

BARN EAST OF THE CHURCHHOUSE INN

STOKENHAM

SOUTH HAMS

DEVON

Results of a Heritage Impact Assessment



South West Archaeology Ltd. report no. 170418



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Barn East of the Churchouse Inn, Stokenham, South Hams, Devon

Results of a Heritage Impact Assessment

By E. Wapshott & F. Balmond
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20th April 2017

Work undertaken by SWARCH for Amanda Burden of Luscombe Maye
On behalf of Mr and Mrs Rew

Summary

This report presents the results of a heritage impact assessment carried out by South West Archaeology Ltd. (SWARCH) for a Barn east of the Churchouse Inn, Stokenham, Devon on behalf of Amanda Burden of Luscombe Maye for Mr and Mrs Rew in advance of a planning application for a proposed conversion to a residential property.

The barn is an undesignated bank barn, constructed of rubble with a cob upper in the form of a linhay. It predates the c.1840 tithe map and is likely to be of later 18th or early 19th century date, with a 20th century replacement timber and corrugated sheet roof. It retains some internal historic features and lies on the edge of the Stokenham Conservation Area.

The barn is located within an area of high archaeological potential and conversion to a residential dwelling would alter its appearance to some extent, as well as its function. The predominant impact on heritage assets is the setting of the church. Careful design consideration could mitigate any concerns about character and appearance; any landscaping of garden areas would need to be subtle and appropriate.

*The overall impact of the proposed conversion, if undertaken sensitively can be assessed as **negligible**. The impact of the development on the buried archaeological resource would be **permanent/irreversible**.*



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ACKNOWLEDGEMENTS

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1.0 INTRODUCTION

Location:	Barn east of the Churchouse Inn
Parish:	Stokenham
District;	South Hams
County:	Devon
NGR:	SX 80877 42771
Planning no.	Pre-planning
SWARCH ref.	SCB17

1.1 PROJECT BACKGROUND

This report presents the results of a heritage impact assessment (HIA) carried out by South West Archaeology Ltd. (SWARCH) at a barn east of the Churchouse Inn in Stokenham, Devon (Figure 1). The work was commissioned by Amanda Burden of Luscombe Maye (the Agent) on behalf of Mr and Mrs Rew (the Client) in order to quantify the likely impact of converting the barn on the setting of the Grade I listed Church of St Michael and other nearby heritage assets.

1.2 TOPOGRAPHICAL AND GEOLOGICAL BACKGROUND

The barn is located on gently sloping ground forming a shallow valley leading to the coast near Torcross, at a height of approximately 30m AOD. The church of St Michael lies c.65m to the north (see Figure 1). The soils of this area are the well-drained fine loamy and silty soils of the Denbigh 1 Association (SSEW 1983). These overlie the slates, siltstones and sandstones of the Meadfoot Group (BGS 2017).

1.3 HISTORICAL BACKGROUND

The barn is situated within the parish of Stokenham, in the deanery of Woodleigh and the Hundred of Coleridge. The name Stokenham is recorded as derived from the Old English 'stoc' in Ham, being the South Hams (Watts 2011). During the reign of King John the manor belonged to Matthew Fitzherbert. It remained in this family until it was passed to Edward I on the death of Matthew Fitzjohn without issue (Lysons 1814). The Manor then passed to the Courtenay family then through numerous other families through inheritance and purchase. Between late 1943 and mid 1944, the entire population was evacuated to permit US Army troops to carry out live fire exercises in the area. Both the Church and the Church House Inn are recorded as receiving damage during this period (Williams 2006).

1.4 ARCHAEOLOGICAL BACKGROUND

The barn has not been the subject of any previous archaeological investigation however the area immediately to the north east and east was subject to field walking, geophysical survey and archaeological excavation as part of a University of Exeter Fieldschool project. This area was thought to be the location of Stokenham Manor House, recorded as ruinous by 1610 (Williams 2006). Several structures thought to be buildings of medieval or post-medieval date were uncovered in the area to the east of the church. A number of ditches of potential prehistoric date were also found during these excavations (Williams 2006).

1.5 METHODOLOGY

The heritage impact assessment follows the guidance outlined in: Conservation Principles: policies and guidance for the sustainable management of the historic environment (English Heritage 2008), The Setting of Heritage Assets (Historic England 2015), Seeing History in the View (English Heritage 2011), Managing Change in the Historic Environment: Setting (Historic Scotland 2010), and with reference to Guidelines for Landscape and Visual Impact Assessment 3rd Edition (Landscape Institute 2013).

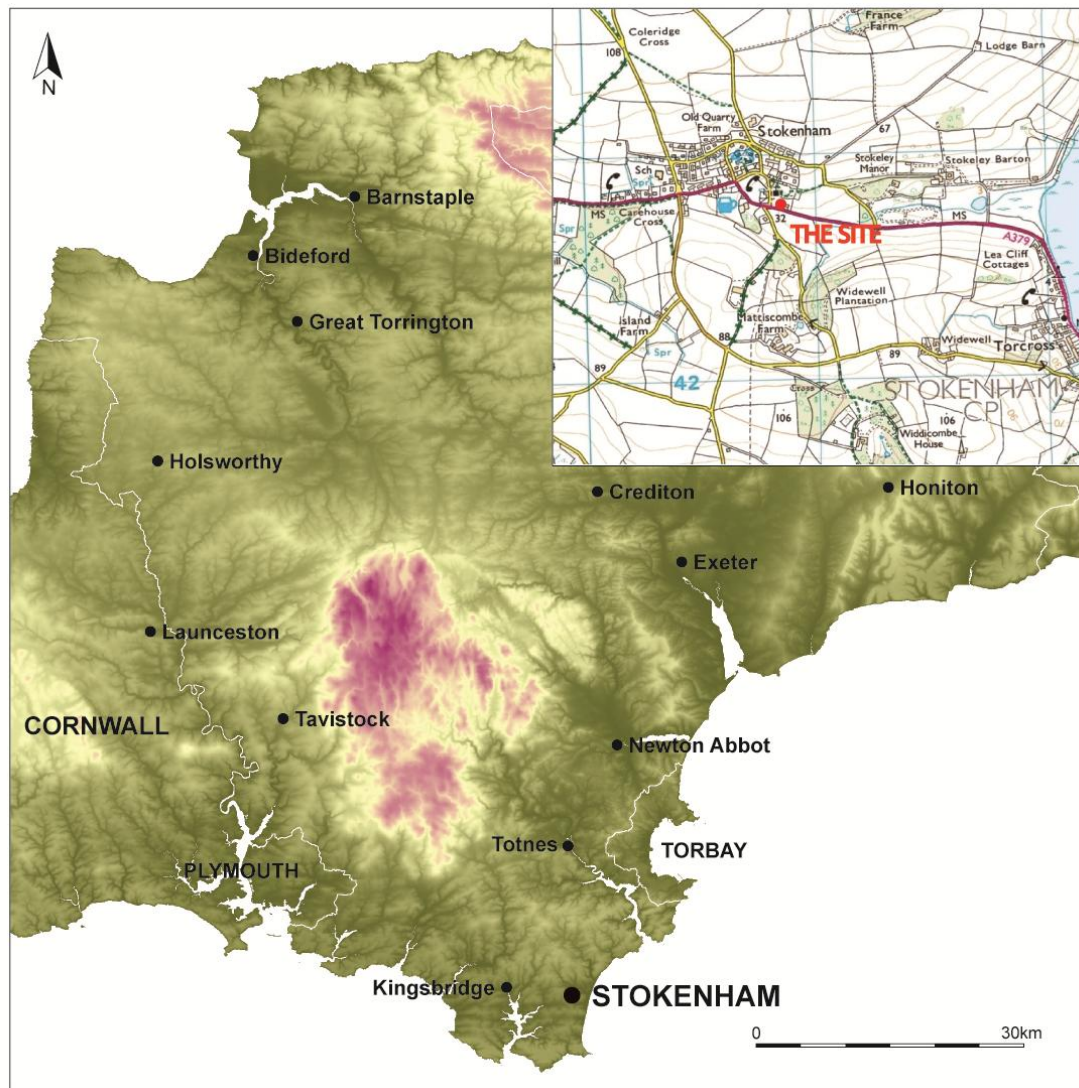


FIGURE 1: SITE LOCATION

2.0 DESK-BASED APPRAISAL

The barn is shown on the c.1840 tithe map (figure 2) with an adjoining parcel of land to the south. This is recorded on the apportionment as owned by Arthur Howe Holdsworth (owner of Stokenham Priory manor) and the tenent is Phillip Loe. The parcel 575 is recorded as a linhay and yard; a part of a larger group making up 'Court Gardens'.

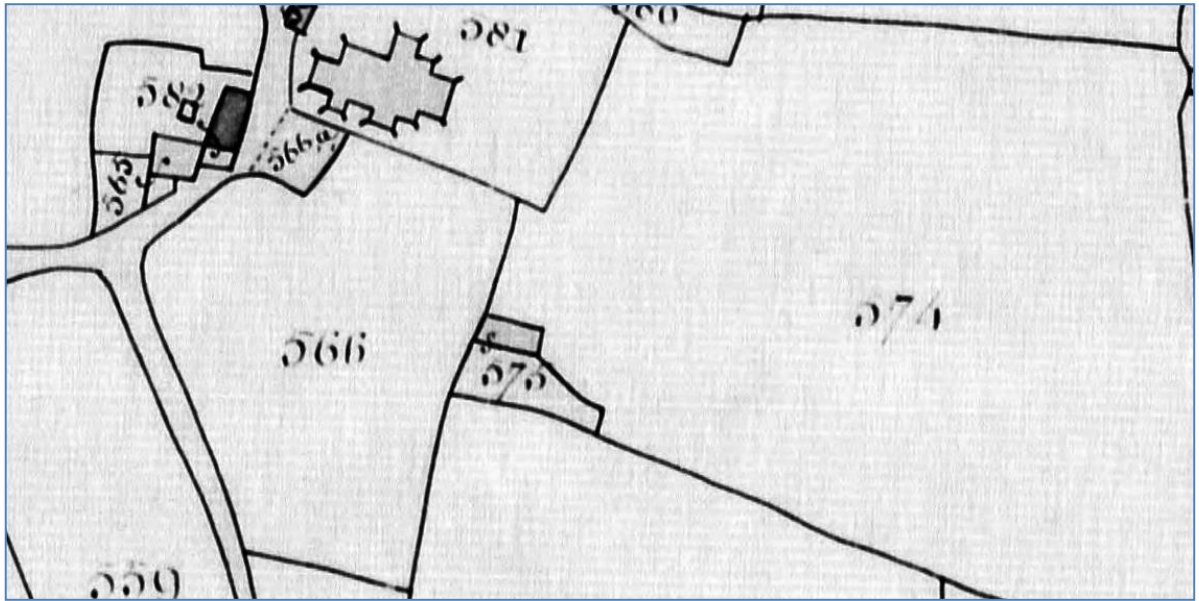


FIGURE 2: EXTRACT FROM THE C.1840 STOKENHAM TITHE MAP (TNA).

The first edition ordnance survey map (figure 3) shows the barn with a reduced area of yard to the south east. The labelling 'site of priory' is believed to be erroneous and relates to the site of the former manor house. The other notable difference is the insertion of the road running east-west below the barn, which does not appear on the tithe map. This is the present A379.



FIGURE 3: EXTRACT FROM THE 1ST EDITION ORDNANCE SURVEY MAP 1885 (DHC).

3.0 HERITAGE IMPACT ASSESSMENT

3.1 HERITAGE IMPACT ASSESSMENT - OVERVIEW

The purpose of heritage impact assessment is twofold: Firstly, to understand – insofar as is reasonable practicable and in proportion to the importance of the asset – the significance of a historic building, complex, area or archaeological monument (the ‘heritage asset’). Secondly, to assess the likely effect of a proposed development on the heritage asset (direct impact) and its 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 1: THE HIERARCHY OF VALUE/IMPORTANCE (BASED ON THE DMRB VOL.11 TABLES 5.1, 6.1 & 7.1).

Hierarchy of Value/Importance	
Very High	Structures inscribed as of universal importance as World Heritage Sites; Other buildings of recognised international importance; World Heritage Sites (including nominated sites) with archaeological remains; Archaeological assets of acknowledged international importance; Archaeological assets that can contribute significantly to international research objectives; World Heritage Sites inscribed for their historic landscape qualities; Historic landscapes of international value, whether designated or not; Extremely well preserved historic landscapes with exceptional coherence, time-depth, or other critical factor(s).
High	Scheduled Monuments with standing remains; Grade I and Grade II* (Scotland: Category A) Listed Buildings; Other Listed buildings that can be shown to have exceptional qualities in their fabric or historical associations not adequately reflected in the Listing grade; Conservation Areas containing very important buildings; Undesignated structures of clear national importance; Undesignated assets of Schedulable quality and importance; Assets that can contribute significantly to national research objectives. Designated historic landscapes of outstanding interest; Undesignated landscapes of outstanding interest; Undesignated landscapes of high quality and importance, demonstrable national value; Well-preserved historic landscapes, exhibiting considerable coherence, time-depth or other critical factor(s).
Medium	Grade II (Scotland: Category B) Listed Buildings; Historic (unlisted) buildings that can be shown to have exceptional qualities in their fabric or historical associations; Conservation Areas containing buildings that contribute significantly to its historic character; Historic Townscape or built-up areas with important historic integrity in their buildings, or built settings (e.g. including street furniture and other structures); Designated or undesignated archaeological assets that contribute to regional research objectives; Designated special historic landscapes; Undesignated historic landscapes that would justify special historic landscape designation, landscapes of regional value; Averagely well-preserved historic landscapes with reasonable coherence, time-depth or other critical factor(s).
Low	Locally Listed buildings (Scotland Category C(S) Listed Buildings); Historic (unlisted) buildings of modest quality in their fabric or historical association; Historic Townscape or built-up areas of limited historic integrity in their buildings, or built settings (e.g. including street furniture and other structures); Designated and undesignated archaeological assets of local importance; Archaeological assets compromised by poor preservation and/or poor survival of contextual associations; Archaeological assets of limited value, but with potential to contribute to local research objectives;

Hierarchy of Value/Importance	
	Robust undesigned historic landscapes; Historic landscapes with importance to local interest groups; Historic landscapes whose value is limited by poor preservation and/or poor survival of contextual associations.
Negligible	Buildings of no architectural or historical note; buildings of an intrusive character; Assets with very little or no surviving archaeological interest; Landscapes with little or no significant historical interest.
Unknown	Buildings with some hidden (i.e. inaccessible) potential for historic significance; The importance of the archaeological resource has not been ascertained.

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 2), some of which are seasonal or weather-related.

Thus the principal consideration of assessment of indirect effects cannot be visual impact *per se*. It is an assessment of the likely magnitude of effect, the importance of setting to the significance of the heritage asset, and the sensitivity of that setting to the visual or aural intrusion of the proposed development. The schema used to guide assessments is shown in Table 2 (below).



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

3.6 TYPE AND SCALE OF IMPACT

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

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

Operational phase: the operational phase of a development is either temporary (e.g. wind turbine or mobile phone mast) or effectively permanent (housing development or road scheme). The effects at this stage are largely indirect, and can be partly mitigated over time through provision of screening. Large development would have an effect on historic landscape character, as they transform areas from one character type (e.g. agricultural farmland) into another (e.g. suburban).

Cumulative Impact: a single development will have a physical and a visual impact, but a second and a third site in the same area will have a synergistic and cumulative impact above and beyond that of a single site. The cumulative impact of a proposed development is particularly difficult to estimate, given the assessment must take into consideration operational, consented and proposals in planning.

Aggregate Impact: a single development will usually affect multiple individual heritage assets. In this assessment, the term aggregate impact is used to distinguish this from cumulative impact. In essence, this is the impact on the designated parts of the historic environment as a whole.

3.6.1 SCALE OF IMPACT

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

This assessment incorporates the systematic approach outlined in the ICOMOS and DoT guidance (see Tables 3-4), used to complement and support the more narrative but subjective approach advocated by Historic England (see Table 5). This provides a useful balance between rigid logic and nebulous subjectivity (e.g. the significance of effect on a Grade II Listed building can never be greater than moderate/large; an impact of negative/substantial is almost never achieved). This is in adherence with GPA3 (2015, 7).

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

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

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

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

Value of Heritage Assets	Magnitude of Impact (positive or negative)				
	No Change	Negligible	Minor	Moderate	Major
Very High	Neutral	Slight	Moderate/Large	Large/Very Large	Very Large
High	Neutral	Slight	Moderate/Slight	Moderate/Large	Large/Very Large
Medium	Neutral	Neutral/Slight	Slight	Moderate	Moderate/Large
Low	Neutral	Neutral/Slight	Neutral/Slight	Slight	Slight/Moderate
Negligible	Neutral	Neutral	Neutral/Slight	Neutral/Slight	Slight

TABLE 5: SCALE OF IMPACT.

Scale of Impact	
<i>Neutral</i>	No impact on the heritage asset.
<i>Negligible</i>	Where the developments may be visible or audible, but would not 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.

3.7 METHODOLOGY

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

3.8 ASSESSMENT BY CLASS OF MONUMENT OR STRUCTURE

3.8.1 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: Turnpike Cottage	
Parish: Stokenham	Value: Medium
Designation: Grade II	Distance to Development: 412m
<p>Summary: Early 19th century turnpike toll house, in a small garden plot. This small house has been converted and extended in the 20th century and is in excellent condition. Two storey, two room plan, principle room to front, service room to rear. Rendered elevations, but gabled north elevation is of painted stone rubble, with the front directly onto the road, with small porch to east, with scantle slate roof. The house has a steep pitched slate roof and large stack to the west, extended on its rear elevation.</p>	
<p>Conservation Value: The cottage is of aesthetic value and has some historic value, associated with the toll road between Kingsbridge and Dartmouth</p>	
<p>Authenticity and Integrity: The cottage is still quite historic in appearance; the extension carefully blended with the original, however none of the gates or other walling or features obviously survive here and therefore it doesn't feel particularly authentic. The integrity of the structure is expected to have been considerably altered to allow for more modern standards of living.</p>	
<p>Setting: The cottage stands in a small plot to the south of the A379, the former toll road, framed by the road and hedges. It stands on the stretch between Stokenham and Torcross and is framed by views to Stokenham when travelling west along the road. It is enclosed to the south by fields.</p>	
<p>Contribution of Setting to the Significance of the Asset: The small cottage is still in a roadside position and that road is still an important link between the local villages but also the main towns of Dartmouth and Kingsbridge. The rural setting framed by fields is largely unchanged in character from the toll houses construction providing a cohesive setting in which to interpret this small toll house.</p>	
<p>Magnitude of Effect: The barn is not currently visible from the toll house, set in a slight hollow topographically and screened by the trees and vegetation which have grown over it on its eastern end. Once cleared and if the surroundings are landscaped the barn may become more visible. The barn is probably a fairly contemporary addition to, or may slightly predate the cottage in the landscape historically so there should be little affect on setting as the barn would have formerly been more visible to the cottage.</p>	
<p>Magnitude of Impact: The conversion from barn to a dwelling is expected to visually alter the building but it is expected planning restrictions will limit that change to a certain extent, so the views may alter but within managed parameters. The historic character of the wider setting is again unlikely to be significantly changed if the exterior appearance of the barn is only slightly changed. The barn, when converted may slightly draw the eye from the views to the church, especially if its roof covering changes dramatically.</p>	
<p>Overall Impact Assessment: Negligible impact is expected.</p>	

Asset Name: Pear Tree Cottage	
Parish: Stokenham	Value: Medium
Designation: Grade II	Distance to Development: 146m
<p>Summary: 18th century house, of local stone rubble, with a gabled slate roof. The house is a rare early</p>	

example of a purpose built 'modern' two room plan cottage, with outshot to rear, altered in the 19 th century into two cottages and now restored as one.
Conservation Value: The house is an aesthetically pleasing solid vernacular stone cottage.
Authenticity and Integrity: This house has received significant renovation in recent years and its gardens have been heavily landscaped; the whole aggrandised as a result. The house is therefore not particularly authentic as a result, but it appears largely complete from an integrity aspect, although expected to have been modernised within the interior.
Setting: The cottage sits at the junction between two narrow lanes in the village, with the churchyard to the south-east and the village green to the south-west, the village wraps around to the east, west and north. Other listed cottages frame the cottage on its south side.
Contribution of Setting to the Significance of the Asset: The cottage sits in a historic village setting which is protected by a conservation area. This is a cohesive setting for this cottage, with different architectural styles on display which represent the history of the village, placing this cottage in its village context.
Magnitude of Effect: The cottage sits high and has wide views across the churchyard, the hedges along the retaining wall to the south-east are expected to screen views to the barn, but if they were removed the roof may just be visible from the upper windows.
Magnitude of Impact: If the roof covering was to be significantly changed and the hedges removed then the views would be different. However the cottage sits in a rural/domestic character setting and the barn would merely extend that to a certain extent. There is no real impact despite some potential changes in views.
Overall Impact Assessment: Negligible impact.

Asset Name: Pilgrims Cottage	
Parish: Stokenham	Value: Medium
Designation: Grade II	Distance to Development: 117m
Summary: Late medieval or 17 th century vernacular house of stone and cob, with a thatched roof. Traditional long single cell plan with cross passage and former hall. The house has been split into three dwellings and then returned to two, it has received significant phases of alteration in the 18 th and 19 th centuries. It stands in gardens landscaped and divided in the 20 th century and the two halves of the house have received very different treatments to their exteriors and now appear starkly different, despite their shared heritage. The building has somewhat slipped down the social scale due to its division, it is likely a large house, with a hall, in a relatively prominent position near the church may have been of some note when constructed. The interiors are noted in their Listing as having important surviving features from its later 18 th and 19 th century phases. The cobbled stepped path to the east is a pleasing survival.	
Conservation Value: The cottages are both very aesthetically pleasing, if rather twee and with elements of pastiche. Both cottages carry significant evidential value as they are obviously much older than their immediate appearance would indicate and full and detailed further survey or investigation may identify much more information on the history of the building.	
Authenticity and Integrity: The cottages are likely to have lost historic fabric due to their division into three and then redivision into two; their integrity having suffered as a consequence. They are authentic as two small cottages and have a cobbled street outside to the east between them and the wall, the retention of which really gives the visitor an appreciation of the heritage of this small lane.	
Setting: The cottage sits to the west of the churchyard, nestled up against the high retaining wall to the east enclosed by a small garden plot to the west side and by the lane to the south and west and the other lane to the north. The whole setting is dominated by the church and its tall tower.	
Contribution of Setting to the Significance of the Asset: The cottages are set down and have an	

enclosed and inward setting, which is strongly historic in character. This setting feels detached from the surroundings and the other Listed buildings which frame these cottages provide a cohesive setting and group value which adds to the significance of the whole and individual assets.

Magnitude of Effect: The barn will not be visible from the cottages but the approach up the lane and views from the churchyard across the village and back across the churchyard which include the cottage will widely and indirectly be altered to some extent by the ruined barns appearance changing and the wider settings character may be slightly altered.

Magnitude of Impact: The enclosed nature of the immediate setting protects these cottages from anything but impacts in the immediate setting.

Overall Impact Assessment: **Neutral/Negligible** impact.

Asset Name: Mary Ann Cottage	
Parish: Stokenham	Value: Medium
Designation: Grade II	Distance to Development: 131m
Summary: Small vernacular building of cob and stone, with a thatched roof, probably of 18 th century date, but possibly earlier. 18 th century two room plan cottage, some 18 th century internal features noted in Listing text. This is a well maintained and restored cottage, having obviously received less phases of continual modernisation than some of the others in its immediate setting.	
Conservation Value: Highly aesthetic cottage, of vernacular style, with expected inherent evidential value as we do not fully understand the age or development of this cottage, fully study and survey likely to identify more information.	
Authenticity and Integrity: The cottage is authentic in that it appears less comprehensively restored than some of the others and from the exterior appears largely complete although it is expected to have been modernised in the interior.	
Setting: The cottage sits at the junction of two village lanes, north-west of the churchyard, framed by Marion and Pilgrims to the east, by Pear Tree Cottage to the north and by the village green to the west, the lane running away to the south. The whole setting is dominated by the church and its tall tower.	
Contribution of Setting to the Significance of the Asset: The cottage is set down and has a fairly enclosed setting, which is strongly historic in character. This setting feels detached from the surroundings and the other Listed buildings which frame the cottage provide a cohesive setting and group value significance adds to the individual significance of each.	
Magnitude of Effect: The barn will not be visible from the cottage but the approach up the lane will initially have views of the barn; views from the churchyard across the village and back across the churchyard which include the cottage roof will also include the barn and indirectly be altered to some extent by the change in appearance of the ruined barn.	
Magnitude of Impact: The enclosed nature of the immediate setting protects the cottage from anything but impacts in its immediate setting.	
Overall Impact Assessment: Neutral/Negligible impact.	

3.8.2 CHURCHES AND PRE-REFORMATION CHAPELS

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

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

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

In terms of setting, many churches are still surrounded by their church towns. 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.

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

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

Churchyards often contained Listed gravestones or box tombs, and associated yard walls and curtilage 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). The 19th century also saw the proliferation of churches and parishes in areas like Manchester, where industrialisation and urbanisation went hand-in-hand. Churches are often attractive buildings that straddle the distinction between holistic design and piecemeal/incremental development, all overlain and blurred with the 'patina of age' (aesthetic/design and aesthetic/fortuitous). They have great communal value, perhaps more in the past than in the present day, with strong commemorative, symbolic, spiritual and social value.

Asset Name: Church of St Michael	
Parish: Stokenham	Value: High
Designation: Grade I	Distance to Development: 64m
<p>Listing Description: Parish church. 1431 rebuilding of a C14 church restored in 1874 and 1890. Dressed slate rubble; C19 limestone windows but C15 granite windows in tower. Slate roofs with stone and concrete coping to gable ends. Plan and Development: Nave, chancel, 6-bay north and north aisles, north and south transepts, west tower, south porch and vestry on north side of chancel. The first rector in 1309-10. The dedication of 1431 must have been a rededication when the church was virtually rebuilt. The nave was entirely reconstructed when the north and south aisles were added. The north and south transepts indicate it was a uniform plan but it is not certain whether they too were rebuilt. The chancel was not completely rebuilt since there is some C14 work but the C15 west tower replaces an earlier tower of which only the tower arch survives. The south porch is probably a C17 addition. The vestry on the north side of the chancel was probably added in circa early C19 when the church was refenestrated since Davidson in 1842 mentions that the church was "modernised with incongruous wooded mullions" - possibly like the vestry windows. The church was restored in 1874 at a cost of £1,200 (or £1,800) and all the windows were replaced except for the tower windows. In 1890 the chancel was restored at a cost of £300. Exterior: Chamfered plinth around the church. C19 4-light perpendicular 2- centred arch south windows (and 3-light perpendicular east and west windows of south aisle) with buttresses between. The south transept has C19 3-light 3-centred arch perpendicular window with slate sundial below dated 1811 and polygonal rood stair turret in the right hand angle with very small round- headed lancets and embattled parapet. Gabled south porch has dressed slate segmented arch, the inner doorway has double roll-moulded 4-centre arch and C19 plank door with strap hinges. North side similar but without porch. The chancel has large C19 perpendicular east window, C19 perpendicular 2- light south window and priest's doorway on south side with dressed slate 2- centred (almost round) arch and C20 door. Parallel on north side slate 2- circa early C19 vestry with slate coped gable ends, east end stack and 2 C19 windows with wooden mullions and curved braces. Tall 3-stage west tower with setback buttresses with set-offs, granite 2- light bell openings with 4-centred heads, hoodmoulds and slate louvres, embattled parapet without pinnacles and polygonal stair turret at centre of south side with embattled parapet above tower parapet; 4-centred arch external doorway at base of stair tower; C15 perpendicular 3-light west windows with mould above round arch double-chamfered dressed slate west doorway (now a window). Interior: Beerstone arcades and rear arches and exposed stone rubble walls late C19 quarry tile floor. Unceiled waggon roofs with moulded ribs and bosses appear to be late C19 except for the south aisle roof which is largely C15 and the chancel which is ceiled between the ribs and might also be C15. 6-bay north and south arcades in Beerstone with B-type piers (wave moulding between the shafts) moulded bases, carved foliage capitals and moulded 4-centred (almost round) arches. Tall unmoulded 2-centred tower arch with chamfered imposts. Fine C14 double piscina on south side of chancel with cusped agee arches with crockets head stops and bases with covered heads and foliage. C13 style reredos with blind 4-bay arcade.</p>	
<p>Supplemental Comments: Large and imposing medieval village church, in well kept village in the prosperous South Hams District. The church and churchyard are well kept and this is obviously an active community.</p>	
<p>The village of Stokenham is unique in that it has been the subject of extensive excavations by Exeter</p>	

University in the past and contrary to the edge of village location of the church, seen today, it was infact framed to the north-east and east by more of the medieval village, as well as the manor house. This wider part of the settlement, lost over time due to population shrinkage wrapped around to the site of the proposed barn development.
Evidential Value: The church Listing is detailed and the building has obviously been well studied, with a significant document record to support any building surveys. However, inherently any structure of this age, with so much complex phasing and alteration has further evidential value inherent in its structure.
Historical Value: Valued for its age, as a surviving medieval church.
Aesthetic Value: The church is a large and impressive medieval building of Gothic style with decorated 19 th century windows of perpendicular style. The church was designed to visually dominate the valley and village location, with a tall church tower.
Communal Value: The church is a working parish church of great communal value to the village of Stokenham and the wider parish.
Authenticity: The exterior and interior of the church have a dominant 19 th century Gothic appearance despite the surviving majority medieval structure, due to the comprehensive restorations the church received throughout the 1800s. The church has also been well maintained and continually maintained in the 20 th and 21 st centuries, which has led to it being in excellent condition is rather overly pristine in appearance. The freshly tarmaced paths and walkways serving the porch, church gate, lychgate and graveyard are dark in colour and stark against the soft stone of the church; this is an inappropriate and inauthentic treatment of the surfaces immediately outside an important medieval church in a conservation area and historic setting and visually detracts, affecting authenticity.
Integrity: The church is a majority surviving medieval structure of several phases; its integrity recognised by its Grade I status. The overall integrity was significantly altered however in the 19 th century by the removal of various phases of window and the unification of the churches appearance. The 19 th century phases are now historically important in their own right and part of the chronology of development of the building.
Topographical Location and Landscape Context: The church stands on a south-facing slope, on the north side of a valley, on the lower slopes, terraced into the hillside. The valley is the landscape context.
Principal Views: The inward principal views to the church are along the A379 from Torcross, approaching the village from the east, where the church stands in front of the village and dominates all views. It is also very visible in views from the west, coming downhill into the village, where it is framed in views by the village green. Immediate views of the church show its framed by the field and the ruined barn, which is proposed for development, with the pub behind. Outward views from the church are predominantly south across the valley and south-east along the valley towards the sea.
Landscape Presence: The church has visual primacy in the valley in and around Stokenham and along the valley towards Torcross, the tall tower being visible for quite some distance.
Immediate Setting: The church stands to the west end of a large churchyard with two extensions to the east and one to the north-east. The church is framed to the south-west by one of the village pubs and to the north west by several small listed stone and cob thatched cottages along a deep set lane with Devon hedgebanks. To the south, just beyond the car park is the busy A379 road to Dartmouth. The barn to be converted lies to the south-east immediately on the edge of the churchyard, down slope from the church.
Wider Setting: The majority of the village stands to the north-west across the large village green, open fields wrap around to the east and south; the village occupying the north side of a wide valley. The coast and village of Torcross lie 1.5miles to the east.
Enhancing Elements: The church is in excellent condition and well maintained as is the churchyard, with clipped grass and generally the monuments appear to be kept well.

<p>Detracting Elements: The freshly tarmaced paths and walkways serving the porch, church gate, lychgate and graveyard are dark in colour and stark against the soft stone of the church; this is an inappropriate and inauthentic treatment of the surfaces immediately outside an important medieval church in a conservation area and historic setting and visually detracts.</p> <p>The large additional overflow car park which occupies a small field south of the church is practical but hardly visually complimentary to the church.</p>
<p>Direct Effects: The barn in the field lies immediately to the south-east and will frame some of the main views down the valley. If developed, visually the barn will change and this will inherently the alter the view. If the general appearance of the barn can be maintained overall within the planned design then this direct effect will be minimised.</p>
<p>Indirect Effects: The barn is currently derelict and technically is rural/agricultural in character. If converted to a house it will become domestic, although it would be expected to generally maintain a historic exterior. This may induce a change in character somewhat to the wider setting, the pasture field becoming amenity land, a garden and being landscaped. It is important to note however that the wider setting is of domestic/rural character so whilst there will be a definitive change it will fit in with the wider area.</p>
<p>Contribution of Setting to the Significance of the Asset: The church is framed by Listed railings and walls and gates, enclosed within a wall kept churchyard and framed by historic buildings and fields, the wider setting has some modern impacts, such as more modern houses or bungalows and the noise from the A road is quite intrusive but ultimately the setting has little changed in several hundred years. This general continuation in character is what gives the village such a peaceful and settled ambience and compliments the historic surviving medieval church, many of the cottages in the immediate area also of medieval or late medieval date.</p>
<p>Magnitude of Impact: The conversion of the barn will alter one of the principle views from the church, this affect can be mitigated by careful design planning to minimise exterior appearance and too much change to the character of the barn, as well as careful landscaping of the field. The setting may also be altered to some extent, the church then being enclosed within residential land, however it is a village church and archaeologists have uncovered significant evidence of further medieval settlement to the east and north-east of the church so the village was once much larger. If technically both views and setting are to alter a development will have an impact but both of these can be carefully mitigated within the designs. Despite this, there will always be an inherent level of impact.</p>
<p>Overall Impact Assessment: Dependant on design, if sensitive, Negligible. If not meritous, Negative/minor.</p>

Asset Name: Walls, Railings, Gate piers and Overthrow.	
Parish: St Michaels, Stokenham	Value: Medium
Designation: Grade II	Distance to Development: 73m
<p>Summary: Dartmouth slate rubble retaining walls, railings, gate piers and overthrow at St Michaels. Listed as 19th century but may be later 18th in date. The churchyard is significantly terraced into the slope with made ground to the front, the retaining walls having heavy buttresses. The iron railings have fleur-de-lis detailing. The walls and railings are classically influenced in style. The walls frame the south side and run up the west side of the churchyard where it frames the narrow village lane, running up to the Lych gate in the north-west corner, which is Listed separately.</p>	
<p>Conservation Value: The churchyard walls are functional but aesthetically pleasing, forming a complimentary boundary to the churchyard, framing the church in many key views.</p>	
<p>Authenticity and Integrity: The walls are well restored and maintained in good condition, they appear largely complete as a set and are very cohesive, the tarmac treatment of the ramp, paths and forecourt in front of the porch is unfortunate, it would previously have been cobbled or gravelled and is a recent (last fifty years?) change. This affects the authentic ambience of the complete group of historic assets.</p>	

Setting: The walls enclose the south and west sides of the churchyard, framing the village lane to the west and open to the church car park, former fields to the south, with one of the village pubs to the immediate south-west. The churchyard and extensions stretch away to the east and north-east.

Contribution of Setting to the Significance of the Asset: The group at St Michaels of the walls, church, churchyard, war memorial and historic graves and tombs is very complete, all the assets in good order and of retained historic appearance, with careful restoration. All are of increased group value due to their physical and visual proximity and connections. Again, the use of tarmac in the churchyard is unfortunate and detracts from the overall setting.

Magnitude of Effect: The barn is clearly visible in principle views to the south-east from the church porch, where the railings frame all valley views from the church. There would be no effect on the important inward views of the church, where it is framed by the railings and south gate.

Magnitude of Impact: If converted the changes to the barn will alter the south-east views and the wider settings character will be slightly altered, from agricultural/rural to rural/domestic. Any impact will be measured between negligible to negative/minor, dependant on the proposed design/plans and magnitude of change to the exterior of the barn and therefore changes to views/setting.

Overall Impact Assessment: **Negligible to Negative/minor.**

Asset Name: Lychgate	
Parish: St Michaels, Stokenham	Value: Medium
Designation: Grade II	Distance to Development: 107m
Summary: Mid 19 th century Dartmouth slate rubble traditional gabled lychgate, with slate roof, serving the churchyard, associated with slate rubble retaining walls.	
Conservation Value: Simple and functional but large and intentionally imposing, marking the entrance to the consecrated ground the lychgate is historic, if not exactly decorative or aesthetically pleasing in a traditional sense.	
Authenticity and Integrity: The gateway is authentic and little altered. It is now served by a tarmac path, which as discussed with other assets in and around the churchyard is dark in colour and an unfortunate and inappropriate treatment for such a location, within a conservation area. Visually the stark black tarmac is a distraction and detracts from the assets.	
Setting: The lychgate frames the north-west corner of the churchyard, where it is accessed from a small village lane. Its setting defines its function as an important boundary marker between secular and ecclesiastical ground.	
Contribution of Setting to the Significance of the Asset: As discussed above, the black tarmaced paths are visually stark and detract from the asset. The wider setting contains numerous surviving thatched cottages and the character of the village is carefully guarded with conservation area status, it is likely the wider setting is little altered since the lychgate's construction, allowing for a pleasing continuation, which complements the asset and adds to the group value/increased significance of the assets individually and village as a whole.	
Magnitude of Effect: The hedges along the retaining wall to the east extension to the churchyard currently screen views down to the barn and if removed it is likely that only very slight glimpses of roof would be possible as the barn is terraced into the slope and lower down slope anyway. A change in roof covering or a more significant change in height or pitch would increase visibility.	
Magnitude of Impact: There will be no effect on views or setting due to screening, if the barn is converted sensitively, with less alteration to exterior appearance.	
Overall Impact Assessment: Negligible/Neutral impact.	

3.8.3 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 wind turbines, 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 wind turbine developments.

What is important and why

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

Asset Name: Edmonds and Gillard Chest Tomb; Chest tomb 6m south-east of Chancel; Pair of Gillard Headstones.	
Parish: Stokenham	Value: Medium
Designation: Grade II	Distance to Development: 52m
Summary: A selection of 18 th century chest tombs and headstones, in particular memorials for the local Gillard family and their relatives. Of the local slate, either dressed, or in rubble build these are the earliest and most complete known memorials in the churchyard, the rest largely 19 th century or later.	
Conservation Value: The memorials by their very nature are aesthetic in service of their commemorative function; they also hold considerable local historical value for genealogists in their link to the Gillard family who may have remaining relatives in the area.	
Authenticity and Integrity: The burials are within the well kept churchyard and are in fair or maintained condition. The oldest, the Edmonds and Gillard tomb is now surrounded on all sides by the tarmac pathways and forecourt of the church and this significantly affects the authenticity of the experience of the church at this point and the tombs associated.	
Setting: The tombs all stand close to the church near the south-east corner. The headstones are on the edge of a path, within the grassed area behind the chancel, the tombs further south, again on the grass. As discussed above the older chest tomb stands very close to the church and is now enclosed by a 'sea of tarmac', which is far from ideal in consideration of the asset.	
Contribution of Setting to the Significance of the Asset: The churchyard setting of the assets provides the historic context of the community in which these people lived and died, the past of the village literally laid at the feet of the visitor. The active community involvement with the church and its churchyard so evident in its excellent condition and maintenance gives the impression of a vibrant and ongoing successful rural community, enhancing the assets.	
Magnitude of Effect: The hedgerows grown along the retaining walls of the churchyard, the walls and railings all screen views of the barn. If they were to be removed, there would only be direct views to the roof. If the roof covering were to be radically altered, quite likely since it is poor metal corrugated sheeting at present, then there would be inherently a change in those views.	
Magnitude of Impact: A slight change in outside views will have no effect on the churchyards general views and no change in setting or the relation of the memorials to each other and their surroundings.	
Overall Impact Assessment: Negligible Impact.	

3.8.4 SUMMARY OF IMPACT

The barn sits on the lower south-facing slopes of a valley, framed by agricultural fields. The boundary of the conservation area of Stokenham village lies just to the west. The character of the setting is rural/agricultural and at present the barn is cohesive with that character. However it is somewhat detrimental to the village that the barn, clearly historic in nature is so obviously derelict and abandoned, directly visible as it is over the hedge from the road. Whilst the hard lines of the building are softened from the overgrowth and the soft rusted blue of the corrugated sheeting may blend in the condition of the building does not fit with the otherwise exceptionally well kept community. In allowing for the conversion and therefore conservation/preservation of this building there will be an inherent positive impact in such works, removing a slight visual eyesore from the village approach. The preservation of the barn would also be a positive heritage project as the barn is undoubtedly worth protecting and conserving being an interesting vernacular building.

If converted to a domestic dwelling however the barns appearance will change to some extent, as well as its function. This is expected to have an impact on the overall character of the group of barn, pub and church on the edge of the village, as the barn becoming a house, would extend the rural domestic character out into the fields, where it is predominantly rural/agricultural at present. This extension of the 'village line' however has its precedent set in that archaeological excavation in the area has indeed identified the village did extend to the east in the medieval period and the barn itself occupies the general location of the former Manor. Therefore one could argue the 18th and 19th century landscape of fields overlies a more complex mixed character landscape here. Careful design consideration can also mitigate any concerns about character and appearance, as choices can be made about materials and the retention of the exterior form. More inherently intrusive and possibly more obvious on a landscape level would be the immediate surroundings, the landscaping of any garden area. This would need to be considered in light of the high archaeological potential the wider area has exhibited and again, in line with the character of the area, landscaping would need to be subtle, softened and appropriate, as well as maintaining the permissive path.

The church holds absolute landscape primacy in this valley, the tall tower the key visual feature with a strongly vertical profile. The barn has a strongly horizontal and low profile, but it does frame the church in the views along the A379, one of the principle views of the church and of the village. The barn is currently screened by overgrowth and planting, which may be a way to mitigate any change of views due to conversion, either by retention of some of the trees/scrub or by new planting. The roof of the barn in all views towards the church is the most visible element and careful consideration of the roof covering will need to be made, either a reuse of corrugated within a modern scheme, or an appropriate local slate, in order to blend the colour.

The barn is also something of a pair, as an 19th century outbarn survives across the valley on the north-facing slopes, also of local stone but a full two storeys in height. Care must be taken to preserve the views to this barn and the character of the converted barn must not stray too much so that these can be seen to show the chronological development of the style of farm building in the immediate area and also the use of out barns, which presumably references the existence and survival of small in-town village farms until at least the mid to late 19th century in this region, a lifestyle and type of holding which is now almost non-existent with industry changes and modern monetary pressures and social change. In the same vein the barn represents the 18th/19th century enclosure of the landscape and development of the modern countryside, the pattern of field around it being the larger more open and straight sides, whereas north of the village the narrow curvilinear ancient fields have survived better on the steeper slopes.

These levels of value the barn holds in interpreting the landscape and the information it can reveal about the village structure and farming merely supports its candidacy for development and an opportunity for a historic building to be preserved and adapted for future use.

4.0 SIGNIFICANCE OF THE BARN

4.1 DESCRIPTION OF BARN

Dartmouth slate rubble bank barn, with cob upper. The barn is in the form of a linhay, animal housing below, with a loft over, open fronted to one side; a historic vernacular form common in the region. The barn has lost its original roof, with a 20th century replacement timber and corrugated sheeting structure. The style of the barn and form of its build suggests it is likely dated to the later 18th or early 19th century, possibly c.1800. It is terraced into the natural hillslope, with a large sunken yard to the front, south side, framed by stone rubble walls.

4.2 SIGNIFICANCE OF THE BUILDING

The barn is a historic agricultural building of unusual authenticity due to its derelict state and lack of 20th and 21st century modernisations. It is not a Listed building but would be classified as an undesignated heritage asset, which lies on the edge of the conservation area; arguably however as a good example of type and predating the Tithe Maps, it would once have been worthy of Listing.

Despite its lack of a historic roof structure, in general appearance it has retained its intended form and its interior retains historic features such as the wide boards of the loft, floor joists and the slate manger/troughs, a charming vernacular feature which is a relatively rare survival. The barn represents the later 18th and 19th century division of the landscape and development of agriculture which replaced the older earlier medieval shrunken village settlement.

4.3 SETTING/CONTEXT

The barn sits in a relatively small rectangular field plot, lying between the churchyard extension and the road, the A379. The road is quite busy for a rural route and the noise is a definite intrusion into the wider setting, from within the field in question the road traffic is also very visible, running past the low hedge. The field is bounded by the retaining walls and hedges of the churchyard along its north boundary, by a field hedge to the west enclosing the church car park and hedge along the roadside to the south. A further section of hedge and overgrowth encloses the barn to the south-east corner; the rest of the eastern boundary is a wire fence, with open views to the field beyond. The field is laid to pasture, a mature grass sward which has not been maintained for some time with a rotten thatch underfoot becoming overgrown with brambles and nettles.

The slope has obviously been heavily terraced immediately adjacent to the churchyard retaining walls, especially to the west side, the terracing running out and upwards to the east, achieving the natural slope. The permissive path which runs across the field runs along a wider and more irregular second terrace, presumably an earlier pathway or roadway. The field slopes more gently to the south side towards the road, possibly less terraced than in other areas, apart from the footprint of the barn, the slope appears more even, with less human intervention.

4.4 ARCHAEOLOGICAL POTENTIAL OF SITE

The field in which the barn is set has experienced considerable man-made intervention in its levels with some clear terracing, as well as the cutting in of the barn footprint. The change in

levels is likely to have removed upper layers of topsoil, as well as subsoils with archaeological deposits. However to the south-west quadrant of the field and to the north-east area there appears to be a more natural slope and therefore there is more archaeological potential in these locations for undisturbed below ground deposits.

When the churchyard required further extension in the earlier 2000s a team from Exeter University undertook several seasons of field excavation to the north-east and east of the church. Extensive evidence was uncovered of the medieval village which had wrapped around the east side of the church, occupying the area of the now empty field east of the proposed barn site. As well as the medieval evidence, earlier prehistoric activity was also recorded. The general location of the barn is also known from historic mapping and historic document analysis to be the former site of the manor complex. The quality and depth of archaeological evidence gathered from the wider area around the barn would seem to suggest that any ground works which occur should be subject to archaeological monitoring. The yard to the front of the barn also holds inherent evidential value for the historic use of the barn, which may be uncovered during careful clearing. A large piece of historic pottery was picked up in the gateway of the field and another recovered nearer to the barn, both are c8-10cm in diameter and crisp; a size and condition which suggests they may not have travelled far.

5.0 CONCLUSION

The barn sits within an area known to have a high archaeological potential, on the eastern edge of the village of Stokenham; just outside the conservation area. The plot lies on the route of the A379, a major road connecting Kingsbridge and Dartmouth via Torcross. Although its agricultural purpose is inkeeping with its environs, the current derelict condition of the barn may detract from the otherwise well maintained structures which comprise the village. Conversion of this barn could have a positive impact in removing a potential visual eyesore from the village approach. Undertaking a sensitive conversion would also provide a positive heritage impact in retaining this barn as an example of vernacular architecture.

Conversion of the barn would alter its appearance to some extent, as well as its function. This is expected to have an impact on the overall character of the group of barn, pub and church on the edge of the village, extending the current rural-domestic character out into the fields, where it is predominantly rural-agricultural at present. However archaeological excavation has shown that historically the village extended further east. Careful design consideration could mitigate any concerns about character and appearance; any landscaping of garden areas would need to be subtle and appropriate, while maintaining the permissive path through the north of the plot.

The predominant impact on heritage assets is the setting of the church. The roof of the barn in all views towards the church is the most visible element and careful consideration of the roof covering will need to be made, either a reuse of corrugated within a modern scheme, or an appropriate local slate. Careful planting may also be employed to reduce the visual impact.

With this in mind, the overall impact of the proposed conversion, if undertaken sensitively can be assessed as **negligible**. The impact of the development on the buried archaeological resource would be **permanent/irreversible**.

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APPENDIX 1: BASELINE PHOTOGRAPHS



View along the A379, approaching Stokenham, showing the barn framing views to the church and village from this direction; from the east.



View past the barn, across the road and out to the valley beyond, showing the open views from the location; from the north-west.



The profile of the slope within the field and showing how the barn and its yard is cut into it, the rest of the natural slope wrapping around the north, west and east walls; from the west.



View showing the ground steeply rising away from the north rear retaining wall of the barn; from the south-west.



The ground floor level of the barn, set down into the slope, with stone walls and slate trough and rough crude cobbled floor; from the south-west.



View out into the overgrown sunken yard, looking east; from the north-west.



View out into the overgrown sunken yard, looking west; from the north-east.



View back along the ground floor of the barn; from the east.



Close view of the barn and church from the roadscape aspect, as one approaches the village, showing how the barn frames the first detailed views; from the south, south-east.



The impressive south open front of the barn, as viewed from the road, across its overgrown sunken yard; from the south.



View of the church from the field, standing adjacent to the barn; from the south-east.



More detailed view showing the slope rising away from the back retaining wall of the barn; from the west.



View north up and across the field, showing the terracing for the path and the cutting in to the west side for the retaining walls to the churchyard and how this is corrected to the east, where the slope rises naturally; from the south.



View of the west boundary of the site, the hedge to the church car park and gate which leads to the permissive path; from the south-east.



View down to the gateway onto the road, the A379 and the south boundary: a low mature roadside hedge; from the north.



View of the better preserved east end of the barn with significant survival of its upper cob walling and screening by overgrowth which obscures the barn in the landscape; from the north.



View along the road to Turnpike Cottage; from the west.



View back along the road from Turnpike Cottage looking towards the village, again the barn frames the views but is screened by its attached overgrowth at present; from the east.



View along the permissive path past the field to the church and pub, the view most commonly experienced by walkers and visitors, showing a key relationship between barn and church in the historic character of this group; from the east.



View of the churchyard wall and railings; from the south.



View of the gate, gate piers and overthrow within the churchyard walls; from the south-east.



View of the tarmaced forecourt and war memorial, with views back to the barn over the railings; from the west, north-west.



View along the south front of the church, showing views to the barn and also one of the Listed chest tombs; from the west.



View showing the setting of the Listed chest tombs; from the east.



View back down to the barn from the south-east corner of the churchyard extension; from the north-east.



View down and across the churchyard from the northern boundary showing the current screening from the hedges along the retaining walls; from the north.



View of the church in its setting, showing its views; from the north-east.



View showing the group of the Lychgate, Marions and Pear Tree Cottage, with other undesiganted cottage assets providing a cohesive context; from the south-east.



View down the cobbled path in front of Marions and Pilgrims, a delightful and authentic scene preserved here in the village, also showing the enclosed views from the cottages; from the north.



Turnpike Cottage, showing its roadside setting, focus to the north and enclosure within its small garden plot; from the north.



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