

LAND BEHIND CROSSWAYS BUCKLAND BREWER TORRIDGE DEVON

Results of a Desk-Based Appraisal and Historical Visual Impact Assessment



South West Archaeology Ltd. report no. 170915



www.swarch.net Tel. 01769 573555

Land Behind Crossways, Buckland Brewer, Torridge, Devon

Results of a Desk-Based Appraisal and Historical Visual Impact Assessment

By N. Boyd
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Work undertaken by SWARCH for Stephen Sherry

SUMMARY

This report presents the results of a desk-based appraisal and historic visual impact assessment (HVIA) carried out by South West Archaeology Ltd. on land behind Crossways, Buckland Brewer, Devon, as part of the pre-planning submission for a proposed residential development.

The proposed development would take place on land within the Conservation Area at the edge of the village of Buckland Brewer, extending it slightly into the post-medieval fields on this side of the village.

Relatively little archaeological fieldwork has taken place in the immediate area. Although the site could not be subjected to a walkover due to crops and overgrowth blocking access, the archaeological potential of the site based on the cartographic and HER evidence appears to be low.

Most of the individual designated heritage assets within the settlement (one Grade II, three Grade II assets) would be partly or wholly insulated from the effects of the proposed development by a combination of local blocking, or that other modern intrusions have already impinged upon their settings. The development would have little impact on views to or within the Conservation Area or from or between individual heritage assets (**neutral** or **negligible**).*

*With this in mind, the overall impact of the proposed development can be assessed as **neutral to negligible**. The impact of the development on the buried archaeological resource would be **permanent/irreversible**, although the chance of encountering any significant archaeological deposits appears low.*



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PROJECT CREDITS

PROJECT DIRECTOR: DR. SAMUEL WALLS
 PROJECT OFFICER: DR. SAMUEL WALLS
 DESK-BASED RESEARCH: NATALIE BOYD
 HISTORIC VISUAL IMPACT ASSESSMENT: NATALIE BOYD
 REPORT: NATALIE BOYD
 EDITING: DR. SAMUEL WALLS
 GRAPHICS: NATALIE BOYD

1.0 INTRODUCTION

LOCATION:	LAND BEHIND CROSSWAYS
PARISH:	BUCKLAND BREWER
DISTRICT:	TORRIDGE
COUNTY:	DEVON
NGR:	SS 42038 20565
SWARCH REF:	BCC17

1.1 PROJECT BACKGROUND

This report presents the results of a desk-based appraisal and historical visual impact assessment (HVIA) carried out by South West Archaeology Ltd. (SWARCH) on land behind Crossways, Buckland Brewer, Devon (Figure 1). The work was commissioned by Stephen Sherry in order to establish the historic background for the site and assess the potential impact of a proposed housing development.

1.2 TOPOGRAPHICAL AND GEOLOGICAL BACKGROUND

The proposed site comprises an area behind a mixture of 19th and 20th century houses at the southern end of the village. The site lies approximately 150m south of the core of the village and just within the boundary of the Conservation Area at approximately 145m AOD. The soils of this area are the well drained fine loamy soils often over rock of the Neath Association (SSEW 1983), which overlie the sedimentary sandstone of the Bude Formation (BGS 2017).

1.3 HISTORICAL BACKGROUND

The parish of Buckland Brewer has a long documented history. The Domesday Book notes that Buckland Brewer, which was then named Bochland, was held by Ansgar from the Count Mortain (Williams and Martin 2002). The 'Brewer' part of the name is taken from the Brewer family who acquired part of the manor of Buckland in 1202 (Lysons 1822). The place name means 'Charter land' i.e. an estate with certain rights and privileges created by an Anglo-Saxon royal diploma (Gover *et al* 1932). The principle owners of the manor after the Brewers' were the Rolle family who retained ownership of the manor for over three centuries from 1544. The proposal site is located on land assessed on the Devon County Historic Landscape Characterisation (HLC) as medieval enclosures based on strip fields.

1.4 ARCHAEOLOGICAL BACKGROUND

The HER does not record any events of monuments on the proposed site. Within the village, there are a number of records, including two forges based on historic mapping information, the Listed structures in the village and the results of geophysical survey (Bonvoisin 2017) and evaluation trenching (Sworn 2016) on the eastern side of the village, which revealed ditches associated with the post medieval field system and possible pits associated with a sub-rectangular cropmark feature.

1.5 METHODOLOGY

The desk-based appraisal follows the guidance as outlined in: *Standard and Guidance for Archaeological Desk-Based Assessment* (ClfA 2014 revised 2017) and *Understanding Place: historic area assessments in a planning and development context* (Historic England 2017).

The historic visual 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 2011b), *Managing Change in the Historic Environment: Setting* (Historic Scotland 2010), and with reference to *Visual Assessment of Wind farms: Best Practice* (University of Newcastle 2002), *Guidelines for Landscape and Visual Impact Assessment 3rd edition* (Landscape Institute 2013), *Photography and Photomontage in Landscape and Visual Impact Assessment* (Landscape Institute 2011).



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

2.0 DESK-BASED APPRAISAL AND CARTOGRAPHIC ANALYSIS

2.1 DOCUMENTARY HISTORY

Buckland Brewer is a village in a parish of the same name, approximately 6km south-west of Bideford, 6km north-west of Torrington and approximately 6km from the coast. The village lies within the historic Shebbear Hundred and the Deanery of Hartland.

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The proposal site is located on land assessed on the Devon County Historic Landscape Characterisation (HLC) as medieval enclosures based on strip fields.

2.2 CARTOGRAPHIC SOURCES

The earliest map to show the site in detail is the Buckland Brewer Tithe Map of 1841. The site occupies the majority of one plot, with the proposed access crossing into two others. All three were owned by the Trustees of Lord Rolle. The main plot was recorded as 'Houses & Gardens', occupied by Richard Dennis and others (whose names are not recorded). The other two plots that the site access crosses are an arable plot called 'Mowhay Meadow' and a plot recorded as 'Cottage & Garden', both occupied by Bartholomew Fulford. The site does not appear to overlap any buildings depicted on the Tithe, despite one of the plots being labelled 'Houses & Gardens', there is a small agricultural building shown to the immediate north-east of the Proposal Site. The fields around the village show a mixture of surviving medieval strip fields, although many appear to have been reorganised in the post-medieval period.

No	Land owner	Occupier	Land use
1715	Trustees of Right Honorable Lord Rolle	Richard Dennis & Others	Houses and Gardens
1713		Bartholomew Fulford	Arable (Mowhay Meadow)
1714		Bartholomew Fulford	Cottage and Garden

TABLE 1: EXTRACT FROM THE 1841 BUCKLAND BREWER TITHE APPORTIONMENT (DHC).

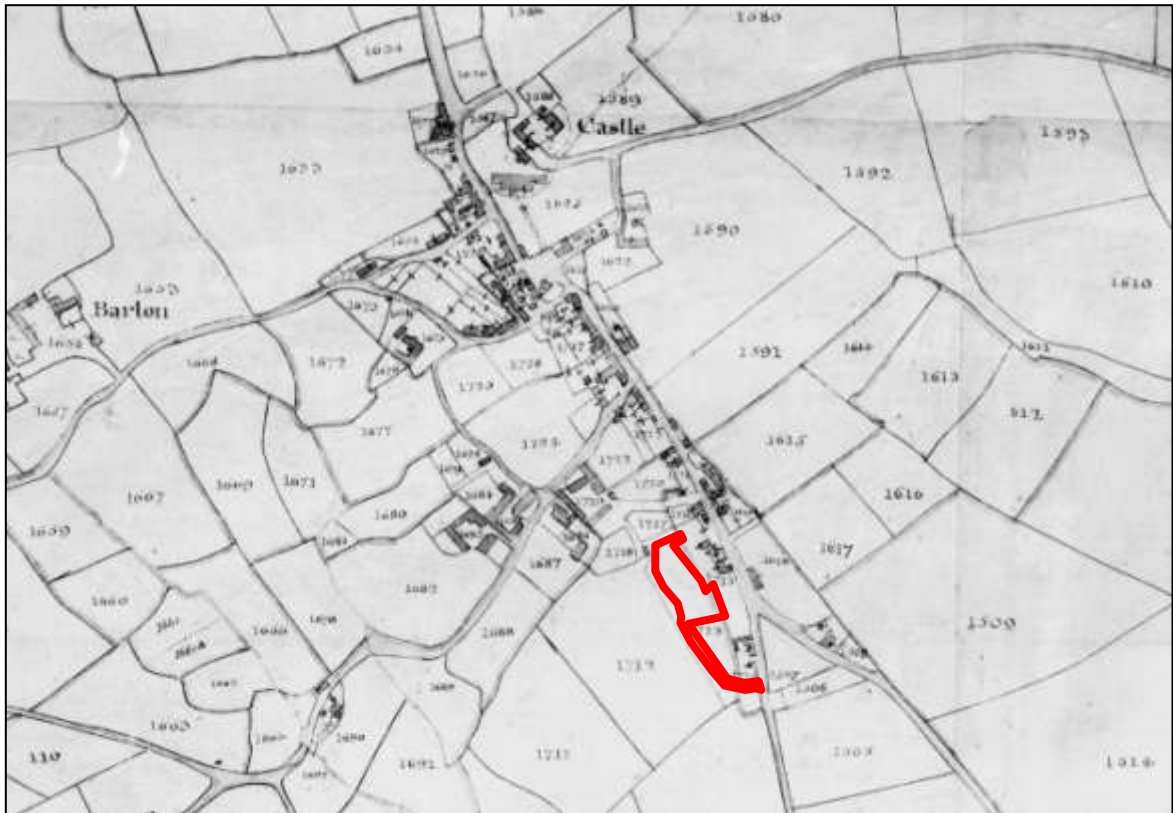


FIGURE 2: EXTRACT OF THE BUCKLAND BREWER TITHE MAP; 1841. THE APPROXIMATE SITE LOCATION IS INDICATED (DHC).

The First Edition Ordnance Survey Map of 1887 does not appear to show many changes in the vicinity of the site. The field layout is very similar and the majority of the buildings to the north and east are of a similar size and layout, although it appears a few outbuildings have been added. Across the road to the east the school has been built, with other buildings in that area on the tithe map removed.



FIGURE 3: EXTRACT FROM THE FIRST EDITION 25 INCH OS MAP, 1887; THE SITE IS INDICATED (NLS).

Between the First and Second Edition OS maps, very little has changed (Figure 4). The site was subsequently divided into different garden plots in the 20th century, presumably when the house *Nanaimo* was built.



FIGURE 4: EXTRACT FROM THE SECOND EDITION 25 INCH OS MAP, 1907; THE SITE IS INDICATED (NLS).

2.3 HERITAGE ASSETS

There are 4 Listed buildings within the village of Buckland Brewer. The Church of St. Mary and St. Benedict is Grade II* Listed, the War Memorial, A Change In Time and The Coach & Horses Inn are all Grade II. A large proportion of the village is included within the Conservation Area of Buckland Brewer which is given the statutory definition in Section 69(1) of the Planning (Listed Buildings and Conservation Areas) Act 1990 of ‘an area of special architectural or historical interest, the character or appearance of which it is desirable to preserve or enhance’.

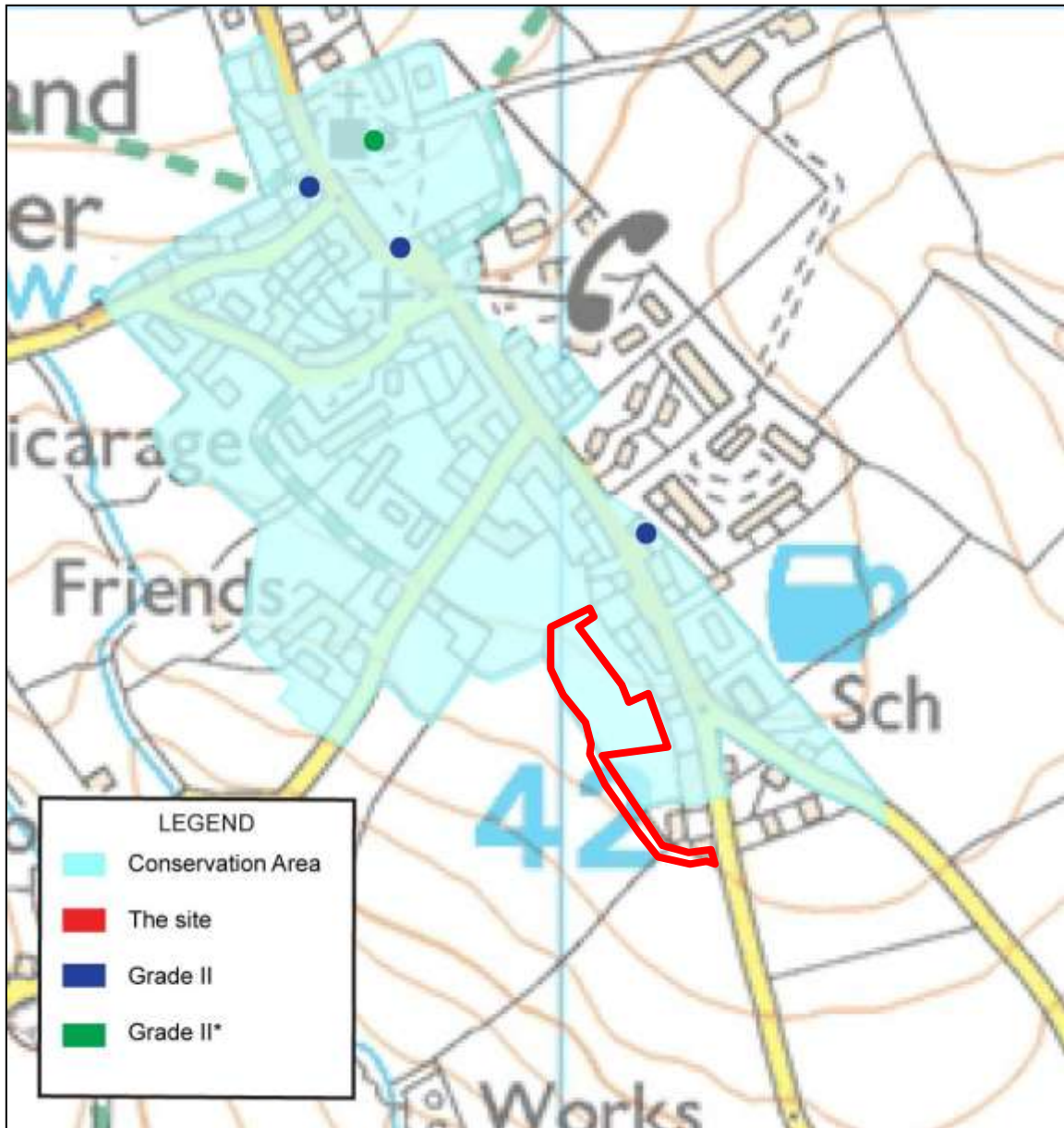


FIGURE 5: MAP SHOWING THE CONSERVATION AREA AND LISTED ASSETS IN BUCKLAND BREWER.

3.0 HISTORIC VISUAL IMPACT ASSESSMENT

3.1 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 these 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.

3.2 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.

3.3 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.

3.3.1 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 19th 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*.

3.3.2 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.

3.3.3 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 19th century, when the first 'schedule' or list of monuments was compiled in 1882. The conservation and preservation of these monuments was given statutory priority over other land uses under this first schedule. County Lists of the monuments are kept and updated by the Department for Culture, Media and Sport. In the later 20th century sites are identified by English Heritage (one of the Government's advisory bodies) of being of national importance and included in the schedule. Under the current statutory protection any works required on or to a designated monument can only be undertaken with a successful application for Scheduled Monument Consent. There are 19,000-20,000 Scheduled Monuments in England.

3.3.4 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.

3.3.5 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.

3.3.6 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.

3.3.7 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 2: THE HIERARCHY OF VALUE/IMPORTANCE (BASED ON THE DMRB VOL.11 TABLES 5.1, 6.1 & 7.1).

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

Hierarchy of Value/Importance	
	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.

3.4 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.

3.4.1 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,

3.4.2 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.

3.4.3 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.

3.4.4 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.

3.4.5 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.

3.4.6 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.

3.4.7 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.

3.5 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.

3.5.1 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.

3.5.2 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 3), 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 3 (below).

3.6 METHODOLOGY

The methodology adopted in this document is based on that outlined in *The Setting of Heritage Assets* (English Heritage 2011 and 2015 Guidance Note). The assessment of visual impact at this stage of the development is an essentially subjective one, and is based on the experience and professional judgement of the authors.

Visibility alone is not a clear guide to 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 3), some of which are seasonal or weather-related.

The principal consideration of this assessment is not visual impact *per se*. It is an assessment of the likely magnitude of effect, the importance of setting to the significance of heritage assets, and the sensitivity of that setting to the visual intrusion of the proposed development. The schema used to guide assessments is shown in Table 3 (below). A key consideration in these assessments is the concept of *landscape context* (see below).

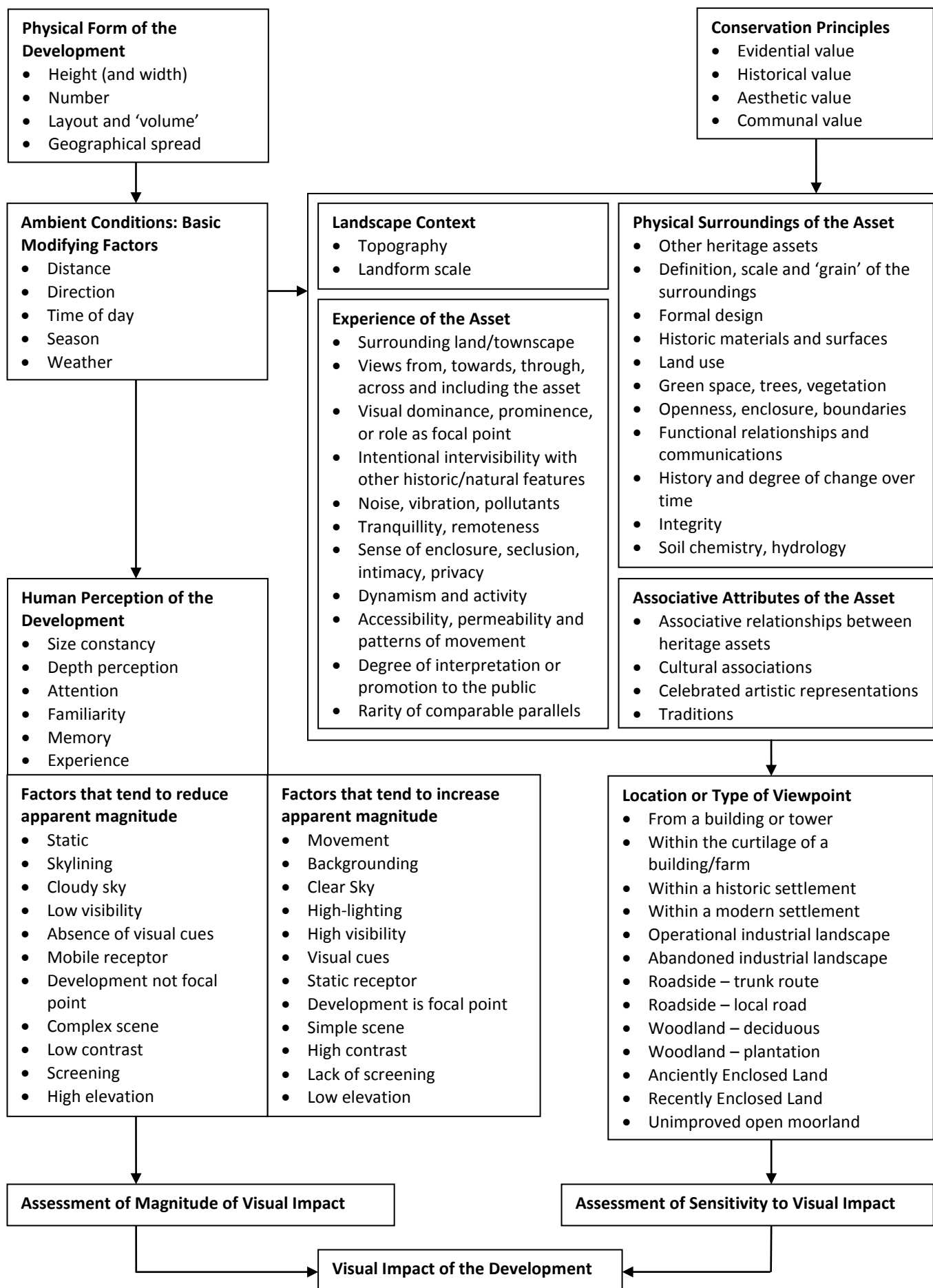


TABLE 3: THE CONCEPTUAL MODEL FOR VISUAL IMPACT ASSESSMENT PROPOSED BY THE UNIVERSITY OF NEWCASTLE (2002, 63), MODIFIED TO INCLUDE ELEMENTS OF ASSESSMENT STEP 2 FROM THE SETTING OF HERITAGE ASSETS (ENGLISH HERITAGE 2011, 19).

3.6.1 ASSESSMENT AND 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.

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.

3.7 THE STRUCTURE OF ASSESSMENT

The proposed development concerns the construction of 3 residential dwellings within the Buckland Brewer Conservation Area. The scale of the works and their location in close proximity to similar modern development and set behind the houses which line the road mean that the visual impact of the works will be restricted primarily to the immediate neighbouring properties. However, its location within the Conservation Area of Buckland Brewer; along with its proximity to Grade II* and Grade II Listed assets necessitated this assessment.

The designated assets covered by this assessment are:

- Church of St. Mary & St. Benedict (Grade II* Listed)
- A Change In Time (Grade II Listed)
- Buckland Brewer (Conservation Area)
- The Coach and Horses Inn (Grade II Listed)
- War Memorial (Grade II Listed)
- Park Farmhouse and Attached Outbuilding (Grade II Listed)
- Barn and Granary at Great Gorwood (Both Grade II Listed)

These structures are, or appear to be, in fair to excellent condition. Bearah Farmhouse (Grade II Listed) was to be part of the assessment, but a publically accessible view to the buildings could not be obtained.

The initial discussion (below) establishes the baseline sensitivity of the categories of assets to the projected change within their visual environment, followed by a site-specific narrative. It is essential the individual assessments are read in conjunction with the overall discussion, as the impact assessment is a reflection of both.

3.8 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.

3.8.1 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 4-5), used to complement and support the more narrative but subjective approach advocated by Historic England (see Table 6). 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 4: 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 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 5: 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 6: 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 affect 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.

3.9 SENSITIVITY OF CLASS OF MONUMENT OR STRUCTURE

3.9.1 FARMHOUSE AND FARM BUILDINGS

Listed farmhouses with Listed agricultural buildings and/or curtilage; some may have elements of formal planning/model farm layout

These have been designated for the completeness of the wider group of buildings or the age or survival of historical or architectural features. The significance of all of these buildings lies within the farmyard itself, the former historic function of the buildings and how they relate to each other. For example, the spatial and functional relationships between the stables that housed the cart horses, the linhay in which the carts were stored, the lofts used for hay, the threshing barn to which the horses brought the harvest, or to the roundhouse that would have enclosed a horse engine and powered the threshing machine. Many of these buildings were also used for other mechanical agricultural processes, the structural elements of which are now lost or rare, such as apple pressing for cider or hand threshing, and may hold separate significance for this reason. The farmhouse is often listed for its architectural features, usually displaying a historic vernacular style of value; they may also retain associated buildings linked to the farmyard, such as a dairy or bakehouse, and their value is taken as being part of the wider group as well as the separate structures.

The setting of the farmhouse is in relation to its buildings or its internal or structural features; farmhouses were rarely built for their views, but were practical places of work, developed when the farm was profitable and neglected when times were hard. In some instances, model farms were designed to be viewed and experienced, and the assessment would reflect this.

What is important and why

Farmhouses and buildings are expressions of the local vernacular (evidential) and working farms retain functional interrelationships (historical/associational). Farms are an important part of the rural landscape, and may exhibit levels of formal planning with some designed elements (aesthetic/designed but more often aesthetic/fortuitous). However, working farms are rarely aesthetically attractive places, and often resemble little more than small industrial estates. The trend towards the conversion of historic farm buildings and the creation of larger farm units severely impacts on historical/associational value.

Asset Name: Granary and Barn at Great Gorwood	
<i>Designation:</i> GII	<i>Condition:</i> fair
<i>Description:</i> Granary. Early C19. Coursed slatestone rubble; hipped corrugated iron and scantled slate roof. One-unit plan of 2-storeys, being built on slope with first-floor granary above storeroom approached from rear. Front has steps rising to C20 door with timber lintel above. Two segmental-arched doorways to rear. Interior: 2 king-post trusses. Included for group value. Barn. C17. Cob on tall stone plinth; gabled and half-hipped corrugated iron roof. 5-bay plan with central threshing floor. C19 plank double doors with strap hinges to both sides of central bay. Interior: 5 A-frame trusses with collars halved and pegged over principals and ridge piece set in halved and crossed apexes.	
<i>Setting:</i> The assets face each other across a courtyard, with the farmhouse just to the side. They relate to their farmyard setting.	
<i>Principal Views:</i> Without entering the property, it is hard to ascertain whether views back to Buckland Brewer are possible, although the focus of these buildings is the farmyard and not the wider landscape.	
<i>Landscape Presence:</i> The assets do not have any presence outside of their immediate setting.	
<i>Sensitivity of Asset:</i> The assets have no sensitivity to changes outside of their immediate setting. Their condition appears to be deteriorating.	
<i>Magnitude of Impact:</i> It could not be established whether there would be views to the proposed development, but the development would be outside of the setting of these assets and unlikely to have any impact.	
Overall Impact Assessment: Neutral	

Asset Name: Park Farmhouse and Attached Outbuilding	
<i>Designation:</i> GII	<i>Condition:</i> unknown
<i>Description:</i> Farmhouse. C17, with later alterations. Colourwashed render over stone and cob; gabled slate roof; rendered stone end stacks. 3-unit plan with rear outshut. 2 storeys; 3-window range. Flat rendered arches over central C20 door and C20 casements. Interior inspection not possible but noted as having chamfered beams and chamfered bressummer over open fireplace to left. Subsidiary features: C17 linhay attached to right, of coursed slatestone rubble with gabled corrugated iron roof: has A-frame roof trusses with pegged collars.	
<i>Setting:</i> The farm lies at the end of a driveway which slopes downhill. Views could not be established.	
<i>Principal Views:</i> Without entering the property, the principle views could not be established, although views over the hill to Buckland Brewer would not be possible.	
<i>Sensitivity of Asset:</i> The asset could not be viewed.	
<i>Magnitude of Impact:</i> The development could not be seen from the farmhouse and therefore there could be no impact.	
Overall Impact Assessment: Neutral	

3.9.2 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 20th 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 can be impacted by new residential developments especially when 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 development 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 20th 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 (e.g. Ledbury), 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 (e.g. late 19th century Redruth and the architect James Hicks, or Charlestown and the Rashleigh family), 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.

Asset Name: Change in Time	
<i>Designation:</i> GII	<i>Condition:</i> fair/good
<i>Description:</i> Change in Time - 17 th century, house, formerly an Inn. Two cell original plan now L-shaped due to 19 th century extensions. Located on the south side of Tower Hill street, south of the churchyard and immediately south-east of the church tower.	
<i>Setting:</i> The entrance to the building is at the rear, through a small garden with a trellis archway. Modern houses, bungalows and garages have been constructed all around this building, giving a modern, domestic, enclosed setting.	
<i>Principal Views:</i> The house has views east across to the church and wall of the churchyard.	
<i>Landscape Presence:</i> The asset does not have any presence outside of its immediate setting.	
<i>Sensitivity of Asset:</i> The asset has no sensitivity to changes outside of its immediate setting, enclosed by the surrounding buildings, with no outward views.	
<i>Magnitude of Impact:</i> The proposed development will not be visible from this house due to the houses and garages immediately south.	
Overall Impact Assessment: Neutral	

Asset Name: The Coach and Horses Inn	
<i>Designation:</i> GII	<i>Condition:</i> good
<i>Description:</i> Two attached 17 th century houses, with possible earlier origins, one now a public house. 18 th century outshut to rear, and some 19 th century extensions. Some elements of surviving 17 th century timber roof structure and open fireplaces on interior. Cob and stone construction, under a gabled thatched roof.	
<i>Setting:</i> Located at the southern end of the main street of the village, north of the proposed site, surrounded by modern housing to the north, south and east and by older cottages on the opposite side of the road. An enclosed, village setting.	
<i>Principal Views:</i> Views to and from the asset, north, along the main street and through the centre of the Conservation Area towards the church and village 'square'. The asset is a key visual element within the main village and is a local landmark within the community, but holds no wider landscape presence.	
<i>Sensitivity of Asset:</i> The asset has some sensitivity to changes within the village, particularly along the main street.	
<i>Magnitude of Impact:</i> The roofs of the proposed development may be partially visible over the houses across the road from the inn, but these would be limited and domestic in character, in keeping with the buildings which already surround the asset.	
Overall Impact Assessment: Neutral	

Asset Name: Buckland Brewer Conservation Area	
<i>Designation:</i> CA	<i>Condition:</i> good overall
<i>Description:</i> A small medieval village, lying on the important former coaching route between Bideford and Great Torrington. There are four Listed buildings in the village, one of which is the Grade II* Listed church. The main street of the village is bordered by the 19 th century school and public house at the southern end and the village 'square', with the church, churchyard and Methodist Chapel at its northern end.	
<i>Topographical Location & Landscape Context:</i> The village stands on a high ridge of ground, on the upper east-facing slopes; the ridge running north-west, to south-east, with steep combs running east into the River Duntz valley.	
<i>Setting:</i> The Conservation Area is made up of the core (in fact almost all) of the village, along the main street, with several small modern developments expanding the village east and west. Despite the location of the village on top of a ridge, the Conservation Area is rather enclosed and inward-looking, with a rural village feel, in both the character and scales of the buildings and the rare glimpses of distant countryside.	
<i>Principal Views:</i> Key views within the Conservation Area are the streetscape views north and south along the main street, to and from the church.	
<i>Sensitivity of Asset:</i> The Conservation Area, focused along the main street, has largely enclosed village views and little sensitivity to changes outside of this.	
<i>Magnitude of Impact:</i> The roofs of the proposed development may be partially visible in glimpses between buildings at the southern end of the Conservation Area and possibly from the raised churchyard. It will otherwise not be visible and as it is residential, it will be of the same character as the majority of buildings in the Conservation Area.	
Overall Impact Assessment: Neutral to Negligible.	

3.9.3 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, most 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 wind turbine 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.

As the parishes in Devon and Cornwall can be relatively small (certainly in comparison with the multi-township parishes of northern Britain) 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 turbine is located within the landscape in such a way to interrupt line-of-sight between 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 vertical element in this landscape. However, if the turbine is located at some distance from the church tower, it will only compete for attention on the skyline from certain angles and locations.

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 wind turbine 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 19th century means many local medieval churches are associated with notable ecclesiastical architects (historical/associational). They 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. In general terms, the evidential, historical and communal value of a church would not be particularly affected by individual developments; however, the aesthetic of the tower and its role as a visible symbol of Christian worship in the landscape/soundscape could be.

Asset Name: Church of St Mary and St Benedict	
<i>Designation:</i> GII*	<i>Condition:</i> good/excellent
<i>Description:</i> 15 th century parish church, heavily restored in the 1870s/1880s, by S. Hooper of Hatherleigh. Plan of chancel with north chapel, nave with south aisle and porch and west tower. Tall, three stage tower with full height off-set angle buttresses.	
<i>Setting:</i> The church stands to the north end of the main street in the village, with the village square immediately south. The church stands in a raised churchyard, its body screened behind an avenue of trees. The enclosed main street of the village opens up around the church, which dominates views across the village and beyond, a display of its importance within this rural community.	
<i>Principal Views:</i> There are key views to and from the church along the main street in the village. There are wide landscape views to and from the church tower, although the body of the church is largely hidden from view.	
<i>Landscape Presence:</i> The church is a landmark within the wider landscape. The church shares landscape dominance of this area with Monkleigh church, with key visual links between the two buildings.	
<i>Sensitivity of Asset:</i> As a key skyline feature the church is very sensitive to landscape changes. As a dominant asset within the village and Conservation Area, the church is sensitive to changes within the	

village.
<i>Magnitude of Impact:</i> The body of the church is screened by trees and will have no views of the proposed development. The tower of the church will likely have partial views of the roofs of the proposed development, tucked behind the other buildings in the village. From wider views towards the village, from the south and west, both the proposed development and the church will be clearly visible. From the west, the proposed development lies at the opposite end of the village to the church and will not distract from views to the church. From the south, the development lies lower on the ridge than the church and, while it will appear in views to the church, it will be in line with the other buildings of the village and will not block the line of sight.
<i>Overall Impact Assessment:</i> Negligible

3.9.4 MEMORIALS

Memorials are typically located in order to be seen, often at road junctions, high points or central locations within the communities that they were designed to evoke remembrance within. Many examples are located within churchyards or cemeteries, but those which are typically afforded statutory protection are those located outside of these bounds. Context and setting is often confined to the settlement with which they are associated and therefore solar developments, when visible at a distance, do not affect their relationships with their surroundings or public understanding of their meaning and significance. Some large (primarily 19th century) memorials are afforded a much wider setting by their prominent positioning on hilltops above settlements, and in these instances they are more sensitive to changes in the landscape.

What is important and why

All have strong communal value, in terms of commemorative power and symbolic associations (communal).

<i>Asset Name:</i> War memorial	
<i>Designation:</i> GII	<i>Condition:</i> fair/good
<i>Description:</i> Unveiled in 1949, the memorial is a Celtic style stone cross on a stepped plinth. An inscribed plaque on the shaft has a list of names. The memorial sits within a small stone-walled enclosure with an iron gate.	
<i>Setting:</i> War Memorial - Located immediately south of the parish church, between it and the square, its enclosure built against the churchyard walls. This end of the square is raised up, elevating the monument and this, coupled with the fact it appears in views through the Conservation Area to the church shows its importance to the community.	
<i>Principal Views:</i> Views from the monument are south, down the square and the main street, views to the monument are north along the main street and include the church in the background.	
<i>Sensitivity of Asset:</i> The asset has sensitivity to changes in its immediate environment, but not further afield.	
<i>Magnitude of Impact:</i> The proposed development is unlikely to be visible from the memorial, the houses and buildings of the main street providing blocking.	
<i>Overall Impact Assessment:</i> Neutral	

3.10 SETTING ASSESSMENT

The immediate setting of the site is on the edge of a rural village, behind a row of 19th and 20th century houses, with arable fields to the south and west. The cartographic evidence indicates that the fields here have remained largely unchanged in layout since at least the 1840s, although being temporarily subdivided in the late 20th to 21st century.

The closest designated assets are the Coach and Horses Inn, A Change in Time, the War Memorial and the Church of St. Mary and St. Benedict. All of the assets are to some extent screened from the majority of the proposal site, and are not orientated to have direct views into the site.

More widely afield, there are clear views to the village of Buckland Brewer, and its Church tower is dominant in the landscape. The development sits on the edge of the village, lower down the slope of the ridge than the church and will not distract from, or block it in views.

The overall impact of the proposed development on the setting of the settlement of Buckland Brewer or the heritage assets which it contains is likely to be **neutral to negligible**, provided that the houses are not a great deal taller than their neighbours.

4.0 CONCLUSION

The proposed development would take place on land at the edge of the village of Buckland Brewer, extending it slightly into the post-medieval fields on this side of the village.

Relatively little archaeological fieldwork has taken place in the immediate area. Although the site could not be subjected to a walkover survey due to crops and overgrowth blocking access, the archaeological potential of the site based on the cartographic evidence and HER record appears to be low.

Most of the individual designated heritage assets within the settlement (one Grade II*, three Grade II assets) would be partly or wholly insulated from the effects of the proposed development by a combination of local blocking, or that other modern intrusions have already impinged upon their settings, indicating that this development would have little impact on the Conservation Area and nearby assets (**neutral** or **negligible**).

With this in mind, the overall impact of the proposed development can be assessed as **neutral to negligible**, assuming the houses are not significantly higher than the rooflines of existing buildings within the village. The impact of the development on the buried archaeological resource would be **permanent/irreversible**, although the chance of encountering any significant archaeological deposits is slight.

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APPENDIX 1: SUPPORTING PHOTOGRAPHS



Access to the site, blocked by overgrowth; from the south.



View towards the site from the Coach & Horses Inn, locally blocked; from the east-north-east.



The Coach & Horses Inn, largely screened by fencing & planting; from the west.



The memorial cross, with the church behind; from the south.



View from the memorial towards the site, blocked by trees and houses; from the north-north-east.



Shot showing the relationship between the memorial and the church tower; from the south.



View from the church gates to the body of the church, screened by an avenue of trees; from the south.



View from the base of the church tower towards the site; from the north-north-east.



A Change In Time; from the south-west.



View towards the site from A Change In Time, showing the local blocking; from the north-north-east.



Shot showing the relationship between A Change In Time and the Church; from the west-south-west.



The Undesignated Methodist Chapel; from the east.



As above, from the south.



View south through the Conservation Area; from the north.



View north through the Conservation Area; from the south.



View towards Buckland Brewer from the west-south-west. The site location is indicated.



The Listed barn at Great Gorwood; from the south-west.



The granary at Great Gorwood, from the west.



As above, showing modern repairs.



View towards Buckland Brewer from the top of the driveway to Park Farm; from the west-south-west.



View down the driveway towards Park Farm; from the east.



View of the turbine in close proximity to the driveway to Park Farm; from the south.



View across the fields towards the proposed development on the edge of the settlement; from the west.



View towards Buckland Brewer showing the approximate location of the site; from the south-west.



As above; from the south.



The Old Dairy
Hacche Lane Business Park
Pathfields Business Park
South Molton
Devon
EX36 3LH

Tel: 01769 573555
Email: mail@swarch.net