of the heritage asset in question. For instance, beyond 2km the Grade II cottage comprises a single indistinct component within the wider historic landscape, whereas at 5km or even 10km a large stately home or castle may still be recognisable. By extension, where assets cannot be seen or recognised i.e. entirely concealed within woodland, or too distant to be distinguished, then visual harm to setting is moot. To reflect this emphasis on recognition, the term *landmark asset* is employed to denote those sites where the structure (e.g. church tower), remains (e.g. earthwork ramparts) or – in some instances – the physical character of the immediate landscape (e.g. a distinctive landform like a tall domed hill) make them visible on a landscape scale. In some cases, these landmark assets may exert landscape *primacy*, where they are the tallest or most obvious man-made structure within line-of-sight. However, this is not always the case, typically where there are numerous similar monuments (multiple engine houses in mining areas, for instance) or where modern developments have overtaken the heritage asset in height and/or massing.

Where a new development has the potential to *visually dominate* a heritage asset, even if the contribution of setting to the significance of a heritage asset is minimal, it is likely to impact on the ability of setting to facilitate an appreciation of the heritage asset in question and can be regarded as an adverse effect.

Visibility alone is not a clear guide to visual impact. People perceive size, shape and distance using many cues, so context is critically important. For instance, research on electricity pylons (Hull & Bishop 1988) has indicated scenic impact is influenced by landscape complexity: the visual impact of pylons is less pronounced within complex scenes, especially at longer distances, presumably because they are less of a focal point and the attention of the observer is diverted. There

⁴² Historic England 2017: *The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning Note 3* (2nd ed.). Paragraphs 14-16.

are many qualifiers that serve to increase or decrease the visual impact of a proposed development (see TABLE 7), some of which are seasonal or weather-related.

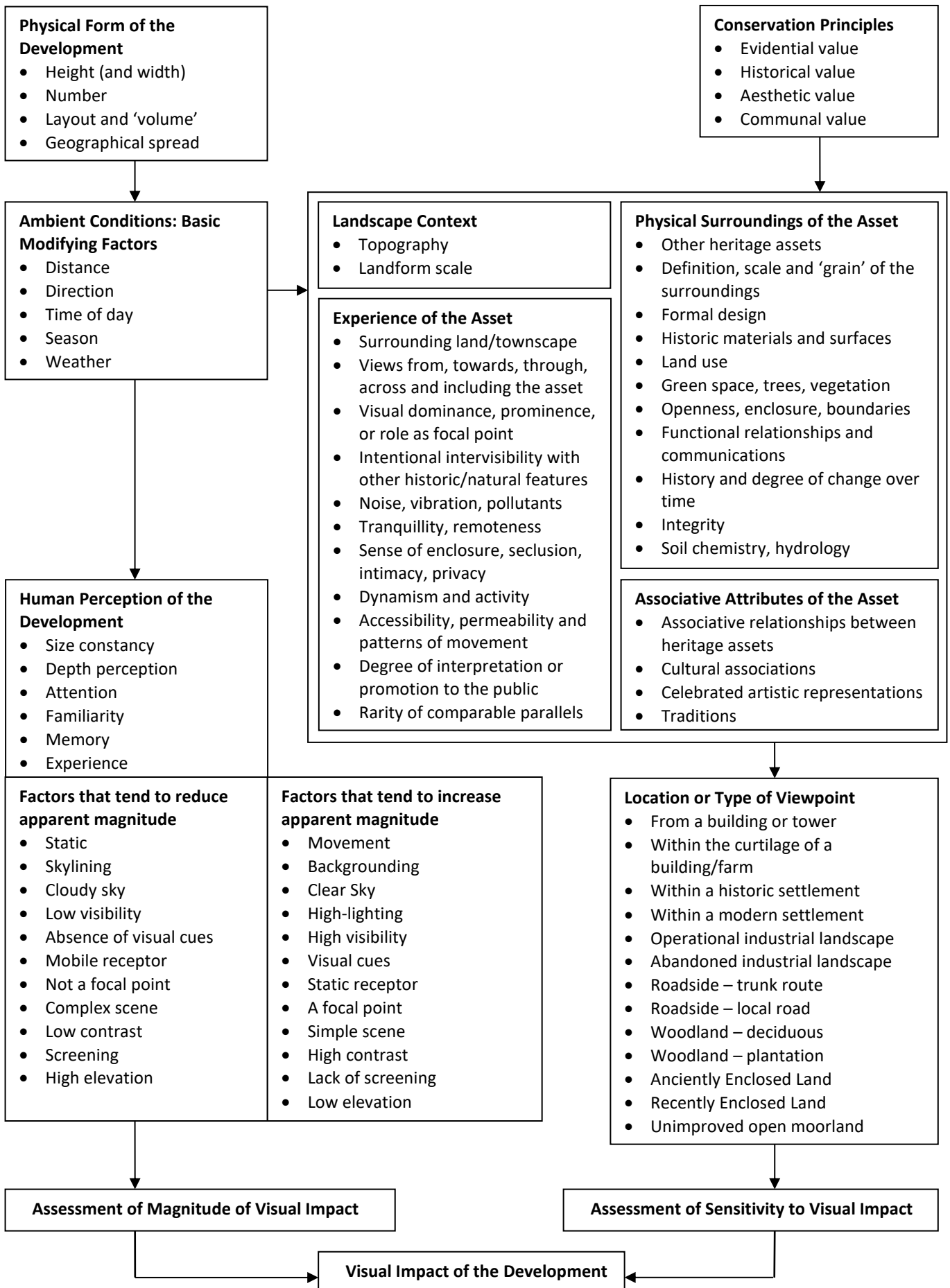


TABLE 7: THE CONCEPTUAL MODEL FOR VISUAL IMPACT ASSESSMENT PROPOSED BY THE UNIVERSITY OF NEWCASTLE (2002, 63), MODIFIED TO INCLUDE ELEMENTS OF ASSESSMENT STEP 2 FROM THE SETTING OF HERITAGE ASSETS (HISTORIC ENGLAND 2017, 11, 13).



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