

# FARM BUILDINGS AT GREAT POTHRIDGE

MERTON

TORRIDGE

DEVON

RESULTS OF A HERITAGE IMPACT ASSESSMENT



SOUTH WEST ARCHAEOLOGY LTD. REPORT NO. 180921



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## FARM BUILDINGS AT GREAT POTHERIDGE, MERTON, TORRIDGE, DEVON RESULTS OF A HERITAGE IMPACT ASSESSMENT

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Report Version: Final  
21<sup>st</sup> September 2018

Work undertaken by SWARCH  
for Clinton Devon Estates (The Client)

### SUMMARY

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*This report presents the results of a heritage impact assessment carried out by South West Archaeology Ltd. (SWARCH) in advance of the proposed extension of farm buildings at Great Potheridge, Merton, Torridge, Devon. This work was undertaken in support of a planning application.*

*Potheridge was originally a Saxon estate identified in the Domesday Survey of 1086 as Porriga and was a large estate held by the mid-12th century by the Monk family, who retained ownership until the early 18<sup>th</sup> century. In the 17th century, likely during the ownership of General George Monck or/and his son (Christopher) an ambitious grand house was constructed, the remains of which survive as a Grade I Listed farmhouse, and Grade II\* Listed garden wall. On the ending of the Mon(c)k family lineage the House fell into disrepair, with elements seemingly demolished to make the estate more manageable as a farm. The Estate was purchased by the Rolle family in 1742, with several subsequent phases of investment into the estate as a working farm.*

*The house and its gardens will not be directly affected by changes to the modern agricultural sheds which lie almost immediately to the east, but there will be an inherent change in views and their wider setting. On the north-eastern approach to the house it is viewed over the roof of the extant modern farm building and therefore there is a slightly increased visual impact to consider, even if in views from the house any likely impact is minimal. These views already include numerous modern farm buildings and tracks which have been allowed in the immediate environment of the listed building which whilst formerly a gentry residence was downgraded to a farmhouse in the 19th century. There is already a narrative precedent in the house being framed by farm buildings. In fact the site presents so cohesively as agricultural, framed by barns and building in all views, in conclusion it is only in distant landscape level views that any sense of the buildings 'aristocratic' past is achieved.*

*With this in mind, the overall impact of the proposed development can be assessed as negligible. The impact of the development on any buried archaeological resource would be permanent and irreversible.*

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## 1.0 INTRODUCTION

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**LOCATION:** FARM BUILDINGS AT GREAT POTHERIDGE  
**PARISH:** MERTON  
**DISTRICT:** TORRIDGE  
**COUNTY:** CORNWALL  
**NGR:** SS 51438 14717  
**SWARCH REF:** MGP18

### 1.1 PROJECT BACKGROUND

This report presents the results of a historical visual impact assessment (HVIA) carried out by South West Archaeology Ltd. (SWARCH) on farm buildings, Great Potheridge, Torridge, Devon (Figure 1). The work was commissioned by Michael Goff Agricultural Design (the Agent) on behalf of Clinton Devon Estates (the Client) in order to establish the historic background for the site and assess the potential impact of the proposed extensions of existing agricultural buildings.

### 1.2 TOPOGRAPHICAL AND GEOLOGICAL BACKGROUND

Great Potheridge is located c.4.70km south of Great Torrington, on a moderate east-south-east facing slope in an area of steep valleys associated with the River Torridge and its tributaries; between the river Torridge, c.1km to its east and the A386, c.500m to its south-west. It is at a height of c.140m AOD. The site specifically is immediately east-north-east of Great Potheridge House.

The soils of this area are the well drained fine loamy soils often over rock of the Neath Association; and close to the River Torridge, the well drained fine loamy or fine silty soils over rock of the Manod Association (SSEW 1983). These soils overlie the sandstone of the Crackington Formation (BGS 2018).

### 1.3 HISTORICAL BACKGROUND

Potheridge was a Saxon estate identified in Domesday (*Porrige*). A chapel was ostensibly built at Great Potheridge in c.1395, which was in disrepair by 1770 and subsequently demolished. The barton/manor at Great Potheridge was probably built by the Monk family in the 17<sup>th</sup> century. It was subject to stages of demolition throughout the 18<sup>th</sup> century when it was bought by the Rolle family. In the latter half of the 19<sup>th</sup> century a number of farm buildings were constructed at Great Potheridge. In the late 20<sup>th</sup>-early 21<sup>st</sup> centuries more farm buildings have been added and some of the 19<sup>th</sup> century and earlier barns have become ruinous.

### 1.4 ARCHAEOLOGICAL BACKGROUND

Great Potheridge is located within a landscape of post-medieval Barton fields with likely earlier origins. A detailed archaeological assessment of the farm and some historic building recording of the house have been undertaken (Pye and Westcote 1993; Parker 2011) as have some limited archaeological excavations (Devon HER). The Devon Historic Environment Record primarily lists assets associated with the 17<sup>th</sup> century manor and later farm buildings along with evidence of a medieval chapel and early medieval documentary evidence of a settlement at the site.

## 1.5 METHODOLOGY

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

The historic visual impact assessment follows the guidance outlined in: *Conservation Principles: policies and guidance for the sustainable management of the historic environment* (English Heritage 2008), *The Setting of Heritage Assets* (Historic England 2015), *Seeing History in the View* (English Heritage 2011b), *Managing Change in the Historic Environment: Setting* (Historic Scotland 2010), and with reference to *Visual Assessment of Wind farms: Best Practice* (University of Newcastle 2002), *Guidelines for Landscape and Visual Impact Assessment 3<sup>rd</sup> edition* (Landscape Institute 2013), *Photography and Photomontage in Landscape and Visual Impact Assessment* (Landscape Institute 2011).

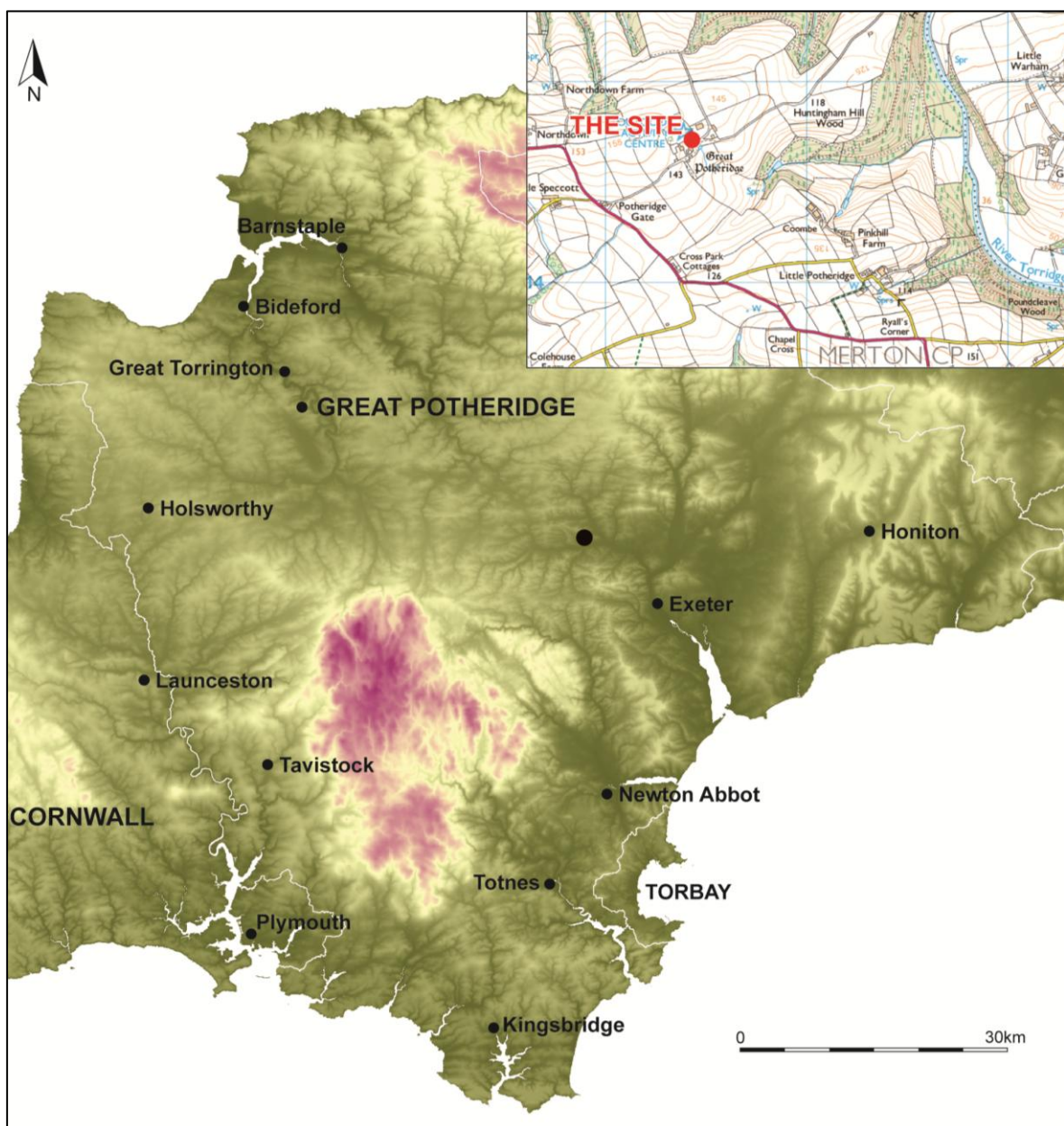


FIGURE 1: SITE LOCATION (THE SITE IS INDICATED).

## 2.0 HERITAGE IMPACT ASSESSMENT

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### 2.1 HERITAGE IMPACT ASSESSMENT - OVERVIEW

The purpose of heritage impact assessment is twofold: Firstly, to understand – insofar as is reasonably practicable and in proportion to the importance of the asset – the significance of a historic building, complex, area, monument or archaeological site (the ‘heritage asset’). Secondly, to assess the likely effect of a proposed development on the heritage asset (direct impact) and/or its setting (indirect impact). This methodology employed in this assessment is based on the approach outlined in the relevant DoT guidance (DMRB vol.11; WEBTAG), used in conjunction with the ICOMOS (2011) guidance and the staged approach advocated in *The Setting of Heritage Assets* (GPA3 Historic England 2015). The methodology employed in this assessment can be found in Appendix 1.

### 2.2 NATIONAL POLICY

General policy and guidance for the conservation of the historic environment are now contained within the *National Planning Policy Framework* (Department for Communities and Local Government 2018). The relevant guidance is reproduced below:

*Paragraph 189*

*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 190*

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

A further key document is the Planning (Listed Buildings and Conservation Areas) Act 1990, in particular section 66(1), which provides *statutory protection* to the setting of Listed buildings:

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

### 2.3 LOCAL POLICY

Policy ST15: *Conserving Heritage Assets* in *The North Devon and Torridge Plan 2011-2031* makes the following statement:

- (1) The quality of northern Devon’s historic environment will be preserved and enhanced through positive management by:*
- (a) conserving and enhancing the historic dimension of the landscape;*

- (b) conserving and enhancing cultural, built, historic and archaeological features of national and local importance and their settings, including those that are not formally designated;*
  - (c) identifying and protecting locally important buildings that contribute to the area's local character and identity; and*
  - (d) increasing opportunities for access, education and appreciation of all aspects of northern Devon's historic environment, for all sections of the community.*
- (2) Proposals to improve the energy efficiency of, or to generate renewable energy from historic buildings or surrounding heritage assets will be supported where:*
- (a) there is no loss or degradation of historic fabric including traditional windows; and*
  - (b) equivalent carbon savings cannot be achieved by alternative siting or design that would have a less severe impact on the integrity of heritage assets.*

## 2.4 STRUCTURE OF ASSESSMENT – DIRECT AND INDIRECT IMPACTS

This assessment is broken down into two main sections. Section 3.0 addresses the *direct impact* of the proposed development i.e. the physical effect the development may have on heritage assets within, or immediately adjacent to, the development site. Designated heritage assets on or close to a site are a known quantity, understood and addressed via the *design and access statement* and other planning documents. Robust assessment, however, also requires a clear understanding of the value and significance of the *archaeological* potential of a site. This is achieved via the staged process of archaeological investigation detailed in Section 3.0. Section 4.0 assesses the likely effect of the proposed development on known and quantified designated heritage assets in the local area. In this instance the impact is almost always indirect i.e. the proposed development impinges on the *setting* of the heritage asset in question, and does not have a direct physical effect.

## 2.5 THE DEVELOPMENT PROPOSALS

The proposed development concerns the extension of existing modern farm buildings and roofing of existing yard areas, which will increase the footprint of the ranges, and is located close to the Great Potheridge House (Figure 2). This would be a considerably designed structure built using similar materials to the existing structure with a series of additional extensions with similar roofs. Vehicular access to the building would not alter.



FARM BUILDINGS AT GREAT POTHERIDGE, MERTON, TORRIDGE, DEVON

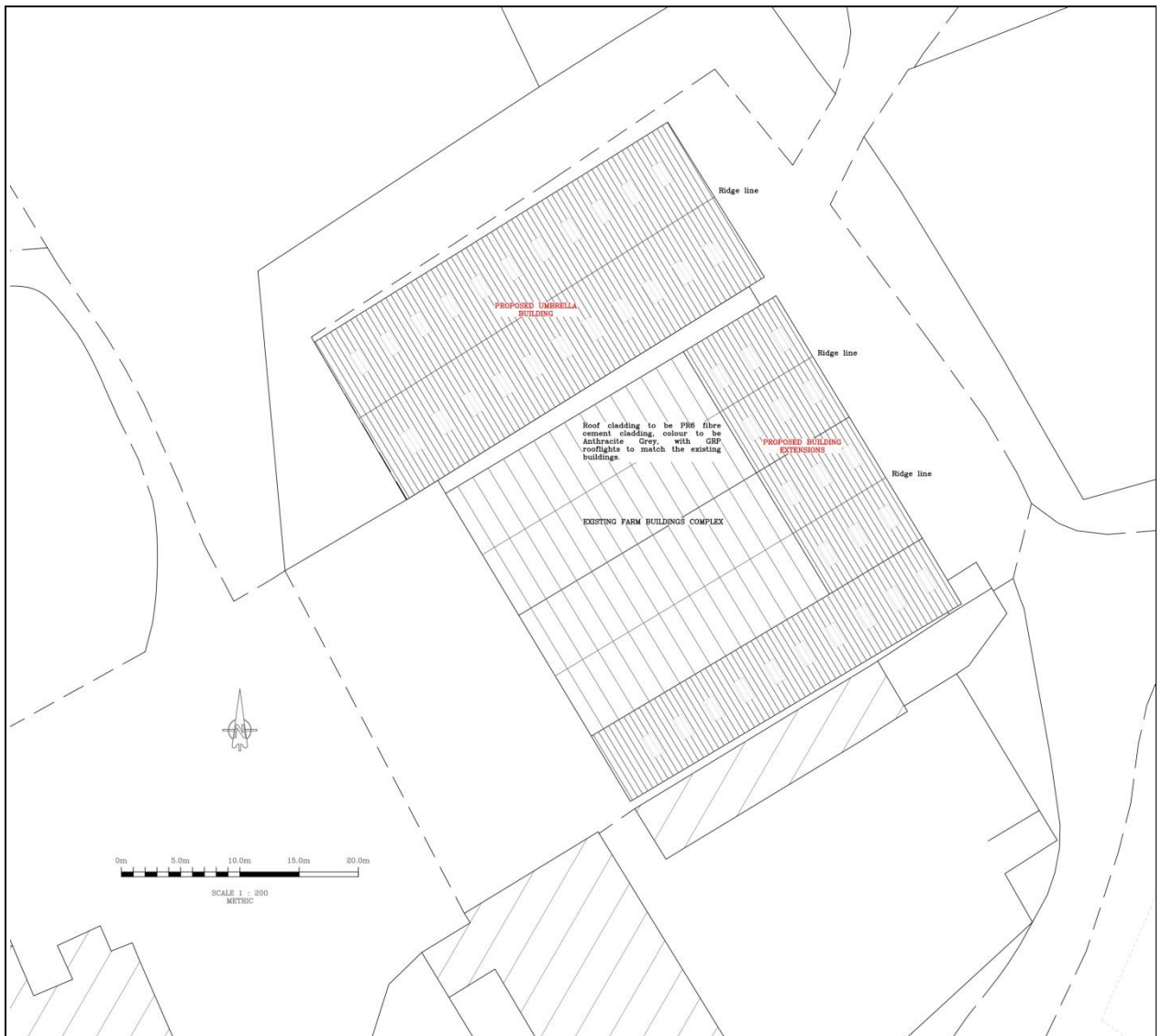


FIGURE 2: ROOF PLAN OF THE PROPOSED WORKS (IMAGE PROVIDED BY THE AGENT).

## 3.0 DIRECT IMPACTS

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### 3.1 STRUCTURE OF ASSESSMENT

For the purposes of this assessment, the *direct effect* of a development is taken to be its direct physical effect on the buried archaeological resource. In most instances the effect will be limited to the site itself. However, unlike designated heritage assets (see Section 4.0) the archaeological potential of a site, and the significance of that archaeology, must be quantified by means of a staged programme of archaeological investigation. Sections 3.2-3.5 examine the documentary, cartographic and archaeological background to the site. Section 3.6 summarises this information in order to determine the significance of the archaeology, the potential for harm, and outlines mitigation strategies as appropriate. Appendix 1 details the methodology employed to make this judgement.

### 3.2 DOCUMENTARY HISTORY

The history of the site is described in detail by Andrew Pye and Keith Westcott in ‘*Great Potheridge Farm, Merton, An Archaeological Presentation Survey*’ (Exeter Archaeology Report No. 93.10) and is summarised below:

#### **Medieval History**

*“Potheridge was originally a Saxon estate, identified in the Domesday Survey of 1086 as Porriga. The estate was the largest in the area, apart from Merton and probably included the neighbouring holding of Little Potheridge. By the mid-12<sup>th</sup> century the property had come into the possession of the Monk family, who retained ownership until the early 18<sup>th</sup> century. There is certain to have been a medieval house on or near the site, since an oratory within the house was licensed in 1395 (Pye & Westcott 1993, 3-5).*

#### **17<sup>th</sup> Century: rise and grandeur**

*George Monk was born at Potheridge in 1608 and had a distinguished military career during the Commonwealth and was instrumental in the Restoration of the Monarchy in 1660. After this he was granted the titles of Baron Monck of Potheridge, Earl of Torrington and Duke of Albemarle. He died in 1670 and was succeeded by his seventeen-year old son Christopher, who died without issue, abroad, in 1687. The existing building may have been constructed by either General Monk or his son, or possibly both, since interpretations of the house have assumed that it developed in several phases between c.1660 and 1672, with the south range either pre-dating the north and west ranges (Ibid., 4; 17) or vice-versa (Cherry 1988, 93). The surviving elements, particularly the scale and quality of the interior fixtures, show that the house was an ambitious building, intended for display.*

#### **The 18<sup>th</sup> century: decline and demolition**

*Following the death of Christopher’s wife in 1734 the house seems to have suffered a dramatic decline in status. The greater part of the house was demolished or gutted, presumably to reduce the mansion to a more manageable size for occupation by tenant farmers. In May 1742 the estate was sold to Henry Rolle of Stevenstone, together with many other properties in the area. An undated 18<sup>th</sup> century account of the building, which may have been made at the time of the sale, provides a description of the accommodation which corresponds closely to the surviving fabric. The account describes the house as containing a hall, parlour, kitchen, scullery, a large staircase, six first-floor chambers with garrets over, and a cellar. It also mentions the chapel (which is believed to have been located in the west wing of the house), a very large stable and other buildings, including four large barns (Pye & Westcott 1993, 5). The chapel seems to have been a building of high architectural quality, but was clearly abandoned after the decline of the house; it was already*

ruinous by 1770 when Polwhele visited it and described its interior with regret at the passing of such rich Corinthian splendour (Polwhele 1793-1806, 414).

### **The 19<sup>th</sup> & 20<sup>th</sup> century: further changes**

Since 1800 further demolition has taken place on the site, including the destruction of further parts of the east and north wings and the chapel. Pye and Westcott argue that parts of the north and east wings, reduced to a single storey, remained standing into the mid-to late 19<sup>th</sup> century, perhaps in use as a separate dwelling, (Pye & Westcott 1993, 15; 17). In the 19<sup>th</sup> century the east wing was partially demolished and replaced by a lincay in the form of a lean-to against the remaining west wall of the wing. The north and west wings were presumably reduced at the same time to mere walls bounding a yard on the site of the presumed entrance court. A further lean-to containing service rooms was added to the north part of the south range, including a dairy or larder which retains its stone shelving. Between 1886 and 1904 a further small extension, with brick dressings, was added to the north of this (*ibid.*, 15). The upper storeys of the main house may have been abandoned in the late 19<sup>th</sup> or early 20<sup>th</sup> century and the cellars beneath the east wing in c.1950 (*ibid.*, 16; 19)."

### 3.3 CARTOGRAPHIC DEVELOPMENT

Detailed estate plans of the site were produced in 1779 and again in 1866. These are referred to in the dating of structures listed on the Devon Historic Environment Record (HER), but were not accessed in the limited remit of this study.



FIGURE 3: EXTRACT FROM THE ORDNANCE SURVEY SURVEYORS DRAFT MAP OF 1804 (BL); THE APPROXIMATE LOCATION OF THE SITE IS INDICATED.

The first detailed depiction of the site is the 1804 Surveyor's draft map of the Roborough area (Figure 3), which shows Great Potheridge as a complex of a house, with structures to its east-north-east and to its south. These early draft maps lack fine detail but are typically a fair representation of road networks, field-scapes and spread of buildings. More detail is afforded by the c.1841 Tithe map for Merton (Figure 4). It shows *Potheridge Barton* as a square structure with a wing/range on its north-west side with an adjacent barn (north is orientated to the top-right hand corner of this map) with a range of two larger barns to its north-east, forming a yard with a

shed to the north of these barns, in the approximate area of the proposed development. Two other structures are depicted to the south-west, towards the main road and a shed and possible linhay to the north-east. The tithe apportionment lists relatively prosaic names for the fields surrounding *Potheridge Barton* and the land use is not stated. However, plot 161, to the west of the property is named *Shippen Park* and this may refer to the use of nearby barns or the range beside the north-west corner of the house as a shippen (cattle shed); the fields practicality for keeping cattle near to the farm seems obvious. The apportionment lists the owner of *Potheridge Barton* as Representatives of the Right Honourable Lord Rolle and the occupant as William Collihole.



FIGURE 4: EXTRACTS FROM THE 1841 MERTON TITHE MAP; THE APPROXIMATE LOCATION OF THE SITE IS INDICATED (DHC).

The Ordnance Survey (OS) 1<sup>st</sup> edition map published 1887 (Figure 5) shows the site in much more detail, depicting divisions across the barns. It shows a relatively frequent number of changes to the farm and indicates the *remains of a manor house* and the site of a *chapel* with some small structures associated with it. The range shown on the north-west side of the house in 1841 has

been removed and the wing extended to run north-west with a new separate range of buildings to the north of this. The 1887 map depicts additional barns to the front and rear of those on the north-east side of the house, now defining yard areas on two sides of the original barns. A linhay is depicted to the south of the main complex and the structures to the north-east of the main complex are ostensibly both full sided barns. Earthworks to the north of the main complex are a notable feature depicted on this mapping. The structures south-west of the farm shown on the tithe map are now absent on this mapping.

The 2<sup>nd</sup> edition OS map published 1906 (Figure 6) shows continuity with the earlier map; although the shed on the north side of the original barns is now absent and a small extension (possibly a porch) has been added to the north-west side of the house and two additional buildings are shown on the south side of the complex, which may equate to or replace a structure on the tithe map that was left off of the OS 1<sup>st</sup> edition.

Subsequent changes to the property are depicted on later OS mapping. An OS revision published in 1956 shows almost exact continuity with the 1906 mapping. However, by 1979 some substantial changes to the farm are depicted: the structures to the north of the main house range have been removed as have the south-west half of the original barns south range; a large square barn has been built on the north-west side of the farmyard built between 1841 and 1887 and a new structure has been built north-east of the main complex. After 1991, another large barn was built to the north-east of the main complex.

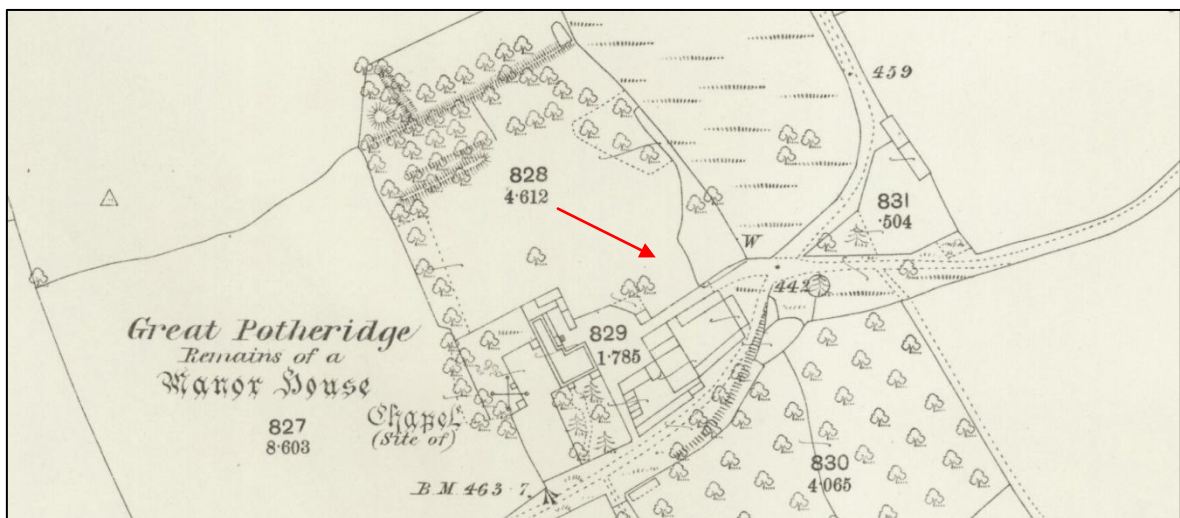


FIGURE 5: EXTRACT FROM THE 25 INCH OS MAP, 1887; THE APPROXIMATE LOCATION OF THE SITE IS INDICATED (DHC).

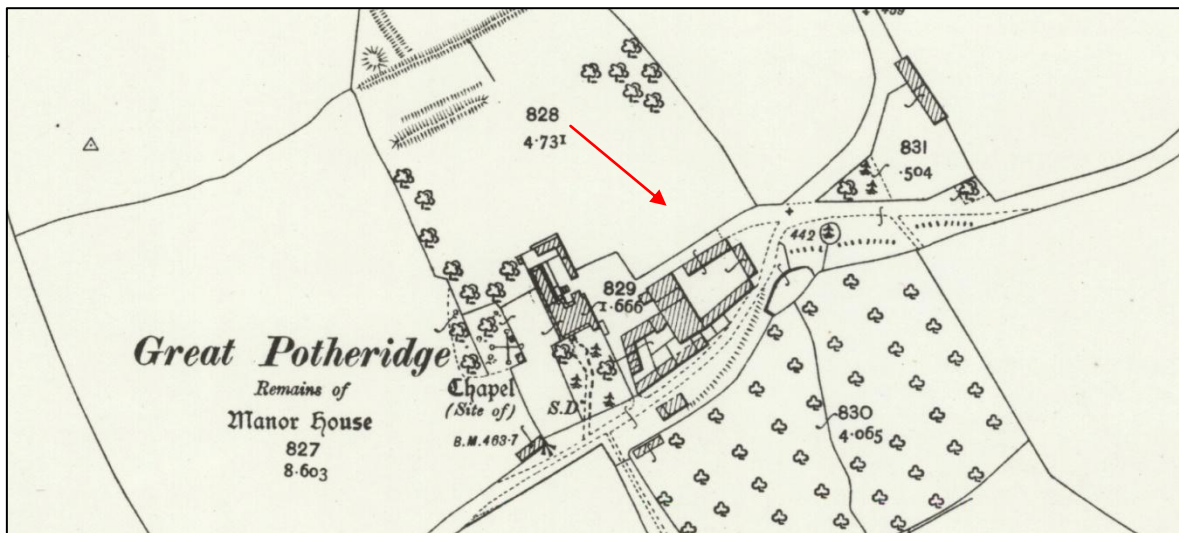


FIGURE 6: EXTRACT FROM THE 2<sup>ND</sup> EDITION ORDNANCE SURVEY 25 INCH MAP 1906; THE APPROXIMATE LOCATION OF THE SITE IS INDICATED (DHC).

### 3.4 ARCHAEOLOGICAL BACKGROUND

Great Potheridge itself was subject to an archaeological survey by Exeter Archaeology (Pye and Westcote 1993) that provides a history of the site and Richard Parker (2011) conducted a historic building assessment of the site that highlights the complexity and elusiveness of firm evidence for the phasing of the house.

The Devon Historic Environment Record (HER) lists 27 undesigned assets and two designated assets at Great Potheridge. The Designated assets are the Grade I Listed house itself (MDV297) and the Grade II\* Listed garden wall to the south of the house (MDV95877). The undesigned assets include; 18<sup>th</sup>-20<sup>th</sup> century barns and linhays for threshing, storage, cattle and carts (MDV54773, MDV54764-72, MDV54775-76); documentary evidence for a licence to build an oratory in the house in 1395 (MDV54749) and records of a ruinous chapel in 1770 that was subsequently taken down (MDV11955); A linhay with reused sandstone and voussoirs from Great Potheridge House (MDV54774); documentary evidence for the Domesday Manor at Potheridge (MDV41499), a deerpark on Saxton's map of 1575 (MDV58303), a plasterworks in c.1670 (MDV298) and an 18<sup>th</sup>-19<sup>th</sup> century enclosure on the south side of the farm (MDV299); a 1660-1670 century garden wall (MDV41943); possible medieval earthworks to the south of the farm (MDV54754); earthworks probable associated with the house and a formal garden, present on 1779 mapping (MDV20538); a possible platform (MDV54759); a possible curvilinear enclosure about the site (MDV80909); field name evidence for a possible beacon nearby, 'firebeacon copse' (MDV18209) and a possible rabbit warren, 'easter-' and 'wester conna park' (MDV54761), although this may also be explained by a personal name (John Cann is listed as a local inhabitant in 1841) or an unusual crop (tropical but not difficult to grow); and finally 'The Great Stables', which is described by Lysons (1822) and considered the only 'Monk's era' building other than the house on the site (MDV54763). The size of the Great Stables may accommodate 40 horses as listed in an 18<sup>th</sup> century Rolle account.

The Devon Historic Landscape Characterisation (HLC) shows the site itself as within a garden, but this within an area categorised as probable post-medieval 'Barton Fields' – *'These relatively large, regular enclosures seem likely to have been laid out between 15<sup>th</sup>-18<sup>th</sup> century. Some curving boundaries may be following earlier divisions in the pre-existing medieval fields'*.

### 3.5 WALKOVER SURVEY

The farm holding sits at the end of a modern farm track leading east from the A386 road. It is located in a slight bowl, on a shallow south facing slope, the crest of the ridge located to the north. There are historic track ways which formerly accessed the holding from the south and the north-east; these access ways are now either derelict 'green lanes' or un-metalled farm tracks. It is important therefore when considering impact on views and setting, to acknowledge that the site can only be approached in any sense as intended from within the wider farmland, down the north-east farm track.

The holding is now in divided occupation, although the whole is owned by Clinton Devon Estates. The house, garden, 'Great Barn' and some minor service and agricultural buildings to the south-east all belong to an activity centre '*Encompass Training*' which operates at the site. The farm buildings and modern farmstead and wider scattered barns are used by a tenanted farm business.

The largest building and the focus of the Estate is the surviving block of Great Potheridge House; which is Grade I Listed, being five bays in width, of tall two storeys height, with attic and steep mansard roof. This is a gentry building of irregular surviving plan and exhibits intentions at monumental scale. This building represents the front part of an east wing surviving from a once much larger mansion. It stands on an artificially terraced area of ground and is framed to the north and west by two attached further wings, both totally ruinous; all being enclosed by a tall 17<sup>th</sup> century garden wall, which survives best to the south side, the principle front of the surviving wing. The gardens run north from the house, terraced into separate areas with significant numbers of mature parkland style oaks and chestnuts dotted across what is now sweeping grass but hinting at the former formal garden's layout with some evidence of retaining walls and stone steps surviving in places.

To the south-east and in close proximity to the house is an L shaped range, of low two storeys height, with a shallow slate roof. This is abutted by many smaller 19<sup>th</sup> century rubble out-shuts, which sit at oblique angles and obscure both the alignment and appearance of this range. This in fact exhibits on its south and west walls and within its returning north-east cross-wing some very fine dressed freestone. The quality of this stonework is such that it immediately identifies this as being an ancillary building to the former great house, clearly designed to compliment and frame the south and eastern side of the main house, contemporary to at least its later 17<sup>th</sup> century phases. This building has been truncated, with build lines and scars suggesting an even larger and possibly more symmetrical plan. It could not be accessed as it is now in use by the children's outdoor education centre. It has likely been stripped out of any fittings, and its roof certainly replaced. It may be that this building is the remnant of the grand stables, and certainly several fine panelled stall divisions can be seen reset in a building in the 19<sup>th</sup> century yard may have been removed from a 17<sup>th</sup> century stables building.

To the west of this 'Great barn' is a small yard of later 19<sup>th</sup> century lower status agricultural buildings, some possible pig pens and service style buildings, built up against the larger barn. Some of these have been converted to accommodation. They are totally visually dominated by both the house and larger barn and have no intervisibility with the modern farm buildings to the north-east. None of these building were accessed as they are tenanted by the outdoor education centre.

To the east of this 'Great Barn' is a cohesive courtyard of 19<sup>th</sup> century farm buildings. Attached to the east wall of the large 17<sup>th</sup> century 'barn' is a messy altered lean-to range which contains a stables to the south end, with plank door, with louvers above and a hopper casement window, the stable has a reset concrete floor, with some brickwork, brick and concrete troughs, hayricks and has recycled timber ramped panelled stall partitions, with decorative posts. The centre of this

building has been forced on its east side to create an open cattle shelter and a section of wall with two doors with louvers over and a hopper casement window can be seen to survive to the north end. To the north side of the yard is a low single storey range of cow byres, its front stone wall punctured by alternative heavy plank doors and chunky louvered windows. This rubble stone range, with a slate roof, has a cobbled floor throughout, although damaged in places to the interior with timber partitions forming large two cow compartments with troughs and hayricks to the north wall.

To the east and south sides of the yard are ruined buildings; to the east, a well built single storey shed, with gables to north and south, seemingly open to the front. To the south side is a later range, formerly of two storeys but the walls are capped with cement, with evidence for the sills of loading doors to a demolished loft surviving in the walls. These were possibly a cart shed and linhay.

The Site lies to the immediate north of this 19<sup>th</sup> century yard and there is a large open-span portal framed agricultural building, clad in corrugated sheeting. This building is framed by a series of fenced in concrete yards and spaces with a large silage clamp on the north side, deeply terraced into the slope, to screen it from wider views. A hedge and mature trees frame the modern yard to the north and west, to the east an old hedgebank has been left in, merely a gateway cut in to the adjacent field. Generally therefore the barn sits in as low-impact a location on the holding as possible for wider views, although it is in relatively close proximity to the remains of the mansion. The proposals seek to cover over the silage clamp and close over these modern yards, creating a more cohesive grey roof and allow for dryer conditions for cattle and feed and bedding which will be more environmentally friendly. It is expected that the existing buildings and concrete yards would have irrevocably damaged any below ground archaeological deposits, so the works to add roofs via metal piers is not expected to do any much further below-ground damage. Particularly in the case of the extremely deep terracing around the silage clamp, where any historic ground surfaces are long gone.

The southern roof extension would abut the rear of the 19<sup>th</sup> century farmyard, further dominating this underappreciated and poorly maintained area of the holding, which has significance for narrative purposes. However, the proposed design has been carefully managed to retain these buildings and minimise direct impact, reducing any impacts to those of overall character change on the wider setting.



### 3.6 AERIAL PHOTOGRAPHY AND SATELLITE IMAGERY

Satellite imagery from 2002 shows that the southern range of the original barns (east of the house) had fallen into disrepair with only its outer- and some internal walls surviving; the roof lost by this date. The large barn to the north-east of the main complex was also present on this image. By 2017 (see Figure 7) the southern and eastern ranges of the barns added to the rear of the original barns have fallen in to disrepair with only their outer- and some internal walls surviving; their roofs also having gone. The existing silage clamp can be seen under tyres against the modern square barn.

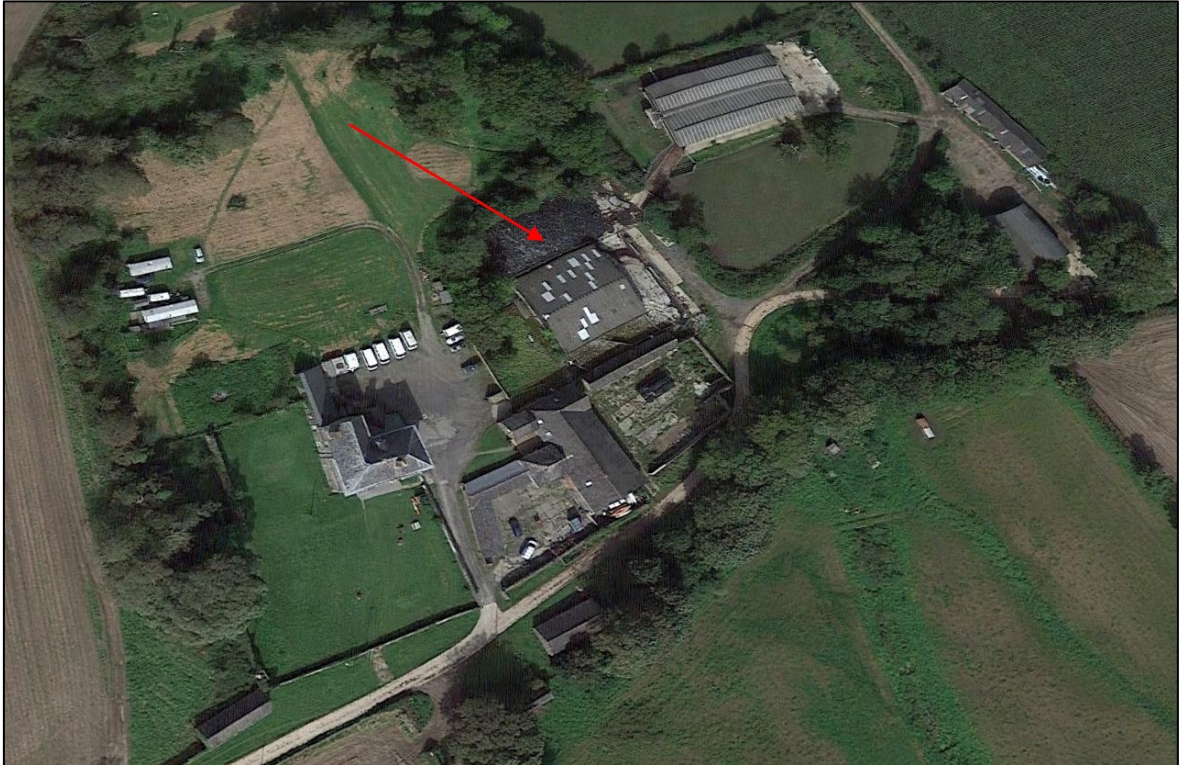


FIGURE 7: SATELLITE IMAGE OF THE SITE TAKEN IN 2017 (©GOOGLE 2018); THE APPROXIMATE LOCATION OF THE SITE IS INDICATED

FARM BUILDINGS AT GREAT POTHERIDGE, MERTON, TORRIDGE, DEVON

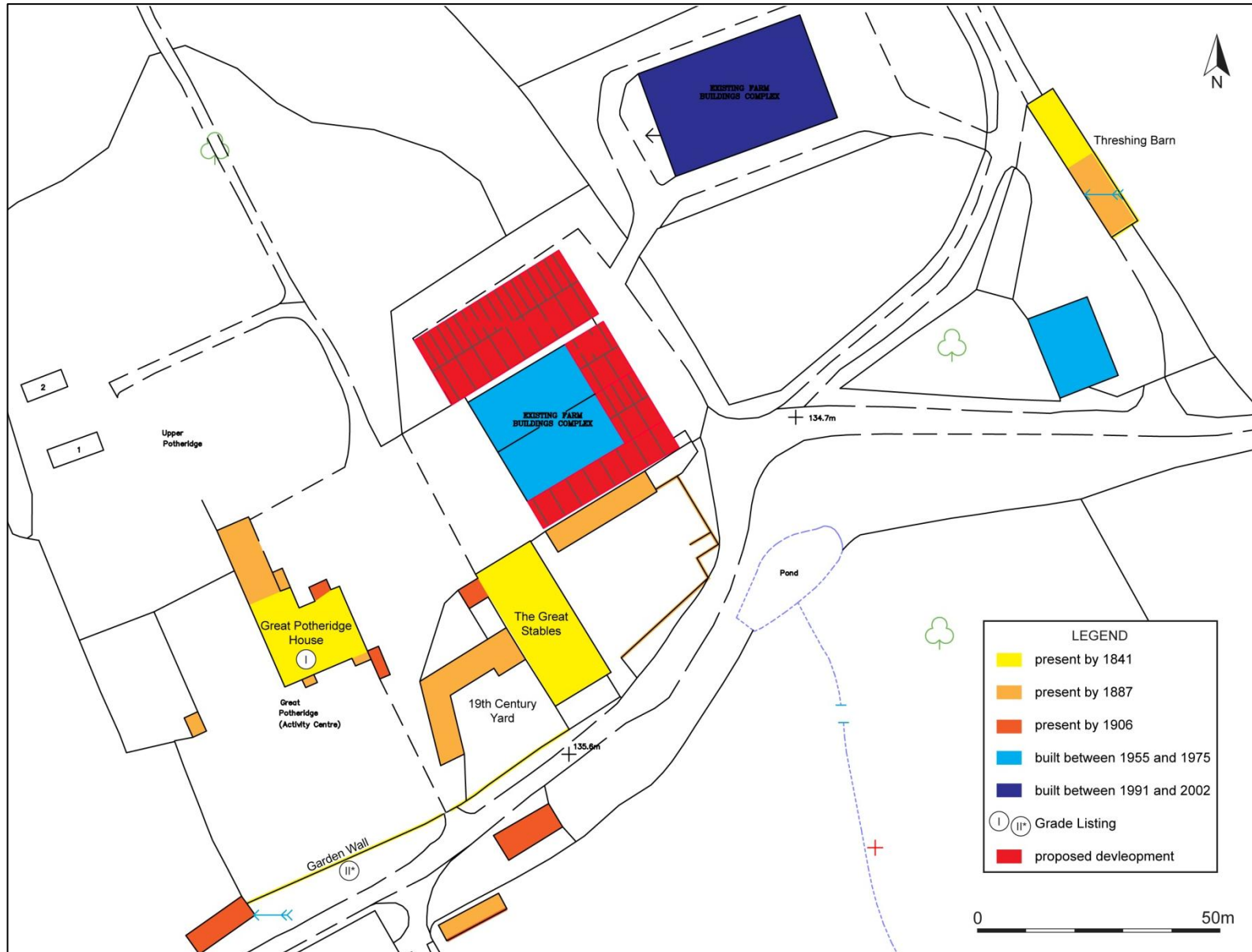


FIGURE 8: PHASE PLAN OF THE SITE BASED ON HISTORIC MAPPING, SHOWING LISTED ASSETS AND THE AREAS DISCUSSED IN THE HISTORIC IMPACT ASSESSMENT.

### 3.7 SUMMARY

The documentary history and cartographic assessment show that Great Potheridge 'Farm' developed from a grand estate of medieval origins. However, the bulk of the current farm developed largely in the 19<sup>th</sup> and 20<sup>th</sup> centuries, to the east and south-east of the historic house. There is very low to no potential for the survival of below-ground archaeological remains within the proposal site. The proposed development largely develops the footprint of existing structures built on the site of earlier buildings and there is the potential for the survival of earlier phases of structures.

## 4.0 INDIRECT IMPACTS

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### 4.1 STRUCTURE OF THE ASSESSMENT

For the purposes of this assessment, the *indirect effect* of a development is taken to be its effect on the wider historic environment. The principal focus of such an assessment falls upon identified designated heritage assets like Listed buildings or Scheduled Monuments. Depending on the nature of the heritage asset concerned, and the size, character and design of a development, its effect – and principally its visual effect – can impact on designated assets up to 20km away.

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. Appendix 1 details the methodology employed.

This report follows the staged approach to proportionate decision making outlined in *The Setting of Heritage Assets* (Historic England 2015, 6). *Step one* is to identify the designated heritage assets that might be affected by the development. The first stage of that process is to determine an appropriate search radius, and this would vary according to the height, size and/or prominence of the proposed development. For instance, the search radius for a wind turbine, as determined by its height and dynamic character, would be much larger than for a single house plot or small agricultural building. The second stage in the process is to look at the heritage assets within the search radius and assign to one of three categories:

- Category #1 assets: Where proximity to the proposed development, the significance of the heritage asset concerned, or the likely magnitude of impact, demands detailed consideration.
- Category #2 assets: Assets where location and current setting would indicate that the impact of the proposed development is likely to be limited, but some uncertainty remains
- Category #3 assets: Assets where location, current setting, significance would strongly indicate the impact would be no higher than negligible and detailed consideration both unnecessary and disproportionate. These assets are still listed in the impact summary table.

For *Step two* and *Step three*, and with an emphasis on practicality and proportionality (*Setting of Heritage Assets* p15 and p18), this assessment then groups and initially discusses heritage assets by category (e.g. churches, historic settlements, funerary remains etc.) to avoid repetitious narrative; each site is then discussed individually, and the particulars of each site teased out. The initial discussion establishes the baseline sensitivity of a given category of monument or building to the potential effect, the individual entry elaborates on local circumstance and site-specific factors. The individual assessments should be read in conjunction with the overall discussion, as the impact assessment is a reflection of both.

### 4.2 QUANTIFICATION

The size and location of the site would indicate a search radius of 1km is sufficient to identify those designated heritage assets where an appreciable effect might be experienced. A search radius of up to 2.5km is appropriate for high-value assets where distance views are integral to the significance of the asset in question.

The site is located within a historic holding and in close proximity to a limited number of designated heritage assets.

With an emphasis on practicality and proportionality (see *Setting of Heritage Assets* p15 and p18), only those assets where there is the possibility for a effect greater than negligible (see Table 8 in Appendix 1) are considered here in detail – the rest have been scoped out of this assessment, but are listed individually in Table 5.

- Category #1 assets: Great Potheridge House, GI
- Category #2 assets: Garden Wall, GII\*
- Category #3 assets: undesignated historic buildings, ‘The Great Stables’, Threshing Barn, 19<sup>th</sup> century farmyards

#### 4.3 IMPACT BY CLASS OF MONUMENT OR STRUCTURE

##### 4.3.1 GRAND RESIDENCES

*Large and/or surviving gentry houses, in public or private hands, often incorporating multi-period elements of landscape planning*

The larger stately homes and lesser and surviving gentry seats were the homes of the manorial and lordly elite. Some may still be occupied by the descendants of medieval owners; others are in public ownership or held by the National Trust. Wealth derived from agriculture holdings, mineral exploitation and political office was invested on these structures as fashionable expressions of power and prestige. In addition, some homes will have been adapted in the post-Dissolution era from monastic centres (e.g. Buckland Abbey), and thus incorporate earlier buildings and hold further historical associations.

They are often Grade II\* or Grade I Listed buildings on account of their condition and age, architecture features, internal fixtures and furniture, and historical and cultural associations. In addition, they are often associated with ancillary structures – chapels, stables, kitchen gardens etc. – that may be included within the curtilage of the House or be Listed in their own right. In addition, there is often a high degree of public amenity.

As such, these dwellings and associated structures were visual expressions of the wealth and aspirations of the owners, and were designed to be impressive. They were frequently located within a landscape manipulated to display them to best effect, and views to and from the structures were very important. In earlier periods this might be restricted to the immediate vicinity of the House – i.e. geometric formal gardens – but even these would have incorporated long prospects and might be associated with deer parks. From the 18<sup>th</sup> century, designed landscapes associated with the House laid out in a naturalistic style and incorporating multiple geographically disparate associated secondary structures became fashionable. The surviving examples usually contain many mature trees and thus local blocking is common. However, such is the sensitivity of these Houses, and in particular their associated designed landscapes, that the visual impact of a wind turbine is likely to be severe.

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

The great houses are examples of regional if not national architectural value, and may be located on sites with a long history of high-status occupation (evidential). They may conform to a particular style (e.g. Gothic, Palladian) and some were highly influential locally or nationally; surviving examples are often well-maintained and preserved (historical/illustrative). They were typically built by gentry or noble families, could stage historically important events, and were often depicted in art and painting; they are typically associated with a range of other ancillary structures and gardens/parks (historical/associational). The epitome of design, they have clear aesthetic/design value, arising from their intrinsic architectural style, but also the extensive

grounds they were usually associated with, and within which they were designed to be seen and appreciated. The aesthetic/design value can improve with time (the 'patina of age'), but it can also be degraded through unsympathetic development. As large structures built for the use of a single family, communal value is typically low, although an argument can be made the 19<sup>th</sup> and early 20<sup>th</sup> century great house was a community in its own right, with its family, servants and extended client base. Not all survive as country houses; some are schools, nursing homes or subdivided into flats, and this has a severe impact on their original historical/associational value, but provides new/different associational and also communal/social value.

<b>Asset Name: Great Potheridge</b>	
Parish: Merton, Torrington, Devon	Value: Very High
Designation: Grade I	Distance to Development: less than 100m
<p><i>Description: Listing: Country house, downgraded to farmhouse now being used by Bicton College of Agriculture. Rebuilt by George Monk circa 1660-70 then largely demolished in 1734 and subsequently altered with minor additions made. Walls are of stone ashlar at the front, squared rubble to the sides and rubble at the rear. Slate roof hipped on all sides apart from gable to rear wing. 2 good original axial stacks of stone ashlar with moulded dripcourses and a tall C18 brick lateral stack at side of rear wing. Plan: What survives of the original house is an L-shaped block with a larger front range consisting of a sizeable heated room to the right with a smaller room in front and a stairhall too its left through which the house is now entered. To the left of that is a very small room with service rooms behind. The wing behind the left-hand side consists of one large heated room. Minor single storey C19 additions have been made at the rear of the front range for service purposes and its large right-hand room has been subdivided. The original plan of the house is extremely problematic due to its having been drastically reduced in size and the remaining building not making much sense on its own. Any interpretation can only be hypothetical and it would need an archaeological survey to reveal the original extent of the house. That the house always had its principal front to the south seems evident since its best stonework is on this side, it is the most favourable aspect and there is a large garden area bounded by a C17 stone wall. However, the doorway at the front of the stairhall is likely to be an insertion as it opens under the stairs rather than facing them and this suggests that the principal entrance was into the now demolished section. From the evidence of fragmentary walls this was to the west of the surviving range - at the rear of which, a wall which has been reduced in height is obviously continuous with the side of the house, returns - in more fragmentary form - to the west and then extends back to the south, ending in a small ruinous building. Although it is highly conjectural the most likely explanation is that the recessed ruinous wall formed a central entrance range with another, apparently smaller, wing extending more or less parallel to the south with the existing range. There are still many anomalies, however, particularly since the staircase does not appear to fit perfectly in its place and the purpose of the 2 surviving principal rooms is unclear. Exterior: 2 storeys. Almost symmetrical 5 window front of earlier C20 2-light wooden mullion and transom windows. The central window on each floor is blocked. Flat stone arches above windows and moulded stringcourse between floor. To left of centre is C18 or early C19 porch with pedimented timber hood on wooden Tuscan columns, infilled with later wooden panelling with 4-centred arch at front. Sprocketed eaves with moulded cornice on carved acanthus leaf brackets with a plain modillion cornice at the sides. Left-hand side wall has a C19 mullion and transom window on each floor towards the left-hand end and is a very small C20 light to right on the ground floor. The stringcourse is not only continuous from the front but also extends along the reduced height wall to the rear of this end. This wall has 2 blocked window openings with dressed stone arches and a doorway to the left. Projecting to the west from this wall and parallel to the front of the house is another low wall of dressed stone rubble with evidence of low window openings. This extends to meet another wall opposite the side of the house whose blocked window openings correspond to those on the reduced height wall at the rear of the house. This wall terminates in a small outbuilding whose southern facing wall is partly of the same stone ashlar as the front of the house. The right-hand, eastern, elevation of the house is 3 windows wide also with 2-light mullion and transom windows, the central first floor opening blocked. These are C19 or early C20 apart from the 2 right-hand original C17 ground floor windows which have very heavy wooden frames and mullions, chamfered on the inside. The stringcourse continues around this side and the rear of the house. The rear elevation is also 3 windows wide with a C19 outshut and single storey wing built in front of the ground floor. Original 3-light leaded pane mullion and transom window to left with contemporary 2-light one to its right which is not leaded. Beyond that is a blocked mullion and transom window which may also</i></p>	

be original. The inner face of the rear wing has a C19 mullion and transom window to the right on first floor and blocked opening to its left. All the window openings at the side and rear have the same dressed stone flat arches. Extending to the rear (north) of the house is a single storey outbuilding built against the wall which was reduced in height, which has a stringcourse along its end wall and a blocked window opening. Interior: The front right-hand room has large fireplace with cambered and chamfered wooden lintel which is ogee-stopped and rests on a curved wooden corbel and dressed stone rubble jamb to the left, replaced granite jamb to the right with oven behind. Small section of herring-bone pattern stone at the back of the fireplace. Of the 2 original mullion and transom windows the right-hand one retains probably contemporary heavy fielded panel shutters, those to the left-hand window are C19 replacements. Very grand original dog-leg staircase with long closed string flights of tapered balusters with carved acanthus leaves at the bottom; very heavy moulded handrail and large square newels with recessed panels. The 2 newels on the half-landing fit awkwardly together and it is likely the staircase has been moved from the demolished section. The very good painted plaster ceiling above it might therefore have been for a 1st floor chamber and has 3 panels with very robust circular garlands of high relief fruit and foliage and strips of similar decoration in between the panels. The paintings appear to be of classical themes depicting cherubs and female figures although in places some touching-up seems to have occurred. Around the ceiling is an egg and dart cornice. The other notable room is in the rear wing and contains good quality C17 panelling and an exceptional carved wooden overmantle - both however appear to have been re-used since the panelling does not fit correctly and the massive overmantle, set above a corner fireplace, overpowers the relatively modest-sized room. The panelling is 5 sections high with sunken moulded panels and fluted Ionic pilasters. The frieze is also fluted with consoles and a modillion cornice above. Opposite the fireplace the central panel has a carved strapwork device. The 2 opposing doorcases are very imposing, surmounted by segmental pediments with a strapwork shield which has carved decoration around it. The far doorway has unfortunately lost its pediment - though it survives in a fragmented state - and there is in fact no doorway behind it but a solid exterior wall. The fireplace has huge wooden consoles with carved acanthus leaves to either side. Above is the wooden overmantle carved very robustly with various military trophies and devices, and 3 putti with a crown at the top - referring presumably to General Monk's part in restoring the monarchy. The cornice at its top is above the level of that of the panelling. Other C17 fragments surviving are a heavy moulded cornice and bolection moulded dado to the principal first floor room and cornice to its small adjoining room. At the top of the staircase are heavy fielded 8-panel doors. Leading to the attic is a small section of C17 staircase with turned and moulded balusters. Roof: The original principal rafters survive, extending over a considerable span. They have curved feet resting on tie-beams and with straight morticed collars and trenched purlins. The Monk's owned Great Potheridge as early as Henry II's reign. George Monk, restorer of the monarchy and first Duke of Albermarle, was reputedly born here in 1608 and rebuilt the house on a grand scale. After the death of the second duchess the house was partly demolished in 1734. All the evidence suggests that Great Potheridge was once a very important house, rebuilt by one of the most eminent men of the time. It appears that only a fragment remains but this still gives an impression of its former greatness and constitutes an important survival both historically and architecturally.

*Supplemental Comments:* Great Potheridge now presents as a generously proportioned farmhouse of irregular plan, clearly rationalised from the remains of a larger gentry building, the ruins of which frame the standing block within a walled garden, laid to grass. The garden wall is listed, Grade II, the flanking agricultural buildings of mostly 19<sup>th</sup> century date are not, but there is a fine large stone range immediately to the south-east of the house which is undoubtedly 17<sup>th</sup> century in date and contemporary to the house remains.

*Evidential Value:* High. The building which survives is only a fragment of a once much larger mansion, the rest demolished and now below ground or ruinous. The former extent of this building, its plan and details are not known as remain as buried archaeology. Within the standing building previous studies have show potentially complex phasing and survival of earlier remains from a previous house, as well as features from its grand 17<sup>th</sup> century heyday, refitted into the smaller space.

The 19<sup>th</sup> century farmyard and several detached farm buildings on the wider site are also little understood, not Listed and these exhibit complex phasing. Consequently the general site is of immense archaeological and architectural evidential value.

*Historical Value:* High. *Listing Extract:* The Monk's owned Great Potheridge as early as Henry II's reign. George Monk, restorer of the monarchy and first Duke of Albermarle, was reputedly born here in 1608 and rebuilt the house on a grand scale. The local Monk (Monck or even Monke) family were an important gentry dynasty who influenced local politics and society in the wider area. Their most famous progeny

General Sir George Monk was influential in restoring the Stuart dynasty to the throne in the 1660s after the fall of Cromwell's parliamentary republic. His contributions changed the course of national history forever, such was his eminence he was given a state funeral and the house being rebuilt by him holds great associative historical value.

*Aesthetic Value:* High. The house whilst viewed in its unintended reduced state is obviously not what it once was and is inherently compromised aesthetically. However care was taken to rationalise what does remain and it now presents as a generous minor gentry farmhouse, complimented in its setting by stone outbuildings, walled garden and ruins of the larger mansion. It is of the natural tones and colours of the local vernacular materials, brown-purple slatestones and grey-brown slate roofing. Its irregular aesthetic, so successfully indicating its complex historical narrative, is one of the assets key attributes.

*Communal Value:* None.

*Authenticity:* The building is authentic in that it retains an overall air of tarnished grandeur, the scale of its roof, windows and architectural details far outweighing the size of the standing building today and designed for a grander plan. The ruins have been left, foliage clad and unmaintained to the west and north, leaving a visitor in no doubt as to the narrative of 'lost country house'.

The building also however authentically conveys an ongoing agricultural and rural character, being accessed down a farm track, in an open setting to the fields framed by historic and modern farm buildings to the east and south-east. Having been downgraded to a farmhouse about 250 years ago this is now the buildings historical interpretation.

It is however used as an outdoor commercial education centre, which whilst not being an authentic use for such a building seems to have a laissez-faire attitude to conversion or adaption as the building still seems quite scruffy, historic in appearance and has clearly not received any intensive unifying modernisations, probably saved by its tenanted status on the large Clinton Devon estate.

*Integrity:* The building has obviously suffered from several periods of intentional demolition and 'downsizing' in previous centuries. Previous studies and the Listing text appear to show that within the structure there are some very fine features, although these may have been moved around, to be accommodated within the standing building. The current building is of very high historical integrity but only represents a fragment of what must once have occupied the site.

*Topographical Location and Landscape Context:* The house sits just south-east of a peak of an undulating ridge, on the break of slope, the ground rising again to the west at Northdown. To the south-east is a curving combe falling away to a wooded valley, Huntingham Hill Wood.

*Principle Views:* The south front of the remaining block has an aggrandized facade of ashlar stonework and the large number of windows appear to suggest that this outlook was of import to the builder. It would be expected that the gardens were more expansive in the 17<sup>th</sup> century but that beyond these the house would have looked out across fields and to some extent this is the same view, just with modern features such as telegraph poles, pylons etc. In the southern views 'inwards' from the fields and distantly from the road the farm buildings are screened by trees and the house remains the focus, its scale, so much bigger than other farmhouses is noticeable in these views.

The main intentionally created inward views to the house would have been on the south and north-eastern approaches. The view from the western modern track is pleasing but the house appears more as a group with the farm buildings rather than as a stand alone asset. This unintentionally reinforced the current function and subverts the more complex historical narrative, appearing merely as a large farmhouse.

The southern lane no longer survives as a route way but from the north-east a semblance of the intentional approach remains, however it is on this side that most of the modern farm buildings have been built. The house is framed by trees and to its south the old stone farm buidings but is visually blocked by the current cow shed. It is of note that the eye somewhat skims over these modern farm buidlings carried to the house by its clever topographical setting and sheer scale/height but clearly this view sets the character of the site as purely agricultural and from this angle one would think no more of the house than as a larger than average 19<sup>th</sup> century estate farm.

*Landscape Presence:* High. The asset survives as a substantial remnant of a much larger mansion. It retains a purposeful landscape profile, as one approaches along the main road from Merton, from the south, where it sits framed in the lea of a crest of a ridge. This 'framing' is intentional as the ground rises to the north and north-east, planted with trees focussing the eye inwards to the house. The building itself is imposing and of odd vertical proportions rising very suddenly out of the Devon undulating landscape, as its



scale is relevant to a much larger building it looks oddly cut adrift on the skyline. This quirk of scale, separate from its intended position and views draws the human eye. It is easily one of the areas landmark structures and despite the complexity of the modern agricultural landscape with vast barns being erected in the area, this building still carries an air of visual dominance, making an unconscious statement about land ownership in the minds of its observers.

*Immediate Setting:* Set in grassed, partly terraced gardens, enclosed by a coped stone wall the house is framed by ruins to the west and north-west, to which it is attached. It is then flanked by its later farm buildings to the east and south-east across a rough yard, but these have been terraced into the slope and sit at a lower level and are visually subservient. The gardens contain some fine oak trees and give a sense of a lost formal garden system and a gentry 'air' to the immediate garden setting, like a shrunken pocket parkland setting hemmed in on all sides by fields.

*Wider Setting:* The house is accessed down a long concrete farm track off the A386. It sits in expansive countryside a mix of arable and dairy/beef. The land is all owned by the Clinton Devon estate and tenanted to various farmers. The house is framed by old and new farm buildings and its wider setting is strongly agricultural, outside of its garden wall 'bubble'.

*Enhancing Elements:* Despite the agricultural character of the setting it is largely unspoilt in that even the farmyard is framed by old trees and framed by a hedgebank and the farm is a working tenanted holding, with no real significant levels of modern investment in buildings etc, so is visually less harmful to the historic assets. Care has been taken to site further modern farm buildings, away from the house to the north east or east behind further tree lines, to reduce impact.

The working elements of the farm seem to be tidy and well kept, no scrap or rubbish seemed to be stored anywhere, the area relatively clear, hedges and ditches and tracks obviously well maintained.

*Detracting Elements:* Terracing large farm buildings deeply into the slope has minimised their impact but they do crowd the house on its eastern side, not leaving much of a buffer which does impose the farmhouse interpretation more strongly on the asset than to the west. It is the proximity, and its inherent physical interpretation, grander buildings usually standing alone, that subverts the actual historical importance of the house as a former Duke's residence which one could simply not imagine in the setting today, however unspoilt, simple and rural it may remain.

The 19<sup>th</sup> century farmyard is not in use by the tenant and has not been maintained by the wider estate, aerial mapping showing the ruined barns here were still standing and roofed in the early 2000s, so are recent losses. The poor condition and lack of maintenance to these barns, damages the overall narrative of the site by their risked loss and also their scruffiness visually lowers the status of the wider holding.

*Direct Effects:* There is no direct physical effect on the asset of Great Potheridge from the farm building extension.

*Indirect Effects:* The proposed works would expand the existing building to north, east and south. This would cover over and rationalise the complex visuals of the immediately adjacent modern farmyard, improving outward views from the east elevation of the house.

A larger roof span would also mean however that more of the house is screened in inward views from the north-east and east.

Further enclosure on the east side, by a complete linked range would only exacerbate the issues of the proximity of the extant buildings to the former country house, affecting interpretation.

*Contribution of Setting to the Significance of the Asset:* The current multi-layered agricultural landscape in which the asset now sits is irrelevant to its significance as a feature belonging to an older aristocratic landscape with a park etc. The rural estate-farm character of the setting retains the overall unspoilt countryside aesthetic and historically there is little modern intervention which means you could as easily be in 1950 on the farm, as 2018. The setting does impact the interpretation of the asset at first until further observation identifies the elements such as the ruins, indicating a more complicated and high status past. At best the setting could be said not to contribute to the significance and in its current state does too heavily detract from it, rather than anything having a positive contribution.

*Magnitude of Impact:* The expansion of the roof span over existing yards minimises the impact on below ground archaeology, relating to the former grand house and continues the established character of the holding. It will positively impact the house and immediate outward views by rationalising a series of irregular terraced yards and a messy silage clamp. It may in some views further screen the house on the approach, subverting it as the main focus of the site and as a building which was always intended to stand

out and be visual.

**Overall Impact Assessment: Negligible to negative/minor impact.**

<b>Asset Name: Garden Wall, Great Potheridge</b>	
<i>Parish:</i> Merton, Torrington, Devon	<i>Value:</i> Very High
<i>Designation:</i> Grade II*	<i>Distance to Development:</i> less than 100m
<i>Description: Listing: Garden wall. Circa 1660-70, coeval with house (q.v.). Squared stone rubble with moulded stone coping. The wall extends around 3 sides to the south and west of the surviving house and is lower on its southern and eastern returns rising in a step to its full height towards the left-hand (west) end where the wall continues with rounded coping. Central opening in southern stretch.</i>	
<i>Supplemental Comments:</i> Tall well built slatestone wall, exhibiting the classic rounded coping of the 17 <sup>th</sup> century, something of a regional type seen in churchyard walls of the same period across North Devon. Well maintained and historic in character, flanked by mown grass lawns.	
<i>Evidential Value:</i> High. The wall will seal older deposits and potentially environmental evidence in relict ground surfaces beneath the length of its structure within and under its foundations. Its study and relationship with the ruins and possibly the unappreciated ancillary building range may highlight further evidence as to the layout and plan of the wider site and functions of spaces. Within the structure of the wall may be debris/waste from its construction period which could confirm the dates for its build more specifically and inform on its builders and consequently their life and times.	
<i>Historical Value:</i> High. The wall has associational or cumulative historical importance through it links to the former grand mansion on the site built by George Monk, a senior general and politician of the 17 <sup>th</sup> century.	
<i>Aesthetic Value:</i> The wall is clearly built both to define the inner formal gardens of the house and also to frame and control access to the building. In this it is functional but pleasing, of heavy regularised build, using shaped blocks of slatestone, with the architectural detail of the coping, with a heavy slate slab dripcourse beneath.	
<i>Communal Value:</i> None.	
<i>Authenticity:</i> Still enclosing the grassed gardens of the surviving block of the house and ruins, the wall is as authentic as it could be in modern times. Having been truncated to allow access to the south-east and lost to the east, we have lost its original primary entrance and any details which go with that, so it does read as merely a garden wall now, rather than its somewhat dual function as an important visual boundary defining the spaces of privilege, the difference between the aristocratic and worker. Importantly this still reads as merely a boundary marker, it never had a defensive function as its builder has re-united the nation under the monarch and such grand houses were a statement of confidence in the ongoing peace and prosperity of the kingdom, 'palaces' rather than castles.	
<i>Integrity:</i> The overall structural integrity is quite high, as it certainly survives within the landscape as a strong boundary and retains its defined profile, however it has been truncated for access and either built around or over by the 19 <sup>th</sup> century farmstead and presumably demolished entirely to build the modern cow sheds to the north-east, there may be field entrances etc to the west along its length, it is not clear where it merges with the current field hedgebank which is too close to the remains of the mansion and therefore relates to a period after its loss. These numerous different breaches of differing ages, will have led to an inherent loss of overall general historic fabric.	
<i>Topographical Location and Landscape Context:</i> The wall occupies the gently sloping, east facing flank of a bowl in which the house sits at its heart. It is defined by its enclosure of the remains of Great Potheridge, which is its landscape context.	
<i>Principle Views:</i> The wall is limited largely to views outwards from the south side of the house or inwards views from the approach from the west along the modern access track. Historically it was intended to define the inner formal garden boundary from the rest of the park on the approach from the south, along what is now a green lane.	
<i>Landscape Presence:</i> Low, the wall has only ever worked as a visual boundary marker in its immediate setting, designed to define the status of the various compounds on the wider site, the privileged and exclusive areas being enclosed. It is subservient in all views, merely flanking the important asset, the	

remains of the house. However within its immediate setting it is imposing, clearly demarking the line between inner formal gardens and wider former parklands now farmland.

*Immediate Setting:* The wall survives to the west and south of the house remains and standing block, it is framed by terraced lawns to the north and by the modern farm track to the south. It is truncated by the farm buildings to the south-east, presumably once abutting or wrapping around or in front of the former ancillary building. It is abutted by a later section of wall and small single storey cart shed to the south-west.

*Wider Setting: Listing Extract:* The wall encloses the gardens to the west side of the larger holding, the modern tenanted farmyard standing to the east. It is framed to the west by open fields, it not being clear how much of the wall may be subsumed into the hedgebank which runs north to the west of the house and ruins.

*Enhancing Elements:* The retention of the boundary within the later fieldscape when it was being laid out has meant that certain sections of it which survive have been very well preserved and allow us to appreciate the accomplishment of its construction, as well as much of its intended purpose of defining the exclusive spaces of the aristocracy from the wider possibly more functional areas of the estate.

*Detracting Elements:* The nature of the complex sub-divided tenanted agricultural landscape and varied land uses means that a cohesive parkland landscape no longer visually survives very clearly here. This means that the boundary, marking the inner aristocratic spaces is less important in the landscape, as a boundary marker. The loss of its formal entrances has affected our ability to rear the plan of the house it was intended to enclose and the loss has also allowed for the clustering of buildings too close to the house on the eastern side, affecting our understanding of it as a special aristocratic space, rather than just a large farmhouse.

*Direct Effects:* There will be no direct physical impact on the wall.

*Indirect Effects:* Whilst minimising impact has been a focus of the application inherently some views from the west on the approach road which focus on the house, its garden and wall will include more roofline of agricultural building in the background, inherently changing, if having no particularly negative effect. Any development however minor will have a cumulative effect on this already transformed setting and understanding of status, in which the wall plays a key role.

*Contribution of Setting to the Significance of the Asset:* The continuing garden character around the house is hugely important in understanding the reason for the walls construction and interpreting as relating to the older pre-farming days of this site.

*Magnitude of Impact:* Some very limited changes in views on the artificial approach from the west, where the impact of modern farm buildings generally on the site, by being agricultural will be minimally exacerbated. There will be no impact on the important direct views between house, ruins and wall.

*Overall Impact Assessment: Negligible Impact.*

4.3.2 FARMHOUSE AND FARM BUILDINGS

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

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

The setting of the farmhouse is in relation to its buildings or its internal or structural features; farmhouses were rarely built for their views, but were practical places of work, developed when the farm was profitable and neglected when times were hard. In some instances, model farms were designed to be viewed and experienced, and the assessment would reflect this. Historic farm buildings are usually surrounded by modern industrial farm buildings, and if not, have been converted to residential use, affecting the original setting.

**What is important and why**

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

<i>Asset Name:</i> <b>'The Great Stables' at Great Potheridge</b>	
<i>Parish:</i> Merton, Torrington, Devon	<i>Value:</i> Medium
<i>Designation:</i> Undesignated	<i>Distance to Development:</i> less than 50m
<i>Description Summary:</i> Large L-shaped building range, lying on the same slight north-west to south-east alignment as Great Potheridge house, with a north-eastern projecting cross-wing. This building is of two storeys with a shallow replaced slate roof. Built of dressed and faced formal freestone of really high quality this is undoubtedly an ancillary building to the former mansion house. It is now referred to colloquially as 'the Great Barn' but all fittings have been stripped out and the original roof structure lost, however numerous blocking that could be doors and windows or an excessive number of loading doors do raise the question of whether this was a more complex multi functional range of separate elements, perhaps stables, fodder storage, cart shed or carriage house with accommodations and fodder storage over. In 19 <sup>th</sup> century descriptions of the ruined mansion mention is made of the former stables and their grandeur which reflects that of the former house, no such other building of a quality which could be smart late 17 <sup>th</sup> century stables survives and its proximity and spatial relationship with the surviving wing would suggest this was a building of some status.	
<i>Supplemental Comments:</i> The barn is now obscured by later 19 <sup>th</sup> century outshuts, including a lean-to and two two storeys gabled projections to the west and a long lean-to stables and animal shed range to the west which totally obscures that elevation. It is empty and used for an educational centre fitted with a	

climbing wall. The later additions have obscured its value and significance. Several clearly reset fine oak ramped stall partitions from a grand stables can be seen in the shoddily built later 19<sup>th</sup> century lean-to which abuts the larger building to the east. Could these have been reset from within the larger range?

*Conservation Value:* The 'barn' was not listed in the 1950s when the house was protected and that is a significant flaw as it is of exceptional quality and undoubtedly represents the only survival of the larger compound of service and ancillary buildings the mansion would have been flanked by, therefore historically important. The building physically provides evidence of Great Potheridge after its downsizing to a farm and exhibits the effects of 250 years of agricultural use, whether it was intended for that or not. Architecturally only the walls survive but are high quality and contain historic phasing which could identify the function of this structure, of significant evidential value. Aesthetically its build is complimentary to that of the house and garden wall and is impressive in size and scale, if somewhat undermined by inappropriate 19<sup>th</sup> century outshuts.

*Authenticity and Integrity:* The building is now subsumed into the 19<sup>th</sup> century ranges of farm buildings which developed in the mid and later 1800s, presenting as a barn. Its lack of any study or survey means we do not know its function and the stripping out of features presumably to allow wider agricultural use in the 19<sup>th</sup> century has affected its historical integrity, however the majority of the elevations do survive and do display complex phasing.

*Setting:* The building sits just off the south-east corner of the surviving block of the east wing of the former mansion. It is purposefully terraced lower into the slope, clearly intended as an ancillary building, to flank the house's lost important east facade. It is now framed to both east and west by two yards formed entirely by 19<sup>th</sup> century farm and service buildings. To the south a modern concrete farm track wraps around it accessing the modern farmyard and to the north the cross-wing looks out onto a scruffy derelict area, a buffer zone between the house, now an education centre and its gardens and the modern farm sheds, which lie less than 50m to the north-east. The entire setting is now dominantly agricultural in character.

*Contribution of Setting to Significance of Asset:* The agricultural setting is irrelevant to the significance of the building as part of the lost ancillary complex to the aristocratic 17<sup>th</sup> century mansion. Expected to be of agriculturally linked function, maybe a stables or of complex multi-use the building is none-the-less not related to the simple farming activities of its current setting, hence its scale and the quality of its build, designed to be seen and compliment the main mansion. Its setting, 'swallowed' into yards of 19<sup>th</sup> century buildings has led to the very real detrimental effect of it not being appreciated as being part of the older higher status phase of the site and valued like the house and wall have been, leading to inappropriate levels of protection for the building.

*Magnitude of Effect:* There will be no planned direct effect on the building from the development, although care must be taken, if access is needed past it from the 19<sup>th</sup> century farmyard not to damage it structurally, as a secondary indirect effect of significant works happening immediately next door. Visually it will be swamped by the modern expanded roof span of the modern sheds and will no longer hold the status as the largest linked range on the holding, indirectly affecting our appreciation for its scale, which is extraordinary. The modern agricultural setting will be even more significantly imposed on this building by even closer proximity, again a setting which is irrelevant to the buildings significance but affects our interpretations. Visually in inward views from the north-east one can gain an understanding of how this range and the eastern facade of the mansion may have interacted, flanking an entrance courtyard perhaps and this will be totally disrupted by the screening of this relationship by the extended roof span.

*Magnitude of Impact:* This change to rooflines on these barns has less of an effect on the house but has significant cumulative impact on this ancillary building, its spatial relationship with the house effectively severed on the eastern side due to observers not being able to appreciate it, further undermining any attempt at successful interpretation for this potentially crucial piece of the puzzle in the story of Great Potheridge.

*Overall Impact Assessment:* **Negative/moderate impact.**

*Asset Name:* **Threshing Barn, large stone and cob barn with double cart doors onto farm track, north-east of Great Potheridge.**

*Parish:* Merton, Torrington, Devon

*Value:* Medium

<i>Designation:</i> Undesignated	<i>Distance to Development:</i> less than 0.5km
<i>Description Summary:</i> Set up the farm track which approaches Great Potheridge from the north-east is a long double barn, with two cart doors opening into the lane on the west elevation, the east rear elevation backing onto the hedgebank. This barn exhibits good tightly packed platey slatestone rubble to the lower half of the walls, to the south end there is still some cob above this but the rest of the centre and northern elevation have been rebuilt in crude 19 <sup>th</sup> century rubble. Its roof has been replaced and it is much altered and patched. It is in quite poor working agricultural condition.	
<i>Supplemental Comments:</i> This quite scruffy building surprisingly displays good quality stonework to the lower part and some surviving cob, suggesting a more vernacular build and therefore a possible 18 <sup>th</sup> century or early 19 <sup>th</sup> century date for this building. It stands away from the concentrated nucleus of the holding and another Listed barn lies further off to the east, also associated with a farm track so these out barns may be something of a pattern for the holding.	
<i>Conservation Value:</i> This building displays the remains of a much altered vernacular construction, it is however not particularly aesthetically pleasing as it is much altered and inappropriately repaired. It will certainly contain evidential value both below its floor surfaces and within its walls and historic phasing which could confirm its date more clearly or inform on its function. Its historical value is only as part of the wider group on the holding, it has no individual value and no communal value.	
<i>Authenticity and Integrity:</i> It is very authentic as a barn as it seems to be in ongoing agricultural use, its integrity has been affected by bad repairs over the years and the replacement of the roof.	
<i>Setting:</i> Crucially this barn sits within a widened area of the farmtrack as it approaches the main holding, almost forming its own small yard and this may be due for the need for carts to turn in and out of the barn, or as a collection pen for animals coming off the fields. Clearly this barn was created to serve the fields accessed via this track and relates directly to the adaptation of the site to agriculture, possibly the early stages, its distance from the house indicating a buffer zone was still in place between working areas and the surviving building?	
<i>Contribution of Setting to Significance of Asset:</i> The setting along the track, the double cart doors indicate a direct link to the farming of this block of fields and possibly suggest an intensification of agricultural activity on the site, rather than merely aristocratic leisure pursuits. The cohesive setting relates directly to the ongoing use of the building and adds to the importance of the barn as being part of the wider important narrative of the development and changes on the holding.	
<i>Magnitude of Effect:</i> The barn looks directly across a number of small paddocks to the house's main eastern front. In this view the house is flanked by 'the Great Barn' possibly an important division between the domestic and semi-domestic to rural areas of the wider holding. The proposed expanded rooflines would screen more of the house and would block views to the lower 'Great Barn' almost completely.	
<i>Magnitude of Impact:</i> There will be no direct physical impact on the barn. The visual barrier of a modern roofline between the older important properties on the site and potentially another older farm building, which may also predate the main mid 19 <sup>th</sup> farm buildings is disruptive in that by severing spatial and visual relationships across the site we interrupt our interpretation of the narrative of the site, as it developed from mansion to farmhouse.	
<i>Overall Impact Assessment:</i> <b>Negligible to negative/minor impact.</b>	

<b>Asset Name: 19<sup>th</sup> century farmyard to west of 'Great Barn', Great Potheridge</b>	
<i>Parish:</i> Merton, Torrington, Devon	<i>Value:</i> Medium
<i>Designation:</i> Undesignated	<i>Distance to Development:</i> less than 10m
<i>Description Summary:</i> Farmyard of 19 <sup>th</sup> century stone rubble buildings; to west a lean-to abutting the 'great Barn', to the north a single storey range of cow byres, to the east a single storey open-fronted ruin, probably a cart shed, to the south a former two storey open fronted building, probably a linhay. The yard has been concreted, but cobbles can be seen to survive beneath in places and the low cow byre to the north has complete cobble floors.	
<i>Supplemental Comments:</i> All of the buildings are present on the First Edition OS Map of the 1880s, but not on the Tithe, so are mid 19 <sup>th</sup> century. Phasing is evident, for example, the single storey ruin to the east is	

built of better quality stonework and is clearly abutted by the long former two storey barn to the south side of the yard.

*Conservation Value:* The yard retains historic character and has inherent evidential and narrative value to the wider Great Potheridge site which is of great historical value through its associations with George Monk. Aesthetically it has been compromised by a lack of maintenance in the 21<sup>st</sup> century, the ruined barns being visible on aerial mapping from the early 2000s as intact. Architecturally the lean-to against the old barn contains some likely rest features, such as sash panels as hopper casements and the reset stables partitions and within the low north range there is a complex set of doors, and louvred windows and timber hayricks and troughs and partitions remain, with a cobbled floor, a good vernacular building.

*Authenticity and Integrity:* The buildings are very authentic, although currently unused they still have straw and hay strewn throughout and are clearly presented as an older farmyard within the wider farm holding. The integrity of the northern building is very high, obviously those to east and south have significantly suffered, the lean-to to the west of the yard is something of a hotchpotch anyway but in its current 'life' it has been significantly altered as an open cattle shelter, losing a lot of its integrity.

*Setting:* The farmyard abuts the 'Great Barn' to the east just lying south-east of the mansion remains and is flanked to the north by the large modern sheds which are proposed for extension, being cattle housing. The site is now fully agricultural and obviously has been since the building of the farm buildings, when the site was converted. The setting is therefore mixed visually but cohesive in function and character.

*Contribution of Setting to Significance of Asset:* The setting is really important as it places these buildings in the chronological 'place' in the narrative of the Great Potheridge site which is their main value to the wider holding. These exclusively relate to the 19<sup>th</sup> century downgrading of this former mansion to a farmstead.

*Magnitude of Effect:* The new building will just fall short of abutting the historic north cow byre range by a matter of a few metres. The other buildings have no direct effects. It is important that the historic cow byre is not damaged by the building or there could be a very substantial and negative direct effect. Otherwise it is more an inherent visual effect on the dominance of the modern farm buildings over the historic and therefore a slight shift to modern visuals across the site. The views within the farmyard will largely remain the same. The buildings will become further derelict it is expected by the creation of newer practical spaces, removing them further from usefulness.

*Magnitude of Impact:* Visual dominance of new farm buildings over old and a general shift to a more modern farmstead as it is currently quite old fashioned and therefore of low impact and visual profile.

*Overall Impact Assessment:* **Negative/minor**, if the north building is damaged, as the cumulative impact on the 19<sup>th</sup> century phase of the site would be significant and irreversible.

#### 4.3.3 HISTORIC LANDSCAPE *General Landscape Character*

The landscape of the British Isles is highly variable, both in terms of topography and historical biology. Natural England has divided the British Isles into numerous ‘character areas’ based on topography, biodiversity, geodiversity and cultural and economic activity. The County Councils and AONBs have undertaken similar exercises, as well as Historic Landscape Characterisation.

Some character areas are better able to withstand the visual impact of development than others. Rolling countryside with wooded valleys and restricted views can withstand a larger number of sites than an open and largely flat landscape overlooked by higher ground. The English landscape is already populated by a large and diverse number of intrusive modern elements, e.g. electricity pylons, factories, modern housing estates, quarries, and turbines, but the question of cumulative impact must be considered. The aesthetics of individual developments is open to question, and site specific, but as intrusive new visual elements within the landscape, are often regarded in **negative** terms. The proposed site would be constructed within the *Upland Farmland* Landscape Character Area (LCA):

- This LCA is characterised as an undulating landscape cut by numerous shallow river valleys. The LCA is generally a pastoral landscape with strong field patterns and scattered farmsteads. The proposed additions and developments, is not out of character for this historic landscape, and fits with the rural pastoral character. Large agricultural buildings are seen as a current and ongoing threat to the character of this LCA, but in this instance the proposals will not make a significant visual change to what already exists, nor can the buildings be considered to be positioned within a visually prominent location. On that basis the impact is assessed as **negligible**.

#### 4.3.4 AGGREGATE IMPACT

The aggregate impact of a proposed development is an assessment of the overall effect of a single development on multiple heritage assets. This differs from cumulative impact (below), which is an assessment of multiple developments on a single heritage asset. Aggregate impact is particularly difficult to quantify, as the threshold of acceptability will vary according to the type, quality, number and location of heritage assets, and the individual impact assessments themselves. However, there are a small number of high value designated heritage assets in the immediate area, all of which will only be affected to a largely superficial degree. Therefore the aggregate is **negligible**.

#### 4.3.5 CUMULATIVE IMPACT

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

The Setting of Heritage Assets 2011a, 25

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

GLVIA 2013, 123



An assessment of cumulative impact is, however, difficult to gauge, as it must take into account existing, consented and proposed developments. The threshold of acceptability has not been established, and landscape capacity would inevitably vary according to landscape character. Recent development on the holding appears piecemeal, and not particularly considered, being about practicality rather than sensitivity. The proposed development would consolidate some of these piecemeal developments and create a more cohesive 21<sup>st</sup> century working farm. With that in mind, an assessment of **negligible** is appropriate.

TABLE 1: SUMMARY OF IMPACTS.

Asset	Type	Distance	Value	Magnitude of Impact	Assessment	Overall Assessment
Indirect Impacts						
Potheridge House	GI	20m	Very High	Negative/minor	Slight	Negligible
Garden Wall at Potheridge	GII*	20m	High	Negligible	Neutral/Slight	Negligible
The Great Stables	Undes.	20m	Medium	Moderate	Moderate	Negative/minor
Threshing Barn	Undes.	20m	Medium	Negligible	Neutral/Slight	Negligible
19 <sup>th</sup> Century Farmyard	Undes.	20m	Medium	Negative/minor	Neutral/Slight	Negative/minor
Indirect Impacts						
Historic Landscape			High	Negligible	Neutral/Slight	Negligible
Aggregate Impact				Negligible	Neutral/Slight	Negligible
Cumulative Impact				Negligible	Neutral/Slight	Negligible

## 5.0 CONCLUSION

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Potheridge was originally a Saxon estate identified in the Domesday Survey of 1086 as Porriga. It was originally a large estate held by the mid-12th century by the Monk family, who retained ownership until the early 18<sup>th</sup> century. In the 17<sup>th</sup> century, likely during the ownership of General George Monck or/and his son (Christopher) an ambitious grand house was constructed, the remains of which survive as a Grade I Listed farmhouse, and Grade II\* Listed garden wall. On the ending of the Mon(c)k family lineage the House fell into disrepair, with elements seemingly demolished to make the estate more manageable as a farm. The Estate was purchased by the Rolle family in 1742, with several subsequent phases of investment into the estate as a working farm. These phases of investment into the agricultural holding, survive, with a now largely derelict 19<sup>th</sup> century farmyard, and a clearly active 20<sup>th</sup> century area.

The house and its gardens will not be directly affected by changes to the modern agricultural sheds which lie almost immediately to the east, but there will be an inherent change in views and their wider setting. On the north-eastern approach to the house it is viewed over the roof of the extant modern farm building and therefore there is a slightly increased visual impact to consider, even if in views from the house any likely impact is minimal. These views already include numerous modern farm buildings and tracks which have been allowed in the immediate environment of the listed building which whilst formerly a gentry residence was downgraded to a farmhouse in the 19<sup>th</sup> century. There is already a narrative precedent in the house being framed by farm buildings. In fact the site presents so cohesively as agricultural, framed by barns and building in all views, in conclusion it is only in distant landscape level views that any sense of the buildings 'aristocratic' past is achieved.

In terms of direct impacts, the site has been significantly terraced to accommodate the existing 20<sup>th</sup> century farm buildings, and there is likely to be low potential for the survival of archaeological deposits/features in this area, despite the wider holding having high archaeological potential.

In terms of indirect impacts, most of the designated and undesignated heritage assets in the immediate area would only be minimally impacted by the proposals or else the contribution of setting to overall significance is less important than other factors. The landscape context of many of these buildings and monuments is such that they would be partly or wholly insulated from the effects of the proposed development by a combination of local blocking from trees or buildings, or that other modern intrusions have already impinged upon their settings.

With this in mind, the overall impact of the proposed development can be assessed as **negligible**. The impact of the development on any buried archaeological resource would be **permanent and irreversible**.

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## APPENDIX 1: IMPACT ASSESSMENT METHODOLOGY

### 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). This 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. This Appendix contains details of the methodology used in this report.

### National Policy

General policy and guidance for the conservation of the historic environment are now contained within the *National Planning Policy Framework* (Department for Communities and Local Government 2018). The relevant guidance is reproduced below:

#### *Paragraph 189*

*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 190*

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

A further key document is the Planning (Listed Buildings and Conservation Areas) Act 1990, in particular section 66(1), which provides *statutory protection* to the setting of Listed buildings:

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

### Cultural Value – Designated Heritage Assets

The majority of the most important (‘nationally important’) heritage assets are protected through *designation*, with varying levels of statutory protection. These assets fall into one of six categories, although designations often overlap, so a Listed early medieval cross may also be Scheduled, lie within the curtilage of Listed church, inside a Conservation Area, and on the edge of a Registered Park and Garden that falls within a world Heritage Site.

### Listed Buildings

A Listed building is an occupied dwelling or standing structure which is of special architectural or historical interest. These structures are found on the *Statutory List of Buildings of Special Architectural or Historic Interest*. The status of Listed buildings is applied to 300,000–400,000 buildings across the United Kingdom. Recognition of the need to protect historic buildings began after the Second World War, where significant numbers of buildings had been damaged in the county towns and capitals of the United Kingdom. Buildings that were considered to be of ‘architectural merit’ were included. The Inspectorate of Ancient Monuments supervised the collation of the list, drawn up by members of two societies: The Royal Institute of British Architects and the Society for the Protection of Ancient Buildings. Initially the lists were only used to assess which buildings should receive government grants to be repaired and conserved if damaged by bombing. The *Town and Country Planning Act 1947* formalised the process within England and Wales, Scotland and Ireland following different procedures. Under the 1979 *Ancient*

*Monuments and Archaeological Areas Act* a structure cannot be considered a Scheduled Monument if it is occupied as a dwelling, making a clear distinction in the treatment of the two forms of heritage asset. Any alterations or works intended to a Listed Building must first acquire Listed Building Consent, as well as planning permission. Further phases of 'listing' were rolled out in the 1960s, 1980s and 2000s; English Heritage advise on the listing process and administer the procedure, in England, as with the Scheduled Monuments.

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

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

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

### **Conservation Areas**

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

### **Scheduled Monuments**

In the United Kingdom, a Scheduled Monument is considered an historic building, structure (ruin) or archaeological site of '**national importance**'. Various pieces of legislation, under planning, conservation, etc., are used for legally protecting heritage assets given this title from damage and destruction; such legislation is grouped together under the term 'designation', that is, having statutory protection under the *Ancient Monuments and Archaeological Areas Act 1979*. A heritage asset is a part of the historic environment that is valued because of its historic, archaeological, architectural or artistic interest; those of national importance have extra legal protection through designation. Important sites have been recognised as requiring protection since the late 19<sup>th</sup> century, when the first 'schedule' or list of monuments was compiled in 1882. The conservation and preservation of these monuments was given statutory priority over other land uses under this first schedule. County Lists of the monuments are kept and updated by the Department for Culture, Media and Sport. In the later 20<sup>th</sup> century sites are identified by English Heritage (one of the Government's advisory bodies) of being of national importance and included in the schedule. Under the current statutory protection any works required on or to a designated monument can only be undertaken with a successful application for Scheduled Monument Consent. There are 19,000-20,000 Scheduled Monuments in England.

### **Registered Parks and Gardens**

Culturally and historically important 'man-made' or 'designed' landscapes, such as parks and gardens are currently "listed" on a non-statutory basis, included on the 'Register of Historic Parks and Gardens of special historic interest in England' which was established in 1983 and is, like Listed Buildings and Scheduled Monuments, administered by Historic England. Sites included on this register are of **national importance** and there are currently 1,600 sites on the list, many associated with stately homes of Grade II\* or Grade I status. Emphasis is laid on 'designed' landscapes, not the value of botanical planting. Sites can include town squares and private gardens, city parks, cemeteries and gardens around institutions such as hospitals and government buildings. Planned elements and changing fashions in landscaping and forms are a main focus of the assessment.

### **Registered Battlefields**

Battles are dramatic and often pivotal events in the history of any people or nation. Since 1995 Historic England maintains a register of 46 battlefields in order to afford them a measure of protection through the planning

system. The key requirements for registration are battles of national significance, a securely identified location, and its topographical integrity – the ability to ‘read’ the battle on the ground.

### World Heritage Sites

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

### Value and Importance

While every heritage asset, designated or otherwise, has some intrinsic merit, the act of designation creates a hierarchy of importance that is reflected by the weight afforded to their preservation and enhancement within the planning system. The system is far from perfect, impaired by an imperfect understanding of individual heritage assets, but the value system that has evolved does provide a useful guide to the *relative* importance of heritage assets. Provision is also made for heritage assets where value is not recognised through designation (e.g. undesignated ‘monuments of Schedulable quality and importance’ should be regarded as being of *high* value); equally, there are designated monuments and structures of *low* relative merit.

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

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

### Concepts – Conservation Principles

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

#### Evidential Value

*Evidential value* (or research potential) is derived from the potential of a structure or site to provide physical evidence about past human activity, and may not be readily recognised or even visible. This is the primary form of data for periods without adequate written documentation. This is the least equivocal value: evidential value is absolute; all other ascribed values (see below) are subjective. However,

#### Historical Value

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

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

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

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

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

#### Aesthetic Value

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

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

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

### **Communal Value**

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

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

### **Authenticity**

Authenticity, as defined by UNESCO (2015, no.80), is the ability of a property to convey the attributes of the outstanding universal value of the property. 'The ability to understand the value attributed to the heritage depends on the degree to which information sources about this value may be understood as credible or truthful'. Outside of a World Heritage Site, authenticity may usefully be employed to convey the sense a place or structure is a truthful representation of the thing it purports to portray. Converted farmbuildings, for instance, survive in good condition, but are drained of the authenticity of a working farm environment.

### **Integrity**

Integrity, as defined by UNESCO (2015, no.88), is the measure of wholeness or intactness of the cultural heritage and its attributes. Outside of a World Heritage Site, integrity can be taken to represent the survival and condition of a structure, monument or landscape. The intrinsic value of those examples that survive in good condition is undoubtedly greater than those where survival is partial, and condition poor.

### **Summary**

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

### **Setting – The Setting of Heritage Assets**

The 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.

### **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. Dependent on the nature and sensitivity of the heritage asset, the magnitude of effect is potentially much greater where the proposed development is to be located within the landscape context of a given heritage asset. Likewise, where the proposed development would be located outside the landscape context of a given heritage asset, the magnitude of effect would usually be lower. Each case is judged on its individual merits, and in some instances the significance of an asset is actually greater outside of its immediate landscape context, for example, where church towers function as landmarks in the wider landscape.

### **Views**

Historic and significant views are the associated and complementary element to setting, but can be considered separately as developments may appear in a designed view without necessarily falling within the setting of a heritage asset *per se*. As such, significant views fall within the aesthetic value of a heritage asset, and may be *designed* (i.e. deliberately conceived and arranged, such as within parkland or an urban environment) or *fortuitous* (i.e. the graduated development of a landscape 'naturally' brings forth something considered aesthetically pleasing, or at least impressive, as with particular rural landscapes or seascapes), or a combination of both (i.e. the *patina of age*, see below). The following extract is from the English Heritage publication *Seeing History in the View* (2011, 3):

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

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

- Views where relationships between the asset and other historic assets or places or natural features are particularly relevant;
- Views with historical associations, including viewing points and the topography of battlefields;
- Views where the composition within the view was a fundamental aspect of the design or function of the heritage asset;
- Views between heritage assets and natural or topographic features, or phenomena such as solar and lunar events;

- Views between heritage assets which were intended to be seen from one another for aesthetic, functional, ceremonial or religious reasons, such as military or defensive sites, telegraphs or beacons, Prehistoric funerary and ceremonial sites.

On a landscape scale, views, taken in the broadest sense, are possible from anywhere to anything, and each may be accorded an aesthetic value according to subjective taste. Given that terrain, the biological and built environment, and public access restrict our theoretical ability to see anything from anywhere, in this assessment the term *principal view* is employed to denote both the deliberate views created within designed landscapes, and those fortuitous views that may be considered of aesthetic value and worth preserving. It should be noted, however, that there are distance thresholds beyond which perception and recognition fail, and this is directly related to the scale, height, massing and nature of the heritage asset in question. For instance, beyond 2km the Grade II cottage comprises a single indistinct component within the wider historic landscape, whereas at 5km or even 10km a large stately home or castle may still be recognisable. By extension, where assets cannot be seen or recognised i.e. entirely concealed within woodland, or too distant to be distinguished, then visual harm to setting is moot. To reflect this emphasis on recognition, the term *landmark asset* is employed to denote those sites where the structure (e.g. church tower), remains (e.g. earthwork ramparts) or – in some instances – the physical character of the immediate landscape (e.g. a distinctive landform like a tall domed hill) make them visible on a landscape scale. In some cases, these landmark assets may exert landscape *primacy*, where they are the tallest or most obvious man-made structure within line-of-sight. However, this is not always the case, typically where there are numerous similar monuments (multiple engine houses in mining areas, for instance) or where modern developments have overtaken the heritage asset in height and/or massing.

Yet visibility alone is not a clear guide to visual impact. People perceive size, shape and distance using many cues, so context is critically important. For instance, research on electricity pylons (Hull & Bishop 1988) has indicated scenic impact is influenced by landscape complexity: the visual impact of pylons is less pronounced within complex scenes, especially at longer distances, presumably because they are less of a focal point and the attention of the observer is diverted. There are many qualifiers that serve to increase or decrease the visual impact of a proposed development (see Table 7), 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 4 (below).

### **Type and Scale of Impact**

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

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

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

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

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

### Scale of Impact

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

This assessment incorporates the systematic approach outlined in the ICOMOS and DoT guidance (see Tables 3-6), used to complement and support the more narrative but subjective approach advocated by Historic England (see Table 7). 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 or components, visual change to many key aspects of the historic landscape, noticeable differences in noise quality, considerable changes to use or access; resulting in moderate changes to historic landscape character.
Minor	Changes to few key historic landscape elements, 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 minor 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 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.

FARM BUILDINGS AT GREAT POTHERIDGE, MERTON, TORRIDGE, DEVON

<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.

TABLE 6: IMPORTANCE OF SETTING TO INTRINSIC SIGNIFICANCE.

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

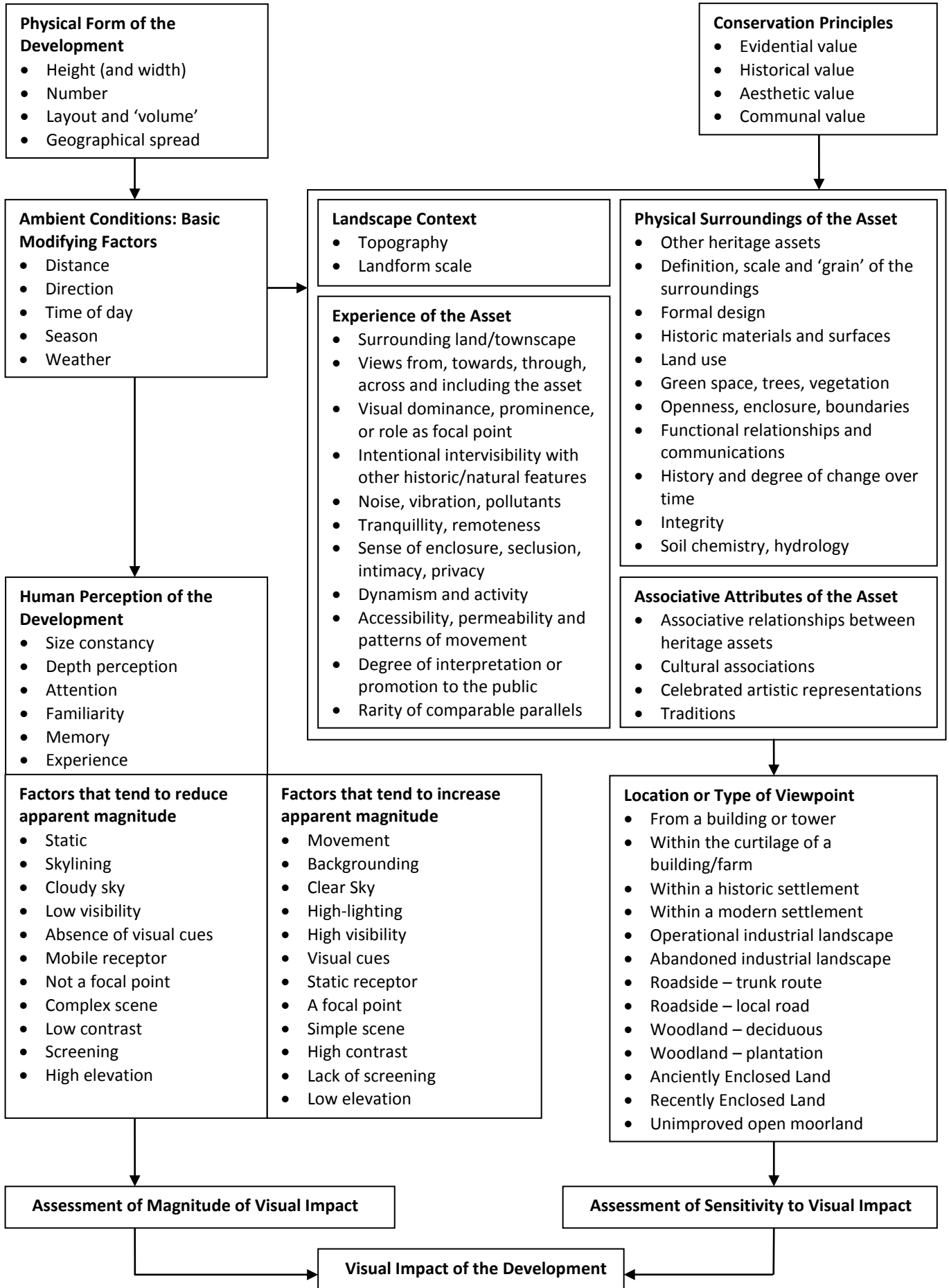


TABLE 7: THE CONCEPTUAL MODEL FOR VISUAL IMPACT ASSESSMENT PROPOSED BY THE UNIVERSITY OF NEWCASTLE (2002, 63), MODIFIED TO INCLUDE ELEMENTS OF ASSESSMENT STEP 2 FROM THE SETTING OF HERITAGE ASSETS (HISTORIC ENGLAND 2015, 9).

APPENDIX 2: PHOTOGRAPHIC ARCHIVE



1. THE APPROACH TO THE SITE FROM THE WEST ALONG THE MODERN ACCESS, FROM THE WEST-SOUTH-WEST.



2. GREAT POTHRIDGE HOUSE, VIEWED FROM WITHIN THE FARMYARD WHICH WILL BE THE SUBJECT OF THE PROPOSALS; FROM THE EAST.



3. THE SILAGE PIT ITSELF AND THE DEEP TERRACING WHICH SCREENS IT; FROM THE EAST.



4. VIEW TO THE HOUSE OVER THE MODERN FARM BUILDINGS FROM THE FARM TRACK TO THE NORTH-EAST.



5. THE 19<sup>TH</sup> CENTURY FARMYARD IN RELATION TO GREAT POTHRIDGE HOUSE; FROM THE NORTH-EAST.



6. DETAIL OF THE CURRENT BUILDING AND ITS RAISED CONCRETE YARD; FROM THE SOUTH.





7. LOOKING SOUTH ACROSS THE MODERN YARD DOWN TO THE TRACK SHOWING LIMITED VIEWS; FROM THE NORTH.



8. VIEW TO GREAT POTHERIDGE FROM ALONG THE MODERN CONCRETE FARM TRACK AS IT EXITS THE DENSE SCREENING FROM MATURE TREES; FROM THE EAST.



9. THE APPROACH FROM THE NORTH-EAST ALONG THE HISTORIC FARM TRACK, ONE OF THE ORIGINAL POINTS OF ENTRY TO THE SITE, SHOWING THE SETTING OF THE HOUSE. THIS GIVES US THE BEST CHANCE OF IMAGINING THE LARGER BUILDING IN THIS SETTING. IT IS HOWEVER PARTIALLY SCREENED LOWER DOWN BY THE CURRENT MODERN BARN ROOF IN ALL VIEWS; FROM THE NORTH-EAST.



10. THE LARGE BARN TO THE NORTH-EAST ALONGSIDE THE TRACK, WITH ITS OWN SMALL OUTYARD; FROM THE NORTH.



11. THE VIEW TO THE MAIN FARMYARD FROM THIS BARN AND FURTHER ALONG THE ORIGINAL NORTH-EAST TRACK.



12. THE END OF THE GARDEN WALL, TO THE EAST PARALLEL WITH THE GREAT BARN AND 19<sup>TH</sup> CENTURY FARMYARD; FROM THE EAST.



13. THE ENTRANCE TO THE 19<sup>TH</sup> CENTURY FARMYARD; FROM THE SOUTH.



14. VIEW OF THE RUINED EASTERN BUILDING IN THE 19<sup>TH</sup> CENTURY FARMYARD AND VIEWS OVER ITS RUINS TO THE OUTBARN; FROM THE SOUTH-WEST.



15. VIEW FROM THE EASTERN END OF THE 19<sup>TH</sup> CENTURY YARD TOWARDS THE PROPOSAL SITE, TO THE NORTH-EAST.



16. VIEWS WITHIN THE 19<sup>TH</sup> CENTURY FARMYARD TO THE HOUSE ARE RESTRICTED TO THE CHIMNEYS AT THIS PROXIMITY; FROM THE SOUTH-EAST.



17. THE GATE IN THE NORTH-WEST CORNER OF THE HISTORIC YARD; FROM THE SOUTH.



18. PART OF PROPOSAL AREA BETWEEN THE EXTANT MODERN BUILDING AND THE NORTH ELEVATION OF THE LOW 19<sup>TH</sup> CENTURY NORTH RANGE; FROM THE SOUTH-WEST.



19. THE NORTH ELEVATION OF THE NORTH RANGE OF THE 19<sup>TH</sup> CENTURY FARMYARD WHICH WILL BE ABUTTED AND SCREENED BY THE PROPOSALS; FROM THE NORTH-WEST.



20. VIEW WITHIN THE BUFFER ZONE BETWEEN THE FARM BUILDINGS AND GROUNDS OF THE HOUSE, SHOWING THE NORTH END OF THE ANCILLARY RANGE; FROM THE NORTH.



21. THE GARDEN WALL AND THE VIEW BACK DOWN THE TRACK SHOWING THE BLOCKING OF VIEWS BY THE HISTORIC FARM BUILDINGS; FROM THE EAST AND WEST.



22. THE SOUTH SIDE OF THE FARMYARD; FROM THE NORTH-WEST.





23. THE INTERIOR OF THE NORTH RANGE, WHICH IS THE CLOSEST TO THE DEVELOPMENT; FROM THE WEST.



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