

SAILS POLRUAN LANTEGLOS CORNWALL

Results of a Desk-Based Appraisal & Heritage Impact Statement



South West Archaeology Ltd. report no. 170910



www.swarch.net Tel. 01769 573555

Sails, Polruan, Lanteglos, Cornwall

Results of a Desk-Based Appraisal & Heritage Impact Statement

By B. Morris
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Work undertaken by SWARCH for Ivan Tomlin of Planning for Results Ltd.
On behalf of Mr & Mrs Peter Hadley (the Clients)

Summary

This report presents the results of a desk-based appraisal and heritage impact statement carried out by South West Archaeology Ltd. (SWARCH) for Sails, Polruan, Lanteglos, Cornwall. The site is located within the settlement at Polruan, but on the edge of the historic core and Conservation Area.

The site is located within the fishing village of Polruan, first documented in 1284. The proposed development would take place just beyond the edge of the historic settlement, within fields that were probably enclosed in the early post-medieval period, formerly part of a common open field system attached to the village.

The development would remove a section of stone wall flanking Hockens Lane. It is shown on maps going back to 1771, and the boundary could be medieval in date. The wall itself is likely to be later, and most of the extant structure has been rebuilt in the 20th century, divesting it of evidential value. The quality of the rebuild is highly variable, but the visual effect is relatively pleasing. Hockens Lane lies on the edge of the Polruan Conservation Area, but it does not form a particularly attractive part of the CA and any visual effect is likely to be highly localised.

On that basis the overall impact of the development on the Conservation Area and the GII Chapel is negligible. The impact on the boundary wall would be substantial (i.e. this section of wall would be removed), but the wall itself is of low archaeological value. A recessive, sympathetic design could make a positive contribution to the built environment.



September 2017

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IVAN TOMLIN OF PLANNING FOR RESULTS LTD. (THE AGENT)
 MR & MRS PETER HADLEY (THE CLIENTS)
 THE STAFF OF THE CORNWALL RECORD OFFICE

PROJECT CREDITS

DIRECTOR: DR. SAMUEL WALLS
 FIELDWORK: BRYN MORRIS
 DESK-BASED ASSESSMENT: BRYN MORRIS
 REPORT: BRYN MORRIS
 EDITING: NATALIE BOYD
 GRAPHICS: BRYN MORRIS

1.0 INTRODUCTION

LOCATION:	SAILS, ST SAVIOURS HILL, POLRUAN
PARISH:	LANTEGLOS
COUNTY:	CORNWALL
NGR:	SX 12394 50950
PLANNING NO.	PA17/04168
SWARCH REF.	FPS17

1.1 PROJECT BACKGROUND

South West Archaeology Ltd. (SWARCH) was commissioned by Ivan Tomlin of Planning for Results Ltd. (the Agent) on behalf of Mr & Mrs Peter Hadley (the Clients) to undertake a desk-based appraisal and heritage impact statement for a proposed garage/boat-store off Hockens Lane, Polruan, Lanteglos, Cornwall. This work was undertaken in accordance with best practice and ClfA guidelines.

1.2 TOPOGRAPHICAL AND GEOLOGICAL BACKGROUND

The site is located within the settlement of Polruan, but on the edge of the historic core in an area of 20th century development. This part of Polruan is located on the steep north-facing slopes of a ridge projected across the mouth of the River Fowey. The site is 130m from the coast, at an altitude of c.30m AOD. The SSEW lists the soils here as the well-drained fine loamy or silty soils of the Denbigh 1 Association (SSEW 1983), overlying the slates and siltstones of the Meadfoot Group (BGS 2017).

1.3 HISTORICAL BACKGROUND

Polruan lies within the ancient ecclesiastical parish of Lanteglos, within the Hundred and Deanery of West. The village is the largest settlement in the parish and it owes its historic prosperity to the proximity of the sea, but has always been a poor second to Fowey in maritime terms. Polruan was first recorded in 1284 as *Lanteglos juxta Porthruan*. Polruan was held by the Daubeny family during the medieval period and they obtained the grant of a market and annual fair. The layout of the settlement is highly reminiscent of a planned borough. Polruan Manor descended via the Molins to the Lords Hungerford, and was held by the Rashleighs of Menabilly from before 1619. The manors of Lanteglos, Hall, Tolcarne and Bodinneke were held by the Mohuns of Boconnoc; the Mohun estates were acquired by Thomas Pitt Esq., a former governor of Madras, in 1717.

1.4 METHODOLOGY

This work was undertaken in accordance with best practice. The desk-based assessment follows the guidance as outlined in: *Standard and Guidance for Archaeological Desk-Based Assessment* (ClfA 2014a) and *Understanding Place: historic area assessments in a planning and development context* (English Heritage 2012). The heritage impact assessment follows the guidance outlined in: *Conservation Principles: policies and guidance for the sustainable management of the historic environment* (English Heritage 2008), *The Setting of Heritage Assets* (Historic England 2015), *Seeing History in the View* (English Heritage 2011), *Managing Change in the Historic Environment: Setting* (Historic Scotland 2010), and with reference to *Guidelines for Landscape and Visual Impact Assessment 3rd Edition* (Landscape Institute 2013).



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

2.0 DESK-BASED APPRAISAL

2.1 DOCUMENTARY HISTORY

Polruan lies within the ancient ecclesiastical parish of Lanteglos, within the Hundred and Deanery of West. The village is the largest settlement in the parish and it owes its historic prosperity to the proximity of the sea, but has always been a poor second to Fowey in maritime terms (e.g. 47 ships from Fowey compared to a single ship from Polruan to the siege of Calais in 1346×47). Polruan is located some distance (c.1.5km) from the parish church, which stands within a sub-circular enclosure presumed to be an early medieval *lann* (MCO26670). Polruan was first recorded in 1284 as *Lanteglos juxta Porthruan* (porth+ruan = harbour/cove + personal name; Padel 1985). Polruan was held by the Daubeny family from 1291-1420, who obtained the grant of a market and an annual fair. The layout of the settlement – with short narrow tenements laid out to either side of a single main street – is highly reminiscent of a planned borough. Polruan Manor descended via the Molins to the Lords Hungerford, and was held by the Rashleighs of Menabilly from before 1619. During the medieval period the manors of Lanteglos, Hall, Tolcarne and Bodinnek were held by the Mohun family of Boconnoc; the Mohun estates were acquired by Thomas Pitt Esq., a former governor of Madras, in 1717.

2.2 CARTOGRAPHIC DEVELOPMENT

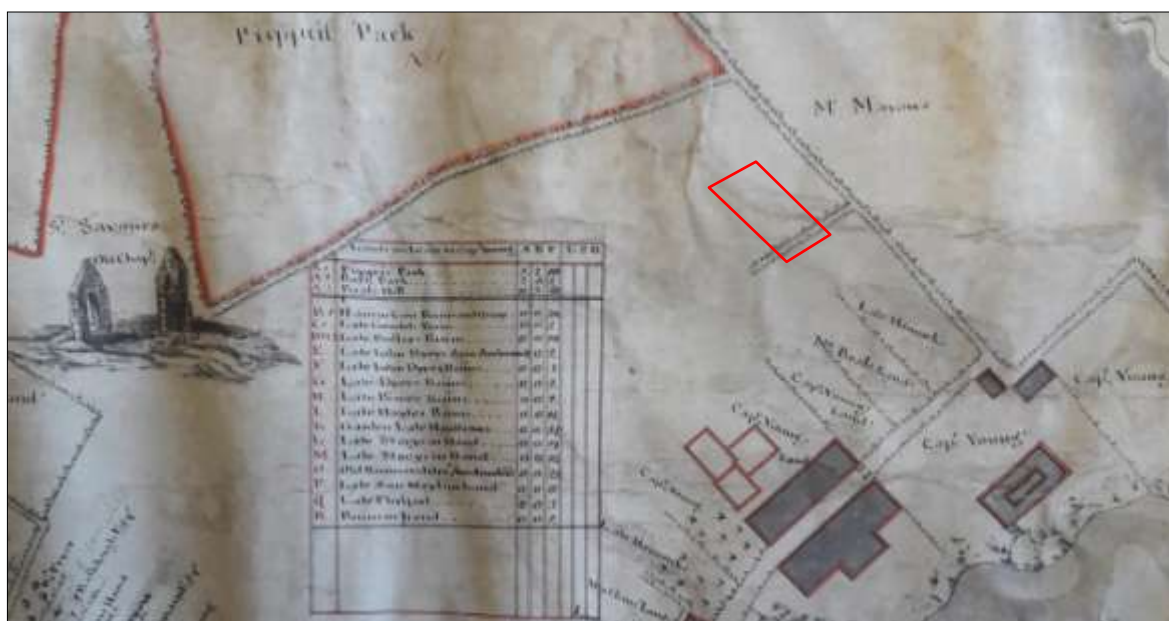


FIGURE 2: EXTRACT FROM A MAP OF 1771 (© CRO: X633/1); THE SITE IS INDICATED.

A map (Figure 2) showing the scattered properties of Thomas Pitt of Boconnoc in 1771 does not include the site, but it does show the adjacent narrow lanes of, St Saviour's Hill and Hockens Lane. The buildings of the settlement are shown, irrespective of ownership; field boundaries are depicted as hedges. The c.1845 tithe map (Figure 3) is more comprehensive, and again shows the site as open land. The complexity of land ownership, and the morphology of the fieldscape, would imply these fields formed part of a common open field system attached to the settlement of Polruan. West Street may well be a secondary development, springing up along the road leading to the 15th century blockhouse. Hockens Lane and St Saviour's Hill would then follow the headlands of furlongs attached to the village. The field names are of some interest (e.g. *Picken's Park*, *Hockens Lane*), but these are probably post-medieval personal names, relating to previous owners.



FIGURE 3: EXTRACT FROM THE C.1845 LANTEGLOS TITHE MAP, WITH INSERT (CRO); THE SITE IS INDICATED.

TABLE 1: EXTRACT FROM THE 1839 LANTEGLOS TITHE APPORTIONMENT; FIELD CONTAINING THE SITE IS HIGHLIGHTED.

No.	Landowner	Occupier	Field Name	Landuse
221	Mary Hicks (widow)	Mary Hicks	Picken's Park	Arable
368	Edward Dingle, Sen.	Himself	Walkhouse and Garden	-
369	Mary Hicks (daughter)	William Dyer	Walk Meadow <i>als</i> Castle Street Garden	-
370	Mary Hicks (widow)	Mary Hicks	Walk Meadow	-
371	John Climo	Himself	Corner Park	-
372	William Rashleigh	Edward Dingle	Lower Meadow	-
373	Elizabeth Smith	Elizabeth Smith	Pascoe's Walk Meadow	-
392	Mary Hicks (widow)	Mary Hicks	Tippet's Hole	-
393	John Hicks	William Yeo	Sand Cove	-

In terms of the historic Ordnance Survey maps, in 1881×82 field no.371 had been subdivided, and the historic settlement had begun to expand (Figure 4). This map also shows the newly-built Methodist (Wesleyan) Chapel, constructed in 1880, and a large house overlooking the bay (*Clifton Villa*). By 1907×08 a terrace of houses had been constructed in *Picken's Park*, and a second large house built adjacent to *Clifton Villa*. The 1962 OS map shows buildings in outline to the east and south-east of the site; the implication being that these were fairly recent structures. The 1971 OS map shows the house immediately to the west of the site had been constructed by this date, and the settlement had begun to expand on the eastern slopes overlooking the village. Sails is not shown on the 1976 OS maps, and presumably dates to the late 1970s or early 1980s.



FIGURE 4: EXTRACT FROM THE 1ST EDITION OS 6" MAP, SURVEYED 1881 PUBLISHED 1882 (CORNWALL SHEET LI.SE). THE SITE IS INDICATED (CRO).

2.3 HISTORIC BUILDING ASSESSMENT

A rapid assessment of the boundary wall at Sails was undertaken by B. Morris on the 22nd August 2017; the weather was fine and sunny, with excellent visibility. The proposed works would require the demolition and removal of the boundary wall flanking Hockens Lane. This boundary is shown on historic maps dating back to 1771, and is likely to be medieval in date. However, the wall in question is unlikely to predate the 18th century, and the bulk of the visible structure appears to have been rebuilt in the 20th century.

The wall is constructed of local grey angular (quarried) slatestone. The original, slightly battered, sections of wall are comprised of well-sorted and fairly homogeneous pitched coursed stone. On the one section where it appears to survive to original height, a fifth course of finer, smaller stones is used to cap the wall. These sections may have been interspersed with short lengths where the stones were laid flat, but due to the extent of the reconstruction this is unclear. There is one small area of possible herringbone work just to the west of the gate, but this could just as easily be partly-collapsed pitched stonework. The original walls do not appear to be mortared.

A significant proportion of the wall has been rebuilt. These areas of rebuild can be distinguished from the earlier fabric by the use of mortar, stones laid flat, larger and less well-sorted stones, some variety in stone type (e.g. some granite here) and a general lack of accomplishment verging on slipshod in places. The overall height of the wall appears to have been raised by 0.4-0.5m. There is a forced opening towards the centre of the wall, where a garden gate opens onto steps leading up to the back garden above.

2.3.1 VALUE

The wall has some historical interest, in that it is the successor of a probable medieval boundary, and will retain some evidential value. However, that value is considerably diminished by the extent of reconstruction. The wall retains some aesthetic value, as a varied and heterogeneous structure betraying a range of styles and degrees of technical accomplishment.



FIGURE 5: VIEW ALONG HOCKENS LANE FROM THE WEST, SHOWING THE WALL IN QUESTION.



FIGURE 6: AS ABOVE, DISTINGUISHING AREAS OF REBUILD (ABOVE) FROM ORIGINAL BUILD (BELOW).



FIGURE 7: VIEW OF THE WALL FROM THE NORTH.



FIGURE 8: AS ABOVE, DISTINGUISHING AREAS OF REBUILD (ABOVE) FROM ORIGINAL BUILD (BELOW).

3.0 HISTORIC 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 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 5.2-5.6 discuss policy, concepts and approach; section 5.7 covers the methodology, and section 5.8 individual assessments.

The methodology employed in this assessment can be found in Appendix 1.

3.2 THE STRUCTURE OF ASSESSMENT

This HIA groups and discusses heritage assets by category (e.g. chapel, historic settlement etc.) and then addresses each site individually. The initial discussion establishes the baseline sensitivity of a given category of monument or building to the proposed development, the individual entry elaborates on local circumstance and site-specific factors. The following heritage assets selected for discussion are: Grade II Methodist Chapel [1140307] and Polruan Conservation Area.

A comprehensive series of baseline photographs can be found in Appendix 2.

3.3 ASSESSMENT BY CLASS OF MONUMENT OR STRUCTURE

3.3.1 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 the heritage assets within a village, dependant on the form and location of the settlement, can be harmed by unsympathetic development. The relationships between the houses, church and other Listed structures need not alter, and it is these relationships that define their context and setting in which they are primarily to be experienced, but frequently the journey taken by the experient to reach that setting can be affected.

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 housing 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 bungalowoid 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: Polruan Conservation Area	
<i>Parish:</i> Lanteglos	<i>Value:</i> Medium
<i>Designation:</i> CA [11xGII; 1xGII*]	<i>Distance to Development:</i> adjacent
<p><i>Description:</i> The conservation area encompasses the historic core of the settlement, which is strung out along the two principal roads in the village: Fore Street and West Street. Most of the Listed buildings along these two roads are recorded as being 19th century in date, with only two earlier (18th century) cited examples. It is unclear why these particular buildings have been singled out for designation as most of the buildings in the settlement appear contemporary; 19th century facades may well conceal earlier structures. Fore Street drops steeply to the Quay, but the narrowness of the street and the Quayside Hotel restrict views out across the estuary. West Street is even narrower, with buildings crowding the street from either side. Openings between the rooftops of the buildings on the northern side of the street provide highly-attractive – if again restricted – views across the river to Fowey. The verticality of the historic settlement, and its crowded, narrow, claustrophobic streets affording only occasional glimpses across the wider landscape, is a key characteristic of this CA.</p>	
<p><i>Description: Hockens Lane:</i> The south-western edge of the CA is defined by Hockens Lane. This lane runs between the gardens of properties on West Street and St Saviour’s Hill. The plots to the rear of West Street have been variably built up in their own right, with several small cottages and numerous garages and car parking spaces. The garages are mainly of concrete block (some rendered); one at the western end is modern, faced with stone with a hipped slate roof. While clearly better than a brick or concrete-block structure, this modern garage does look incongruous. The key issue is the sawn, unweathered appearance of the stones used in the wall: historic stonework is weathered and more textured. Towards the eastern end there is an incongruous buff-brown electrical substation on a concrete-block plinth; this provides the best viewing platform for the GII Chapel (below) and Fowey on the lane. The gardens of the houses on St Saviour’s Way drop down to the lane, and are retained by a stone wall (see above). This wall is not always visible (the central section is concealed by vegetation), and a section has been removed to</p>	

<p>create a parking bay towards the eastern end. Sections have been extensively rebuilt, particularly at the western end. The land to the north of the lane falls away steeply, and boundary wall on this side has been swept away, buried and/or replaced by cottages, garages and car parking. The wall along the southern side of the lane survives for much of its length, in varying states of repair, and does contribute positively to the historical character of the lane.</p>
<p><i>Evidential Value:</i> The settlement contains a large number of historic structures. Many of the buildings appear 19th century in date, with rubblestone walls and openings with brick segmental arches, but others are rendered and impossible to date from the exterior. In the absence of any extensive programme of historic building recording, it is highly likely many of the buildings here conceal historic fabric that is much older than it appears.</p>
<p><i>Historical Value:</i> Polruan is the impoverished sister-settlement to Fowey, and as such the history of the two settlements is inseparable (e.g. until recently Fowey harbour pilots traditionally came from Polruan). In terms of layout, Polruan has the look of a failed borough – with short narrow burgages laid out to each side of Fore Street, with a possible late medieval extension to the west arising following the construction of the 15th century blockhouse.</p>
<p><i>Aesthetic Value:</i> The settlement as a whole contains a series of very attractive elements, but the lack of clear views makes it difficult to appreciate them. Within the settlement it is very difficult to appreciate the aesthetic value of structures and compositions. The verticality of the village, as viewed from the river or from Fowey, is a clear strength; however, it is visually highly complex and lacks clear focal points. The settlement does appear to be the poor relation of Fowey, in the sense that it does feel slightly run down and somewhat isolated/insulated from the outside world. The extensive unsympathetic development of the hill slopes above the town to the east has a clear adverse impact on the CA.</p>
<p><i>Communal Value:</i> Limited. Some individual structures within the settlement (e.g. the reading room) will have some communal value.</p>
<p><i>Authenticity:</i> The historic character of the overall settlement has been eroded by 20th century housing developments to the east and south. However, the historic core remains surprisingly cohesive, with little sign of the gentrification that afflicts most of the attractive villages on the south Cornish coast. Polruan genuinely feels like a community and not a ghost town.</p>
<p><i>Integrity:</i> In general, the overall condition of the historic housing stock can be described as fair, with occasional examples in better (restored) condition (but also therefore, less authentic), and others clearly in need of repair. The external appearance of the historic buildings would suggest the interiors are likely to retain period features, but this could not be verified.</p>
<p><i>Topographical Location and Landscape Context:</i> The CA extends along Fore Street to the south, and along West Street, on the steep north-facing slopes of a ridge that projects across the mouth of the River Fowey.</p>
<p><i>Principal Views:</i> Views within the settlement are very restricted by the buildings that crowd the streets. A key characteristic of the settlement are the glimpses afforded by gaps between buildings out across the river to Fowey. Views back to the whole settlement from Fowey, and from the river itself, are also important.</p>
<p><i>Landscape Presence:</i> The settlement as a whole is visible on a landscape scale. Individual components are not readily discernible.</p>
<p><i>Enhancing Elements:</i> Its topographical location; the authentic character of many of the historic structures; views out across the river to Fowey.</p>
<p><i>Detracting Elements:</i> Slightly run down; unsympathetic use of concrete repairs to coastal properties; poor design quality of infrastructure; the concrete/rendered garages flanking Hockens Lane; the substation off Hockens Lane above the chapel (below).</p>
<p><i>Direct Effects:</i> Removal of a length of stone wall (on the edge of the CA) and the construction of a garage/boat-store (just beyond the CA). The bulk of the wall (as discussed, above) has been rebuilt in the 20th century, but the heterogeneity of the build is quite pleasing. It is possible archaeological features may be present within the footprint of the garage/boat-store.</p>
<p><i>Indirect Effects:</i> The proposed development would take place on the southern edge of the historic settlement. There may be some issues with noise, dust and increased traffic during the construction phase, with a slight visual effect of the appearance of the CA during the occupation phase. However, the development would not be visible from the historic core of the settlement, being located to the rear of the gardens dropping down to the properties on West Street. There would be an effect on Hockens Lane,</p>

and views from the junction with Battery Lane, but that effect would be very localised.

Contribution of Setting to the Significance of the Asset: The settlement and the landscape around it have evolved over time. The verticality of the location defines the character of the CA, and a fishing settlement could not develop without easy access to the sea.

Magnitude of Impact: The proposed development would be located just beyond the upper (southern) edge of the CA, and set back into the slope. It would remove a section of stone wall that is of some aesthetic merit, but relatively little evidential value. Adjacent buildings will provide some measure of screening from wider view, although there would be some minor effect to the experience of the approach to West Street via Battery Lane. The visual complexity of the settlement will diminish the slight visual impact of the development in wider landscape views.

Impact Assessment: Medium value + negligible effect = Neutral/Slight Impact. **Negligible** impact overall.



FIGURE 9: THE CORNER OF BATTERY LANE AND HOCKENS LANE, SHOWING THE NEW GARAGE; VIEWED FROM THE SOUTH.



FIGURE 10: THE CONCRETE-BLOCK GARAGE OPPOSITE THE PROPOSED SITE; VIEWED FROM THE SOUTH-WEST.



FIGURE 11: THE VIEW ALONG HOCKENS LANE TO THE EAST OF THE PROPOSED SITE; VIEWED FROM THE WEST.



FIGURE 12: THE VIEW ALONG HOCKENS LANE FROM THE EAST.

3.3.2 NONCONFORMIST CHAPELS

Non-Conformist places of worship, current and former

Non-Conformist chapels are relatively common across Cornwall. They tend to be fairly modest structures in all but the largest settlements, lacking towers and many of the ostentatious adornments of older Church of England buildings. They are usually Grade II Listed structures, most dating from the 19th century, and adjudged significant more for their religious and social associations than necessarily any individual architectural merit. They can be found in isolated locations, but are more often encountered in settlements, where they may be associated with other Listed structures. In these instances, the setting of these structures is very local in character and references the relationship between this structure and other buildings within the settlement. The impact of a wind turbine is unlikely to be particularly severe, unless it is built in close proximity.

What is important and why

Nonconformist chapels are typically 19th century in date, and some retain interior period fittings (evidential). Some of the better preserved or disused examples are representative of the particularly ethos of the group in question, and buildings may be linked to the original preachers (e.g. John Wesley) (historical value). Congruent with the ethos of the various movements, the buildings are usually adapted from existing structures (early) or bespoke (later), and similar in overall character to Anglican structures of the same period (aesthetic value). They often have strong communal value, where they survive as places of worship (communal value).

Asset Name: Methodist Chapel (Wesleyan), West Street, Polruan	
<i>Parish:</i> Lanteglos	<i>Value:</i> Medium
<i>Designation:</i> GII	<i>Distance to Development:</i> c.50m
<i>Description:</i> Listing: Wesleyan Chapel, now Methodist Chapel, 1880 foundation stone. Designed by Mr Hicks of Redruth. Snecked grey limestone blocks with ashlar quoins and freestone dressings. Symmetrical gabled south front with slate roof. Free Gothic style. Gabled south front (ritual west) with central entrance in coped gabled stone porch with corner buttresses. Pitch pine diagonal boarded 3 panel double doors flanked by pilasters supporting 2 centred arch with foiled tracery in tympanum. Flanked by 2 engaged pinnacled octagonal turrets rising from tall square bases and rising above gable apex with engaged shafts near top with blind arcading above surmounted by pinnacles which were once possibly decorated with finials. Flanked on ground floor by 2 lancet windows with foiled tracery within. Large central rose window above porch. Angle buttresses on corners. Cast iron railings Complete interior with raked seating with pitch pine benches. Pitch pine rostrum and rails. Dado panelling. Plastered ceiling is hammer beam in profile [1985].	
<i>Supplemental Comments:</i> <i>Contra</i> the Listing, it is the <i>north</i> elevation which has the entrance porch and flanking pilasters. It is elevated above the level of West Street, and approached by steps to either side. The two entrances on to the street have tall granite posts with decorative cast iron gates, with a wall surmounted by iron railings between. Privacy notices and potted plants in front of the elevation would suggest the chapel is no longer in active use. The slate roof has red terracotta ridge tiles, with plain tiles alternating with crested ones, and the slate roof has decorative bands of blue and purple slate (4-2-3-6-6-6-4-11). The chapel is set back into a deep terrace in the slope.	
<i>Evidential Value:</i> The date (1880) of the chapel, its styling, and the identity of the architect, would suggest there is unlikely to be much that remains to be understood about this structure. Even so, it would benefit from a comprehensive building survey.	
<i>Historical Value:</i> The proliferation of bespoke Nonconformist chapels is a consistent theme of Cornwall in the 19 th century. However, the choice of architect is of interest. James Hicks was a prominent regional architect, working in a very confident style.	
<i>Aesthetic Value:</i> The building is an attractively-composed structure with numerous flourishes, more akin to an Anglican church of a similar date. In particular, the pinnacles draw attention to the structure and announce its presence. It is, however, rather difficult to appreciate within the crowded streets of the historic settlement.	

<i>Communal Value:</i> Some, dependant on the current status of the chapel.
<i>Authenticity:</i> The historic character of the chapel, subject to its current status, does not seem to have been diminished.
<i>Integrity:</i> In general, the overall condition of the structure can be described as fair. One of the pinnacles is leaning to the south, and there is a slight air of neglect. The external appearance of the historic buildings would suggest the interiors are likely to retain period features, but this could not be verified.
<i>Topographical Location and Landscape Context:</i> The building is located on the steep north-facing slopes of a ridge that projects across the mouth of the River Fowey.
<i>Principal Views:</i> Views within the building, and from ground level in front, are restricted by the buildings that crowd West Street. Views from above the chapel are possible from the electrical substation. Views back to the whole settlement from Fowey, and from the river itself, are also important.
<i>Landscape Presence:</i> The visual character of Polruan is complex, but the pinnacles set this building apart from the rest of the settlement.
<i>Enhancing Elements:</i> Its topographical location; the authentic character of adjacent historic structures; views out across the river to Fowey.
<i>Detracting Elements:</i> Appears slightly neglected; untidy backplots; electrical substation to the south-east.
<i>Direct Effects:</i> None.
<i>Indirect Effects:</i> The proposed development would take place 50m south-west of the chapel. There may be some issues with noise, dust and increased traffic during the construction phase. The proposed garage/boat-store would not be visible from the chapel.
<i>Contribution of Setting to the Significance of the Asset:</i> This is a statement building within the historic settlement. The crowded nature of the streets makes views across from Fowey and the river most important, but the building is quite effectively screened in most viewed.
<i>Magnitude of Impact:</i> The proposed development would be located at a higher level, cut back into the slope, behind other buildings, with no line of sight between the two. The visual complexity of the settlement will diminish the slight visual impact of the development in wider landscape views.
<i>Impact Assessment:</i> Medium value + negligible effect = Neutral/Slight Impact. Negligible impact overall.



FIGURE 13: THE NORTH ELEVATION OF THE CHAPEL AT STREET LEVEL; VIEWED FROM THE NORTH-WEST.



FIGURE 14: LOOKING DOWN ON THE CHAPEL FROM NEXT TO THE ELECTRICAL SUBSTATION ON HOCKENS LANE; VIEWED FROM THE SSE.



FIGURE 15: VIEW OF POLRUAN FROM THE PONTOONS IN THE HARBOUR; VIEWED FROM THE NORTH-EAST. THE PINNACLES OF THE CHAPEL ARE INDICATED.

3.3.3 AGGREGATE IMPACT

The aggregate impact of a proposed development is an assessment of the overall effect of a single development on multiple heritage assets. This differs from cumulative impact (below), which is an

assessment of multiple developments on a single heritage asset. Aggregate impact is particularly difficult to quantify, as the threshold of acceptability will vary according to the type, quality, number and location of heritage assets, and the individual impact assessments themselves.

None of the designated heritage assets in the local area are likely to suffer any appreciable negative effect. On that basis the aggregate impact is taken to be **negligible**.

3.3.4 CUMULATIVE IMPACT

Cumulative impacts affecting the setting of a heritage asset can derive from the combination of different environmental impacts (such as visual intrusion, noise, dust and vibration) 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.

The Setting of Heritage Assets 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 be worse. An assessment of cumulative impact is, however, very difficult to gauge. In terms of cumulative impact within the immediate environs of the site, the loss of the wall will have an impact on the character of Hockens Lane. However, this must be seen in the context of the other, deeply unsympathetic structures and surface treatments already in use here (see Appendix 2). In broad terms, a recessive and well-conceived design that accommodates and acknowledges the local vernacular would be beneficial.

3.3.5 SUMMARY

TABLE 2: IMPACT SUMMARY.

Asset	Type	Distance	Value	Magnitude of Impact	Assessment	Overall Assessment
Methodist Chapel	GII	50m	Medium	Negligible	Neutral/Slight	Negligible
Conservation Area	CA	Adjacent	Medium	Negligible	Neutral/Slight	Negligible
Aggregate Impact			Medium	Negligible	Neutral/Slight	Negligible
Cumulative Impact			Medium	Negligible	Neutral/Slight	Negligible

4.0 CONCLUSION

The site is located within the fishing village of Polruan, first documented in 1284. The proposed development would take place just beyond the edge of the historic settlement, within fields that were probably enclosed in the early post-medieval period, formerly part of a common open field system attached to the village.

The development would remove a section of stone wall flanking Hockens Lane. It is shown on maps going back to 1771, and the *boundary* could be medieval in date. The *wall* itself is likely to be later, and most of the extant structure has been rebuilt in the 20th century, divesting it of evidential value. The quality of the rebuild is highly variable, but the visual effect is relatively pleasing. Hockens Lane lies on the edge of the Polruan Conservation Area, but it does not form a particularly attractive part of the CA and any visual effect is likely to be highly localised.

On that basis the overall impact of the development on the Conservation Area and the GII Chapel is *negligible*. The impact on the boundary wall would be *substantial* (i.e. this section of wall would be removed), but the wall itself is of *low* archaeological value. A recessive, sympathetic design that references the structural character of the area could make a positive contribution to the built environment.

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APPENDIX 1: HERITAGE IMPACT METHODOLOGY

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.

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.

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*.

Conservation Areas

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

Scheduled Monuments

In the United Kingdom, a Scheduled Monument is considered an historic building, structure (ruin) or archaeological site of '**national importance**'. Various pieces of legislation, under planning, conservation, etc., are used for legally protecting heritage assets given this title from damage and destruction; such legislation is grouped together under the term 'designation', that is, having statutory protection under the

Ancient Monuments and Archaeological Areas Act 1979. A heritage asset is a part of the historic environment that is valued because of its historic, archaeological, architectural or artistic interest; those of national importance have extra legal protection through designation.

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

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.

Registered Battlefields

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

World Heritage Sites

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

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 3: 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);

Hierarchy of Value/Importance	
	<p>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.</p>
Negligible	<p>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.</p>
Unknown	<p>Buildings with some hidden (i.e. inaccessible) potential for historic significance; The importance of the archaeological resource has not been ascertained.</p>

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.

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,

Historical Value

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

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

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

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

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

Aesthetic Value

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

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.

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.

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.

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.

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.

Setting – The Setting of Heritage Assets

The principal 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 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.

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.

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 3 (below).

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).

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.

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.

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).

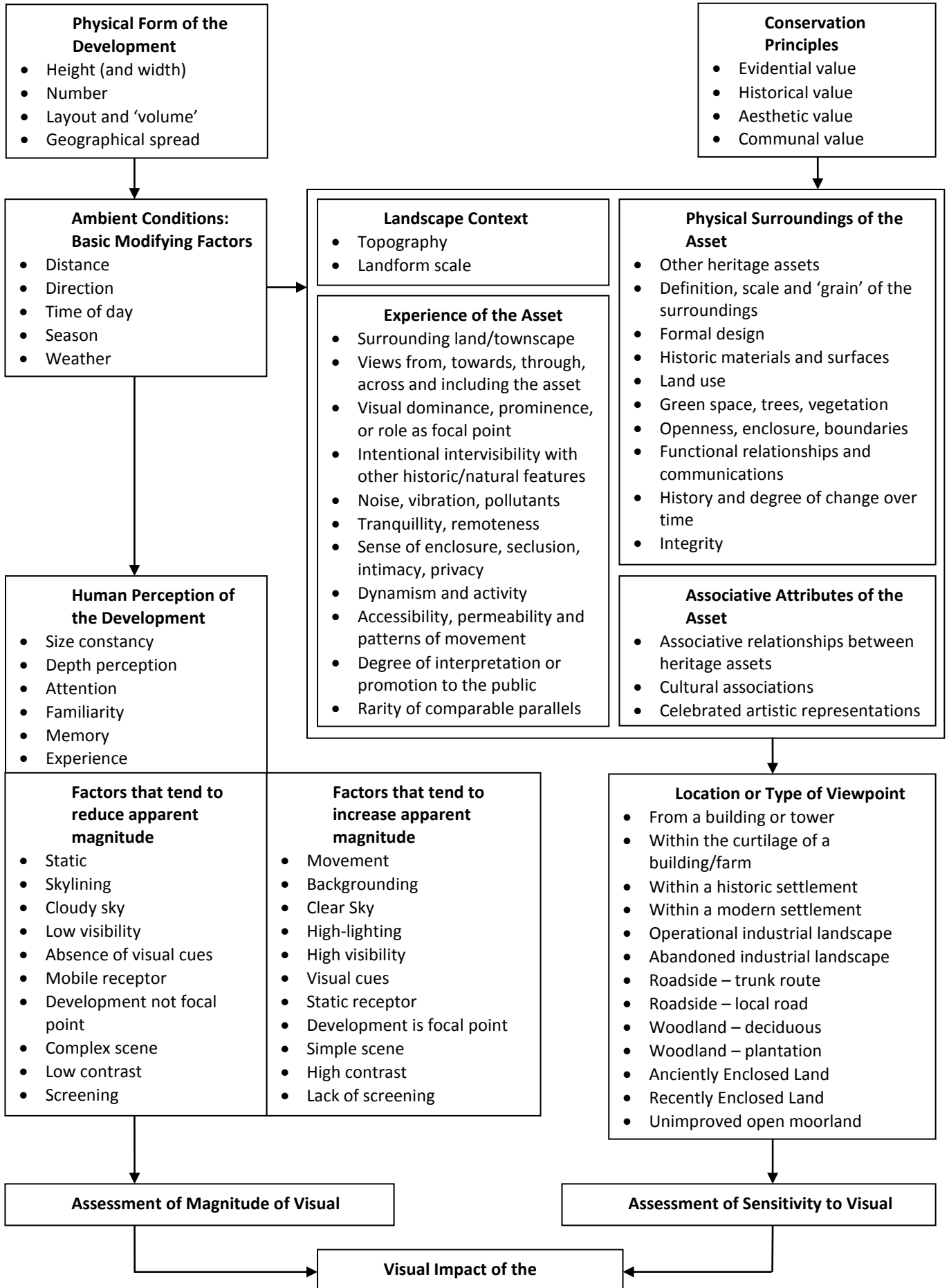


TABLE 4: THE CONCEPTUAL MODEL FOR VISUAL IMPACT ASSESSMENT PROPOSED BY THE UNIVERSITY OF NEWCASTLE (2002, 63), MODIFIED TO INCLUDE ELEMENTS OF ASSESSMENT STEP 2 FROM THE SETTING OF HERITAGE ASSETS (ENGLISH HERITAGE 2011, 19).

SAILS, POLRUAN, LANTEGLOS, CORNWALL

TABLE 5: 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 change 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 6: 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 7: 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.

APPENDIX 2: BASELINE PHOTOGRAPHS



SAILS, FROM ST SAVIOUR'S HILL; VIEWED FROM THE SOUTH-EAST.



THE CORNER OF ST SAVIOUR'S HILL AND BATTERY LANE, LOOKING BACK ALONG ST SAVIOUR'S HILL; VIEWED FROM THE WNW.



AS ABOVE, LOOKING DOWN BATTERY LANE; VIEWED FROM THE SOUTH.



DETAIL OF THE WALL FLANKING BATTERY LANE; VIEWED FROM THE SOUTH.



THE CORNER OF BATTERY LANE AND HOCKENS LANE; VIEWED FROM THE WEST.



AS ABOVE, SHOWING THE MODERN AND EARLIER GARAGES ON THE CORNER; VIEWED FROM THE WEST.



THE RETAINING WALL ON HOCKENS LANE; VIEWED FROM THE WEST. NOTE THE EXTENSIVE REBUILDING.



AS ABOVE.



AS ABOVE.



THE CONCRETE GARAGES OPPOSITE THE PROPOSED SITE; VIEWED FROM THE SOUTH-WEST.



COTTAGE AND CAR PARKING JUST TO THE EAST OF THE PROPOSED SITE; VIEWED FROM THE SOUTH-WEST.



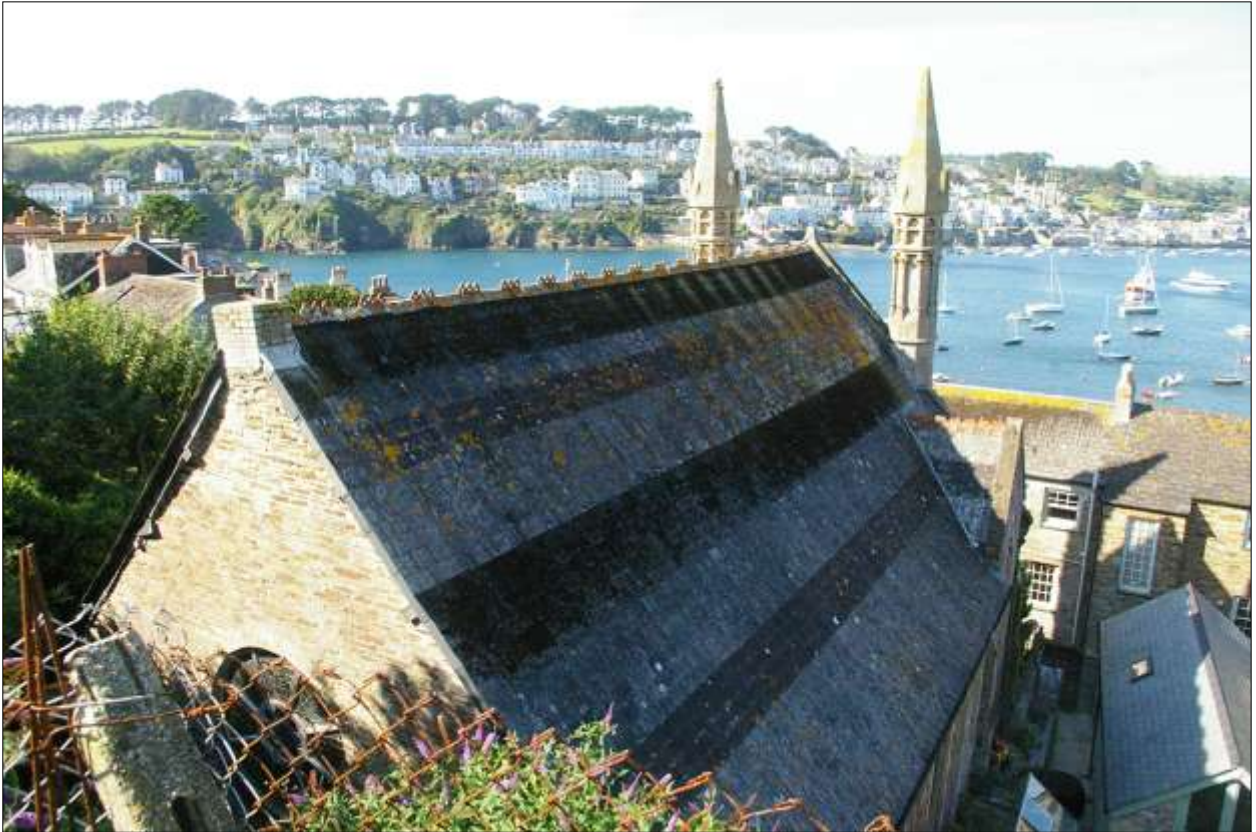
THE ONLY VIEW THROUGH TO THE LISTED CHAPEL FROM THE WESTERN END OF HOCKENS LANE; VIEWED FROM THE SOUTH-WEST.



THE RETAINING WALL ON HOCKENS LANE, TOWARDS THE EASTERN END; VIEWED FROM THE WEST.



THE ELECTRICAL SUBSTATION OVERLOOKING THE LISTED CHAPEL; VIEWED FROM THE SOUTH.



THE LISTED CHAPEL; VIEWED FROM THE SOUTH.



HOCKENS LANE, VIEWED FROM THE EASTERN END.



VIEW BACK UP THE STEPS THAT DESCEND FROM THE EASTERN END OF HOCKENS LANE TO WEST STREET; VIEWED FROM THE NORTH-EAST.



LEFT: WEST STREET, VIEWED FROM THE EAST. THE PINNACLES OF THE CHAPEL ARE VISIBLE.



RIGHT: VIEW BACK UP TO THE ELECTRICAL SUBSTATION ON HOCKENS LANE FROM AN ALLEY NEAR THE CHAPEL; VIEWED FROM THE NORTH.



LEFT: THE NORTH ELEVATION OF THE CHAPEL; VIEWED FROM THE NORTH-WEST.
RIGHT: VIEW UP BATTERY LANE FROM WEST STREET; VIEWED FROM THE NORTH.



VIEW ALONG WEST STREET FROM THE EAST.



VIEW DOWN TO THE LISTED AND SCHEDULED C15 BLOCKHOUSE AT THE END OF THE PENINSULA; VIEWED FROM THE SOUTH-EAST.



THE C15 BLOCKHOUSE; VIEWED FROM THE NORTH-WEST.



THE GARDENS OF THE VICTORIAN VILLAS BUILT ALONG BATTERY ROAD; VIEWED FROM THE NORTH.



LEFT: VIEW ALONG WEST STREET FROM THE JUNCTION WITH FORE STREET; VIEWED FROM THE EAST.

RIGHT: VIEW UP FORE STREET FROM THE JUNCTION WITH WEST STREET; VIEWED FROM THE NNW.



VIEW FROM THE TOP OF THE HILL BEHIND ST SAVIOUR'S CHAPEL OVER THE TOWN TO FOWEY; VIEWED FROM THE SOUTH-EAST.



THE LISTED AND SCHEDULED REMAINS OF ST SAVIOUR'S CHAPEL; VIEWED FROM THE SOUTH-WEST.



AS ABOVE, VIEWED FROM THE SOUTH-EAST.



POLRUAN FROM THE PONTOONS IN THE HARBOUR; VIEWED FROM THE NORTH-EAST.



AS ABOVE, DETAIL OF THE AREA WHERE THE PROPOSED GARAGE/BOAT-STORE WOULD BE LOCATED, HIDDEN BEHIND THE HOUSES IN FRONT.



THE VISUAL COMPARISON BETWEEN WEATHERED/TEXTURED HISTORIC STONWORK, AND MORE RECENT, UNWEATHERED STONE.



THE OLD DAIRY
HACCHE LANE BUSINESS PARK
PATHFIELDS BUSINESS PARK
SOUTH MOLTON
DEVON
EX36 3LH

TEL: 01769 573555
EMAIL: MAIL@SWARCH.NET