

# LAND AT NEW ROAD BIDEFORD TORRIDGE DEVON

Results of a Heritage Impact Assessment



South West Archaeology Ltd. report no. 160913



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## Land at New Road, Bideford, Devon Results of a Heritage Impact Assessment

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13<sup>th</sup> September 2016

Work undertaken by SWARCH for Amy Littlejohns  
Maria Bailey Planning.

### *Summary*

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*This report presents the results of a heritage impact assessment carried out by South West Archaeology Ltd. (SWARCH) for proposed housing developments along New Road, Bideford, Devon.*

*A need to rejuvenate the derelict areas on New Road is recognised in the town Conservation Area appraisal and the principle of development is not inherently negative, especially given that part of the site is currently used as a vehicle dump. Development would have clear aesthetic, social and ecological benefit to the area, improving the approach and therefore experience of the Conservation Area and town as a whole from the south. However, the proposed development site is located in close proximity to the Bideford Conservation Area and will be visible from a number of designated and undesignated heritage assets within the town.*

*In particular, the immediate and cumulative impact of the eastern part of the proposed development (Blocks A-C) on the setting of the Grade II\* Listed Old Ford House would be significant. The development extends the urban extent of the town beyond its historic limits in this area, which until now has been defined by Old Ford House and its former parkland and gardens.*

*Existing and modern impacts in this area provide a precedent for further development, and elements of its current setting – dominated by modern mixed-use commercial buildings, derelict and semi-derelict plots and a major road – detract from our appreciation of the asset as it stands. This does, however, mean there is great potential for development to provide enhancements to the current setting. As the proposed development would constitute a very significant change to the immediate setting of Old Ford House, consideration of the potential for enhancement, rather than simply substituting one set of detracting elements for another, should be placed at the heart of any proposal.*

*The proposed development site to the west of the road is of less concern when considering impact on heritage assets, as its visual impact is lessened by screening and it is more likely to blend into the landscape, framed by the topography behind.*

*The proposed development would constitute a major change to the current setting of Old Ford House, and an impact assessment of moderate/large effect (negative moderate overall) is appropriate.*



September 2016

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## CONTENTS

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<i>CONTENTS</i>	3
<i>LIST OF FIGURES</i>	4
<i>LIST OF TABLES</i>	4
<i>LIST OF APPENDICES</i>	4
<i>ACKNOWLEDGEMENTS</i>	4
<i>PROJECT CREDITS</i>	4
<b>1.0 INTRODUCTION</b>	<b>5</b>
1.1 PROJECT BACKGROUND	5
1.2 TOPOGRAPHICAL AND GEOLOGICAL BACKGROUND	5
1.3 HISTORICAL BACKGROUND	5
1.4 ARCHAEOLOGICAL BACKGROUND	5
1.5 METHODOLOGY	6
<b>2.0 HERITAGE IMPACT ASSESSMENT</b>	<b>8</b>
2.1 HERITAGE IMPACT ASSESSMENT - OVERVIEW	8
2.2 NATIONAL POLICY	8
2.3 CULTURAL VALUE – DESIGNATED HERITAGE ASSETS	9
2.3.1 LISTED BUILDINGS	9
2.3.2 CONSERVATION AREAS	9
2.3.3 SCHEDULED MONUMENTS	10
2.3.4 REGISTERED PARKS AND GARDENS	10
2.3.5 REGISTERED BATTLEFIELDS	10
2.3.6 WORLD HERITAGE SITES	10
2.3.7 VALUE AND IMPORTANCE	11
2.4 CONCEPTS – CONSERVATION PRINCIPLES	12
2.4.1 EVIDENTIAL VALUE	12
2.4.2 HISTORICAL VALUE	12
2.4.3 AESTHETIC VALUE	13
2.4.4 COMMUNAL VALUE	13
2.4.5 AUTHENTICITY	13
2.4.6 INTEGRITY	14
2.4.7 SUMMARY	14
2.5 SETTING – THE SETTING OF HERITAGE ASSETS	14
2.5.1 LANDSCAPE CONTEXT	15
2.5.2 VIEWS	15
2.6 TYPE AND SCALE OF IMPACT	18
2.6.1 SCALE OF IMPACT	18
2.7 METHODOLOGY	20
2.8 ASSESSMENT	20
2.8.1 THE PROPOSALS	20
2.8.2 CONSERVATION AREAS	20
2.8.3 LESSER GENTRY SEATS	22
2.8.4 LISTED COTTAGES AND STRUCTURES WITHIN HISTORIC SETTLEMENTS	25
2.8.5 CHURCHES AND PRE-REFORMATION CHAPELS	32
2.8.1 FORTIFIED SITES AND OTHER DEFENCES	34
2.8.2 INDUSTRIAL BUILDINGS AND INFRASTRUCTURE	36
2.8.3 CUMULATIVE IMPACT	39
<b>3.0 CONCLUSION</b>	<b>40</b>
<b>4.0 BIBLIOGRAPHY &amp; REFERENCES</b>	<b>41</b>

## LIST OF FIGURES

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*Cover plate: View of the proposal site from the north bank of the River Torridge.*

FIGURE 1: SITE LOCATION (THE PROPOSED DEVELOPMENT IS INDICATED). 7

## LIST OF TABLES

---

TABLE 1: THE HIERARCHY OF VALUE/IMPORTANCE.	11
TABLE 2: THE CONCEPTUAL MODEL FOR VISUAL IMPACT ASSESSMENT.	17
TABLE 3: MAGNITUDE OF IMPACT.	18
TABLE 4: SIGNIFICANCE OF EFFECTS MATRIX.	19
TABLE 5: SCALE OF IMPACT.	19

## LIST OF APPENDICES

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APPENDIX 1: BASELINE PHOTOGRAPHS 42

## ACKNOWLEDGEMENTS

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## 1.0 INTRODUCTION

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<b>LOCATION:</b>	LAND AT NEW ROAD
<b>PARISH:</b>	BIDEFORD
<b>COUNTY:</b>	DEVON
<b>NGR:</b>	WESTERN SITE; SS 45302 26012. EASTERN SITE; SS 45341 25915.
<b>PLANNING NO.</b>	PRE-PLANNING
<b>SWARCH REF.</b>	BNR16

### 1.1 PROJECT BACKGROUND

This report presents the results of a heritage impact assessment (HIA) carried out by South West Archaeology Ltd. (SWARCH) at Land at New Road (Figure 1). The work was commissioned by Amy Littlejohns of Maria Bailey Planning (the Agent) in order to quantify the likely impact of a proposed mixed use development on the local setting, heritage assets and the Bideford and East-the-Water Conservation Areas.

### 1.2 TOPOGRAPHICAL AND GEOLOGICAL BACKGROUND

The site is located south of the historic core of Bideford, on the western side of the Torridge River, at an altitude between c.4-12m. AOD. The sites lie on either side of New Road, the A386. The one to the western side of New Road is triangular in shape, the eastern, riverside site is a narrow rectangular strip of land fronting the River. Immediately to the south of the eastern site is Old Ford House and the riverside site meets Commercial Wharf to its north.

The soils of these areas are well drained, fine, loamy or silty soils of the Manod Association (SSEW 1983); these overlie mudstone and siltstone of the Bude Formation, with inclusions of sandstone of the Bude formation in the area of the site to the west of New Road (BGS 2016).

### 1.3 HISTORICAL BACKGROUND

The sites are located to the south of Bideford and its bridge, which was supposedly built by Sir Thomas Grenville in the early 14<sup>th</sup> century. The town was under the ownership of the Grenvilles up until 1744. It was sold to John I Clevan of Tapely in 1750. Immediately to the south of the western site is the Medieval building that is Old Ford House which was a 14<sup>th</sup> century hall. The western proposal site probably falls within the boundaries of the Ford Estate, which may have been owned by the Lord of the Manor in the Medieval period. The town itself was famous for its trade links in the 17<sup>th</sup> and 18<sup>th</sup> centuries, with links to Carolina, Virginia and Spain and also a large share in the Newfoundland Trade. In 1643, civil war forts were constructed on either sides of the river and parliamentary garrison was placed in the town. The eastern site, part of the HUCA 6 in the Bideford Historic Coastal and Market Towns Survey (Ratcliffe 2015), is significant as it reflects the 19<sup>th</sup> century expansion from an international trading port to an industrial town.

### 1.4 ARCHAEOLOGICAL BACKGROUND

There is little in the way of archaeological evidence for settlement in the area before the Early-Medieval period, although a Neolithic forest may have once been present adjacent to where Bideford Bridge now stands. Archaeological works within the wider town have recovered

occasional flints suggesting that some prehistoric activity did occur in the general area. It was not until the Medieval period that significant activity can be seen to occur, with evidence for the Medieval expansion of Bideford along Meddon Street; and for a Medieval Hall (presumably the former manor) at Old Ford House. The town dramatically develops during the Post-Medieval and Modern periods when the success of trade links led to significant expansion, and particularly its quayside activities.

A walkover survey carried out by SWARCH in 2016 identified that parts of the site have been heavily terraced, which would have removed any archaeological features or artefactual remains, though some of this has occurred in reclaimed land which may have protected buried remains. The western half of the site can also be seen to be on steeply sloping land which is likely to reduce its archaeological potential. The site is currently heavily overgrown and shows evidence of 20<sup>th</sup> century surfaces and structures. No archaeological earthworks or other remains were observed, and despite the proximity of the medieval Old Ford House, the archaeological potential of the site is low.

## 1.5 METHODOLOGY

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 3<sup>rd</sup> Edition (Landscape Institute 2013).

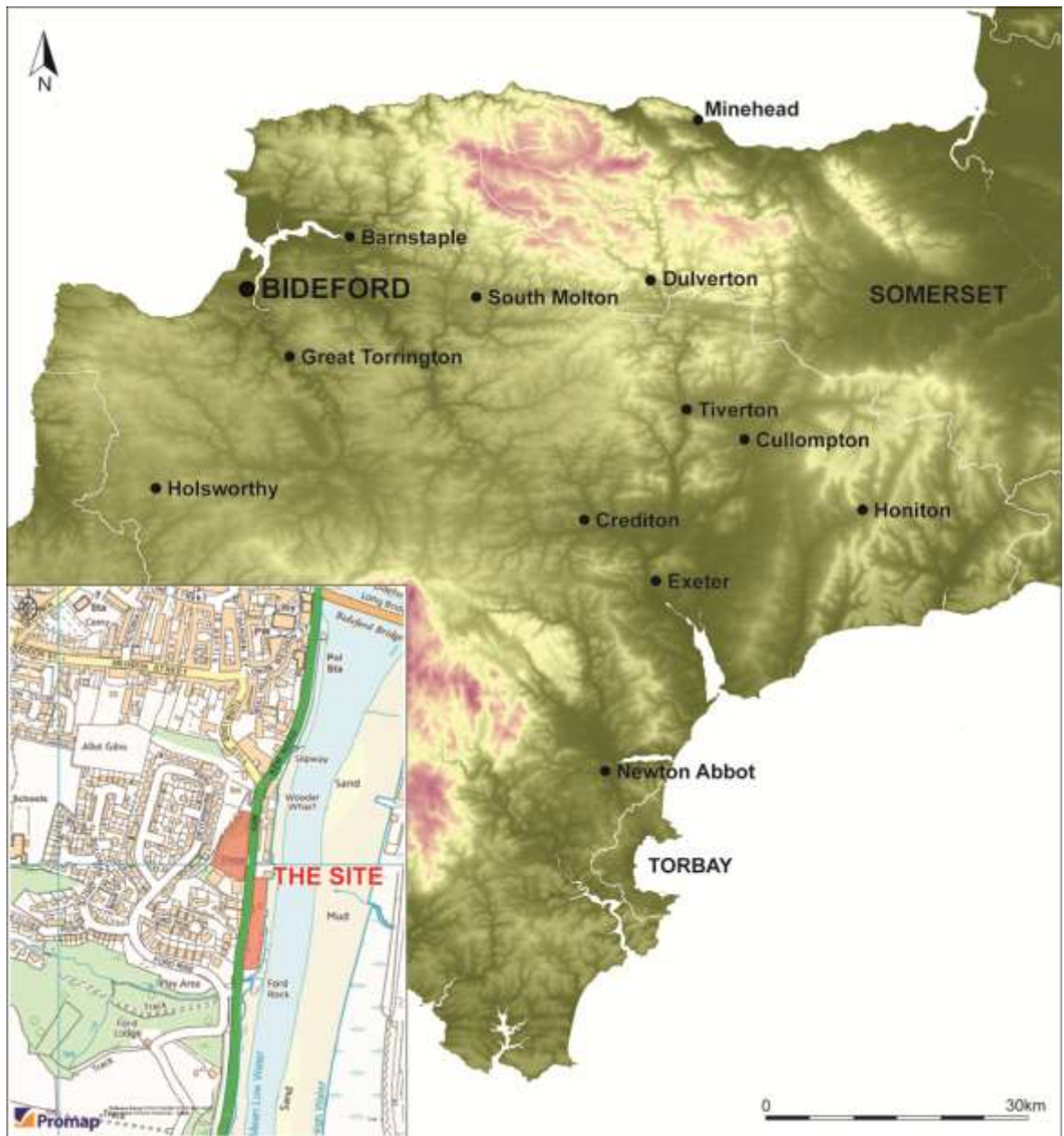


FIGURE 1: SITE LOCATION (THE PROPOSED DEVELOPMENT IS INDICATED).

## 2.0 HERITAGE IMPACT ASSESSMENT

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### 2.1 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 nearby heritage assets (direct impact) and their setting (indirect impact). The methodology employed in this assessment is based on the staged approach advocated in *The Setting of Heritage Assets* (GPA3 Historic England 2015), used in conjunction with the ICOMOS (2011) and DoT (DMRB vol.11; WEBTAG) guidance. Sections 3.2-3.6 discuss policy, concepts and approach; section 3.7 covers the methodology, and section 3.8 individual assessments.

### 2.2 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). The relevant guidance is reproduced below:

*Paragraph 128*

*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 129*

*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 1990, 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.*



## 2.3 CULTURAL VALUE – 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.

### 2.3.1 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 19<sup>th</sup> century farmhouses are Listed while others are not, and differences may only reflect local government boundaries, policies and 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*.

### 2.3.2 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.

### 2.3.3 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 19<sup>th</sup> 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 20<sup>th</sup> 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. There are 19,000-20,000 Scheduled Monuments in England.

### 2.3.4 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** and there are currently 1,600 sites on the list, 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.

### 2.3.5 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.

### 2.3.6 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.

### 2.3.7 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 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;

Hierarchy of Value/Importance	
	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.

## 2.4 CONCEPTS – CONSERVATION PRINCIPLES

In making an assessment, this document adopts the conservation values (*evidential*, *historical*, *aesthetic* and *communal*) laid out in *Conservation Principles* (English Heritage 2008), and the concepts of *authenticity* and *integrity* as laid out in the guidance on assessing World Heritage Sites (ICOMOS 2011). This is in order to determine the relative importance of *setting* to the significance of a given heritage asset.

### 2.4.1 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. This is the least equivocal value: evidential value is absolute; all other ascribed values (see below) are subjective. However,

### 2.4.2 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.

### 2.4.3 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.

*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 proposed developments usually have 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.

### 2.4.4 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.

### 2.4.5 AUTHENTICITY

Authenticity, as defined by UNESCO (2015, no.80), 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 farmbuildings, for instance, survive in good condition, but are drained of the authenticity of a working farm environment.

#### 2.4.6 INTEGRITY

Integrity, as defined by UNESCO (2015, no.88), 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.

#### 2.4.7 SUMMARY

As indicated, individual developments have a minimal or tangential effect on most of the heritage values outlined above, largely because almost all effects are indirect. The principle values in contention are aesthetic/designed and, to a lesser degree aesthetic/fortuitous. There are also clear implications for other value elements (particularly historical and associational, communal and spiritual), where views or sensory experience is important. As ever, however, the key element here is not the intrinsic value of the heritage asset, nor the impact on setting, but the relative contribution of setting to the value of the asset.

### 2.5 SETTING – THE SETTING OF HERITAGE ASSETS

The principle guidance on this topic is contained within two publications: *The Setting of Heritage Assets* (Historic England 2015) and *Seeing History in the View* (English Heritage 2011). While interlinked and complementary, it is useful to consider heritage assets in terms of their *setting* i.e. their immediate landscape context and the environment within which they are seen and experienced, and their *views* i.e. designed or fortuitous vistas experienced by the visitor when at the heritage asset itself, or those that include the heritage asset. This corresponds to the experience of its wider landscape setting.

Where the impact of a proposed development is largely indirect, *setting* is the primary consideration of any HIA. It is a somewhat nebulous and subjective assessment of what does, should, could or did constitute the lived experience of a monument or structure. The following extracts are from the Historic England publication *The Setting of Heritage Assets* (2015, 2 & 4):

*The NPPF makes it clear that the setting of a heritage asset is the surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve.*

*Setting is not a heritage asset, nor a heritage designation. Its importance lies in what it contributes to the significance of the heritage asset. This depends on a wide range of physical elements within, as well as perceptual and associational attributes, pertaining to the heritage asset's surroundings.*

*While setting can be mapped in the context of an individual application or proposal, it does not have a fixed boundary and 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 because what comprises a heritage asset's setting may change as the asset and its surroundings evolve or as the asset becomes better understood or due to the varying impacts of different proposals.*

The HIA below sets out to determine the magnitude of the effect and the sensitivity of the heritage asset to that effect. The fundamental issue is that proximity and visual and/or aural relationships may affect the experience of a heritage asset, but if setting is tangential to the significance of that monument or structure, then the impact assessment will reflect this. This is explored in more detail below.

### 2.5.1 LANDSCAPE CONTEXT

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 determine the 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.

### 2.5.2 VIEWS

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*, see below). The following extract is from the English Heritage publication *Seeing History in the View* (2011, 3):

*Views play an important part in shaping our appreciation and understanding of England’s historic environment, whether in towns or cities or in the countryside. Some of those views were deliberately designed to be seen as a unity. Much more commonly, a significant view is a historical composite, the cumulative result of a long process of development.*

*The Setting of Heritage Assets* (2015, 3) lists a number of instances where views contribute to the particular significance of a heritage asset:

- Views where relationships between the asset and other historic assets or places or natural features are particularly relevant;
- Views with historical associations, including viewing points and the topography of battlefields;
- Views where the composition within the view was a fundamental aspect of the design or function of the heritage asset;
- Views between heritage assets and natural or topographic features, or phenomena such as solar and lunar events;
- Views between heritage assets which were intended to be seen from one another for aesthetic, functional, ceremonial or religious reasons, such as military or defensive sites, telegraphs or beacons, Prehistoric funerary and ceremonial sites.

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. 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. 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.

Yet 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 are many qualifiers that serve to increase or decrease the visual impact of a proposed development (see Table 2), 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. The schema used to guide assessments is shown in Table 2 (below).



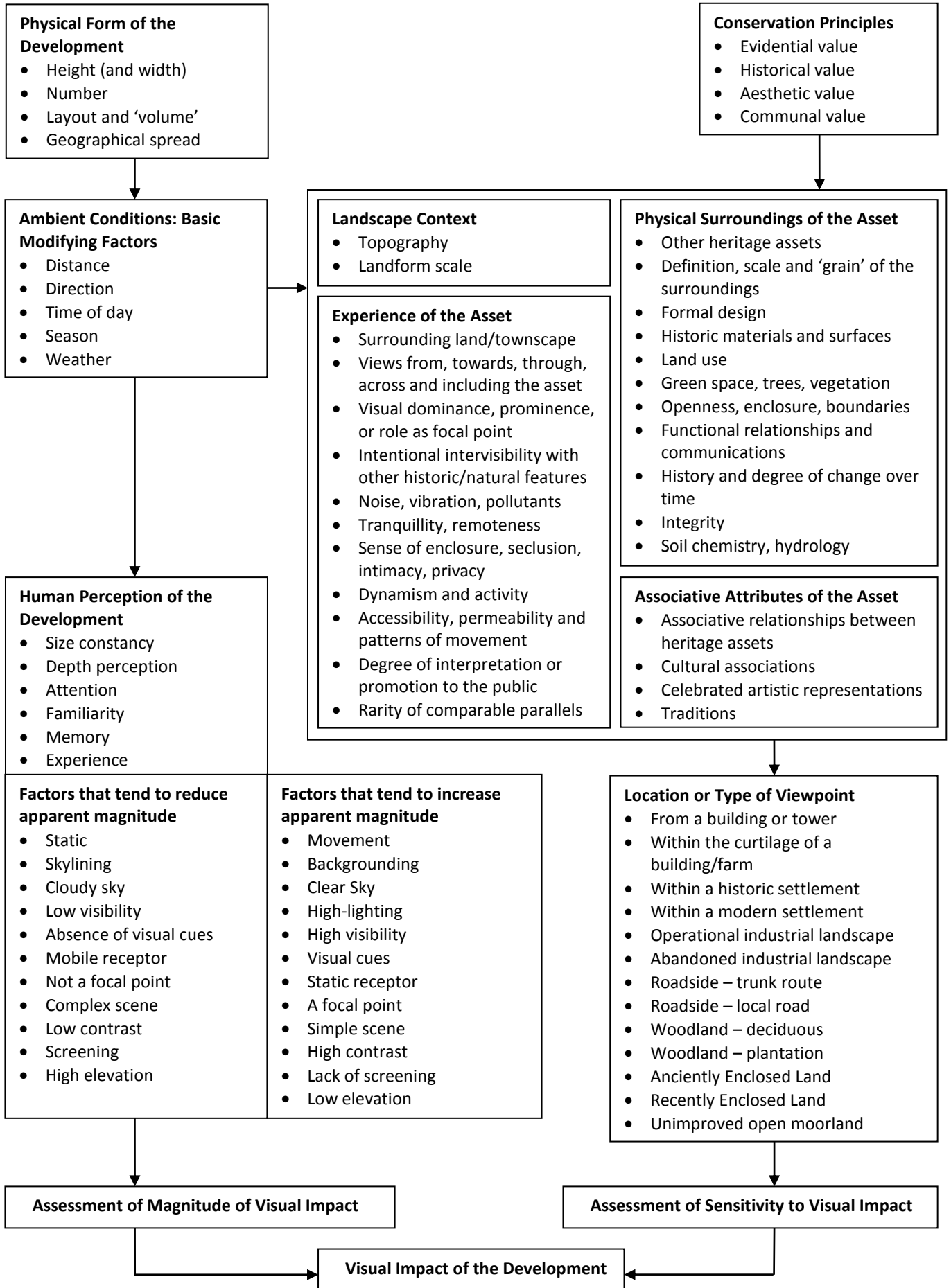


TABLE 2: THE CONCEPTUAL MODEL FOR VISUAL IMPACT ASSESSMENT PROPOSED BY THE UNIVERSITY OF NEWCASTLE (2002, 63), MODIFIED TO INCLUDE ELEMENTS OF ASSESSMENT STEP 2 FROM THE SETTING OF HERITAGE ASSETS (HISTORIC ENGLAND 2015, 9).

## 2.6 TYPE AND SCALE OF IMPACT

The effect of a proposed development on a heritage asset can be direct (i.e. the designated structure itself is being modified or demolished, the archaeological monument will be built over), or indirect (e.g. a housing estate built in the fields next to a Listed farmhouse, and wind turbine erected near a hillfort etc.); in the latter instance the principal effect is on the setting of the heritage asset. A distinction can be made between construction and operational phase effects. Individual developments can affect multiple heritage assets (aggregate impact), and contribute to overall change within the historic environment (cumulative impact).

**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 provision of screening. Large development would have an effect on historic landscape character, as they transform areas from one character type (e.g. agricultural farmland) into another (e.g. suburban).

**Cumulative Impact:** a single development will have a physical and a 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. The cumulative impact of a proposed development is particularly difficult to estimate, given the assessment must take into consideration operational, consented and proposals in planning.

**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.

### 2.6.1 SCALE OF IMPACT

The effect of development and associated infrastructure on the historic environment can include positive as well as negative outcomes. However, all development changes the character of a local environment, and alters the character of a building, or the setting within which it is experienced. Change is invariably viewed as negative, particularly within respect to larger developments; thus while there can be beneficial outcomes (e.g. positive/moderate), there is a presumption here that, as large and inescapably modern intrusive visual actors in the historic landscape, the impact of a development will almost always be **neutral** (i.e. no impact) or **negative** i.e. it will have a **detrimental impact** on the setting of ancient monuments and protected historic buildings.

This assessment incorporates the systematic approach outlined in the ICOMOS and DoT guidance (see Tables 3-4), used to complement and support the more narrative but subjective approach advocated by Historic England (see Table 5). This provides 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 negative/substantial is almost never achieved). This is in adherence with GPA3 (2015, 7).

TABLE 3: MAGNITUDE OF IMPACT (BASED ON DMRB VOL.11 TABLES 5.3, 6.3 AND 7.3).

Factors in the Assessment of Magnitude of Impact – Buildings and Archaeology	
Major	Change to key historic building elements, such that the resource is totally altered; Change to most or all key archaeological materials, so that the resource is totally altered;

	Comprehensive changes to the setting.
Moderate	Change to many key historic building elements, the resource is significantly modified; Changes to many key archaeological materials, so that the resource is clearly modified; Changes to the setting of an historic building or asset, such that it is significantly modified.
Minor	Change to key historic building elements, such that the asset is slightly different; Changes to key archaeological materials, such that the asset is slightly altered; Change to setting of an historic building, such that it is noticeably changed.
Negligible	Slight changes to elements of a heritage asset or setting that hardly affects it.
No Change	No change to fabric or setting.
Factors in the Assessment of Magnitude of Impact – Historic Landscapes	
Major	Change to most or all key historic landscape elements, parcels or components; extreme visual effects; gross change of noise or change to sound quality; fundamental changes to use or access; resulting in total change to historic landscape character unit.
Moderate	Changes to many key historic landscape elements, parcels or components, visual change to many key aspects of the historic landscape, noticeable differences in noise or sound quality, considerable changes to use or access; resulting in moderate changes to historic landscape character.
Minor	Changes to few key historic landscape elements, parcels or components, slight visual changes to few key aspects of historic landscape, limited changes to noise levels or sound quality; slight changes to use or access: resulting in limited changes to historic landscape character.
Negligible	Very minor changes to key historic landscape elements, parcels or components, virtually unchanged visual effects, very slight changes in noise levels or or sound quality; very slight changes to use or access; resulting in a very small change to historic landscape character.
No Change	No change to elements, parcels or components; no visual or audible changes; no changes arising from in amenity or community factors.

TABLE 4: SIGNIFICANCE OF EFFECTS MATRIX (BASED ON DRMB VOL.11 TABLES 5.4, 6.4 AND 7.4; ICOMOS 2011, 9-10).

Value of Heritage Assets	Magnitude of Impact (positive or negative)				
	No Change	Negligible	Minor	Moderate	Major
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 5: SCALE OF IMPACT.

Scale of Impact	
<i>Neutral</i>	No impact on the heritage asset.
<i>Negligible</i>	Where the developments may be visible or audible, but would not effect the heritage asset or its setting, due to the nature of the asset, distance, topography, or local blocking.
<i>Negative/minor</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>Negative/moderate</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.
<i>Negative/substantial</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. This is, as is stressed in planning guidance and case law, a very high bar and is almost never achieved.

## 2.7 METHODOLOGY

The methodology adopted in this document is based on that outlined in *The Setting of Heritage Assets* (GPA3 Historic England 2015), with reference to ICOMOS (2011) and DoT (DMRB, WEBTAG) guidance. The assessment of effect at this stage of a development is an essentially subjective one, but one based on the experience and professional judgement of the authors.

## 2.8 ASSESSMENT

### 2.8.1 THE PROPOSALS

To the east, the proposals include three blocks; A, B and C; block Block A is to the south end, set back from the river bank, of cruciform shape and four storeys. Block B is in the middle, shorter in length but of five storeys, set back from the riverbank. C is the largest, standing to the north, on a north-south alignment and parallel to Longbridge Wharf; most similar in size and form to the existing flats. Block C is an elongated, five storey building, with projecting gables and is of 'warehouse-style'. There is a wide gap between Blocks B and C. There is a smaller gap between Blocks B and A. The blocks to the east are intended to be of mixed use, commercial, retail and residential.

The proposals include five blocks to the west, Blocks D-H; all designed to be residential units, with some affordable housing. Blocks D-G are small in size, on a rough east-west alignment alongside the road, spaced widely apart, with areas of garden and parking between. Block H is a long angled linear range, set back against the cliff to the south-west of the plot, with vegetation on the slopes above; parking runs north and north-east, again set to the rear. These western units will be framed by the cliff behind in wide landscape views and the trees and vegetation on the banks above are thought to be sufficient to blend these more effectively into the wider setting. Grenville Park on the skyline will remain the dominant man-made feature in these views. In wider landscape panorama views, such as from New Bridge, these western blocks will also in part be screened by the existing Longbridge Wharf buildings.

Bideford Conservation Area is defined by its relationship to the river and the river port. The town quay still functions as a commercial trading hub after 500 years and the main radiating streets of the old town, Bridge Street, High Street and Bridgeland Street, converge on the riverside and quay. The town has Anglo-Saxon origins as a settlement but developed as a town in the medieval period. It reached its height of commercial success in the 17<sup>th</sup> century, in trading with the American colonies. A slow decline in the 18<sup>th</sup> and 19<sup>th</sup> century was briefly overturned by the arrival of the railway in the 1860s.

### 2.8.2 CONSERVATION AREAS

The Conservation Area is made up of building facades framing the quay and lining the steep streets which rise up the hill, with narrow cobbled cross streets between, the town cresting the ridge of the river valley. To the north and south as one leaves the historic core of the town behind the height of buildings lessens and there is a noticeable gradient downwards, blending more naturally into the topography of the landscape. One of the key relationships within the wider urban landscape is between Bideford Conservation Area and East-the-Water Conservation Area created via cross-river views. Any change or disruption in these views affects the whole, however minimally. Key views within the Bideford Conservation Area are street-scapes and quayside river views. The character is mixed historical, dominant styles being 17<sup>th</sup> century and early 19<sup>th</sup> century Classicism and late 19<sup>th</sup> century Gothic. Despite some unsuitable 20<sup>th</sup> century shopfronts the town is surprisingly authentic, its continued economic decline hastened by the loss of the railway line

connections in the 1960s has meant that the community did not aggrandise or replace many of their historic buildings, even those in poor condition. Indeed, the main threat to the character of the Conservation Area is the poor condition of surviving historic structures, rather than unsuitable modern development. Despite this, the river bank, wider wharf and quayside areas of the town are very sensitive to inappropriate development.

The proposed development along New Road will not be visible from much of the Conservation Area due to the tall, three or four storey buildings which cluster in the historic core and block wider views out of the key street-scapes. There will be direct views from the southern areas of Torrington Road and New Road, former quaysides and wharfs. However, the main impact will be in wider views of the Conservation Area as a whole from East-the-Water and in landscape panoramas, such as from New Bridge. In these, the modern development will stand very tall on the riverbank to the south, framing the skyline behind much of the town. The massing of the buildings will dominate the southern fringe the town, extending the urban zone beyond its historic limits, which have usually been defined as Old Ford. The character of the Conservation Area will be at odds with the tall blocks and the natural decrease in roofline height on the fringes of the settlement will be disrupted. It could be argued that the Longbridge Wharf development has already set a precedent for such tall buildings in this location and certainly its effects can be felt in the historic cross-river views, especially from some parts of East-the-Water, such as from Chudleigh Park, however, it is the cumulative impact of Blocks A-C in the proposals, which will emphasise and extend the impact of the existing Longbridge Wharf building. The dominance of the scale these buildings will unintentionally draw visual focus from the historic core of the town, to a new wharf district. This will be especially clear when approaching the Conservation Area over the historic bridge. The south approach from Torrington along the A386 will totally change, views of the river and longer views of the bridge will be blocked until well within the town. Views of East-the-Water will be restricted to glimpses between buildings. This affects our understanding of the importance of the river crossing to the development of historic Bideford.

There will be a direct impact on the character of the western bank of the river, extending the areas of residential occupancy from the core of the town, altering it from commercial to residential and retail. Historically, the area is noted on 19<sup>th</sup> century maps as Ford Wood Yard and the area has a number of converted, but surviving, stone warehouses. The warehouses and buildings in and the proposed development were included as positive within the Conservation Area appraisal in 2009.

The Bideford East Conservation area, located in East-the-Water is a later development of the settlement of Bideford, a small enclave of probably high status buildings in the 17<sup>th</sup> century, forming a suburb, as evidenced by Grade I Listed remains within the Royal Hotel. This developed in the later 18<sup>th</sup>/early 19<sup>th</sup> century into a separate district of the town, characterised by steep, narrow cobbled streets of terraced workers cottages, cut into the hillside or along the riverbank, with a large dockyard, wharf area and numerous warehouses along the riverbank to the north. On the upper slopes the streets widen, the houses grow larger, become semi-detached and a more middle class character develops around Chudleigh Park, Chudleigh Avenue and Grange Road.

Views within the Bideford East Conservation Area are restricted by tall terraced buildings, with jetties and launches providing narrow views between buildings, to the west banks of the river. Where views are possible, the proposed development is expected to dominate and draw the eye due to its size and scale. Torrington Street, Torrington Lane, Nutberry Hill and other areas to the south of the Conservation Area look directly across to the site. The current visual focus is made up of the modern warehouse conversion and development. Wider views from the upper parts of the Conservation Area near Chudleigh Park are naturally more open; in these views the large modern buildings will draw the eye away from the bridge, library and other key features of the historic core. The screening which is so effective at river level for the blocks to the west is irrelevant from

this higher viewpoint, so the whole development has a cumulative visual impact. Again, the key element is the extension of the town outwards, past its historic limits, changing its relationship with the river valley setting.

Torrington Street is a key area within the Bideford East Conservation Area, running parallel to the river. It is typical of the settlement, narrow and irregular, terraced into the riverbank. It comprises nine Listed buildings, mostly Grade II, and 18<sup>th</sup>/19<sup>th</sup> century in date. Three of these buildings are on the west side of the street (45-48 Torrington Street and the Swan Inn) and back directly onto the river; these will be affected more directly by the proposed development on the west bank, almost immediately opposite. The six structures on the east side of the street will largely be screened by those on the other side of the road, their setting restricted to the street-scape. The views from these buildings will be altered by the proposed development, extending the urban area along the west bank, past the historic limits, mirroring the eastern side. The proposed development is also very large and modern in character which will draw the eye away from the bridge and historic core of the town. This results in an impact on the understanding and experience of the Bideford Conservation Area, as well as having a considerable impact on the visual relationship between the two Conservation Areas. None of the small buildings along the street were designed with views in mind, as domestic, lower status, former shops and a public house. Their immediate river views will not be interrupted, nor will their view to the bridge crossing and the street-scape. A change in the downriver views will have a largely **negligible** effect on these heritage assets.

### 2.8.3 LESSER GENTRY SEATS

*Older houses with an element of formal planning; may survive as farmhouses*

These structures have much in common with the greater Houses, but are more usually Grade II Listed structures. There were many more minor landed gentry and thus a great number of minor Houses. Not all landed families prospered; for those that did, they built Houses with architectural pretensions with elements of formal planning. The sensitivity of those structures to the visual impact of a development would be commensurable to those of the great Houses, albeit on a more restricted scale. For those families that did not prosper, or those who owned multiple gentry residences, their former gentry seat may survive as farmhouse within a curtilage of later farm buildings. In these instances, traces of former grandeur may be in evidence, as may be elements of landscape planning; however, subsequent developments will often have concealed or removed most of the evidence. Therefore the sensitivity of these sites to the visual impact of a development is less pronounced.

#### What is important and why

The lesser houses are examples of regional or national architectural trends, as realised through the local vernacular (evidential value); this value can vary with the state of preservation. They were typically built by gentry or prosperous merchants, could stage historically important events, and could be depicted in art and painting; they are typically associated with a range of other ancillary structures and gardens/parks (historical/associational). However, the lesser status of these dwellings means the likelihood of important historical links is much reduced. They are examples of designed structures, often within a designed landscape (aesthetic/design); however, the financial limitation of gentry or merchant families means that design and extent is usually less ambitious than for the great houses. Survival may also be patchy, and smaller dwellings are more vulnerable to piecemeal development or subdivision. The 'patina of age' can improve such a dwelling, but usually degrades it, sometimes to the point of destruction. There is limited communal value, unless the modern use extends to a nursing home etc.

<i>Asset Name:</i> Old Ford	
<i>Parish:</i> Bideford	<i>Value:</i> High
<i>Designation:</i> Grade II*	<i>Distance to Development:</i> c.15m
<p><i>Description:</i> Listing: Formerly known as: Ford Farm. Detached house: probably a gentleman's house converted to a farmhouse in C19. Late medieval, possibly C14, with added medieval cross-wing; extended in late C16; cross-wing remodeled and further extended in late C17 or very early C18. Stone rubble. Slate roof, the cross-wing hipped at the front. Old red-brick chimneys on left gable-wall of hall, and on both gable-walls of cross-wing. C16 stone-rubble chimney with tapered cap on right gable-wall. Plan: single-storeyed late-medieval hall (now lofted) with through-passage at right-hand end. To right, separated by a thick wall, a late-medieval cross-wing projecting front and back; contains C17/C18 staircase with contemporary parlour in front and service-room behind; addition at rear, probably a C17/C18 kitchen. On right-hand side, at right-angles to cross-wing, a late C16 parlour-range, converted to salting-house probably in C19. To left of hall, beyond rebuilt gable-wall, a converted barn of C16 or C17. Hall single-storeyed with loft; remainder 2-storeyed with semi-basement below front of cross-wing. Hall has doorway to right with 2-panelled C18 door. Sash-window to left set in a partly-blocked opening; 12 over 8 panes. Above doorway a gabled dormer with plain bargeboards; 2-light wood casement with 2 panes per light. Buttress at left-hand end. Converted barn to left has 2 windows per storey; all with segmental stone arches and fixed 4-pane wood sashes. Cross-wing has buttress at each side of gable; blocked window in each storey; plank door in basement with plain wood frame. Sash-windows in both side-walls and in front of C16 addition, the wider ones with margin-panes; upper-storey windows rise slightly above eaves-level and have pent-roofs. In rear wall of hall a 4-light limestone window with flat-splay mullions (2 missing) and straight hood-mould; probably partly restored in C19. Rear wall of cross-wing has 2-light wood-mullioned window: ogee mullions, later 9-paned wood casements. In gable a stone plaque inscribed WC 1733. Flanking chimneybreast in gable-wall of C16 addition are 2 second-storey slit windows, the sharply-pointed openings cut from single pieces of wood. INTERIOR: hall has late medieval smoke-blackened roof with 2 raised-cruck trusses on wooden pads; chamfered arch-braces, cranked collars, butt-purlins, square-set ridge, windbraces; left truss has blades with tops scarfed above the collar. At passage-end a stud-and-panel screen, the studs chamfered and with diagonal-cut stops. Above it a chamber projecting into the hall where it has a late C16 or early C17 ovolo-moulded bressumer with step-stops. In rear wall a fireplace with cambered chamfered wood lintel. In left gable-wall a large, later segmental-headed fireplace. Through-passage has rear doorway with boxed segmental-headed arch. In right wall an unglazed borrowed light into service-room: 2-light ovolo-moulded wood frame with original lattice-work. In cross-wing C17/C18 wood stair leads off passage: single flight branching off left and right at the top; closed strings, turned balusters, moulded handrail, square newels with flat moulded caps; against wall at top a moulded skirting with ogee-moulded profile to match each tread. Ground-floor front room of cross-wing has complete C17/C18 panelled room; raised bolection-moulded panels; wood bolection-moulded chimneypiece with C19 enriched iron grate; 2 round-headed cupboards with shaped shelves; shutters with ovolo-moulded raised-and-fielded shutters; coved cornice. Rear ground-floor room has only a plain unchamfered ceiling-beam. Cross-wing roof is a lighter version of that over hall, also with 2 trusses; no smoke-blackening; angled ridge; bird's mouthed collars forming intermediate trusses. C16 addition has chamfered beams with scroll-stops; remains of dado with moulded rail and skirting; solid granite trough, probably for salting meat or fish with 2 compartments. Room above has late C16 stone chimneypiece: Tudor-arched with ogee, hollow and half-round mouldings and urn-stops; frieze of roundels and lozenges filled with flowers and fleurs-de-lis. Original roof-trusses with straight feet. The house also contains several early doors, either with raised-and-fielded ovolo-moulded panels or simple vertical planks. Converted barn (which probably had a domestic function originally) has chamfered beams with step-stops and chamfered joists with run-out stops. Old roof-timbers include one blade of a raised cruck with threaded purlins. Old Ford is remarkable as a well-preserved medieval hall-and-cross-wing house, a type very rare in Devon, particularly at vernacular level. It is believed to have adjoined an early fording-place on the River Torridge, and has been suggested as the former Manor-house of the Grenville family.</p>	
<p><i>Supplemental Comments:</i> From the external view the house has received ongoing maintenance but has never received a phase of intensive renovations or modernisation. It is of solidly medieval character and vernacular in form and appearance. The busy A386 road now runs directly at the foot of the walls, a significant detracting element, the road to Torrington, a routeway for commercial and domestic traffic. The former status of the house as a gentry 'hall' is far from its modern setting, on the fringe of the town-</p>	

<p>scape, framed by modern metal-framed sheds, used for a mix of commercial and semi-industrial purposes.</p>
<p><i>Evidential Value:</i> Potentially high; further archaeological recording and dating of beams etc could potentially raise further evidence and the below-ground archaeological potential of this building, and its immediate surroundings have never been quantified.</p>
<p><i>Historical Value:</i> Historical associative value with the Grenville family, but has not been proven.</p>
<p><i>Aesthetic Value:</i> The house is of historic and architectural interest but is not aesthetically pleasing, it was not built to be attractive, but to be functional. Initially its size and stone form were designed to impress, as seen in its early hall roof. The house presents irregular stone facades of dense sloping battered walls, with small windows, set higher than usual on the elevations, enlarged or forced in the 19<sup>th</sup> century.</p>
<p><i>Communal Value:</i> None.</p>
<p><i>Authenticity:</i> The historic medieval character of the building remains clearly identifiable, for example the heavy battered stone walls. Its simple vernacular appearance has avoided the inevitable aggrandisement which many buildings received; instead this building has slid down the social scale, becoming a farmhouse or mixed use building. Its downward trend has allowed for less periods of alteration and consequently the wealth of interior historic features survives to a high level. Fundamentally this is still a medieval hall and cross-wing. The setting has been eroded to the extent that despite the integrity of the building its authenticity is undermined.</p>
<p><i>Integrity:</i> The listing notes numerous features which have survived from the medieval and post medieval periods within the house and certainly the medieval core and elements of the structure also survive. The development of the building is enshrined in its architectural details and in its physical phasing, clear in its build. This gives the house unusual levels of integrity and consequently its high grade of listing.</p>
<p><i>Topographical Location and Landscape Context:</i> The house stands at the base of a slope, on the west side of the valley. It is partly terraced into the slope, which is slight, east and north-east facing. It lies to the west of a stretch of flat land partly reclaimed from the river in the 19<sup>th</sup> century.</p>
<p><i>Principle Views:</i> The main views to and from the house are along the A386 leading into Bideford. There are also important views to and from the river and across the river from East the Water, the house being an important part of the historic riverscape at Bideford.</p>
<p><i>Landscape Presence:</i> The house was once a prominent building on the riverside, on the outskirts of Bideford; its slight isolation a sign of its former higher status. Its visibility has been slowly eroded by urban expansion, of commercial and semi-industrial nature. In recent times new houses have been built behind and above the house, further reducing its presence by complicating the visuals of its setting.</p>
<p><i>Immediate Setting:</i> The immediate setting is the west bank of the river Torridge, on the edge of the town of Bideford. The area has been used for commercial and trading purposes in the past but is now dominated by large areas of derelict ground and several small businesses in sheds immediately to the north, including a garage. To the south and south-west there is a modern housing estate. To the west the house has a small yard terraced into the slope with walls. The busy A386 runs immediately past the east walls of the house, enclosing it and creating a negative sense of the modern world infringing on this historic structure, spatially and audibly, the setting severely impacted.</p>
<p><i>Wider Setting:</i> The river valley of the Torridge and the Conservation Areas of Bideford and East-the-Water, of complex mixed historic character. The house stands on the southern edge of Bideford, on its historic limits. The setting and town's development are defined by the river crossing and the town's river port.</p>
<p><i>Enhancing Elements:</i> Very few, remains open to views to and from the east and the river and far bank.</p>
<p><i>Detracting Elements:</i> The adjacent road, its signage and street lighting, which spatially and audibly intrude on the building and its setting. The modern shed and warehousing built immediately to the north up against the house, with no historic buffer, to preserve setting for the building. The large areas of waste ground and derelict land, and the large vehicle dump to the north. The modern housing to the south-west which crowds the building and removes it from its once largely open green space.</p>



<p><i>Direct Effects:</i> The blocks to the west will not have any direct effects on the building, as they lie well beyond the existing sheds and businesses which will sit between the house and this part of the development.</p> <p>The three modern blocks to the east will disconnect the house from its association with the river, restricting if not totally blocking views. Views upwards to the bridge and across to East-the-Water will also be blocked. These buildings will also reduce light and potentially increase the issue of noise pollution for this structure, by bouncing back the road noise, off large flat facades, which are much taller than the heritage asset.</p> <p>The house formerly played a landscape level role in defining the historic bounds of the settlement of Bideford. The building would be subsumed into the modern development which overtakes the building. This means Old Ford would lose its landscape place, which it has held for well over 500 years. This may set a dangerous precedent for further growth, the historic bounds having been fairly well respected in this location until now.</p>
<p><i>Indirect Effects:</i> The building will be enclosed to the east, north-east and north-west by modern, mixed use buildings, with retail, cafes and commercial premises, as well as residential, further removing it from its former separate, edge of settlement middle/high status, as a once minor gentry building.</p>
<p><i>Contribution of Setting to the Significance of the Asset:</i> The setting, amongst derelict plots, abandoned vehicles and 20<sup>th</sup> century warehouse sheds is detrimental to the significance of the house. As the status of the area has slumped, the associative effect is that we do not understand the building as intended. The modern, negatively impactful setting extends right to the base of the walls of the building on the east and north sides, the road aurally intruding on the immediate surroundings and probably within the building itself. We have lost any relevant context in a landscape sense in which we can place this building and in doing this the potentially key link to Bideford, in a manorial landscape sense has been wholly interrupted. The views to the river have been maintained and up to the bridge, its last connection to its correct context and social importance. It is the extraordinary scale of survival and wealth of features within the structure, which have warranted its recognition and need for protection, the setting having otherwise eroded so that the building appears in a completely 'alien' landscape.</p>
<p><i>Magnitude of Impact:</i> There will be a cumulative impact on the setting, with the house enclosed in even more modern development and totally removed from the riverscape of Bideford and the Torridge. The current setting is negative to the asset, but it is the size and scale of the proposed development which will overwhelm the historic building, making it inherently negative in impact. The principle of development, the use of the area and potential for improvement in status and removal of antisocial behaviour within the wider setting could be considered positive, if the impact on the building was considered with more care.</p>
<p><i>Overall Impact Assessment: <b>Moderate/large, Negative/Moderate Impact.</b></i></p>

#### 2.8.4 LISTED COTTAGES AND STRUCTURES WITHIN HISTORIC SETTLEMENTS

##### *Clusters of Listed Buildings within villages or hamlets; occasionally Conservation Areas*

The context of the (usually) Grade II Listed buildings within settlement is defined by their setting within the village settlement. Their significance is determined by their architectural features, historical interiors or role/function in relation to the other buildings. The significance of their setting to the experience of these heritage assets is of key importance and for this reason the curtilage of a property and any small associated buildings or features are often included in the Listing and any changes must be scrutinised under relevant planning law.

Most village settlements have expanded significantly during the 20<sup>th</sup> century, with rows of cottages and modern houses and bungalows being built around and between the older 'core' Listed structures. The character of the settlement and setting of the heritage assets within it are continually changing and developing, as houses have been built or farm buildings have been converted to residential properties. The setting of these heritage assets within the village are rarely influenced the erection of Solar PV parks, unless they are located in close proximity to the

settlement. The relationships between the houses, church and other Listed structures will not be altered, and it is these relationships that define their context and setting in which they are primarily to be experienced.

The larger settlements and urban centres usually contain a large number of domestic and commercial buildings, only a very small proportion of which may be Listed or protected in any way. The setting of these buildings lies within the townscape, and the significance of these buildings, and the contribution of their setting to that significance, can be linked to the growth and development of the individual town and any associated industries. The original context of any churches may have changed significantly since construction, but it usually remains at the heart of its settlement. Given the clustering of numerous individual buildings, and the local blocking this inevitably provides, a distant solar park is unlikely to prove particularly intrusive.

### What is important and why

Historic settlements constitute an integral and important part of the historic landscape, whether they are hamlets, villages, towns or cities. The physical remains of previous occupation may survive beneath the ground, and the built environment contains a range of vernacular and national styles (evidential value). Settlements may be archetypal, but development over the course of the 20<sup>th</sup> century has homogenised most, with streets of terraced and semi-detached houses and bungalow growths arranged around the medieval core (limited historical/illustrative value). As dynamic communities, there will be multiple historical/associational values relating to individuals, families, occupations, industry, retail etc. in proportion to the size and age of the settlement (historical/associational). Settlements that grew in an organic fashion developed fortuitously into a pleasing urban environment, indistinguishable suburbia, or degenerate urban/industrial wasteland (aesthetic/fortuitous). Some settlements were laid out quickly or subject to the attention of a limited number of patrons or architects, and thus strong elements of design and planning may be evident which contribute in a meaningful way to the experience of the place (aesthetic/design). Component buildings may have strong social value, with multiple public houses, clubs, libraries (communal/social), chapels and churches (communal/spiritual). Individual structures may be commemorative, and whole settlements may become symbolic, although not always in a positive fashion (e.g. the Valleys of South Wales for post-industrial decline) (communal/symbolic). Settlements are complex and heterogeneous built environments filled with meaning and value; however, beyond a certain size threshold distant sight-lines become difficult and local blocking more important.

<i>Asset Name:</i> Ford House	
<i>Parish:</i> Bideford	<i>Value:</i> Medium
<i>Designation:</i> Grade II	<i>Distance to Development:</i> c.350m
<i>Description:</i> Listing: Large detached house. Probably built between 1844-9. Rendered stone-rubble walls. Hipped roof covered with corrugated iron. Rendered brick chimney. 2 storeys; 4-window range, the 2 middle windows in a slight projection. 3 windows in left side-wall, 2 in right side-wall. Ground-storey windows filled with concrete block, those above boarded. Deep eaves cornice with paired brackets. Marks of a former verandah against front wall. INTERIOR not inspected. No building is shown on this site on the Bideford Tithe map of 1841. Capt John Pike, R.N., is shown here in White's 1850 Directory of Devonshire, but the house is not shown in Pigot and Co's directory of 1844. Pike, who already owned the site in 1841, is shown elsewhere in 1844.	
<i>Supplemental Comments:</i> The house survives and has been restored in recent years; it has been divided to form multiple units. Its gardens and grounds within the valley have had a large modern executive housing estate built on them. The house is now enclosed by a cul-de-sac of large four/five bed brick homes, with only a small area of grass verge, within a walled compound. Modern garaging for multiple dwellings now occupies the gardens or service areas behind the house.	

<i>Evidential Value:</i> None.
<i>Historical Value:</i> None.
<i>Aesthetic Value:</i> The house is of a typical mid 19 <sup>th</sup> century appearance, with decorative veranda and large sash windows, of large scale and designed to make a statement of its owners wealth and classically-inspired European taste.
<i>Communal Value:</i> None.
<i>Authenticity:</i> The exterior of the house has been modernised subtly without affecting the overall appearance and can still be appreciated as a good example of its period. However the loss of its private grounds and any associated service buildings vastly reduces our experience/appreciation of its social status.
<i>Integrity:</i> The exterior appears little altered and therefore structurally the building is presented as intended by its architect. The interior will have been heavily altered during works to divide the building, with nominal features surviving, but its layout and therefore assessment of its function will have been lost.
<i>Topographical Location and Landscape Context:</i> The house stands on the north side of the valley, on a gentle south-facing slope, on an artificially leveled terrace plot, designed to raise it above its historic lawns for maximum visibility to and from the house and gardens.
<i>Principle Views:</i> The house was positioned for wide views down the wooded stream valley, looking down toward the Torridge River and across to the wider countryside. It was also designed to be viewed within a typical 19 <sup>th</sup> century wooded, semi-landscaped and planted setting, rising along a driveway approaching the house. These internal views within its former grounds no longer survive, it can only be viewed along the approach on Rowe Close, a modern cul-de-sac. All views to and from the building are now enclosed.
<i>Landscape Presence:</i> The house was designed to be seen, set in a raised position within its small valley on the higher slopes, framed by trees and dominating the skyline view up the valley, as a gracious gentry residence. The house would have been designed to announce the status of its owners and their social pretensions. It is now visually blocked by all of the large modern executive homes built in its immediate vicinity. It has no landscape presence now, totally subsumed into the modern development.
<i>Immediate Setting:</i> The house is framed by trees to the north and west, open to Rowe Close, a modern housing estate to the east and south, where a small grassed roundabout and a tree mark a large junction with other cul-de-sacs. It is surrounded by a narrow grass strip with rendered walls and railings. All private space to the north and north-west has been built on to provide garaging for the multiple units it has been divided into. It no longer retains any of its gardens, lawns or intended setting. The setting now has the bare character of a housing estate with tarmac pavements, tarmac roads and swathes of tightly mown grass verges, with little to no planting. The effect is emphasised by the street lighting installed, further reducing the sense of seclusion and peace/calm.
<i>Wider Setting:</i> Urban sprawl has now reached the edge of the valley which encloses the house, with housing developments and some mixed use retail park space forming a continuous suburban area with the main town. The former wooded valley itself has been wholly developed to residential housing. The steep upper slopes have been left as woodland, as they are unsuitable for development. This is now a woodland reserve, preserving a small part of the grounds of the house, but totally disconnected from it and inaccessible but for at the end of Ford Rise, approximately half a mile to the east.
<i>Enhancing Elements:</i> None.
<i>Detracting Elements:</i> The house has been divided into individual units, affecting the integrity of the intended design and space within the building. The enclosure of the house and disconnect with all views leaves it spatially divorced from the landscape, 'floating' totally out of context.
<i>Direct Effects:</i> None.
<i>Indirect Effects:</i> There will be a slight cumulative impact on the asset; more modern development happening along the west bank of the River Torridge, out of direct sight, but affecting the general impression and experience of its wider setting and approaches.

*Contribution of Setting to the Significance of the Asset:* The erosion of the setting by the housing estate is even more extreme than usual, where a buffer zone is normally created between modern elements and a heritage asset retains some semblance of its setting in its immediate surroundings. For whatever reason this has not happened here and the house is now totally disconnected from its surroundings. This significantly detracts from our understanding of this once high status dwelling, its function for entertainment and its designed views.

*Magnitude of Impact:* The views towards the riverside are blocked by the modern housing estate, so there will be no direct impact. The existing modern development will also negate any wider impact consideration on character or setting as the house is now totally disconnected from its environment and without context or appropriate setting. There is an inherent cumulative impact on wider setting, in adding further modern development to the west bank of the river.

*Overall Impact Assessment: Slight, negligible Impact.*

<i>Asset Name:</i> St Davids	
<i>Parish:</i> Bideford	<i>Value:</i> Medium
<i>Designation:</i> Grade II	<i>Distance to Development:</i> c.60m
<i>Description:</i> Listing: Formerly known as: Tree-Hurst NEW ROAD. House. Early C19 with additions to left and at rear. Solid rendered walls. Rear addition of exposed stone rubble. Hipped slate roofs. 3 rebuilt red-brick chimneys. 2 storeys; symmetrical 3-window range. Addition to left single-storeyed and 1 window wide. Doorway to main house round-arched with moulded architrave having a mask-keystone. 4-panelled door, the 2 bottom panels much the smaller; reeded letterbox; elaborately patterned fanlight. Porch with fluted Ionic columns; entablature enriched with dentils and egg-and-dart. Windows have raised surrounds with 8-paned sashes in box-frames, except that the sashes in the middle of the second storey are 6-paned. Small boxed eaves cornice. Side-windows to right have matching sashes. Addition to left has plain triple-sashed window in front: on left side a 4-panelled door and 2 windows with 6-paned sashes. INTERIORS not inspected, but ground-floor front windows of main house have panelled shutters.	
<i>Supplemental Comments:</i> The house has been comprehensively restored as part of a wider residential development on the site. Its exterior appears largely unchanged by this development but it is now abutted by modern buildings, conversions of historic warehousing and new structures. The large, formerly commercial building has been divided to form several individual residential units.	
<i>Evidential Value:</i> None.	
<i>Historical Value:</i> None.	
<i>Aesthetic Value:</i> The building is attractive, with balanced proportions and delightful classical surviving features, such as its Ionic columned porch. The works left it somewhat over-restored, with the patina of age and narrative history now less clear in its pristine appearance.	
<i>Communal Value:</i> None.	
<i>Authenticity:</i> The building has been heavily restored and converted to residential housing, divided into at least two units. The historic warehousing which flanked this building has also been converted or replaced by modern structures. The building is therefore no longer of commercial use and its over restoration makes it look like a modern pastiche of its historical identity, having lost its authenticity. Its eroded setting also affects our experience of its authenticity.	
<i>Integrity:</i> Structurally the exterior of the house is largely complete. This suggests the house may include other historic features within its interior, however, the division of the building will have affected its layout and function as one structure.	
<i>Topographical Location and Landscape Context:</i> The building lies on a slight south and south-east facing slope, at the base of the steep west banks of the river valley. The ground slopes to the east slightly behind the house, to the former riverbank/wharf, now communal landscape gardens and walkways.	
<i>Principle Views:</i> Key views are to and from the building along the former quay, the A386 and to and from the building along the riverside. There is also a key view to and from the historic bridge. In wider views	

<p>from East-the-Water the building is flanked by warehouse style buildings, a prominent riverside feature south of the town.</p>
<p><i>Landscape Presence:</i> The building is of former commercial use, associated with the river port and not designed for landscape presence, it forms a key part of the general riverscape of the town. The front elevation was designed as a statement to impress and draw the eye, an important municipal building. It is limited in its presence by the larger new build elements in its vicinity, which complicate the visuals at the roundabout.</p>
<p><i>Immediate Setting:</i> The building sits on the riverbank, between the town and the former wharf areas. To the east, along the riverbank, communal gardens and a footpath have been developed, changing the setting from trade to amenity. The A386 and a roundabout lie directly in front.</p>
<p><i>Wider Setting:</i> The river bank and wharf section of Bideford, formerly the commercial river port area of the town, now obscured by the road and development of the area to a mix of residential and retail/offices.</p>
<p><i>Enhancing Elements:</i> None.</p>
<p><i>Detracting Elements:</i> The street lighting and road signage, lighting of communal gardens and the conversion of all spaces around it to landscape communal grounds undermines its commercial past and makes it residential in character.</p>
<p><i>Direct Effects:</i> None.</p>
<p><i>Indirect Effects:</i> The development of the former wharf areas to the south of the building will further change the character of the area to modern residential and will enclose the river views on the approach to Bideford, creating a disconnect between the location and the river, which interrupts our understanding of its historic use as a river port. The newer buildings will also dominate in wider views and extend the urban spread beyond the historic limits, affecting the overall character of the Conservation Area.</p>
<p><i>Contribution of Setting to the Significance of the Asset:</i> The riverbank position is key to our understanding of the building. This setting has been converted to amenity communal garden use, affecting the direct commercial/trade relationship the building had with the river. The modern road development and expansion to the front has affected our appreciation for the function of this former municipal building.</p>
<p><i>Magnitude of Impact:</i> There will be an inherent cumulative impact on the wider setting, in adding further modern development to the west bank of the river.</p>
<p><b>Overall Impact Assessment: Slight, negligible Impact.</b></p>

<i>Asset Name:</i> The Royal Hotel	
<i>Parish:</i> Bideford	<i>Value:</i> High
<i>Designation:</i> Grade I	<i>Distance to Development:</i> c.500m
<p><i>Description:</i> Listing: House, now hotel. Late C17 (believed to be 1688); enlarged and converted to a hotel in 1889. Solid rendered walls. Slate roof. Old red-brick chimney with upper courses projecting to from an entablature, on ridge of C17 range to left. Several late C19 red-brick chimneys in similar style. Plan: late C17 range is one room deep and 3 rooms wide, the middle room forming the stair compartment and original main entrance; on the first floor 2 original closets are taken out of the left side of the left-hand room. Wood's map of 1842 shows a left wing and rear block. In 1889 the New London Inn to the right was joined to the house, rebuilt or enlarged, and the whole converted to a high-class hotel. This added range is 2 rooms wide and 3 rooms deep, the middle room containing entrance-hall and main staircase. The rear block of 1842 was also rebuilt or converted into a domestic range with direct access to the railway platform behind. The courtyard between it and the C17 house is now occupied by a single-storeyed dining-room with covered-in well. C17 house 2-storeyed with garret; remainder 3-storeyed. C17 part is of 8-window range with original entrance in place of fourth ground-storey window from left. Horizontally-channeled ground storey with moulded plinth; late C19 keystones with eagles projecting from them. Entablature above, the frieze decorated with circular panels. Upper-storey windows have bolection-moulded architraves and bracketed sills. Parapet designed as a simple entablature. Original</p>	

entrance has double-doors; each leaf with a flush lower panel built out in shallow pyramidal form; above it a taller enriched panel with round head. In place of third window from right are mid/late C20 double-doors and canopy, possibly replacing an earlier entrance. Windows in both storeys have 2-paned sashes with margin-panes. One mid/late C20 dormer-window. Right-hand half of building is closely similar in style: 4 windows wide with 1 window on the splayed corner and 4 on the return front to right. Entablature above second storey with prominent cornice. In the third storey the corner window and the adjoining window on each front are developed into a quasi-octagonal turret with genuinely octagonal steeple. Adjoining windows finished with triangular pediments containing incised royal arms and surmounted by ball-finials on pedestals. One of the Barnstaple Street ground-storey windows is a former doorway, the first-floor entablature built out as a bracketed hood and surmounted by a scrolled ball-finial. Main entrance on return front has pilasters and a low segmental hood on massive brackets. Windows have plain sashes throughout, except in canted bay to right of ground storey in return front; this has barred sashes and top entablature. Rear elevation to former railway platform (now a public path) is 2-storeyed in similar style to the front. Single-storeyed porch with panelled piers. Gable with ball-finial at either end. Large canted bay window to left. Simple C19 iron railings in front; steps to left have more elaborate baluster-rails inscribed TARDREW & CO. BIDEFORD. INTERIOR: C17 range has wooden open-well staircase rising to garret; very heavily-built balustrades with pulvinated closed strings, turned balusters, square newels with flat moulded caps and flower-pendants, flat moulded handrail. Bolection-moulded plaster panels on undersides of flights and landings. Dado with raised bolection-moulded panels, rising to 2 heights on 1st-floor landing; upper panels elsewhere are probably C19 or C20. At 1st floor double-doors to each adjacent room: bolection-moulded panels, pulvinated friezes and broken triangular pediments. Kingsley Room to right has raised bolection-moulded panelling of 2 heights in varnished deal with boxed cornice: bolection-moulded wood chimneypiece has overmantel with bolection-moulded panel containing original oil painting of rural scene, hearth with black and white diamond paving-stones and C19 interior with coloured patterned tiles; bolection-moulded double-doors to right. Kingsley Room also has original moulded plaster ceiling with enriched ribs and high-relief wired ornaments (birds, serpents, cherubs, masks, cartouches, fruit and foliage); quatrefoil centre panel. Bolection-moulded panelled shutters. Kingsley Bedroom to left is closely similar, but with painted panelling and plain shutters: chimneypiece has no oil painting, but inset is a smaller mid C19 white marble chimneypiece with contemporary keyhole-shaped iron grate; ceiling has simpler-shaped panels with less enrichments and a smaller range of wired ornaments. Front closet to left also has raised bolection-moulded panelling. 1889 extension has wooden stair in a roughly late C17 manner; ground-floor public rooms finished in the same style. At rear of ground-floor to left, 3 cells with studded wooden doors and inspection hatches, probably mid C19; Wood's map of 1842 calls the C17 building 'Old Work House'. The original house is reputed to have been built for John Davie, merchant, mayor in 1688. Its workmanship is of even higher quality than that of the contemporary houses in Bridgeland Street; it contains the best urban plasterwork of its date in Devon, rivalled only by that of the Exeter Customs House. In 1937 Lilian Sheldon described the front as carrying the inscription COLONIAL 1688 HOUSE; a more recent metal plaque reads 'Formerly Colonial Buildings Erected 1698'. Charles Kingsley is traditionally said to have written 'Westward Ho!' in the Kingsley Room, although the local historian, WH Rogers, pours scorn on the idea.

*Supplemental Comments:* The hotel survives broadly as described in the listing with a few later 20<sup>th</sup> century alterations. It has received more sympathetic restoration in recent years and is in better condition. Its value primarily survives in some exceptional interior features, such as panelling and plasterwork, from the 17<sup>th</sup> century, as well as some fine Victorian features dating to its hotel usage. Internally much mid 20<sup>th</sup> century work of unsuitable style left many features obscured and on the ground floor the heritage of this building and its important as a historic asset is not immediately clear.

*Evidential Value:* None.

*Historical Value:* There is defined associative value in the Kingsley Room, in which the famous author is supposed to have written his work Westward Ho!. There is also an important historical association with the railway line, the building extended and converted to a hotel in 1889.

*Aesthetic Value:* The building is large and impressive, with a visually dominant tower on the south-west corner, however it is somewhat cluttered and irregular in appearance, having been altered from an earlier building, rather than being one cohesive design. A confusing mix of Gothic and Classical elements fights for visual dominance in its west and south facades, obscuring the 17<sup>th</sup> century core of the building. Insensitive 20<sup>th</sup> century details, associated with its use as a hotel detract from its aesthetics, such as an

<p>inappropriate lighting scheme.</p>
<p><i>Communal Value:</i> None.</p>
<p><i>Authenticity:</i> The building externally retains an authentic 19<sup>th</sup> century appearance as a 'railway hotel'. There is no hint of its earlier heritage. Internally the 20<sup>th</sup> and 21<sup>st</sup> century alterations and safety features, fire doors dividing corridors etc confuse and blend the 19<sup>th</sup> and 17<sup>th</sup> century features, leaving analysis and understanding of the building a challenge.</p>
<p><i>Integrity:</i> The structural elements of the 17<sup>th</sup> and 19<sup>th</sup> century buildings survive in a complex combined structure. The 19<sup>th</sup> century exterior is largely complete, but the interior has been significantly altered in the 20<sup>th</sup> and 21<sup>st</sup> centuries to fulfill health and safety requirements and changing demands from hotel accommodation. The historic integrity of the building was significantly affected in the mid 20<sup>th</sup> century but more sensitive works and restoration in recent years have attempted to remedy some alterations. Some historic rooms have survived complete.</p>
<p><i>Topographical Location and Landscape Context:</i> The hotel sits at the base of the steep west-facing slopes, of the east side of the river valley. The building sits on a leveled plot, terraced into the base of the slope.</p>
<p><i>Principle Views:</i> One of the key views of the hotel is from the river, from the bridge crossing. Another key view is from the former railway line, which the building was extended and designed to respect. There are also key views to the building from Station Hill, Torrington Street and Barnstaple Street. Key views from the hotel are out towards the river and bridge.</p>
<p><i>Landscape Presence:</i> The hotel is a large and imposing building at the terminus of the bridge on the east bank, it is visually prominent in East-the-Water, but is not visually dominant, as tall historic terraced houses rise behind it on the hillside, it is visually dominant in its immediate setting at the roundabout.</p>
<p><i>Immediate Setting:</i> The hotel sits next to the railway line at the base of the slope, it is now abutted on its south and west sides by busy roads, with a roundabout at the south-west corner. Across Station Hill a former open area has been converted to a car park, there are no grounds or gardens and the building does not retain any of its historic setting, the railway line now a cycle trail.</p>
<p><i>Wider Setting:</i> The wider setting is East-the-Water, an 18<sup>th</sup>/19<sup>th</sup> century settlement on the east banks of the river, with large dockyard, wharf area and numerous warehouses along the riverbank, the area characterised by narrow steep streets of terraced workers cottages, small non-conformist chapels and 19<sup>th</sup> century public houses.</p>
<p><i>Enhancing Elements:</i> None.</p>
<p><i>Detracting Elements:</i> Some of the external paraphernalia associated with the hotel function of the building, such as awnings, lighting schemes, etc., detracts significantly from its external historic appearance.</p>
<p><i>Direct Effects:</i> None.</p>
<p><i>Indirect Effects:</i> The impact will be cumulative in effect. The views across the river, beyond the bridge will be altered by the proposed development. This will be particularly obvious from the upper floors of the hotel. The large buildings will extend the urban area along the riverbank, blocking views to Old Ford, and will modernise the overall character of the west bank. This has a knock-on effect on the wider riverscape, on Bideford Conservation Area and therefore on East-the-Water Conservation Area.</p>
<p><i>Contribution of Setting to the Significance of the Asset:</i> The setting of the building, adjacent to the railway, aids in our understanding of the form and function as a 19<sup>th</sup> century 'railway' hotel, associated with the river port, trade and transport. The setting is detrimental to the 17<sup>th</sup> century elements of the building, as the 19<sup>th</sup> century warehousing, roads and railway have completely eroded its former high status east bank location. 20<sup>th</sup> and 21<sup>st</sup> century signage, street lighting and modern development have further affected our understanding of the location, confusing the character of the immediate surroundings.</p>
<p><i>Magnitude of Impact:</i> The views from the building to the historic west bank of the river and Bideford Conservation Area will be altered by the large modern proposed development. This will draw the eye away from the historic core of the town, down-river towards the site. The modern buildings will alter the</p>

character of the views, which are mixed historic at present, due to the size and scale of the development. The blocks of concern are those to the east and south, in these views, those to the west largely screened by the extant Longbridge Wharf development. The setting of the Grade I asset will not be affected. There will be an overall cumulative impact on the Bideford and East-the-Water Conservation Areas.

**Overall Impact Assessment: Moderate/Slight, Negative/moderate Impact.**

### 2.8.5 CHURCHES AND PRE-REFORMATION CHAPELS

#### *Church of England parish churches and chapels; current and former places of worship*

Most parish churches tend to be associated with a settlement (village or hamlet), and therefore their immediate context lies within the setting of the village (see elsewhere). Church buildings are usually Grade II\* or Grade I Listed structures, on the basis they are often the only surviving medieval buildings in a parish, and their nature places of religious worship.

In more recent centuries the church building and associated structures functioned as *the* focus for religious devotion in a parish. At the same time, they were also theatres of social interaction, where parishioners of differing social backgrounds came together and renegotiated their social contract.

In terms of setting, many churches are still surrounded by their churchtowns. Viewed within the context of the settlement itself, churches are unlikely to be affected by the construction of a solar PV park unless it is to be located in close proximity. The location of the church within its settlement, and its relationship with these buildings, would remain unchanged: the church often being the visual focus on the main village street.

This is not the case for the church tower. While these structures are rarely open to the public, in rural communities they are frequently the most prominent visual feature in the landscape, especially where the church is itself located in a topographically prominent location. The towers of these structures were clearly *meant* to be highly visible, ostentatious reminders of the presence of the established church with its message of religious dominance/assurance. However, churches were often built and largely maintained by their laity, and as such were a focus for the *local* expression of religious devotion. It was this local devotion that led to the adornment of their interiors and the elaboration of their exteriors, including the tower.

Where parishes are relatively small, the tower would be visible to the residents of multiple parishes. This would have been a clear expression of the religious devotion – or rather, the competitive piety – of a particular social group. This competitive piety that led to the building of these towers had a very local focus, and very much reflected the aspirations of the local gentry. If the proposed development is located within the landscape in such a way to interrupt line-of-sight between church towers, or compete with the tower from certain vantages, then it would very definitely impact on the setting of these monuments.

As the guidance on setting makes clear, views from or to the tower are less important than the contribution of the setting to the significance of the heritage asset itself. The higher assessment for the tower addresses the concern it will be affected by a new and intrusive element in this landscape.

Churchyards often contained Listed gravestones or box tombs, and associated yard walls and lychgates are usually also Listed. The setting of all of these assets is usually extremely local in character, and local blocking, whether from the body of the church, church walls, shrubs and



trees, and/or other buildings, always plays an important role. As such, the construction of a PV solar park is unlikely to have a negative impact.

### What is important and why

Churches are often the only substantial medieval buildings in a parish, and reflect local aspirations, prosperity, local and regional architectural trends; they usually stand within graveyards, and these may have pre-Christian origins (evidential value). They are highly visible structures, identified with particular geographical areas and settlements, and can be viewed as a quintessential part of the English landscape (historical/illustrative). They can be associated with notable local families, usually survive as places of worship, and are sometimes the subject of paintings. Comprehensive restoration in the later 19<sup>th</sup> century means many local medieval churches are associated with notable ecclesiastical architects (historical/associational). The 19<sup>th</sup> century also saw the proliferation of churches and parishes in areas like Manchester, where industrialisation and urbanisation went hand-in-hand. Churches are often attractive buildings that straddle the distinction between holistic design and piecemeal/incremental development, all overlain and blurred with the 'patina of age' (aesthetic/design and aesthetic/fortuitous). They have great communal value, perhaps more in the past than in the present day, with strong commemorative, symbolic, spiritual and social value.

<i>Asset Name:</i> Church of St Peter	
<i>Parish:</i> Bideford	<i>Value:</i> Medium
<i>Designation:</i> Grade II	<i>Distance to Development:</i> c.500m
<i>Description:</i> Listing: Church; chapel-of-ease for the parish church. 1890. Dressed stone rubble. Double Roman clay tile roof with stone-coped gables with cross finials. Broad nave with large south porch, chancel with polygonal apse and vestries on the north side. Early English Victorian Gothic style. The nave has 2-light plate-tracery north and south windows, the south in arched recesses, between buttresses with weathered set-offs, the easternmost of the south windows has been converted into a doorway. Triple-lancet at west end with stone bellcote over gable with buttresses and small obelisk-like finial surmounted by iron cross. Chancel has lancets and polygonal apse with cross-gables. Large gabled stone porch on south side. Wide nave open to arch-braced timber roof, the trusses carried down to stone corbels; the chancel roof with intersecting trusses to apse. Large moulded chancel arch. Furnishings intact, including benches, choir stalls, organ, ornate wrought-iron screen and pulpit; stained glass by Hardman and from Arthur J. Dix's workshop; unaltered vestry and choir vestry. A good example of a late C19 chapel-of-ease in the Victorian Gothic style.	
<i>Supplemental Comments:</i> The church appears broadly as represented in the listing text. The building does not appear to be in regular use, no longer an active church, and has been listed for sale in the last few years. The condition of the building appears to subsequently be deteriorating.	
<i>Evidential Value:</i> None.	
<i>Historical Value:</i> None.	
<i>Aesthetic Value:</i> The church is of typical simple Gothic form, as seen in many small chapels in the 19 <sup>th</sup> century, with dressed stone detailing, arched windows and projecting porch. Aesthetically it harks back to the earlier medieval heritage of church architecture. The building has the usual imposing character of a church which marks it as of importance and stature within the community.	
<i>Communal Value:</i> The community in East-the-Water feel strongly about the church and community groups have risen up upon the church's closing, posting on an online community page called Bideford Buzz. A chapel has been re-dedicated in the church in Bideford, St Mary's for the church community of St Peters.	
<i>Authenticity:</i> The church was a working parish building until a few years ago and appears little altered since then. It is still clearly in appearance a religious building and this is how we experience it today.	
<i>Integrity:</i> The building appears to be little altered externally and due to its lack of use, possibly internally	

<p>as well. It has retained its intended design, if no longer its function as a small chapel of ease for the local community.</p>
<p><i>Topographical Location and Landscape Context:</i> The chapel sits on the steep mid west-facing slopes of the east side of the Torridge river valley. The church building itself is on a level plot terraced into this slope.</p>
<p><i>Principle Views:</i> There are key views to the chapel along Torridge Mount, and along Torrington Lane and Station Hill, as well as Grange Road. There are also views from across the river on the Bideford side and from the bridge. The key views of the chapel are those within the East-the-Water community which it served.</p>
<p><i>Landscape Presence:</i> The church has a prominent position within the settlement, on a raised plot on a sharp corner of the main road. It is visually striking and prominent within the community, set in a raised position above the rows of terraced cottages.</p>
<p><i>Immediate Setting:</i> The chapel sits on the steep hillside, at the junction of Station Hill and Torrington Lane. The chapel stands on a plot bounded by tall stone walls, terraced into the slope, rising above the roads.</p>
<p><i>Wider Setting:</i> The chapel is surrounded by terraced houses, of render or brick, all 19<sup>th</sup> or early 20<sup>th</sup> century in appearance. East-the-Water is a later settlement than Bideford, of 18<sup>th</sup>/19<sup>th</sup> century development, characterised by steep narrow streets.</p>
<p><i>Enhancing Elements:</i> None.</p>
<p><i>Detracting Elements:</i> The current unclear use of the church and its deteriorating condition detract from its aesthetic value and may in time affect its significance if features become damaged or removed.</p>
<p><i>Direct Effects:</i> None.</p>
<p><i>Indirect Effects:</i> The proposed development will change the views from the chapel across the river. The size and scale of the proposed buildings will draw the eye along the river bank, away from the historic core of the town. The various blocks of buildings will extend the urban area of the town beyond the historic boundary defined by Old Ford and will form a stark barrier between the wooded valley and urban town-scape.</p>
<p><i>Contribution of Setting to the Significance of the Asset:</i> The setting of the chapel, within a stark walled enclosure and on a raised plot emphasises the element of 'otherness' necessary in our appreciation and respect of religious buildings.</p>
<p><i>Magnitude of Impact:</i> The proposed development will alter the wider landscape views from the chapel and affect the character of the overall townscape and wider riverscape. There are no direct effects but more of an overall cumulative impact on Bideford Conservation Area, which has an indirect effect on the East-the-Water Conservation Area.</p>
<p><b>Overall Impact Assessment: Minor/Slight, Negative Moderate Impact.</b></p>

### 2.8.1 FORTIFIED SITES AND OTHER DEFENCES

#### *Masonry castles, motte & bailey castles, moated sites, manorial sites*

These structures were built with defence in mind, and were often constructed in highly prominent locations. They were also often expressions of status and power, and thus highly visible statements about the wealth and power of their owners. Minor and major castles proliferated in certain areas due to the chronic insecurity (e.g. due to the Anarchy, for instance). They are designed to see and be seen, and thus the impact of large developments is often disproportionately high compared to their height or proximity.

#### **What is important and why**

Other than churches, castles – ruined or otherwise – are often the most substantial medieval structures to survive in the landscape, and associated with extensive buried remains (evidential). The larger and better-preserved examples are iconic and grandiose expressions of political power and status. Most can be associated with notable families and some have been the scene of important historical events, represented in literature, art and film (historical/associational). All were originally designed structures, located within a landscape manipulated for maximum strategic and visual advantage (aesthetic/design). The passage of time has reduced some to ruins and others to shallow earthwork; some survived as great houses. All have been subject to the rigours of time, so the current visual state can best be described as a fortuitous development. Communal value is limited, although the ones open to the public are heritage venues, and the larger ruined examples retain a grandeur that borders on the spiritual/romantic. In the past there would have been a strong communal element. They may or may not retain a curtilage of associated buildings, and may or may not retain an associated landscape park or deerpark.

<i>Asset Name:</i> Chudleigh Fort	
<i>Parish:</i> Bideford	<i>Value:</i> Medium
<i>Designation:</i> Grade II	<i>Distance to Development:</i> c.500m
<i>Description:</i> Listing: Civil War fortification, now standing in a public park. 1642; much rebuilt in C19. Five-sided platform with stone-rubble retaining wall and parapet, the latter containing 14 apertures for cannon. On south side is a granite plaque inscribed in lead lettering: FORT ERECTED BY PARLIAMENTARY FORCES COMMANDED BY MAJOR-GEN. CHUDLEIGH. APRIL 1642. The fort now contains 7 old cannon on wheeled wooden gun-carriages. According to an early/mid C19 account printed in Bideford: 'At present it is surrounded by a slight stone wall, turreted on the top, built by its present owner J. S. Ley, Esq., of Durrant House, Northam.' Stands on high ground overlooking the River Torridge.	
<i>Supplemental Comments:</i> The fort is now a decorative viewpoint within a manicured and very well kept 19 <sup>th</sup> century park framed by middle class roads of 19 <sup>th</sup> century semi-detached villas. The walls are in very good condition, although largely 19 <sup>th</sup> century in date, it is not clear what is original. Significant earthworks and parch marks in the immediate vicinity of this 'fort' would suggest a more complex and wider scale defensive position once occupied this ridge on the upper slopes and has been over simplified and aggrandized in form, by the 19 <sup>th</sup> century park works, which has resulted conversely in reducing the value of the asset.	
<i>Evidential Value:</i> The fort has inherent below-ground evidential archaeological value as a former defensive position, which is known to have been involved in active engagement during the civil war.	
<i>Historical Value:</i> The fort is historically important due to its associations with famed General Chudleigh, who represented the Parliamentary forces in the English Civil War of the 1600s.	
<i>Aesthetic Value:</i> The fort has been altered and probably largely rebuilt in the early 19 <sup>th</sup> century, contained within a park, landscaped and planted to be aesthetically pleasing and to provide a viewpoint over the river valley. Its current appearance has been designed with aesthetic value alone in mind, as part of a 'pleasure' ground style scheme, heavily influenced by the ideals of the 'picturesque movement'.	
<i>Communal Value:</i> None.	
<i>Authenticity:</i> The fort was redesigned to provide a 'pleasure ground' in the 19 <sup>th</sup> century, the current walls dating to this phase. It retains no authenticity as a military structure of the 17 <sup>th</sup> century.	
<i>Integrity:</i> There are some outer earthworks, which are quite substantial and are probably the original elements of any defensive position from the civil war. The stone walls and small cannon are 19 <sup>th</sup> century affectations, created within the park to form a decorative viewpoint.	
<i>Topographical Location and Landscape Context:</i> The fort stands on the shallower upper slopes of the east side of the Torridge river valley, the raised area surrounded by stone walls is partly raised up on made ground to form a projecting terrace, creating a viewpoint over the valley.	
<i>Principle Views:</i> Views are key to the former military function of this site and to its later 19 <sup>th</sup> century	

reincarnation as a park viewpoint. The views are to the south-west, west and north-west, over Bideford and along the Torridge valley.
<i>Landscape Presence:</i> The park and fort within it are a visual draw within the 19 <sup>th</sup> century suburbs on the hillside above East-the-Water. The park stands on the peak of the slope and the large area of green ringed by mature specimen trees is visually prominent, if not dominant within a complex landscape of mixed urban, rural and coastal character.
<i>Immediate Setting:</i> The immediate setting of the fort is the park, of 19 <sup>th</sup> century origin, of grass manicured lawns, winding pathways and specimen trees and shrubs. A war memorial just stands to the east.
<i>Wider Setting:</i> The wider setting is East-the-Water, an 18 <sup>th</sup> /19 <sup>th</sup> century settlement on the east banks of the river, with large dockyard, wharf area and numerous warehouses along the riverbank, the area then characterised by narrow steep streets of terraced workers cottages. On the upper slopes the streets widen, the houses grow larger, become semi-detached and a more middle class character develops around Chudleigh Park.
<i>Enhancing Elements:</i> An information board/panel occupies the fort interior to one side, informing people of its heritage, with interpretations and images.
<i>Detracting Elements:</i> A large flagpole occupies the site and further assimilates the feature into the 19 <sup>th</sup> century memorial and pleasure ground character of the park. The panel somewhat obscures the real form of the defense, probably merely earthworks, as seen to the north-east and adds to the accepted interpretation of the walls, it being a 'fort', rather than an embanked defensive position.
<i>Direct Effects:</i> None.
<i>Indirect Effects:</i> The impact will be of a general cumulative form. The views from the fort to the west bank of the river and Bideford Conservation Area will be altered by the addition of the proposed development. The buildings to the west will have less effect, it will be the blocks to the east, immediately adjacent to the river which will block views to Old Ford and will alter the character of the river bank.
<i>Contribution of Setting to the Significance of the Asset:</i> The setting of the fort within the calm manicured park and its reincarnation in the 19 <sup>th</sup> century, in pastiche form, actively undermines our understanding of its functional form and defensive use during the civil war, when it would have been a battle-scarred earthwork embanked site for large canon to defend the ground made by the Parliamentarians in defeating the Royalists in Bideford.
<i>Magnitude of Impact:</i> There is a risk of cumulative impact in further developing the area in question to the scale proposed in the plans. Whereas some development would fit with a natural flow of progression and change encapsulated in the varied architectural history of the town, such a large single character development is likely to draw the eye and will fundamentally alter and block certain key views to Old Ford and complicate wider views down the valley. This general cumulative impact could be lessened by reducing the size and scale of some elements of the development, so it is less visually dominant in the overall views.
<b>Overall Impact Assessment: Minor/Slight, Negative/moderate Impact.</b>

### 2.8.2 INDUSTRIAL BUILDINGS AND INFRASTRUCTURE

*A range of industrial and extractive structures, often exhibiting elements of formal planning, rarely with a view to aesthetics*

A whole range of structures relating to a whole range of industries falls under this broad category, and include ruined, standing and functioning buildings. This might include: bridges, canals, capstans, clay-drying facilities, engine houses, fish cellars, gunpowder mills, railways, warehouses and so forth. However, in most instances industrial buildings were not built with aesthetics in mind, despite the elements of formal planning that would often be present. The sensitivity of these structures to the visual intrusion of a solar development depends on type, age and location.

It is usually the abandoned and ruined structures, now overgrown and ‘wild’, that are most sensitive to intrusive new visual elements; solar pv panels in the immediate vicinity could compete for attention.

**What is important and why**

This is a very heterogeneous group, though all buildings and associated structures retain some evidential value, which ranges with the degree of preservation. Some structures are iconic (e.g. Luxulyan viaduct) and quite often others are, due to the rapid intensification of industry in the 18<sup>th</sup> and 19<sup>th</sup> centuries, innovative in both design and application (historical/illustrative). Some may survive as working examples – in which case the associational value is maintained – but many are ruinous or converted (historical/associational). All were designed, and many conform to a particular template (e.g. engine houses) although incremental development through use-life and subsequent decrepitude may conceal this. Fortuitous development may then lead to ruinous or deserted structures or building complexes taking on the air of a romantic ruin (e.g. Kennall Vale gunpowder works), imagery quite at odds with the bustle and industry of their former function. Some of the more spectacular or well-preserved structures may become symbolic (e.g. South Crofty Mine), but communal value tends to be low, especially where public access is not possible.

<i>Asset Name:</i> Bideford Bridge	
<i>Parish:</i> Bideford	<i>Value:</i> High
<i>Designation:</i> Grade I	<i>Distance to Development:</i> c.350m
<p><i>Description:</i> Listing: Bridge across River Torridge. Probably C15, encasing timbers of a wooden bridge originally built in late C13. Widened to include footpaths in 1795-1810. Further widened to provide double carriageway by Thomas Page of London in 1867. Parapets and cutwaters rebuilt in 1925. Stone rubble with dressed stone voussoirs. Parapets of reinforced concrete and rough-faced coursed stone blocks with copings of dressed stone. Granite piers. Consists of 24 pointed arches of differing widths, believed to result from its timber origins. On either side of each one is a segmental arch added to carry the footpaths of 1795-1810. Parapets of 1925 project on reinforced concrete cantilevers. Each parapet carries 6 iron lamp-standards on concrete pedestals; these closely resemble the originals of 1925, although their tops are late C20. The eastern abutment retains the parapet-walls of 1867 with chamfered copings. On each side is a pair of octagonal granite gate-piers, the shafts with trefoil-headed panels; pyramidal caps with coved bases, the east pier on each side with an ornate iron lampholder on top; each side has original iron gates decorated with scrollwork. Matching gate pier at west end of north parapet. At 678ft the 'Long Bridge' is reckoned to be the longest in Devon (Barnstaple Bridge is 530ft). Bishop Quinil of Exeter (1280-91) is said to have granted indulgences to those contributing to its building. Bishop Stapeldon left it 40s in his will of 1327. Late C14 and early C15 bishops granted indulgences towards its rebuilding or repair, but a papal letter of 1459 describes it as being of wood. Leland (c1535-43) is the first to describe it as built of stone. Timbers were found encased in the masonry during the alterations of 1925; one of them is preserved in Bideford Public Library. In the Middle Ages there was a chapel at each end of the bridge: St Anne on the east, Allhallows on the west.</p>	
<p><i>Supplemental Comments:</i> The Long Bridge survives having undergone many phases of repair and alteration, still used as a route through the town and leading to settlements such as Great Torrington. The bridge was replaced as the main road by the modern bridge to the north in the 1980s, which carries the A39. At a distance, the Long Bridge still retains its medieval character, although the styling of upper parapets and lamps lend a more Victorian feel once upon the bridge.</p>	
<p><i>Evidential Value:</i> None.</p>	
<p><i>Historical Value:</i> The bridge is historically important for the town, with an extensive documentary record of important Bishops, secular Lords and townspeople involved in its construction, funding the construction, and in its later development. The establishment and growth of the town is tied to that of the bridge.</p>	
<p><i>Aesthetic Value:</i> The bridge is an attractive feature, of overall medieval character, visually distinctive in its size and scale. It is used as the iconic symbol for the town, reproduced on signs and on tourist</p>	

merchandise. The bridge dominates the river-scape and quayside views of the town, with significant aesthetic power and value. One of only few medieval structures in the town, a physical reminder of its origins.

*Communal Value:* None.

*Authenticity:* The bridge retains its overall medieval character, although it also has strong elements of mock-Victorian style (the lamps are actually 20<sup>th</sup> century). Care has been taken during all works to maintain the authenticity of the medieval core and appearance of the structure. In this regard the irregular size and shape of the arches, inherited from the earlier timber bridge have been retained and it these medieval irregularities which define its strong visual profile. It represents more than any other feature the heritage of the town as an early historic river crossing.

*Integrity:* The bridge at its core is still medieval, but it has been widened and strengthened so many times that at parapet level it retains little historic integrity, even if the appearance has been maintained.

*Topographical Location and Landscape Context:* The bridge crosses the river at the base of the steeply sloping Torridge valley.

*Principle Views:* The key views to the bridge are to and from the east and west banks within Bideford and East-the-Water, both historic wharf and quaysides. There are important views up and down the river from the bridge itself. There are wider landscape views within the valley, on the approach to the town. The riverscape views of the bridge have developed over numerous periods with buildings of the medieval, post-medieval, 19<sup>th</sup> century and modern times blending into a complex visual context for the medieval character of the bridge, which visually connects to the form and function of the settlement as a 'ford' crossing and river port.

*Landscape Presence:* The bridge is a distinctive visual feature within the town. It is superseded by the larger modern bridge to the north in wider landscape views but does retain an element of prominence. In the townscape and riverscape of Bideford and East-the-Water it has an important landscape presence and is a focal point.

*Immediate Setting:* The setting is the river Torridge and the former wharfs and quays of the settlements either side, with historic warehouses, some derelict some now converted. The town still functions as a river port, with ships coming in to trade on a regular basis. The quaysides have been converted to amenity space for the community as well as retaining a working function. Pavements and paths run alongside the river and allow clear views and access to the bridge. Key public buildings such as the library flank the west end of the bridge and the large historic Royal Hotel flanks the east side.

*Wider Setting:* The wider town has significantly expanded away from the river, to fill adjacent valleys, with large modern housing developments which have no connection to the main Torridge river valley. The historic town areas all focus on the riverside, with historic streets running down to the quay or along the banks. The town no longer depends on commercial river trade but it is still at the heart of the community and its river crossing setting makes it popular with tourists. The wider Torridge estuary running out to the bar is becoming increasingly developed with few open fields remaining. A feeling of enclosure is beginning to develop here, particularly visible from the New Bridge to the north.

*Enhancing Elements:* None.

*Detracting Elements:* The increasing volume of traffic and the modern character of the roundabouts and immediate surrounding area at either approach to the bridge detract from its historic character. Continuous repairs and necessary strengthening works have a lesser impact.

*Direct Effects:* The most direct effect will be the reduction of views of the bridge on the approach to Bideford from the south. At present the bridge is clearly visible in open views, the proposed development will block all views to the bridge until within the town itself. This affects our understanding of the importance of the river crossing, as the origin of the town and of the importance of the bridge in its history. The development will also sever the visual connection between the bridge and Old Ford, two of the few surviving medieval structures in the town. By severing the link the two separate structures lose a key element of their context and a link to the earlier phases in the town's history.

The proposed development includes tall, visually prominent buildings which extend the town. This will create a harsh division between the urban and rural landscapes, clearly visible from the bridge, whereas currently there is a fringe area of mixed character blending the two environments more effectively. This

will make Bideford feel more disconnected from its valley setting.
<i>Indirect Effects:</i> Development is starting to focus on the historic quaysides of the town and the edge of town wharf areas, large areas of which have remained derelict. If these become modernised and lose their fundamental commercial appearance the core of the town will be somewhat disconnected from its heritage. The bridge is fundamental to the formation and growth of the town that any major shift in setting will affect our understanding of the bridge.
<i>Contribution of Setting to the Significance of the Asset:</i> The town's position and establishment is connected to the river and the bridge, central to our understanding of the development of Bideford as a community. The histories of town and bridge are interlinked and one cannot understand one, without the other, bridge and town provide context and setting for each other.
<i>Magnitude of Impact:</i> There is a risk of cumulative impact in further developing the area in question to the scale proposed in the plans. Whereas some development would fit with a natural flow of progression and change encapsulated in the varied architectural history of the town, such a large, single character development is likely to draw the eye and will fundamentally alter and block certain key views for the bridge and within/across the bridge. This will change both setting and views and is inherently negative in its impact. This could be lessened by reducing the size and scale of some elements of the development to be less visually dominant in the overall views.
<i>Overall Impact Assessment: <b>Moderate, Negative/moderate Impact.</b></i>

### 2.8.3 CUMULATIVE IMPACT

*Cumulative impacts affecting the setting of a heritage asset can derive from the combination of different environmental impacts arising from a single development or from the overall effect of a series of discrete developments. In the latter case, the cumulative visual impact may be the result of different developments within a single view, the effect of developments seen when looking in different directions from a single viewpoint, of the sequential viewing of several developments when moving through the setting of one or more heritage assets.*

(English Heritage 2011a, 25)

*The key for all cumulative impact assessments is to focus on the **likely significant** effects and in particular those likely to influence decision-making.*

(GLVIA 2013, 123)

The visual impact of a single development can be significant, but the cumulative impact can undoubtedly eclipse this. An assessment of cumulative impact is, however, very difficult to gauge, as it must take into account existing developments, those with planning consent, and those still in the planning process.

The key cumulative factor is the presence of the existing tall block at Longbridge Wharf, which forms a visually striking component of the riverside (see covershot) and approach to the town from the south. Additional riverside development of similar height and massing will increase the prominence of modern development in the town and fully engulf Old Ford. The other modern impacts affecting Old Ford are significant, and so the magnitude of impact of any further modern developments upon its setting are magnified and the cumulative effect on this asset must be considered Substantial, Large/very large effect. The cumulative impact upon other heritage assets is less significant, and is Negative/Moderate overall.

### 3.0 CONCLUSION

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Whilst the need to rejuvenate the derelict areas on New Road is recognised and the principle of development is not inherently negative, it is the size, scale and massing of the blocks, particularly A-C, which are considered to impact on the various heritage assets to the greatest extent. Development of the area, currently used as an abandoned vehicle dump, will have an aesthetic, social and ecological benefit to the area, improving the approach and therefore experience of the Conservation Area and town as a whole from the south. Indeed the Conservation Area appraisal in 2009 recognised the need for sites along New Road to be improved.

The proposed development site to the west of the road is of less concern when considering impact on heritage assets, as its visual impact is lessened by screening and it blends better into the landscape, framed by the topography behind. The scale of the proposed development to the east of the road will create a large uniform façade flanking the rivers, drawing the eye downriver and impacting on views from a number of designated heritage assets. The development also extends the urban area of the town beyond its historic limits, until now defined by Old Ford House and its former parkland and gardens.

Existing and modern impacts in this area provide a precedent for further development, and elements of its current setting – modern mixed-use commercial buildings, derelict and semi-derelict plots and a major road – detract from our appreciation of the asset as it stands. This does, however, mean there is great potential for development to provide enhancements to the current setting. These are watershed proposals for Old Ford House: the proposed development would constitute a very significant change to its immediate setting, and therefore consideration of the potential for enhancement, rather than simply substituting one set of detracting elements for another, should be placed at the heart of any proposal.



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- Daone, I. & Wapshott, E.** 2016: *New Road, Bideford, Devon: Results of a Desk-Based Appraisal & Walkover Survey*. SWARCH report 160630.

APPENDIX 1: BASELINE PHOTOGRAPHS



Ford House, within a modern housing development, on a roundabout between several small cul-de-sacs; from the west, south-west.



Ford House, restored and divided to provide several residential units; from the south, south-east.



View past Ford House, showing the modern houses which surround it and reduce views; from the east, north-east.



Old Ford house, totally subsumed into its current mixed use commercial setting; from the north, north-east.



Old Ford house, showing its battered thick medieval stone walls and later 19<sup>th</sup> century sash windows; from the north-east.



Old Ford from the south, with its small courtyard, small service building and modern houses on the slope above. The busy A386 close to the walls of the building; from the south, south-east.



Shot along the A386 towards the Longbridge Wharf building development, showing the open ground between and the relative massing of the buildings; from the south, south-west.



Across the proposed site to the east, showing wide views to the Conservation Area of East-the-Water; from the south-west.



St Davids, flanked by warehouse style buildings to the north of the proposed site, the A386 running in front; from the south, south-west.



View back down the A386, looking towards the proposed site either side of the road and Old Ford in the distance; from the north.



St Davids, from the busy roundabout, showing more warehouse style buildings to the north of the building, with the larger Longbridge Wharf buildings behind; from the north-west.



View back to the site, from East-the-Water, showing Old Ford and St Davids, as well as the Longbridge Wharf development; from the east, north-east.



St Peters Church in East-the-Water; from the south.



View towards Bideford, from Chudleigh Fort; from the east.





Chudleigh Fort, rebuilt in the 19<sup>th</sup> century as a park feature; from the east, south-east.



View from within the fort to Bideford and the proposed site; from the east, north-east.



Torrington Street, in East-the-Water Conservation Area, a narrow street of historic houses running along the east banks of the Torridge river; from the north.



As above.



The Royal Hotel; from the south, south-west.



View back to the site from the east side of Bideford Bridge from the north-east.



Bideford Bridge, in its river setting, within the townscape, with views beyond to Longbridge Wharf and the open areas of the proposed development site beyond; from the north-east.



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