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Design in an Iconic Landscape: Residential architecture policy and practice in Dartmoor National Park (1997-2017)

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A thesis submitted for the degree of

Doctor of Philosophy

October 2018

For Christoph, Tristan and Rowan, who always have good answers,

and even better questions.

ABSTRACT

In England's national parks, architecture represents a contested part of landscape planning, inseparable from park conservation ideologies and policies. Notions of appropriate and contextual architecture are inherently linked to landscape values, but there is little comparative research into the significance of these values in shaping approaches to the design and planning of new architecture. In national parks landscape values are often in tension: power struggles over the preservation or conservation of natural and cultural heritage divide opinion and communities, and new developments can be celebrated as enhancing the landscape or decried for destroying it. Meanwhile, landscape conservation aims must be reconciled with the interests and views of local stakeholders, including accommodating demands for new housing.

Set in Dartmoor National Park, a landscape revered for its 'iconic' status, this thesis investigates the landscape values, aims and interpretations – both overt and covert – influencing the perception and regulation of Dartmoor's landscape as a context for new residential architecture. Focusing on the two primary landscape values enshrined in the national parks' statutory purposes, namely the conservation and enhancement of natural beauty and the conservation and enhancement of cultural heritage, and on the third but lesser requirement to reconcile these aims with the socio-economic wellbeing of local communities, as set out in the statutory duty, the work considers how these different landscape objectives – both conscious and unconscious – shape recent residential architecture and planning practice, how – in broad terms – these often competing forces are 'balanced', and the different notions of appropriate and contextual design that result. A comparative case study of twelve recent residential developments

(1997-2017), representing a variety of sites, scales, styles and typologies, is presented, considered thematically according to the three governing landscape values ('natural beauty', 'cultural heritage' and 'community wellbeing'). Findings are synthesised to reflect on wider design discourses and policy meta-narratives, while highlighting the different perspectives among key actor groups.

Results reveal wide rifts in stakeholder notions of 'appropriate' and 'contextual' architecture, shaped by prevailing landscape values, constructions and identities, including non-visual values. Differing interpretations of national park planning policy, the problematic nature of communicating and judging qualitative aspects of 'contemporary' architecture, barriers to stakeholder engagement and the ongoing emphasis on visual landscape aesthetics (frequently associated with 'vernacular' architecture) mean that incorporating new and innovative residential architecture remains challenging. Overall, managing change can fall short of managing stakeholder expectations, and despite planning rhetoric, the aimed-for high-quality design and sustainable development is not often delivered in practice. Within an environment of rapid changes in wider landscape planning policy and practice, the application of a 'landscape' approach to design discourse, identifying a site's immediate and wider character and value across all stakeholders, establishing a common vocabulary for various types of value and setting out the implications for (and benefits of) new residential architecture are identified as ways forward.

ACKNOWLEDGEMENTS

I would first and foremost like to express my heartfelt thanks to my first supervisor, Dr Nicole Porter, who has provided exceptional and dedicated guidance throughout this project. I am very grateful for her confidence in my research, and if I have not aimed and missed this time it is largely due to her careful editing. Most appreciative thanks also to Prof Jonathan Hale, my second supervisor, for his knowledgeable advice and kindly encouragement during many fruitful discussions. The unwavering support of both has made this serendipitous project the most enjoyable of opportunities. Sincere thanks also to Dr Laura Hanks, who, as internal examiner, has given valuable suggestions and feedback during annual reviews. I would also like to acknowledge the University of Nottingham studentship which supported me during this research.

I would like to express my thanks to the very many people who have generously given of their time, resources and expertise to contribute to this work, some of whom kindly permitted me into their homes. I would especially like to thank architects Peter Hall, Ian Phillips, Eilir Sheryn, David Sheppard and James Sibson, who continued to help me long after the initial interviews, and the Dartmoor Director of Planning, Stephen Belli, who posed the first question and who spent many hours discussing this project. Thanks also to his staff at the Dartmoor National Park Authority for their assistance in finding information and answering my many questions. Special thanks to Paul Moody for permitting me to include many of his beautiful landscape photographs in this work.

Thanks, and good luck, to Tam, Tania and Rosie who are on their own PhD journeys. Thanks to Dr Sana Murrani who steered me towards research in the first place.

Finally, I must express my very profound gratitude to my parents for providing me with unfailing support and continuous encouragement. This accomplishment has been long in the making and would not have been possible without them. Thank you.

PUBLICATIONS

TATUM, KIRSTEN, 2018. Exceptional Design in an Iconic Landscape? Landscape interpretations and notions of appropriate residential architecture in Dartmoor National Park Journal of the LUCAS Graduate Conference, Leiden University Centre for the Arts in Society: 50-73

TATUM, KIRSTEN, PORTER, NICOLE and HALE, JONATHAN, 2017. A Feeling for What's Best: Landscape aesthetics and notions of appropriate residential architecture in Dartmoor National Park, England Journal of Rural Studies *56: 167-179*

TATUM, KIRSTEN, PORTER, NICOLE and HALE, JONATHAN, 2017. From Meadow to Masterplan: Community engagement and landscape change in Dartmoor National Park, ECLAS 2017 Conference Proceedings, University of Greenwich, London: 1231-1250

CONFERENCE PRESENTATIONS

TATUM, KIRSTEN, 2017. From Meadow to Masterplan: Community engagement and landscape change in Dartmoor National Park *In*: Creation/Reaction: ECLAS Conference 2017 (European Council for Landscape Architecture Schools), University of Greenwich.

TATUM, KIRSTEN, 2017. Exceptional Design in an Iconic Landscape? Landscape interpretations and notions of appropriate residential architecture in Dartmoor National Park 2017 *In:* Landscape: Interpretations, Relations, and Representations: LUCAS Graduate Conference, Leiden University Centre for the Arts in Society (LUCAS).

TATUM, KIRSTEN, 2015. A Feeling for What's Best: Contemporary landscape values and notions of appropriateness in Dartmoor National Park *In*: Reading Architecture Across the Arts and Humanities*:* AHRC-Funded Interdisciplinary Conference, University of Stirling.

TATUM, KIRSTEN, 2015. The Nature of Context: Sculpture/structure/architecture interventions in Dartmoor National Park *In*: Syncretic Architectures: New Approaches Between Theory & Practice*:* 12th AHRA Research Students Symposium, University of Plymouth.

TATUM, KIRSTEN, 2015. Cultivating the 'Wild': Interrogating contemporary creative practices in Dartmoor National Park *In*: The Wild Practice in Academia: PhD Workshop at the Landscape Wilderness and The Wild Conference, University of Newcastle.
at the Landscape Wilderness and The Wild Conference, University of Newcastle.

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PART I: DESIGN IN AN ICONIC LANDSCAPE

1 INTRODUCTION: NATIONAL PARKS, PURPOSE, DUTY AND NEW RESIDENTIAL ARCHITECTURE

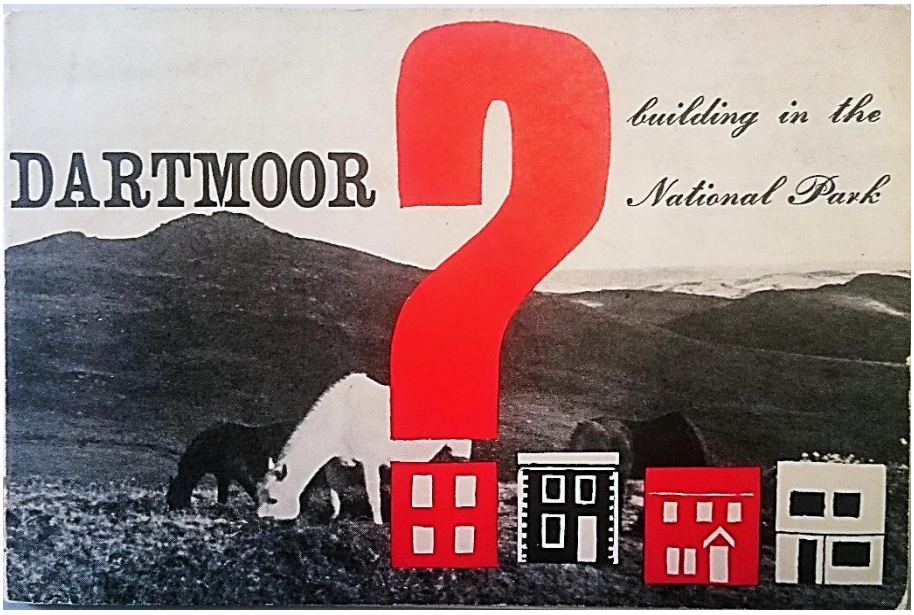


Figure 1. The cover of Dartmoor's first design guide (1955).

Dartmoor is the perfect place to resolve this problem of how to design 21st century architecture to fit into this nationally iconic landscape. It's a real fundamental problem.

Stephen Belli, DNPA Director of Planning

1.1 New Architecture in National Parks: "A real fundamental problem"

As arguably the most valued of the nation's rural landscapes, England's ten national parks, covering 9.3% of the country, have the highest status of protection in relation to landscape and scenic beauty, to which all other concerns are secondary. Often described as 'iconic' landscapes in the sense of "typifying, illustrating and exemplifying", distinct and valued qualities,[1] national parks are considered national assets and are promoted as part of England's national identity. At the same time, as IUCN Category V protected areas, and home to around 334,000 people, park landscape conservation aims must be reconciled with the interests and views of local stakeholders, including accommodating the demand for new housing.

The extensive literature on constructions of rurality suggests that the development of new houses in rural spaces is highly contested (Donovan and Gkartzios 2014, 334, Murdoch and Lowe 2003, Satsangi et al. 2010, Scott 2010). The reconciliation of conservation and development trade-offs in rural landscapes is widely recognized as a problem (Butler 2016, 239). New housing is one of the most visible indicators of rural landscape change, and one which must either be resisted or accommodated, dependent on the prevailing political and planning cultures (Foley and Scott 2014, 360).

As an element of landscape planning, architectural design is itself highly contested (Punter and Carmona 1997). Empirical evidence supports the notion that building 'styles' convey social meaning and affect emotional experiences (Nasar and Kang 1999, 33). Constructions of landscape can even be attached to specific housing types and styles (Donovan and Gkartzios 2014, 334). Many studies demonstrate that architects both

[1] Cambridge Dictionaries Online, 2016, http://dictionary.cambridge.org/dictionary/english/iconic.

conceptualise and evaluate differently from non-architects, resulting in a gap between architectural and public opinion (Devlin and Nasar 1989, Wilson 1996). There has, however, been less discussion about the policy implications of this difference (Fawcett, Ellingham, and Platt 2008, 600).

From a policy perspective, rural planning has largely been concerned with controlling the amount of physical development taking place in the countryside (Foley and Scott 2014, 361) focusing on directing development to key settlements (Cloke), growth management (Diaz and Green 2001) and restricting housing supply in rural areas on environmental and landscape grounds (Gallent and Tewdwr-Jones 2007). However, although landscape protection may provide a key rationale for regulating housing development in rural areas, limited attention has been given to understanding public and expert perceptions of landscape change, or the differences that may exist between professional stakeholders, locals or urban dwellers (Foley and Scott 2014, 361)

England's national parks represent a particular and contested form of intervention in rural areas (Lloyd, McCarthy, and Illsley 2004, 291). Although based on the original American model, in England the national park idea was applied to rural landscapes which are largely in private ownership and use. Accordingly, such landscapes have been described as "neither national, nor parks" (Sheail 2014, 296). Comprehensive reviews of English national parks in the 1980s by MacEwen and MacEwen (1987), (1982) and Blunden and Curry (1989) reveal a history of complexity and compromise (Thompson et al. 2014, 6). When new housing is proposed within such a context, notions of landscape, the rural, and 'contemporary' architecture are part of public discourse and decision-

making.[2]

The Dartmoor Director of Planning describes the design of new park architecture as "a real fundamental problem".[3] In national parks, notions of appropriate and contextual architecture are inherently linked to landscape values, but these values are often in tension. Within public discourse, new housing proposals can be praised for enhancing the landscape or decried for destroying it, while the decisions of planning authorities legitimise or marginalise different points-of-view, ultimately defining for whom the parks are planned. Meanwhile, English national parks are increasingly subject to a range of socio-economic and environmental pressures, adding to development tensions and further dividing opinions over what is 'appropriate'.

The concept of national parks has always enjoyed a unique standing in protected areas' thinking and practice (Bishop, Green, and Phillips 1998, 4). In 1943, when the English national park idea was still being formed, the town planner Thomas Sharp distinguished between the "everyday countryside", and national parks, which he said "will only meet rather special requirements" (Sharp 1943, 290). Perceived as being invested with particular and special qualities, their status brings a set of values, planning laws and guidelines by which landscape managers are required to abide. Park policies are significant, not only in terms of which physical landscapes are designated, but also in the political, economic and cultural values around which park management and development decisions are made (Dinnie, Blackstock, and Dilley 2012, 452). In the last few decades, however, research on English park planning has been "relatively

[2] 'Contemporary' in this thesis is used in the sense employed by the DNPA: to describe architectural forms and/or details which do not derive from 'traditional' buildings.

[3] S. Belli, second interview with author, October 12, 2015.

neglected" (Thompson et al. 2014, 6).

The dominant landscape values associated with national park designation and protection are preserving scenic and/or cultural landscapes and facilitating public access to those landscapes for recreation. These values are reflected in the two English national park purposes, which, as set out in Environment Act 1995, Part III National Parks, s 61, are "to conserve and enhance the natural beauty, wildlife and cultural heritage of the area" and "to promote opportunities for the understanding and enjoyment of the parks' special qualities by the public". In practice, however, these values are often in conflict. Power struggles over the preservation or conservation of natural and cultural heritage regularly divide opinion and communities, while management strategies encompassing both preservation and enhancement are likewise not always reconcilable (Carr 1998).

Park planners must assess whether schemes address a full range of social, cultural, environmental and economic values, as well as considering whether they are aesthetically acceptable (Land Use Consultants 2001, 7). To date, however, there has been a lack of literature which looks at how planning professionals handle landscape values when negotiating landscape change (Butler 2016, 239). Park planning is itself a source of tension, imposing a form of cultural authority which allows freeholders to operate, but with development conditions according to notions of what is 'appropriate'. Tensions arise when efforts by 'outsiders' to categorise landscape as a conceptual system of laws and relationships conflict with the 'landscape of custom' as understood by 'insiders' (Olwig 2002).

In defining policy and exercising planning functions, park planners negotiate among statutory purposes, landscape values and stakeholder aspirations. Understanding

stakeholder values is crucial in developing a democratic model of landscape change (Glover, Stewart, and Gladdys 2008, 384). There has been, however, little research examining the public's perceptions and preferences towards landscape change resulting from housing development in rural areas (Foley and Scott 2014, 361). Specifically, there has been scant attention towards the design of new houses in rural areas, how these designs are received by stakeholders, and how they compare with equivalent planning and housing policy discourses (Donovan and Gkartzios 2014, Scott, Bullock, and Foley 2013). Where this has been investigated, although researchers found a consensus in relation to 'good design' principles among planning practitioners, this was challenged by stakeholder preferences (Scott, Bullock, and Foley 2013).

This research proposes that, in line with current shifts within rural studies literature towards social representations of landscape (Foley and Scott 2014, 362), and the specific suggestion that design control would be enhanced through an evidence-based understanding of the cultural values underpinning stakeholder aesthetic preferences (Scott, Bullock, and Foley 2013, 339), a broader understanding of landscape values may encourage the synthesizing of different landscape narratives to facilitate a more positive residential design and development agenda in the contested landscapes that are England's national parks. In this thesis, the exsiting literature is extended by investigating the competing interpretations and valuations of landscape context, and their relationship to perceptions of contemporary residential architecture, as evidenced within the specific context of Dartmoor National Park.

1.2 Introducing Dartmoor: "The extreme challenge in terms of rural planning"

Dartmoor National Park covers 954 sq. km (368 sq. miles) and is the highest and largest

upland landscape in southern England. The park has a unique geological history and is among the finest archaeological landscapes in Europe, including a wealth of Bronze Age as well as mining and medieval farming heritage. It is also home to around 34,000 people living in towns and villages within its boundaries. Given national park status in 1951, Dartmoor was the fourth and smallest park to be designated in the first wave of English park designation (the others being the Peak District, Snowdonia, and the Lake District), confirming its status as one of Britain's preeminent rural landscapes.

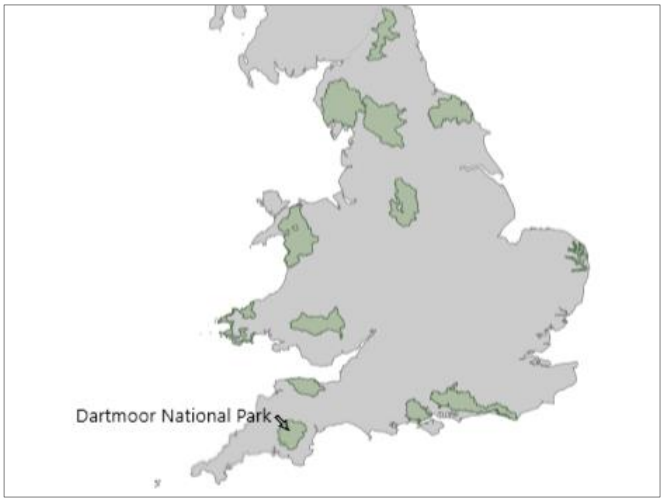


Figure 2. Dartmoor is the southern and westernmost of ten national parks in England.

Dartmoor, however, has long been a place of contrasting perceptions, and one occupying a "uniquely equivocal place […] in the British imagination" (Kelly 2015, 3). Specifically, its landscape has been marked by "discursive tensions between Dartmoor the wilderness and Dartmoor the anthropic landscape of shifting meaning and value" (Kelly 2015, 14). For 200 years, it has been both a place to escape from and a place to escape to: the site of a notorious prison, infamous for its harsh climate, yet an inspiration to writers and artists (Kelly 2015, 2). In the 19th century, entrepreneurs sought to 'improve' its moorland (Kelly 2015, 7), but in the 20th century its 'unimproved' condition the source of its re-appreciation as a national park.

Since designation, Dartmoor's continuing uncertain status has been demonstrated by major developments, most notably the decision to route a bypass within its boundaries (Kelly 2015, 10). An "exemplar of the contested countryside type" (Lowe et al. 2003, 95), different vested interests have meant that this is a landscape which accommodates not only residents and visitors, but also agriculture, forestry, reservoirs, mining, incarceration and defence. As such, encounters with Dartmoor are "structured by oppositions […]: rural and urban, tradition and modernity, silence and noise" (Kelly 2015, 68).

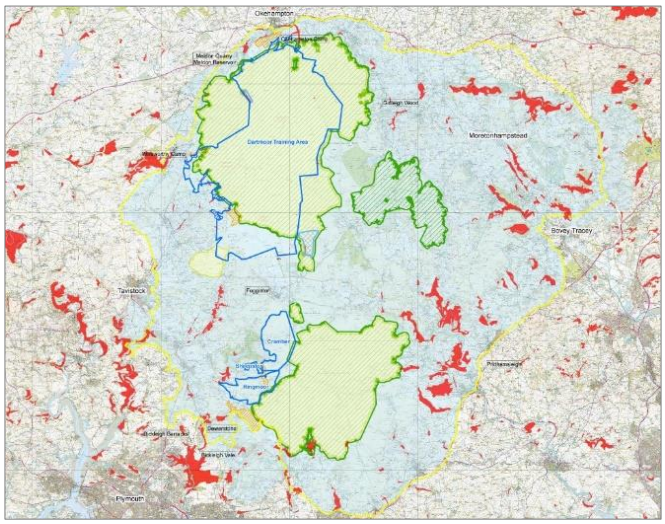


Figure 3. Dartmoor is subject to multiple land uses including military training areas (blue).

The governing Dartmoor National Park Authority's (DNPA) objective is "balancing necessary change with the conservation of a national asset" (DNPA 2011a, 6). As a national park, there is a need to preserve the 'natural' and cultural landscape, but at the same time there is a constant need for change and development to support both residents and visitors. Because of the sensitive nature of the park context, this must be provided in a way that respects its 'special qualities', that is, planned with a focus on the 'appropriate' relationship of the built environment to landscape, 'nature' and cultural heritage. In practice, however, conservation imperatives of 'keeping up appearances'

(i.e. maintaining the scenery) often fall short of the requirement to sustain the 'living landscape' (MacEwen and MacEwen 1987).

In recent decades, Dartmoor has been under increasing pressure as a desirable place to live, with substantial in-migration, housing shortages, and rising house prices (Richards and Satsangi 2004). Indeed, national parks are an extreme example of what has been called the "preservationist paradox" (Murdoch and Lowe 2003, 323), where the very act of protecting rural areas makes them more attractive to urban migrants. Those managing Dartmoor's development also need to address an ageing population, growing numbers of people working from home and a high proportion of energy-inefficient buildings (Dartmoor National Park Authority 2014).

Meanwhile, threats from inappropriate development in and around the National Park are identified as one of the key drivers and challenges facing Dartmoor in a recent State of the National Park review (DNPA 2011b). Regulating change is also problematic: more than half the land (57.3%) is privately owned, with landholders representing a diversity of interest including the Ministry of Defence (14%), water companies (3.8%) the National Trust (3.7%) and the Forestry Commission (1.8%). The DNPA owns just 1.4% of the park. As a Senior Forward Planner put it, Dartmoor is "the extreme challenge in terms of rural planning".[4]

Dartmoor's Director of Planning considers that the national park represents the "perfect place to resolve this problem" of how new architecture can be successfully applied in a protected landscape context.[5] The author was resident in Dartmoor between 2007 and

[4] D. Janota, "Chagford: a growing Dartmoor Town," lecture presented at the Rural Futures Conference, Ivybridge, Devon, October 6, 2016.

[5] Belli, second interview.

2015 and was involved in two residential projects during that time, directly observing and experiencing some of the complexity and tensions inherent within the Dartmoor development process. Later, preliminary research for this thesis (3.3.1) showed evidence of a significant rift between park planning and design discourses. Contact with the DNPA confirmed that the development of new architecture was a significant problem, both for planners and for architects. Certainly, as the Director of Planning described it, there is:

> *A real nugget to crack in terms of how to get contemporary, modern, 21st century design into a landscape like this, and get planners to accept it, and get people to accept it as well.*[6]

1.3 Research Questions and Approach

It is argued here that prevailing landscape constructs influence notions of 'appropriate' architecture: appropriate in the sense of being judged "suitable or right for a particular situation".[7] In this research, the way different groups construct landscapes, and the implications for architecture, will be examined. These different and sometimes conflicting views are, according to Meinig (1979, 34), "the central problem" in understanding landscape. This problem, however, is also an opportunity, providing a basis for understanding people and cultures, and challenging assumptions about their values. The study of landscape can also provide a voice for people whose concerns may not otherwise be heard (Swaffield 2005, 6). This becomes particularly important when that knowledge is adopted as the basis for professional activity (Swaffield 2005, 15), such as architecture or planning. Indeed, landscape knowledge can be a way of bridging professional differences, cutting across a range of disciplines and potentially facilitating productive and creative inter-disciplinary conversations (Howard, Thompson, and

[6] Ibid.

[7] Cambridge Dictionaries Online,2016, http://dictionary.cambridge.org/dictionary/english/appropriate.

Waterton 2013, 3).

Using a philosophical-pragmatic approach (3.3.1), this research investigates the following questions:

- What different constructions of landscape context (interpretations and aspirations) exist in Dartmoor, and how do they influence the conception and regulation of its landscape as a space for new architecture?
- What range of design perspectives exist around new residential development, specifically notions of 'appropriate' and 'contextual' architecture? How do these perspectives compare among different key actor groups, namely facilitators (architects/developers/clients), regulators (planners) and stakeholders (the wider public)?
- How might separate discourses around values and context be synthesised to contribute towards a more positive design and development agenda, addressing some of the pressures currently faced by park designers and planners while supporting key national park principles and objectives? Additionally, what are the implications for how architecture design itself is judged and valued?

The specific context for this thesis is residential architecture in Dartmoor National Park in the 20 years since 1997. Although Dartmoor was designated in 1951, it was not until 1997, following the Environment Act 1995, that a free-standing Dartmoor National Park Authority (DNPA), responsible for the park's administration and management, was established, having previously been administered by a Committee on the Devon County Council.[8] The Environment Act 1995 also represented highly significant changes in national park objectives and management by redefining the first national park purpose to include cultural heritage (as well as 'natural beauty') and broadening the objectives of designation by introducing a new socio-economic duty:

> To seek to foster the economic and social well-being of local communities within the national parks.

The DNPA, required by law to promote these aims and purposes through development

[8] When originally designated, it was only in two national parks – the Peak District and Lake District – that effective planning authorities were created, and the remaining eight had to rely, for the next four decades, on their constituent local authorities for expertise (Selman 2010, 385).

control and strategic planning, has been in place as an independent body within the local government structure since 1st April 1997.[9] As such, this date represents a "milestone" in the history of Dartmoor park planning,[10] and the thesis accordingly focuses on the 20-year timeframe between this date and March 2017.

This thesis investigates new residential architecture in the context of the three current governing landscape aspirations/values enshrined in the first park purpose and statutory duty which directly impact on the design and accommodation of new architecture: the conservation and enhancement of natural beauty, the conservation and enhancement of cultural heritage (both in the first park purpose), and the promotion of community wellbeing (the statutory duty). Each primary park landscape theme – referred to in this thesis, as 'Natural Beauty', 'Cultural Heritage', and 'Community Wellbeing' – represents a different (and often conflicting) ideological context influencing the conception and regulation of new architecture. The three themes foreground concerns over scenic rural landscape, built heritage, and socio-economic sustainability (the 'living' landscape) respectively. In focusing on these themes, the research highlights not only issues around the design and accommodation of new architecture in Dartmoor's landscape, but also provides insight into the operation and impact of the ideological framework by which it, and other English national parks, are governed.

Each theme generates specific questions and concerns and is often governed by different policies and design guidance. Each is therefore considered in a separate section, with case studies – many of which extend over a considerable period and

[9] English national parks have no central administration system such the USA's National Park Service.
[10] S. Belli, third interview with author, February 13, 2017.

involve several different design iterations – chosen to highlight the discourses around the key values at stake, the aims and ideologies of different stakeholders around these issues, and the building outcomes. When working through the three themes, the same method is followed: a specific literature review in which the issues, theories and policies around the key theme are discussed, providing the specific ideological conditions as contexts or design drivers for new architecture; four case studies (providing evidence); a discussion in which the findings are validated (testing results). It should be noted that these themes are not mutually exclusive; as such a synthesis of issues is presented in the final discussion of this thesis. It should also be noted that the thesis offers a selective rather than comprehensive overview of key thematic ideas and issues, chosen because of their perceived relevance to this particular landscape and development context.

The thesis is arranged in five parts (Fig. 4). Part I consists of this Introduction (1),[11] followed by the Literature Review (2). Chapter 2 sets the background for this research, broadly examining the theoretical context of how humans construct or relate to natural or beautiful landscapes, how these ideas influenced the formation and development of national parks in the UK, and the issues and tensions inherent in such landscapes. The Methodology (3), explains the chosen micro, mixed-method research approach, the employment of Critical Discourse Analysis as a research tool, and the structure of the work. It also includes a section introducing Dartmoor's planning context.

Then follow three parts corresponding to the three thesis themes of Natural Beauty (Part II), Cultural Heritage (Part III) and Community Wellbeing (Part IV), each comprising three interconnected chapters: an introduction to the theme and specific literature

[11] References to chapters and/or chapter sections in this thesis are given in round brackets throughout.

review, including the particular planning policies and design guidance applicable to new houses in each thematic 'context' (4, 7, 10); a descriptive presentation of four thematic case studies (5, 8, 11); a thematic discussion reflecting on the case studies in each theme and analysing their findings in the light of the discussion in the thematic introduction/literature review (6, 9, 12).

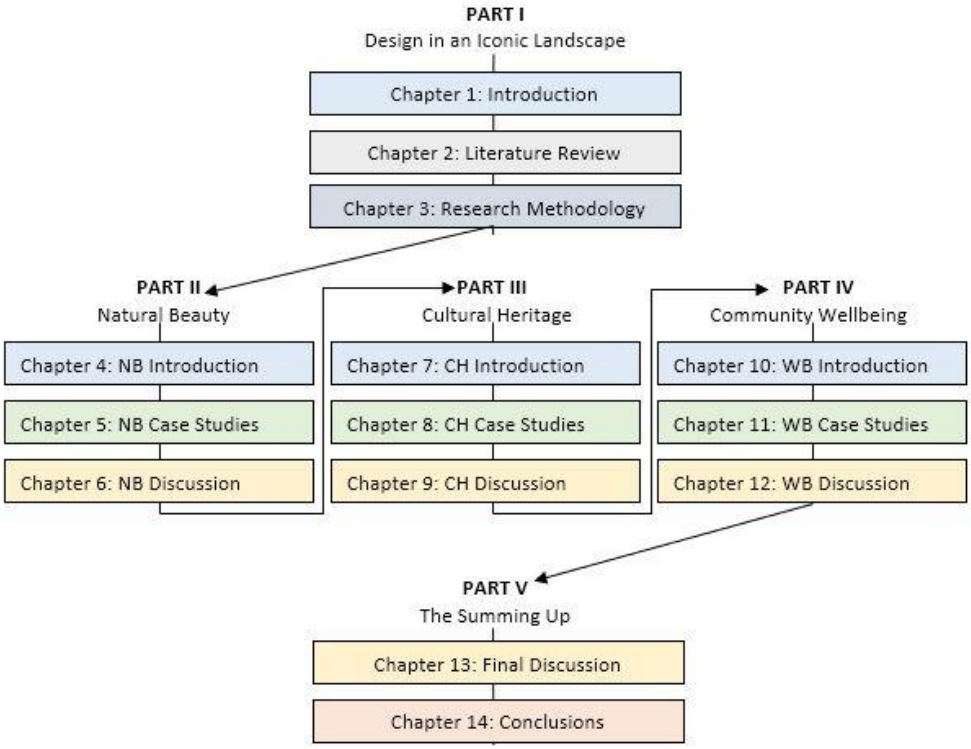


Figure 4. Thesis structure.

Part V completes the thesis. The final Discussion (13) considers the collective findings of all 12 case studies and interaction of the main themes, reflecting on how different landscape priorities and values are negotiated in the park, and the implications of this process for architecture. The Conclusion (14), sums up the findings, discusses how this awareness of current contextual constructions could be used to reconcile these different landscape values, reflects on the design discourses and policy meta-narratives, and considers the implications of this research for the wider thematic and methodological literature.

2 LITERATURE REVIEW: DEFINING AND DESIGNATING LANDSCAPES



Figure 5. "Hanging Stone Hill" by Paul Moody Photography.

The central problem: any landscape is composed not only of what lies before our eyes but what lies within our heads.

D. W. Meinig (1979, 34)

2.1 Introduction

While architectural theories which address the relationship of buildings to landscape in various ways is dealt with in detail in Chapter 4, this chapter focuses on landscape theories in relation to perception and national parks. It begins by examining the theoretical context of how humans construct or relate to landscape, how they appropriate abstract values and meanings to physical sites, and the role that landscape aesthetics plays in these constructions. It then examines how these constructions influenced the development of planned and protected landscapes, including the formation of the national park idea, and the issues and tensions inherent in national park landscapes, including conflicts of aesthetics. The final sections consider the rapid conceptual changes in wider landscape theory and practice, and the changing notions of national park landscapes themselves.

2.2 Conceptualising Landscape

2.2.1 Perceptions/constructions of landscape

The 2000 European Landscape Convention (ELC) defines landscapes as places "perceived by people" (Council of Europe 2000). A compound construction of the physical and the cultural, landscape is both the world as perceived, and a construction of that world (Cosgrove 1984, 13). Etymologically complex (Stilgoe 2015), landscape knowledge is grounded in different dimensions of human existence and experience (Swaffield 2005, 8). Landscape understanding depends on individual perceptions, while expressing the perceptions of an area that society shares, values and uses (Olwig 2007, 581). Landscape is also temporal, a medium "embedded and evoked within the imaginative and material practices of different societies at different times" (Corner 1999, 5).

Many writers have tried to explain the complex process of landscape perception. For Antrop (2013, 33) the process is both subjective and instantaneous: perceived landscape is immediately analysed by the observer, compared and evaluated according to their knowledge and previous experience. Others such as Hunt (1992, 133) and Jellicoe (Harvey and Fieldhouse 2005, xiv) explain that the experience of landscape works at both conscious and subconscious levels. Swaffield describes how he and O'Connor distinguish between landscapes conceived (i.e. mental conceptions of land), landscapes perceived (i.e. phenomena defined by eye) and holistic landscapes (i.e. integrated understanding) (Swaffield 2005, 8). Antrop (2013, 33), in contrast, sees all landscapes as having a holistic, perceptive and dynamical character.

It is generally agreed that landscape perception derives from an interaction between biophysical features of the landscape and perceptual processes of the human viewer. Approaches differ, however, in the conceptualisation of, and weight attached to, the landscape and human perceiver components. Additionally, while many writers emphasise the visual – the term 'landscape' itself connoting scenery rather than utility (Lowenthal 1975, 377) – it is also recognised that people perceive landscape through all the senses (Selman and Swanwick 2010, 13), and there is developing interest in non-representational approaches to landscape (Waterton 2013). Depending on how landscape is understood, different perspectives of research and actions are possible (Antrop 2013, Cosgrove and Daniels 1988, Lowenthal 1975). This inherent complexity "captures something of the problem facing policy makers, scholars, designers and students of landscape" (Swaffield 2005, 5).

2.2.2 Landscape values, meanings and preferences

In constructing landscape, humans appropriate abstract values and meanings to physical

sites. Hunt (1992, 132) explains this as “a mode of processing the physical world for our consumption or for our greater comfort”. Human values give place a specificity and a significance absent in the more general space (Tuan 1977, 6). Meanings embedded within these cultural constructions of landscape have an intrinsic value, for it is precisely the ideas within landscape that give it the potential to be an active agent of culture, telling us about the values we hold, and affecting the quality of the lives we lead (Meinig 1979, 47).

Landscape values are multiple and diverse. Indeed, the translation of landscape thinking into different settings can actually sharpen points of difference (Seddon 1986, 11). American writers such as Spirn and Jackson, for example, focus upon a popular, democratic landscape, which Swaffield (2005, 18) observes is a fundamental part of the national identity, with significance for the national park idea. In contrast, in Britain, landscape has long been associated with an elite idea – for example the visual aesthetic conventions associated with the making of parks (see 2.3.1) – of which there has, since WWII, been a sustained and growing critique (Swaffield 2005, 18).

Several writers have identified different ways of thinking about landscape and its meaning. For Antrop (2013, 33), they incorporate the “perceptive, aesthetic, artistic and existential”. Hunt (1992, 134) emphasises the “less tangible, spiritual values” which places can represent for people. In his discourse on the ‘Three Natures’, Hunt distinguishes between first nature (pristine wilderness), second nature (nature adapted for human use) and third nature (“nature incorporated with art” e.g. gardens). However, if nature is defined in dualistic, rather than holistic, terms (i.e. the collective phenomena of the physical world as opposed to humans or human creations), then no landscape can ever be wholly natural. As Jackson (1984, 156) explains, “*Every* landscape is the place

where we establish our own human organization of space and time" [author's italics].

Over time, landscapes also shift in meaning. During the 17th and 18th centuries there was a particularly significant and well-documented shift from an experiential and organisational relationship between people and land to a more abstract and pictorial representation (Swaffield 2005, 5). This shift was highly linked to the creation of political authority and national identity (Olwig 2002). It was also significant for the scenic landscape preservationist ideas which eventually led to the national park idea (2.1.3).

In the 20th century, Murdoch and Lowe (2003) have shown how discussions of the rural have been dominated by discourses of pastoralism and modernism, the former often associated with notions of pre-industrial nostalgia, the second with narratives that portray rural areas as places in need of modernisation. Conflicts between these discourses have resulted in a set of "ideal types" of countryside: the "the preserved", countryside, where environmental pressures are strongly expressed; "the contested" countryside, where development processes are shaped by disputes between agrarian and environmental interests; and "the paternalistic" countryside, where large landowners continue to oversee patterns of land development (Lowe et al. 2003).

There is a growing body of research which suggests that the understanding of landscape depends significantly on the observer's previous knowledge or experience. Turner (1982/3, 3) for example categorised (physical) landscapes into those of the artist (scenery), the geographer (tract of land) and the designer (planned park or garden). Relph (2015) described six meanings of landscape also linked to disciplines: landscape as object; features in an area; record of history; townscape; meaning of environment; ideology of ownership. Meinig (1979) found ten categories which could also be linked to

'occupation' based as they are on the observer's character and experience. In other words, people with divergent backgrounds do not necessarily 'see' the same landscape. The fact there are always several contesting semiotic realities linked to any one physical area presents a challenge to planners and managers who have to broker between these contesting realities (Lindstrom, Palang, and Kull 2013). A particular challenge for research is to understand the dynamics of landscape values when engaging the public in planning process (Butler 2016, 239).

To date, much landscape/planning research focuses on 'objective' and 'outsider' landscape values missing the intimacy and subjectivity of the insiders who directly experience the landscape (Butler 2016, 240). Even so, there are some studies which examine differences in the way landscape professionals and non-professionals attribute meaning to landscapes. Yeoh and Kong (1994) for example have explored the tensions between the ideology/values of those who plan and shape the landscape and the 'everyday' meanings of people associated with the landscape. In a similar inquiry, Foley and Scott (2014, 382) found that while lay people interpreted landscapes as both physical and social spaces, professionals (planners and architects) equated landscape with a 'view' (14.3).

For this research, it is necessary to look beyond landscape perception to landscape preference: why and how people value landscape. One question is whether certain landscape types are intrinsically capable of evoking 'positive' responses (Selman and Swanwick 2010, 6). There has been a recent empirical trend towards demonstrating how (positive) landscape attributes are linked to human preference and wellbeing (Selman and Swanwick 2010, 5). This includes for example Appleton's well known prospect-refuge theory of human aesthetics (Appleton 1996). This has influenced other areas of

landscape studies including environmental psychology (Kaplan and Kaplan 1989) and architecture (Hildebrand 1999).

Research suggests that certain preferences are transcultural (e.g. views containing water), and others are culturally determined through shared attributes or experiences (Bourassa 1991). Research that relates preference to biology is closely associated with theories of biophilia (innate affinities between people and nature), and topophilia (between people and place, including the cultural landscape) (Swaffield 2005, 6-7). However, while such perception-based approaches to landscape have dominated in research (landscape as stimulus for aesthetically relevant psychological responses), land management practice has been dominated by the 'expert' approach to landscape, in which biophysical features are translated into formal design parameters (e.g. form, line, variety, unity) (Daniel 2001).

2.2.3 Aesthetic constructions of landscape

In the context of national parks, landscape values are strongly linked to prevalent and changing notions of beauty. Specifically, it was the preservation of so-called 'natural beauty' that was the key driver in English national park designation, and which continues to be enshrined in their statutory purposes (Selman and Swanwick 2010). Beauty is in itself one of the most enduring and controversial themes in Western philosophy (Eco 2010). A primary debate is the extent to which the judgement of beauty is subjective or objective when it appears to be both. This bears striking parallels with the debates between scientific and perception-based approaches to landscape. In both cases, however, the consensus regarding aesthetics is that nurture prevails over nature (i.e. it is largely culturally determined), supporting arguments for employing the subjectivist paradigm in the understanding of beauty (Lothian 1999).

The idea of the environment as a source of pleasure or motivation for aesthetic response has long been the topic of art, writing and intellectual thought (Dakin 2003, 186). Until the Renaissance, however, interest in the aesthetic aspects of nature focused on natural objects or defined places rather than complete landscapes (Stibral 2005, 179). From the 17th century, however, came the gradual development of a sense for natural beauty as evidenced by the emergence of more natural backgrounds in paintings, along with a developing interest in the study of nature (Stibral 2005, 179). Throughout these changes, however, aesthetics continued to be regarded as a physical attribute (i.e. objectivist) (Lothian 1999, 181).

The 18th century saw a major change in the understanding of landscape beauty as having a subjective component (Lothian 1999). Both Hume and Kant, for example, concluded that taste is 'inter-subjective", that is, having both a social and cultural aspect. In line with these changes there developed an understanding that 'wild' nature – rather than being associated with hazard and privation – could also be treated as an aesthetic category (Selman and Swanwick 2010, 22). Influential writers such as Burke and Shaftsbury distinguished between 'beautiful' and 'sublime' landscapes: the formal elegance and harmony of the first contrasting with the desolate and 'dangerous' (but also appealing) qualities of the second. For Shaftsbury, moreover, who believed the perception of beauty involved a moral sense, the aesthetic experience was an important source of virtue (Gill 2018), again a notion which came to influence the park movement.

Later, during the Romantic Movement, a third, 'middle' category was defined: the picturesque (e.g. Uvedale Price or William Gilpin), used to describe scenes that, while gaining character from human habitation, also alluded to the capacity of nature to regain ownership of a landscape (Selman and Swanwick 2010, 5). Together these three

categories served as a way of organising art, especially painting, according to differences which included scale, subject matter, formal and compositional devices (Tate 2005). Unlike earlier theorists, the Romantics took an objectivist approach to landscape (i.e. that landscapes have intrinsic qualities) (Lothian 1999, 189). However, despite significant differences between sublime, picturesque, and 'wilderness' landscapes, all of them may also be understood as a part of 'nature': it is a question of degrees of 'naturalness'. This is important for the later understanding of national park landscapes.

The Romantic Movement, intersecting with a period of major agrarian and industrial change (Bermingham 1989), had a seminal influence on attitudes to landscape and shaped the thinking of the early conservation movement (Selman and Swanwick 2010, 8). This movement was particularly linked to the anti-industrial philosophies of William Morris and John Ruskin: the former seeing beauty in nature as the antithesis of urbanisation; the latter expressing nostalgia for the harmonious culture of earlier times (Selman and Swanwick 2010, 8). This period affected the landscape planning mindset in three major respects: landscape was rural, visual and pretty; development was a threat, to be repulsed by an additional layer of planning bureaucracy; designation – drawing a line on a map – was the way to create landscape refuges (Selman 2010, 386).

2.3 Planning Protected Landscapes

2.3.1 History of planned/protected landscapes

Planning in the sense of purposeful improvement has impacted on the landscape for centuries (Selman 2010, 382). In the Western world, broadly three periods of landscape dynamics can be identified, which Antrop (2005) terms 'traditional landscapes' (generally pre-18th century), 'landscapes of the revolutions age' (c. early 18th century to World War II), and 'post-modern new landscapes'. In each period, values change and so

do approaches to using and shaping the landscape (Antrop 2005, 21). A brief overview of planned and protected landscapes up to the establishment of the first national parks is provided here to contextualise park landscapes within the historical continuum of values that shaped them. Post-modern new landscapes will be discussed in the context of the changing approaches to park landscape management considered in Part IV.

During the first period ('traditional landscapes'), measures were sometimes applied to safeguard certain landscape qualities and values. These were often undertaken by powerful landlords – forerunners of the landscape 'elites' of later generations – whose aims were to conserve natural resources, including wildlife (e.g. royal hunting grounds) or to promote agriculture, but they were not intended to maintain natural or cultural characteristics (Antrop 2005, 22). During this period also, purposeful improvement mainly concerned localised changes to 'land' with little awareness of cumulative effects (Selman 2010, 382).

In the 'revolution age', major social and technological change had a broad geographical impact on the landscape (Antrop 2005, 25). Along with physical change came the philosophical and aesthetic changes outlined above (2.2.3). This period saw the creation of the English landscape garden tradition, in which the aesthetic conventions of landscape painting were adopted for the improvement of rural estates (Swaffield 2005, 18). Characterised by structured informality, in these landscapes aesthetically arranged elements, including buildings, were intended to draw attention to 'natural' landscape features (Hunt and Willis 1988).

Over time, and reflecting changes in aesthetic constructions of landscape (2.2.2), this tradition also changed, with the rustic Greek temples, vistas and water features of the

pastoral landscape gardens of the mid-18th century (e.g. Lancelot 'Capability' Brown) giving way to artificial ruins and wildernesses as more 'natural' landscapes came to be valued (e.g. Humphrey Repton). Significantly for the later park movement, these landscapes had:

> A profound effect on society's acceptance of the importance of landscape, its representation as a visual composition, and the possibility that it might be preserved against urban encroachment (Selman 2010, 384).

Even so, where conscious creation of scenic landscapes of land took place it was normally within the artistic tradition of design rather than planning (Selman 2010, 384), and notably on a private rather than public scale, created for a wealthy elite.

Later, however, with the Romantic period came the first legislation on landscape conservation and the beginnings of the evolution of landscape design into large-scale landscape planning (Antrop 2005, 22), representing a more collective and philanthropic approach to landscape (Swaffield 2005, 19). Along with the aesthetic desire to protect the countryside from urban sprawl came a parallel notion that parks and green spaces could address the social issues associated with urban dwelling, and that they also could educate and cultivate virtue among the masses (Selman 2010, 384) – all sentiments that would eventually shape the formation of national parks.

From the mid-19th century, both in the UK (Conway 1991) and elsewhere (Cranz 1982), parks, pleasure grounds, and other kinds of public open space provided by civic initiative became increasingly prevalent. These landscapes satisfied one of the parks lobby's most consistently expressed ambitions, namely, that those who used them would benefit not just from fresh air and recreation, but also have "a mind-full of improving information and a spirit elevated" (Taylor 1995, 204). Meanwhile, the garden cities movement attempted to provide decent housing, generous gardens and encapsulated greenspace.

Unlike the Romantic gardens of the previous generation, however, the designs of such landscapes, reflected a taste, not for the "awe-inspiring, sublime force of wild nature" but "nature scrutinized, organized, civilized – suburbanised" (Taylor 1995, 204).

2.3.2 Landscape values and the national park idea

The idea of national parks began in the USA, with the first national park designated in Yellowstone in 1872. This act concretized the democratic notion, first articulated in the Yosemite Land Grant Act 1864, that special land in the public domain should be retained in public ownership for reasons other than economic gain (Shafer 2015, 332). The park idea also reflected a protectionist belief that certain lands are more valuable in their 'natural' state and that activities not allowed in the parks are more than allowable and even encouraged elsewhere (Freemuth 1991, 36).

Reflecting these values, the purpose of the US National Park Service (responsible for administering the national parks) as stated by the Organic Act which brought it into existence in 1916 is:

> To conserve the scenery and the natural and historic objects and the wild life therein and to provide for the enjoyment of the same in such manner and by such means as will leave them unimpaired for the enjoyment of future generations.[12]

The 'Yellowstone Model' was quickly implemented in Australia (1879), Canada (1885) and New Zealand (1887), and has since been adopted to create national parks and other protected areas world-wide (Shafer 2015, 332). These can take many forms, but common features are the protection of nature over a large area, the facilitation of recreation and tourism, and that the land is generally owned and administered by the state (Bishop, Green, and Phillips 1998, 4). Significantly, the concept that land is

[12] United States Code Title 16, Section 1, August 25, 1916.

protected on behalf of the nation also appeals to national identity in a way which can be understood by both the public and at political level (Bishop, Green, and Phillips 1998, 4). Indeed, because of the "inherently open nature of public landscapes: in program and purpose, parks are inherently, inescapably political" (Carr, Eyring, and Wilson 2013, 5).

The first national parks in Europe were established in Sweden in 1909. Outside of Scandinavia, however, limited opportunities for designating large areas of relatively empty terrain in European countries has meant that National Parks tend to be small (e.g. Netherlands or Ireland) or in areas where conservation objectives are sometimes compromised by incompatible development or ownership (e.g. France or Italy) (Bishop, Green, and Phillips 1998, 4).

In England, the national park system was established in 1949 under the National Parks and Access to the Countryside Act, Part II, paragraph 5.[13] Although the British landscape preservation tradition had emerged in parallel with complementary movements elsewhere (Selman 2010, 384), it was not until the enthusiasm for open and relatively wild landscape was advanced by a number of key protagonists, combined with growing public pressure, exacerbated after two world wars, to improve public access to the countryside, that national parks legislation became possible (Mair and Delafons 2001, Selman and Swanwick 2010).

Motivated by similar democratic and preservationist ideals as those in the USA, the provisions of the 1949 Act were intended "for the purpose of preserving and enhancing the natural beauty of the areas" and "for the purpose of promoting their enjoyment by the public". Seven National Parks were designated in upland England in the 1950s,

[13] Although the 1949 Act applied to both England and Wales, only England/English will be used in this thesis.

including Dartmoor in 1951. A lowland area (The Broads) was effectively added in the 1989, and more recently two more national parks – the New Forest (2005) and the South Downs (2010) – have been designated in the south east of England (Thompson, Garrod, and Raley 2013, 761).

While in many countries, national parks exclude housing altogether, in England the national park idea was applied to rural landscapes where there was an "evident palimpsest of time-depth and cultural settlements" (Selman 2010, 384). Incorporating many towns and villages within their boundaries, English national parks are classified by the IUCN as protected area management Category V: Protected Landscape/Seascape and not Category II: National Parks (Dudley 2008). Significantly for this research, in such landscapes "man-made heritage and other cultural qualities", form '"essential elements of their special characteristics" (Selman and Swanwick 2010, 13).

Specifically, in England the American 'scenic' model was adapted to British views of 'natural' beauty (Leonard 2007, 25), and somewhat paradoxically the term 'natural beauty' was enshrined in its statutory purposes (1.1). As noted, however, in the accompanying guidance to Section 3 of the Wildlife and Countryside (Amendment) Act 1985, "buildings where they are intrinsic elements in the wider landscape" are "not inconsistent with the concept of natural beauty" (Selman and Swanwick 2010, 12). This understanding of natural beauty is also apparent in the IUCN definition of Category 5 Protected Landscapes as "natural landscapes which are characteristic of the harmonious interaction of man and land" (IUCN 2018).

Selman and Swanwick (2010, 9) have considered the use of 'natural beauty' as a policy term and found that the legislative roots of the term largely reflected the rural nostalgia

of conservationists during the inter-war years. Here legislation derived from a "preoccupation with landscape as scenery and a somewhat escapist emphasis on aesthetics, picturesque views and a Romantic construction of nature" (Selman and Swanwick 2010, 8). Bunce (1994, 3) explains how the very notion of countryside as a form of cultural landscape "is very much an English term which reflects a peculiarly national obsession with the countryside as an aesthetic and a social ideal". Moreover, the persistence of a nostalgia for rural life and landscape, which has raised the British countryside to an idealised status, is "one of the enduring paradoxes of modern western civilisation" (Bunce 1994, 1). Even so, even in Britain there is a close association in the popular imagination between wilderness and the national park concept (Dinnie, Blackstock, and Dilley 2012, 452).

In contrast, national parks in the USA were largely formed out of natural or near-natural 'wilderness'. Although the beauty of such places cannot be natural in the strict sense – and indeed the creation of national parks often resulted in the removal of its native inhabitants – the term is widely used to describe them. Harvey Broome, a founding member of the Wilderness Society, is recorded on the Society's web page as describing American parks as "islands in time — with nothing to date them on the calendar of mankind". Here, the "observer was still interested in the aesthetics of the scene but perhaps more so in the transcendental experiences and spiritual feelings it evinced" (Leonard 2007, 25). These notions are made explicit in the work of such authors as John Muir, Henry David Thoreau, and Aldo Leopold.

American park landscapes can be compared with Hunt's comment on the sublime: "first nature has now been subsumed and managed culturally" (Hunt 1992, 132). However, while for Hunt the sublime was no longer a pure form of first nature, but a version of the

second, national parks, like Hunt's gardens, go one stage further (i.e. nature incorporated with 'art') (Hunt 1992, 133). Significantly, in third nature, human response to an environment need not be tangible or explicit but may also be intangible, or implicit (Hunt 1992, 133). Indeed, the very act of landscape preservation is:

> An active, essential transformation of a place, even if the intent of that transformation was to change as little as possible about an area's cultural character and natural condition (Carr, Eyring, and Wilson 2013, 3).

In short, national parks are anthropocentric, and their special qualities come from their appeal to humans (Foresta and Future 1984, 268).

American parks are thus a type of third nature formed out of first nature. In contrast, national parks in England were formed into third nature out of a version of second nature. These differences can be explained by Hunt's notion of cultural translation: the process by which one particular period receives and shapes for its own specific purposes the ideas and forms inherited from predecessors elsewhere (Hunt 1992, 134). A comparison of national park travel posters demonstrates this distinct cultural shift: the one emphasising the power and grandeur of nature – and the fleeting presence of people – and the other nostalgic escapism – in landscapes dominated by people:



Figure 6. American national park posters from the 1930s.



Figure 7. Posters designed for Pembrokeshire Coast National Park's 60th anniversary.

In England, even in the mid-20th century, the perception of land in its 'unimproved' state was tied not only to aesthetic but to ethical (and Protestant) notions of immorality, in the sense of wasting the bounty of God (Kelly 2015). The planner Thomas Sharp, for example, responding to post war policy proposals to allow agricultural land to return to an uncultivated state, found himself "awed by the mad and fearsome prospect of an England farmed only in patches" (Sharp 1943, 291). Illustrated magazines of the period show the taste for the pastoral over wilderness dominated even in representations of 'wild' Dartmoor (Kelly 2015, 230). Instead, landscape taste favoured the idealised England of nucleated villages as described by Hoskins (1985) in *The Making of the English Landscape* (Kelly 2015, 230).

There was, however, a distinct shift within England between pre and post war portrayals of what national park landscapes could be. In 1931, the Addison Committee, appointed to study the feasibility of national parks, felt that it was entirely appropriate for the landscaped grounds of Blenheim Palace to be included on the list of possible sites. Its concern was less with "the grandeur of the natural features" and more with "an intimate charm and an association of the land and its monuments with the life history of the race" (Brotherton 1986, 16).

By 1945, however, a national park was defined as: “an extensive area of beautiful and relatively wild country” (Brotherton 1986, 16). National parks signalled the revaluing of the British landscape, in which Britain's most marginal and underutilised landscapes were transformed into its most controlled and managed rural areas (Kelly 2015, 224). In the 1949 Act, however, the term ‘wild’ was omitted, leaving only ‘extensive’ and ‘beautiful’. Still today, “the 'scenic' approach to landscape constitutes its core meaning in contemporary usage, particularly in Britain” (Swaffield 2005, 10). In practice, designated parks contain both areas of ‘unimproved’ rough grazing, or ‘wild country’, and settled and farmed areas of countryside. As Brotherton (1986, 16) explains, the parks include many “inter-related though separate values: the country; the wild; the nature”, values which “may appeal in different degrees to different people”.

2.3.3 Tensions, contradictions and challenges

2.3.3.1 Conflicting purposes

National parks are sites where different landscape values are frequently in tension. From the start there is an inherent contradiction within the dual mandate of preserving landscape amenity and promoting access (Carr 1998, 5). In England, the Addison Committee, aware of this potential scope for conflict, suggested designating two kinds of park (Sheail 1995, 10). This idea was ultimately rejected, however, as it was believed that “one kind of demand justified and supported the other”, that is, recreational visitors justified the expense of protecting beautiful landscapes (Sheail 1995, 10-11). At the same time, however, access had to be carefully regulated, otherwise the parks would become “neglected, blotched and evanescent", to the detriment of the visitors (Sheail 1995, 10-11).

In the USA, park policy direction before WWII also assumed that the “use versus

preservation policy debate" could be reconciled by careful management (Freemuth 1991, 13). The National Park Service legislation was drafted by landscape architect Frederick Law Olmsted Jr. who, like others "steeped in the tradition of American park design", saw no contradiction in preserving 'natural' landscape, and developing it as a park (Carr 1998, 5). On the contrary, Olmsted believed that some kinds of development (e.g. well-designed roads and tourist facilities) would preserve park landscapes from less desirable forms of change, while justifying their preservation in a relatively 'unimpaired' state (Carr 1998, 5-6). Mission 66, however, the ambitious park modernisation programme designed to cope with post war increases in visitors, was considered by its critics to represent "the sacrifice of preservation to mass use" (Foresta and Future 1984, 55).

In England in 1949, built development, mining, quarrying and public works were considered the main threats to landscape (Leonard 2007, 26), and these were monitored through the mechanism of planning control. What was not anticipated were tensions between landscape preservation and agriculture (MacEwen and MacEwen 1982). Early policies were framed on the assumption that landscape conservation was fully compatible with existing methods of farming (Poore and Poore 1987, 10). Indeed, the Scott Committee, charged to investigate rural land use, reported in 1942 that:

> The land of Britain should be both useful and beautiful and […] the two aims are in no sense incompatible […] it must be farmed if it is to retain these features which give it distinctive charm and character (Selman and Swanwick 2010, 10).

By the 1970s, however, modern farming methods including large-scale afforestation were increasingly recognised as major threats, but pro-agricultural policies meant NPAs were powerless to deal with them (MacEwen and MacEwen 1987, 7). Exmoor National Park, for example, experienced extensive ploughing of its moorland to provide better

stock grazing. As the nature of pressures on the parks has changed, so it has become apparent that the early legislators had made a fatal assumption about the relationship between use and beauty (MacEwen and MacEwen 1982).

Meanwhile, in 1971, in response to increasing development pressures, the Government set up a national parks' review (the Sandford Review) resulting in the adoption of the so-called Sandford Principle in 1974 (Lloyd, McCarthy, and Illsley 2004, 292). This management concept attempted to reconcile competing landscape demands by legally establishing the primacy of the first park purpose, to conserve and enhance the landscape, over the second, recreation, if the park purposes cannot be reconciled. The Sandford Principle was later affirmed in a National Parks Circular (2010), which set out a "2030 vision for the English National Parks" (DNPA 2008, 8), while a later Department of the Environment Circular (no. 12/96) confirmed that national park designation conferred "the highest status of protection as far as landscape and scenic beauty are concerned".

2.3.3.2 Conflicts of aesthetics

In landscape research there is a "growing acknowledgement of the difficulty of applying universal rules of aesthetic appeal in a meaningful way" (Selman and Swanwick 2010, 14). What makes landscapes 'beautiful' is often inked to other intrinsic landscape values such as biodiversity or utility, and these other values can shift perceptions of how of landscapes beauty is perceived (Jorgensen 2011, 353). These shifts can happen on different temporal scales, from "relatively rapid changes in aesthetic preferences associated with environmental awareness and education", to "radical, long-term historical and cultural shifts in aesthetic appreciation for particular types of landscape" (Jorgensen 2011, 353).

In national parks specifically, the idea of natural beauty has been shown to be a

"dynamic and malleable concept, potentially posing problems for consistency of interpretation" (Selman and Swanwick 2010, 14). Like that of landscape, the notion of natural beauty is highly subjective and often discipline specific (Appleton 1996). It arises from a combination of complex and varied factors including physiography (e.g. geology, ecological habitats), associations (historical and cultural), aesthetics (visual, 'scenic' qualities, and other senses), the presence of particular features (ruins, water, topography, vegetation), status relative to other areas (degree of rarity or typicality), feelings evoked in the observer (sensual or associative), and public accessibility. Notably, the Sandford Review, while establishing the primacy of the 'natural beauty' purpose, had little to say about its definition or interpretation (Selman and Swanwick 2010, 12).

Complexity and tensions within the context of changing park landscape aesthetics are apparent in a study by Cosgrove, Roscoe, and Rycroft (1996, 543) of the controversial Ladybower Reservoir, in what is now the Peak District National Park. With the intention to "preserve wild nature", this landscape was transformed into forested lakeland (Cosgrove, Roscoe, and Rycroft 1996, 538). Although more reminiscent of Scandinavia than of Britain, the landscaping drew upon a supposedly 'northern' nature in the surrounding moorland and as such was considered appropriate in a National Park designated for its 'wild' upland scenery (Cosgrove, Roscoe, and Rycroft 1996, 549). Later, however, these plantations were deemed not only aesthetically out of keeping with the park's 'natural' scenery but also ecologically damaging (Cosgrove, Roscoe, and Rycroft 1996, 543).

Selman and Swanwick (2010) have investigated park stakeholder views on natural beauty and its fitness as a legislative term, and found that "while the early legislators presumably felt its meaning to be self-evident, in practice it contains many latent

tensions" (Selman and Swanwick 2010, 11-12). A recurrent theme among their respondents was that natural beauty was neither an objective quality, nor was it purely visual, but "reflected non-quantifiable and emotional qualities, which often could not be precisely defined or specified" (Selman and Swanwick 2010, 19). It was also felt that:

> Natural beauty is a 'democratic' concept and possesses an aesthetic which relies on the observer's response — thus, it was important to ask the public what it considered to be beautiful (Selman and Swanwick 2010, 21).

As such, natural beauty "will inevitably be a dynamic concept, related to a prevailing consensus on what people consider to be aesthetic and important to human well-being" (Selman and Swanwick 2010, 7).

2.3.3.3 Beyond 'natural beauty'

Since the 1949 Act there has been a substantial change in thinking about the appropriate strategies for planning and managing sensitive rural landscapes (Lloyd, McCarthy, and Illsley 2004, 292), with character rather than aesthetics used to describe the special qualities of individual landscapes (Selman and Swanwick 2010, 14). Specifically, in recent years formal assessments of landscape character in the shape of Landscape Character Assessments (LCAs) have been employed to inform landscape strategies (Tudor and Natural England 2014). LCA guidelines stress that such assessments are not simply visual but emphasise people's relationship to place (Swanwick and Land Use Consultants 2002, 2-3). In a recent study of LCAs, however, it was found that there is still a "significant dominance of the scenic and aesthetic in the landscape description", and indeed Dartmoor's LCA of 2010 demonstrates a particular reliance on the visual to explain even non-visual values (Butler 2016, 247).

Meanwhile, wider landscape theories and policies, most notably the ELC (2.2.1), have challenged the traditional ways of perceiving landscape as a form of scenery (Belcher

and Wellman 1991). Such new methods also challenge the authority of the "committee of experts" which reinforces the visual approach (Olwig 2007, 582, 590). In England, a changing approach to landscape is reflected in Section 3 of the Wildlife and Countryside (Amendment) Act 1985, which required the National Park authorities to produce a map of particular types of land (Selman and Swanwick 2010, 13). Its accompanying guidance considered a number of different aspects of the meaning of natural beauty, noting (significantly) "that 'natural' did not preclude human agency" (Selman and Swanwick 2010, 13).

Later, a second review of national parks (1991) reported that the national park purposes should be revised to reflect the many elements which, in addition to fine scenery, contributed to the special qualities of park landscapes, including wildlife, archaeological features and cultural heritage (Selman and Swanwick 2010, 13). In response, the Environment Act 1995 restated the purposes as "to conserve and enhance the natural beauty, wildlife and cultural heritage of the area" as well as "to promote opportunities for the understanding and enjoyment of the parks' special qualities by the public". Although clearly the interrelationship of human and natural influence was recognised by early legislators (Tunnicliffe 2006, 1), it was not until this Act that the significance of cultural heritage was given statutory recognition. In the same year the national parks signed a Joint Statement with statutory heritage and countryside agencies as a demonstration of their shared commitment towards park cultural heritage (Tunnicliffe 2006, 1).

However, although the revised park purposes might be seen to reflect a broader understanding of landscape, and specifically a desire to update and clarify the meaning of natural beauty, the term was retained in the legislation, instead of being replaced

with a broader phrase (Selman and Swanwick 2010, 13). As such, natural beauty retains a continuing relevance in park landscape policy, and indeed, England continues to rely on 'natural beauty' legislation as a basis for complying with the ELC (Selman and Swanwick 2010, 4). Meanwhile, there was no concurrent change to the defining criteria for national parks (Selman and Swanwick 2010, 13), and it was not until the Natural Environment and Rural Communities Act 2006, that cultural heritage was confirmed as one of the designation criteria for national parks (Tunnicliffe 2006, 1).

It was also not until the Environment Act 1995 that wildlife was recognised in the park purposes. Low levels of new built development, however, mean that controversy over the impact of new buildings on particular habitats is relatively rare, while the English system places limits on the regulatory powers of planners in this regard (Thompson, Garrod, and Raley 2013, 762). As such the relationship between planning and biodiversity conservation is not addressed here. Similarly, although the preservation of parks' 'special qualities' is linked to development control, the second purpose (promoting understanding and enjoyment) is in certain respects beyond the reach of the statutory planning system (Thompson, Garrod, and Raley 2013, 763), and therefore omitted.[14] In both cases, however, it should be noted that the limitations of the planning system mean that planners need wider partnerships of stakeholders including local businesses and community groups to achieve these aims.

2.3.3.4 Whose landscape values?

National parks inevitably "express the values, aspirations, and interests of their makers" (Carr, Eyring, and Wilson 2013, 8). Although intended to serve a larger and justifying

[14] Although not figuring in planning discourse, there are indirect links between planning and the 'understanding and enjoyment' of Dartmoor's landscape, in the sense that buildings are considered an intrinsic part of its character as a cultural landscape.

interest, “the imposition of a set of values on a place to ‘preserve’, ‘protect’ or merely ‘interpret’ it involves the abrogation of at least some rights and access by one group in favour of another”, leading to tensions (Carr, Eyring, and Wilson 2013, 3). Designating cultural landscapes as national parks adds broader, and often less tangible, management objectives to ‘natural’ landscape such as the cultural, picturesque, natural history and recreation (Leonard 2007, 26). As Matless (1998, 62) explains, statements on landscape “are bound up with claims to cultural authority over its value and purpose”. Specifically, the planning of such landscapes:

> Highlights a tension between ‘painterly’ and ‘material’ approaches to landscape, between a vernacular ‘people’s’ history of cultural use, value and transformation, and an elite way of seeing (Dinnie, Blackstock, and Dilley 2012, 456)

In England, the 1949 Act curtailed the rights of property by establishing the principle that the use and development of land should be planned and controlled in the public interest. Kelly (2015) shows how Dartmoor, through its designation as a national park, has become an ever more ‘governmentalised’ space as its park authorities have acted to restrict the right of property, with planning policies designed to nurture the ‘right’ kind of design. As Matless (1998, 10) observes:

> Statements which might at first appear to be taken-for granted as to the architectural character of a place rest upon cultural judgements as to what and who belongs there.

MacEwen and MacEwen (1987) believed that the intellectual framework shaping the English national park movement in the 1930s and 1940s had become obsolete by the 1980s and sought to initiate a new debate related to the political, economic, social and cultural conditions of their time. They also highlighted the limitations of planning in the shaping of park landscapes. Other writers found the English park planning system itself restrictive, confused, inconsistent and compromised (Thompson, Garrod, and Raley

2013, 762). Certainly, during the 1970s and 1980s, at a time of growing development pressure, planning refusal rates were higher in the parks than elsewhere (Curry 1992). Even today "it is the perception if not the reality, that planning in the Parks is more restrictive" (Thompson, Garrod, and Raley 2013).[15]

Worldwide, meanwhile, changing notions of landscape has meant that, in recent decades, the 'Yellowstone model' (alienating large areas of land from human use other than recreation) has become more controversial (Bishop, Green, and Phillips 1998, 4). Many conservation organisations today describe their activities as 'protecting landscapes', rather than 'making parks', a phrase which suggests a more flexible, humanistic approach to conservation (Carr, Eyring, and Wilson 2013, 3). Park managers are increasingly placing greater emphasis on working with local communities, linking conservation with sustainable development and building partnerships with local stakeholders (Bishop, Green, and Phillips 1998, 4).

In England, in 1995, in response to criticisms that national park authorities were "slavishly adhering" to their "conservation remit",[16] a secondary duty "to foster the economic and social well-being of local communities" was added under the Environment Act when the park purposes were revised.[17] The introduction of the statutory duty created additional challenges by giving planners both a regulatory and a developmental role, and one where creating opportunities has conservation consequences (Thompson, Garrod, and Raley 2013, 763). Significantly, however, this duty was not given the status of the two park purposes, and in practice conservation interests – for the 'public' good –

[15] In fact, a recent study found a significant majority of planning applications in national parks were approved by NPAs: 89%, compared to 87% for England as a whole (Cumulus Consultants Ltd and ICF GHK 2013, iv).

[16] Belli, third interview.

[17] Environment Act 1995, Part III National Parks, s 61.

tend to dominate park planning (Lloyd, McCarthy, and Illsley 2004, 292-3). Indeed, a 2001 report by Land Use Consultants on the planning of new architecture in national parks (the 'LUC report') found that NPAs struggle to reconcile the dominant pro-conservation agenda of many local communities with wider views which aim to balance design consideration with socio-economic needs (Land Use Consultants 2001, 2).

2.4 Summary

Prevailing landscape values, constructions and identities, including non-visual values, shape how landscape is perceived and understood. This chapter, tracing the historical and theoretical context of how landscape is understood and valued, has highlighted the complex and dynamic nature of this process. At the same time, it has also shown the persistence of some longstanding notions of landscape, specifically notions of landscape as a source for (generally visual) aesthetic response and as a public good, and how they have been instrumental in shaping the national park idea. In England specifically, the notion of parks as a refuge from the vagaries of 'urban' development was a dominant theme, often associated with nostalgia for the 'rural' as both an aesthetic and social ideal. It is clear, however, that although such notions continue to play a dominant role in park landscape legislation, they are fraught with both inherent (contradictory purposes, different aesthetics and values) and growing tensions and challenges, in line with wider changes in notions of landscape and a recognition of the limitations of the planning system. Going forward, the work will build on these literatures, exploring how contested framings of rurality, landscape preferences, cultural authority and regulation both reflect and shape our understanding of architectural design.

3 RESEARCH METHODOLOGY

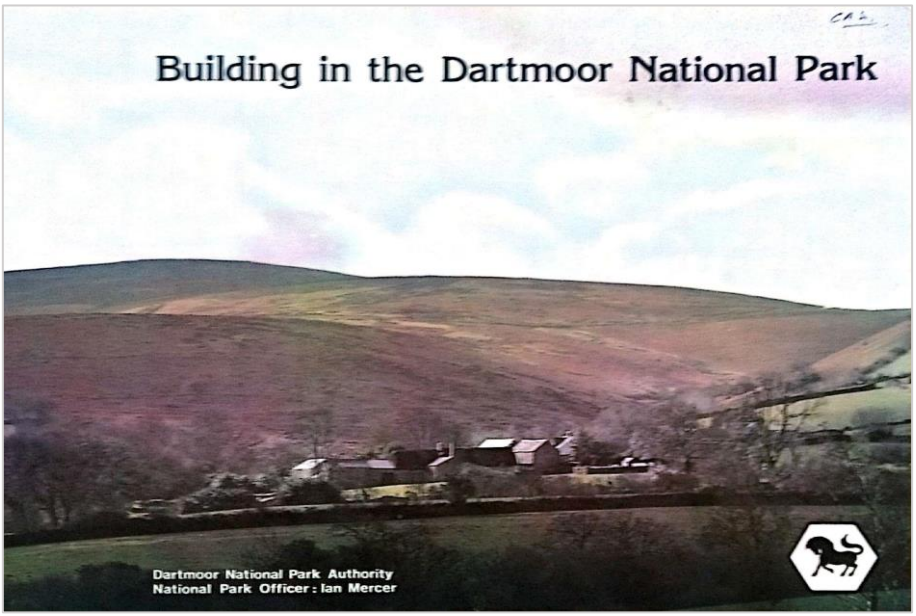


Figure 8. Cover illustration from the 1979 DNPA design guide.

There is still a great lack of understanding of what Dartmoor is or what it contains by planners and decision-makers.

Dr Tom Greeves, Chair of The Dartmoor Society

3.1 Introduction

This chapter presents the research design, outlines the research procedures and approaches, and introduces Dartmoor's planning context. The chapter is arranged in two parts. The first part clarifies the mixed-method research approach, namely qualitative and case study-based, describes the range of existing data sources, and explains how semi-structured interviews will generate new data. There follows an account of discourse analysis, and how Critical Discourse Analysis is applied to the data. The second part explains the research process, including preliminary investigations, provides a review of the planning context, and explains the case study selection and organisation, participant recruitment, type of data analysis and the ethical procedure for this project.

3.2 Selected Research Methodology

3.2.1 The in-depth case study approach

This is an in-depth case study-based project. Case study research focuses on understanding social phenomena in their natural setting and cultural context. Francis (1999, 9) defines the case study as "a well-documented and systematic examination of the process, decision making and outcomes of a project that is undertaken for the purpose of informing future practice, policy, theory and/or education". The case study approach is a widely used method in landscape design research. A 1999 report by the Landscape Architecture Foundation (LAF) in 1997 concluded that the method is both highly appropriate and valuable to landscape research (Francis 1999 p. 3).

Yin (2003, 2) explains how the case study method "allows investigators to retain the holistic and meaningful characteristics of real-life events". It does not represent a sample: the aim is to expand and generalize theories (analytic generalization) and not to enumerate frequency (statistical generalization) (Yin 2003, 10). Its strength lies in its

unique ability to deal with a full variety of evidence-documents, artefacts (here, buildings), interviews and observations (Yin 2003, 8). All these source typologies will be incorporated within this project. The method is appropriate to this research according to all three of Yin's case study criteria: the form of the research questions (how/why); the scope for control of behavioural events (none); the focus on contemporary events (yes) (Yin 2003, 5).

An oft-cited potential disadvantage of case study research, however, is the fact it produces information only on the cases studied, and any more general conclusions are only propositions (informed assertions). This problem has been shown to be a misunderstanding, and that case studies are useful for both generating and testing hypotheses (Flyvbjerg 2006, 229). Here multiple case studies are looked at with an eye for generalizable lessons or principles that can advance knowledge (i.e. inductive rather than deductive). As an example, the Kaplan books, The Experience of Nature (1989) and With People in Mind (1998) summarise a number of people/nature case studies and presents them as patterns and principles useful for design and management (Francis 1999, 10). Matless (1998, 10) meanwhile explains how his example of a single village in a National Park (Potter Heigham) contains within it many of the wider tensions of landscape and culture that he explores in his research, from which he draws out "arguments of social and aesthetic value, of relations between culture and nature".

3.2.2 Qualitative method

Although case studies can be based on any mix of quantitative and qualitative evidence (Yin 2003, 15), this research employs a (primarily) qualitative approach. As shown in Chapter 2, in landscape, meanings exist in the minds of people. Qualitative research allows the researcher to identify issues from the perspective of participants, and thereby

understand the meanings and interpretations they give to behaviour, events or objects (Hennink, Hutter, and Bailey 2010, 9). More specifically, qualitive case studies can reveal the values, biases, attitudes, historical precedents, political, cultural, and traditional factors and traditional factors that more rationally gathered quantitative information often does not contain (Dandekar 1986, 42-43), but which shape "the intentions, motives, meanings, context [and] situations of action" investigated in this research (Denzin 1989, 39).

In planning research specifically, changing emphasis from physical or technical plan-making to policy analysis and a primary concern with human social systems and their interrelationships has meant an increasing awareness of the particular epistemological strengths of qualitative methods in planning (Dandekar 1986, 42). By examining social entities in a contextual or holistic way and analysing real-life processes, qualitative methods help "bridge the gap between theory and practice, contribute evidence that helps build theory and enable the practitioner to act" (Dandekar 2005, 130). Critically, qualitative methodologies in planning "bridge the gap between technical planners and the people they plan for", revealing a nuanced view of social issues, opinions and activities which might otherwise be overlooked (Gaber 1993, 139). Indeed, it has been suggested that the most interesting and important phenomena in planning are to be found in the "most minute and most concrete of details" which only such methods can contribute (Flyvbjerg 2006, 237).

As explained previously, this research extends across the disciplines of landscape, architecture and planning. The fact that qualitative research does not privilege one philosophical grounding or methodological approach (Hesse-Biber and Leavy 2010, 1) makes it particularly suitable for this interdisciplinary project. Indeed, the concrete,

context-dependent knowledge qualitative research produces is not only key to any expert activity but considered even “more valuable than the vain search for predictive theories and universals” (Flyvbjerg 2006, 224). Even so, a primary goal of qualitative research is to generate or to build theory (Hesse-Biber and Leavy 2010, 3). As explained above, this research seeks to move beyond examining pragmatic solutions (what is acceptable) to understand the implications of the theoretical/methodological park management concepts for architecture.

3.2.3 Range of data sources

For decades, researchers have been developing qualitative methods to study built form and its impact on the built environment (Lynch 1960, Rapoport 1969). In general, text serves as a database in qualitative research; by ‘text’, a broad field of semantic symbols is understood, including written text, pictures, drawings and architecture (Schöbel 2006, 40). The process of planning new residential architecture offers a wide range of sources and materials for study, at every stage of the planning process including current and past planning policies and design guidance, planning applications, planning reports (consultants and planning officers) and representations (from members of the public, local councils, agencies and organisations), drawings, models, photographs, site visits, post-construction appraisals, and of course, the evaluation of the buildings themselves.

3.2.4 Semi-structured interviews

This research focuses, not on the author’s interpretation of these case studies, but on capturing the subjective views of different key actors that come into play during the planning process. In addition to a wide range of visual and written data associated with planning policy and individual case studies, this research employs as its cornerstone the most commonly used method in qualitative research, namely the semi-structured,

qualitative research interview. Qualitative interviews are particularly useful for understanding issues in which processes and connections are important (Schöbel 2006, 41). It is:

> Through interviews and conversations with people about the landscapes they inhabit [that] people's personal stories can contribute to greater control over their environment, from stopping unwanted new landscapes, to reclaiming old ones (Treib 2011, 197).

In this case, what each respondent sees as relevant is the focus of the investigation. Typicality is not the issue: "the special stories told by the informants are useful because the researcher knows and takes cognizance of where the informants are placed in the system under study" (Schöbel 2006, 41), in this case as planners, architects, locals etc.

A number of writers have used the semi-structured interview method in projects which bear similarities with this one. Dinnie, Blackstock, and Dilley (2012) conducted research through the transcripts and/or field notes from 26 interviews and 27 meetings with the Cairngorms National Park Authority and other stakeholders involved in implementing and delivering the National Park Plan. Thompson (2000) conducted interviews with 26 key informants (and employed discourse analysis using software) to understand the values underpinning landscape architectural practice in the UK. Donovan and Gkartzios (2014) drew on qualitative interviews with a small number of Irish architects to "explore the discourses that architects use to produce the rural social world and the vernacular", and subsequently compared them with equivalent planning and housing policy discourses. Potteiger and Purinton (1998, 197) interviewed people whose stories are often excluded from conventional site-analysis; they explain that "it is the inclusion of many stories that gives the landscape importance".

Francis (1999) emphasises how objectivity needs to be ensured when conducting and

analysing interviews. Deming and Swaffield (2011, 152), however, explain that the interpretive strategy, which they term “constructivist”, in fact lies between the objective and subjectivist positions because the conclusions can never be totally independent of the researcher. This approach therefore necessitates that the researcher is “open-minded, curious and empathetic” and that they “embrace and understand the contextual influences on the research issues” (Hennink, Hutter, and Bailey 2010, 9). Because this approach is not wholly objective, it is sometimes suggested that quantitative methods should be used to seek empirical support for such research hypotheses. Deming and Swaffield (2011, 152), however, explain that there are some situations where researchers in fact need some measure of empathy with those involved, citing as an example “situations where understanding and insight is sought through analysis and interpretation of text, signs or images (and by extension buildings) that people […] have created about landscape”.

3.2.5 Discourse analysis as a research tool

Discourse has been defined – and will be used here – as “a particular way of talking about and understanding the world (or an aspect of the world)” (Jørgensen and Phillips 2002, 1). Discourse analysis, which evolved from linguistic studies, literary criticism, and semiotics, examines the ways in which structures of meaning (including the spoken word, written texts, and systems of meaning) make possible certain forms of conduct (Manzi 2012, 354). Starting from an anti-essentialist position that social practices are discursively constructed (Hajer and Versteeg 2005, 176), the main insight from discourse analysis is that discourses ‘‘do not neutrally reflect our world, identities and social relations but rather play an active role in creating and changing them’’ (Jørgensen and Phillips 2002, 1).

The approach implies attention for the specific situational logic, i.e. “the historic, cultural and political context in which a particular account of ‘truth’ arises” (Hajer and Versteeg 2005, 176). The aim, however, is not the discovery of some ultimate truth, but rather a means of “providing coherent and consistent explanations for events” (Jacobs 1999, 208). The careful analysis of language, using what Gee (2014, 32-36) calls the 7 “building tasks” of language (significance, activities, identities, relationships, politics, connections, and sign systems and knowledge), can shed light on the creation and maintenance of social norms, the construction of personal and group identities, and the negotiation of social and political interaction.

Discourse analysis is becoming an increasingly common approach in planning and environmental policy (including heritage management) where it has particular appeal “because of the messy and complex interactions that make up the policy processes” where concepts are “contested, with struggles taking place over their meaning, interpretation and implementation” (Sharp and Richardson 2001, 194). These meanings are important because they not only shape institutions, rules and outcomes but also become the context in which the environment can be discussed (Myerson, Rydin, and Rydin 1996, 4). Discourse analysis has been employed to illuminate the shifting assumptions, judgements and contentions around key concepts such as ‘nature’ (Hajer and Versteeg 2005), ‘heritage’ (Waterton, Smith, and Campbell 2006) and ‘the rural’ (Halfacree 1993) – concepts which are explored in this work. It has been shown to be specifically helpful in housing research, “providing an interdisciplinary locale for the study of policy and practice” and “bringing reflective, critical, and detailed analysis to a variety of issues including ideology, preference formation, and social change at the level of both structure and agency” (Manzi 2012, 357).

The field of discourse-analytical strategies is a large, interdisciplinary field which has proved both influential and subject to extensive application and approaches within a range of settings (Jørgensen and Phillips 2002). Approaches include Critical Discourse Analysis (CDA), Historical Discursive approaches and Foucauldian discourse analysis. The different approaches embody a range of distinctive philosophical and theoretical premises, including particular understandings of discourse, social practice and critique, leading to particular aims, methods and empirical focal points (Jørgensen and Phillips 2002, 2). The term 'discourse' itself is an ontological category, understood and used differently by different scholars (Poole 2010, 141). Foucault (2012) for example, one of the key theorists of discourse, uses the term to understand institutionalized patterns of knowledge and power, while other theorists (e.g. Berger and Luckmann 1991) focus on the constitution and stabilisation of knowledge at the level of interaction. Critical Discourse Analysis (CDA) considers interaction on three levels (see 3.2.6) At the same time, there is common ground within discourse analytical approaches in the aim to reveal socio-psychological characteristics of a person/persons and their social practices, rather than text structure, as in text linguistics.

3.2.6 Adopting Critical Discourse Analysis

As a technique, this work utilises – and adapts to new sources – Critical Discourse Analysis (CDA), a multi-layered, interdisciplinary approach to the study of discourse that views 'text' as a form of social practice. Researchers working in the tradition of CDA argue that (non-linguistic) social practice and linguistic practice constitute one another and focus on investigating how societal power relations are established and reinforced through language use. The method is most closely associated with the work of Fairclough (2013), although the wider CDA movement consists of several approaches

including Wodak (2002) and Van Dijk (2011). Fairclough's approach, however, while not without its critics,[18] is considered the most developed (Jørgensen and Phillips 2002, 60) and will be used here. The method as employed is summarised in the following table:

Table 1. Critical Discourse Analysis as the Interpretive Approach. (Adapted from Starks and Brown Trinidad 2007, 1373).

History	Linguistics/Semiotics
Philosophy	Knowledge and meaning produced through interaction with multiple discourses
Goal	Understand how people use discourse to create and enact identities and activities (here, buildings)
Methodology: Question	"What discourses are used and how do they shape identities, activities and relationships?"
Sampling	Those situated in one or more of the discourses of interest
Data Collection	Interviews, analysis of planning files and documents, observation of buildings in 'natural' context
Interviewing Strategy	Probe for detail, clarity and intertextual meaning
Analytic Methods	Examine how understanding is produced through close examination of 'text'. Interested in how narratives are told, what identities, activities and potential shared meanings are created
Target Audience	Academics, architects, policy makers and interventionists who need to understand the discourses in use to craft effective messages and reduce tensions
Product	Description of discourses in uses; identify how different discourses shape how identities, relationships, and social goods (architectures) are negotiated and produced

The key utility of CDA for this research, and the way it differs from other approaches to discourse, "lies with its ability to harness the discursive level to the level of society" (Waterton, Smith, and Campbell 2006, 342). In this research, the intention is to reveal the connections between the way discourses are understood (in abstract) by individuals and groups and managed (in planning and design practice).

Fairclough's approach to CDA provides an explicit, three-step method for enabling researchers to perform such an interlocutory role, moving from detailed inspection of the complex layering within a 'text' (micro-level), to discursive social-institutional practices (the meso-level), to engagement with broader social and political structures

[18] See Widdowson (2004).

(the macro-level) (Waterton, Smith, and Campbell 2006, 342). The aim is to map three separate forms of analysis onto one another: this is represented diagrammatically as follows:

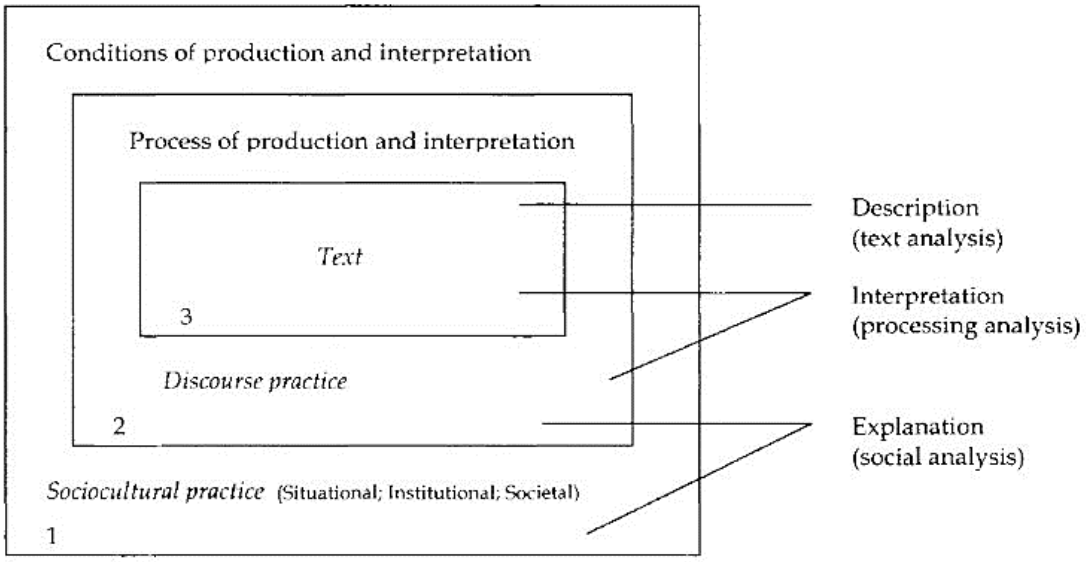


Figure 9. Fairclough's Dimensions of Discourse and Discourse Analysis. (From Locke 2004, 42).

Critically, however, this is not intended to be interpreted in a mechanical way: the three dimensions of this framework overlap considerably, while researcher is encouraged to "loop back" to each in the light of subsequent steps (Fairclough 2013, 234), situating them reflexively within the research process (see 3.3.1), and thus facilitating a multi-perspectival approach.

A central area of interest in Fairclough's critical discourse analysis is the investigation of adaptation and change, as reflected in another key CDA notion employed here, that of 'intertextuality': the implicit or explicit dialogues that exist between one 'text' and another (Fairclough 1992). Through analysis of intertextuality, "one can investigate both the reproduction of discourses whereby no new elements are introduced and discursive change through new combinations of discourse" (Jørgensen and Phillips 2002, 2). Here intertextuality is employed to understand the relationships (affect and effect) between

the policy and planning 'texts' framing Dartmoor as a context for new development, and the stakeholder/planning discourses within 12 specific, concrete case studies. Key terms and expressions are identified as examples that are able to demonstrate the extent to which and how particular discourses may be invoked, utilised and adapted. As part of this, the actual house designs are themselves employed as a source of discourse, testing and verifying other discourses. While discourse analysis is normally used to analyse written and spoken language,[19] this research will test the efficacy of the method's application to architecture as a social practice and a site of individual and collective meaning as accrued over time.

In planning, "discourses have coherence beyond the text, and policy documents mirror a changing balance of power between the competing discourses" (Sharp and Richardson 2001, 195). Fairclough's approach to CDA – and again a reason for employing it here – places great weight on the active role of discourse in constructing the socio-political world, investigating and analysing power relations in society. Here CDA is used to reveal competing and conflicting discourses that shape Dartmoor as a site for new architecture, shaping or framing actions – in this case policy and design – and therefore 'meaning-making' through discourse as an act of power. As in the Foucauldian sense, power should not be understood as exclusively oppressive but as productive, constituting discourse, knowledge, bodies and subjectivities (Jørgensen and Phillips 2002, 13).

The word critical, moreover:

> Implies showing connections and causes which are hidden; it also implies intervention, for example providing resources for those who may be disadvantaged through change (Fairclough 1992, 9).

[19] Although Fairclough himself insists that discourse is just one among many aspects of any social practice, including gestures and fashion (Jørgensen and Phillips 2002).

For this reason, CDA, including Fairclough's own work on the construction of 'narratives', has proved highly significant in the analysis of contemporary public policy (Manzi 2012, 355), providing an "opportunity for the resolution of conflicts and ambiguities in the pursuit of equitable dialogues and social inclusion (Waterton, Smith, and Campbell 2006, 339). CDA in addition has a particular "ability to reveal and assess claims of inevitability", that is, show how certain meanings and values are naturalised and fed into policy through their appeals to represent common-sense or seemingly 'natural' approaches (Waterton, Smith, and Campbell 2006, 346). By linking the discursive level to the that of society, the method is able to explain how dominant discourses (for example around 'nature', 'heritage' and 'sustainability') are realised and perpetuated, how different groups – or 'voices' – intersect with these discourses (e.g. those of 'expertise' or community interests), and how practitioners or planners may act within or challenge these constraints.

3.3 Research Process

3.3.1 Preparatory investigations

The conceptual framework and implementation of this research project were iteratively and reflexively developed. Pilot studies seeking to situate artistic practitioners' understandings of appropriate and contextual design within Dartmoor's design and development policy and practice explored key issues and tested several possible methodological alternatives. This included investigating potential methodologies for research into practice, testing methods according to Frayling's oft-cited model of engaging with creative practitioners (Frayling 1993/4), and in a particular landscape context, in order to conduct academic research. Rather than looking at the relationship between practice and theory as a dichotomy, an initial study considered how it might be

possible to explore the work of different creative practitioners (a photographer, a sculptor and a musician). A parallel aim was to explore the efficacy of walking interviews in capturing data relating to understandings of place, compared to sedentary interviews. Other researchers (Evans and Jones 2011), Degen and Rose (2012) have found that walking interviews generate richer data because interviewees are prompted by meanings and connections to the surrounding environment, and therefore find it easier to verbalise attitudes and feelings when 'in place'.

Later, however, this method proved both impractical and redundant when it came to conducting interviews about specific case studies. In a subsequent study, involving different structural projects within Dartmoor, semi-structured interviews seated within indoor environments generated similar amounts of data to the walked interviews. This second method was therefore selected for the main research project. At the same time, it was decided to focus on architecture, rather than design practice more widely (as per the initial research application) because of the opportunity it afforded to consider the actions and implications of the statutory aims and purposes. The initial aim, however, to produce a thesis which (arguably like architecture itself) is both philosophical and pragmatic, remained the same.

At first it was thought that a broad range of building types within the park context would be considered (commercial, agricultural etc.). After preliminary investigations and discussions, however, it was decided to explore residential architecture typologies only, as representing the most significant proportion of development in the park. This focus is partly due to limited commercial and industrial development within the park (Lloyd, McCarthy, and Illsley 2004), but also because focusing on housing provides the closest range of development pressures in which to compare development conditions and

outcomes, and a more meaningful understanding of key wellbeing issues. Also, because these are private buildings, the focus will be on the external appearance rather than their internal spaces and functionality. Notably, the LUC report similarly focused on the exterior design of new buildings (Land Use Consultants 2001, 3).

The following table summarises residential development numbers in the park during the period for this study:

Table 2. DNPA residential development approvals, April 1997 to March 2017.

	Total	Annual average	Percentage overall
Overall development	**16110**	**806**	**N/A**
Residential development	**8851**	**442**	**54.9%**
New dwellings incl. conversions/replacements	2037	102	12.6%
Extensions/alterations	6451	323	40%
Agricultural dwellings	197	10	1.3%
Holiday lets	166	8	1%
(Other development)	**7901**	**395**	**45.1%**

The DNPA annual target number of dwellings approved is 50. It should be noted, however, that the number of new dwellings indicated in the table (c. 100 per year) does not represent the figure for net additional dwellings in the park, which is considerably lower due to the large proportion of replacements and conversions: in the DNPA annual monitoring reports for 2014/15 and 2015/16, for example, there were only 48 and 36 net additional dwellings respectively. New dwellings, however, are the focus of this research because of their contested nature and scope for architectural expression.

3.3.2 Understanding Dartmoor's planning context

In English national parks, development control and strategic planning are the principal regulatory mechanisms in the pursuit of the statutory landscape aims. Without a central

national parks administration, each park is governed by an independent National Park Authority (NPA), which is responsible for long-term, strategic planning and development control (planning decisions), but remains accountable to the national government. NPAs are formed of professional planners and a Planning Committee of 'Members'. These consist of representatives of local authorities whose boundaries fall within the parks, representatives elected by Parish Councils, and representatives appointed by the central government because of their specialist knowledge. Unlike other local planning authorities, NPAs have a statutory duty to prepare, and regularly review, management plans for the parks. NPAs deliver these management plans in partnership with a range of other organisations and stakeholders. Planning decisions are made in consultation with relevant organizations and stakeholders. It is policies in the Local Plan, developed through stakeholder consultations, which are the basis for making planning decisions for each NPA. Local Plan policies can also set out specific proposals for new development. In Dartmoor planning, a range of policies apply, underlined by the statutory purposes and duty.

Before case study work began, a comprehensive desktop review of DNPA planning policy was undertaken to ascertain and clarify relevant areas of policy. The DNPA's comprehensive written design guidance advice was similarly reviewed. In the three thematic parts which follow, the relevant policies and design guidance (and some of the current policies' forebears as applicable) are discussed in detail (4, 7, 10).

Briefly, however, the current Local Plan (to 2026) consists of the DNPA's Local Development Framework Core Strategy Development Plan Document ('Core Strategy') (DNPA 2008) and the Development Management and Delivery Development Plan

Document ('DMD') (DNPA 2013).[20] The Core Strategy (adopted April 2008) sets out the strategic framework for spatial planning in the park up to 2026, including its settlement strategy (4.3.2). The DMD (adopted July 2013) sets out more detailed policies and proposals including site allocations. These documents are supported or extended by other local level documents, called Supplementary Planning Documents ('SPDs'), which includes Dartmoor's latest Design Guide (adopted 2011), intended both to "provide advice for those seeking planning permission" and "to encourage innovative, high quality design, including contemporary solutions where appropriate" (DNPA 2011a, 8). There is also an Affordable Housing SPD (DNPA 2014). In every development case, all applicable policies are deemed to apply.



Figure 10. Documents setting out Dartmoor's planning context.

Excepting the Lake District, where it is considered inappropriate due to its tendency to result in over-prescriptiveness, NPAs generally consider design guidance to "play a key

[20] References to Core Strategy policy ('COR') and DMD policy ('DMD') numbers and paragraphs are given in round brackets throughout this thesis.

role in promoting high quality and appropriate approaches to design" (Land Use Consultants 2001, 24). As noted by the LUC report, however, design issues and objectives are difficult to put into text (Land Use Consultants 2001, 24). There is ongoing debate too about the validity of such guidance among the wider planning and design professions (Land Use Consultants 2001, 33). Notably, while most UK national parks target their design guidance to those with a low level of design knowledge (e.g. householders and local farmers), Dartmoor's guidance is among "the most ambitious, in terms of scope", aimed at a wider audience, including architects (Land Use Consultants 2001, 35). Overall, however, a key difficulty, as noted by the LUC report, is that legislation which is based on rigid definitions (defining what is not acceptable), while appropriate to conservation, is not useful in the promotion of innovative design (Land Use Consultants 2001, 7).

3.3.3 Case study selection and organisation

The case studies were identified through three methods: known locally to the researcher; suggested through other projects or personal contacts; identified through research into local design projects and contact with the DNPA. Preliminary investigations into the planning histories of each project were conducted (using DNPA planning archives) to determine their suitability for further research, and it was anticipated that ultimately approximately 8-10 case studies would be selected. Contact was then made with the applicants and designers and interviews and site visits arranged as available (see below).

As the research progressed, the case study selection criteria were reformed and refined as the research investigation evolved from a pragmatic attempt to address the contemporary development 'problem' as identified by the Director of Planning (defining

'appropriate' design), to the exploration of the relationship between perceived context and design outcomes (understanding 'appropriate' design). Initially case studies were chosen to reflect the range of typologies, scales and budgets of contemporary residential developments within the park, and it was intended to organise and compare the case studies accordingly (e.g. 'bespoke', 'eco', 'affordable', 'masterplan').

Case study data collection was in three parts:

- baseline data from a range of primary and secondary sources about individual case studies (planning applications, drawings, reports, meeting notes, reviews etc.)
- comparative case study observation and evaluation
- a series of semi-structured interviews

The process of working through the first several case studies suggested a thematic clustering based on each project's key concerns to highlight the underlying landscape discourses that shaped these designs (and the design responses). Various thematic options were explored before it was decided to frame the case studies within the landscape discourses (and tensions) set out in the statutory aims and purposes and the different landscape values that they represent in the debate about architecture. This structure, as explained previously, is intended to both reflect the key planning issues and concerns around the accommodation of new architecture in Dartmoor's landscape, and the framework by which it is managed, such that both may be tested in the process of this research.

The selected case studies are detailed in the following table (names in quotations are those coined by the author):

Table 3. Case studies summary.

	No	Name	Designer	Type	Description	Development period	Units
NATURAL BEAUTY	1	'Underground House'	Van der Steen Hall Architects	New replacement house	Bespoke grass roof dwelling – a house no one could see	1997-2011	1
	2	'House for an Architect'	Powell Tuck Associates	New replacement house	Architect's own home driven by its relationship to landscape	2004-2011	1
	3	Lower Pinmoor Farm	J. M. Designs	New agricultural dwelling	Turf-roofed re-invention of the traditional cob building	2005-2016	1
	4	Sheepstor	David Sheppard Architects	New house	Bespoke dwelling based on the concept of local geology	2014-15	1
CULTURAL HERITAGE	5	Queen of the Dart	EnSpace Architects Ltd	New replacement house	New take on Dartmoor longhouse	2005-2008	1
	6	West Yard Farm	Van Ellen + Sheryn	House + barn extension	Glass link extension to historic farmhouse	2008-2015	1 +
	7	Bottor Cottage	Van Ellen + Sheryn	Extension	Substantial extension + refurbishment of Georgian cottage	2014-20017	1
	8	Hidden House	Van Ellen + Sheryn	New replacement house	Contemporary house in conservation area	2006-2014	1
COMMUNITY WELL-BEING	9	Little Bewden, Holne	Walker Newton Architecture	Affordable	Affordable development on edge of rural village	2012-2014	7
	10	Stafford Close, Christow	Mitchell Architects	Affordable Passivhaus	First Passivhaus development in a UK national park	2008-2016	18
	11	Chagford Masterplan	Grainge Architects for CG Fry & Son; (+ Blue Cedar Homes)	Masterplan	Substantial mixed-use development on the edge of a historic town	2009-ongoing	93
	12	Steward Community Woodland	Self-build	Low-impact development	Low-impact community in a woodland site	2000-2017	c.10

Working with this method it was found that – although there was some overlap which will be considered in the final discussion – case studies naturally 'fell' into one of these themes. It also found that, although a range of planning policies apply to a development proposal, there were key policies pertaining to each case study which could be thematically explored. In addition, the case studies within each section often shared other commonalities such as location, landscape character, scale, and contested

planning history. Additional case studies were therefore selected to reinforce the three identified key themes and address particular issues and policies (e.g. Case Study 3: Lower Pinmoor Farm was selected to explore the landscape issues around the policy for new agricultural dwellings). In the end it was felt that, within the scope of this project, 12 case studies, four in each thematic section, provided sufficient breadth of coverage within each theme, while still providing appropriate depth.

3.3.4 Participant recruitment and interview process

This research involved two kinds of participants, those recruited in direct connection with case studies (e.g. architects, clients and Case Officers) and participants whose professional or other experiential role in the Dartmoor development process warranted their inclusion within this project (DNPA Directors, Forward Planners, Heritage Officers, members of local preservation societies). In some instances, these roles overlapped. Some case studies warranted the recruitment of particular respondents or types (e.g. developers, local Councillors, consultants, landscape architects).

As with case study selection, the respondents were recruited through three methods. Firstly, some participants were already known to the researcher through other projects or personal contacts. Secondly, others were suggested to the researcher through personal and professional contacts. Thirdly, 'new' participants were identified through research into local design projects and attendance at national park and landscape seminars and events. In some cases, contact with respondents helped to define local case studies.

In total, 40 semi-structured interviews were conducted between February 2015 and September 2017. Several of the respondents (e.g. the DNPA Director of Planning) were

interviewed on more than one occasion as the study progressed. Some of the respondents were involved in more than one case study. Interviews were up to two hours in length. Before and after the interviews, further contact took place with respondents through email and personal communication. Where applicable, interviews were conducted on site or incorporated site visits.

Table 4. Interview summary.

Type	Architects/ designers	Planners	Heritage experts	Developers/ contractors	Clients	Stakeholders	**Total**
Participant nos.	**12**	**4**	**2**	**2**	**5**	**8**	**33**
Interview nos.	**17**	**6**	**2**	**2**	**5**	**8**	**40**

The participants were provided in advance with an outline of the topics to be covered. In the interviews, a semi structured format was consistently applied. A sample questionnaire for each main group was produced (architects/planners/clients) and adapted to each case study. In other cases, individual questionnaires had to be produced based on the circumstances of the inquiry. During the interviews, respondents were asked a set of open questions supported by probing questions depending on their responses. With the agreement of respondents, interviews were recorded in digital audio form. Interviews were subsequently reviewed and transcribed by the researcher.

3.3.5 Data analysis

The research strategy combines both inductive and deductive phases: the interview transcripts/planning literature (planning policies and design guidance) were analysed inductively, with the researcher seeking emerging patterns of discourse, identifying initial themes and gradually refining them. These grounded constructs were then compared against the theoretical framework developed from the background research, looking for correlation between planning policy, architect/planners/stakeholder

commentary and design outcomes. Throughout the processes, each step was designed to test and validate earlier findings.

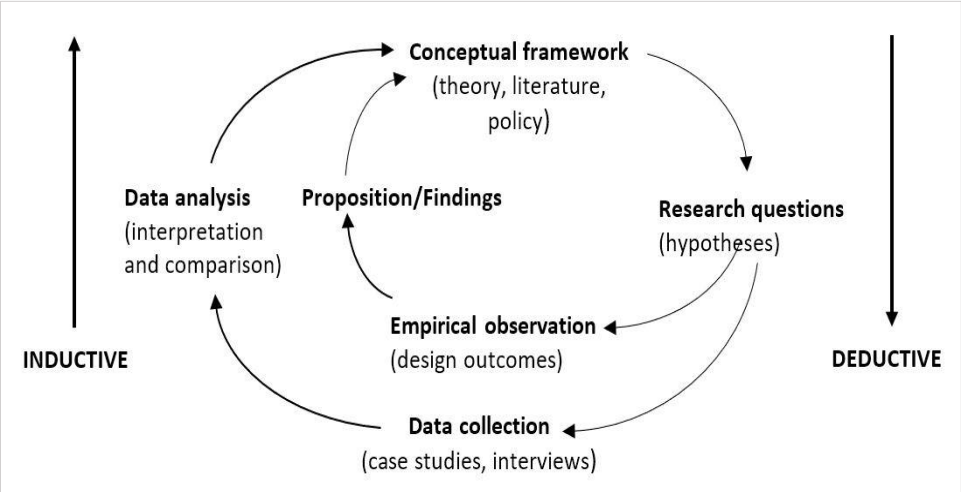


Figure 11. The research process, diagram after Rudestam and Newton (2007).

Case study data were analysed through qualitative interpretation and comparison. Two main types of discourse analysis were applied and compared: the analysis of direct accounts (in-depth interviews) and of written accounts (planning applications, design guides, reports, planning meeting minutes, correspondence).[21] Deming and Swaffield's constructionist approach was applied to the analyses, moving "reflexively between the observed data and the theoretical concepts" (Deming and Swaffield 2011, 152). Attention was paid to structures of both meaning (topic, position) and expression (words, phrases), as well as the commonalities and tensions in these discourses. Design drawing analysis (formal and iconographic) and site visits also supported the conclusions based on these discourse analyses.

Individual case studies were considered through up to five separate phases of development (as applicable): pre-development conditions; design development(s);

[21] Note: because of the high number of such sources, for clarity, planning documents and other sources directly related to individual case studies are presented in the thesis as footnotes. Wider literature sources are presented in the text as Author/Date and listed in the Bibliography.

planning application(s) and response; completion and post-completion. The research considered how 'key actors', namely 'facilitators' (including design professionals and developers), 'regulators' (National Park Authorities) and 'affected parties' (here referred to as 'stakeholders') (Glasson, Therivel, and Chadwick 2012) negotiate design aims and proposals over several years, within the context of changing policies and pressures, and the landscape design that results from such a process. The aim of the research is not to generalise these positions but to explore how key park values were approached in these cases and their impact on design. Both the design content (what is being proposed), and how it is communicated (drawings, language), are part of this process.

The analysis is in four parts divided into four chapters (6, 9, 12, 13). In each chapter, the inquiry into both planning policy and case studies is framed around a set of key planning issues identified by the author from a synthesis of the key issues within Dartmoor residential planning policy. Again, this is a neglected area of research, particularly within a rural context. Scott, Bullock, and Foley (2013, 344), in the analysis of residential design policy within seven Irish rural regional authorities, however, have identified design context; siting and layout; visual issues – housing form; visual issues – details; and sustainable design as the key criteria. This research expands upon these categories, adding scale and size in recognition of the importance of this issue within DNPA policy, and landscape/heritage and socio-economic impact in accordance with the national park statutory purposes/duty.

In this research, the seven key identified issues are:

(1) Development context (the nature of the site, its wider context and the drivers for each development)

(2) Scale and size

(3) Design quality and style

(4) Energy efficiency

(5) Landscape impact (1st park purpose)

(6) Heritage impact (1st park purpose)

(7) Socio-economic impact (statutory duty)

Compared with the previous study, environmental and social sustainability are considered separately, while siting is incorporated into 'landscape impact'. Internal layout is not addressed in this research.

In the thematic discussions (Natural Beauty, Cultural Heritage and Community Wellbeing), the focus is on individual case studies and and the conflicts and debates within them, specifically how the development process (design and response) is shaped by key actors' different interpretations of landscape/heritage/socio-economic context (as applicable) in light of the relevant thematic literature. The final discussion compares all 12 case studies in respect to the three key actor groups, and explores meta-narratives around the three themes (representing different park conservation and management ideologies) in light of the national park issues identifed in Chapter 2. While the three previous discussion chapters focused on tensions and conflicts within each case study, the final discussion focuses on commonalities among key actor narratives. Emerging issues not addressed within the investigative framework are also discussed in this chapter.

3.3.6 Ethical procedure

Ethical approval was sought and approved for this research. To ensure confidentiality, it was explained that participants would not be asked any personal questions but only asked to comment on the relevant case study or planning context. Most were professionals who discussed their work, and in the case of national park representatives,

professional matters while representing their employers/organisations, that is, public matters, not personal matters. All participants were asked to provide permission to be recorded and/or identified through a consent form. Participants were also provided with a study information sheet detailing the aims and process of the project. During the project, digital data (i.e. interview recording and subsequent notes) was stored only on a password-protected computer and/or on a secure server. At the end of the project, the researcher has agreed to ensure that all data from the study is passed on to her academic supervisor/s who will then have responsibility for the storage of that data.

PART II: NATURAL BEAUTY

4 DESIGN TO PRESERVE AND ENHANCE ‘NATURAL BEAUTY’



Figure 12. “River Teign towards Whitestone Hill” by Paul Moody Photography.

Dartmoor […] is one of the very few spots in our island where the eye may behold Nature in her wilder form.

William Crossing (1891)

4.1 Introduction to 'Natural Beauty'

Chapter 2 examined the landscape constructions in the formation of the national park idea and showed how the dominant landscape value associated with English national park designation is the conservation of landscape and scenic beauty. Specifically, it was the preservation of so-called natural beauty that was the key driver in English national park designation and is enshrined in the first and primary statutory park purpose: "to conserve and enhance the natural beauty, wildlife and cultural heritage of the area". These landscapes have the nation's highest status of protection in relation to landscape and scenic beauty, to which all other planning concerns are secondary (Sandford Principle).

In Chapter 2, it was also shown how landscapes manipulated to a greater or lesser extent by people could be perceived as places of 'natural beauty' and that the 'natural' world can comprise a distinct category of the aesthetic. 'Natural' landscapes moreover could incorporate buildings of different kinds which enhanced their different characteristics (e.g. classical temples in the picturesque, ruins in the sublime etc.). Through time and place there have been distinct shifts in notions of 'beautiful' landscape. The landscape preservation movement which shaped the formation of English national parks was dominated by a scenic 'rural' aesthetic which, despite ambiguities and tensions, appears to have a continuing relevance.

Taking the notion of natural beauty as a point of departure, Part II (4, 5, 6) considers whether and how residential design and development is understood and managed in the light of the scenic landscape aspirations and values inherent in the first national park purpose. The focus is on how different constructions of – and aspirations for – Dartmoor's 'natural' and 'beautiful' forms and narratives influenced the conception and

regulation of its landscape as a context for new architecture, and the notions of 'appropriate' design that result (its 'cultivated' responses).

NPAs frequently use the term 'appropriate', and related terms such as 'sympathetic', in relating design objectives to conservation agendas. Dartmoor's Design Guide for example states that "*sympathetic* and well informed design is vital", that design issues include "*appropriate* quality, choice of materials, accessibility and layout", and that these various objectives should be achieved "in a manner that is *appropriate* in a protected landscape" [author's italics] (DNPA 2011a, 10). The widespread use of such terminology supports the assertion that the park landscape objective is not so much preservation of nature, but one where man-made change does not pose any threat to value (Leonard 2007, 26).

In this section, a key area of consideration is the perceived effect of new dwellings in 'natural' and 'beautiful' rural landscape contexts, specifically judgements about sympathetic scale and design, and whether and how new buildings could be seen to conserve or enhance such landscapes – or indeed whether they should be seen at all. Other notions explored include the concept and desirability of architectural innovation, and whether enabling some forms of change or development can in fact 'preserve' 'natural' landscape from less desirable forms of change.

This chapter is in three parts. Chapter 4.2 undertakes a thematic literature review exploring how representations of 'natural' and rural landscape impact on architectural design, firstly in architectural theory and practice, and then in the context of the planning and development of English national parks. Chapter 4.3 considers the broad and specific planning policies applicable to new houses in 'open countryside' locations in

Dartmoor National Park, followed by an examination of the DNPA's design guidance towards new dwellings in a 'landscape' context. Lastly, Chapter 4.4 presents a summary of the key issues around the accommodation of 'appropriate' new architecture in scenic landscape contexts, highlighting potential contradictions and conflicts. These issues are discussed, along with the Natural Beauty case study findings (5) in the concluding chapter to this section (6).

4.2 Investigating Scenic Landscape Values and New Architecture

4.2.1 Discourses of 'natural beauty' in architecture

"The rural, conceived in opposition to the urban, has offered opportunities for the relationship of nature to building" (Donovan and Gkartzios 2014, 335). This section provides a brief overview of some of the architectural discourses of the 'natural' world. Architectural discourses of the rural regional/vernacular and of the rural social world are discussed in Parts III and IV respectively.

First, a distinction must be made between nature as a context and nature as model (form or system). Scully and Levine (2003, 282), focusing on the latter, and on aesthetics, refer to nature as "the first fact of architecture". They distinguish two "primordial opposites" in terms of relating manmade structures to natural form. One is contrasting with nature, an approach which they trace back to ancient Greece, and which they consider to have dominated architecture, especially in Europe, ever since (Scully and Levine 2003, 282). The other is imitating nature, an explicit example of which is biomorphism, a term coined by Geoffrey Grigson (1935), with well-known examples including Fariborz Sahba's Lotus Temple and Eero Saarinen's TWA Flight Center building in New York, imitating a bird's wing. The next chapter examines a design directly inspired

by natural 'geological' form [4].[22]

A further distinction, however, must be made between the notion that architecture is *like* nature, in the sense that it follows the same laws or imitates it, and that architecture *is* nature in the sense of a being a natural human activity (Forty 2000, 220) [author's italics]. This latter view, linking architecture to an original 'natural' state and its beauty, was dominant during the Renaissance period, and was later employed to explain architecture as a 'rational system', for example Laugier's famous essay describing the origins of architecture in 1753 (Forty 2000, 220). This view could also be said to still pertain to some interpretations of vernacular architecture, an idea which will be discussed further in Chapter 7. Exceptionally, however, the Renaissance architect Alberti argued for "artifice and skill as the source of beauty", and in doing so paved the way for an emerging view of architecture as "an art of the artificial" (Forty 2000, 221).

The notion of architecture as 'natural' was criticised by Goethe and other German philosophers who saw art as a 'second nature', in the sense of following the method of nature but animated by the living forces of both designer and viewer (Forty 2000, 231). In the 19th century, architectural writers, notably Gottfried Semper and John Ruskin, developed this idea further. Semper believed that nature in architecture was a mere formal analogy, an argument which permitted European architects to entirely abandon nature as a model (Forty 2000, 231). In contrast, influential Romantics such as Ruskin and Morris – in ways akin to Renaissance writers – believed that the source of beauty was in nature. Morris judged human creations based on whether they were 'in harmony' with nature, writing:

[22] Case study numbers are given in square brackets throughout.

> Everything made by man's hands has a form which must be either beautiful or ugly; beautiful if it is in accord with Nature, and helps her, ugly if it is discordant with nature and thwarts her (Latham 2007, 157).

Ruskin advised that:

> An architect should live in cities as little as a painter. Send him to our hills, and let him study there what nature understands by a buttress, and what by a dome" (Ruskin 1857, ch. 3, sec. xxiv).

At the same time, however, for Ruskin, true art came from the process of human creativity applied to the raw materials offered by nature: mere imitation was derivative and inferior (Forty 2000, 234). Ruskin's philosophy was largely adopted by the architect C.F.A. Voysey, arguably the most significant architect of the Arts and Crafts movement, and one particularly well-known for his residential designs. A contemporary (unbuilt) design adopting this style is presented in Case Study 1.

It was in the USA, however, and not England that the notion – exploited by the English Romantics – that nature seen as a "means of resistance to the artificiality of culture" had its most significant architectural consequences (Forty 2000, 235). Architects such as Louis H. Sullivan and Frank Lloyd Wright were inspired by the transcendental writings of Emerson and Thoreau (Madden 1995), writers whose collective work was the catalyst for the national park movement (Oelschlaeger 1991). Both Sullivan and Wright eschewed cultural convention, Sullivan through 'structural symbolism', while connecting his designs to nature though the use of ornament, Wright through 'organic architecture', a term he used to describe buildings interpreting nature's principles to achieve a unique and harmonious relationship to their site (Wright 1954). In Case Study 7, however, thoughts of designing a building based on Frank Lloyd Wright's approach were rejected on the assumption that Dartmoor planners would judge such an approach as incongruous.

In later decades, writing on the aesthetic relationship between design and nature has largely been the preserve of landscape architecture (e.g., Bell 2004), rather than architecture.[23] (the latter having been largely concerned with environmental issues – see 10). The phenomenologist architect Norberg-Schulz (1980), however, felt that it is in relation to nature that places and objects take on meaning. He categorised the ways in which a man-made place relates to nature into three approaches: rendering the natural structure "more precise"; complementing the natural order; symbolising the natural order (Norberg-Schulz 1980, 17). His ideas influenced architects such as Steven Holl, Peter Zumthor and Juhani Pallasmaa. The landscape architect Marc Treib, however, questions the implication in Norberg-Schultz's writing that reflecting a pre-existing condition creates a design more meaningful to its inhabitants, asking:

> Why 'restore' the original pattern […]? Is it because the natural pattern, masquerading as nature, is less open to question […]? Or is it a conscious or unconscious harking back to received picturesque values? (Treib 1995, 92)

As a context, nature could be seen to provide an outlet for the picturesque (e.g. Palladian villas) or as an outlet for 19th and early 20th century utopianism (e.g. the English 'Garden-City' schemes of Howard, Parker and Unwin) (Donovan and Gkartzios 2014, 335).

Murdoch and Lowe (2003) have shown how discussions of the rural have been dominated by discourses of pastoralism and modernism and that conflicts between these discourses prioritise certain values and actions (2.2.2). These contrasting perspectives prioritise certain values and actions, shaping not only how we see the countryside by how we act towards it (Murdoch and Lowe 2003). A study by Halfacree (1995) has found that social representations of the rural held by residents in rural

[23] In architecture the focus was largely concerned with environmental issues – see Chapter 10.

parishes (including a sample from Devon) contained many aspects of the rural idyll. In contrast, the marginalisation of rural communities has been seen to offer designers space to work "away from the normative concerns of the centre" and embrace the "multiple values and diverse cultures that the margins address" in "a space of radical openness".[24]

Modernist architects such as Le Corbusier – and those who later emulated him such as Richard Meier[25] – often saw the rural as "a free space for the elaboration of ideas related to purist abstraction" (Donovan and Gkartzios 2014, 335). Le Corbusier, however, was, in fact, an exception to the modernist rejection of 'nature' by architects (e.g. the Futurists), and, greatly inspired by Ruskin (2.2.3) tried to restore the relationship with nature that had been lost through urbanisation (e.g. the Ville Radieuse), albeit with highly contrasting forms (Donovan and Gkartzios 2014, 335). An (unbuilt) example taking this approach (and with a direct link to Le Corbusier's Villa Savoye) is considered in Part III.

4.2.2 'Natural beauty' and national park architecture

Constructions of rural landscape are frequently attached to specific architecture types and styles (Donovan and Gkartzios 2014, 334). Understanding of landscape, however, depends, at least in part, on the observer's previous knowledge or experience, and different people perceive landscapes differently (2.2.1). The billion-dollar, American post-war 'Mission 66' national park development programme (1956-66) provides a striking example of conflicting discourses of architecture in scenic landscapes. Specifically and decisively influenced by modernist theory, the programme completely

[24] See, for example, Till and Wigglesworth (2003) on Sam Mockbee's Rural Studio.

[25] See Case Study 5.

redefined what it meant to 'harmonise' with the unique settings of the national parks, but was highly controversial in its time and continues to incite debate today (Carr 2007, 131).



Figure 13. The original Jackson Lake Lodge in the 'rustic' style.



Figure 14. Underwood's Jackson Lake Lodge of 1955.

New modernist buildings such as Gilbert Stanley Underwood's Jackson Lake Lodge (1955), were derided by their detractors in favour of traditional rustic design, which it was argued, would blend in with the scenery (Carr 2007, 132). Ironically, Jackson Lake Lodge, being partially set into the ground, with low angles and earth-tone materials, had less visual impact than a rustic lodge of the same capacity, but struck its critics as "harsh, industrial, 'inharmonious' and 'urban'" (Carr 2007, 135). As Carr (2007, 135) has found,

however, critics of Mission 66 “were not really asking for less architectural presence; they wanted more”, but only more of what they perceived as enhancing their aesthetic enjoyment of the landscape. Rustic park buildings were “above all, picturesque architecture”, complementing and enabling the appreciation of place as a picture (Carr 2007, 135).

In landscape aesthetics generally, there is “a tendency to consider issues of fittingness, congruity and harmony” (Porteous 1996, 176). Landscape planning has “traditionally been concerned with an agenda of protection, amenity and ornament” (Selman 2010, 382). Inherent within the designation and protection of English national park is a consensus among planners – and the wider public – that park landscapes should be conserved, and that new human interventions should be designed to be visually ‘in harmony’ with park landscape character. In England, park planning policy requires new development to respect the “special qualities and characteristics of the parks”, and the UK National Parks website sets out the ‘top 10’ special qualities for each: Dartmoor’s include its unglaciated upland landscape, archaeological features, distinctive geology and industrial history. Thompson, Garrod, and Raley (2013, 762) have observed that, although the concept that the parks have a set of attributes that make them special is reflected in their legislative framework, these attributes are “often ill-defined”.

As explained in Chapter 2, to value the landscapes that are English national parks is to inherently value the human agency which has shaped them, and this includes buildings, i.e. they contribute to ‘natural’ landscape. In the New Forest National Park, for example, natural beauty was considered “the presence of outstanding landscape quality […] with an absence of atypical or incongruous features” (Selman and Swanwick 2010, 16). In contrast, Matless (1998, 10) describes how The Broads Authority find the architecture of

Potter Heigham the “wrong kind of landscape for their vision of a 'Last Enchanted Land'”. In such landscapes, acceptable change is that which is considered “integral to and in keeping with, the character of the landscape” (Selman and Swanwick 2010, 13).

The 2001 LUC report found that NPAs sought to protect landscape character by adopting conservative approaches in planning and development control that favoured vernacular design and precluded the introduction of modern architecture (Land Use Consultants 2001). Park critics have highlighted lack of innovative design their resistance to new development on conservation grounds (Thompson, Garrod, and Raley 2013, 762). Indeed, it has been argued that “preserving a particular landscape aesthetic has been so successful that England’s national parks ‘are being preserved ‘in aspic’ rather than evolving to reflect changing human/nature interactions” (Thompson, Garrod, and Raley 2013, 762). The LUC report pointed out the danger that:

> Regional architecture will become a dogma, and that the criteria for acceptability will be any reference to local building forms, materials, and construction details (Land Use Consultants 2001).

It also found that planning officers had little scope to encourage and negotiate around more imaginative ideas (Land Use Consultants 2001).

The term vernacular is “frequently used in rural housing policy documentation in an effort to preserve a sometimes-unchallenged rural aesthetic” (Donovan and Gkartzios 2014, 334). Donovan and Gkartzios (2014, 334), who have attempted to address the current gaps in the literature on architectural discourses in rural places, have found that modern architecture is frequently associated with the ‘urban’, while rural landscapes are commonly associated with ‘harmonious’ vernacular architecture. They have, moreover, found that architecture practice itself is often perceived as an urban activity (Donovan and Gkartzios 2014, 339). Architects add their own discourses of rurality to this debate,

including the extent to which they might feel bound by vernacular precedent in terms of their own designs (Upton 1983, 263). Scott, Bullock, and Foley (2013, 349), however, have found that, in Ireland, while vernacular traditions represent the official representation of rural design, these narratives are often at odds with popular aesthetic preferences.

Advocates of the English park planning system, however, argued this restrictive approach "effective with regard to cultural heritage if this is interpreted to mean the built heritage" (Thompson, Garrod, and Raley 2013, 762). This will be considered further in Part III. Meanwhile, the original supporters of the English national park system felt that strict planning powers were essential to conservation (Thompson, Garrod, and Raley 2013, 761). Certainly, many would still argue that national park landscapes should be protected from the perceived incremental 'suburbanisation' experienced in less regulated landscapes such as Ireland (Scott, Bullock, and Foley 2013, 364). The same study has found, however, that that there are marked differences in the preferences expressed by individuals in the context of a new building for their own use and their concerns over rural dwellings at a more general level or at community scale (Scott, Bullock, and Foley 2013, 365).

Meanwhile, the extent to which new development could be seen to positively enhance scenic landscape appears to vary widely. An American illustration of the conflicts that can emerge around this issue is the controversial Hetch Hetchy dam development (opened 1923) in Yosemite National Park, where its supporters argued that it could be designed to enhance the natural landscape, while its opponents argued the fallacy of this concept (Leonard 2007, 25).

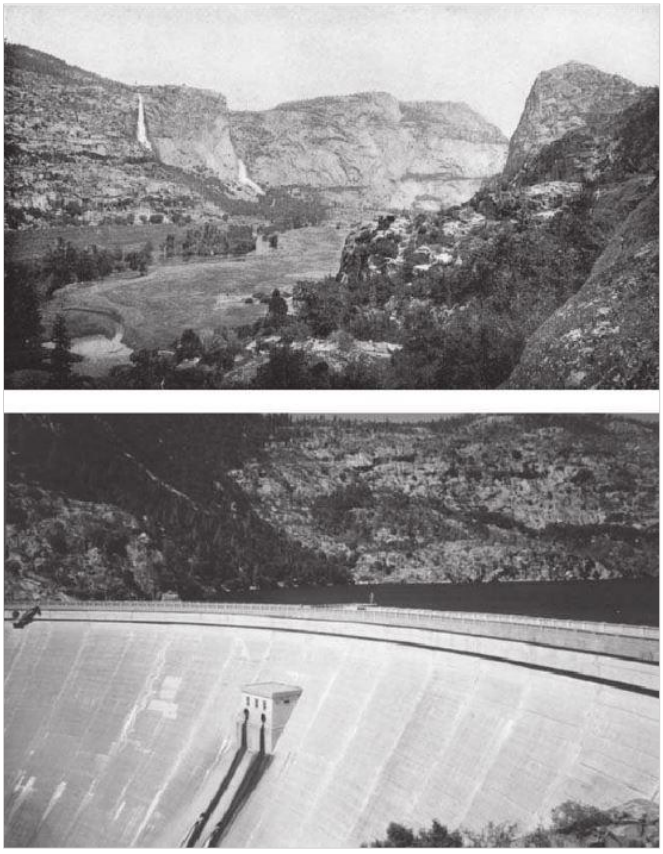


Figure 15. The Hetch Hetchy valley before and after flooding.

In England, however, a recent study of new commercial development found that planners, although accepting the need for development, did not conceptualise it as capable of enhancing natural beauty (Lloyd, McCarthy, and Illsley 2004, 293). In direct contrast, respondents in the investigation into natural beauty by Selman and Swanwick (2010, 20) were even "prepared to recognise the beauty associated with urbanisation", and felt that natural beauty did not need to be restricted to the extensive areas with which policy and practice tended to equate it. One of the many "latent tensions" in the concept of natural beauty, however, is:

> That of deciding the point at which a landscape, however attractive, ceases to be 'natural' by virtue of the intensity of human settlement and land use (Selman and Swanwick 2010, 11-12).

Foley and Scott (2014, 381) have examined settlement density preferences for maintaining a sense of 'rural' character – and by association, 'beauty' – among lay people and landscape professionals in Ireland and found that differences did arise in

relation to stakeholder background. They also found that the local context was a highly influential factor, and that in those locations where there were significant levels of development and change, new rural housing was regarded more negatively than in more stable areas (Foley and Scott 2014, 381). Meanwhile, Dupont, Antrop, and Van Eetvelde (2015, 75) have found that while experts explored the landscape as a whole, lay people had a much more restricted viewing pattern focusing on a few elements, particularly buildings. In contrast to landscape experts, buildings attracted and held the attention of non-experts, impeding their visual exploration of other elements in the landscape (Dupont, Antrop, and Van Eetvelde 2015, 74).

4.3 Development and Design Policies: New houses in 'open countryside'

4.3.1 Core strategies and broader DMD strategies

Published in its Core Strategy (DNPA 2011a), Policy COR4 sets out the overall development directive within the context of the park, expanding on the values enshrined in the first park purpose and stipulating that development conserve and enhance the "quality and distinctiveness of the built environment and local landscape character". Meanwhile, COR3 specifically addresses Dartmoor's landscape, taking a holistic view of that landscape, and including the contribution of built heritage as part of that landscape. Among the features that contribute to Dartmoor's special environmental qualities, it identifies geology, moor and heath, woodland, archaeology and historic buildings and landscapes for "particular regard" (COR3).

In the more detailed DMD, policy DMD1b is about the delivery of National Park purposes and restates them. DMD3 is about sustaining the quality of places. Policy DMD5 is concerned with protecting the character of Dartmoor's landscape. Development proposals are required to "conserve and/or enhance the character and special qualities

of Dartmoor's landscape" (notably not 'natural beauty'). The specified character types are those identified in the DNP Landscape Character Assessment, and the focus is on "avoiding unsympathetic development" through "location, site layout, scale and design […] retaining, integrating or enhancing distinctive local [..] features" and "respecting the tranquillity and sense of remoteness in Dartmoor" (DMD5).

4.3.2 'Open countryside' planning policies

The case studies in the following chapter (5) with its focus on the relationship of buildings to 'natural' landscape, are all located in 'open countryside' locations, a term commonly used in planning practice and which will be employed in this research. The DNPA has a three-tier settlement strategy – described as a "planned approach to development and constraint" (COR par. 4.1) – consisting of designated 'Local Centres' and 'Rural Settlements', and other, non-designated areas (COR2). While planning policies refer to these areas as "Outside the Local Centres and Rural Settlements", the notes accompanying these planning policies refer to these areas as 'open countryside' (or simply 'the countryside'). The DMD explains how these areas incorporate:

> The smaller villages, hamlets, groups of buildings, individual buildings, farmland and open countryside (DMD par. 1.3.2).

In planning terms, therefore, 'open countryside' encompasses a wide variety of sites and locations and includes some named settlements and villages (see Case Study 4).

The DNPA normally applies strong constraints against new dwellings in the open countryside, with a spatial strategy directing development to designated settlements, except in rare cases as specified in policy DMD23: "Residential Development Outside Local Centres and Rural Settlements". It recognises, however, that Dartmoor is a "living and working landscape" and that "some people will need to live in the countryside" to

run rural-based enterprises (DMD par. 2.19.22). Overall this means that the DNPA will make planning exceptions in cases where new architecture is justified by rural or landscape functions which are considered essential. Significantly, while proposals must fulfil the landscape criteria pertaining to all Dartmoor development outlined above (4.3.1), such 'exceptional' developments are justified by function and not by their design quality.

The most common DMD23 exception concerns the provision of agricultural workers' dwellings, which may be permitted where it can be clearly demonstrated they are essential to the needs of a viable agricultural business. Whilst employment rates in the agricultural sector have declined consistently for several decades, new dwellings are occasionally required following, for example, a reorganisation of land holdings, the establishment of a new agricultural enterprise or to enable the close supervision of livestock. Chapter 5 considers one such example [3]. Similar exceptions can also be applied to the needs of forestry workers, and for the workers of certain other rural based businesses. The only other developments considered by the DNPA under DMD23 are the conversion of an existing building to an affordable dwelling or low impact residential development, which are additionally subject to their own specific policies. An example of the latter (specified under DMD30) is examined in Part IV [12].

In all cases where a new dwelling is proposed under DMD23, strict criteria must be satisfied including that no existing building could be converted for such a purpose, or accommodation found elsewhere in the vicinity. The rural business itself is subject to strict financial tests. Although neither scale nor design are specified, the new dwelling must be "sited such that it does not cause harm to the character and appearance of the site or the landscape character of the area" and it is considered that a "site adjacent to

existing buildings will generally be regarded as the most appropriate". Finally, the dwelling must be "on a scale appropriate to the functional requirement of the holding". In other words, it is the requirements of the enterprise, rather than those of the occupier, that are relevant in determining the 'appropriate' size.

Outside of DMD23, the most common policy by which a new dwelling might be permitted in open countryside is through the replacement of an existing dwelling (DMD27: Replacement Dwellings). Two sites developed under this policy are investigated in this section [1, 2]. A third example is presented in Part III [5]. In such cases, planning decisions are restricted to the consideration of a building's size and design and how it accords with DNPA planning policy (rather than function). The DNPA's starting position, however, is that "to protect the distinctiveness of places" and to conserve embodied energy, existing houses be retained in principle.

Strict design conditions are therefore imposed on replacement dwellings under DMD27. Firstly, the building proposed for demolition should be "in serious disrepair" or a "threat to public safety" and must not warrant "inclusion on the Dartmoor National Park Historic Environment Record", due to having special architectural and/or historic qualities. The replacement is also required to 'enhance' the local environment through the removal of the existing building, improve energy efficiency, and be of a scale "sympathetic to its location". Overall this policy position suggests the prevalence of two different approaches to architecture in the landscape: the first is that architecture is not welcome (restricting additional buildings) and the second that architecture is welcome, provided it is deemed to contribute to (enhance) existing landscape character, as accrued over time.

Significantly, where a replacement dwelling is permitted, "the increase in volume

allowed over the original will be limited, and the expectation will be that permitted development rights will normally be removed". In other words, the 'acceptable' size is determined relative to the scale of the existing building (rather than for example to landscape setting or indeed a client's needs), again reinforcing a position of 'no change' in the landscape. At the time of the first two case studies, the allowable increase in volume was stipulated at 10% of the volume of the existing dwelling including any outbuildings. Current policy, in the DNPA Local Plan adopted in 2013, is a 15% increase but excludes "detached ancillary structures".

Finally, two designs in this section [1, 4], employed a much less common approach towards gaining planning consent for a new dwelling in the open countryside, and one outside local planning conditions. This route addresses a clause in national policy, sometimes known as the 'country house clause', whereby a recognized 'exceptional' new dwelling might be permitted to override local planning restrictions based on two tests, namely sensitivity to context and landscape enhancement. This planning approach was also considered, but later abandoned, for a design in Part III [5].

The policy originates with a piece of planning legislation, initiated by the then Environment Secretary, John Gummer, which aimed to maintain the English country house tradition "which has done so much to enhance the English countryside" (Hughes Planning LLP 2018). Initially published in February 1997 under Planning Policy Guidance 7: The Countryside - Environmental Quality and Economic and Social Development (PPG7), it was later incorporated into Planning Policy Statement 7: Sustainable Development in Rural Areas (PPS7) (ODPM 2004). PPS7 explains that:

> Very occasionally, the exceptional quality and innovative nature of the design of a proposed, isolated new house may provide this special justification for granting planning permission (ODPM 2004, par. 11).

From March 2012, PPS7 was replaced with Paragraph 55 of the National Planning Policy Framework (Para 55) (MHCLG 2012). Para 55 states that an individual new house in open countryside might be allowed to override local planning restrictions on the basis that it was deemed "a dwelling of exceptional quality or innovation". Specifically:

> Such a design should: be truly outstanding or innovative, helping to raise the standards of design more generally in rural areas; reflect the highest standards in architecture; significantly enhance its immediate setting; and be sensitive to the defining characteristics of the local area.

Para 55 is very similar to PPS7, but some of some of earlier version's more opaque terms were not carried forward into the NPPF, including such phrases as "very occasionally planning permission will be granted" (Hughes Planning LLP 2018). Most significantly, the design of new dwellings is required under Para 55 to be *either* truly outstanding *or* innovative, but not both, as per PPS7 [author's italics]. Architects and planning consultants have welcomed this change as indicating that such planning permissions may become more common, rendering 'exceptional' design less "impossible to demonstrate in practice" (Hughes Planning LLP 2018). To date however, the exacting standards set by this policy has meant that very few dwellings have achieved planning under such conditions. Over the 8 years during which PPS7 was in force, for example, only 25 houses gained planning permission nationally – and none within Dartmoor – of which half were never built due costs.[26] For the purposes of this thesis, the policies will be referred to collectively as the 'country house clause'.

4.3.3 Policy summary

In summary, the table below (Table 5) sets out, according to the seven key planning

[26] D. Sheppard [architect], interview with author, April 15, 2016.

issues (3.3.5), the three 'open countryside' planning approaches addressed in this section, namely agricultural workers' dwellings, replacement dwellings and the country house clause. In line with the Natural Beauty theme, landscape context (which in turn impacts on scale/size and design quality) and landscape impact will be the focus of this section, as indicated by the grey shading in the table.

Table 5. Summary of the 'open countryside' planning policies.

	CONTEXT	DESIGN CRITERIA			IMPACT CRITERIA			
Planning policy	***Landscape context/ site***	***Scale/size***	***Design quality/ style***	***Energy efficiency***	***Landscape impact***	***Heritage impact***	***Wellbeing Impact***	***Case study example***
Agricultural worker's dwelling (PPS7 Annexe A/ DMD23)	Viable farm/no building suitable for conversion	Relative to functional need	Well-related to any existing buildings	Not specified	No harm	Not specified	Not specified	3: Lower Pinmoor Farm
Replacement dwelling (HS5/7/ DMD27)	Existing dwelling: not on HER	Relative to existing + sympathetic to location	Not specified	Improve over existing	Enhance (relative to existing)	Protect dwellings on HER	Not specified	1: 'Underground House' + 2: 'House for an Architect'
Country house clause (PPG/S7/ Para 55)	Open countryside	Not specified	Outstanding	Innovative	Significantly enhance and be sensitive to local character	Not specified	Not specified	1: 'Voysey Lutyens' + 4: Sheepstor

Although each policy sets out the conditions by which a new dwelling in the open countryside might be considered 'appropriate', the judgement criteria vary, and do not apply equally in each case. Heritage, for example, is only addressed in under replacement dwellings. Wellbeing, though in the statutory duty, is not addressed in any these policies. All seven key planning issues, however, are included in the case study analysis (6) and in the final discussion (13). Of the three policy approaches, new agricultural dwellings, although generally developed on greenfield sites, are the least prescribed in terms of design, with an emphasis on function. The policy first establishes the need for a new dwelling, rules out more 'preferable' alternatives (e.g. converting an existing building), and then deals with design quality. Scale is also determined – at least in theory – by need, and on a case-by-case basis, rather than by measurable criteria (as

in replacement dwellings), or by a building's landscape setting. There are no specific requirements for either energy efficiency or design quality, and the acceptable landscape impact is one of neutral 'no harm' rather than a positive change. Meanwhile, the DNPA prefers to site new agricultural dwellings near any existing buildings to reduce the overall visual impact of incremental development, reflecting the visual coherence associated with clusters of farm buildings (Scott, Bullock, and Foley 2013, 347). At the same time, however, this advice reinforces the policy position that isolated single buildings should be avoided, underlining the position that architecture is a negative element in the landscape.

In cases of replacement dwellings, where the principle of residential use has already been established, the overall emphasis is one of 'improvement'. Although in such cases a new dwelling's scale is required to be 'sympathetic' to its location, there are measurable criteria by which its scale (relative to the existing building) are determined, rather than being 'sympathetic' to its landscape context. Again, this suggests a preference for 'no change' in the landscape', as well as implying that that the scale of the pre-existing building is in itself 'sympathetic to its location'. Energy efficiency should also represent an 'improvement', and while a new dwelling is required to 'enhance' the landscape, this again is relative to the existing building rather than an absolute 'enhancement' of the landscape per se. As with agricultural dwellings, design quality is not specified, perhaps a reflection on the inherent difficulty in defining and judging 'good design'.

The conditions by which a new dwelling is judged under the country house clause are very different. Without the benefit of quantitative criteria (e.g. financial/size) by which a building's acceptability could be measured, this policy relies entirely on subjective judgements around quality, sensitivity to context and whether a building is deemed to

'enhance' its landscape setting. It is also a policy in which a building's function, as a necessary new dwelling or as a justified replacement, are removed. Instead, it is the external and visual qualities of the architecture, which dominate the decision-making process. As such, as a planning approach, the country house clause is inherently risky and potentially very costly, and therefore only accessible for those who can take such risks. Unlike in the two previous approaches, however, this policy implies that architecture is potentially positive as a visual element in the landscape. The strict conditions around the country house clause, however, suggests that such developments are an exception to normal development, and indeed the policy requires that local policy criteria are overruled.

In summary, the three policies, although each representing a route towards the accommodation of individual new dwellings in Dartmoor's open countryside – with potentially the same landscape impact – represent very different attitudes towards landscape change by different housing 'types': the essentially functionally-determined agricultural worker's dwelling (determined by need); the replacement dwelling (acceptable because of 'improvement' and the limitation of landscape change through size restrictions); the country house clause (where the setting of the very highest design standards indicates that only 'exceptional' new dwellings are warranted). In the next chapter these underlying differences and complexities are explored when policies are put into practice.

4.3.4 DNPA Design Guide: new houses in 'landscape' contexts

Dartmoor's current Design Guide explains how "the initial starting point for considering any design issue is an appreciation of Dartmoor itself and what makes it special" (DNPA 2011a, 7). Restating the vision for the park set out in the Core Strategy, it describes

Dartmoor as a “unique and varied landscape” with “wide expanses of wildness” (DNPA 2011a, 6). The emphasis, however, is not on relating architecture to landscape quality or character, but on buildings and the built environment, specifically “conserving the quality and distinctiveness of the built environment and reinforcing local character” (DNPA 2011a, 7). ‘Local character’, in short, means local *built* character [author’s italics].

Specifically, regarding new houses, “innovative design, which reflects local distinctiveness, is encouraged” (DNPA 2011a, 64). No direct design guidance is provided on new dwellings in the open countryside, and no distinction is made between buildings in such sites and those in more built-up areas. This is perhaps not surprising given the DNPA’s restrictive position on situating houses in such locations. As has been shown, however, new rural dwellings are permitted in some circumstances while ‘open countryside’ can include villages. The lack of guidance on houses in the countryside is in marked contrast to the extensive guidance provided on designing within a built context, both in terms of the historic built context (historic buildings and conservation areas) and in the context of existing settlements, which is discussed in Chapter 7.3.2.

The Design Guide does, however, distinguish between two distinct landscape contexts, namely the ‘High Moor’ and the ‘Moorland Fringe’. The former, it notes, is particularly sensitive, and “even small changes can be very noticeable” (DNPA 2011a, 10). Contradictorily, however, the “historic traces on the moor” are an important and prominent part of this landscape (DNPA 2011a, 10). On the High Moor, buildings’ “simple forms without visual clutter […] rarely break the skyline” (DNPA 2011a, 11). In contrast, buildings on the Moorland Fringe “increase in scale, size and complexity”, while the area “appears busy with human activity and movement”, comments suggesting that visibility might be less of a concern (DNPA 2011a, 12). In both areas, however, it is

emphasised that the more isolated structures are mainly vernacular buildings. The Design Guide describes the 'vernacular' in some detail, and this is considered in Chapter 7.2.2.

Meanwhile, despite the focus on 'vernacular' buildings, the Design Guide does include a short section on 'contemporary' design, which explains that contemporary design should combine the "distinctiveness of Dartmoor" with sustainability (DNPA 2011a, 36). Notably, the emphasis here is on a positive landscape response: the "key is to analyse and understand the surroundings and respond sensitively and *positively* to them" [author's italics] (DNPA 2011a, 36). It even suggests that features "less directly derived from built forms […] could influence a design solution", for example that a "topographical feature" might be used to "inspire an altogether more contemporary organic built form rather than a traditional rectilinear building" (DNPA 2011a, 36). It provides a photograph of one such example, the 'Underground House' that will be examined in Case Study 1, although significantly this image is taken from angle where the building itself is barely visible.

The Design Guide also suggests the "use of planted roofs in certain contexts" (DNPA 2011a, 36). Case studies [1b] and [3] provide such examples. This section also suggests the use of cob and rammed earth construction (see Case Study 3), one of the "great attractions" of which is its "ability to mould into curved shapes providing opportunities for innovative contemporary design" (DNPA 2011a, 72). In all cases, however, and irrespective of the comment about a 'positive' landscape response, the need to "reduce the visual impact of a new building" is stressed, with the additional caveat that a while a contemporary building could be "interesting", it should not be "strident or intrusive" (DNPA 2011a, 36). It is also noted that it "would not be appropriate to adopt this

approach on a widespread basis" (DNPA 2011a, 36).

4.4 Summary

This chapter examined the literature, policy and design guidance surrounding the accommodation of new residential architecture in landscapes perceived, and regulated, as 'natural' and 'beautiful'. It has revealed the many ways in which design can be understood to engage with 'nature', including as model, as a context, and an extension of 'nature' itself. It has examined many conflicting discourses around 'appropriate' architecture in scenic landscapes, such as between 'traditional' or 'vernacular' styles and more contemporary approaches, and between architecture designed to 'fit in' and architecture design to 'stand out'.

In the context of rural landscapes, and specifically national parks, it was shown how, while the design of 'sympathetic' architecture is a key landscape value, this notion is highly variable among different stakeholders and in different contexts. Meanwhile, a variety of DNPA planning policies permit new residences in open countryside, but both policy and design guidance reflect inherent contradictions and tensions: different rationales for allowing development, a disparity among design and impact criteria; the stated importance of holistic landscape character but the focus on buildings as a model; the seeming openness to contemporary design (and recognition of Dartmoor's architectural diversity) but the emphasis on 'rural vernacular'; architecture as both a positive and a negative element in the landscape.

5 ‘NATURAL BEAUTY’ CASE STUDIES



Figure 16. Case Study 1: the ‘Underground House’.

A good piece of architecture does not spoil a natural place – it can enhance it – it can slightly stand out.

Eilir Sheryn, architect

5.1 Introduction

This chapter investigates four case studies within 'natural' landscape settings, representing a variety of examples of how individual architects respond to Dartmoor's natural and scenic landscape when designing new houses, and what the response of different key actors is to such approaches. As explained in Chapter 1.3, the case studies are presented in a descriptive way, and their findings and implications (together with the theoretical and policy context explored in Chapter 4) are then discussed in Chapter 6.

Defined in policy as 'open countryside', two of the case study sites had pre-existing dwellings [1, 2], and two were greenfield sites [3, 4]. Two case studies saw an initial (unbuilt) proposal superseded by a second (built) design, and in these cases both designs will be considered, because of their later significance for the built design. The four case studies (six designs) are summarised in in the following table (Table 6):

Table 6. Summary of the design proposals in Case Studies 1-4.

No.	*Design proposal*	*Designer*	*Development type*	*Description*	*DNPA App. no.*	*App. date*	*Status*
1	'Voysey-Lutyens'	S. P. Martin	Country house clause	New country house inspired by Voysey/Lutyens	5/04/179/98/03	Sept 1998	Unbuilt
	'Underground House'	**Van der Steen Hall Architects**	**Replacement dwelling**	**Bespoke grass roof dwelling – a house no one could see**	**0563/01**	**Aug 2001**	**Built**
2	**'One-Eyed Slug'**	**Andrew Wright Associates**	**Replacement dwelling**	**Bespoke dwelling inspired by fluid dynamics**	**0978/03**	**Dec 2003**	**Unbuilt**
	'House for an Architect'	**Powell Tuck Associates**	**Replacement dwelling**	**Architect's own home driven by its relationship to landscape**	**0267/08**	**Apr 2008**	**Built**
3	**Lower Pinmoor Farm**	**J. M. Designs**	**Agricultural worker's dwelling**	**Turf-roofed re-invention of the traditional cob building**	**0553/09**	**May 2010**	**Built**
4	Sheepstor	David Sheppard Architects	Country house clause	Bespoke dwelling based on the concept of local geology	0671/14	Nov 2014	Unbuilt

Those proposals which achieved planning consent are in bold type. Names in quotation

marks have been coined by the author.

As explained in Chapter 3.3.5, the case studies were considered through up to five separate phases of development. These are outlined in Table 6 below:

Table 7. The comparative development of Case Studies 1-4.

No.	*Case study*	*Phase 1 Pre-development conditions*	*Phase 2 First design development*	*Phase 3 Second design development*	*Phase 4 Planning application and response*	*Phase 5 Completion & post-completion*
1	**'Underground House'**	1930's: bungalow constructed	1993: site purchased 1998: planning refused ('Voysey-Lutyens')	2000-01: second design developed ('Underground House)	2001: planning granted	2007: construction completed
2	**'House for an Architect'**	1950's: bungalow constructed	2004: planning granted ('One-Eyed Slug' - unbuilt)	2007: site purchased by current owner	2008: planning granted ('House for an Architect')	2011: construction completed
3	**Lower Pinmoor Farm**	1995-2004 agriculture buildings 2005 permission for mobile home 2008 outline planning consent	2009: application submitted (agricultural dwelling)	2010: design amended	2010: planning granted	2016: construction completed
4	**Sheepstor**	Conifer nursery: later grazed	2014: application submitted (Para 55)	N/A	2015: planning refused	N/A

Three different planning approaches to the accommodation of individual new dwellings in isolated rural settings were employed (4.3.2). Strikingly, the proposals which addressed local policy were (at least eventually) granted consent, while those which addressed the national country house clause (the 'Voysey-Lutyens' and Sheepstor) were refused. Case Studies 1, 2 and 3 eventually saw the development of new houses on their sites. Case Study 4, however, failed to secure planning permission, and at the time of writing remains undeveloped.

5.2 Case Study 1: The 'Underground House'

5.2.1 Pre-development conditions



Figure 17. The bungalow in its setting.

In the 1930s, a white-rendered bungalow was constructed in a sloping site on the east face of a river valley in the south-east corner of Dartmoor. The site extended to some 20 acres, and contained a mixture of open pasture, protected woodland, and outcroppings of granite boulders characteristic of this landscape.



Figure 18. The bungalow looking towards the new lake.

In 1993, a couple from the south-east bought the bungalow with the intention of replacing it.[27] By 1995, they had begun extensive, and controversial, landscaping works,

[27] D. Perkis, interview with author, November 20, 2015.

including damming a stream to create a lake, with the intention of giving the site a park-like feel, reminiscent of 18th century landscape gardens.[28]



Figure 19. The new lake.

5.2.2 First design development: the 'Voysey-Lutyens'

Although the bungalow might have been replaced through normal planning policy, because of the size limitations attached to replacement dwellings, the owners chose to address the 'exceptional design' conditions of the country house clause (at the time, PPG7). They engaged Dorset architect S.P. Martin, who claimed familiarity with the PPG7 process.[29]

In September 1998, a planning application was submitted for a house in a style later described as a "mishmash of Voysey and Lutyens".[30] Its supporting statement, echoing the country house clause, argued that the proposal continued the English country house tradition, and cited Edwin Lutyens' nearby Castle Drogo as a precedent.[31]

[28] Ibid.

[29] G. Wall [DNPA Director of Planning and Community], interview with author, July 4, 2017.

[30] P. Hall [architect], second interview with author, November 4, 2015.

[31] "Architectural Statement," Application no. 5/04/179/98/03, June 22, 1998.



Figure 20. Front entrance elevation.

To the shock of the owners,[32] the proposal's design and scale were widely deemed inappropriate.[33] The Parish Council, for example, considered it "out of character with its setting", and the landscaping "artificial and contrived".[34] Others thought it a "Gothic pastiche, obtrusive and pretentious".[35] One compared it to a "set for a Hammer Horror movie".[36] The DNPA received 44 letters of objection compared with only 6 in support, and it was unanimously rejected by the Planning Committee.[37]

Because of the nature of the PPG7 criteria, the style received much criticism, despite reflecting many of the principles later set out in Dartmoor's Design Guide, such as using local materials and reflecting significant local buildings (DNPA 2011a, 102). The Case Officer felt, however, that no house "which merely embodies elements of past styles" could be considered exceptional, as required by PPG7. The policy, in his view, intended "proposals to be forward looking […] otherwise there would be no addition to the tradition of the country house".[38]

[32] Hall, second interview.

[33] "Report of the Assistant National Park Officer," 5/04/179/98/03, September 4, 1998.

[34] Ibid.

[35] Ibid.

[36] G. and C. Keene to C. Jarvis [DNPA Planning Officer], 5/04/179/98/03, July 20, 1998.

[37] Hall, second interview.

[38] "Report," 5/04/179/98/03.

The Parish Council, however, questioned the validity of a PPG7 application within a national park context, on the basis of its landscape protection status.[39] One objector argued that because a PPG7 application was "a subjective matter of opinion […] it would be a very dangerous precedent to allow the application".[40] Others expressed fear that allowing an application under these terms could lead to, "a rash of large properties […] protruding into the skyline".[41] Another similarly commented how the "last wilderness colonised by large and unsuitable houses is an unthinkable future".[42]

Some objections, however, suggested that the feelings of resentment were directed against wealthy incomers rather than the design.[43] Certainly, one of the few supporters observed that many of the objections were "based on personal prejudice".[44] As the later architect observed, "there are people in these little communities who don't want anything to change."[45]

At almost seven times (672%) larger than the existing bungalow, however, the main issue was size.[46] As Hall, the later architect observed:

> *It was too big. It wasn't horrible. That is the sort of thing that many people like.*[47]

In the planners' view:

> It would impose itself on the landscape rather than enhancing the site […] within which the existing bungalow is an attractive feature.[48]

As the Officer's Report described, this "modest" building, "although clearly visible", was

[39] J. Baldwin [Parish Council Clerk] to N. Atkinson [DNPA Chief Executive], 5/04/179/98/03, May 22, 1998.
[40] W. F. C .Boughey to C. Jarvis, 5/04/179/98/03, August 1, 1998.
[41] B. Renshaw to N. Atkinson, 5/04/179/98/03, July 29, 1998.
[42] M. W. Baldwin and J. Baldwin to C. Jarvis, 5/04/179/98/03, July 28, 1998.
[43] Hall, second interview.
[44] A. L. and A. D. Cullen to C. Jarvis, 5/04/179/98/03, August 2, 1998.
[45] Hall, second interview.
[46] "Report," 5/04/179/98/03.
[47] Hall, second interview.
[48] "Report," 5/04/179/98/03.

felt to sit "unassumingly on the site" and have "no adverse impact".[49] One of the few supporting letters, however, argued that:

> Size is relative; in a public prominent situation, a house like this would probably be overbearing and obtrusive. [Here] it is measured solely by the trees and the hillside that surrounds it.[50]

Indeed, another supporter felt the proposal would "melt into the landscape much more effectively than the present bungalow".[51]

One objector observed it was "illogical to claim that a new dwelling would enhance its immediate setting […] when the applicant has created the immediate setting by her landscaping works".[52] Others observed that "the existing environment needs no ornamentation", and the notion that "all landscapes seem worthy of so-called improvement" was deemed "an urban perspective".[53] Indeed, the architect of the later realised scheme described the fallacy of:

> *People coming into a national park thinking they can impose urban answers, or country estate answers, or 'I am big' answers.* [54]

In this case, he concluded, it was a case of the client and designer "just not understanding the countryside".[55]

Planners judged the scheme to have failed "every test of acceptability",[56] in a context where planning "policies give greater priority to restraint".[57] As the Case Officer summarised it:

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[49] Ibid.

[50] W. and V. Kidner to DNPA, 5/04/179/98/03, August 6, 1998.

[51] J. Blunt to DNPA, 5/04/179/98/03, July 15, 1998.

[52] Boughey to Jarvis.

[53] Keene to Jarvis.

[54] Hall, second interview.

[55] Ibid.

[56] "Report," 5/04/179/98/03.

[57] C. Jarvis to King Sturge & Co, 5/04/179/98/03, April 23, 1998.

> The applicants have wrongly emphasised one small element of planning policy in support of their case without considering the overall legal and policy framework which applies within a national park.[58]

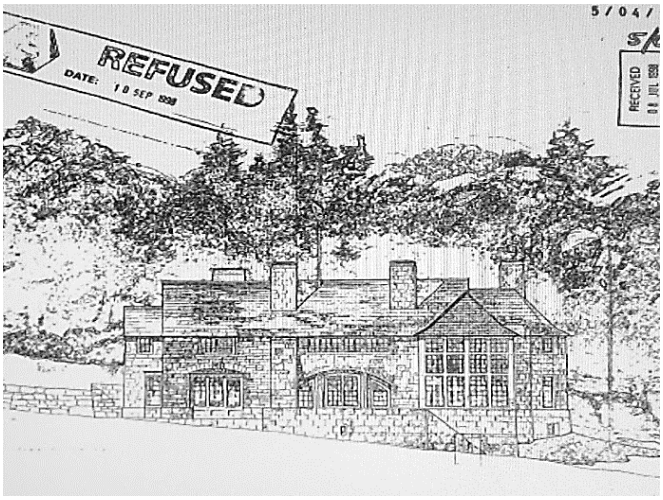


Figure 21. East elevation as submitted to DNPA, with planning refusal stamp.

5.2.3 Realised design development: the 'Underground House'

Abandoning both the country house clause and their aspirations for "a big grand house",[59] the owners turned to the then Director of Planning for advice. He suggested that:

> *If you could come up with a design that improves the landscape, i.e. if you do an earth-shelter house there […] that would probably be OK.*[60]

The owners took this advice: they desperately wanted a house which people and planners would accept and were prepared to build an "underground house" to achieve this.[61] Their brief was simple: "a house that no one could see".[62] The new architect, however, suggested that, rather than being completely underground, the building could cut into the sloping site.[63]

He also modified some of their more "grandiose ideas" for the landscape, including an

[58] "Report of the Assistant National Park Officer," 5/04/179/98/03.
[59] Hall, second interview.
[60] Wall, interview.
[61] Ibid.
[62] Hall, second interview.
[63] Ibid.

avenue, pointing out that the existing tree-lined track represented “one of the largest drives in Dartmoor as it is”.[64] Occupying the site of the bungalow,[65] the design was intended to merge with the landscape such that sheep could wander on the turf roof. Its eastern elevation, however, opens across the valley, with colonnaded windows affording light and views.



Figure 22. The site from the air.

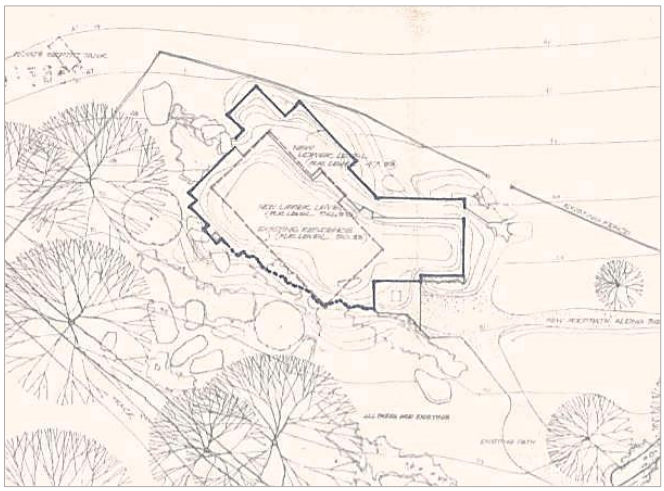


Figure 23. Drawing comparing the proposal’s footprint to the bungalow.

Size and visibility were the key factors informing this design. To comply with replacement dwelling policy (HS5), in theory this proposal could only be 10% larger than the bungalow. At the time, however, it was permitted to include ancillary buildings in

[64] Ibid.

[65] Ibid.

the calculations, of which there were several on site.[66]

It proved, however, that having decided that they would support this latest design, the planners, took a flexible approach to size. The Director of Planning later explained:

> *We stretched the rules enormously because we thought it was such a good scheme, and was worth doing, and resulted in such an improvement to the landscape.*[67]

Indeed, the planners even assisted the client to "have as large a house as possible", by pointing out an under-croft that could be included in the volumetric calculations.[68]

5.2.4 Planning application and response

A planning application was made in August 2001. Response was mixed, with 10 letters of support and 6 letters of objection. Supporters considered it "environmentally sensitive, imaginative and an architectural enrichment of the area".[69] Meanwhile, although some objectors were critical of the design – describing it for examples as "a military fortification"[70] – most objected because of size, and that this was contrary to local policy and that it would set a precedent for other unsuitably large dwellings.[71]

Planners, however, argued that although the new house was considerably larger than the bungalow – 417 m^2 compared to 199 m^2 – its *visible volume* [author's italics] was less.[72] It was additionally argued that the "radically different visual massing of the proposal" would "reduce the overall visual impact of the development" despite its size.[73]

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[66] Ibid.

[67] Wall, interview.

[68] Hall, second interview.

[69] "Committee Report," Application no. 0563/01, November 2, 2001.

[70] Ibid.

[71] Ibid.

[72] Ibid. The new roof line was deliberately designed to be lower than that of the original bungalow, and the bedrooms were all sunk lower than the bungalow's under-croft.

[73] Ibid.

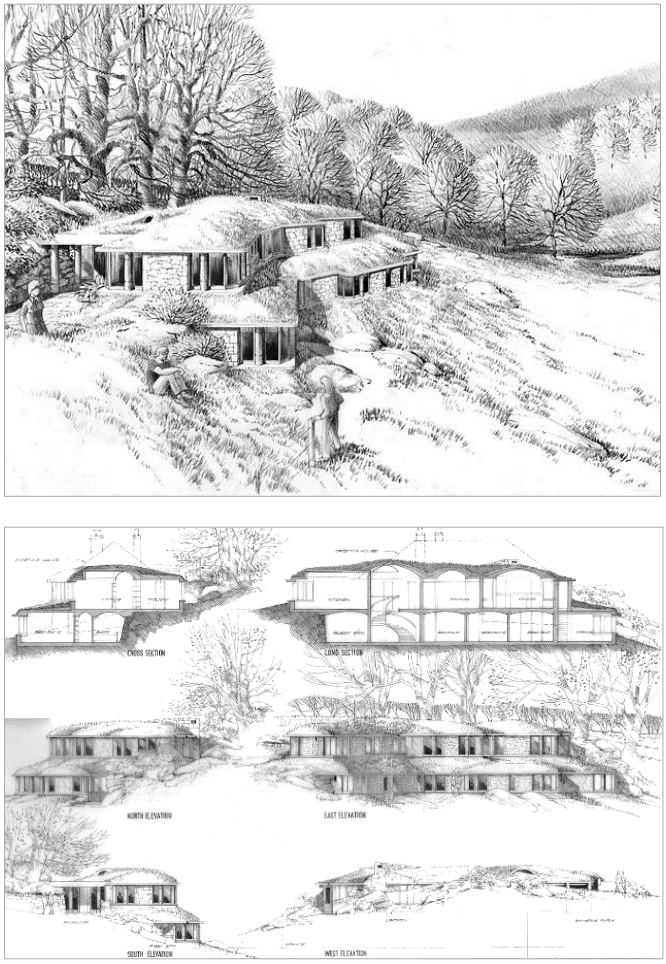


Figure 24. Drawings of the proposed design as submitted to the DNPA.

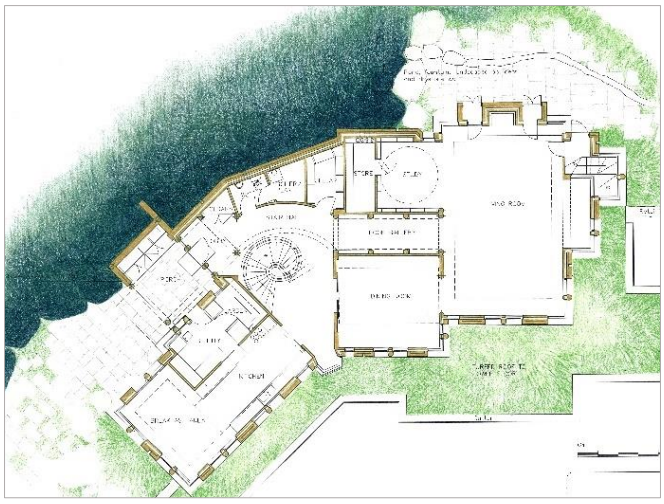


Figure 25. Upper floor plan.

Because of the controversy, the scheme was presented to the Planning Committee.

Some Members "objected strenuously", reflecting the architect's view that "there are

still people on the Planning Committee who think that 'Tudorbethan' is a safe answer".[74]

Planning permission was, however, granted,[75] with overall the view taken that:

> Although it would not be a 'traditional' Dartmoor development, it would be a fine example of modern, sustainable architecture in a location where an innovative design solution will not be out of place.[76]

Even so, this statement suggests that while there were some places where such an approach might be considered appropriate, there are others where it was not.

5.2.5 Construction and post-construction appraisals

The house took four years to build.[77] Since completion in 2007, images of the building have been widely published, including by the DNPA itself where it provides the sole illustration in the current Design Guide's section on "Contemporary design" (Fig. 16).

Committee Members visited the house as part of a 'Design Review Tour', intended so "that they could see that buildings could be modern" and work in a Dartmoor landscape setting.[78] The architect, who was present, took evident pleasure in recounting how, on visiting the house, one of the Committee's "vociferous objectors" admitted he had been mistaken, and publicly apologised.[79]

[74] P. Hall, first interview with author, May 11, 2015.

[75] "Grant of Conditional Planning Permission," 0563/01, December 4, 2001.

[76] Ibid.

[77] Perkis, interview.

[78] Hall, second interview.

[79] Ibid.

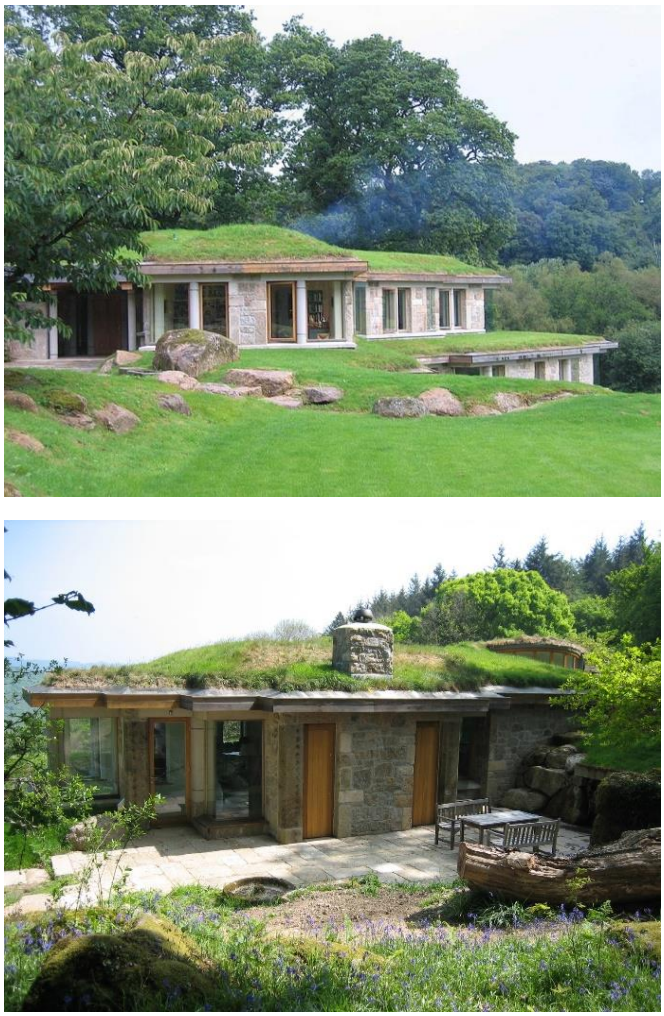


Figure 26. The view towards the entrance (above) and the rear terrace (below).

5.2.6 Summary

This case study saw two very different replacement dwelling designs by different architects, but for the same clients, in a large park-like setting. The highly negative response to the first design, a large house reminiscent of the architecture of Voysey and Lutyens, prompted the clients to commission a design for an 'underground' house in the belief that a house which could not be seen would prove acceptable. Rather than the design approach, however, it seems that the first proposal's large size and 'exceptional' planning route were the main points of contention. Meanwhile, the second design, though supported by (most) planners for 'improving' the site – and highlighting the importance of visibility in achieving planning to the extent that planners were prepared to exceed local policy restrictions on size – proved controversial locally. Some previously

negative opinions, however, radically changed post-construction, pointing to a difficulty in communicating design ideas through the medium of drawings.

5.3 Case Study 2: 'House for an Architect'

5.3.1 Pre-development conditions

Case Study 2 is located c. 1.5 miles northeast of the 'Underground House'. Again, the site is large (13 acres) and has no near neighbours. It is set on a hillside leading to a deep valley, and contains open meadow, woods, and the area's characteristic granite boulders.



Figure 27. The open meadow drops into a deep, wooded valley.



Figure 28. The site before redevelopment.

This site also contained a pre-existing bungalow, in this instance a pre-fabricated

'Woolaway' home from the 1950s,[80] as well as outbuildings and sheds, visible from an adjacent lane.

The parish itself is "one of the most expensive inland locations in the region".[81] As with Case Study 1, this site also saw the controversial development of a 'bespoke' replacement dwelling.

5.3.2 First design development: the 'One-Eyed Slug'

Again, this site was purchased as a development opportunity, with the new owners immediately engaging in extensive landscaping, although in this instance planting "thousands of native trees".[82] In early consultations, the DNPA indicated they would be "delighted to see the rag-tag assortment of buildings […] replaced by a dwelling of sympathetic form".[83] They were also "amenable to the [new] building being set away from the road".[84] As to size, they specified that a new dwelling would be within policy if it was no more than 50 m^3 larger than the existing "complex" of buildings.[85]

The owners engaged London-based architect Andrew Wright whose work was inspired by the modelling of fluid dynamics.[86] The brief specified:

> Contemporary design and construction techniques but using traditional materials and methods in keeping with the site and Dartmoor National Park.[87]

A planning application was made in December 2003.[88]

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[80] Largely constructed from reinforced concrete, Woolaway homes were part of the Government's rebuilding efforts after the end of World War II and were often built in rural areas on large plots of land.

[81] "Snap up a space-age idyll on Dartmoor," *Western Morning News,* April 19, 2006.

[82] Ibid.

[83] "Summary Information," Application no. 0978/03, December 19, 2003.

[84] Ibid.

[85] Ibid.

[86] The Architects' Journal, "Andrew Wright searching for true sustainability," 23 November 2000, https://www.architectsjournal.co.uk/home/andrew-wright-searching-for-true-sustainability/194487.article.

[87] "Summary Information," 0978/03.

[88] "Application for Full Planning Permission," 0978/03, December 19, 2003.



Figure 29. Site plan showing pre-existing buildings and proposed replacement.

Intended to "work with the flowing nature of the terrain", the "modest project" would be located "discreetly within the heavily wooded setting" while "traditional methods and materials", including sustainably sourced aggregate, would be "in keeping with the site and Dartmoor National Park".[89] Anticipating the importance of visibility, the application emphasised how the location "considerably reduces the visual presence of the dwelling from the road", and that with a volume of "1127 m^3", it fulfilled the size requirements stipulated by planners – and despite rising to a height of 12 m.[90]



Figure 30. North elevation.

[89] Ibid.

[90] Ibid.



Figure 31. Illustration in the Western Morning News (19 April 2006).

Described in a newspaper article as a "space-age idyll",[91] but locally called the 'One-Eyed Slug',[92] the scheme proved highly divisive. Objectors expressed "horror" at the "utterly and totally alien" design.[93] It bore "no resemblance to the vernacular",[94] and tore up "the rule book about Dartmoor residential design".[95] Supporters, however, argued that design "should move with the times",[96] and commended the scheme's "exceptional architectural merit".[97] The Director of Planning felt that:

> National Park landscapes are not landscapes 'set in aspic' that are to be protected at all costs, but they are places in which good things, even experiments, can be allowed to happen [and] there will be occasional cases where the 'rule book' may not be the overriding factor when something genuinely innovative and exciting is being proposed.*[98]*

One supporter, however, suggested that, although this design seemed "contemporary", it "really reflects a modern interpretation of a traditional Devon longhouse" (7.3.2).[99] Another felt that the design was "Modern, but good Modern architecture".[100]

[91] "Snap up a space-age idyll."

[92] J. Powell-Tuck [architect], interview with author, November 4, 2015.

[93] I. Angus to C. Hart, 0978/03, March 3, 2004.

[94] H. Gould [Parish Council Chairman] to G. Wall, 0978/03, March 9, 2004.

[95] J. Paxman to G. Wall, 0978/03, April 8, 2009.

[96] J. and A. Webb to DNPA, 0978/03, February 5, 2004

[97] F. Walters to C. Hart, 0978/03, January 20, 2004.

[98] G. Wall to J. Paxman, 0978/03, April 21, 2004.

[99] Walters to Hart.

[100] M. C. Renwick to DNPA, 0978/03, March 3, 2004.

Among supporters, the proposed dwelling represented a substantial improvement over the existing bungalow, described as an "eyesore",[101] or "pustule".[102] To objectors, conversely, it was the proposal that was the "eyesore",[103] or "blot on the landscape",[104] while the bungalow was considered "modest and honest"[105] and a "perfectly good house".[106] In an area recognised for having "a high percentage of large, expensive houses",[107] the potential loss of an 'affordable' dwelling was widely criticised. The site, however, was later marketed with an asking price of £1M.[108]

The Case Officer, who supported the development, presented the application to the Planning Committee on 5 March 2004. Opinion was divided, but the application was approved "by a small majority",[109] who judged it "an exciting form of modern, sustainable development, replacing a group of buildings which could, at best, only be described as mediocre".[110] Concerns over visual impact, however, led to the condition that non-reflecting glass was used.[111]

Approval unleashed a stream of protests, many of which censured the DNPA for being "extremely generous" on size.[112] The Parish Council, for example, observed that "the rules […] had been somewhat stretched, literally, by allowing all sheds, however small, to be included" in the calculations.[113] As the Director of Planning explained, however:

[101] S. Woolaston to C. Hart, 0978/03, January 20, 2004.
[102] Walters to Hart.
[103] A. Mackay to C. Hart, 0978/03, February 3, 2004.
[104] J. Paxman to C Hart, 0978/03, January 23, 2004.
[105] Paxman to Wall, April 8, 2009.
[106] Paxman to Wall, January 23, 2004.
[107] I. Angus to C. Hart, 0978/03, March 3, 2004.
[108] Powell-Tuck, interview.
[109] Gould to Wall.
[110] G. Wall to H. Gould, 0978/03, March 16, 2004,.
[111] "Grant of Conditional Planning Permission," 0978/03, September 30, 2004.
[112] J. Hewison to N. Atkinson, 0978/03, March 10, 2004.
[113] Gould to Wall.

> *The relevant policies are the starting point for the consideration of an application, but other factors can sometimes indicate that a decision not entirely in line with policy may be the most appropriate.*[114]

There were "more fundamental" issues than volume to be considered "relating to the visual merits of the existing and proposed, together with their impact on the wider landscape".[115] In this instance, the "balance was in favour or the development proceeding, replacing a group of very mediocre buildings".[116]

The planners' flexibility on size was additionally felt to demonstrate that "there is one rule for the rich and another for everyone else".[117] Although the Director of Planning replied that each proposal "must be considered on its merits and the identity, or wealth, of the applicant is irrelevant",[118] he later observed that, as part of Dartmoor's cultural heritage:

> There have always been wealthy individuals […] who have been able to make bold architectural statements, which, in their day, were often controversial, but which have come to be accepted as valued parts of a varied landscape.[119]

In the end, however, the project proved too difficult and expensive to construct, and the site was sold on, but with planning consent in-situ.

5.3.3 Realised design development: the 'House for an Architect'

With the advantages of both an existing building and extant planning consent for a sizable replacement, the property attracted the attention of London architect Julian Powell-Tuck, who was looking for a rural site where he could design his own house. Powell-Tuck wanted to "demonstrate that a new contemporary house can be carefully

[114] Wall to Paxman.
[115] Wall to Gould.
[116] Ibid.
[117] Gould to Wall.
[118] Wall to Gould.
[119] Wall to Paxman.

integrated into a special landscape with a minimum of impact".[120] The proposed flat-roofed, granite-clad design was driven by a "slightly subservient" relationship of building to landscape, with the intention not "to lose the house", but to "build something more modest" than the previous scheme.[121] It was also intended to be highly energy efficient.[122]

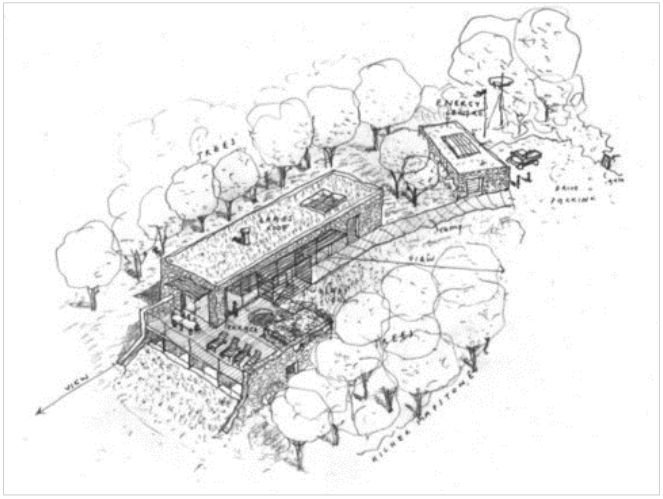


Figure 32. Sketch drawing of proposed dwelling.

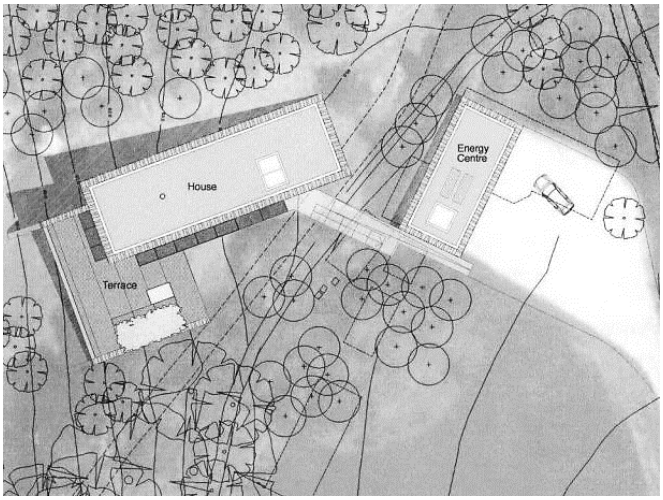


Figure 33. Proposed site plan indicating a new 'energy centre' on the site of the bungalow.

Set on two levels and occupying a "similar position to that of the approved design" (the 'One-Eyed Slug') on the edge of the valley,[123] the structure would address both the

[120] J. Powell-Tuck, email to C. Hart, 0978/03, December 3, 2007.

[121] Ibid.

[122] Ibid.

[123] "Application for Full Planning Permission," Application no. 0267/08, April 4, 2008.

meadow on the hilltop and the lower area in the trees.[124]

Although the Case Officer had concerns that the design's rectangularity "appears rather harsh", he welcomed it as an "opportunity to remove buildings from the more prominent position".[125] As to size, while the scale of the proposal must relate to that of the existing bungalow, not to the approved,[126] it would again be "the above ground volume […] which will form the basis of assessing its impact".[127] This gave the architect an opportunity to create a larger dwelling by burying part of it in the ground.

5.3.4 Planning application and response

A planning application was made in April 2008. It sets out in detail the strategies by which the building would have minimal visual impact, being "modest in its external manifestation", "masked by the trees", and employing the sloping ground to "conceal its volume".[128] It also describes how the design had been "conceived as a contemporary Devon Long House" and was additionally "influenced by vernacular stone buildings and earthworks" such that it "will seem both ancient and modern".[129] Because of the site's contested planning history, the application was presented to the Planning Committee.[130]

Interpreted as a "bold and modern" design, "using traditional materials and finishes", the scheme was awarded planning consent without objections.[131] The design was considered "sympathetic to the landscape", and one that would "blend with the trees and slope" and "enhance the site". Its volume also "compare[d] favourably with the

[124] Powell-Tuck, interview.
[125] C. Hart to J. Powell-Tuck, 0978/03, December 21, 2007.
[126] C. Hart, email to J. Powell-Tuck, 0978/03, December 4, 2007.
[127] C. Hart to J. Powell-Tuck, 0978/03, February 12, 2008.
[128] "Application for Full Planning Permission," 0267/08.
[129] Ibid.
[130] "Committee Report," 0267/08, June 27, 2008.
[131] Ibid.

approved".[132] In the Committee report, however, the focus was again on removing the bungalow:

> While it does not have the dramatic impact of that previously approved it […] offers a real opportunity to remove a visible and unattractive building.[133]



Figure 34. The 'House for an Architect'. The upper level addresses the meadow.



Figure 35. The lower level addresses the wooded valley.

[132] Ibid.

[133] Ibid.



Figure 36. Entrance looking towards the energy centre.

5.3.5 Construction and post-construction appraisals

While no formal objections were raised during this process, the author has identified negative local opinions about the completed design. Additionally, in an interview, the Director of Planning seemed aware of this when he remarked on the "antagonism from the community" towards this project.[134] Powell-Tuck similarly commented how in this area "anything modern […] is usually treated by people as if it's the worst thing that could happen and the immediate reaction is antagonistic".[135]

5.3.6 Summary

This case study saw two very different replacement dwelling designs by different architects for a large hilltop site occupied by an aging bungalow. The first unbuilt proposal, inspired by fluid dynamics, proved controversial locally, highlighting debates around contemporary design and the issue of affordable housing in this context. It was, however, supported by (most) planners, largely, it seems, on the basis that it represented an 'improvement' over the existing bungalow, and who, accordingly, proved flexible on size. The second and subtler realised design – flat-roofed and granite-clad and

[134] Belli, second interview.

[135] Powell-Tuck, interview.

inspired by its relationship to site – also proved acceptable to planners on the basis of 'improvement'. This design's rectangular form, however, was of some concern to planners at the time, and later among local residents there were indications that its 'modern' approach was not considered appropriate.

5.4 Case Study 3: Lower Pinmoor Farm

5.4.1 Pre-development conditions

Lower Pinmoor is a mixed farm of c. 120 ha (298 acres) on the eastern side of the park. The area is characterised by small, irregular-shaped fields and narrow lanes. Mature trees punctuate the hedgerows and obscure views into the open pastures. The site itself is a 0.2 ha, roughly triangular field with large beech trees along its eastern boundary. Access is via a narrow lane leading to other farms.



Figure 37. The proposed site.



Figure 38. View towards the farm buildings.

Originally there were no buildings on the site,[136] but in 1995 planning permission was granted for a wooden livestock building,[137] and in 2004, for a steel framed barn.[138] In the same year, outline planning permission was sought for an agricultural worker's dwelling,[139] but this was refused on the basis that the owners "needed to show that they were serious about farming that land and living there".[140]

In 2005, permission was granted for a temporary mobile home.[141] After living there for three years and thus demonstrating their commitment, in November 2008 the owners were granted outline permission under policy PPS7 for a permanent dwelling to the south of the existing farm buildings.[142] With the principle of development established, planning permission hinged on an 'Approval of Details', specifically the size and design of the dwelling in accordance with local policy.[143] By condition, a one-year time limit was imposed for the submission.[144]

[136] J. Montgomery, interview with author, September 21, 2017.
[137] Application no. 5/02/187/95/03.
[138] Application no. 0484/04.
[139] Application no. 0448/04.
[140] Ibid.
[141] Application no. 0645/05.
[142] Application no. 0628/08.
[143] "Planning Application Cover Sheet," Application no. 0553/09, April 7, 2010.
[144] Ibid.

5.4.2 First design development

The proposal was driven by the owners' wish to build in cob,[145] an ancient and natural building material historically common to the south west of England. Typically cob walls are thick (600 mm), with deep-set windows. The material is soft and mouldable, and has a high thermal mass, a long life-span, and fire-resistance. Primarily, however, the choice of cob was driven by the owners' wish "to do it themselves and get the materials from the land".[146] Cob is inexpensive and simple to construct (although "very work intensive"[147]). As it turned out, the clay was dug from a pit just "20 m from the house".[148]

The owners approached an architectural designer, Juliane Montgomery, who had experience working with cob.[149] The owners' initial thoughts were towards "a sort of traditional farmhouse: rectangular".[150] The designer, however, wanted to exploit what she saw as "a real opportunity" within the material "to build curves and make it look slightly different".[151] She explained how there are "certain shapes that […] the material leads you to", and speculated that her background as a potter drew her towards creating "a vessel shape".[152]

A turf roof similarly was not an idea the owners originally envisaged but came out of the iterative design development "gradually working through different ideas" and using clay models "to get a feel for the spaces". [153] As the designer explained, the owners "didn't

[145] Montgomery, interview.
[146] Ibid.
[147] Ibid.
[148] Ibid.
[149] In collaboration with Jonathan Rhind Architects.
[150] Montgomery, interview.
[151] Ibid.
[152] Ibid.
[153] Ibid.

want lots of detailed drawings, they just wanted to do it".[154] The whole process was "very unconscious", and involved spending "a lot of time on the site" to get a feel for the setting.[155] Eventually, over the course of a year, the designer and owners "reached a point where [they] all felt happy with it".[156] A planning application was submitted in November 2009 for a substantial (269 sqm) house with a spiral plan and a shallow curved turf roof.[157] Lime-rendered walls rest on a granite plinth and are painted with a soft ochre finish.[158] There is a deep soffit of weathered timber boarding, and oak-framed windows. A large (39 sqm), angular, timber-clad studio abuts the house on the north side. To the south is a landscaped garden area.

The application explains how the proposal:

> Hand-formed like a piece of pottery […] reinvents the character of the traditional cob building giving the house an 'earthy' appearance, solid and strong like a boulder in the landscape.[159]

The turf roof, a feature traditional to "Scandinavia, the Faeroes [*sic*] and the Western Isles of Scotland", felt "appropriate to the seemingly northern landscape of Dartmoor".[160] As well as being "as ecologically sustainable as possible, economic and simple to build", the house would have a "low visual impact".[161] Its situation near to the existing farm buildings, meant that from a distance it would be seen as "one cluster of buildings", while hedges and trees would "largely obscure the view from the surrounding roads".[162] In size the house was argued to be "comparable with a traditional

[154] Ibid.
[155] Ibid.
[156] Ibid.
[157] 0553/09.
[158] Montgomery, interview.
[159] "Design and Access Statement for Lower Pinmoor Farmhouse," 0553/09, November 26, 2009.
[160] Ibid.
[161] Ibid.
[162] Ibid.

Devon farmhouse". [163]



Figure 39. The first design proposal: elevations.

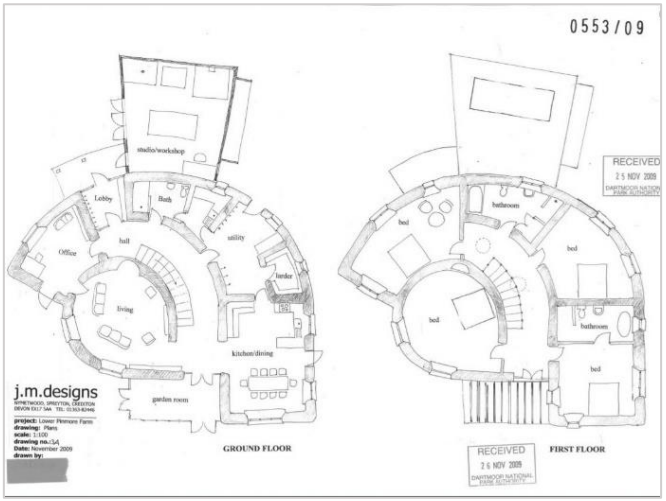


Figure 40. First design plans.

[163] Ibid.

The Case Officer, however, had "concerns" over the proposal's design and size.[164] The owners were nonetheless reluctant to amend it.[165] Having come to the end of the year permitted for approval of details, a delay might have been risky. It seemed therefore likely that the Case Officer was "just going to dismiss it", were it not for the timely intervention of a Planning Committee Member who knew the owners and called the application forward for immediate consideration.[166]

The Committee met on 8 January 2010.[167] The Case Offer recommended refusal, finding the proposal both "inappropriate to this sensitive location" and inconsistent with policy.[168] Size was a key issue and considered "excessive in relation to the identified farming needs".[169] This was exacerbated by the addition of a studio for purposes not connected with farming (the farmer's wife is a photographer).[170]

In design terms, while acknowledging that the "principle of a contemporary cob structure with a turf roof is not in itself unacceptable", the Case Officer felt the proposal "incongruous" and "without any obvious references to Dartmoor vernacular".[171] Its location "in a level field with little in the way of a landscaped setting" meant that it would "be seen from wider views", and its "size and bulk will have a significant and potentially harmful visual impact".[172] In direct contrast, the DNPA had received 22 letters of support, praising the "sustainable build" and considering that the proposal

[164] "Planning Application Cover Sheet," 0553/09, November 26, 2009.

[165] Ibid.

[166] C. Harvey, interview with author, September 21, 2017.

[167] DNPA, "Development Management Report," January 8, 2010, http://webarchive.nationalarchives.gov.uk/20101114101933/http://www.dartmoor-npa.gov.uk/text/index/aboutus/au-report/au-dmmeetings.htm#au-dmreports.

[168] Ibid.

[169] Ibid.

[170] Ibid.

[171] Ibid.

[172] Ibid.

"will blend in with its landscape and is of an appropriate size".[173] The designer observed that:

> *People were really supportive, but there are no direct neighbours, and [the owner] comes from a really established family […] and I'm sure that helped.*[174]

The Case Office meanwhile suggested that "inaccuracies and discrepancies" in the application itself were an additional reason for refusal.[175] This turned out to be fortuitous for the owners, as it was resolved that the case "be deferred to allow the submission of accurate plans".[176] This gave the designer the opportunity to revise it.

5.4.3 Realised design development

As before, the owners were resistant to amending the design.[177] The designer however, understood the planning process "as protecting the environment", and suggested that:

> *In a national park they maybe have the opportunity to look into [development] a little bit more carefully than in other places, and I think it's fair and I'm happy to be a part of it, and to give it the time it needs to be right.*[178]

She felt it unfair, however, that her design, which "you hardly see", had been rejected when the original farmhouse belonging to the land – now part of a different farm – was white, and "sticks out like a sore thumb".[179]

After extensive discussions, the floor plans were revised, and the studio was removed, reducing the floor area to 228 sqm.[180] The house was also moved several metres closer

[173] Ibid.

[174] Montgomery, interview.

[175] DNPA, "Development Management Minutes," January 8, 2010, http://webarchive.nationalarchives.gov.uk/20101114101933/http://www.dartmoor-npa.gov.uk/text/index/aboutus/au-report/au-dmmeetings.htm#au-dmreports.

[176] Ibid.

[177] Montgomery, interview.

[178] Ibid.

[179] Ibid.

[180] DNPA, "Development Management Report," May 7, 2010, http://webarchive.nationalarchives.gov.uk/20101114101933/http://www.dartmoor-npa.gov.uk/text/index/aboutus/au-report/au-dmmeetings.htm#au-dmreports.

to the farm buildings,[181] where it was considered to have less impact. Most strikingly, the roof was broken up into "three roofs with three different levels", which "reduced the bulk".[182] In fact, however, the new roof meant the house was 7m high rather than the previous 6m.[183]



Figure 41. The revised proposal.

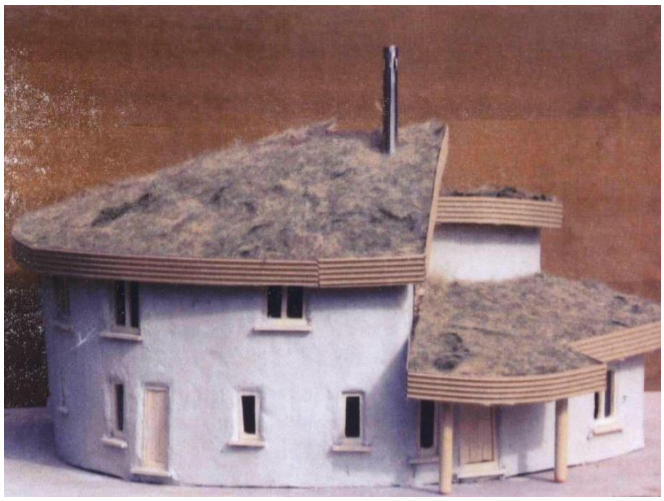


Figure 42. The model built to explain the design.

The designer, meanwhile, tried to make the design "much easier to understand, especially for lay-people" by building a model.[184] This she considered "really important",

[181] DNPA, "Development Management Minutes," May 7, 2010, http://webarchive.nationalarchives.gov.uk/20101114101933/http://www.dartmoor-npa.gov.uk/text/index/aboutus/au-report/au-dmmeetings.htm#au-dmreports.

[182] Montgomery, interview.

[183] "Development Management Minutes," May 7, 2010.

[184] Montgomery, interview.

particularly “if it’s an organic form”.[185]

5.4.4 Planning application and response

The amended design was presented to the Planning Committee on 7 May 2010. The Case Officer’s report acknowledged that the new roof reduced the “rather monolithic appearance of the original” but continued to recommend refusal on the grounds of size.[186]

Since the first meeting, the DPNA had sought the advice of an independent consultant who found “that the size of a principal farm dwelling should fall in the range 100 – 200 m^2”.[187] Several Members concurred that the building was too big, one of whom warned that “PPS7 was in danger of being ignored”.[188] The Member who had pursued the application, however, commented that the difference in size (228 to 200 m^2) was “relatively small” and “that the design was innovative and interesting”.[189] The owner, meanwhile, pointed out that “more space is required due to the depth of walls”, and that the roof would be lower than a conventional pitched one.[190]

By this stage ‘style’ appeared less at issue than size. Many Members judged the building “attractive” and considered that “tucked away in a corner of the plot”, it “would fit well into the landscape”.[191] Some, however, objected. In the owner’s view, this was because Members simply “don’t want people building in the park”.[192] The designer, however, felt the issue was the self-build nature of the project: how Members could be sure the result

[185] Ibid.
[186] “Development Management Report,” May 7, 2010.
[187] “Development Management Minutes,” May 7, 2010.
[188] Ibid.
[189] Ibid.
[190] Ibid.
[191] Ibid.
[192] Harvey, interview.

was “not going to be tacky, or messy”.[193] Certainly one Member speculated that the design would use “recycled windows, as if [they] were going to build this out of scrap”.[194] The Member who had supported the design proved persuasive, however, and “really saved the day” for the owners.[195] Planning permission was granted.

5.4.5 Construction and post-construction appraisals

Work and weather meant that it took five years for the owners to construct the building.[196] The designer observed that the “working method was very vernacular” in the sense that they “used what they found and used it in the right places with a sense for where it should go”.[197]



Figure 43. The completed building.

[193] Ibid.

[194] Montgomery, interview.

[195] Ibid.

[196] Ibid.

[197] Ibid.



Figure 44. The landscaping aspirations have not been realised.

After completion, Committee Members visited the building as part of a 'Design Review Tour'. Their account describes the building as "the best of self-build on a unique scale" and "a stunning contribution to 21st century Dartmoor architecture", in which concerns "about the initial submission in both size and appearance are offset by the quality of the craftsmanship and end product".[198] The owner recounted, with some satisfaction, that even the Case Officer admitted that "it's worked out well and we were wrong in trying to reject it".[199] Under the account's 'Learning points', however, it is stated that although "site context is as important as the design itself – the surroundings and yard area seem to have been an afterthought", referring to the untidy appearance of what is very much a working farm.[200]

5.4.6 Summary

This case study saw the development of a vessel-shaped, turf-roofed, cob dwelling built largely by hand by its owners on their farm. Although the principle of development had been established based on agricultural need, and the site was well screened with no near neighbours, the size and visual impact of the design were key planning concerns,

[198] DNPA, "Planning Panel Design Review Tour," June 30, 2016.

[199] Harvey, interview.

[200] "Planning Panel Design Review Tour," June 30, 2016.

resulting in required modifications to the design, including the removal of a proposed studio. Local response, however, was highly positive, and there was notable support from a Committee Member who persuaded his more sceptical colleagues to accept a modest increase in size above that stipulated by policy, although there were concerns among Members over quality due to the self-build nature of the project. Post construction, these concerns were negated after a site visit, again highlighting issues around communicating design.

5.5 Case Study 4: Sheepstor

5.5.1 Pre-development conditions

Sheepstor is a settlement of 19 dwellings and a church, situated on the western side of the park, on the edge of the high moor, and dominated by the rocky outcrop of 'Sheeps Tor' (369 m) about half a mile to the northeast. In many ways the area is the quintessential, and iconic, 'wild' Dartmoor, as featured in the film War Horse (Spielberg 2012).



Figure 45. Still from the film 'Warhorse'. The site is on the bottom left in the trees.

This landscape, however, is also one of notable change. In the late 19th century the adjacent valley was flooded to create a reservoir, and from the 1920s its surrounding slopes were planted with conifers (Keene 2001). The eponymous 'Sheep's Tor' was

formerly used as a quarry.



Figure 46. Sheep's Tor.

In December 2012, local architect David Sheppard purchased land c. 200 m from the village, with the intention of designing his own house there. The land is a corner plot of open grassland, roughly square in shape, and measuring approximately 40 m x 40 m (0.395 acre). The area is one of dispersed settlement, and there are neighbouring dwellings to the north and west, of mixed periods and styles.

The site is bordered to the east and south by a narrow road and is surrounded by hedge banks and mature trees. Currently grazed by sheep, it was once used as a tree nursery,[201] and may also have contained huts for reservoir workers, although no evidence for this remains.[202]

[201] D. Sheppard, email to DNPA, January 23, 2015.

[202] "Officer Report," Application no. 0671/14, January 13, 2015.



Figure 47. Ordnance Survey map with site location indicated.



Figure 48. View across the site.

In planning terms, the site's location in 'open countryside', outside any classified settlement, meant development would be prohibited by the DNPA, except in rare circumstances. The architect, however, intended to justify his new building through the 'exceptional' planning conditions of the country house clause, by this time Paragraph 55 (Para 55) in the NPPF (4.3.2).

5.5.2 Design development

The proposal was a direct response to the architect's interpretation of the site. Referring to Dartmoor's granite tors, ancient bridges and burial chambers, the building was a "homogenous form in one material", a locally-sourced granite aggregate mix, intended to express a "sense of permanence and longevity" as if it were "metaphorically hewed"

from stone.[203] As with the granite of Dartmoor, “the building in time will weather; moss and lichen will grow on the roof, blending in with the surroundings as a respected moorland feature” and “typifying its moor setting” but, “with its own rugged beauty”.[204] Under a large roof “like a slab of stone”, rooms are “distributed in a roughly triangular layout” around a central living space.[205] With “a fireplace at its heart” comparisons were also drawn to the traditional Devon longhouse (7.2.2).[206]



Figure 49. The proposed design.



Figure 50. Site plan.

[203] Ibid.

[204] Ibid.

[205] “Full Statement of Case,” 0671/14, June 10, 2015.

[206] Ibid.



Figure 51. View towards the church.



Figure 52. View from the tor.

In developing – and seeking support for – this design, the architect consulted with planners, the local community, and design professionals on the South West Design Review Panel (SWDRP). Throughout these sessions he emphasised the design's 'natural fit' with the landscape. The SWDRP, despite reservations about the roof, agreed that the proposal had the, "potential to fit and echo the character of Dartmoor" as well as to meet Para 55 criteria.[207] They particularly liked how the house "will touch the countryside […] with no intervening garden or fence" and that the wall and bank, "an important feature characteristic of the area" would be retained and maintained".[208]

[207] T. Cantell [South West Design Review Panel] to D. Sheppard, 0671/14, December 2, 2013.

[208] Ibid.

Their recommendation in achieving Para 55 was to "make craftsmanship the driving force", avoiding "high tech or expensive means of saving energy".[209]



Figure 53. The site would remain 'untouched'.

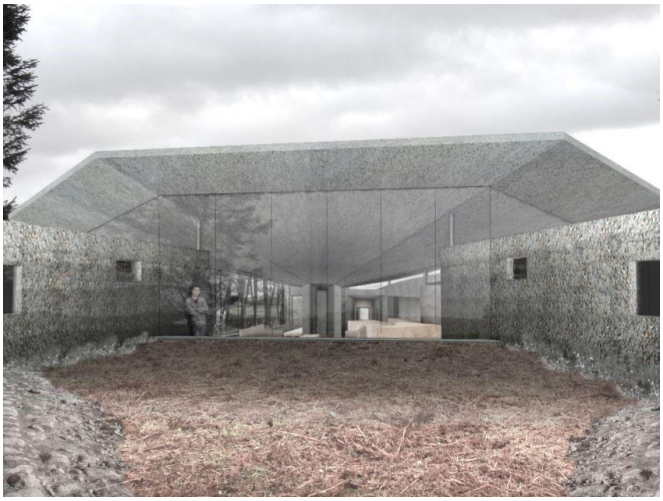


Figure 54. The design was intended to engage with the landscape.

The Case Officer, however, was not encouraging. Although seeming to like the "modern architectural statement" that the design made, he resisted the Para 55 application "on principle" because he believed that, in national parks, local policy must prevail.[210] Emphasising the strict local policy constraints, he explained that gaining approval under Para 55 was unlikely, adding that none had ever been achieved in the park.[211] He also

[209] Ibid.

[210] D. Sheppard, "Notes from planning meeting with Senior Planning Officer," March 13, 2014.

[211] Ibid.

warned of the difficulty of judging a design according to such criteria, commenting:

> *How can a design be truly inspirational? This is clearly a subjective issue.*[212]

Indeed, it was this comment which prompted the architect to seek validation of his design from the SWDRP.[213]

5.5.3 Planning application and response

A planning application was submitted in November 2014. Because of the landscape issues raised, it was presented directly to the Planning Committee.[214] The Case Officer recommended refusal.[215] The public response was entirely negative, with 23 letters of objection sent to the DNPA.[216] Consultations with the local Parish Council, the Dartmoor Preservation Association, and the DNPA Trees and Landscape Officer proved similarly unsupportive. There was only one voice of support: a well-known local sculptor who expressed admiration for the "subtle and sympathetic" design, and the "the way it acknowledges the topography".[217]

The design's "departure from traditional forms of construction and architecture" attracted widespread criticism.[218] As one objector wrote, it lacked the, "Dartmoor look".[219] While the Case Officer acknowledged the support in local policy "for contemporary design in the appropriate location", he pointed out that such buildings were all "within open countryside", and that in a village setting such an approach would be, "considered incongruous".[220] Instead, he suggested that if "there is a place for such

[212] Ibid.
[213] "Design and Access Statement," 0671/14, November 18, 2014.
[214] "Officer Report," 0671/14.
[215] Ibid.
[216] Ibid.
[217] P. Randall-Page to D. Sheppard, 0671/14, January 15, 2015.
[218] "Officer Report," 0671/14.
[219] S. Seabrook to DNPA, 0671/14, December 23, 2014.
[220] "Officer Report," 0671/14.

development it may be where this is better related to a more diverse range of building styles".[221]

Many locals described this landscape as a rural idyll, the "traditional bucolic setting of a countryside village" as one put it.[222] While upland landscape, archaeological features, distinctive geology, and industrial history are all identified by the DNPA as special characteristics of this landscape, planners similarly emphasized the area's "pastoral character".[223] They also identified its historic significance as "part of the medieval field system", with a distinct spatial pattern worthy of conservation. In contrast, the architect promoted the area's connection with a different history — an industrial, and arguably more architectural, past.[224] In the use of granite forms, his design also looked to the area's longer-term, prehistoric and geological conditions.

As with the character of the landscape itself, the local built environment consists of a mix of typologies, and these include industrial and infrastructural as well as residential buildings. Strikingly, the Case Officer's report does acknowledge the existence of local "buildings connected with the reservoir", but such non-residential typologies he dismissed as a "departure" from the vernacular norm.[225] It is debatable, however, whether the site's immediate neighbours, one built in the 1970s, and the other recently built after itself being subject to a planning appeal, really do, "reflect the typical architectural style in Dartmoor" as the planners commented (Fig. 55).[226]

[221] Ibid.
[222] K. and S. Scrivener to DNPA, 0671/14, November 27, 2014.
[223] "Officer Report," 0671/14.
[224] "Refusal of Planning Permission," 0671/14, February 10, 2015.
[225] "Officer Report," 0671/14.
[226] Ibid.



Figure 55. The neighbouring dwellings.

The Campaign to Protect Rural England (CPRE), did not, in principle, "disagree with the concept that vernacular styles of building can be updated to great effect", and indeed commented on the, "difficult balance to be made in the pursuit of maintaining the cultural heritage of the National Park, and merely preserving the whole area in aspic".[227] For them, however, this proposal was not a 'country' house but, "a sophisticated, modern and very urban dwelling, which has somehow wandered into a moorland village".[228] Other objectors showed a similar association of 'contemporary' architecture with urban environments, one, for example, commenting that, "the concrete-like slabs

[227] CPRE, email to DNPA, 0671/14, December 8, 2014.

[228] Ibid.

and glass will introduce a brutalist, urban structure into a bucolic setting".[229]

Certainly, the proposed materiality of the building was a major stumbling block for the architect, who believed that using local materials was one of the strengths of the design.[230] A comment by local objectors that the design did "not reflect the value attribute of strong local vernacular of granite",[231] or more bluntly that it was an, "ultra-modern lump of concrete",[232] reflects a fundamental misunderstanding of the architect's intentions to situate his design firmly in this context. In contrast, the SWDRP clearly appreciated the building's materiality which they felt would give the design "its own rugged beauty".[233] The sculptor also "very much like[d] the choice of materials" and felt that it would "blend into the surrounding landscape beautifully".[234]

The nature of the site itself was similarly contested. The principal debate was whether the site had at some time been previously developed, while the presence of neighbouring dwellings provoked additional disputes over whether the site was suitable for 'infill'. For objectors to the scheme, the potential loss of a 'greenfield' site" was a principal issue.[235] In contrast both the architect and the SWRP considered the area a 'site', because of its proximity to other developments and its historic connection to the reservoir,[236] with the SWDRP, moreover, commenting that there was "the potential for a scheme on this site" to meet the required Para 55 criteria.[237]

It was widely felt by planners, and by other objectors, that the proposal would have a

[229] M. Traies, email to DNPA, 0671/14, December 24, 2014.
[230] Sheppard, interview.
[231] "Officer Report," 0671/14.
[232] M. and E. Stebbings, email to DNPA, December 24, 2014.
[233] SWDRP to Sheppard.
[234] Randall-Page to Sheppard.
[235] "Officer Report," 0671/14.
[236] Sheppard, interview.
[237] Ibid.

"significant overbearing and dominant impact" on the landscape.[238] The planners raised concerns that the building would be very visible from the road. On this point however, and again in direct contrast to the planners, the SWDRP believed it was "good" that the design "is on a prominent corner on a public road where it will be seen, so it should help to raise standards of design for the area" (Fig. 56).[239]



Figure 56. View from the road.

The suggestion, however, of an inherent 'need' to raise design in rural areas, implied in Para 55, was certainly not welcome to objectors, and indeed, one warned specifically of the dangers of architects 'experimenting' in the landscape:

> We cannot permit new developments which take green fields and develop them in the pursuit of architectural research.[240]

An opposing argument – expressed by the sculptor – was that:

> Dartmoor should not be allowed to become an outdoor museum […and] should include the very best of 21st century architecture alongside ancient farms and barns.[241]

Many, however, felt that Para 55 simply did not apply in national parks. The CPRE for

[238] "Officer Report," 0671/14.

[239] SWDRP to Sheppard.

[240] Traies to DNPA.

[241] Randall-Page to Sheppard.

example remarked:

> It may well be that the applicant's design reflects the highest standards in architecture, but [...] this in itself would be insufficient reason for it to be approved.[242]

Another objector felt that the national park was protected from the expediencies allowed under national policy, and that therefore "any attempt by the applicants to win favour for this plan under Section 55 of the NPPF can be ignored".[243]

If this proposal was an 'experiment', it is one that will remain on paper. Unsupported by planners, reviled by locals, and contradicting local policy, it came as no surprise to the architect when, in accordance with the Case Officer's recommendation, planning consent was refused.[244] Even so, the architect remains optimistic about building a future house on this site and believes that he "can still be creative by working within [the] framework" set by its development conditions.[245]

5.5.4 Summary

This case study saw the design and planning of an unrealized dwelling based on the concept of local geology. Intended for a 'greenfield' site in open countryside, the proposal addressed the 'exceptional' design conditions of the country house clause, a planning route proving to be highly resisted by both planners and locals. Meanwhile, the design, a direct response to the architect's interpretation of the site, proved widely unpopular, highlighting a split between designers and non-designers over both contemporary design in this context and how that context was understood, specifically whether it represented a rural 'idyll' or a landscape of change. These constructions

[242] CPRE, email.

[243] Scrivener to DNPA.

[244] "Refusal of Planning Permission," 0671/14.

[245] Sheppard, interview.

proved material in shaping notions of ‘appropriate’ design. Other divisions were apparent in understandings of the proposal’s materiality, the use of precedent and the notion of landscape enhancement (i.e. whether new architecture was understood as a positive or negative element in the landscape).

6 DISCUSSION: RECONCILING ‘NATURAL BEAUTY’



Figure 57. The church at Widecombe is known as the ‘Cathedral of the Moor’ because of its 120-foot tower.

To me enhancement can’t be just about pickling in aspic […] it’s got to be about making statements.

Stephen Belli, DNPA Director of Planning

6.1 Introduction

This chapter examines the Natural Beauty case studies in the light of the Natural Beauty literature, planning policy and design guidance examined in Chapter 4. These are discussed according to the seven identified key criteria (3.3.5). The following table summarises how these criteria were interpreted by key actors in the design and development process (namely 'facilitators', 'regulators' and stakeholders – see 3.3.5), as indicated in the table. Key points of conflict are in bold type.:

Table 8. Interpretations of key criteria by key actors in Natural Beauty case studies.

		CONTEXT	DESIGN			IMPACT		
	Key actors	*Landscape/site context*	*Scale/size*	*Quality/style*	*Energy efficiency*	*Landscape impact*	*Heritage impact*	*WB impact*
1a. Voysey-Lutyens	Facilitators (architect + clients)	Open countryside/ **development opportunity**	**Maximise client gains/ aspirations**	**Country house tradition**	Not a design driver	**Enhance site; improve landscape**	**Country house tradition**	No comment
	Regulators (Case Officer + Planning Committee)	Open countryside/ **modest and attractive bungalow**	**Too big; imposing**	**Pastiche**	No comment	**Harmful; not in keeping**	**Tradition should be dynamic**	No comment
	Stakeholders (Parish Council + most locals)	Open countryside	**Too big; imposing**	**Pastiche; pretentious**	No comment	**Obtrusive/ out of character**	No comment	**Wealthy incomers**
1b. UG House	Facilitators (architect + clients)	Open countryside/ development opportunity	Maximise allowable under local policy	Merge with landscape	Not a design driver	Minimise impact; 'improve' existing landscape	Traditional materials (granite)	No comment
	Regulators (Case Officer + Planning Committee)	Open countryside/ 1930's bungalow unattractive	Flexible on size: focus on visible volume	Innovative and not out of place in this setting	Sustainable	Significant improvement relative to existing	No comment	No comment
	Stakeholders (Parish Council + locals)	Open countryside	**Too large**	Imaginative/ **unsuitable; military fortification**	Sustainable	Enrichment of area/ **harmful; obtrusive**	No comment	**Wealthy incomers**
2a. One-Eyed Slug	Facilitators (architect + clients)	Open countryside/ development opportunity	Maximise allowable under local policy	Fluid dynamics; form fits landscape typography	Partly a design driver	Enhance site; restore 'natural' landscape condition	Traditional methods and materials	No comment
	Regulators (Case Officer + Planning Committee)	Open countryside/ bungalow unattractive	Flexible on size: all outbuildings included	Exciting and modern/some **concerns over design**	Sustainable	Significant improvement/ **some concerns over impact**	**Houses of wealthy part of DM's heritage**	**Houses of wealthy part of DM's heritage**
	Stakeholders (Parish Council + locals)	Bungalow unattractive	No comment/ **too big; unjustifiable**	**Inappropriate; 'alien'**/ 'good' modern; exceptional	Sustainable	**Harmful/** Significant improvement	**Eyesore/ Modern take on long house**	**Loss of affordable dwelling/ wealthy incomers**

	Key actors	*Landscape/site context*	*Scale/size*	*Quality/style*	*Energy efficiency*	*Landscape impact*	*Heritage impact*	*WB impact*
2b. House for an Architect	Facilitators (architect)	Open countryside/ development opportunity	Maximise allowable under local policy	Ancient and modern + driven by landscape	Key design driver	Enhance site; slightly subservient to landscape	Ancient and modern: new take on long house + archaeology	No comment
	Regulators (Case Officer + Planning Committee)	Open countryside/ 1950's bungalow unattractive	Flexible on size: focus on visible volume	Bold and modern	Sustainable	Significant improvement; sympathetic to landscape	No comment	No comment
	Stakeholders	No comments	No comments	No comments **(later antagonism)**	No comments	No comments	No comment	No comment
3: Lower Pinmoor Farm	Facilitators (designer + clients)	Open countryside/ outline planning consent	**According to client need/ aspirations**	'Vessel' form driven by material = fit with landscape	Minor design driver (local materials key)	Enhance and become 'part' of landscape	New take on trad. cob building/ **northern-inspired turf roof**	Support local farmer
	Regulators (Case Officer)	Open countryside/ outline planning consent	**1st excessive**; amended acceptable	**1st incongruous + monolithic**; amended interesting	Efficient use of local materials	**1st harmful**; amended acceptable	New take on traditional cob building	Support local farmer
	Stakeholders (Parish Council + locals)	No comment	Appropriate size	Design approved	Sustainable build	Blend with landscape	No comment	Support local farmer
4: Sheepstor	Facilitators (architect)	**Geological, industrial prehistoric/ suitable for infill**	**According to client need/ aspirations**	**Characteristic 'moorland feature' (long-term history and topography)**	Minor design driver (local materials key)	**'Part' of wider landscape; maintain 'natural' landscape**	**Reflect DMs ancient granite structures**	No comment
	Regulators (Case Officer)	**Pastoral-medieval/ village setting: greenfield site**	**Significant and overbearing**	**Contemporary approach and materials incongruous**	No comment	**Harmful; not in keeping with pastoral village setting**	**Not in character with surrounding dwellings**	No comment
	Stakeholders	**Bucolic village setting**	**Significant and overbearing**	**Brutalist and urban**	No comment	**Harmful; not in keeping with pastoral village setting**	**Not a 'country' house**	**Wealthy incomers**

The table reveals that those proposals which were refused planning permission (the 'Voysey-Lutyens' and Sheepstor) exhibited the most points of conflict, and that these conflicts extended across all the identified planning criteria except energy efficiency. How Lower Pinmoor Farm was initially resisted – on grounds of scale, design quality and landscape impact – is also indicated. In contrast, those proposals which proved most acceptable to planners (the 'Underground House', the 'One-Eyed Slug' and the 'House for an Architect') exhibited no points of conflict. In these cases, while the interpretations

of the criteria were not necessarily the same, they were ‘compatible’ in moving the proposal forward to planning consent.

The discussion which follows analyses each of the key criteria in turn, expanding upon the details of these findings, exploring their commonalities and differences and the extent to which they reflect the views of different groups. In terms of impact, the focus of the discussion, given the theme of the scenic landscape values inherent in the first national park purpose, is on interpretations of natural and scenic landscape and how new architecture is understood to impact on/relate to those constructions (‘landscape impact’), as indicated by the table’s grey shading.

6.2 Landscape and Site Context

Underlying these proposals was the perceived landscape/site context, specifically the perception of ‘natural’ and scenic landscape character. For a start, these perceptions determined these sites’ development status as ‘open countryside’. However, while treated as a single category in planning terms, ‘open countryside’ is not a descriptive term but applies to all non-designated areas including named settlements [4]. As such, by their very nature open countryside sites are potentially open to interpretation and conflict. Meanwhile, although each ‘open countryside’ policy sets out the conditions by which a new dwelling might be considered ‘appropriate’, the judgement criteria vary according to dwelling ‘type’ (4.3.3).

Dartmoor’s planning policy and planning guidance emphasise the importance of landscape context in the design of new buildings. Rather than ‘natural beauty’, however, both refer to ‘local landscape character’ or ‘special qualities’. This language reflects wider changes in landscape planning (e.g. the ELC) and perhaps also the ambiguity of

‘natural beauty’ as a planning term. As Sheepstor indicates, however, it seems that park planning continues to promote a landscape aesthetic associated with an unchangeable landscape of ‘natural beauty’ rather than a dynamic landscape of ‘character’ that reflects human/nature interactions, or natural processes (e.g. geology).

Sheepstor highlighted the implications for architecture when landscape context is subject to conflicting interpretations. The proposed design was a direct response to the architect’s interpretation of the site, its industrial past and the area’s longer-term, prehistoric and geological conditions. Whether people supported or opposed the design, however, depended on whether they shared the architect’s point-of-view about landscape context in its widest sense. What emerges from this case study is that two distinct groups — designers and non-designers — had directly opposing views concerning both the nature of the landscape and how they evaluated proposed change to that landscape. Key to this conflict was the planners’ interpretation of the area as medieval-pastoral, despite the evidence of more recent and substantial landscape change (2.3.3).

At Sheepstor, too, there were divisive debates over the principle of development, and while the country house clause potentially permits greenfield development in open countryside, there was clearly a resistance by both regulators and stakeholders to developing such a site, as well as towards a planning approach which overruled local protectionist policy [see also 1a]. In other cases, there were development debates over the pre-existing bungalows [1, 2]. Unlike at Sheepstor, these buildings established the principle of development on their sites, thus enabling potential redevelopment under local policy. As such, these sites were embraced as opportunities by architects and their clients. Whether redevelopment was supported, however, depended on how these

existing structures were interpreted and valued (6.7).

6.3 Scale and Size

Scale and size were significant design and planning concerns. For designers/clients, there was an understandable desire, as the Director of Planning put it, "to make the most of a site as a resource".[246] Additionally, in all cases, architects felt judgments about scale should be based on design qualities, assessed on a site by site basis, rather than relying on policy figures. As one architect explained, "Architecture often falls down on its ability to merge or work with landscape",[247] a comment suggesting that a poorly merged structure will 'fail' regardless of its size.

For planners, acceptable size, associated with landscape impact (6.6), was a key factor in gaining planning consent. Local policy imposes specific quantitative measures on size, and much of the planning discussion around these case studies concerned satisfying these restrictions. As one architect commented, planners "are always hitting people with the size".[248] There is a "dilemma", as the Director of Planning put it, for planners to fit "a demanding brief by the client into this landscape".[249] Significantly, however, planners were also prepared to 'bend the rules' for 'appropriate' designs [1b, 2a, 3]. This flexibility suggests that other, 'subjective', factors were more important than size, such as perceived design quality [1b, 3], and the notion of landscape 'improvement' [1b, 2a]. There is a clearly a danger, however, for perceived inconsistency among planning decisions if such judgements are left to interpretation, as can be seen from the criticism this 'flexibility' generated both for its perceived bias towards wealthy [1b, 2a] and

[246] Belli, third interview.

[247] Powell-Tuck, interview.

[248] Ibid.

[249] Belle, second interview.

because it appeared to ignore local policy restrictions [3, 4].

For the rejected 'Voysey-Lutyens', however, size appears to have held greater weight with planners (and stakeholders) than quality or style, given that it reflected both design guidance criteria and the 'traditional' tastes of many stakeholders.[250] There is a striking contrast between this proposal and planners' acceptance of the controversial 'One-Eyed-Slug', which complied with local policy on permitted volume, again suggesting that local policy is considered to prevail. As with the much smaller Sheepstor, just as size restrictions could be 'overlooked' when designs proved acceptable, conversely size could be used to justify rejecting an 'unacceptable' proposal even where, technically-speaking, there were no such restrictions.

6.4 Design Quality and Style

All these proposals represented individual 'bespoke' designs in 'natural' landscape settings. Nature has been a significant theme in architectural discourses and has a continuing relevance (4.2.1). Sites in rural landscape offer architects many opportunities to relate nature to building (2.1). In these cases, 'nature' was a key design driver, with responses including emulating 'natural' forms [3, 4], landscape processes [4], responding to 'natural' typography [1b, 2a, 2b, 4] and using 'natural' materials [all]. Several designers appeared to embrace 'organic' architecture-type principles to achieve a unique solution (4.3.4), and, as one architect put it, create "a lovely dialogue" between a house and its setting [2b].[251] Another described how "an organic shape fits in more with nature and also comes to life there and blends in" [3].[252]

[250] Hall, second interview.

[251] Powell-Tuck, interview.

[252] Montgomery, interview.

Only at Sheepstor, however, was the creation of 'beauty' an explicit objective, although many designers described their appreciation for the beauty of their surroundings. Several designers, moreover, described their work as 'enhancing' landscape, one, for example, explaining how:

> *All of us in the office love Dartmoor […] have a very deep respect for it and are trying to enhance it.*[253]

In contrast to his claim to have designed a 'beautiful' building, however, the Sheepstor architect explained that in architecture, aesthetics was not the point: "the point is that it is a piece of art – it's something that you can experience".[254]

DNPA design guidance suggests using nature as a model for design (e.g. as 'a topographical feature') but with the caveat that this solution would not be widely appropriate (4.3.4). Notably, in its illustration of such an approach, the building [1b] is all but invisible (Fig. 16). Overall, while claiming to encourage innovation, as aspired to architects, the guidance focuses on the existing built environment, specifically 'location', 'site layout', 'scale' and 'design' as a model for new architecture. 'Nature' and landscape, in contrast, are largely relegated to the status of a formal backdrop or a source of materials. These findings suggest that the non-designers — including planners — constructed landscapes in ways akin to non-experts found in other landscape research, namely, with a relatively restricted perspective that focused on a limited number of elements, particularly buildings (4.2.2). In contrast, the designers' construction of landscape identities aligned with the behaviour of landscape experts who analysed the landscape in relation to its constituent parts, with less focus on the built environment

[253] Hall, first interview.

[254] Sheppard, interview.

(4.2.2).

Different constructions of landscape are associated with specific housing types and styles (1.1). The responses of many stakeholders reinforce the notion that rural landscape is associated with vernacular design (4.2.2). This also appeared to be the position – at least initially – among some clients [1a, 3]. At least one architect expected an 'antagonistic' response from stakeholders over 'modern' design in this context [2b]. The literature suggests that 'contemporary' architecture is often perceived as 'urban' (4.2.2), a notion borne out most strikingly at Sheepstor, despite being explicitly designed to reflect its 'natural' setting. Here too, the building material (granite aggregate) although intended to reflect local materials, was interpreted as 'urban' concrete. Notably, however, the proposed use of similar materials (aggregate and concrete) was not criticised elsewhere such as the One-Eyed Slug, although in this case even among supporters there were indications that 'good modern' design was unusual.

Regulators' negative reception to the 'contemporary' approach at Sheepstor, however, proved an exception among these proposals. Notably, while planners considered three of the case studies 'landscape' sites [1, 2, 3], Sheepstor's was considered a rural village setting. Unlike more 'natural' settings where 'contemporary' design might be acceptable, planners clearly associated this site with a traditional, vernacular typology. This distinction could account for the seeming inconsistency in regulators' responses to Sheepstor's landscape-driven approach and their support for it in other cases [1b, 2a, 2b]. Indeed, in this context only designers (the architect and the SWDRP) considered this approach 'appropriate', supporting the findings in the literature that architects conceptualise and evaluate design differently from non-architects (1.1). Under such conditions there is perhaps an inherent contradiction in creating an 'exceptional' design.

Regulators, however, were clearly prepared to take design 'risks' in approving very contemporary schemes in some contexts, so long as a design fulfilled the other development criteria. Indeed, the Director of Planning's comment quoted at the beginning of Chapter 4 suggests that even 'bold' contemporary design can be welcome. This suggests a change from the findings of the LUC report in which the introduction of contemporary architecture in national parks was precluded by park planners, possibly in response to noted criticisms (4.2.2). It also suggests a conceptual split not only between planners and locals, but also between planners and their own design guidance.

Throughout these case studies, architects raised the issue of expertise in making assessments of quality. The Case Officer for Sheepstor clearly articulated the problem of assessing design quality due to its subjective nature, and the relative reluctance of planners to comment on design quality may reflect this ambiguity. Another factor, however, could be an unwillingness on the part of planners to be too prescriptive, and in general, planners seemed less willing than other stakeholders to express judgements of design quality, focusing on other issues such as size and landscape impact. Certainly, the employment by planners of phrases such as 'incongruous' [3, 4] or 'out of character' [1a] indicate that planners employ a relative not absolute approach towards judging design.

There was clearly a conceptual split between professional planners and (some) 'lay' Members on the Planning Committee, who "often are not in a position to comment" on design, and instead "defer to the paid officers", who have more design experience, to do so.[255] That this is a 'problem' is illustrated by the Design Review Tours, intended to demonstrate built examples of 'successful' contemporary design [1b, 3]. In a comparable

[255] Hall, first interview.

way, architects, drawing on their 'expert' intuition and experience, sometimes guided their clients away from their initial 'traditional' inclinations towards a more contemporary solution which they felt was more appropriate [1b, 3].

Architects also spoke of the difficulty of communicating design ideas to non-designers through the medium of drawings, evident in the perceived need by the designer of Lower Pinmoor Farm to construct a model. and in the retraction of previously held negative opinions during Design Review Tours [1b, 3]. Such visits suggest that planners recognise the importance of learning from built projects. That this was a view shared by architects was articulated by the Sheepstor architect, who commented:

> *Someone has to do one building, no matter how big or how small, to experience the idea of what a Para 55 house truly is.*[256]

At Lower Pinmoor Farm, there was a remarkable contrast between the uncertainty and mixed opinions about the design evident during the Committee Meeting, and the positive response to the 'quality' of the finished building during the Review Tour, which was considered to 'offset' any negative issues regarding size. Even so, it was clear from the comments about the site that tidiness as much as design was a key point of concern. Meanwhile, the widespread post-construction acceptance of the 'Underground House' by planners is indicated by its illustration in the Dartmoor Design Guide (Fig. 16). The fact, however, that no caption or accompanying text is provided with this image reinforces the argument that articulating 'good' design remains problematic.

6.5 Energy Efficiency

In contrast to the other key criteria, energy efficiency was a relatively minor issue. In planning terms, no energy standards were imposed on agricultural dwellings, and while

[256] Sheppard, interview.

replacement dwellings were required to represent an 'improvement' over the existing dwellings, in practice – given both were aging bungalows – this was not a high bar to reach [1, 2]. As such, energy efficiency as a design concern depended on the aspirations and values of the architects/clients, and varied widely from a very minor [1b, 3] to a key driver, for example the 'House for an Architect', which incorporated its own 'energy centre'. In judging these designs, however, planners considered all three 'sustainable', with no apparent distinction being made between them.

Only the national country house clause had demanding energy requirements, stipulating an 'innovative' solution. The application for the 'Voysey-Lutyens', however, makes no reference to its energy performance, nor was it mentioned by planners. At Sheepstor the SWDRP in fact dissuaded the architect from employing renewable technologies in favour of a 'craftsmanship' approach. Here too, the planners made no comment in respect of environment performance despite the policy requirements. Instead, both these proposals were rejected because they failed to meet the other 'exceptional' criteria, namely 'outstanding' design quality (6.4) and landscape 'enhancement' (6.6).

6.6 Landscape Impact

A key issue, both in accordance with statutory requirements and the significance of landscape aesthetics in this context, was a proposal's perceived landscape impact. At stake was the ability of a new building to contribute to (or detract from) landscape character, specifically whether they should be seen in 'open countryside' locations, and what their presence contributes to those settings.

In general, planners usually try to limit the impact of landscape change, with development control itself a negative rather than positive act (4.2.2). In English national

parks, however, (some) buildings are seen to contribute to scenic landscape (2.3.2), as reflected in the recurring term 'enhance' in park legislation (4.3.1), while the Design Guide itself emphasises a 'positive' response to context (4.3.4). Even in the 'pristine' landscapes of American national parks, development was not unwelcome provided it was 'in keeping' (4.2.2). Similarly, in Dartmoor even visually-prominent man-made features are not seen to dilute the area's 'wildness' (4.3.4).

In these cases, there was from the outset an inherent conflict between local and national planning policies, suggesting two fundamentally different approaches to new architecture in 'iconic' rural areas. DNPA policy (replacement dwellings and agricultural workers' dwellings) supported non-development, indicating that in rural Dartmoor new architecture is not welcome, and that the DNPA's landscape management aim is preservation. Local policy focuses, not on positively enhancing landscape, but on 'avoiding unsympathetic development' (4.3.1), reinforcing public expectation that national park landscape must be protected (4.2.2). Urban migrants – however paradoxically – are also likely to resist change (1.2). This 'no-change' position is reflected in the overall landscape settlement strategy (avoiding isolated buildings in the open countryside) and in the development restrictions placed on such buildings.

In contrast, the country house clause suggests that architecture in rural landscapes is welcome, providing that it is deemed to contribute significantly to existing landscape character as accrued over time. Meanwhile, that 'natural beauty' is recognised in different kinds of landscape (2.3.3.2) puts into question the 'special treatment' given to protecting areas of open countryside. Furthermore, neither aesthetic landscape appeal and nor rural settlement density preferences are either static or universal (2.3.3.2), adding to potential conflict over imposed restrictions.

For designers, a new building could enhance even a greenfield site in the sense of increasing its quality, appearance, and value [4]. As one put it: "The landscape is just there and we're responding to it, we're enhancing it, we're altering it".[257] Designers also suggested that a building could have its own inherent 'beauty', as distinct from the visual qualities of the landscape in which it is situated [4]. As such the 'architectural' position on building in open countryside – arguably reflecting an 'urban' perspective (5.2.2) – aligned with that of the country house clause, in the sense that quality design represented a common good, and therefore should be permitted. For designers, too, a building could positively secure the future of a site by protecting it from neglect, with the implication that a 'natural' site – in this case a disused agricultural field – requires human management [4].

In contrast, the dominant position among non-designers was that 'nature' cannot be 'improved' by buildings [4]. In 'open countryside', park planners negotiate development trade-offs between perceived 'negative' development and 'positive' preservation tempered by need, such as the need for a new agricultural dwelling after 'preferable' alternatives have been ruled out [3]. The notion of a development 'trade-off' was also evident in the way planners welcomed the opportunity to remove the 'unsightly' bungalows [1, 2]. In Case Study 2, the way the planners framed their summary comments regarding the 'House for an Architect' suggest that despite this design's obvious differences from its proposed predecessor, the 'One-Eyed Slug', the net result of these projects was perceived as being essentially the same and therefore equally acceptable. While framed as 'enhancement', for planners, enhancing meant improving a site, a subtle but important distinction reflecting fundamental notions about the

[257] Hall, first interview.

relationship between landscape and design.

In all cases, 'appropriate' design was negatively linked to visibility, and planners encouraged design measures by which a proposal might be made to 'blend in' though siting [2a, 2b] materiality [2a, 2b, 3], form [3] or even burying it in the ground [1b]. In contrast, existing buildings could be judged to have no adverse impact despite being clearly visible due to their colour [1, 3]. Meanwhile, the Sheepstor architect felt the 'Underground House' was "not architecture because you are covering it up",[258] while its architect had in fact dissuaded his clients from completely burying it, and in a later interview emphasised that this idea came not from him, but from the clients (originating, as has been shown, with the Director of Planning).[259]

Connected to visibility was the notion of 'appropriate' scale. Architects felt this should be determined on a site-by site basis, and that factors such as sensitive siting, local materials, and naturalistic landscaping were more important in helping a design 'fit in' than quantitative measurements. Indeed, as one explained, quantitative policy may, in fact, hinder the development of 'the right thing on the right site:

> *The possibility that something is going to be policy related – you know, ticks all the boxes – and is going to suit an individual site is very difficult […] I totally get the impact stuff, but we can design our way out of that.*[260]

Certainly, it could be argued, that size was relative, and that in a large site a large house might be appropriate [1a]. Indeed, the country house clause was clearly intended to accommodate such houses. As suggested by the response to the two applications made under this policy, however, the notion of a planning approach without size parameters

[258] Sheppard interview.

[259] Hall, second interview.

[260] Powell-Tuck, interview.

was generally rejected by planners and public alike [1a, 4]. Meanwhile, in the case of replacement dwelling policy, the default position in terms of size was one of minimal change. Even so, planners were willing to flexibly interpret size measurements based on 'visible volume' associated with massing and siting [1b, 2a, 2b, 3]. At Lower Pinmoor Farm, notably, modifications to the roof, which made the proposal more acceptable to planners, resulted in a visual rather than absolute reduction in height.

Proposed site 'improvements', such as environmental restoration [2a, 2b, 3], the removal of 'unattractive' structures [1b, 2a, 2b] and a general tidying [2a, 2b], also appeared to be significant planning factors as part of an overall development 'package'. In contrast, and somewhat ironically, although the 'Underground House' was supported by planners because of its minimal landscape impact, the landscaping works accompanying represented a notable, and generally unpopular change to the landscape. Indeed, overall it appeared to be common ground among all groups that the landscape itself should be left as 'natural' as possible in this context. Even so, at Sheepstor, while the architect's proposal to leave the site 'untouched' was considered by designers as one of the strengths of the design, this appeared to have little weight with planners.

6.7 Heritage Impact

Although not selected as 'heritage' case studies, all the proposals touched on the issue of heritage (see Part III). The frequent use of material, and less often, formal references suggests that architects wanted to situate their designs within local building traditions. 'Dartmoor' granite was employed in all six designs. 'House for an Architect' and Sheepstor referenced both ancient structures and medieval longhouses. At the same time, however, it also appears that architects felt pressure to conform to historic precedents to justify planning consent. Indeed, that even the radical 'One-Eyed-Slug'

was described by a supporter (though not its designer) as a 'longhouse', suggest that this was a position shared by non-designers.

It is also clear, however, that there was not one but several different, and sometimes conflicting, heritage discourses in this context. In the cases of the replacement dwellings, development opinions hinged on how the existing structures were interpreted and valued [1, 2]. The policy itself sets up potential tensions between listed and non-listed buildings, rather than each case judged on its own merits. Sheepstor, highlighted the tensions that can arise when heritage is understood and valued differently by different groups: the designers looking to ancient and industrial precedents, but non-designers looking to medieval farmhouses, who thus considered it 'out-of-keeping' despite its explicit material and formal heritage references. Conversely, at Lower Pinmoor Farm, referencing the turf roofs of northern Europe was considered an acceptable – albeit inauthentic – approach.

Issues around architecture as 'living heritage', namely replicating the past versus allowing for dynamic change, were highlighted by those proposals which addressed the country house clause [1a, 4], which aims to promote innovative design while upholding a particularly English building tradition. These tensions were reflected at the 'Voysey-Lutyens' where the clients aimed to reflect existing buildings – as reflected the guidance (5.2.2) – but the Case Officer advocated an innovative approach. Sheepstor, in contrast, intended to be highly innovative, in accordance with the country house clause, was condemned for not resembling a traditional 'country house'.

6.8 Wellbeing Impact

Several of these case studies point to prevalent socio-economic tensions which will be

explored in Part IV, including in-migration, housing shortages, and rising house prices (1.2). Along with resistance to change, in three cases there were suggestions of stakeholder resentment towards incomers [1, 2, 4]. As the Director of Planning later commented, at Sheepstor:

> *Local people were very much anti it because it was a new dwelling. Full stop. And it was from an **outsider** [emphasis]. Full stop.*[261]

Notably there were no objections to Lower Pinmoor Farm, designed for a local farmer.

The country house clause, though intended to provide wider benefit through 'enhancing' the landscape, clearly exacerbated such tensions, highlighting wider issues around who the countryside is for. Strikingly, and in contrast to many stakeholder views, the Director of Planning argued that the houses of wealthy individuals are a significant part of Dartmoor's heritage and should be allowed on that basis (i.e. supporting the values represented in this policy) [2a]. Planners' flexible approach to size could also be similarly interpreted as unfair and inconsistent [1b, 2a], however, while for some, larger houses were negatively associated with increasing gentrification and an accompanying loss of affordable housing, for others they were positively associated with an increase in value of the overall building stock. The Director of Planning, however, pointed out the fallacy of restricting replacement dwelling size on the grounds of retaining a stock of affordable houses given that "even small buildings on Dartmoor are not truly affordable".[262]

Meanwhile, there were also tensions in the settlement strategy itself: the Sheepstor site, for example, though interpreted as 'village-scape' in design terms did not enjoy equivalent planning status (i.e. was restricted by being in open-countryside), bringing

[261] Belli, third interview.

[262] Belli, second interview.

into question its long-term sustainability as a settlement.

Finally, the revisions to the design at Lower Pinmoor Farm (size reduction, the removal of the studio and re-positioning nearer the farm buildings) as compromises to the planners' aesthetic sensibilities bring into question the weighting of residents' amenity versus visual values. As one architect pointed out, "houses inevitably have to change" to reflect changes in peoples' lifestyles (e.g. multiple income streams, working from home), and what may at one time have been considered an 'appropriate' size may no longer apply.[263] Meanwhile, if the DNPA focus is indeed on 'visual quality' (1.1) there is potentially an inherent contradiction in the policy on agricultural dwellings if quality is also associated with cost.

6.9 Summary

This chapter has examined the perceived relationship between Dartmoor's scenic and 'natural' landscape and individual new dwellings, revealing evident discrepancies in interpretations of 'appropriate' architecture among different groups. Such inconsistencies appear to be due to several factors, including the substantive and complex nature of landscape itself, around which people formed different assumptions and perceptions. Specifically, constructed landscape identities defined both the characteristics of the local area and the nature of the development sites. How landscape was interpreted was significant in shaping both the design approach and the planning response. Strikingly, despite all four sites' 'open countryside' planning status, different groups often perceived very different landscape identities, which shaped their responses and perceptions of appropriate architectural design, and its regulation, within

[263] Powell-Tuck, interview.

Dartmoor's landscape.

Marked aesthetic differences were revealed between the designers and non-designers around issues such as scale and size, design quality and precedent (e.g. 'nature' versus buildings). There were also differences in the way landscape 'enhancement' was interpreted, as well as views on 'contemporary' design and its place in this landscape. It is clear, however, that there is also an inherent difficulty in objectively defining 'quality' in architectural terms and communicating design ideas. Meanwhile, current planning policy does not reflect the complexity of the planning process, particularly around size and 'contemporary' design, which could be attributed to its "trying to be too prescriptive" and being "sort of stuck in the past".[264] Part III now turns to investigate constructions of that 'past' and its relationship to 'appropriate' new architecture.

[264] Belli, second interview.

PART III: CULTURAL HERITAGE

7 DESIGN TO PRESERVE AND ENHANCE ‘CULTURAL HERITAGE’?



Figure 58. Illustrations from the DNPA’s *Building in the National Park* (1979).

You get around prescriptiveness by setting out some basic principles […] and then saying that something innovative and imaginative that tries to follow those basic rules would be acceptable.

Graham Wall, former DNPA Director of Planning and Community

7.1 Introduction to 'Cultural Heritage'

The first statutory purpose declares that the conservation and enhancement of 'cultural heritage' is at the core of parks' responsibilities, alongside the enhancement of natural beauty as discussed in Part II. As Part II did with scenic landscape, Part III explores the relationship between cultural heritage conservation values and new residential architecture, specifically how new architecture is seen to respond to – and impact on – cultural heritage and how constructions of cultural heritage shape notions of 'appropriate' design. As Williamson (2010, 10) writes, the "interface between development of the new and the conservation of the old needs careful navigating, otherwise it quickly becomes an area of friction". At the same time:

> Environments continue to evolve as each new generation tries to reshape them […] while the built environment of yesterday becomes our heritage" (Williamson 2010, X).

While the conservation of the built environment is an important part of park landscape management – for which the DNPA offers specialist building advice – this research is concerned with the response of new architecture (individual houses and residential extensions) to heritage contexts. In the light of the values in the first park purpose, the focus of this section is on whether and how – through issues of scale, style and materiality including the employment of built heritage as a typology/precedent – new development could be seen to conserve or enhance that heritage. Archaeological context will also be considered as part of the heritage discussion, with one example considered in this section [5], and a second in Part IV [11].

This chapter is in three parts. Chapter 7.2 undertakes a thematic literature review examining heritage discourses in architectural theory and practice, and within the specific context of English national parks including Dartmoor. Chapter 7.3 considers the

broad and specific planning policies and design guidance applicable to new development in Dartmoor' built heritage contexts. Chapter 7.4 concludes the chapter by highlighting key issues around the accommodation of 'appropriate' new architecture in historically sensitive built environments, identifying potential contradictions and conflicts. As in Chapter 4, energy efficiency/sustainability will be considered briefly in the discussion for this section (9), to be brought into the final discussion of this thesis (13). The findings from this chapter will be discussed, along with the 'cultural heritage' case study findings in the next chapter (8) in the concluding chapter to this section (9).

7.2 Investigating Heritage Conservation Values and New Residential Architecture

7.2.1 Heritage discourses in architecture

Architects have always had to manage the changing circumstances in which they practice (technology, economics and culture-politics) (Collins and Frampton 1998, ix). Architectural design could thus be said to inevitably evolve by virtue of the fact that it evolves to fulfil the needs of an evolving society (Collins and Frampton 1998, 68). In architectural discourse, however, there is a long-standing dialectic of tradition and modernity that is "inextricably linked to the struggle between necessary cultural continuity and the desire for progress and innovation" (Canizaro 2007, 22). This bears striking parallels to the 'rural' landscape debates described above (4.2.1).

Vernacular architecture commonly refers to buildings built by local inhabitants using available building materials and method of construction. As such, vernacular architecture cannot be understood independently of its social, cultural or symbolic context (Donovan and Gkartzios 2014, 336). By the late 18th century, however, rather than existing within certain acknowledged principles and traditions, architecture became

increasingly a self-conscious and stylistic practice (Collins and Frampton 1998, 61). By the 19th century, architecture saw eclectic and simultaneous revival of a number of historic and/or regional styles, whose critics – notably – were unable to agree over the forms and principles which architecture could take (Collins and Frampton 1998, 62).

From the early 20th century, opposition to earlier, imitative practices led to the development of modernism, whose proponents argued that historical reference in architecture was "antithetical to functionalist and progressive concerns" (Canizaro 2007, 23).[265] It was also argued by its supporters to be a truly 'historical' architecture (rather than historicist) in the sense of being representative of its time (Forty 2000, 199). Modernism's attempts to achieve progress and innovation, however, often came at the expense of cultural structures such as tradition and continuity (Canizaro 2007, 23). It was increasingly recognised that while traditions can be "static, permanent, a means to hamper growth" (Bechoefer 2000, 4), they are also important "carriers of cultural knowledge and the embodiment of a culture's continual transformation" (Canizaro 2007, 23). There is, however, a paradox in the critique of modernism that modernism, as an architecture 'wholly of its time', forms part of the cultural heritage continuum in ways that later adoptive/revivalist approaches arguably may not.

Between the 1930s and 1960s, as a result of growing criticism, the modernist movement split into two trajectories of so-called 'hard' and 'soft' modernists (Canizaro 2007, 31). The former promoted a formula "relevant anywhere and specific to nowhere" (e.g. the International Style). The latter, however, saw "the maturation of modernism into a responsive, functional, and locally relevant 'regional modernism'", for example Le

[265] Parallels can be drawn between this position and the notion of landscape 'improvement' – see 1.2.

Corbusier's Post-purism or Alvar Aalto's Romantic Rationalism (Canizaro 2007, 31). Similarly, in post war England, and anticipating the discourses on Critical Regionalism discussed below, many architects "placed themselves in a middle ground built out of negotiations between tradition and modernity via fitness for purpose" (Matless 1998, 290). Matless (1998), as an example of the coexistence of such dualistic traditionalist/modernist constructions in post-war Britain, cites the planner Thomas Sharp:

> Harmony in variety: variety in harmony: form without formality: order without repression or regimentation; all this we can express in our towns of tomorrow. And in expressing it we shall be but renewing the English tradition (Sharp 1950, 112).

The first substantial critique of modernist practice, however, accorded with the introduction of the terms context/contextual/contextualism into architectural vocabulary in the 1960s (Forty 2000, 132). Context comes from the Latin 'contextere' meaning to weave together or to join together.[266] 'Contextual architecture' has been defined as "an architecture that responds to its surroundings by respecting what is already there, unlike Constructivism or Deconstructivism which deliberately work against established geometries and fabric" (Curl 2006).

The contextualism movement represented "history's readmission to the discourse of architecture" (Forty 2000, 199). It was heralded in the 1950s by the writings of Ernesto Rogers, who argued for an architecture in "dialogue with its surroundings, both in the immediate physical sense, but also as a historical continuum" (Forty 2000, 132). This is important because this position acknowledges history itself as a dynamic construct in the sense that historic buildings are not themselves history but open to interpretation

[266] Cambridge Dictionaries Online,2016, http://dictionary.cambridge.org/dictionary/english/context.

and change. Rogers was inspired by Frank Lloyd Wright's proposed Masieri Memorial, a project which caused heated controversy (1953-55) over the suitedness of modern architecture to historic sites, and the degree to which the design took account of its surroundings (Forty 2000, 133).



Figure 59. The Masieri Memorial was designed for a prominent site in Venice.



Figure 60. Torre Velasca by the BBPR architectural partnership.

Rogers himself was later involved in the design of Milan's Torre Velasca (1957), representing a modern interpretation of the typical Italian medieval castle which at the same time aimed to satisfy functional spatial needs. As Collins later described it, in this building:

> The architects were able to discipline their architectural forms to harmonize with earlier forms without sacrificing any of the principles of the modern age (Collins and Frampton 1998, xiii).

Rogers' ideas were discussed and built on by a number of writers such as Aldo Rossi, who sought to find a way in which history could actively contribute to new architecture (Rossi et al. 1982). Meanwhile, the highly influential *Complexity and Contradiction in Architecture* argued that historical precedents enriched meaning and interest (Venturi 1977).

It was Colin Rowe's Urban Design Studio at Cornell University, however, which – as a critique of the contemporary city – introduced 'contextualism' into architectural vocabulary in 1966. Unlike Rogers, Rowe was uninterested in a speculative understanding of the historic environment and concentrated on architecture's formal properties (Forty 2000, 135). Also, while Rogers (and Rossi) were committed to the 'modern', Rowe's aim was a compromise between modernism and tradition (Forty 2000, 135).

Regionalism or regional architecture is an aspect of Contextualism, which also includes critical regionalism and new vernacularism. Differing from contextualism, where context could be both a specific site or the broader environment, regionalism refers to a bounded context or 'region' with specific elements (ideal and material) which could be employed and used to establish connections between new works and pre-existing characteristics (Canizaro 2007, 21), in resistance to standard (pre-conceived) forms and methods (Donovan and Gkartzios 2014, 336),

Although representing a variety of positions, consistent themes within regionalism include resistance to standardised architectural forms, a concern for authenticity, and the fostering of connectedness among people of the specific culture, history, identity,

and ecology of their region (Canizaro 2007, 22). However, while regionalism can be positively seen as providing cultural continuity, it can also be negatively interpreted as a declaration and reinforcement of cultural differences. Meanwhile its referential tendency has given it something of a conservative reputation, and as such many architects are reluctant to promote themselves as regionalists (Canizaro 2007, 24).

New Vernacularism, an architecture which aims to explicitly mimic past styles, and its larger-scale manifestation of New Urbanism, a planning and development approach based on historic principles, represent the extremes of the referential approach. Both, however, are growing trends (Sorkin 1992), with Poundbury in Dorset representing a well-known UK example – and one which was in fact largely developed by the same firm as in Case Study 11 (C. G. Fry).



Figure 61. Poundbury, Dorset, by C. G. Fry.

Such revivalist approaches are often criticised on the basis that construction of imitation historic buildings debases the appreciation of both contemporary architecture and real historic architecture, that is, it has a negative impact on conservation. New Urbanist guidelines argue, however, that:

> Neotraditional designs evoke the feeling of the past, and […] encourage emotional bonding to the place and create an increased sense of place (Levi 2005, 149).

Research has shown that, in contrast to the view of many architects and critics (e.g., Sorkin 1992), the non-design public favour historic-looking buildings and are less concerned with the preservation of real history (Huxtable 1997). In addition, other studies have found that it is 'basic' design attributes, understood though simpler decision rules, rather than more complex 'character' which shapes non-designers preferences, in particular towards the pitched roof form, but also to 'traditional' walling (rather than glazing or panelling, for example) (Fawcett, Ellingham, and Platt 2008). Architects, in contrast, appear largely indifferent to roof shape and walling and prefer buildings with strong architectural character attributes not apparent to 'laypersons' (Fawcett, Ellingham, and Platt 2008).

Critical regionalism is another facet of regionalism which has emerged since the early 1980s. First used in an essay by Tzonis and Lefaivre, the concept was developed by Kenneth Frampton (1983), who sought to promote an architecture rooted in the universalising modern tradition, but tied to a particular geographical and cultural context. The result is a complex "hybrid world culture", characterised by a permanent exchange between rooted culture and universal civilization (Shirazi 2018, 41). The notion of contrasting synthesis is exemplified by Frampton's dialectical pairs, for example, space/place, scenographic/architectonic artificial/natural, etc. (Frampton 1983, 327).

Critical regionalism is seen by some as:

> A laudable attempt to reverse the trend of placelessness caused by mass culture, and at the same time it resists the simulations, the pseudo-places, of vernacular and historic revivals (Ingersoll 2012, 387).

Examples of critical regionalist practice cited by Frampton include work by architects as various as Alvar Aalto, Jørn Utzon, Mario Botta, Alvaro Siza, Tadao Ando, and Oscar Neimeyer (Eggener 2002, 230).



Figure 62. Alvar Aalto's Säynätsalo Town Hall (1952).



Figure 63. Tadao Ando's Water Temple, Hyogo (1991).

Frampton's work, however, has been widely criticised, as well as being widely influential. Ingersoll describes it as "not only difficult to understand (because of its dialectical premises) but nearly impossible to visualize", and as such was "more valuable to historians and critics for evaluating work that it has to practitioners" (Ingersoll 2012, 233). Frampton, however, argued that critical regionalism:

> Be regarded as not a style – "a received set of aesthetic preferences" – but a process, applicable to a range of situations and more or less independently realized in a variety of locations (Eggener 2002, 230).

Eggener (2002, 229), however, observes that "as a process, critical regionalism is inherently dialectical and contradictory, and that as a "construct most often imposed from outside, from positions of authority" had little local relevance or meaning.

Meanwhile, Sorkin (1991, 148) observes that:

> A consequence of the profession's current preoccupation with 'context' is a kind of collective confidence about the possibility of adding on. There's an implicit argument that architects, duly skilled and sensitized, should be able to intervene anywhere.

How this may impact on historically sensitive sites will be examined in the next chapter (8). Meanwhile, and although there is clearly an implicit challenge in the invention of a 'modern vernacular', the importance of Regionalism and its offshoots – and why it has been expanded upon at some length here – is that it opens the question of whether there can be a contemporary solution in such contexts which is new, yet of its place, deriving and also contributing meaning and value to its context.

7.2.2 Built heritage in Dartmoor National Park

First, however, a short overview of Dartmoor's built heritage and how it is valued and protected is necessary. As the DNPA website explains, Dartmoor's historic built environment "enhances the quality of our protected landscape and contributes significantly to an understanding of life past and present". The DMD explains that historic built environment also:

> Contributes greatly to the health and wellbeing of local communities and the local economy through its influence on the character of the environment and an area's sense of place (DMD par. 2.10.1).

Significantly for this research, while stressing the importance of conserving such assets the DMD also explains that the historic built environment "has the potential to act as a catalyst for regeneration […] and it can stimulate and inspire imaginatively designed new development" (DMD par. 2.10.1).

Although English national parks were designated based on natural beauty, the cultural heritage of each park is considered fundamental to its unique present-day character,

specifically the tangible cultural heritage represented by their wealth of 'vernacular' buildings. A recent Department of the Environment Circular states that the character of national park is "reflected in the local building material and vernacular style […] which mark the individual characteristics of each Park" (Selman and Swanwick 2010, 13-14). The DNPA publishes a character appraisal for each of the conservation areas on Dartmoor, which describe the heritage qualities of each area and is considered "a source of important background material for the consideration of development proposals" (DMD par. 2.10.26). It does not, however, have a 'cultural heritage strategy' as do some other NPAs (e.g. the Peak District NPA).

The widely-recognised importance of Dartmoor's historic built environment is reflected in the finding that 92% of respondents to the Dartmoor's proposed National Park Management Plan 'Vision' agreed that the archaeological and historic character of buildings, settlements and landscapes should be conserved (Tunnicliffe 2006, 2). It is also reflected in its high number of 'heritage assets', defined by the NPPF as:

> A building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions because of its heritage interest (NPPF Annex 2: Glossary).

The NPPF goes on to explain that "heritage interest […] may be archaeological, architectural, artistic or historic" and that significance "derives not only from a heritage asset's physical presence but also from its setting (NPPF Annex 2: Glossary). The DMD explains that a "heritage asset holds meaning for society over and above its functional utility", and that heritage assets can possess both "tangible and intangible qualities" (DMD par. 2.10.2).

Dartmoor is home to 2,750 listed buildings, 1,082 ancient scheduled monuments and 25 conservation areas recognised for their architectural and historic interest (DNPA 2017).

These listed heritage assets are afforded statutory protection and are a "material planning consideration" when it comes to new development (DMD par. 2.10.2). The DNPA, like other local authorities, can formally identify local heritage assets, which it puts on its Historic Environment Record (HER), a searchable digital database providing information about known heritage features within the park, and which the DNPA uses to inform their planning decisions. Similarly, the DNPA has a duty – under the Planning (Listed Buildings and Conservation Areas) Act 1990 – to identify and designate conservation areas.

There are, however, also many 'heritage assets' which are not statutorily designated, but as the DNPA itself acknowledges "can be of equal significance and worthy of conservation". Academic literature, however, suggests that in practice, conservation planning is often controlled through an official or 'authorised' heritage discourse (AHD), which is based around selective heritage storylines and emphasises expert values and knowledge, often reflecting elite tastes, while the representations of other (often non-expert) groups are ignored or marginalised, leading to tensions (Parkinson, Scott, and Redmond 2016, 293). Studies in rural Ireland, for example, suggest that while Local Authority guidance, representing the 'official' narrative, emphasises vernacular traditions as representing "'polite' and understated design, reflecting modesty and simplicity" these do not reflect local preferences, particularly among those who associate such styles with a harsh and impoverished past (Scott, Bullock, and Foley 2013, 349).

The DNPA website describes Dartmoor's historic built environment as "rich and diverse" and "broad both in type, size and age" [sic]. The DNPA Design Guide, meanwhile, states that "there is no precise definition of what constitutes a historic building", again

suggesting a broad approach to understandings of built heritage (DNPA 2011a, 56). The website's 'Heritage' section, however, describes several periods and themes including 'Industrial', and 'Military Heritage'. Except for "smart Victorian villas" associated with the coming of the railways in the Industrial period, however, no buildings are described within either of these themes. Instead, the focus for buildings is clearly towards pre-industrial structures, specifically the "medieval moorland farmsteads with their stone walled fields, hamlets, villages and historic towns". Notably, no mention is made of 20th century heritage – buildings or otherwise – other than in a military context.

Making a clear distinction between traditional (i.e. 'vernacular') and modern buildings, the website explains how because "there has been only modest amounts of modern development" the "contribution that traditional buildings make to this landscape is correspondingly strong, as this relationship remains substantially *undiluted*" [author's italics]. It also explains how the presence of traditional buildings is "intensified by a strong identity and character born of both the locally available building materials and the way that these have been used to represent changing traditions, fashions and functions over time". Although there are notable material differences within the park – the east dominated by cob and thatch and the west by stone (usually granite) and slate – this is not identified.

The Design Guide, however, does make a distinction between the 'vernacular' buildings associated with rural areas (largely farmhouses), and older houses in larger villages and towns, which contribute to a "rich visual picture" (DNPA 2011a, 16). Its descriptive passages, however, focus largely on the "strong visual presence" of the former type, which it describes in near-virtuous, even anthropomorphic, terms as "simple, robust buildings built to withstand the elements" which "turn their back against the weather"

and “reflect slowly evolving and centuries old traditions” (DNPA 2011a, 12). Built largely of granite – the “universal material” – although “sometimes rendered to give additional weatherproofing”, such dwellings have stone walls, small windows, and “a strong horizontal emphasis” (DNPA 2011a, 12). Roofs are shallow-pitched and covered with slate, eaves “keep tight to the face of the building” and there are “large chimneys at each gable end” (DNPA 2011a, 12). Farmsteads are often arranged in compact, tightly clustered groups (DNPA 2011a, 10).



Figure 64. Examples of rural buildings illustrated in the Design Guide.

Among such buildings, generally at the edges of the moor, are examples of the Dartmoor longhouse whose ongoing influence on contemporary design as a distinct and significant regional housing type warrants a detailed description. Dating from medieval times, Dartmoor longhouses belong to a tradition specific to western Britain of dwellings whose essential characteristic was to shelter people and cattle under one roof. Long and rectangular, and typically constructed of granite and thatch, a cross passage with two entrances divides the two different types of occupation, with one end occupied by humans, and the other (the ‘shippon’ or ‘shippen’) occupied by animals during the winter. Originally these buildings would have been heated (and lit) by a central hearth, with the spaces being open to the rafters, and windows would have been small and few.

In later centuries these buildings were typically adapted and expanded with upper floors, ancillary structures and by the 17th century, open fireplaces, which were again made of local granite and generally backed onto the cross passage.



Figure 65. Higher Uppacott, a Grade 1 listed longhouse as illustrated in the Design Guide.



Figure 66. Examples of 'urban' architecture in the Design Guide.

Although representing by far the larger proportion of Dartmoor's housing stock, much less attention – 2 paragraphs compared with 4 pages, and indeed no obvious praise – is given to the "more urban, ornate and ordered building style" in larger villages and towns (DNPA 2011a, 19). Rarely more than three storeys, and often fronting "directly onto the street", such buildings "aim to be well proportioned [sic] and frequently have decorative features such as window mouldings". In contrast to vernacular buildings (to which they are repeatedly compared) there is a "greater balance between solid and void with larger

vertical sliding sash windows", as well as greater use of "render and colour" (DNPA 2011a, 18). "Slate hanging and render on timber framing are also common" (DNPA 2011a, 18). Overall, however, the impression is that, for the DNPA, it is "unfussy, simple structures" of the rural vernacular tradition which are preferred (DNPA 2011a, 16).

7.3 Development and Design Policies: New architecture in 'built heritage' contexts

7.3.1 Case study development policies

The four case studies are all located in 'built heritage' contexts. In addition to the 'heritage' policies described below, the case studies in this section were also subject to development policies according to type. Two were replacement dwellings [5, 8], and as such employed the 'replacement dwelling' approach (DMD27) previously described (4.3.2). The other two cases were extensions [6, 7], and therefore addressed DMD24: Extensions and alterations. The aim of this policy, in contrast to DMD27 which, as discussed, requires replacement dwellings to 'enhance' a site relative to the existing dwelling, is not enhancement but preventing harm. It states that extensions and alterations:

> Will not adversely affect the appearance of the dwelling, its curtilage or immediate surroundings, even if not generally visible (DMD24).

Another difference is that while DMD27 prohibits the replacement of heritage assets listed on the HER, DMD24 has no such restrictions. Also, while DMD27 is not prescriptive on design, extensions and alterations are required to comply with both DMD5 and the Design Guide.

Both policies, however, apply measurable criteria on size, based on the size of the existing dwelling. DMD27 criteria are described above (4.2.2). DMD24, meanwhile, restricts the size of new extensions to no more than 30% of the existing total habitable

floorspace. The aim of this restriction is to prevent new extensions from dominating an existing building. As will be shown, however, if part of a building is removed to accommodate an extension there is scope for creating a sizeable extension, and even one which is larger than the original building [6, 7].

7.3.2 'Built heritage' planning policies

The DNPA has a range of policies which apply to buildings in built heritage contexts. The general policies concerning the historic built environment are COR5 and DMD7. COR5 identifies the "character, appearance, historic plan forms, settlement patterns, integrity, local distinctiveness and cultural associations" as contributing to the "special qualities and settings" of the historic built environment, which should be conserved and enhanced.

DMD7: The quality and distinctiveness of the built environment, builds on COR5. Its guidance notes advise that "the historical contexts of the built environment must be considered thoroughly to ensure that sensitive areas and elements are not damaged" (DMD par. 2.9.1). Notably, new development "should reflect traditional material styles and proportions", "traditional surfaces and layouts should be retained or reintroduced" and the "scale, texture, colour and pattern of new materials" should be "sympathetic to the area's character and appearance" (DMD2.9.3). The policy itself does allow for the 'enhancement' of the built environment (i.e. a more positive approach to new architecture) but this must "reinforce the distinctive qualities of places" and respect the "integrity" of historic places and heritage assets, including conservation areas.

In addition to these more general built heritage policies, the four case studies were subject to one or more specific policies addressing heritage assets, in these cases DMD8,

DMD12 and DMD13. DMD8 addresses changes to "listed buildings and other heritage assets", affecting Case Studies 6 and 7. This policy is not prescriptive in terms of design but focuses on establishing the significance of the heritage asset and the potential impact of the proposal on the "character, appearance and setting" of that asset. This must be detailed in a "statement of significance" submitted with the planning application, allowing for the "scale of any harm or loss" be assessed. In cases where:

> Substantial harm is identified, consent will not be granted unless the proposed development will secure substantial public benefits which outweigh that harm (DMD8).

The guidance notes to this policy, meanwhile, explain that:

> The intrinsic value of a building can be lost as easily by unsympathetic alteration or extension as by demolition (DMD par. 2.10.9).

Identifiable harm includes not only detracting from the form, quality and setting of the asset itself but also its "interest" and "cultural significance" (2.10.12). Overall this policy reflects a position of 'no-change', making no allowances for the possibility that an extension/alteration to a heritage asset could either be seen to 'conserve' or 'enhance' it.

DMD12 concerns development "in or affecting a conservation area" (Case Studies 6 and 8). In contrast to DMD8, its guidance notes explain that the "purpose of designating a conservation area is not to prevent any change", nor does it "have to mimic existing buildings" (DMD par. 2.10.29). A conservation area character appraisal, moreover, "sets out how the area or place has evolved as interesting, but *unfinished* story" [author's italics], a comment clearly indicating that change is to be expected (DMD par. 2.10.29). However, while DMD8 aims to prevent harm, under DMD12 development "will only be permitted where the character or appearance of the conservation area is preserved or

enhanced". An existing building, moreover, might only be demolished (see Case Study 8) if:

> It is in a dangerous condition and wholly beyond repair or where demolition would lead to preservation or enhancement of the character and appearance of the conservation area (DMD12).

An existing building might only be altered if the area is similarly "preserved or enhanced". As with DMD8, a "statement of significance" must also be submitted.

The final heritage policy relevant to these case studies, specifically Case Study 5, is DMD13: Protection of heritage assets with archaeological interests. Applying to both designated and non-designated assets, this policy requires a method statement of investigation to be drawn up by an archaeologist and submitted with the planning application.

7.3.3 Policy summary

The table below (Table 9) summaries the five planning policies discussed here, again according to the seven identified key planning issues (3.3.5).

As before, the table shows how judgement criteria vary and do not apply equally in each case. Unlike the development policies (DMD24/DMD27), the 'heritage' polices do not specify scale or landscape impact and employ no measurable criteria. Again, however, all seven issues are included in the case study analysis (9) and in the final discussion (13). In line with the Cultural Heritage theme, heritage/site context (which in turn impacts on scale/size and design quality) and heritage impact will be the focus of this section, as indicated by the grey shading.

Table 9. Summary of the key Cultural Heritage planning policies.

	CONTEXT	DESIGN CRITERIA			IMPACT CRITERIA			
Planning policy	***Heritage context/ site***	***Scale/size***	***Design quality/ style***	***Energy efficiency***	***Landscape impact***	***Heritage impact***	***Wellbeing Impact***	***Case study example***
Extensions and alterations (DMD24)	Existing dwelling	Measurable criteria relative to existing + no adverse effect on existing	Reflect Design Guide/ no adverse effect on existing	Not specified	No adverse effect on immediate area/ comply with DMD5	No adverse effect on existing building/ comply with DMD5	Not specified	6: West Yard Farm + 7: Bottor Cottage
Replacement dwelling (DMD27)	Existing dwelling: not on HER	Measurable criteria relative to existing + sympathetic to location	Not specified	Improve over existing	Enhance relative to existing	Not specified	Not specified	5: Queen of the Dart + 8: Hidden House
Change to listed buildings/ heritage assets (DMD8)	Heritage asset (designation not required)	Not specified	Not specified	Not specified	Not specified	Relative to significance and harm + public benefit	Not specified	6: West Yard Farm + 7: Bottor Cottage
In or affecting a conservation area (DMD12)	Conservation area	Not specified	'Good quality' contemporary design considered	Not specified	Not specified	Preserve/ enhance the character/ appearance of the area	Not specified	6: West Yard Farm + 8: Hidden House
Protection of heritage assets with archaeological interests (DMD 13)	Heritage asset (designation not required)	Not specified	Not specified	Not specified	Not specified	Method statement required	Not specified	5: Queen of the Dart

Policy DMD8 reinforces the 'no-change' policy towards heritage assets, while DMD24 imposes specific restrictions to ensure that extensions do not 'dominate' an existing building. Overall such policies reinforce the primacy of existing over new architecture, irrespective of quality. As one architect commented:

> *If you've got an existing house, even if it has no real architectural merit, the planning guidelines suggest that any extension needs to be subservient […] and you are discouraged from re-defining what is already there.*[267]

In striking contrast, however, the DNPA's policy on conservation areas (DMD12) aims neither to prevent change nor replicate existing buildings (DMD par. 2.10.29). This contrast suggests that the DNPA has a more positive approach towards change in

[267] E. Sheryn [architect], interview with author, May 11, 2016.

heritage areas (DMD12) than within individual buildings (DMD8/24).

Additionally, while DMD12 (conservation areas) focuses on visual 'appearance', DMD8 (listed buildings/heritage) focuses on wider issues: 'significance' and 'public benefit'. These policies also differ in their position towards new architecture, DMD8 (negatively) considering its potential 'harm' while DMD12 (positively) stipulating that development 'preserve' and 'enhance'. Of all the policies, only DMD12 mentions design style, specifically allowing for 'contemporary' solutions.

7.3.4 DNPA Design Guide: Development in 'built heritage' contexts

As with planning policy, much of the Design Guide is directed towards preservation. Its Introduction states that the "conservation of the ancient fabric of the towns, villages and farmsteads remains a high priority" in the management of the Dartmoor landscape (DNPA 2011a, 6). It does, however, recognise the necessity of change, with its section on 'Development and the historic environment', for example, explaining that "heritage assets have, to a greater or lesser extent, some capacity to absorb change" (DNPA 2011a, 40). This however, "must be carefully managed" through both the assessment of the asset's significance and the impact of proposed change (DNPA 2011a, 40). The Design Guide also points out that a heritage asset's setting is also significant and needs to be included in such an evaluation (DNPA 2011a, 41). Overall, the emphasis in this section is on informed decision-making, or what it calls "informed conservation", rather than prescriptive design guidance.

The introduction, however, is clear to point out that the overall aim for new development, is "conserving the quality and distinctiveness of the built environment and reinforcing local character" (DNPA 2011a, 7), which it describes in some detail (7.2.2).

This position on one hand suggests that new buildings can contribute to local character (architecture is positive), but on the other it suggests an ethos of restriction in terms of design. As the Design Guide acknowledges, however, it is in the larger settlements:

> That most new development will take place and design proposals will need to respond to surroundings that display a great variety of scale, height and detailing, contributing to a rich visual picture (DNPA 2011a, 16).

This suggests that a variety of approaches might be acceptable.

As previously explained, however, the section on 'Contemporary design' suggests that wholly contemporary solutions would not be considered widely appropriate (4.3.4). Notably, this section recommends "modern design with local reference", suggesting, for example that:

> A design solution that takes it cue from traditional materials used in an innovative way can generate interesting contemporary design without being too strident or intrusive (DNPA 2011a, 36).

Such language suggests the influence of Critical Regionalism type approaches, though notably this statement is tempered with the caveat about 'intrusive' design. Elsewhere in the guidance however, the notion that 'heritage' might inspire creative new solutions is contradicted by other neo-traditional statements, such as that "distinctive buildings and building details", should be used to inform development proposals in conservation areas (DNPA 2011a, 18). Meanwhile, the Design Guide warns that "a mix of contemporary and traditional in the same building […] can give rise to a confused identity" (DNPA 2011a, 78).

The Design Guide provides a section on 'Alterations to Historic Buildings'. As with the section on the historic environment, the emphasis is on informed design, in this case with the caveat that the "form and significance of a historic building imposes limits on what is achievable, and compromises are often necessary" (DNPA 2011a, 56). In some

cases, any change would be “generally considered inappropriate” (DNPA 2011a, 56), such as the longhouse shippons described above (DNPA 2011a, 100) (7.2.2). The Design Guide, however, does provide for the possibility of, and indeed even appears to promote “contemporary extensions to historic buildings”, although this contradicts the warning against the ‘confused identity’ described above. Meanwhile, its advice on the design of such extensions is also conflicting, in terms of the approved relationship of new development to a historic building. On the one hand, for example, the Design Guide suggests that:

> Using *traditional* methods and materials, but in a modern contemporary way with careful attention to detail, can help to *blend* the old with the new [author’s italics] (DNPA 2011a, 57).

Slate and timber cladding are both cited as “particularly appropriate” and indeed have “been successfully used on contemporary buildings” (DNPA 2011a, 72). At the same time, however, the Guide suggests that:

> *Alternative* roofing materials such as steel, zinc, copper or lead can be successful – particularly on *contemporary* extensions to historic buildings [author’s italics] (DNPA 2011a, 57).

While the first comment indicates that the aim is for new development to ‘blend’, the second in contrast suggests that new development can contrast with pre-existing structures. The Design Guide justifies the use of metal sheet roofs because of the “tradition of using corrugated iron sheets on Dartmoor buildings” and notes that they are “are a prominent part of the landscape” (DNPA 2011a, 74). Notably, these comments are wholly contradicted by the statement in the Dartmoor’s first design guide that:

> Corrugated iron […] either when shining like new zinc or old red rust […] utterly destroys the beauty of fine old buildings (Devon County Council 1955, 48).



Figure 67. A 'traditional' corrugated roof in the current Design Guide.



Figure 68. A building 'destroyed' by a corrugated roof illustrated in the first design guide (1955).

Meanwhile, and contradictorily, although such roofs are today accepted as 'prominent' features, on new metal roofs:

> Pale or shiny finishes should be avoided as they reflect sunlight and make the building stand out (DNPA 2011a, 74).

Finally, although not restricted to historic buildings, the Design Guide's advice on 'Domestic extensions, outbuildings and conservatories' is also relevant to this section. This states that a "well designed extension can enhance the character, appearance and value of a building" (DNPA 2011a, 58). While seemingly positive towards new design, again, the guidance is somewhat conflicting. The "key to a successful approach", it claims, is "to look for existing good examples" (DNPA 2011a, 58). This would appear to open a variety of approaches, but the Design Guide then observes that:

> The aim should be to enhance the building without altering its fundamental character (DNPA 2011a, 63).

It also states that "on Dartmoor the distinctive style is for simple, uncluttered and robust forms" (DNPA 2011a, 58), a comment suggesting that a new extension should take its cue from 'vernacular' design which is also described in such terms (7.2.2).



Figure 69. The Design Guide's sole illustration in the section on domestic extensions (p. 59).

At the same time, however, it also suggested that "extensions offer an opportunity to use good contemporary design […] as long as it is in harmony with the existing building" (DNPA 2011a, 59). The extension in the accompanying photograph, could hardly be said to be 'contemporary' (Fig. 69). Meanwhile, scale, rather than design, is singled out as the "the major issue" with all extensions, such that they "should not overwhelm the original building" (DNPA 2011a, 58).

7.4 Summary

This chapter explored the literature, policy and design guidance surrounding the accommodation of new residential architecture in built heritage contexts, as well as proving some further descriptive information about the built heritage context within Dartmoor. It has revealed the many ways in which design can be understood to engage with built heritage, how it may be conserved or enhanced through new development,

what forms those could take, and how new architecture itself becomes the heritage of the future.

In terms of wider heritage discourses, it was shown that while the reflection of specific place/culture characteristics is important for many (e.g. the widespread rejection of modernism), that this is problematic: neo-traditionalism's blurred authenticity arguably negatively impacts on conservation, stifles creativity, and reinforces some (often 'official') heritage discourses while ignoring or marginalising others, but the complexity and variety of 'middle ground' positions such as critical regionalism has arguably undermined their conceptual value as design 'tools', while at the same time giving license to interventions in any context.

In the specific context of Dartmoor National Park, declarations of a diverse heritage are undermined by a focus on pre-industrial and particularly rural typologies when it comes to buildings. Meanwhile, DNPA planning policy and design guidance reflect inherent contradictions and tensions: disparities among individual planning approaches (and indeed between new and old design guides); the acceptance of change, but the focus on reproducing local character: particular emphasis on the 'rural vernacular', despite the acknowledgement that most new development is located in Dartmoor's larger settlements; examples of 'critical regionalism' type language contradicted by other neo-traditional statements.

8 ‘CULTURAL HERITAGE’ CASE STUDIES



Figure 70. Case Study 6: West Yard Farm by van Ellen + Sheryn Architects.

[We] try to preserve what’s special and precious in the old building, and restore, preserve and enhance that, but at the same time we understand the limitations and to a certain extent the failings of historic buildings.

Eilir Sheryn, architect

8.1 Introduction

This chapter investigates four case studies within built heritage contexts, presenting a variety of examples of how individual architects interpret and respond to Dartmoor's built heritage – as both a model and a context – when designing new architecture, and the reactions of different stakeholders (including planners) towards such responses. Two case studies were replacement dwellings within 'heritage' contexts [5, 8], and two were extensions to designated heritage assets [6, 7]. Case Study 5 saw two different proposals by the same designers, one of which was built. Both are considered here. The four case studies (five designs) are summarised in the following table: [268]

Table 10. Summary of the design proposals in Case Studies 5-8.

No.	*Design proposal*	*Designer*	*Development type*	*Description*	*DNPA App. no.*	*App. date*	*Status*
5	'Richard Meier'	Adam Studio	Replacement dwelling	Neo-modernist inspired house with nod to longhouse plan	N/A	June 2005	Unbuilt
	Queen of the Dart	**EnSpace Architects**	**Replacement dwelling**	**New take on Dartmoor longhouse in secluded setting**	**0932/05**	**Nov 2005**	**Built**
6	**West Yard Farm**	**van Ellen + Sheryn**	**Extension**	**Glass link extension to historic farmhouse**	**0058/11**	**Jan 2011**	**Built**
7	**Bottor Cottage**	**van Ellen + Sheryn**	**Extension**	**Substantial extension + refurbishment of Georgian cottage**	**0085/15**	**Feb 2015**	**Built**
8	**Hidden House**	**Webster Sheryn**	**Replacement dwelling**	**Contemporary house in conservation area**	**0038/10**	**Jan 2010**	**Built**

As previously, in each case, up to five separate phases of development are considered. These are summarised in Table 10 below.

Case Studies 6 and 7 each saw an initial unbuilt proposal superseded by a second built design. Case Study 8 saw an initial extension proposal superseded by the design and construction of a replacement dwelling. Although three of the built designs were by the

[268] Those proposals which achieved planning consent are in bold type. Names in quotation marks are coined by the author.

same practice (Webster Sheryn/van Ellen + Sheryn), Case Studies 6 and 7 were designed by two different architects. In all cases there was a pre-existing dwelling, and a complex 'cultural heritage' context, interpretations of which played a key role in the design debate.

Table 11. The comparative development of Case Studies 5-8.

No.	*Case study*	*Phase 1 Pre-development conditions*	*Phase 2 First design development*	*Phase 3 Second design development*	*Phase 4 Planning application and response*	*Phase 5 Completion & post-completion*
5	**Queen of the Dart**	1850's: copper mine in operation; 1920's: fishing lodge constructed; 1970s: site purchased	2005: 'Richard Meier' design developed (later abandoned)	2005: Queen of the Dart design developed	2006: Queen of the Dart - planning granted	2008: construction completed
6	**West Yard Farm**	18th century: farmhouse constructed; 1950's extensions constructed	2008: first design – planning granted	2010: site purchased by current owner; van Ellen + Sheryn design developed	2012: van Ellen + Sheryn design – planning granted	2013: construction completed
7	**Bottor Cottage**	18th century cottage constructed; 20th century extensions	2014: purchased by current owners	N/A	2015: planning granted	2018: construction completed
8	**Hidden House**	1930's bungalow constructed	2006: first design (extension) – planning granted	2006: site purchased by current owner	2010: planning granted	2014: construction completed

8.2 Case Study 5: Queen of the Dart

8.2.1 Pre-development conditions

The 28-acre site is located on the eastern bank of the River Dart in the southern part of Dartmoor. On the western side of the river is National Trust woodland, designated Section 3 and a SSSI, containing a public footpath from where the site is clearly visible. The name Queen of the Dart comes from an 1850s copper mine listed on the Devon and Dartmoor Historic Environment Record (HER).[269] Remains include a shaft, a spoil heap, and a semi-derelict stone 'barn'.[270] In the 1920s, a single storey fishing lodge was constructed in a clearing. This building was timber-framed with asbestos panelling, with

[269] No. MDV7804.

[270] J. Sibson [architect], interview with author, February 18, 2016.

a red, asbestos-tiled roof.

The property was purchased in the 1970s as a holiday home. In 2004, its owners began to consider replacing the now-aging lodge with a permanent residence.[271] By this time there was also a static caravan on site, used for additional accommodation.



Figure 71. The 'Queen' is set in a heavily wooded valley.



Figure 72. The pre-existing lodge.

Designing a replacement was very much a family affair. The owners were exhibition designers, while their daughter and son-in-law, James Sibson ('the architect') were architects, although initially still in training. Manchester architects Adam Studio Ltd. were therefore engaged to assist. Later the 'family' architects took over and completed

[271] I. Heal, interview with author, March 11, 2016.

the project as EnSpace Architects.

In initial consultations, the planners told the designers (owners and architects) that replacing the lodge was not possible.[272] The lodge's poor condition and asbestos construction, as well as the opportunity to remove the caravan, however, turned out to be persuasive arguments in favour of replacement.[273] The owners wanted to retain the derelict barn because it "told a very clear history", but to largely rebuild it.[274] Planners, however, questioned whether this was necessary and suggested that repair would be preferable.[275]



Figure 73. The lodge required considerable refurbishment.



Figure 74. The derelict 'barn'.

[272] Sibson, interview.

[273] Heal, interview.

[274] Sibson, interview.

[275] C. Adam, letter to J. Sibson, June 16, 2005.

Size was an important consideration for the owners.[276] Planners, however, stressed that any replacement could be no larger than 110% of the volume of the lodge, plus the caravan, in accordance with current policy (4.3.2).[277] They felt it unfair, however, that a sympathetic development could not "slightly" exceed these restrictions in order to "achieve better living standards".[278] They suggested that a planning application could be made under the country house clause (then PPS7 – see 4.3.2), but this notion was rejected by planners as contrary to policy. [279] Later, however, planners acknowledged that "in exceptional circumstance there may be scope for limited flexibility" in regard to size.[280]

It proved difficult, however, to negotiate an acceptable solution. The Case Officer commented that "in regard to the design of the dwelling it is difficult to offer any advice".[281] The designers, meanwhile, struggled "to identify the [planners'] core areas of concern",[282] other than that their "prime concern" was "the size of the dwelling compared to the existing".[283] This meant that, in terms of design, the designers:

> *Had to go in very blind, and say we'd like to do this […] and the planners didn't respond well.*[284]

8.2.2 First design development: the 'Richard Meier'

Their first design, with its "floating plates of white walls and glass ribbon glazing", was influenced by the architecture of Richard Meier, which the owners much admired.[285]

[276] Sibson, interview.
[277] Ibid.
[278] Ibid.
[279] Ibid.
[280] Adam to Sibson.
[281] D. Summerfield [DNPA Planning Assistant], first letter to J. Sibson, June 16, 2005.
[282] J. Sibson, first email to author, February 25, 2016.
[283] C. Adam, second letter to I. and B. Heal, June 24, 2005.
[284] Sibson, interview.
[285] Ibid.

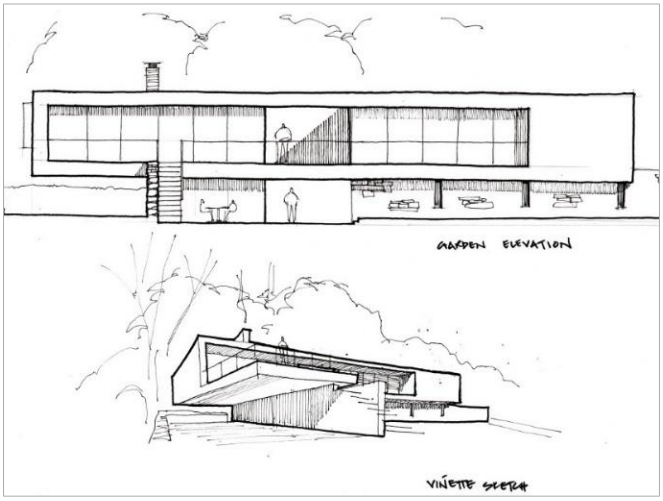


Figure 75. First design proposal: the 'Richard Meier'.

Focusing "around the object in the landscape" rather than "being part of, or reflecting, […] or inhabiting the landscape",[286] its flat roof was designed to contrast "with the vertical nature of the surrounding trees",[287] while the raised first floor living area and deck afforded views of the surroundings.[288]

Despite its modernist appearance, however, this design was also intended to reflect the Dartmoor longhouse, employed here as a "cultural plan", and using local materials (stone and render) such that the design would seem appropriate to the Dartmoor landscape, but without the need to "copy or create a pastiche".[289]

[286] Ibid.

[287] Adam, second letter.

[288] EnSpace Architects, "Queen of the Dart: RIBA Stage C design report," n.d.

[289] C. Adam, first letter to I. and B. Heal, June 24, 2005.

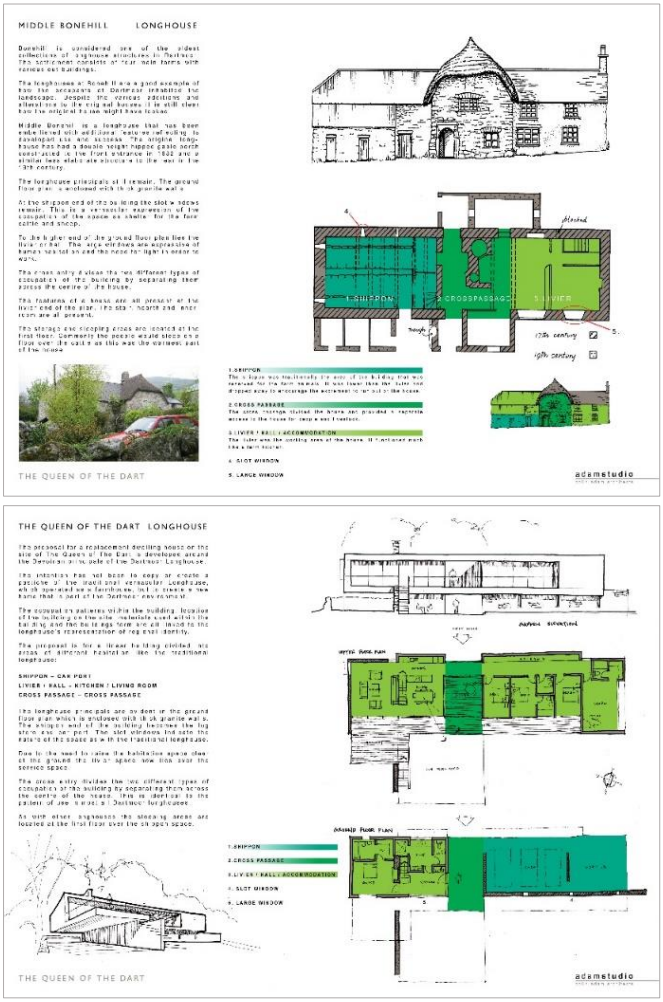


Figure 76. Parallels were drawn between the first design and the Dartmoor longhouse.

This design, however, never moved beyond consultation stage. The Case Officer advised that the "design, context and size" meant that this "unconventional approach" had a "remote" chance of planning success.[290] The architect, however, felt that planners simply "did not like how it was a white box in the landscape", and that such designs were "rejected outright" by Dartmoor planners.[291] Instead they tried "to push the designers in the direction of something was more in keeping in form and language" with the Dartmoor landscape.[292]

[290] Summerfield, first letter.

[291] Sibson, interview.

[292] Ibid.

8.2.3 Realised design development: the 'Queen of the Dart'

The designers abandoned their modernist ideas in favour of "a new vernacular" design of timber construction.[293] The DNPA had requested that the replacement dwelling be timber "to reflect the 'light touch' of the asbestos cottage".[294] Continuing communication issues, however, meant that five alternatives were developed, and six months passed before an acceptable solution was found.[295] As the architect later commented:

> All too often there is a gap between policy, guidance, precedent and a property owner's aspirations. It is not easy navigating this and at times can be costly.[296]

A pitched roof form was taken as the point of departure for the revised approach, employed as a "common language" to unite the new house with an attached smaller utility/car port.[297] The extensive glazing, rectilinear plan and orientation parallel to the river of the first scheme was, however, retained.

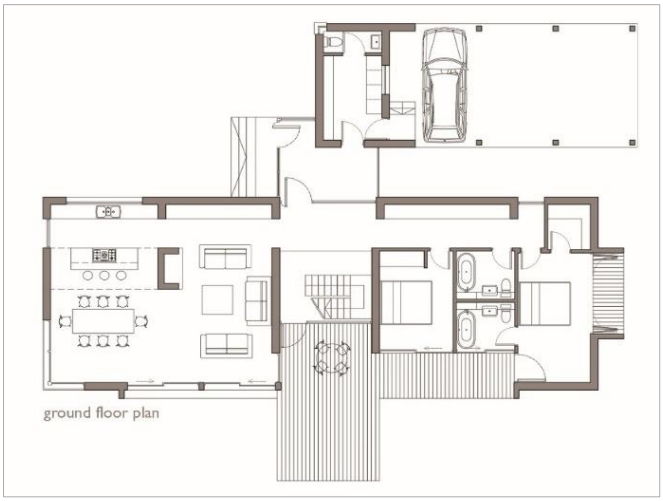


Figure 77. Ground floor plan as built.

The Case Officer found the revised approach "encouraging" and "more appropriate to

[293] Ibid.

[294] EnSpace Architects, "RIBA Awards – One Page Project Statement," n.d.

[295] Ibid.

[296] Sibson, first email to author.

[297] "RIBA Awards."

that of the Dartmoor vernacular".[298] He questioned, however, the proposed copper roofing, intended as a 'romantic' reference to the mine, and also to the red roof of the lodge.[299] He explained how "as a general rule it is preferable to avoid an overly-complicated approach", and that "materials should be limited to stone, timber or render and […] should not be mixed extensively".[300] Similarly, a proposed glass link between the house and garage, might be "viewed as excessive".[301]

Size restrictions continued to be a major issue, with the architect expressing concern that size:

> Is an easy but short-sighted criticism of […] a scheme that is of Dartmoor but without being [either] pastiche or not forward looking.[302]

It turned out, however, that "once a scheme was developed that the planners liked" they could be flexible.[303] A pre-application report describes the final design as "acceptable" despite "being above the permissible level of development set out by the DNPA".[304] It also acknowledged that 18% of the additional volume represented space required to create a highly insulated and energy efficient building.[305]

8.2.4 Planning application and response

A planning application was made in December 2005.[306] The design intention was a "new vernacular house", "using traditional materials and techniques of construction" to create a "modern timber frame building".[307] The timber was intended to reflect the woodland

[298] D. Summerfield, "Report of consultation on 10th November 2005."
[299] I. Heal, letter to D. Summerfield, February 10, 2006.
[300] D. Summerfield, second letter to J. Sibson, November 24, 2005.
[301] Ibid.
[302] J. Sibson, email to D. Summerfield, February 10, 2006.
[303] J. Sibson, second email to author, May 6, 2016.
[304] "Report of consultation."
[305] Ibid.
[306] "Application for Planning Permission," 0932/05, December 9, 2005.
[307] EnSpace Architects, "RIBA Project description," n.d.

setting, weathering to become “a collage of natural tones blending in with its surroundings”.[308] The detailing, however, was inspired by American architects Cutler Anderson.[309] The main house was to be roofed with copper sheeting, which would similarly “respond to its environment” over time.[310] The carport/utility, attached to the main house by a glass link, would have ashlar slate and masonry walls, “reminiscent of the stone buildings of Dartmoor”.[311]



Figure 78. The Queen of the Dart by EnSpace Architects.



Figure 79. The Edwards House by Cutler Anderson Architects.

As with the first scheme, the longhouse plan was cited as a precedent, with a monolithic

[308] EnSpace Architects, “Queen of the Dart,” accessed August 11, 2018, http://enspace-architects.squarespace.com/.

[309] Sibson, interview.

[310] Heal to Summerfield.

[311] “Queen of the Dart.”

slate chimney providing a "focus at the heart of the house".[312] The building's low energy systems were not prioritised but "considered in unison with the architectural design of the scheme", including the desire for extensive glazing.[313]

In response to the required archaeologist's report, the house was set back from the site of the lodge, to avoid damaging the remains of the mine. This position, it was argued, meant that it would be much less visible than the existing house from the opposite bank.[314] At the same time, however, it was proposed that the site be cleared of its low-level vegetation, so that it became "far more open".[315] The entire site level was raised by 1.2m, as a precaution against flooding.[316]



Figure 80. Site plan. The T-shaped lodge is outlined in grey. The dotted line to the bottom indicates the spoil heap from the mine. The river is to the left.

The scheme was presented to the Planning Committee in March 2006.[317] Despite a volume "55% greater than the combined volume of the existing dwelling and the caravan", the Case Officer recommended approval.[318] The Town Council "strongly

[312] "RIBA Awards."

[313] Colin Adam Architects, "Supporting statement for the Queen of the Dart replacement dwelling," December 2005.

[314] Ibid.

[315] Heal, interview.

[316] Sibson, interview.

[317] "Committee Report," 0932/05, March 3, 2006.

[318] Ibid.

recommended" approval, describing it as "modern yet sympathetic" and "striking yet harmonious".[319] They favourably observed that the building's "impact will be minimised […] by siting the structure further from the river", and that the materials would "weather to become inconspicuous".[320] They also embraced the "opportunity to replace an old run-down property".[321]

As to the Planning Committee, although some expressed concern about the copper roof, overall the design was considered "of an exceptionally high standard" and one that would "make a positive contribution to this part of the national park".[322] In the Planning Committee's view:

> Whilst innovative in terms of its materials and details, the overall form of the dwelling is relatively simple and considered appropriate to its setting.[323]

It was noted that "there have been concerns over the proposed size" but that "given the design and characteristics of the site it is considered acceptable".[324]

The only objection came from the Dartmoor Society, who were concerned by the "demolition of yet another pre-war, small scale timber frame dwelling".[325] These structures, they explained, "are becoming increasingly rare survivals, yet represent a very important part of the social and architectural history of Dartmoor".[326] They therefore requested that no planning decision be taken without careful consideration of the building's significance.[327] No such action appears to have been taken, however, and

[319] A. Prince [Town Councillor], "Report to the DNPA," 0932/05, January 17, 2006.
[320] Ibid.
[321] Ibid.
[322] "Committee Report," 0932/05.
[323] Ibid.
[324] Ibid.
[325] T. Greeves [Chair, The Dartmoor Society], letter to G. Wall, March 1, 2006.
[326] Ibid.
[327] Ibid.

planning permission was granted.[328]

8.2.5 Construction and post-construction appraisals

It took nearly three years before the building was completed, during which compromises had to be made between sourcing local and/or sustainable materials and their quality and cost.[329] Local slate, for example, turned out to be "incredibly poor quality", while sustainable distemper and lime render were "horrendously expensive".[330] In the end the copper came from South America, the cladding was Siberian larch, and the slate came from Spain.[331]



Figure 81. The timber clad house is connected to the slate utility by a glazed link.

[328] "Grant of Conditional Planning Permission," 0932/05, March 31, 2006.

[329] Sibson, interview.

[330] Ibid.

[331] Ibid.



Figure 82. The Queen of the Dart. The granite boulders add to the 'Dartmoor' effect.

Post-completion the house was favourably regarded by the public and the press and was shortlisted for an RIBA award in 2010. Published articles, such as one entitled "Renaissance of vernacular tradition at a new designer house on the river", emphasised the project's contribution to local distinctiveness.[332] In hindsight, however, the architect felt they "should have built it out of steel", because structural issues with the timber frame meant that "the walls aren't vertical".[333]

8.2.6 Summary

This case study saw two very different proposals by the same designers for a replacement dwelling in an isolated, semi-natural site with a complex heritage context. Planners' highly negative response to the modernist first design, intended to contrast with its surroundings, propelled the architects instead towards a highly referential 'new vernacular' design intended to 'fit in', an approach to which both planners and the public were highly favourable, even though this design considerably exceeded local policy on size. The dominant view, however, that this design represented an 'improvement' over the existing lodge came into conflict with the Dartmoor Society who

[332] World Architecture News, "Renaissance of vernacular tradition at a new designer house," accessed March 1, 2016, http://www.worldarchitecturenews.com/project/2008/10852/enspace-architects/queen-of-the-dart-in-exeter.ht.

[333] Sibson, interview.

wished to preserve it as part of Dartmoor's social and architectural history. Meanwhile, although both proposals had cited the vernacular longhouse as a precedent, only the second proposal, with its traditional house form – somewhat ironically inspired by American designers and employing neither local nor traditional materials – was considered to reflect this tradition, while the copper roof, intended as a direct reference to the mine, was questioned as a design element.

8.3 Case Study 6: West Yard Farm

8.3.1 Pre-development conditions

West Yard Farm is a complex of 18th century farmhouse, barns and outbuildings, set within 60 acres of woodland and meadow on the eastern side of the park. It is listed as a heritage asset on the Devon and Dartmoor HER.[334] It is also located within a village conservation area (North Bovey).

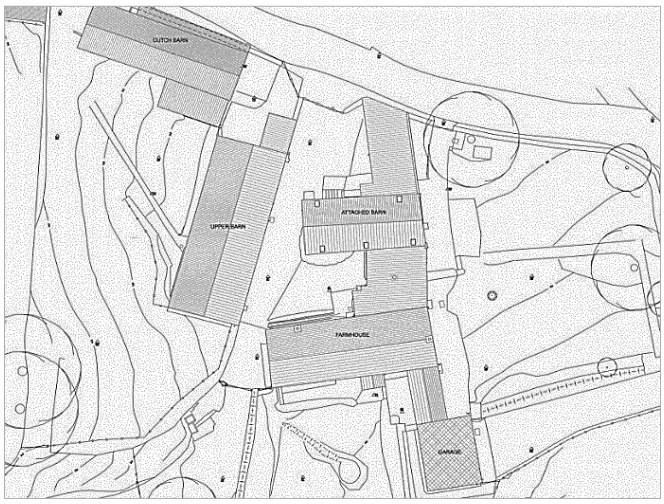


Figure 83. Existing site plan showing the range of buildings and extensions.

To the north is a narrow lane, with neighbouring properties. The granite farmhouse faces away from the lane, with no visible neighbours to the south or west. Behind the farmhouse is an 18th century two-storey granite barn. By the 1950s a single-storey,

[334] HER number: MDV77050.

"sprawling run of extensions" connected these structures, giving the house/barn "one large connected footprint".[335] Around the same time several new farm buildings were built to the north west of the house.



Figure 84. East elevation showing the extensive range of additions.

8.3.2 Early design developments

In 2008, planning permission was sought by the property's then owners to enlarge the existing extensions.[336] The proposed design, by the late local architect Stephen Emanuel, was in a 'traditional' style which matched the existing structures, and planning permission was granted without objection.[337] The work was never started however, and in 2010 property, having been unoccupied for a number of years, was sold.[338]

The purchaser was a London accountant, who "had big ambitions for the redevelopment of the entire property".[339] Having initially consulted Dartmoor practice, Van der Steen Hall (see Case Study 1), who suggested a 'traditional' approach, he turned instead to a young local practice, van Ellen + Sheryn, to see if they could "come up with something

[335] "Design and Access Statement," 0058/11, February 3, 2011.
[336] "Application for Planning Permission," 0650/08, October 13, 2008.
[337] "Grant of Conditional Planning Permission," 0650/08, December 8, 2008.
[338] E. Sheryn [architect], interview, May 11, 2016.
[339] Ibid.

completely different".[340]



Figure 85. The (unbuilt) 2008 design proposal by Stephen Emanuel Architects.

8.3.3 Realised design development

The van Ellen + Sheryn proposal was in two parts: the extension and refurbishment of the farmhouse and the connected, granite barn to form the main house; the extension and refurbishment of a separate barn built in the 1950s (known as the 'Milking Parlour') to form ancillary accommodation.

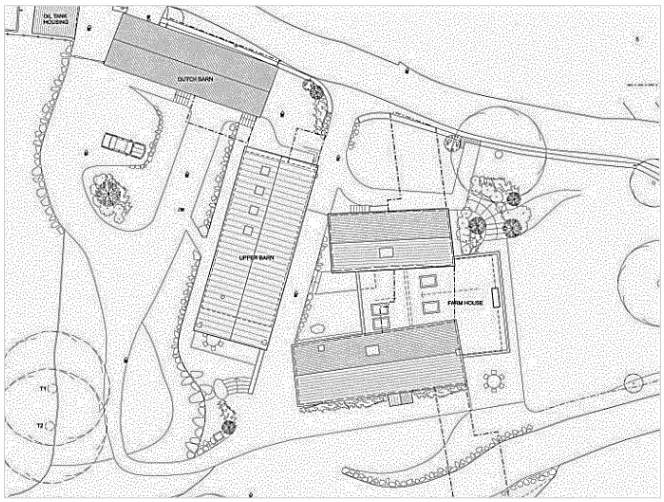


Figure 86. Site plan.

8.3.3.1 West Yard Farmhouse

The design for the main house was driven by a desire to create "a cleaner, more legible

[340] I. Phillips, site visit with author, June 27, 2016.

architecture",[341] preserving what was considered important and removing "some of the unsympathetic 20th century extensions".[342] These were judged to have a highly "negative impact" on the house and barn such that original buildings were "lost amongst sprawl".[343]

The new architects were critical of the previous schemes for "blurring the old and new", that is, using a traditional design language and melding the buildings into a single structure.[344] Instead, they proposed replacing the existing extensions with a single-storied, flat-roofed glass and metal structure that would link the original buildings but would be legibly very different.[345]



Figure 87. The proposed extension.

The intention was not to compete but be "subservient and reverential" to the original structures.[346] As the practice director, Eilir Sheryn, explained:

> *It's almost like non-architecture […because] it's trying to be as transparent as possible and have no imposition on the existing buildings.*[347]

[341] "Design and Access Statement," 0058/11.
[342] Sheryn, interview.
[343] "Design and Access Statement," 0058/11.
[344] Sheryn, interview.
[345] "Design and Access Statement," 0058/11.
[346] Ibid.
[347] Sheryn, interview.

In contrast, to the “simplistic” Dartmoor architecture, as he described it, where “the farmers bring in big lumps of granite and stick it on top of each other”,[348] this design’s details would be crisp and modern “utilising glazing systems of the highest quality and technology”.[349] A large stone chimney stack was proposed to “anchor the building” and prevent the structure appearing “a little bit flimsy, like a conservatory”.[350] Initially the intention was to finish this structure in “a contemporary cut stone” but the owner objected, thinking it “would look like a 1970s fireplace”.[351] Instead the chimney was finished with “granite boulders”,[352] some of which were “lying around in the yard”.[353]

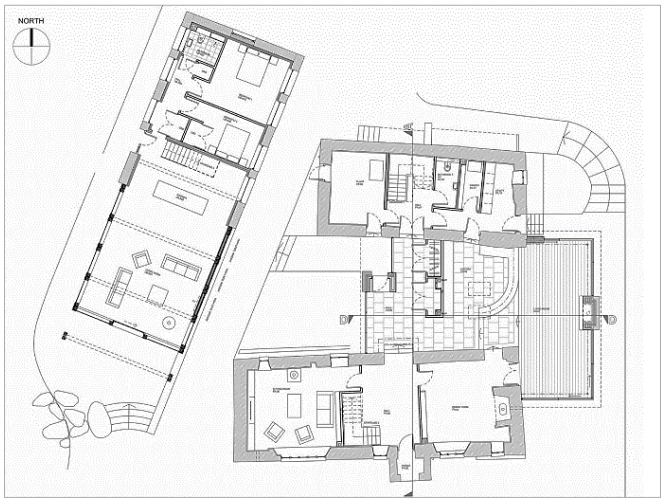


Figure 88. Ground floor plan

The other aspect of the design was the architects’ desire to address what they perceived as the “limitations and to a certain extent the failings of historic buildings”.[354] This included “compartmented spaces […] big stone walls, tiny little windows, no real engagement with the outside”.[355] While the architects saw the value in preserving “what’s special and precious in the old building”, at the same time they wanted to create

[348] Ibid.
[349] Ibid.
[350] I. Phillips [architect], interview with author, July 12, 2016.
[351] Ibid.
[352] Ibid.
[353] Sheryn, interview.
[354] Ibid.
[355] Ibid.

a building "that works for the 21st century". [356] They also wanted to utilise "modern technologies" to provide a comfortable environment".[357] This was of great importance to the client, who had stipulated that the property be self-sufficient in terms of energy use.

8.3.3.2 The Milking Parlour

The 'Milking Parlour' is a 1950s brick and stone building adjacent to the farmhouse. The architects proposed removing half of the existing structure, and in its place to "extrude out" a glazed, green oak timber structure to create a double height living space.[358] Timber was chosen as being both a traditional material, but one which could be detailed in a contemporary way, in this case using square profiles and stainless-steel rods.[359]



Figure 89. Design for the 'Milking Parlour' showing new timber frame extension and zinc roof.

The new structure, based around a scissor truss supported by double columns, was intended to complement the massive stone and brick wall" of the remaining original

[356] Ibid.
[357] Ibid.
[358] Ibid.
[359] Ibid.

half.[360] A new zinc roof was proposed over the entire structure, in reference to the "agricultural heritage of the plot".[361]

8.3.4 Planning application and response

With the support of its Case Officer, a planning application was submitted in February 2011.[362] As a practice, these architects report having "a good relationship with the national park planners" who "are well aware that [they] are trying to push the agenda and do things a little bit more progressively".[363] In this case, however, the planners:

> *Were a little bit nervous, nervous not because they didn't like it [but] nervous because what they thought the neighbours and the Parish Council would say.*[364]

The planners' concerns proved correct, when, a few weeks later, five Parish Councillors raised a formal objection to the 'glass box' extension, which they considered:

> Of such a volume as to dominate the group of buildings, obscuring the impact of the original granite gables and defeating the stated objective of simplifying and enhancing the visual aspect.[365]

In response, the architects pointed out that the Parish Council:

> Did not object to the previous consented scheme in 2008, which was larger in both mass and footprint.[366]

Meanwhile, the only other objection was the nearest neighbour who felt the glazed extension was "very uncompromisingly modern" with no relation to anything else in the village.[367] The timber barn extension appears to have been generally acceptable, although notably it appears 'blanked out' on the application drawings, thus reducing its

[360] Carpenter Oak, "Award Winning Oak Frame Design," accessed 12 July 2016, http://carpenteroak.com/inspiration-and-ideas/oak-framed-houses-new-builds/oak-frame-design-wins-build-it-awards-2014/.

[361] Ibid.

[362] "Application for Planning Permission," 0058/11, February 3, 2011.

[363] Sheryn, interview.

[364] Ibid.

[365] "Parish Council Comments," 0058/11, March 1, 2011.

[366] I. Phillips, email to C. Hart, March 15, 2011.

[367] "Committee Report," 0058/11, March 25, 2011.

apparent impact (Fig. 90).



Figure 90. Front elevation of the farmhouse showing proposed extensions.

The Parish Council's objection meant that the case would be presented to the Planning Committee for consideration.[368] The Case Officer, however, reassured the architects that both he and the DNPA Historic Buildings Officer were "happy that this is a positive enhancement of the farmstead".[369] In the latter's view:

> The design concept goes with the grain of the historical development of the historic farmstead site and […is] respectful of key buildings and historic fabric.[370]

He also observed that the development would "bring new life and freshness to a fairly run-down property".[371]

Similarly, the Case Officer described how the proposal represented a "comprehensive package" that "will breathe new life into the buildings" and "positively enhance" the "somewhat neglected" property.[372] There were, moreover, "additional benefits to be gained by the tidying up of the roadside barn and the entrance from the highway".[373] He acknowledged that although the property was a heritage asset "the incremental

[368] C. Hart, email to I. Phillips, 0058/11, March 11, 2011.
[369] Ibid.
[370] "DNPA Comments - Historic Buildings," 0058/11, February 24, 2011.
[371] Ibid.
[372] "Committee Report," 0058/11.
[373] Ibid.

additions have not been carried out in the most sympathetic manner" and as a result "the principle of [their] replacement is acceptable", and one that would "ensure that the important historic fabric is properly conserved". [374]

As to the design, he argued that although it was "a unique solution which does not follow vernacular traditions" the Design Guide "encourages innovative, sustainable design particularly where this creates a clear visual contrast between historic fabric and new buildings".[375] He also pointed out that although it was "bold" and "contemporary" it was also "relatively discreet".[376]

Before deciding, the Committee felt a site inspection was necessary, during which the architects endeavoured to demonstrate a "very important factor" which did not come across at the meeting, namely that "the new intervention will, to all intents and purposes, be invisible from the road".[377]



Figure 91. The proposed extensions would not be visible from the lane.

After the site inspection, which had provided "valuable insight into the proposal", the

[374] Ibid.

[375] Ibid.

[376] Ibid.

[377] I. Phillips, email to C. Hart, 0058/11, April 1, 2011.

Inspection Panel recommended approval.[378] There remained, however, "some disquiet" among Members over the glazed extension, and it was suggested that a solid stone wall be introduced on the elevation facing the lane.[379] The architects, however, felt "this would dilute the purity of the architecture", but offered to "reinforce and strengthen the proposed landscaping/screening".[380] Permission was eventually granted on 23rd February 2012.[381]

8.3.5 Construction and post-construction appraisals

Worked started immediately and was completed in 2013.[382] Overall the practice director felt that the project had "opened his mind to what's new, what's appropriate, how far you can take […] the fusion of old and new, which is always the challenge in Dartmoor National Park".[383]



Figure 92. West Yard Farm from the front.

[378] "Site Inspection Panel – West Yard," 0058/11, May 6, 2011.
[379] Ibid.
[380] I. Phillips, email to C. Hart, 0058/11, May 6, 2011.
[381] "Grant of Conditional Planning Permission," 0058/11, February 23, 2012.
[382] Phillips, site visit.
[383] E. Sheryn, site visit with author, June 27, 2016.



Figure 93: The chimney stack arguably blurs the distinction between new and old.

Since construction, the project has attracted "lots of positive comments", including from previously sceptical neighbours, as well as winning an award.[384] The project architect considered this combination of new and old "the winning ticket", in terms of attracting clients.[385] He had some regrets, however, over the chimney stack, which because it "used reclaimed stone […] ended up blurring the lines between the old buildings and what was new, and that wasn't really the intention".[386] Meanwhile a DNPA Design Review Tour described it as a "stunning redevelopment", whose "contemporary additions work well with the historic fabric where contrasting styles accentuate each other".[387] In response to the property being put on the market shortly after completion, however, the Tour observed that it was "ironic that such a wonderfully designed extension […] was not being lived in" and questioned whether the development "has added value to the local community".[388]

8.3.6 Summary

This case study saw, after two 'traditional' but unbuilt proposals, the development of a

[384] Sheryn, interview.
[385] Phillips, site visit.
[386] Ibid.
[387] DNPA, "Planning Panel Design Review Tour," June 30, 2016.
[388] "Planning Panel Design Review Tour," June 30, 2016.

large, glass link extension to a historic farmhouse, as well as a large timber extension to an adjacent barn. Intended by its designers to reflect a clear distinction between old and new, the 'glass box', although supported by its Case Officer – partly on the basis that development would 'improve' the site – was questioned both as a design approach and because it was felt to dominate the farmhouse. The timber barn, in contrast, went uncontested. A site visit proved material in dissuading opposition on the basis that the development would not be seen from any public viewpoint. Even so, it was suggested a stone wall be introduced into the glass structure, an idea rejected by the architects on the basis that it conflicted with their design intentions. In the end, however, a chimney stack using reclaimed stone had a similar effect.

8.4 Case Study 7: Bottor Cottage

8.4.1 Pre-development conditions

Bottor Cottage is an extended, two-storey, stone-built cottage near the village of Hennock, on the south-eastern border of the park.



Figure 94. Bottor Cottage pre-development.

It sits within a wooded, 11-acre site, and is approached via a long track. To the rear of

the cottage is a two-storey converted former barn.[389] A public bridleway runs along the eastern boundary of the site, from which the property can be partially seen through trees. The house, however, "is not visible from any key vantage point",[390] and there are no near neighbours. The cottage is believed to date from Georgian times and is under consideration for listing on the HER.[391] The name comes from a group of boulders called Bottor Rock, arguably the most eastern of Dartmoor's tors.[392]

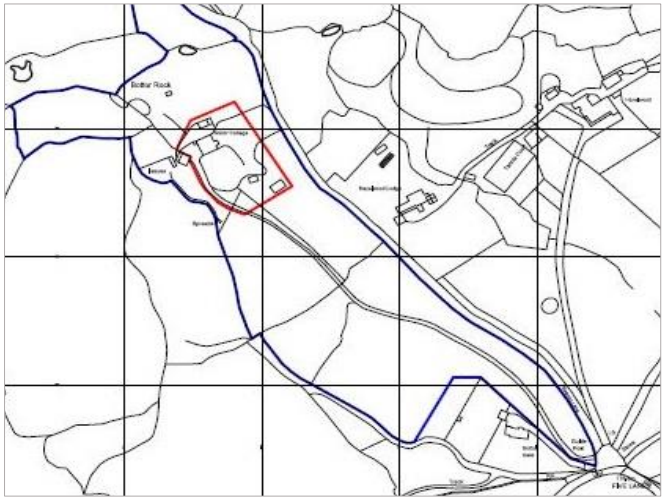


Figure 95. Site plan.



Figure 96. An early illustration of Bottor Cottage and Rock.

The house was rendered white, with a veranda to the south. The front section of the

[389] "Officer Report," 0085/15, April 21, 2015.

[390] "Planning Statement," 0085/15, February 25, 2015.

[391] S. and P. Carpanini, interview with author, July 22, 2016.

[392] Legendary Dartmoor, "Bottor Rock," March 29, 2016, http://www.legendarydartmoor.co.uk/bott_rock.htm.

house had two rooms on the ground floor and two above. The rear section consisted of several small dark rooms under a sloping roof.[393]



Figure 97. Bottor Cottage from the rear showing its poor condition.

When the current owners bought it in the summer of 2014, the cottage was "in an uninhabitable state", with "substantial damage and water penetration to the building fabric".[394] The grounds had been similarly neglected.

8.4.2 Design development

The new owners were experienced "serial house re-furbishers", having renovated and sold on several properties in the area, although never within the park.[395] Their initial response was to demolish the cottage, and build "something in the style of Frank Lloyd Wright.[396] They felt, however, that a modernist building was unlikely to be approved by planners.[397] They also knew of the 'Queen of the Dart' project [5], completed some six years previously, but on reflection thought that because theirs was such a "pretty little house", the DNPA would never allow them to replace it. [398] The fishing lodge, in contrast,

[393] Phillips, interview.
[394] "Planning Statement," 0085/15.
[395] Phillips, interview.
[396] Carpanini, interview.
[397] Ibid.
[398] Ibid.

had been an “old tin shack” and therefore, they believed, expendable in the eyes of the DNPA.[399] The decision was therefore made to try and work with the existing building.[400]

The main problem was the rear extensions to the property. [401] Assisted by an architectural technician, the owners produced several initial designs, but struggled to “get the plan to work”.[402]

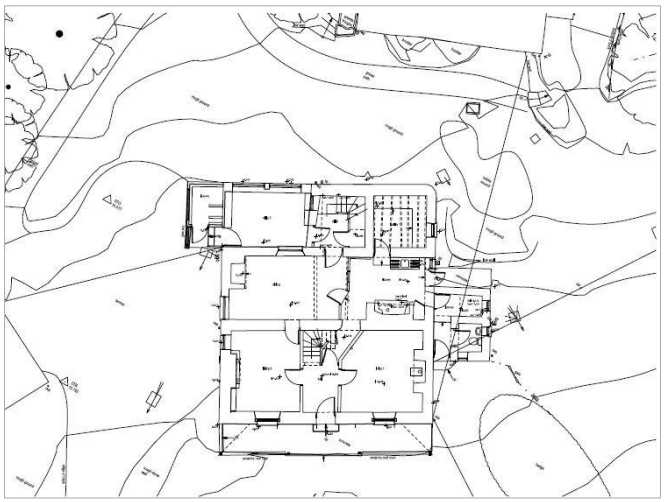


Figure 98. Existing ground floor plan, showing part of the existing barn to the rear.

A turning point came when the owners became aware of the development at West Yard Farm. Attracted to its ‘glass box’ extension, they explained how they too “wanted something modern” while preserving the older building, and to “keep the two parts separate”.[403] They also felt this approach would please the planners. As they understood it, “if you were adding to an old house, they like something completely different, not something […] pretending to be Georgian or replicating anything else”.[404] Van Ellen + Sheryn were duly engaged as architects.

The architects proposed retaining and restoring the front of the house, while replacing

[399] Ibid.
[400] Ibid.
[401] Ibid.
[402] Ibid.
[403] Ibid.
[404] Ibid.

the entire middle and rear sections, which they considered had no "significant architectural features or quality worthy of retention". [405] In planning terms, the large scale of the proposed demolition meant that there was the opportunity to add a significantly-sized structure while remaining with policy (DMD27) (4.3.2). As the project architect, Ian Phillips, explained, "there is a lot taken away which means we can put quite a lot back". [406]

The owners continued their active involvement in the design process. They explained how they had "started thinking about sheds" and were attracted by the minimalist work of Dualchas Architects based in Skye.[407] The ethos of Dualchas, whose name means "cultural inheritance" in Gaelic, is the expression of a "language of architecture that is distinctly of a place", specifically the Highlands of Scotland.[408] The practice also seeks to create "truly sustainable architecture".[409] This, however, was not a priority for the owners, who described themselves as "more into aesthetics".[410]



Figure 99. House in Colbost, Skye, by Dualchas Architects.

[405] "Planning Statement," 0085/15.
[406] Phillips, interview.
[407] Carpanini, interview.
[408] Dualchas Architects, "Heritage," accessed August 11, 2018, https://dualchas.com/about-us/heritage/.
[409] Dualchas Architects, "Ethos," accessed August 11, 2018, https://dualchas.com/about-us/ethos/.
[410] Carpanini, interview.

With these precedents in mind, the architects designed "a contemporary interpretation of the older structure", mirroring its gable-end form, but set away from the original building and thus "providing clear separation between old and the new".[411] From the side, the house almost reads as two dwellings, connected only by a flat-roofed glazed link. As the project architect commented:

> *They've got such a large volume that it has to be a 'building', so, I guess the choice is whether you face that 'building' in a white render, or a painted render, or stone, in reference to the other 'building', or you just say this is something new.*[412]



Figure 100. Front (south) and west side elevations.



Figure 101. Rear (north) and east side elevations.

In this case, the distinction was amplified by the extension's square windows,

[411] "Planning Statement," 0085/15.

[412] Phillips, interview.

contrasting materials (slim profile cedar cladding and a standing seam steel roof) and contemporary detailing.[413]

In a later discussion, however, the project architect commented how he likes timber cladding "because it blurs the line between traditional and contemporary", while the "windows punched in a pitch-roof building" could be read as a reference to 'traditional' buildings.[414] He explained how all the practice's projects "are a bit of a hybrid", an approach that allows them to design "contemporary architecture that is forward-thinking" while "getting it under the radar of the park".[415] The architects also felt that cedar, although not local, "is a material that the planners like", while the metal roofing, which represented a "re-interpretation of the traditional and cultural wiggly tin roof" was similarly supported.[416]

A primary concern for the architects in terms of gaining planning consent was that, despite its size, the new extension should be read as "subservient" to the original. [417] As such, it was decided to reduce the height of its roofline – which had originally been intended to be the same height – below that of the original.[418] They were similarly concerned that the extension should not be seen to dominate its site. As such, they overruled the owners' preference for black-painted as per the Dualchas house (Fig. 99), in favour of natural timber which would blend with its surroundings.[419]

[413] "Planning Statement," 0085/15.
[414] Phillips, interview.
[415] Ibid.
[416] Sheryn, interview.
[417] Phillips, interview.
[418] Ibid.
[419] Ibid.

8.4.3 Planning application and response

A planning application was submitted on 25 February 2015.[420] The Case Officer's initial response was positive, considering the design to have achieved "a positive balance between the old and the new".[421] The architects explained that this planner "had come from a city department", and as such, they believed, "was used to more contemporary architecture".[422] He began, however, to have reservations about the width of the proposed extension.[423] The architects had argued that the "'public face' of the property" would remain unaffected by the development.[424] In fact, however, the proposed extension would protrude by "over half the width again" of the original cottage when viewed from the front, while almost entirely obscuring it from the rear (Fig. 101).[425] This the Case Officer considered too much of an imposition on the [original] building",[426] despite "sit[ting] comfortably within the DNP threshold of 30%".[427]

The architects, however, produced three-dimensional studies and photomontages so that the planning officer could "accurately see the extent and scale of the extension", and "how the topography and the position of the original building would obscure it in a way that was not apparent in the drawings". [428]

[420] "Householder Application for Planning Permission for works or extension to a dwelling," 0085/15, February 25, 2015.
[421] Phillips, interview.
[422] Ibid.
[423] Ibid.
[424] "Planning Statement," 0085/15.
[425] Phillips, interview.
[426] Ibid.
[427] "Officer Report," 0085/15.
[428] I. Phillips, email to O. Dorrell, March 18, 2015.



Figure 102. Photomontage showing the house viewed from the drive.

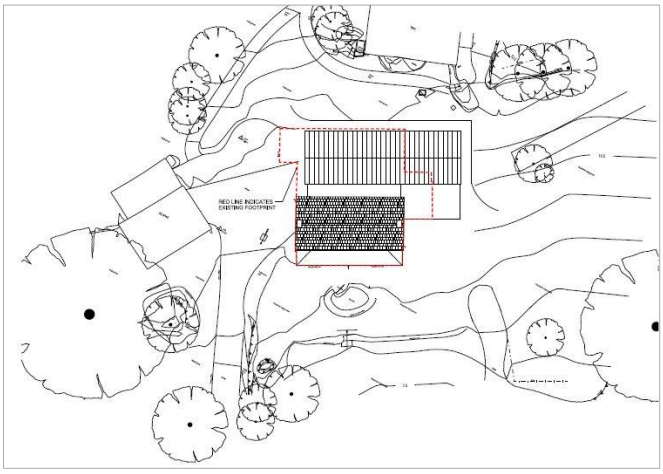


Figure 103. Site plan.

The project architect later explained however, that "drawings don't help us a lot of the time" and that "it was only when [the Case Officer] went to site that he really understood the building and how prominent our extension was going to be".[429] Even so, a slight modification to the size (reducing the overall length by a metre) was required as a compromise before the Case Officer would accept it.[430]

The other part of the project was the renovation of the original section of the house. In the planning application it was emphasised that the owners would "preserve this portion of the property and invest significantly in its restoration" as well restoring the

[429] Phillips, interview.

[430] "Amended Plans Sheet," 0085/15, April 2, 2015.

surrounding grounds.[431] Because of its poor condition, however, many of the building's features, including the veranda, roof, windows and doors would be replaced rather than restored.[432]

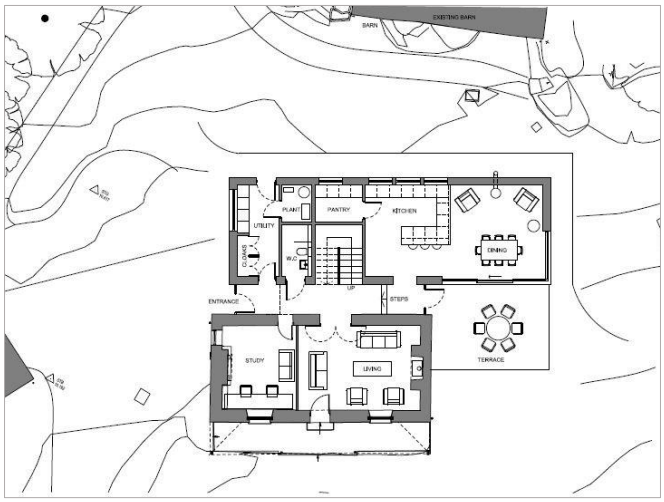


Figure 104. Ground floor plan.

Meanwhile, the Parish Council had given its support "subject to maintaining the characteristics of the Georgian house".[433] There were no representations by any third parties.[434] Planning permission was granted on 22 April 2015.[435]

8.4.4 Construction and post-construction appraisals



Figure 105. The completed project.

[431] "Planning Statement," 0085/15.
[432] "Officer Report," 0085/15.
[433] "Parish Council Comments," 0085/15.
[434] "Officer Report," 0085/15.
[435] "Grant of Conditional Planning Permission," 0085/15, April 22, 2015.

The project architect described both his and the owners' surprise when the proposal "just sailed through" planning:

> *Because it is a big extension, and it is slightly incongruous to the house and a little bit 'in your face', and different, I was really surprised […] I mean when you look at elevation, it is just huge.*[436]

Difficulties between the clients and the contractors, however, meant that the development was not completed until the spring of 2018.[437] In the meantime, several amendments were made to the approved design, including the substitution, because of cost, of Siberian larch for the originally intended cedar.[438] Additionally, having removed the old render in the process of refurbishment, the owners have decided to leave "this wonderful stone underneath" exposed, rather than cover it.[439] They also "cut some trees down trying to open it up", making the house now "quite visible" from the adjoining bridleway.[440]



Figure 106. The west side nearing completion.

[436] Phillips, interview.
[437] Sheryn, email to author, July 17, 2018.
[438] Phillips, interview.
[439] Carpanini, interview.
[440] Ibid.



Figure 107. The east side nearing completion.

8.4.5 Summary

This case study saw the development of a substantial timber-clad extension to a Georgian cottage, in a large and isolated woodland site. Initial thoughts of replacing the cottage with a modernist house were abandoned in favour of an extension and more 'traditional' house form, intended to read as a separate structure. The design, inspired largely by the work of a Scottish architecture practice, but which in profile reflected the form of the existing building, was positively received, although later concerns that the extension would be too dominant led to a slight reduction in size. A site visit proved material in persuading the Case Officer of the acceptability of the development, despite its large size and impact, a view strengthened by the opportunity, as he saw it, of restoring the cottage and 'improving' the site.

8.5 Case Study 8: Hidden House

8.5.1 Pre-development conditions

This case study is situated in Ashburton, a historic stannary town on the southern edge of Dartmoor (see Case Study 11). The site is included within Ashburton's conservation area, considered by its DNPA Character Appraisal as "largely unspoilt by modern

development".[441] Its predominantly 18th and 19th buildings are generally "quite plain", rendered, and have an "essentially urban and town-like" character, with few displaying "the casement windows and informal facades that characterise vernacular styling".[442]



Figure 108. Buildings in Ashburton' main street.

The site occupies the rear portion of a former 'burgage' plot[443] and is accessed by a lane. It is surrounded on three sides by a stone wall (4.2 m), blocking all street views into the site. The fourth side, to the rear of the property, is marked by a 3m high hedge. [444]



Figure 109. The wall in front of the site.

[441] DNPA, "Ashburton Conservation Area Character Appraisal," September 2012, http://www.dartmoor.gov.uk/__data/assets/pdf_file/0004/863968/1Ashburton-web-quality.pdf.

[442] Ibid.

[443] A burgage is a medieval term referring to a house on a long and narrow plot of land with a narrow street frontage.

[444] Webster Sheryn, "'Hidden House' Planning Application," January 25, 2010



Figure 110. Existing site plan. Historic buildings are blue and contemporary pink.

In the 1930s, a 3-bedroom dormer bungalow of "typical rendered-masonry with a cement tile roof" was built on the site.[445] There was also a detached garage/workshop. The two neighbouring plots saw similar developments.



Figure 111. The pre-existing bungalow.

8.5.2 First design development

In January 2006, the bungalow's then owners submitted a planning application to extend the first floor in a design (by local architect Allan B. Matthews) to match the existing structure.[446] The application proposed replacing the existing roof tiles with natural slate to offset the increase in ridge height (nearly two metres) which would "slightly increase

[445] Ibid.

[446] "Committee Report," 0057/06, April 7, 2006.

its prominence in the area", despite the surrounding walls.[447]



Figure 112. The proposal to extend the existing bungalow.

The design was favourably received by the Case Officer, who commented that both the size and the detailing were "considered appropriate as it enhances and is sympathetic to the existing structure".[448] The Town Council took a similar view.[449]

Four letters of objection, however, were written on the grounds of size and on the impact the development would have on the lane and neighbouring properties.[450] In response, the Case Officer explained that, in this case, the "issue of overlooking" was deemed not "to be an overriding concern" and that the size was therefore acceptable.[451] Planning consent was granted.[452]

8.5.3 Realised design development

This design was never built. Shortly after gaining planning consent, the property was put on the market where, with the advantage of in-situ planning consent to significantly extend it, it attracted the interest of two young architects, Eilir Sheryn and Frederieke

[447] Ibid.
[448] "Committee Report," 0057/06.
[449] "'Hidden House."
[450] "Committee Report," 0057/06.
[451] Ibid.
[452] "Grant of Conditional Planning Permission," 0057/06, April 10, 2006.

van Ellen (of the practice van Ellen Sheryn, see Case Studies 6 and 7), who wished to develop it as their family home.[453] Initially they considered "doing a variation of keeping what was there and extending" the building.[454] Its poor condition, however, persuaded them that it would be better – because of cost, environmental efficiency and their own design aspirations – to try to replace it.[455]

After living in it for several years with their four children, the architects were ready in 2010 to submit their design proposal to the DNPA.[456] In the meantime, the neighbouring property, also a 1930s bungalow, had been substantially enlarged. As the architects explained this design was:

> *A typical easy-to-get-permission where you put slate cladding on, keep a vernacular style, and it's a kind of white-rendered box at the bottom.*[457]

In contrast, the design developed by these architects was highly contemporary: sharply geometric, flat-roofed and timber-clad with more than a nod to Alvar Alto, of whom Sheryn is admittedly a "big fan".[458]



[453] E. Sheryn and F. van Ellen, interview with author, June 2, 2016.
[454] Ibid.
[455] "'Hidden House."
[456] Sheryn and van Ellen, interview.
[457] Ibid.
[458] Sheryn, interview.

Figure 113. The Alvar Alto House, Helsinki.



Figure 114. Front elevation.



Figure 115. Roof plan.

With this precedent in mind, the architects designed "a deconstructed white cube" covered in "wrap-around planes" of timber cladding, with "splashes of colour" introduced into what was a "fairly simple" colour palette.[459] Top-hung, full height windows on the first floor were a deliberate break from local tradition. Environmental efficiency was also a key driver, with the architects aspiring to create "a new benchmark in Ashburton for environmentally responsible design".[460] As such, the design employed largely sustainable building materials (including timber and hempcrete render),

[459] Sheryn, interview.

[460] "'Hidden House."

renewable technologies and recycling.[461]

8.5.4 Planning application

A planning application was submitted in March 2010 for a building intended to "become a showcase in creating modern, sustainable and environmentally responsible architecture".[462]

The architects expected "some conflict and some compromise", given the design was "quite incongruous with the rest of Ashburton", but it was very positively received by both planners and locals.[463] Planning consent was granted on 29 March 2010, without the need to go to Committee.[464] Sheryn considered they "were very lucky", given he has:

> *Done many applications [in the national park] where we've not been successful, and they've been far less ambitious – and we're in a conservation area.*[465]

In this case however, they "played a few little tricks to help us along the way" including engaging a planning consultant to "say the right things in the planning application".[466] This included changing the property's name from 'Belleview' to 'Hidden House' to reinforce the idea that "no one could see it".[467] A photographic study was presented of different views, from none of which could the property could be seen. Meanwhile, it was argued that neither the bungalow – described as containing materials seemingly "recycled from other buildings" – nor its 'contemporary' neighbours were of architectural merit, despite being in a conservation area .[468]

Even so, the architects were careful to adhere to the footprint of the existing dwelling,

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[461] Sheryn, interview.
[462] "'Hidden House."
[463] Sheryn, interview.
[464] "Grant of Conditional Planning Permission," 0038/10, March 29, 2010.
[465] Sheryn, interview.
[466] Sheryn and van Ellen, interview.
[467] Ibid.
[468] "'Hidden House."

while an outline drawing demonstrated that although the proposal, at c. 350 m², was in fact over twice the size of the bungalow (c. 140 m²), it was only slightly taller, while its flat roof meant that it represented an 'improvement' over the approved scheme (Fig. 116).

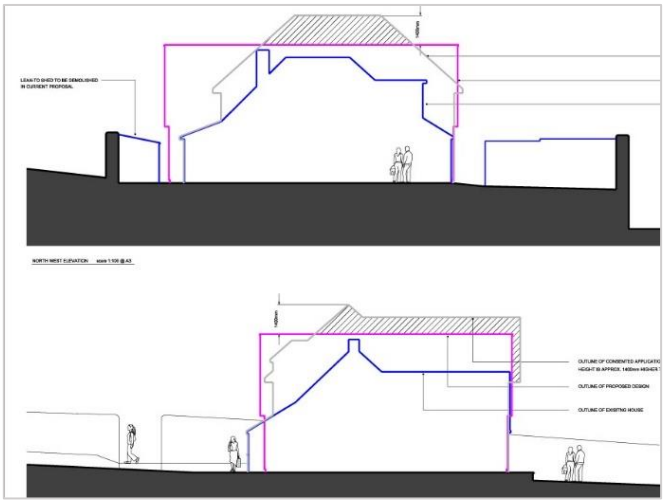


Figure 116. Drawing comparing existing, approved and proposed profiles.

Meanwhile, the application highlighted similarities between the proposed design and local architecture in both form ("two-storey" with "projecting façades" and "well set back" windows) and material (slate and render). [469]

8.5.5 Construction and post-construction appraisals

After permission was granted, it was three years before work commenced on site (2013), during which time there were a number of approved amendments to the design, including the substitution of white-painted Dutch brick for the rendered walls (a direct reference to Aalto's House), and brown, pre-patinated zinc cladding instead of timber.[470] Notably, the architects pointed out how white masonry paint – as would be applied to the brickwork – was "a common treatment within the centre of Ashburton".[471]

[469] Ibid.

[470] Sheryn, interview.

[471] E. Sheryn, letter to J. Aven, September 14, 2012.



Figure 117. Hidden House post-completion.



Figure 118. The view through the wall.

Post-construction, the house was visited by the DNPA Planning Panel on their 2016 Design Review Tour, who deemed it "a rather stark, angular structure", "unashamedly avoiding pastiche or direct references to Dartmoor vernacular" but found that in this location such an approach "did not appear out of context".[472] The quality of finish was noted as well as its "sustainable building techniques". [473] It was even suggested that the "restriction of volume relating to replacement dwellings may stifle best design in some cases".[474] Even so, the "subtlety of impact" was considered to lie "in its relative seclusion set behind a high roadside wall", and it was not therefore "a solution that would

[472] DNPA, "Planning Panel Design Review Tour," June 30, 2016.

[473] Ibid.

[474] Ibid.

necessary fit comfortably in a more public location".[475] At the same time, however, the Planning Panel commented that "poor design just because it is hidden should not be permitted".[476]

8.5.6 Summary

This case study saw, after an unbuilt proposal to extend a pre-existing bungalow in a 'matching' style, the development of a large replacement dwelling in a style inspired by the work of Alvar Aalto. The site, although located in a conservation area, had the distinctive quality of being entirely obscured by a high wall, as reflected in the name of the property. Even so, the architects took pains to justify their proposal as an improvement over both the existing bungalow and the unbuilt design. Intended as a departure from local tradition and considerably exceeding local policy on size, this proposal proved acceptable to both planners and the public, although it was later acknowledged that its acceptability had as much to do with its location as its design. Meanwhile, after consent was granted, several amendments saw the substitution of local materials, intended to reflect the historic context, with non-local alternatives.

[475] Ibid.

[476] Ibid.

9 DISCUSSION: RECONCILING ‘CULTURAL HERITAGE’



Figure 119. Dartmoor’s buildings are a mix of periods and styles.

The core of good decision-making is to understand the place and its story.

Dr Tom Greeves, Chair of the Dartmoor Society

9.1 Introduction

This chapter discusses the Cultural Heritage case studies in the light of the literature, planning policy and design guidance examined in Chapter 7. As in the previous discussion (6), this chapter is framed around the seven identified key planning criteria (3.3.5). The table below (Table 12) summarises the case study findings according to these criteria, and the following discussion expands upon the details of these findings, analysing their commonalities and differences, and the extent to which they reflect policy/guidance and the findings in the literature. Just as the previous discussion focused on the relationship between architecture and natural and scenic landscape, so the focus here is on interpretations of built heritage and how new architecture is understood to impact on, support, contribute to (and even become part of) that heritage, as indicated by the shading. Again, key points of conflict are in bold type.

Table 12. Interpretations of key criteria by key actors in Cultural Heritage case studies.

		CONTEXT	DESIGN			IMPACT		
	Key actors	*Heritage context/site*	*Scale/size*	*Design quality/style*	*Energy efficiency*	*Landscape impact*	*Heritage impact*	*WB impact*
5a: Richard Meier	Facilitators (architects and designer-clients)	Mining; **longhouse / development opportunity**	**Maximise allowable**	**Modernist: flat-roofed, ribbon glazing/ref. longhouse**	Not specified	**Contrast with surroundings: object in the landscape**	**Reflect longhouse as a 'cultural plan'**	No comment
	Regulators (Case Officer)	Mining; vernacular/ **lodge's replaceability debated**	**Too big**	**Unconventional: not appropriate**	No comment	**Harmful; not in keeping**	**No comment**	No comment
	Stakeholders	N/A	N/A	N/A	N/A	N/A	N/A	N/A
5b: Queen of the Dart	Facilitators (architects and designer-clients)	Mining; longhouse/ development opportunity	Maximise allowable	New vernacular house; traditional materials and techniques	Partly a design driver	Blend with surroundings over time	Re-invent longhouse/ **reflect mining heritage**	No comment
	Regulators (Case Officer)	Mining history; vernacular/ improvement opportunity	Flexible on size	Exceptionally high design standard	Sustainable	Significant improvement+ appropriate to its setting	Support vernacular; **reflect timber lodge**	No comment
	Stakeholders	Improvement opportunity	No comment	Modern yet sympathetic	Sustainable	Minimal impact	No comment/ **heritage loss**	No comment

	Key actors	*Heritage context/site*	*Scale/size*	*Design quality/style*	*Energy efficiency*	*Landscape impact*	*Heritage impact*	*WB impact*
6: West Yard Farm	Facilitators (architects)	Heritage asset/ development opportunity	Within allowable under local policy	Pure + legible/ address failings of historic buildings	**Partly a design driver**	Tidy; improve appearance; reinstate original drive	Preserve asset; improve legibility	No comment
	Regulators (Case Officer)	Heritage asset/ improvement opportunity	No comment	Bold, contemporary and relatively discreet/**design philosophy questioned**	Sustainable	Tidy property; improve appearance; reinstate original drive	Preserve asset; remove extensions; **replace glazing**	**Value to community questioned**
	Stakeholders	Heritage asset	**Too big**	**Too modern**	No comment	**Dominates farm**	**Obscures + detracts from original structure**	No comment
7: Bottor Cottage	Facilitators (architects)	Potential heritage asset/ development opportunity	**Within allowable under local policy**	Reference existing while separating old and new	Not a design driver	Blend with surroundings over time	Preserve asset; remove extensions; **subservient to asset**	No comment
	Regulators (Case Officer)	Potential heritage asset/ improvement opportunity	**Initially too dominant/** amended version acceptable	Sympathetic balance between old and new	No comment	**Initially too prominent;** Enhance and improve site	Preserve asset; remove extensions; **initially too imposing**	No comment
	Stakeholders	Potential heritage asset	No comment	No comment	No comment	No comment	Support subject to preserving original	No comment
8: Hidden House	Facilitators (architects)	Burgage plot; conservation area/ development opportunity	Reflect family needs and aspirations	'Deconstructed white cube' with planes of zinc cladding	Significant design driver	Retain status quo; hidden	Modern but respectful: **some references to vernacular**	No comment
	Regulators (Case Officer)	Burgage plot; conservation area/ replaceable dwelling not on HER	Flexible on size	Stark and angular; high quality	Sustainable	Not out of context in this location	**No direct reference to vernacular;** not out of context in this location	No comment
	Stakeholders	No comment	No comment	No comment	No comment	No comment	No comment	No comment

As indicated by the prevalence of bold type, the unbuilt, modernist 'Richard Meier' exhibited the most points of conflict. Other cases, however, showed clear evidence of conflict over size [6, 7] and design approach [6]. Above all, however, the table indicates different positions on 'heritage' and new architecture, even in Case Study 8, which otherwise exhibited no points of conflict.

Meanwhile, overall in these cases, stakeholders' views are less apparent than in the previous section. This is partly because only two cases went before the Planning Committee [5, 6]. However, when stakeholder views were expressed, they appeared to engage less with heritage discourses than either of the professional' groups (architects and planners), perhaps a reflection of the finding in the literature that the public focus more on the visual appearance of historic buildings, rather than their 'historic' value (7.2.1).

9.2 Heritage and Site Context

In Dartmoor (and English national parks generally) built heritage is considered fundamental to park character, and is a primary NPA responsibility, as reflected in the statutory duty. As with landscape context in the previous section, in these cases, how heritage context was interpreted determined both whether new architecture was acceptable, and shaped notions of appropriate design. As with landscape context, however, heritage context is complex. In these cases, there were both site-specific 'heritages' (heritage assets and conservation areas) and the wider 'Dartmoor' built heritage context. Meanwhile, planning policy and guidance contain inherent contradictions and tensions, with judgement criteria varying among the different 'heritage' policies (7.3.3) and the design guidance reflecting different approaches to heritage as a model for new architecture (7.3.4).

Much of the DNPA planning policy and guidance is directed towards preservation. In these cases, however, there was little conflict over whether these sites should be redeveloped, a finding which suggests a positive role for new architecture in the park. Indeed, the policy position that even designated heritage assets have "some capacity to absorb change", given careful management (7.3.4), could be said to reflect the

"collective confidence about intervention" described in the literature (7.2.1). In these cases, redevelopment entailed the replacement of two existing dwellings [5, 8] and the part-demolition of two others [6, 7]. Architects and clients interpreted these dwellings/extensions as development opportunities because of the perceived 'poor' quality of the existing structures. Planners, in turn, generally agreed that these structures were expendable and embraced the opportunity that development represented for 'improving' the visual appearance of these sites (9.6).

Only at Queen of the Dart was intervention resisted, on the grounds that the DNPA, in allowing the demolition of the lodge, was 'ignoring' a significant part of Dartmoor's heritage. While in this case this opposition appears to have been disregarded, it underlines the selective nature of heritage interpretation and points to the conflicts that can arise between 'authorised' and other heritage discourses over how heritage is valued and what is preserved (7.2.2). As a former heritage officer commented, the Dartmoor Society is "an interesting counter-balance to the political correctness […] of some heritage strategies".[477]

Certainly, regarding buildings, the DNPA focus is on pre-industrial structures, particularly rural vernacular buildings (7.2.2). In these cases, the 19th century mine (a shaft and a spoil heap), and the 18th century West Yard Farm and Bottor Cottage, were all designated heritage assets. The position of the Dartmoor Society, however, was that all periods (and evidence) could be meaningful. This was reflected in an interview with its Chair, who commented:

[477] P. Beacham, interview with author, July 7, 2017.

> *Things change through time: every generation leaves its marks and they are all potentially informative in some way.*[478]

Notably, all these case studies saw the demolition of early to mid-20th century buildings and extensions, reinforcing the Dartmoor Society's suggestion that this period is not highly valued by planners. In contrast, there was a striking contrast between planners' resistance to the re-development of the derelict 19th century 'barn' at Queen of the Dart and their views on the lodge.

The position represented by the Dartmoor Society also suggests a non-visual approach to heritage value. This again was in direct contrast to planners' focus on visual quality in these cases, again as highlighted at Queen of the Dart where planners' initial resistance to replacing the lodge was overcome based on its poor condition and the opportunity to 'tidy' the site, a position shared by the Town Council [5]. As the clients at Bottor Cottage notably explained it, it was right to replace the fishing lodge because it was a "shack", but their own house should be preserved because it was "pretty".[479]

9.3 Scale and Size

As in Part II, scale and size were significant design and planning concerns, with debates circulating around whether acceptable size should be based on design qualities and a structure's relationship to context (the designers' view), or on measurable criteria (policy). The size of both replacement dwellings and extensions is (technically) determined by the latter, in relation to the size of existing buildings, rather than for example to the size of the site. As in Part II, however, there were several instances where planners responded to 'quality' design by being flexible on size [5b, 8].

[478] T. Greeves, interview with author, July 12, 2017.

[479] Carpanini, interview.

At Queen of the Dart, despite the 10% policy restrictions, planners accepted a 55% increase over the existing building plus the caravan. This was in direct contrast to their previous criticisms of the 'Richard Meier' as too large [5a], comments attributed by its architects to concerns about its style rather than size. Indeed, that there were direct links between perceived 'quality' and acceptable size were highlighted at West Yard Farm, where, as the architects pointed out, the Parish Council objected on basis of size when they had not objected to earlier, and larger, proposals.

Hidden House was also allowed to exceed policy restrictions (a 150% increase in area was permitted) based on 'quality', in this case additionally justified by planners on the grounds of visibility and no doubt reinforced by the change of name. The way the application was presented was also likely to have been of material help in persuading the planners to be flexible: the plans, for example, contained within the existing footprint, showed no change at ground level, while the elevations indicated very little increase in height over the existing, and a considerable reduction in height relative to the approved scheme (Fig. 116). At Bottor Cottage, in contrast, the architects argued that the 'accurate' scale of the proposal was not apparent in the drawings, in the sense that that the extension appeared larger in the drawings (relative to the cottage) than it would when built. The Case Officer seemed happy to accept these arguments and supported the proposal after a site visit and a slight reduction in the extension's width.

Again architects/clients were eager to make the most of a site as a resource, as well as addressing need [5], while planners were concerned with fulfilling policy requirements. In the extension cases [6, 7], because the structures to be removed were substantial, there was scope for building large new extensions, fitting comfortably within policy while satisfying the demands of clients. Even so, in both cases the designs were

considered too large. As with the replacement dwellings and despite the policy position, the issue was not absolute size, but in these cases because a design was considered too dominant when seen in context with the older structure (9.7).

9.4 Design Quality and Style

All these proposals represented individual 'bespoke' designs in complex, built heritage settings. As with 'nature', heritage has been a significant theme in architectural discourses, with long-standing debates over historic architecture as a typology and/or context for new buildings. Architectural theory offers a variety of approaches to 'heritage', from modernism (rejecting all references and promoting the 'new') to vernacularism (mimicking built forms), with contextualism, regionalism, and critical regionalism all offering a variety of 'in between' positions striving to achieve a contextual yet forward-looking solution (7.2.1).

Critical regionalism type notions are evident in Dartmoor's design guidance, such as the recommendation of "modern design with local reference", although this is contradicted by the caveat that mixing contemporary and traditional in the same building can lead to a "confused identity" (7.3.4). Similarly, the suggestion that the historic built environment might be a "catalyst for regeneration" (7.2.2) is at times contradicted by other neo-traditional statements (7.3.4).

These case studies employed a variety of approaches to heritage, with responses to site including referencing existing buildings [6, 8], forms [6] and materiality [5b], and responses to the wider context including reflecting regional forms [5b] and plans [5a]. All the designers made use of traditional materials including timber [5b, 6, 7, 8], stone [5a, 5b, 6] and render [5a, 8], while three employed metal sheeting materials (copper, steel

and zinc) [5b, 7, 8], which, while not themselves traditional, represented a "modern re-interpretation of the traditional and cultural wiggly tin roof", as one designer put it.[480] Reflecting the dialectical debates over 'tradition' versus 'modernity' in architectural theory (7.2.1), however, much of the debate revolved around notions of 'traditional' versus 'contemporary' design, between which Dartmoor planners make a clear distinction, and which is also reflected in the design guidance (7.2.2).

West Yard Farm and Hidden House provide the most striking examples of the 'traditional' versus 'modern' approach to heritage debates [6, 8]. In each case, an initial 'traditional' proposal matching the built context was superseded by a flat-roofed, modernist-inspired design which intentionally worked against it. All four designs achieved planning consent, but there were striking contrasts in the reactions to these designs, with both 'traditional' designs achieving planning without objection, and both modernist designs questioned as a "design philosophy", as the Parish Council at West Yard Farm put it.[481] Meanwhile, it was suggested that the acceptability of the modernist Hidden House lay in its exceptional location, rather than its design (8.5.5). Even so, the Design Guide' description of the "rich visual picture" in Dartmoor's towns suggests that a diversity of design solutions – including 'contemporary' ones – might be permitted in such areas (7.2.2).

The contrasting responses to these 'traditional' and 'modern' designs are reflected in the suggestion in the Design Guide that 'modern' solutions would not be widely considered appropriate (4.3.4), supporting the notion that 'traditional' is the 'safe' planning route (4.3.2), or "typical easy-to-get-permission" as an architect described it (8.5.3). They also

[480] Sheryn, interview.

[481] "Parish Council Comments," Application no. 0058/11.

support the findings in the literature that the non-design public favour historic-looking buildings (7.2.1). In direct contrast, in all four case studies [5, 6, 7, 8], architects and/or their designer-clients favoured – at least initially – a 'modern' approach. Indeed, the explanation by the West Yard Farm architects that their work addressed the "failings of historic buildings" (8.3.3) recalled the modernist notions of "progress and innovation" described in the literature (7.2.1).

As in Part II, however, it was clear that some planners were prepared to take design risks in approving highly contemporary schemes [6, 8], to which it was suggested they might be more open due to previous 'urban experience' [7]. This suggests a split between planners and the non-design public over this issue. In the opinion of one architect, at least some planners,

> *Are keen to embrace modern ideas and modern architecture, however, they are well aware that the local parishioners […] don't get it […] and they don't want it in their little pretty village.*[482]

As a result, he felt that "sometimes that [the planners'] default position is to go for the easy option and refuse [a scheme] because they know that there will a bit of a fight".[483] The positive public reaction to Hidden House, however, suggests that 'modern' design might more acceptable in an 'urban', rather than 'rural' context (9.6).

Overall, none of the architects of the realised designs completely abandoned the desire to be 'modern' – it was a question of trying to find a middle ground, acknowledging the past – or more cynically, getting it "under the radar of the park" (8.4.3) – while still producing innovative work. The range of approaches, however, opens the question of whether there can be a modern architecture which is not the international style, or

[482] Sheryn, interview.

[483] Ibid.

international with 'local references superficially applied or reactionary 'traditional'. Even so, the particularly positive response to the 'new vernacular' – as distinct from 'neo-vernacular' – Queen of the Dart suggests that its combination of new and old was the "winning ticket" for both planners and stakeholders (9.7).

Meanwhile, communicating design was clearly a problem. While apparently wishing to avoid prescriptiveness, the lack of clear guidance – as reflected in planners frequently framing their design preferences around the issue of size – from planners and policy could mean that time (and money) was spent in seeking to find an acceptable solution [5]. Alternatively, architects simply avoided the pre-application process altogether [6, 7, 8], because, as one architect explained:

> *The suggestions that [planners] give is not what we want to do […] and if you then don't follow that […] then you are immediately putting them on the back foot because you haven't listened.*[484]

At West Yard Farm, however, having gained the support of the Case Officer, it was he who convinced the Planning Committee of the acceptability of this design".[485] Indeed, the importance of individual personalities, preferences and experience in achieving planning is evident throughout these case studies, two of which never went to Committee [6, 8]. Similarly, the experience of architects in anticipating planners' preferences was also important, with one explaining, for example, how often their choice of materials was driven by the fact that they had been successful with those materials in the past, and that:

> *If you know there's a material that the park will rubber stamp and say yeah that's fine, you tend to churn it out time and time again.*[486]

[484] Phillips, interview.

[485] Sheryn, interview.

[486] Ibid.

Meanwhile, at West Yard Farm, a site visit proved material in convincing the Committee of the acceptability of this proposal and highlighting the limitations of communicating design through drawings [6]. This issue was similarly reflected in the need for models and photomontages to justify the scale of the proposal at Bottor Cottage, and in the positive response – post-completion – to West Yard Farm, even by previous objectors.

9.5 Energy Efficiency

As in Part II, the extent to which energy efficiency was a planning concern varied considerably. Lacking regulation in policy (6.5), as the Hidden House architects explained, environmental choices were "reliant on the conscience of the client".[487] For the clients at Bottor Cottage – and in contrast to the Dualchas Architects' designs which had inspired them – this was of limited concern. At Hidden House, built for an architect, and which incorporated renewable energy systems, sustainable materials and recycling, it was a significant design driver. The clients at both Queen of the Dart and West Yard Farm wanted energy efficient designs, although in the former case some of the intended sustainable materials had to be substituted because of cost.

Meanwhile, it was clear that planners valued energy efficiency as one of the qualities of 'good' design and were willing to 'trade-off' other planning concerns such as size allowances to achieve this, such as justifying thicker walls at Queen of the Dart. However, while the design guidance makes a direct association between 'contemporary' design and sustainability, the extent to which the planners weighted energy efficiency above other issues such as design quality and landscape and/or heritage impact is not evident in these case studies. This will be considered in Part III.

[487] "Application for Planning Permission and conservation area consent for demolition in a conservation area," Application no. 0038/10, January 26, 2010.

9.6 Landscape Impact

Although these case studies were selected for exploring 'heritage' concerns, landscape impact (in a wider sense) was a key planning consideration, in accordance with statutory requirements. Specifically, in all cases there were planning concerns that a proposed design might be too prominent from the viewpoints of neighbours and the public. Meanwhile, in all the cases which achieved planning consent, architects were careful to articulate the strategies by which visual impact had been mitigated. These strategies included siting [5b, 6, 7, 8], massing [6, 7, 8], and materiality [5b, 6, 7], all of which were intended to help a proposal blend in. Only the modernist 'Richard Meier' [5a] was deliberately intended, though its colour and form, to stand out from its surroundings, an approach considered not "in keeping" with the Dartmoor landscape (8.2.2).

In contrast, its successor, the pitch-roofed Queen of the Dart, set back from the river and built of muted materials, was, among all these proposals, the most favourably received in terms of its landscape impact. There were, however, clearly contradictions in the judgements that this building could be both "striking" and "inconspicuous" and that, while its design meant that its "impact will be minimised" it also made a "positive contribution to this part of the national park" (8.2.4). This case also provided a clear example of an association between landscape 'improvement', as stipulated in replacement dwelling policy (4.3.2), and the development of a building which was less visible than the existing [see also 1b, 2a, 2b].

Similar 'benefits' were associated with improving the quality of the landscape itself, often associated with the removal of features considered unsightly or untidy [5b, 6, 7]. At Queen of the Dart, for example, the Town Council welcomed the opportunity to get rid of the lodge, and planners to repair the derelict barn. The development at West Yard

Farm was considered a "comprehensive package" for tidying and improving the site.[488] Meanwhile, the clients at Bottor Cottage would "invest significantly" in the property and grounds.[489] As their architect explained:

> *With any case that we get through which is a little bit contentious it's generally because we are improving the situation: [that] we've given something first.*[490]

Ironically, however, at Queen of the Dart the result of 'tidying' the site (i.e. clearing it of vegetation) meant that the site was far more open – and the house more visible – afterwards. This was exacerbated by the necessary raising of the site level because of flooding concerns.

The circumstances around Hidden House, were somewhat different, given its planning status and location in a Local Centre. Unlike at Queen of the Dart, the architects did not claim their proposal was a landscape 'improvement', but rather that the status quo would be maintained, as reflected in the policy position on size (4.3.2). Even so, the change of name directly addressed the perceived concerns planners have about visibility, radically redefining the property's character in the process. Meanwhile, in design terms, a persuasive argument in favour of its flat roof was that it would result in a lower roof-line than a conventional dwelling, a feature considered 'inappropriate' in the more open site of the 'Richard Meier'.

Indeed, overall, the reception of these designs suggests that visibility was a more significant factor than style. Clearly aware of this concern, the architect of the 'glass box' at West Yard Farm explained that his design was intended to only "slightly stand out" (see p. 118), while the Planning Committee only approved it after realising it was not

[488] "Design and Access Statement," Application no. 0058/11.

[489] "Planning Statement," Application no. 0085/15.

[490] Phillips, interview.

visible from the road. At Bottor Cottage, a key point was that there were "no wider landscape impacts and no impacts for neighbouring properties". [491] Similarly, planners' flexibility on size (9.3) demonstrated how 'appropriate' scale was connected to visibility – and by extension landscape impact – rather than absolute size. For designs which blended in [5b] or which could not be seen [8], planners could be flexible. Designs which stood out were deemed too big [5a], even when they fell well within the acceptable planning allowances on size [6, 7].

9.7 Heritage Impact

As new architecture in heritage settings, heritage impact was a highly significant issue among these case studies, and one which, in accordance with statutory requirements, concerned both the immediate, and the wider built heritage context. While the principle of intervention in these sites was generally not at issue (9.2), there were clearly differences of opinion over how new architecture might relate to built heritage, specifically whether heritage was understood to be supported or undermined by the scale (9.3) visibility (9.6) and design of new architecture, including the way it employed references to existing heritage (9.4).

In general, both policy and design guidance tend to support the 'old' over the 'new', aiming to limit change and prevent harm by prohibiting 'unsympathetic' development, emphasising visibility and restricting size (7.3.2). Such positions reflect the value the public places on Dartmoor's "undiluted" built heritage (7.2.2). The overall direction of extensions policy and guidance, for example, is that new structures should 'enhance' the existing building without altering its fundamental character, while heritage assets are

[491] "Officer Report," Application no. 0085/15.

noted for their ability to “absorb” – rather than be altered or enhanced by – change (7.3.4). In both extension cases, it was clear that, although the new structures were within the size allowances, a critical planning consideration was that new structures should not visually dominate the existing buildings [6, 7]. Even so, a clear distinction was made between the ‘public’ and ‘private’ face of these developments, with even substantial ‘heritage’ impacts apparently acceptable, providing they could not be seen from certain viewpoints.

The architects in these cases appeared to accept a supporting role for their work and took pains to emphasise the “subservient” nature of their designs (8.3.3), the one through transparency [6], and the other by lowering the roofline and using ‘muted’ materials [7]. Even so, the large scale of these extensions – Bottor Cottage’s being larger than the cottage itself – arguably undermined any attempts to create a “reverential” work (8.3.3). Meanwhile, in a later interview, one architect described it as “fundamentally wrong” that, irrespective of an existing building’s architectural merits, architects designing extensions were “discouraged from re-defining what is already there” and were denied the opportunity to “create a new composition which is far better”.[492] This comment suggests a clear split between regulators and designers over the contextualism-type idea that new architectural work would reposition the historic work (7.2.1).

At other times, however, policy and guidance suggest a more contributory role for new architecture such as in the description of a conservation area as an “unfinished story” (7.3.2). These contrasting positions are reflected in the very notion of heritage

[492] Sheryn, interview.

conservation and enhancement lying at the core of NPA responsibilities: the first separating – and elevating – 'heritage' buildings from other buildings (static heritage); the second suggesting that new architecture can positively contribute to – or even become part of – built heritage (dynamic heritage). While the approach to the extensions appears to reflect the former position, the description of Queen of the Dart as a "positive contribution" to the park would appear to reflect the latter (8.2.4). As with scenic landscape (6.6), however, the notion of heritage 'enhancement' appears often to be aligned not so much with the positive contribution of new architecture, but with 'improvement', in these cases the perceived positive 'trade-off' between new development and the preservation of valued 'heritage', often as part of an overall 'package' of site improvements [5, 6, 7] (see also 9.6).

In design terms, the DNPA position is also contradictory, advising that new development should 'enhance' built heritage (i.e. positive) (7.3.2), but much of the design guidance is concerned with identifying and describing local built character whose materials, styles and proportions new design is required to reflect (i.e. negative). The focus, moreover, is largely on 'rural' vernacular characteristics, in apparent disregard of the many other building types in the park (7.3.4). Meanwhile, the support for referential design is contradicted by other advice advocating more contemporary and creative approaches, specifically towards both new extensions and in conservation areas (7.3.2), while the advice that traditional materials can help a new structure "blend" in is contradicted by the promotion of "alternative" materials that might make it stand out (7.3.4).

The complex and often contradictory nature of such heritage positions is reflected in the long-standing debates between tradition and modernity in wider architectural discourses (7.2.1). Both 'extremes' have been criticised: modernism for 'breaking' with

tradition; imitative approaches for undermining the authenticity value of real heritage (as well as the appreciation of contemporary architecture) leading to confusion (7.2.1). Echoing these debates, and reinforcing the split between designers and non-designers, in these cases 'modernist' designs were singled out by non-designers, even by supporters, for not referencing the "vernacular tradition" [6, 8]. In contrast the initial, 'traditional' proposals for West Yard Farm – considered widely acceptable by non-designers – were criticised by architects for "blurring the old and new" (8.3.3.1). Instead, for architects, "legible architecture" was a key design driver (8.3.3.1), achieved through contrasting form [5a, 6, 7, 8], detailing [5b, 6, 7, 8] and materiality [6, 7].

Other than the two early imitative designs at West Yard Farm and Hidden House, all the proposals ultimately employed a 'hybrid' approach, seeking a balance between 'old' and 'new' through materiality and/or form. This suggests that while these architects generally aspired to innovative solutions – namely architecture that is representative of its time – they also wished to situate their designs within a particular locality/tradition. All drew upon the existing built environment as as source of inspriation, as suggested in the comment about heritage as a "catalyst for regeneration" in the DMD (7.2.2) and reflected in wider regionalist or critical regionalist-type discourses (7.2.1).

Even the most 'modern' designs employed local heritage references: the 'Richard Meier', for example, citing the longhouse's plan and materiality; and Hidden House, local building forms and details. As such, these designs could be said to resemble the 'soft' approach to modernism identified in the literature, although later at Hidden House, the 'local' materials were substituted by other, non-local ones, again raising questions of 'authenticity', while underlining some of the practical problems associated with the Design Guide's emphasis on traditional materials (i.e. quality and cost). Meanwhile, the

‘glass box’ at West Yard Farm could be understood as ‘hard’ modernism (i.e. non-referential), however, in the end the “granite boulder” fireplace blurred this distinction, ironically reproducing the ‘simplistic’ Dartmoor architecture as described by its designer (8.2.5).

Strikingly, however, in many cases such references appeared to have gone unacknowledged by both planners and stakeholders. In this, the Planning Panel’s judgement of Hidden House as lacking any “direct references to Dartmoor vernacular” is particularly revealing (8.5.5), i.e. non-designers acknowledged those references considered ‘direct’ [5b, 7], while ignoring those that were more ambiguous [5a, 6, 8]. This disparity reinforces the findings in the literature that ‘basic’ design attributes, understood though simpler decision rules, rather than more complex ‘character’, shapes non-designers’ preferences (7.2.1). Certainly, the highly referential copper roof at Queen of the Dart was questioned for its ‘appropriateness’ (8.2.3). In this finding there are also indications that, as found in Part II, while designers drew upon a range of typologies (here the mine), planners looked exclusively to the built environment for design precedents (e.g. it was the planners’ suggestion to reflect the timber lodge). Meanwhile, it was clear that, while these architects were inspired by range of local souces, they were also inspired the designs of other architects working in very different contexts, and with ‘other’ heritages [5a, 5b, 7, 8].

Above all, the decisive issue for non-designers appeared to be whether buildings reflected the pitched-roof form of ‘tradtional’ buildings, with Queen of the Dart, and the strikingly similar, pitched-roofed, timber clad Bottor Cottage proving to be the least contested of the five proposals, appealing to both planners and stakeholders. As the architect at Queen of the Dart explained, “although the [longhouse] methodology that

informed the shape and volume of the house was constant" through both this and the 'Richard Meier', when judging the latter, planners "didn't like the form".[493] In contrast, the Queen of the Dart was widely welcomed as a positive contribution to local distinctiveness (8.2.5), and there were striking differences in the comprehensive way in which planners engaged with this design, when they had previously focused on size. In many ways, however, it was the 'Richard Meier', which, in its materiality and solidity, could be said to more closely resemble that of the longhouse. At the same time, however, it was perhaps questionable that while these designers wanted to avoid pastiche, they overtly adopted the forms and design language of 20th century modernism.

Indeed, overall these case studies suggest that authentic heritage references were less important than whether a proposal 'looked right', reflecting the findings in the literature that many people are more concerned with appearance than the preservation of real history (7.2.1), at least in terms of how it is adopted as a precedent/typology for new design. The longhouse precedent itself could be questioned in a setting such as Queen of the Dart, far removed from the fringes of the high moor where these buildings are exclusively found (7.2.2). Certainly, several of the proposals saw the unopposed replacement of traditional materials including slate [5b], render and timber [8] for other non-local alternatives. Meanwhile, the 'heritage' value of timber as reflecting the timber construction of the lodge is questionable, given that the lodge itself was not recognised as of heritage value (other than by the Dartmoor Society), and instead offered a convenient way for planners to justify their preference for timber. Notably, the architects' design statement explained that timber was chosen to reflect the woodland

[493] Sibson, interview.

setting and made no reference to the lodge as a precedent.

9.8 Wellbeing Impact

While these case studies all represented one-off developments for private clients, they all touched on wider 'wellbeing' issues, namely the public benefit associated with preserving heritage assets [5, 6, 7, 8] and affordable housing [5, 8]. In all cases, heritage preservation was part of planning discourse, and of material concern during the planning stage (9.7). It was, however, only in the case of West Yard Farm, and then only in retrospect when the building became vacant, that this concern was articulated in terms of 'public' benefit. Meanwhile, although in other case studies the loss of an affordable dwelling was articulated as a concern [2], this debate was absent in these cases, with the Dartmoor Society, for example arguing for preservation on heritage grounds only [5].

9.9 Summary

This chapter has examined the relationship between Dartmoor's built heritage and new architecture, revealing different interpretations of built heritage and how new architecture is understood to impact on, support, contribute to (and even become part of) that heritage. While wider stakeholder views were less evident in this section, there were clear discrepancies among the different groups. Marked differences were revealed between designers and non-designers over the appropriateness of 'traditional' versus 'modern' design, reflecting wider debates around new architecture's definitive versus supportive role within architectural history. Similar divisions were evident in debates around size and visibility, the importance of legibility, and the notion of 'enhancement'.

At the same time, however, there was clearly common ground, particularly among planners and architects, in looking for design solutions which were at once both

contextual and forward-looking. However, although such 'compromise' positions appear to simultaneously address many concerns, finding solutions which are neither contradictory (i.e. working toward competing goals) nor superficial (i.e. with little local relevance) was clearly challenging. These difficulties were evident in the numerous contradictions and tensions contained within the planning policy and guidance on 'heritage'. Meanwhile, as in Part II, it was clear that there is an inherent difficulty in objectively defining 'quality' in architectural terms and communicating design ideas.

Notably, while the proposals employed a variety of heritage references, many appear to have gone unacknowledged, suggesting marked disparities between designers and non-designers both in the way precedent could be employed (direct/indirect), as well as the kinds of precedent that could be used (buildings/non-buildings). Even so, there was evidence among all groups, except perhaps the lone voice as represented by the Dartmoor Society, that visual concerns were more important than authenticity, and highlighting the selective nature of heritage interpretation and its employment as a "catalyst" for new architecture.

PART IV: COMMUNITY WELLBEING

10 DESIGN TO FOSTER ‘COMMUNITY WELLBEING’?



Figure 120. Chagford (see Case Study 11).

That [duty] was brought in specially because there was some anti-national park sentiment at the time that national parks were […] solely focused on the conservation argument at any cost.

Stephen Belli, DNPA Director of Planning

10.1 Introduction to 'Community Wellbeing'

Having considered the relationship between the first park purpose and new residential architecture, Part IV now turns to consider new residential architecture in the context of the statutory duty, namely:

> To seek to foster the economic and social wellbeing of local communities by working closely with the agencies and local authorities responsible for these matters.[494]

As explained in Chapter 1, the statutory duty was introduced by the Environment Act 1995, which added it to the two park purposes. While significantly the statutory duty was never given the status of a full park purpose, and the first park purpose retains its primacy as stated in the Sandford Principle, the establishment of the duty means that national parks' conservation aims must be reconciled with the economic and social wellbeing of local communities.

NPAs lead and support a range of initiatives and projects designed to address the challenges faced by communities living in national parks. As explained in Chapter 3, however, planning powers are the principal regulatory mechanism available to NPAs. As such, for NPAs the primary means of supporting community wellbeing is through the regulation and promotion of sustainable development, considered the "fundamental aim of the Dartmoor National Park Core Strategy" (COR par. 2.1). As the Core Strategy explains:

> The integration of the two National Park purposes and the socio-economic duty ensures that sustainability principles must underpin the work of the National Park Authorities" (COR par. 2.4).

Taking the notion of sustainability as a point of departure, in this section the previous discussions about new residential architecture are extended to include how decisions

[494] Environment Act 1995, Part III National Parks, s 61.

about more significant landscape change (i.e. on an 'urban' scale) are made within English national parks, specifically how social and economic wellbeing is managed and promoted in the context of park landscapes. Additionally, as part of wellbeing, it considers the role and outcomes of different modes of community engagement in the planning process.

This chapter is in three parts. Chapter 10.2 provides an overview of the issues and strategies around the accommodation of housing to address identified needs in rural areas, including in English national parks. Topics explored include sustainable development, community engagement, affordable housing, energy efficiency and low-impact development. Chapter 10.3 considers the broad and specific planning policies and design guidance applicable to the Community Wellbeing case studies considered in this section and presented in the next chapter (11). Chapter 10.4, the concluding section, then presents a summary of the key issues uncovered in this chapter, highlighting potential contradictions and conflicts which will be discussed, along with the case study findings, in Chapter 12.

10.2 Investigating Community Wellbeing and New Residential Architecture

10.2.1 Landscape protection and sustainable development

The concept of sustainable development emerged in the 1980s as an attempt to bridge the gap between environmental and socio-political concerns about human development issues (Robinson 2004, 370). It was popularised in the 1987 report *Our Common Future*, by the Brundtland Commission, which defined it as:

> Development that meets the needs of the present without compromising the ability of future generations to meet their own needs (WCED 1987, 43).

The Bruntland report argued that environment and development issues must be

resolved simultaneously and in a mutually reinforcing way (Robinson 2004, 372). Since then, the concept has been widely adopted and increasingly developed beyond the initial intergenerational (and developing world-oriented) framework towards a three-part, holistic approach linking economic development, social inclusion and environmental sustainability (Sachs 2015, 5-6). This holistic approach is evident in the UN's 2030 Agenda for Sustainable Development that includes 17 Sustainable Development Goals intended to promote a global sustainable agenda (United Nations 2015).

In the UK, the Planning and Compulsory Purchase Act 2004 established sustainable development as a principle aim of planning. Government's definition of sustainable development includes the principle of "ensuring a strong, healthy and just society", and it identified "sustainable communities" as one of its "priority areas for immediate action" (DEFRA 2011b). Within UK national planning policy is a presumption in favour of sustainable development. The NPPF states that "local planning authorities should positively seek opportunities to meet the development needs of their area" (NPPF par. 14) and approve all "development which is sustainable" (NPPF par. 15).

Sustainable development, however, is a contested concept shaped by different worldviews (Giddings, Hopwood, and O'Brien 2002). Robinson (2004, 371) has identified two broad areas of difference: one related to values and fundamental changes in individual attitudes towards nature; the other a more pragmatic and collective approach, oriented towards efficiency gains and new technology. Hopwood, Mellor, and O'Brien (2005) have identified three groups: (1) "supporters of the status quo" (often governments) who identify development with growth and work within existing corridors of power; (2) "reformers" (including mainstream environmental groups) who recognise

government's role in moving towards sustainable development but advocate reforms; (3) "transformationists" who argue for a need to radically transform society and/or human relations with the environment. Significantly for this research, the "status quo" view "allows for trade-offs between environmental and social issues", while "transformationists" see these issues as co-dependent (Hopwood, Mellor, and O'Brien 2005, 48).

Conceptual and institutional shifts associated with the sustainable development paradigm have led in recent decades to new planning concepts, approaches and practices (Mose 2007). Most notably the ELC has challenged the traditional perception of landscape as scenery, instead defining it as a "place constituted through the tangible and intangible social and cultural practices" (Olwig 2007, 580). Among such changes are notions about the objectives and societal role of protected areas, including national parks, which are increasingly considered "real 'living landscapes'", functioning as instruments of regional development (Mose 2007, xv), and embracing "a wider set of objectives and a more collaborative approach to delivery" (Dinnie, Blackstock, and Dilley 2012, 451).

Europe has seen an increase in innovative types of protected areas which serve as new models for dynamic conservation (Mose 2007, xv). In French Regional Nature Parks, for example, the support of local economic activities (e.g. food production) is a primary concern (McCarthy, Lloyd, and Illsley 2002, 667). In Austria and Italy there are examples of national parks where temporal and spatial zoning systems are employed to minimize the conflicts between objectives and uses (McCarthy, Lloyd, and Illsley 2002, 666). Within continental European national parks, however, there remain relatively few examples where the application of social or economic objectives is an objective of

national park designation, and where they are included, they are secondary to the main aims of conservation (McCarthy, Lloyd, and Illsley 2002, 667).

The Scottish model of national parks, however, includes social and economic development as a primary aim, reflecting the changing global context in objectives and governance (Dinnie, Blackstock, and Dilley 2012, 452). This emphasises the importance of social equity and demonstrates an acceptance of managed change (Land Use Consultants 2001, 49). Scotland's two national parks having only been established since 2002/3, however, it is still to be shown whether a social justice objective helps to balance social and environmental concerns or whether it engenders greater conflict over land-use decisions (Richards and Satsangi 2004, 251).

In English national parks, there has been a specific concern about the appropriate balance of environmental and socio-economic aims throughout their history (McCarthy, Lloyd, and Illsley 2002, 668). The National Park Policies Review Committee, which led to the Sandford Review, was set up to review the parks' conservation aims in the light of socio-economic change, although this Review confirmed the primacy of landscape conservation as the primary park objective (2.3.3). However, while this objective has arguably been instrumental in conserving landscape (Thompson et al. 2014), it can also be seen to have inequitable impacts (Land Use Consultants 2001, 49). The status of English national parks "highest legal protection" moreover is at odds with the international protection definitions given by the IUCN (Richards and Satsangi 2004, 255) (2.3.2).

The introduction of the statutory duty has highlighted the debate on the implications of designation and how NPAs should implement their planning powers (Thompson, Garrod,

and Raley 2013, 763). A serious challenge for English park planners is that planning functions place regulatory duties on NPAs while the statutory duty simultaneously gives them a developmental role (Thompson, Garrod, and Raley 2013, 763). Thompson, Garrod, and Raley (2013, 763) have discerned two distinct positions on the statutory duty. The first group focused on the tensions between development and conservation, fearing that the duty dilutes the two 'traditional' purposes, opening the way for exploitation by developers (Thompson, Garrod, and Raley 2013, 763). This group emphasises the economic benefits of conservation, arguing for tight planning control and pointing out the historical success of the park planning system (Thompson, Garrod, and Raley 2013, 763). In contrast, the second group focused on the positive role of planners in encouraging appropriate development with the suggestion that the statutory purposes could even be promoted through such development (Thompson, Garrod, and Raley 2013, 763). As such, some in this group wanted the status of the duty to be elevated to a full purpose (Thompson, Garrod, and Raley 2013, 763).

In practice, a 2013 report for National Parks England has found that NPAs are responding positively to the government's priority for growth (Cumulus Consultants Ltd and ICF GHK 2013, ii). It has also been found that planners generally accept that park purposes rely on a sound rural economy (Lloyd, McCarthy, and Illsley 2004). Positive development management advice has been found to be a key way by which NPAs can encourage diverse and sustainable rural economies (Cumulus Consultants Ltd and ICF GHK 2013, iv). A study on sustainability and national park management by Powell, Selman, and Wragg (2002), moreover, has found that "sympathetic socio-economic activity […] is pivotal to sustaining characteristic environments" (Thompson, Garrod, and Raley 2013, 762). The recent award of World Heritage status to the Lake District National Park underlined the

importance of sustainable development as part of an evolving cultural landscape (UNESCO 2017). However, while park planners generally support more innovative and sustainable development, this is rarely achieved in practice (Land Use Consultants 2001, 46).

10.2.2 Collaborative planning and community engagement

In English national parks, management policies are developed through a process of stakeholder consultation, while change of land use, including housing development, is part of public discourse and decision-making (3.3.2). Meanwhile, NPAs have the lead responsibility for achieving the purposes and duty, but there are various bodies involved in park governance who deliver a range of services in the park areas (Thompson, Garrod, and Raley 2013, 761). The DNPA is the local planning authority for the national park, for example, but not the housing authority.[495] The statutory duty accordingly acknowledges that the NPAs responsibility to fulfil park purposes and achieve sustainable development "relies on effective collaborative working" with all such groups (COR par. 2.10). Specifically, in Dartmoor, account must be taken of "the needs of all sectors of the community in the planning and design of new development" (COR par. 2.10).

Wider landscape planning theory and practice, as evidenced by the ELC, is increasingly moving away from the "classic top-down" expert driven approach (frequently associated with landscapes of high scenic amenity) towards a more "public discursive practice" that acknowledges and mandates community consultation as part of consensus building and representation of diverse values (Olwig 2007, 579-80). In such democratized and 'sustainable' landscape models, government agencies partner with other stakeholders in

[495] Four district/borough councils are responsible for housing in the national park area: Teignbridge District Council, West Devon Borough Council, South Hams District Council and Mid Devon District Council.

the processes of policy making and implementation (Whelan and Lyons 2005, 596). This implies broad consultation with all interested individuals, organisations and administrative bodies at various levels (Jones et al. 2007).

Whilst community consultation is recognised as playing an important role in sustainable planning processes, its limitations are compounded by the special status of National Parks. Participation requires balancing a “majority rule with sensitivity to minority interests” (Jones et al. 2007). The very nature of national park landscapes, however, infers that at least some aspects of the larger good must supersede at least some local preferences, even in the "new paradigm" of protecting landscapes (Carr, Eyring, and Wilson 2013, 3). Meanwhile, within the debate on the statutory duty described above is “a diversity of thinking on the role of the planner and the relationship between them and other stakeholders”, the first group emphasising the importance of regulation, and the second group emphasising planners’ collaborative role (Thompson, Garrod, and Raley 2013, 763).

To develop a community-based model of landscape change, it is crucial to understand stakeholder values (Glover, Stewart, and Gladdys 2008, 384). The challenge of defining and safeguarding community interests while recognizing those of people from outside the community, however, is complex (Olwig 2007, 593). The “ideal of the just landscape varies depending upon one’s landscape practice” with expert knowledge generating regulatory practices and concepts of landscape, and local knowledge emphasising “particularity, diversity, and cultural precedence” (Olwig 2007, 593). Local communities – and indeed planning committees – are moreover not homogenous but reflect local networks of power and influence (Jones et al. 2007, 209). Meanwhile, there is arguably no one public interest but many and conflicting ones (Thomas 1997, 17).

In addition, there are many practical impediments to engagement, including: the time-consuming nature of many participatory approaches (in contrast to the quick and measurable results favoured by many administrative bureaucracies); funding issues; public apathy (Jones 2007, 630). The LUC report found that community involvement is limited in all park areas, and that community consultations are not representative and, moreover, are often dominated by the views of a vocal group with a strong pro-conservation agenda (Land Use Consultants 2001, 40). As a result, many park planners were "sceptical about the extent to which community representation and full involvement in the planning process was a realistic prospect" (Land Use Consultants 2001, 40).

10.2.3 Affordable housing

In rural Britain, new housing is a key issue in the debates around environmental protection and social justice. A shortage of housing in rural areas has been documented as a challenge for decades (Shucksmith 1981), with particular concern over ensuring an adequate supply of low-cost homes for 'local' people (Richards and Satsangi 2004, 251). Rural areas typically suffer from lower-than-average wages and higher house prices than in urban areas (Taylor 2008, 3). The value of rural land with planning permission fuels pressures to build expensive houses, rather than needed low-cost ones (Owen 1995, 148).

The supply of affordable housing can come from three main sources: from the public and voluntary sector, from the private sector, or through partnerships from both (Richards and Satsangi 2004, 253). Provision of local authority housing, however, has always been smaller in rural than in urban areas, and turnover is lower (Richards and Satsangi 2004, 253). Right to Buy legislation has severely reduced provision with sales in

rural areas depleting stocks by around 30% (Richards and Satsangi 2004, 253).

There is also strong evidence that in many rural areas new housing may be needed to secure community viability (Shucksmith 1990). Rural settlements are often caught in a 'sustainability trap' where an inflexible range of sustainability criteria (defined according to the provision of services) has led to a downward cycle of decline with services lost as those who work in them cannot afford to live in them (Taylor 2008, 8). Many settlements face a "sterile future" of "virtual gated communities of the elderly retired and wealthy commuters" (Taylor 2008, 8). This is a particular issue in smaller rural villages and hamlets, as land allocated for rural housing tends to be concentrated in larger settlements as "local authorities set up a 'false dualism' between settlements judged sustainable and those thought to be inherently unsustainable" (Gallent 2009, 264). A Department for Environment, Food & Rural Affairs study (the 'DEFRA study') found that in Northumberland National Park, remote residents felt that a different definition of services was needed than that usually used and the NPA responded by changing its policies (DEFRA 2011a, 86).

The issue of rural housing is exacerbated in the contexts of national parks, where restrictive planning practices have been argued to constrain access to affordable housing by raising prices and limiting land supply (Richards and Satsangi 2004). Evidence suggests that in recent decades planning refusal rates were higher in parks than nationally (Curry 1992, 116). With scenic landscape creating additional pressures by attracting holiday home owners and retirees, the premium for a property in a national park can be as much as 90% (Lake District): in the relatively 'affordable' Dartmoor properties still come at a premium of 27% above those in surrounding areas (Cumulus Consultants Ltd and ICF GHK 2013).

Migrants, moreover, are paradoxically attracted to the parks because of such restrictions, adding to demand and increasing pressure on house prices (Murdoch and Lowe 2003, 323). In the process 'locals', are often priced out by more affluent 'newcomers', adding to social tensions and exacerbating inequalities (Shucksmith 2011). Meanwhile, home affordability in national parks has deteriorated as wages have failed to keep up with house price inflation rates well above the national average (Lloyds Bank 2014). In Dartmoor, average house prices are more than ten times local average annual wages (Lloyds Bank 2014). This economic situation has resulted in people on low incomes, often young families but also the elderly, being driven to seek housing outside the park, with a resulting impact on rural communities and businesses.

In Dartmoor, therefore, a key component of the DNPA's "sustainability objectives", and underpinning its duty to community wellbeing, is:

> To ensure that all of the National Park's resident have access to good quality, affordable housing (COR par. 2.10).

This includes "providing for the needs of young people and the elderly", "improving the supply of affordable housing" and "building for the future" (COR par. 2.11). The four separate housing authorities in Dartmoor advise the DNPA on the nature and extent of local housing need. Housing Needs Assessments provide evidence of the housing need for a settlement or parish. The DNPA can identify and allocate land for affordable development in Dartmoor's larger settlements. As a basis for this they use the latest Land Availability Assessment, which all local planning authorities must produce under the NPPF. The DNPA then assesses potential sites by looking at a variety of factors including the views of stakeholders.

The DNPA has a strong focus on providing for the needs of local people rather than

providing for market housing generally. In this there is a fundamental difference between other local planning authorities and NPAs which do not have housing targets. Instead – at least in theory – housing development is determined by the needs of the local community in balance with conservation requirements. There are, however, clear conflicts and ambiguities in NPAs definitions of 'local' – according to the DNPA someone living/having lived in an area for five years or with "a strong local connection" to an area (COR pars. 2.19.12 – 2.19.14). In Northumberland National Park, for example, the DEFRA study found concerns that this definition might exclude people were proposing to set up viable businesses and thus help achieve national park purposes (DEFRA 2011a, 86).

Meanwhile, a study of affordable housing in the Peak District has found that despite "policy ambition and the goodwill of […] people in local communities" there were a "number of critical barriers to implementation", namely inadequate and contradictory evidence, inadequate policy specification on how park housing objectives could be met, and inadequate funding (Richards and Satsangi 2004, 263). It also found that although the relevant provider of affordable homes understood the design policies of the NPA, the public funding available to support building was insufficient to cover the extra costs incurred as a result of the tight design specifications, while in general, the small sites provided meant that housing providers were unable to benefit from economies of scale (Richards and Satsangi 2004, 261, 263).

10.2.4 Energy efficient design

While significantly environmental sustainability is not identified in the statutory purpose, energy efficiency is clearly an important wellbeing issue, particularly for affordable housing. Rural areas, already disadvantaged by relatively low incomes and often with less energy efficient homes, are especially vulnerable to rising energy prices. Research by

National Energy Action (NEA) and the CPRE showed that rural residents pay nearly 55% more for their fuel than urban dwellers (Tapper 2017). In addition, many rural areas have no access to cheaper fuels like gas, relying instead on heating oil or electricity. An NEA report found that people without access to mains gas were much more likely to be in fuel poverty, exacerbated by poor internet service (making it difficult to obtain competitive energy prices) and the prevalence of private rented accommodation (restricting the availability of housing upgrades) (NEA 2016).

Buildings built by affordable housing providers are designed to meet several criteria and standards. The DNPA cannot impose such standards but claims it is:

> Committed to ensuring that new development will be constructed to high standards of design and energy efficiency (DNPA 2011a, 22).

As articulated in the Design Guide, its "key strategies" include minimising the embodied energy of a development and passive design strategies (DNPA 2011a, 22). While the DNPA aims to be an "exemplar of low energy consumption", however, the production of renewable energy is restricted to "sources compatible with Dartmoor's special qualities" (DNPA 2009).

From the 1970s several different construction strategies have been developed with the aim of reducing the energy demand of buildings. Generally, however, the approach was to improve existing components and add renewable energy systems which usually resulted in additional costs, offsetting any fuel savings (Feist et al. 2005, 1186). More airtight windows and building envelopes caused additional problems with poor air quality and increased humidity which could lead to mould growth on insufficiently insulated parts of a building (Feist et al. 2005, 1187).

The Passivhaus concept, developed in Germany, reflects these experiences (Feist et al.

2005, 1187). Currently the only internationally recognised, voluntary performance-based energy standard in construction, Passivhaus was employed in the design of two of the case studies [9, 10]. While in some ways comparing with more generic approaches to passive solar architecture, the Passivhaus concept is based on a holistic approach (Feist et al. 2005, 1186). Constructing a building to Passivhaus standards provides increased comfort at affordable costs while significantly reducing the energy consumption, generally reducing space heating by ca. 80% compared with conventional (new) buildings (Feist et al. 2005, 1186). The key design features of Passivhaus are high levels of insulation, minimised/zero thermal bridging, air-tightness, mechanical ventilation with heat recovery, triple-glazing, and largely southwards orientation to allow for maximum solar gain.[496] Form factor and size are highly important in terms of overall energy demand.[497]

10.2.5 Low-impact development

Case Study 12 employed a very different approach to the development of affordable, and sustainable, homes: low impact development (LID). LIDs are locally adapted developments, frequently using natural, local and reclaimed materials to deliver low-cost and low-carbon housing, and many aim for self-sufficiency in terms of energy, water and other needs (Woolley 2013). LIDs typically have low inputs and high outputs of energy and resources but are highly labour intensive, requiring people to live on site. Significantly – and unlike other housing development for rural workers (e.g. farming and forestry) – in LIDs concepts of economic growth are absent (Scott 2010, 276). The small numbers of people living in such LID communities – as well as their sometimes radical

[496] Regeneration Partnership Ltd., "Energy Statement, Layne Fields Christow," March 12, 2013

[497] Ibid.

nature – are factors that define their marginalisation relative to the rest of society (Halfacree 2001, 163).

The most frequently employed definition of LID is one that "through its low negative environmental impact either enhances or does not significantly diminish environmental quality" (Fairlie 1996, xiv). Coined by Simon Fairlie, a former editor of The Ecologist, this definition was later revised to a "development which, by virtue of its low or benign environmental impact, may be allowed in locations where conventional development is not permitted" in order to reflect his view that sustainable developments should be regarded as an exception to normal planning policy (Pickerell and Maxey 2009, 1). Indeed, Fairlie points out that while the government is planning many new 'ecotowns', mostly sited in the greenbelt or open countryside, LIDs are largely ignored (Pickerell and Maxey 2009, 1).

Two main arguments in favour of LIDs are (1) that:

> Conventional housing in a countryside protected from sprawl becomes too expensive for the people who work there; and (2) soon we will all have to live more sustainable low impact lifestyles, so pioneers should be encouraged (Pickerell and Maxey 2009, 2).

As such LIDs "are linked to broader debates about defining patterns of rural sustainability for the countryside" (Halfacree 2001, 165). This challenges both the current planning system and the ability of LID supporters to define what they mean in terms of sustainability (Halfacree 2001, 166). Recognising this difficulty, The Rural Planning Group of The Land Is Ours in 1999 produced a list of 15 LID assessment criteria (Pickerell and Maxey 2009, 2). LIDs, however arguably, represent a new and different chapter of "another kind of official country" and a positive counter to the notion that "only the affluent can afford to live in the countryside" (Hall and Ward 1998, 196).

It is the necessity to live on the site that brings LIDs into sharp conflict with the planning system, which generally activates the strongest presumption against new dwellings in the countryside (Scott 2010, 276). Many LIDs (e.g. Brithdir Mawr, Tinker's Bubble, Avoncliff Square) have therefore strategically ignored the conventional development process and sought retrospective planning permission (Scott 2010, 276), an approach advocated by Fairlie (1996) as the best way for LIDs to achieve permission in a restrictive planning climate. Certainly, in many cases, after refusal by the Local Authority, developments have been allowed at appeal (Pickerell and Maxey 2009, 3), possibly because while planners focus on policy issues, Appeal Inspectors are "more interested in finding a workable solution" (The Land is Ours 2003).

10.3 Development and Design Policies: New residential development and community wellbeing

10.3.1 Core strategies and broader DMD policies

Consistent with the principles in national planning policy, the DNPA's Core Strategy defines "Key Sustainability Objectives" and provides "strategic policies to secure the environmental, economic and social well-being of local communities" (COR par. 1.8). One of its key objectives is "maintaining balanced, rural communities in remote rural locations" (COR par. 3.3). This aim, however, arguably conflicts with its settlement strategy which directs development only to 'sustainable' designated settlements (COR pars. 4.8 and 4.9) whilst restricting development elsewhere (4.3.2).

Indeed, in direct contrast to its restrictive policies on open countryside development, in Local Centres and Rural Settlements the DNPA aims to "actively encourage and promote affordable housing to meet the needs of local communities" (COR par. 3.6). The eight Local Centres, including Chagford (see Case Study 11), and Ashburton (see Case Study 8),

are places where “appropriate development […] will be acceptable in principle” (COR2). At least 60% of Dartmoor’s projected rural housing provision should be in these Rural Centres (COR2). Meanwhile, in the 34 Rural Settlements “small scale development essentially serving identified needs arising from within a settlement and its parish will be acceptable in principle” (COR2).

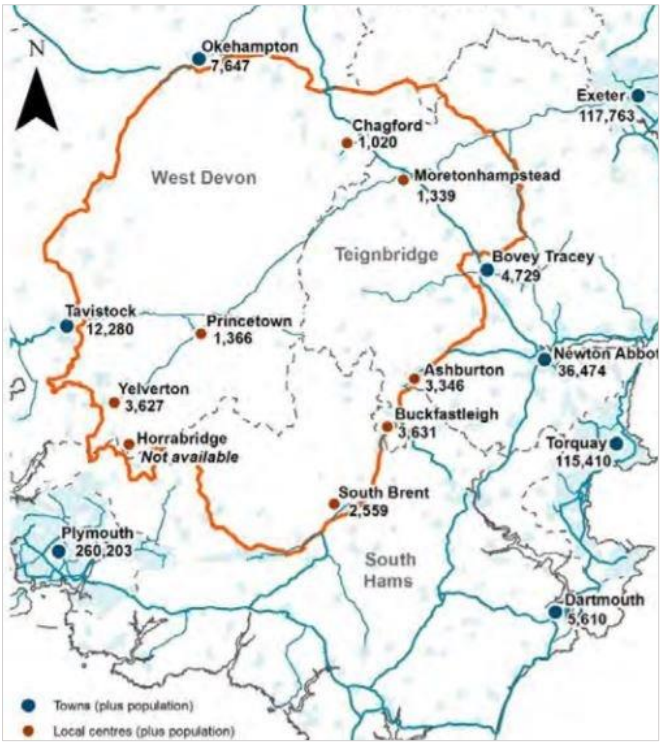


Figure 121. Map showing population of Dartmoor’s Local Centres and nearby towns.

Policy COR15 addresses affordable housing. It states that the DNPA will “work with the local housing authorities to provide for the housing needs of communities” and restates its “strong priority for the provision of affordable housing to meet identified local needs”, estimated at 50 dwellings per year (COR15). Open-market housing is restricted to sites in Local Centres where it facilitates “affordable housing on previously-developed land” or where it facilitates “significant environmental or community benefits” (COR15). In such circumstances the proportion of affordable housing will “not be less than 50%” (COR15). In exceptional circumstances, however:

> The proportion of affordable housing may be varied where this is necessary to enable development of significant environmental or community benefit to proceed (COR15).

In addition to the Local Plan documents, in the DNPA more recently has produced a Supplementary Planning Document (SPD) on "Affordable Housing" (DNPA 2014). This document provides additional clarification on the DNPA's expectations about affordable housing and provides guidance to support the delivery of affordable housing in the park. While the DNPA has not adopted residential space standards this document also provides indicative property sizes for affordable houses. As with the Design Guide (also an SPD), it is a material consideration when dealing with planning applications.

10.3.2 Case study planning policies

The DNPA's housing policy framework is set out in three DMD policies to a proposal's location within its settlement strategy. DMD23: "Residential development outside Local Centres and Rural Settlements" was discussed in Chapter 4.3.2. DMD21: "Residential development in Local Centres" applied in Case Study 11: Chagford Masterplan. Local Centres are spatially defined by settlement boundaries. These, the DNPA emphasises, do "not indicate that the land within the boundary is automatically suitable for development" (DMD par. 2.19.4), but rather "clearly demarcate between urban areas and countryside" (DMD par. 3.1.4). Within these boundaries, however, new dwellings will be permitted provided a site meets one of five conditions, including "previously developed land", "small infill plots within an existing built frontage"; "conversion or subdivision". The DEFRA study mentioned above (10.2.3), however, has found that Northumberland National Park residents held concerns about defined settlement envelopes because:

> Drawing envelopes too tightly would restrict development that may be needed in the future and drawing them too wide may encourage speculative development which was not needed (DEFRA 2011a, 86).

In the case study examined here [11], the relevant conditions were that the development was seen to "facilitate significant environmental improvement or the delivery of essential social, cultural or economic infrastructure" (i.e. wider benefits to include housing), and significantly, that it was on a site previously allocated in the DMD. The DMD allocates "specific places for community related development" within its Local Centres (DMD par. 3.1.3), and these sites are indicated on insert maps provided for each settlement. Some allocations are purely for affordable housing, whereas in others an indication is given "of the split sought between affordable and open market housing and the community or environmental benefits that need to be provided as part of those developments" (DMD par. 2.19.17). A separate policy (DMD45) states that proposals on such allocated sites should be "supported by a development brief or masterplan for the entire allocated site", and that these "should demonstrate how the proposal will help sustain the vibrancy of the community" (DMD45). A specific policy (DMD CHG2) was provided to control the allocated sited in Case Study 11.

Meanwhile, as with COR15 described above, DMD21 states that "the proportion of affordable housing to meet local need should not be less than 50%", and only varied:

> Where a higher proportion of open market housing can be shown to be essential to secure the overall viability of development or the delivery of significant local infrastructure provision of clear benefit to the local community (DMD21).

In terms of design criteria, although there are no comments in the policy itself, the guidance notes state that "any development must not compromise the character and appearance of the area or the setting of a listed building" (DMD par. 2.19.20).

DMD22: "Residential development in Rural Settlements" – applicable in Case Studies 9

and 10 – limits new housing to "small scale development to supply the need for affordable housing arising locally" (DMD par. 2.19.21). Unlike in Local Centres, there are no settlement boundaries and "no new open market housing will be permitted" (DMD22). Generally, new housing should be "located on small infill plots within an existing built frontage and within the settlement" (DMD22). Exceptionally, however, where there is an identified need:

> Development tailored to address those needs will be permitted on suitable land within or adjoining the settlement and well related to its existing form (DMD22).

This "rural exception sites policy" provides an element of flexibility within the planning system to enable affordable housing to be delivered in response to clearly identified local needs, and significant numbers of dwellings have been achieved through this means (DMD par. 2.19.18). Exception sites are restricted to sites "within or adjoining the built-up area" of a settlement, and "must be in scale and keeping with the settlement they are within, or adjoining, and are therefore generally small scale" (DMD par. 2.19.18).

While the DNPA expects that "the majority of affordable housing in the National Park will continue to be provided by Registered Providers" it acknowledges that "other local organisations such as self-build groups and community development trusts may also play a role in delivery" (COR par. 2.19.5). The DNPA provides a self-build register for those interested in joining an affordable self-build scheme, although this is restricted to those with a demonstrable local connection. Since July 2013 and the adoption of the DMD, however, Dartmoor's Local Plan has included DMD30, a specific policy for "Low impact residential development in the open countryside". Other local authorities, notably Pembrokeshire Coast National Park Authority, already had such a policy (No. 52,

adopted in 2006), however until this time, in Dartmoor there was a policy gap with respect to LID development.

Policy DMD30 represents the last of the 'open countryside' planning approaches, the others having been discussed in Chapter 4. As shown in that chapter, and in stark contrast to the 'pro-development' positions of DMD21 and DMD22 discussed here, the DNPA's position towards 'open-countryside' development is highly restrictive. The DNPA introduced DMD30 to allow for the possibility of low-impact development (LID) within the park, but as the guidance notes to the policy indicate, the policy "introduces a departure from the constraints normally applied to residential development in the countryside" and therefore "applications will be subject to rigorous assessment" (DMD par. 2.19.29). Permission would normally "only be granted initially on a temporary basis" (DMD par. 2.19.29).

The guidance notes – with characteristic emphasis on the visual – explain that "a low environmental impact lifestyle revolves around low visual impact, the use of renewable or local materials for construction of the dwellings and low resource use in everyday living" (DMD par. 2.19.29). Dwellings are described as "traditional benders or yurts", "constructed of natural materials" and requiring "no conventional foundations" (DMD par. 2.19.29). In theory "there will be no objection in principle" where there is "minimal visual or environmental harm" and "where the site can be restored to its former condition when occupation ceases" (DMD par. 2.19.29). Care is to be taken that no harm is caused by "associated requirements such as vehicular access and car parking, sheds and domestic paraphernalia" (DMD par. 2.19.29).

The policy itself lists eight separate criteria, all of which need to be "complied with in

full". As with the agricultural dwelling policy (4.3.2), LIDs need to demonstrate that they are "tied directly to the land" and must involve "agriculture, forestry or horticulture". A LID must similarly rule out viable alternatives to development such as the conversion of an existing building. Similar too is the emphasis on visual impact which requires LIDs to be "well-integrated into the landscape" without "adverse visual effects". Both must fulfil financial and functional requirements which determine the scale of development (absolute in the case of agricultural workers dwellings, and in the case of LID's, acceptable number of adult residents). Different, however, is the LID requirement for "all activities and structures to have low impact in terms of the environment and use of resources" (unspecified in the case of agricultural workers dwellings). Also, while agricultural dwellings were required to represent "no harm" to the character and appearance of the site or the landscape character of the area, LID's are required to make a "positive environmental, and/or social and economic contribution" to the area.

10.3.3 Policy summary

In summary, the table below sets out the three planning approaches considered in this section, again according to the identified key criteria. Again, the table shows how judgement criteria vary and do not apply equally in each case. In different ways, all the policies address functional requirements, however, the rigour and specificity of the policies (and the needs addressed) vary depending on location and reflect the extent to which new development is 'welcome' in such locations. While DMD21 has the potential to address a variety of needs over a regional area, DMD22 is concerned only with local housing need, while DMD30 addresses only the needs arising from a site.

Table 13. Summary of the key Community Wellbeing planning policies.

	CONTEXT	DESIGN CRITERIA			IMPACT CRITERIA			
Planning policy	***Wellbeing context/ site***	***Scale/size***	***Design quality/ style***	***Energy efficiency***	***Landscape impact***	***Heritage impact***	***Wellbeing Impact***	***Case study example***
Residential development in Local Centres (DMD21)	Social, cultural or economic need/within settlement boundary (poss. allocated site)	Not specified	Not compromise character and appearance of the area	Not specified/ ≤ 50% affordable	Significant environmental improvement or address essential needs	Not specified	Delivery of essential social, cultural or economic infrastructure/ ≤ 50% affordable	11: Chagford
Residential development in Rural Settlements (DMD22)	Demonstrated local need within built up area or exception site	Small scale	Well related to existing built form	Not specified/to meet local housing need	Well related to existing built form	Not specified	To meet local housing need (no new open market housing)	9: Holne + 10: Christow
Low impact development (DMD30)	LID tied to land / open countryside	No. of adults linked to need	Traditional benders or yurts: renewable or local materials	Renewable or local materials: low resource use	Low visual impact: well integrated + no adverse visual effects	Not specified	Positive environmental, and/or social and economic contribution	12: SCW

Only under LIDs is energy efficiency addressed. Scale similarly varies from the unspecified (DMD21) through "small scale" to being directly tied (by number of inhabitants) to the functional requirements of the land (measurable). Design criteria are more specific and less flexible where development is less 'welcome' (open countryside) and while in Local Centres acceptable quality is that which does not compromise existing character ('no harm'), and in Rural Settlement new development is required to relate to existing built form. Significantly, in LID's dwellings are specified in the policy guidance (traditional benders or yurts). Notably LIDs are required to make a positive environmental and/or socio-economic contribution to the area (beyond the immediate site) whereas the other two policies are concerned only with the specific needs addressed by the development itself (except to justify more than 50% market housing in the case of DMD21).

10.3.4 DNPA Design Guide: 'community wellbeing' and new housing development

In contrast to the previous parts, Part IV addresses 'urban' design considerations such as masterplanning, urban form and townscape character. The Design Guide provides a section on new housing development, in which it explains that the DNPA "encourages

good design in new housing proposals and schemes that incorporate well thought approaches to the issue of sustainability" (DNPA 2011a, 64). Specifically, it encourages "innovative design which reflects local distinctiveness" (DNPA 2011a, 64).

All new proposals are required to provide "an explanation of how a proposal relates to the distinctive qualities of the site", and it is suggested that applicants make use of conservation area character appraisals "for the exploration of local context" (DNPA 2011a, 64). It explains how Dartmoor's "sense of place should be reinforced by reflecting the local building tradition", while "dispersed low density cul-de-sac development should be avoided" (DNPA 2011a, 64). At the same time sustainable principles such as orientating buildings "to make the most of passive solar gain" should be incorporated into design schemes (DNPA 2011a, 64).

The Design Guide provides guidance on the "spaces between buildings", including "site analysis and layout principles" for new developments, and "infill sites" (DNPA 2011a, 86-87). Above all:

> Whatever the size of development, the layout and grouping of buildings and the spaces created between them must reflect the locally distinctive characteristics of the site and its surroundings (DNPA 2011a, 86).

Specifically, they must "match and reinforce the 'grain' of immediately adjacent areas" (DNPA 2011a, 86). Similarly, the "immediate context" will "offer clues to the appropriate proportions of its external spaces" (DNPA 2011a, 86).



Figure 122. Ilustrations of new housing development in the Design Guide.

Other important considerations include “framing views to landmark buildings or natural features” and “creating set-backs in new building lines to respond to significant neighbourhood buildings” (DNPA 2011a, 86). At the same time, however, “wherever possible” layouts should “maximise daylight, passive solar gain and sunlight to gardens” (DNPA 2011a, 86).

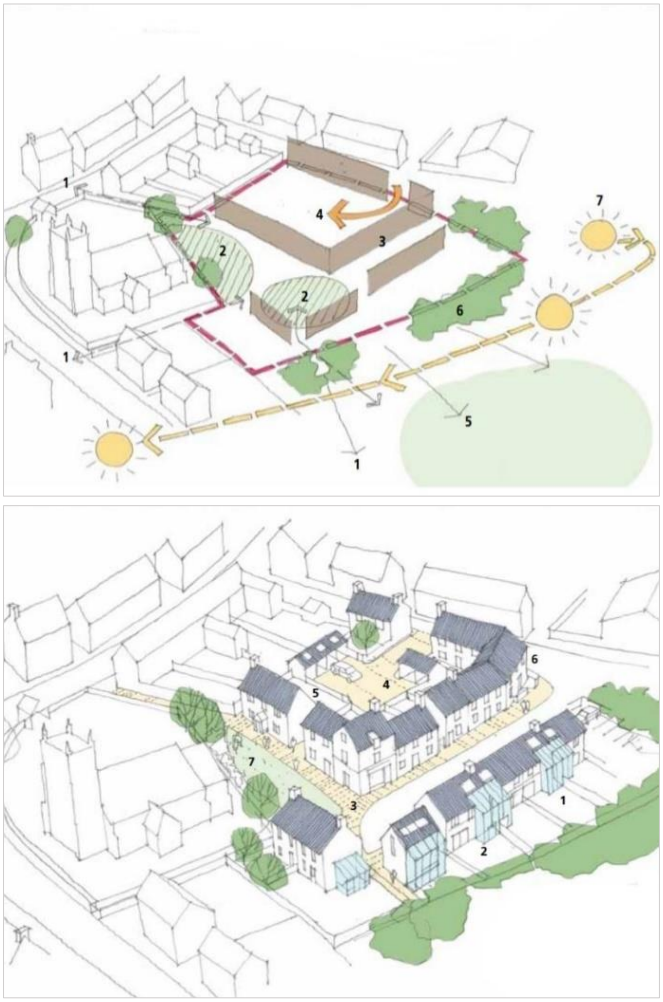


Figure 123. Layout principles for infill sites in the Design Guide.

The Design Guide provides a separate section on sustainability, where it adopts the broad definition of sustainable development set out in the Bruntland Report (DNPA 2011a, 22). Much of the section is concerned with environmental sustainability including embodied energy, and it advises the use of sustainable materials and methods of construction, including "local and reclaimed wherever possible" (DNPA 2011a, 23), passive design, and renewable energy. Environmental sustainability, however, as explained above is not reflected in the statutory duty and is therefore not the focus of this research, other than where issues of environmental sustainability directly impact on social well-being, for example environmental quality and housing affordability. As the Design Guide itself explains, however, "Sustainable design and good design are mutually reinforcing" and "well designed, sustainable buildings and high quality environments"

provide the “conditions for a flourishing economy […] and for social progress” (DNPA 2011a, 21). According to the Design Guide, sustainable development is not just about energy use but means designing buildings that:

> Meet the needs of people at all stages of their lives and promote wellbeing, social cohesion and inclusion (DNPA 2011a, 22).

The advice on sustainability, however, comes with the caveat that:

> None of this must result in harm to the individuality and local design distinctiveness of the National Park and there will always need to be compromises to protect the special qualities of the built environment as well as the other special qualities of the National Park (DNPA 2011a, 23).

The last section of the Design Guide provides guidance on specific “building elements and materials” including external walls, roofs, rainwater goods, rooflights, dormers and chimneys, windows, porches and canopies, and doors.



Figure 124. Examples of porches and canopies in the Design Guide.

In general, those elements considered “most common” on Dartmoor are considered the

"most appropriate" for new development, including its "traditional" pitched, gable-ended and natural slate-covered roofs (DNPA 2011a, 74). Eaves details should be "plain and simple" and "wide soffit boards should be avoided" (DNPA 2011a, 74).

For external walls, the Design Guide acknowledges that local granite is now difficult to obtain due to lack of quarrying in the park, and suggests "render on blockwork" as a suitable alternative (DNPA 2011a, 72). It strongly advises against the use of "token panels of stone" on new rendered buildings (DNPA 2011a, 72). Windows should be made of timber and "small and set well back from the face of the wall" in line with "most Dartmoor buildings", "Glazing bars details and the proportions of windows are important" and "large picture windows" should be avoided "wherever possible" (DNPA 2011a, 78).



Figure 125. Examples of windows in the Design Guide.

In contrast, the windows of "contemporary" buildings should be designed to allow

enough natural daylight “to reduce the need for electric lighting” (DNPA 2011a, 78). Porches and canopies are welcome if done in the appropriate manner, and while it is again suggested that applicants “look around for good examples in the immediate area for design inspiration”, it is also suggested that there is “much scope here for a modern, contemporary response” (DNPA 2011a, 80). Even so, the accompanying photographs of porches and canopies show exclusively ‘traditional’ examples.

10.4 Summary

This chapter explored the literature, policy and design guidance surrounding new residential architecture and its relationship to the socio-economic wellbeing of local communities. While highlighting some of the many socio-economic issues faced by park communities including affordable housing, social equity and diversity, energy efficiency, and the long-term viability of rural settlements, it has revealed the complexity and challenges of promoting new development which addresses these issues, particularly in a context where landscape conservation remains the priority.

In terms of wider landscape discourses, the varied and conflicting notions of sustainable development – reflecting fundamentally different approaches to nature, the economy and society – have resulted in a multitude of approaches to ‘dynamic conservation’, all seeking to reconcile conflicts between objectives and uses. In national parks there is emerging recognition of the importance of sustainable development as part of an evolving cultural landscape, although the ‘democratization’ of wider landscape practice – as well as the limited power and resources of NPAs – highlight the importance of effective collaborative working to achieve socio-economic goals. This, however, comes with its own set of challenges including defining stakeholder values, achieving representative engagement and ‘balancing’ the interests of different groups.

Meanwhile, there are specific challenges around the delivery of affordable housing including defining 'sustainable' settlements, local need and eligibility, as well as potentially the extra costs incurred because of tight design specifications.

In Dartmoor, while sustainability as a broad concept is a key objective, there are clear contradictions in its specific aims: promoting "remote" communities while imposing a settlement strategy; promoting energy efficiency, but only if compatible with the park's "special qualities"; imposing affordability ratios (50%) while allowing variation in certain circumstances; restricting open countryside development while allowing development on rural exception sites; facilitating needed development though settlement boundaries while potentially 'opening the door' to exploitation; subjecting LIDs – where concepts of economic growth are absent – to conventional financial and functional tests. Meanwhile, as in preceding sections, the design guidance – here at a landscape scale – aims to promote 'innovative design' while reinforcing the importance of 'traditional' layouts, building elements and materials.

11 ‘COMMUNITY WELLBEING’ CASE STUDIES



Figure 126. Enquiry by design process (Case Study 11)

The community is going to have very different opinions about what is good design, and what kind of design they want.

Alex Gandy, DNPA Forward Planner

11.1 Introduction

This chapter investigates four case studies in which community wellbeing was a key concern in the development of new housing. Rather than individually commissioned designs, in this section the case studies are on a community scale and range from seven affordable homes [9] to an adopted masterplan for over 100 dwellings [11]. All were constructed on greenfield sites, and addressed, to varying degrees, sustainable development issues including affordable housing, energy efficiency and community engagement in the process of landscape change, issues inherent in the statutory duty, but potentially coming into conflict with the first park purpose. The four case studies are summarised in in the following table:

Table 14. Summary of the design proposals in Case Studies 9-12.

No.	*Design proposal*	*Designer*	*Development type*	*Description*	*DNPA App. no.*	*App. date*	*Units*	*Status*
9	**Little Bewden, Holne ('Holne')**	Walker Newton Architecture	Affordable	Affordable development on edge of rural village	0022/13	Jan 2013	7	Built
10	**Stafford Close, Christow ('Christow')**	Mitchell Architects	Affordable Passivhaus	First Passivhaus development in a UK national park	0369/13	May 2013	18	Built
11	**Chagford Masterplan ('Chagford')**	Grainge Architects for C. G. Fry & Son; (+ Blue Cedar Homes – 'BCH')	Masterplan	Substantial (3.7ha) mixed-use development of 93 (+ 15) dwellings on the edge of a historic town	0360/15 (0524/14)	Jul 2015	93 (+15)	On site (BCH completed)
12	**Steward Community Woodland ('SCW')**	Self-build	Low-impact development	Co-operative community living in a woodland site in low-impact dwellings	0427/00 0671/07 0054/15	Jul 2000 Aug 2007 Jan 2015	c. 10	Built (now being dismantled)

Holne and Christow were driven by a need for affordable housing. Both engaged (at least initially) with Passivhaus ideas as a way of addressing affordability and sustainable values. Chagford was driven by a range of community issues, including affordable housing need. SCW was a community-driven self-build LID project addressing environmental needs and values.

Following the structure in Parts II and III, the case studies are considered through five stages of development. For Holne and Christow, these are: the pre-development conditions; the initial (unbuilt) design development; the realised design development; planning application and response; and post construction appraisals. These phases are summarised in the top part of the table below (Table 15). Chagford and SCW, however, were different, and although also considered in five stages, at Chagford these refer to the stages of planning and consultation activities, while at SCW they represent stages in the planning and appeals process.

Table 15. The comparative development of Case Studies 9-12.

No.	*Design proposal*	*Phase 1*	*Phase 2*	*Phase 3*	*Phase 4*	*Phase 5*
		Pre-development conditions	**First design proposal(s)**	**Second design proposal**	**Planning application & response**	**Completion & post-completion**
9	**Little Bewden, Holne**	Privately-owned exception site with development restrictions	July 2012: Passivhaus scheme developed	Oct 2012: 'traditional' scheme developed	March 2013: planning granted conditionally	June 2014: construction completed
10	**Stafford Close, Christow**	Council-owned exception site	2008-11: Preliminary design proposals	Oct 2012: Passivhaus scheme developed	March 2014: planning granted conditionally	June 2016: construction completed
11	**Chagford Masterplan**	1988-2008 Applications for affordable and/or sheltered housing (all refused)	May 2009: Chagford Design Statement	July 2013: DNPA Local Plan (adopted)	April 2013: Enquiry by Design (published)	March 2014: Chagford Masterplan (submission issue)
12	**Steward Community Woodland**	Conifer plantation and designated woodland	2000-03 First planning application and appeals	2007-09 Second planning application and appeal	2015-16 Third planning application and appeal	2016-17 Post appeal

11.2 Case Study 9: Little Bewden, Holne

11.2.1 Pre-development conditions

Holne is a designated Rural Settlement of around 250 residents on the south-eastern slopes of the park. Dartmoor's LCA describes the area as one of "smooth upland skylines, often steep-sided valleys, deciduous woodland, pastoral agriculture and small

settlements".[498]

The village centres around the junction of four lanes, with "subsequent development spreading out along these lanes over time".[499] In the centre are older, slate roofed, terraced houses of which "many are rendered or painted (predominantly white)", and some use slate hangings "as protection against the elements".[500]



Figure 127. Traditional buildings in Holne.

Newer "detached or semi-detached" houses use "more modern materials such as rendered/painted blockwork and brick".[501] As the DNPA notes:

[498] Eden Design, "Landscape and Visual Impact Assessment (LVIA) - Proposed Housing Scheme, Holne," January 2013.

[499] Ibid.

[500] Ibid.

[501] Ibid.

Development in the 20th century has diluted the character of Holne somewhat, but has also ensured the success of the community" (DMD par. 3.23.6).

The site (0.364 ha), formerly a grazed field, is located on the western side of the village.



Figure 128. Holne from above showing site location.



Figure 129. The neighbouring ex-council housing.

The adjacent field is a playpark, beyond which is a row of semi-detached, ex-council housing "of generic design" (DMD3.23.6). There are other, detached, dwellings opposite. The site rises gently to the west, and there is a small leat, a "heritage asset of historic importance" known as the Holne Town Gutter,[502] running along its southern boundary. The site's "topography […] hedgerows and trees combine to severely limit views in and

[502] "DNPA Comments – Archaeology," February 12, 2012.

out".[503]

Like many rural areas, in this location there was a shortage of affordable housing and a "notable house price income gap".[504] As far back as the late 1990s it was agreed that new affordable homes were needed.[505] In 2007, a specialised Housing Group, consisting of Parish Council and local community representatives, was set up to address this issue.[506] A housing needs survey in 2008, updated in 2012, found a need for 24 households, 11 within three years,[507] although because of the necessity for a local connection, few people qualified, and this figure was reduced to 7.[508] It also turned out that:

> *All the people in the Housing Group […] live outside the area. So, none of them understood the potential impact on the village itself.*[509]

With the assistance of the DNPA, the Housing Group began investigating possible exception sites, of which the application site was the DNPA's "preferred option",[510] the others being considered too prominent or poorly associated with the rest of the village.[511] Also critical was whether the landowner was willing to release land for affordable housing.[512] This site was available, but its landowner made "certain restrictions", namely that the area around the leat and adjacent to the playpark should remain within their ownership.[513] These conditions meant that the site, other than the

[503] Eden, "LVIA."
[504] C. Harrison [Housing Officer], to S. Belli, December 21, 2012.
[505] B. Owen [Parish Council Chair], interview with author, March 3, 2017.
[506] Harrison to Belli.
[507] "Committee Report," 0022/13, March 1, 2013.
[508] Ibid.
[509] Ibid.
[510] "Design and Access Statement," 0022/13, January 17, 2013.
[511] Ibid.
[512] "Officer Report," 0022/13, March 19, 2013.
[513] "Design," 0022/13.

point of access, would not touch any existing boundary.[514]

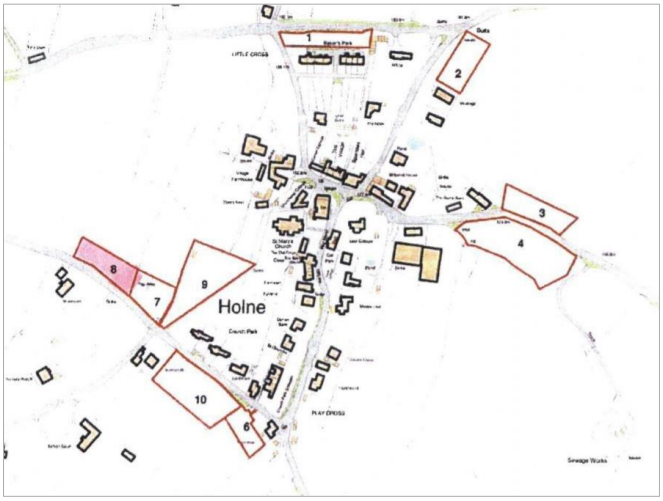


Figure 130. Potential sites identified by the DNPA. The preferred site is coloured pink (11 Aug 2009).

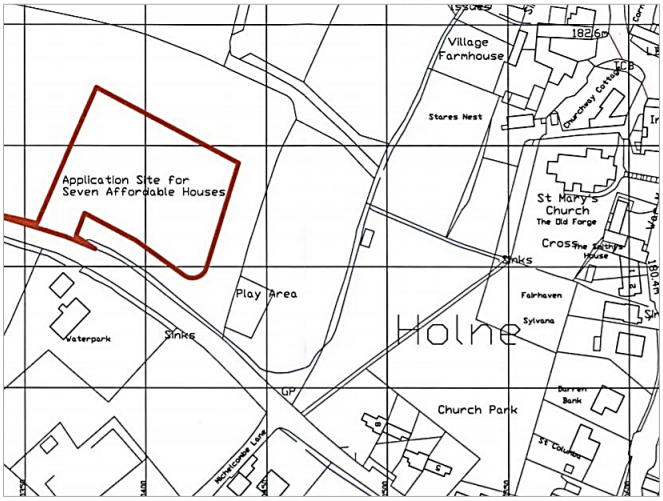


Figure 131. Site location plan showing the development site set within the field boundary.

In June 2010, Hastoe Housing Association, with support from the Homes and Communities Agency, was appointed to buy the land and provide the homes.[515] Hastoe engaged Walker Newton Architecture to design a scheme comprising seven affordable dwellings. Eden Designs would provide a landscaping scheme.

11.2.2 First design development

The first proposal embraced Passivhaus principles, meaning that the dwellings were set

[514] Ibid.

[515] Ibid.

back from the shaded southern boundary.[516] A sketch design was presented at a public consultation in April 2012.



Figure 132. Early sketch layout.

Even at this stage, this development evoked strong emotions. Many respondents, even those "very much in favour" of affordable housing in Holne, felt the site "too prominent" and too far from the village, and therefore not an exception site in accordance with policy.[517] Many argued that if the village development boundary were "stretched" this would facilitate further developments.[518] Some questioned whether this development would truly address local needs. A few questioned whether people "deserved" affordable homes in the village or whether they just wanted them, claiming that "dodgy people would be there, stealing from us and all that sort of stuff".[519]

Three months later, a more detailed Passivhaus scheme at a second public consultation (July 10, 2012).

[516] "Design," 0022/13.

[517] Ibid.

[518] Ibid.

[519] Owen, interview.

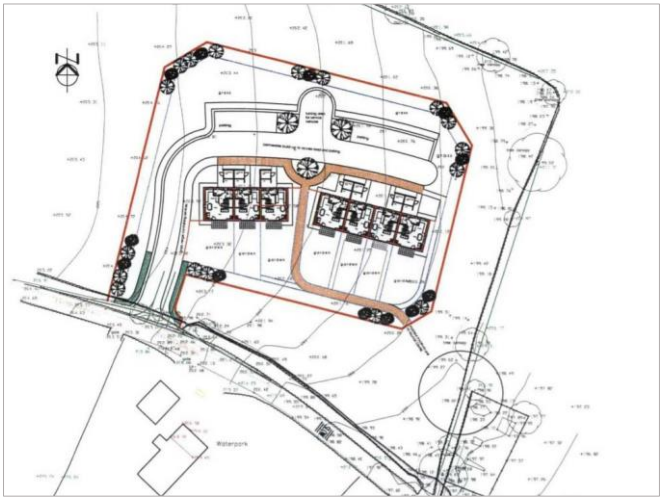


Figure 133. Plan of proposed Passivhaus scheme.

The drawings show two short terraces, of three and four units each, again set well back within the site. The entrances are located to the north, accessed off a parking area, and have relatively few openings according Passivhaus requirements, while the living areas are located to the south with large windows opening onto gardens. The design proposed "finishes associated with those of the village", including rendered walls, slate roofs and hanging slates, but "in a contemporary design".[520]



Figure 134. Elevations of proposed Passivhaus scheme.

This design, however, pleased neither the public nor the planning officers.[521] The "siting of the houses" was criticised as "very visible", "off building line" and generally too far

[520] "Design," 0022/13.

[521] Ibid.

away from the road.[522] There was "a strong local view that development should face the roadside".[523] Some disliked the "terraces", which was felt an inappropriate response on the edge of a village. Meanwhile, debates continued over the principle of development on this site, and whether affordable housing was even necessary.

The "contemporary approach",[524] described variously as "urban", "non-descript", "institutional" and even "like German army barracks" was particularly disliked. The planners in turn questioned whether contemporary design "quite fit" in a village context rather than in "a greenfield site without anything else around".[525] Aside from one lone voice who was "really pleased about Passivhaus being innovated here", in general the feeling was that the design was "too much for us".[526] As the Director of Planning later commented, this project "demonstrated the non-acceptability in some places of modern design".[527]

11.2.3 Realised design development

A second proposal subsequently abandoned both Passivhaus and contemporary design in favour of a "traditional street elevation, mirroring similar grains of development in the village",[528] specifically, "the flow of the council housing" on the other side of the playpark.[529] Although retaining the criticised terraced form, the dwellings are set in line with, and much closer to the southern site boundary, with entrances facing the road, and gardens adjacent to the parking area. In accordance with the Design Guide, details

[522] Ibid.
[523] "Committee," 0022/13.
[524] "Design," 0022/13.
[525] Ibid.
[526] Ibid.
[527] Belli, third interview.
[528] Ibid.
[529] Owen, interview.

included “traditional flush fitting” casements and “traditional” porches.[530] The false chimneys, however, are explicitly discouraged in the Design Guide (DNPA 2011a, 76). New banks and hedgerows were proposed to form a boundary around the entire site, dotted with trees “to filter higher level views”.[531]



Figure 135. The second design proposal.

Presented at a third public consultation (October 10, 2012) this design was judged “an improvement from the [Passivhaus] scheme both in positioning and exterior design”, and one which would “add to the character of the village”.[532] Many, however, continued to object on the basis that the site was “unsuitable”. The Case Officer argued, however,

[530] “Design,” 0022/13.

[531] Ibid.

[532] “Officer,” 0022/13.

that despite "a degree of visual separation", the site was nevertheless part of the village.[533]

Some claimed that the decision to pursue this site was based not on its suitability, but because it was available.[534] The Case Officer explained that exception sites:

> *Will by their very nature always be opportunistic, reacting to a specific set of circumstances at a particular time rather than planned or allocated development opportunities.*[535]

In this instance it was the coming together of an identified need, a willing landowner, HCA funding and a Housing Group to take it forward,[536] all within the frame of the "time-limited grant funding".[537]

Many continued to question the need for affordable homes in this location.[538] Others worried that "there could be any hoi polloi moving in or even asylum seekers",[539] while one likened the DNPA's deviation from "democratic principles" an "autocracy" akin to North Korea".[540] While there were messages of support of new development in the village, in order, as one put it, to prevent it becoming a "wealthy ghetto",[541] only one respondent "preferred the original site plan" and considered that scrapping the Passivhaus standard was "retrograde and demonstrates the planners' lack of vision".[542] A CPRE supporter, however, in a later online comment observed that:

[533] Ibid.
[534] Ibid.
[535] Ibid.
[536] S. Hemingway to DNPA, January 14, 2013.
[537] P. Arrowsmith to C. Hart [Case Officer], January 25, 2013.
[538] "Design," 0022/13.
[539] A. Baker to C. Hart, February 13, 2013.
[540] T. Howard to C. Hart, April 11, 2013.
[541] G. Simpson, email to DNPA, February 12, 2013.
[542] "Design," 0022/13.

> The appearance of such houses is what normally concerns local people, not whether they are energy efficient; and the latter should not override the former.[543]

11.2.4 Planning application and response

A planning application was made on 17 January 2013.[544] In response, the DNPA received 84 letters of objection, and 23 letters in support.[545] The controversy was reported in the press under the headline "Peace of a Dartmoor village blown apart by plan for affordable homes", accompanied by an image of disgruntled residents.[546]



Figure 136. Objectors photographed by the Western Morning News. Posted: June 28, 2013.

At this stage, additional friction seems to have arisen from a feeling that, due to national policy pressure, the DNPA were imposing a 'top down' agenda to deliver affordable housing.[547] As the Chair of the Parish Council put it:

> *There was a feeling of being railroaded into something and thinking well who's in charge here you or us?* [548]

The DNPA was, moreover, accused of having "a social engineering policy" of "double-

[543] Response to "In praise of (a) rural development: affordable housing in Dartmoor," October 18, 2014, https://cpreviewpoint.wordpress.com/2014/10/17/in-praise-of-a-rural-development-affordable-housing-in-dartmoor/#comment-14802.

[544] "Application for Planning Permission," 0022/13, January 17, 2013.

[545] "Officer," 0022/13.

[546] "Peace of a Dartmoor village blown apart by plan for affordable homes," *Western Morning News*, June 28, 2013, http://www.plymouthherald.co.uk/peace-dartmoor-village-blown-apart-plan/story-19418667-detail/story.html.

[547] Harrison to Belli.

[548] Owen, interview.

standards", liberally allowing the "construction of 'cheaper' homes" while strictly regulating the development of more expensive properties.[549] In striking contrast, planners described how the "application has flowed from an extensive community-led exercise", noting the "many public consultation events to develop the current proposal".[550] One objector, however, queried "the purpose of seeking public comment and opinion" if the DNPA "had already decided to approve this development".[551]

Because of the "strength of division in the community",[552] the application was presented to the Planning Committee (20 March 2013). After a site visit deemed to have provided "valuable insight into the visibility of the proposed development and its relationship to the village" ,[553] planning consent was granted.[554] The DNPA Trees and Landscape Officer, however, felt that the site was too visible and would change the character of the local landscape, in contravention of fundamental principles in park policy.[555]

11.2.5 Completion and post-completion

Construction began soon after and was completed in June 2014.

The DNPA Director of Planning commented that the project represents "the culmination of many years of engagement with the community to realise their desire to deliver affordable housing in this location".[556] The PC Chair, however, described how, "they struggled to fill the 7 [units]" and that one resident "has a very tenuous link" to the area,

[549] "Peace."

[550] "Committee," 0022/13.

[551] Howard to Hart.

[552] Belli, second interview.

[553] "Committee," 0022/13.

[554] "Grant of Conditional Planning Permission," 0022/13, March 20, 2013.

[555] "Officer," 0022/13.

[556] Hastoe Group, "Residents move into new affordable homes in Holne," last modified June 23, 2014, http://www.hastoe.com/page/718/Residents-move-into-new-affordable-homes-in-Holne.aspx.

while many who warranted an affordable house "didn't qualify".[557] Meanwhile, the "division in the community" put "the person who donated the land […] in a difficult position, and she ended up moving away from the village".[558]





Figure 137. The completed development.

When questioned over whether opinions had changed in the 3 years since the scheme has been built, the PC Chair admitted that "the impact is less than was anticipated", while the residents "are not rowdy people" and "on the whole they are appropriate".[559] The design, however, "could have been done a bit better […] they've got huge banks here, so they can't see anything out at all […] their gardens are north-facing, the front is

[557] Ibid.

[558] Belli, second interview.

[559] Owen, interview.

all very shaded".[560]



Figure 138. The houses are well-screened from the lane even in winter.

11.2.6 Summary

This case study saw the development of seven affordable homes on the edge of a designated Rural Settlement. Although driven by a long-standing identified need for affordable homes, the planning process was highly contested and resulted in notable divisions within the community. From the start there was conflict over the social implications of this development and whether it would truly address local needs, while the site's somewhat uncertain status relative to the village, compounded by its unusual development restrictions, led to debates over its suitability as an exception site. A key point of friction was the widespread perception that – despite three public consultations – the development was a 'top-down' imposition on the community by the DNPA. Meanwhile, wider sustainability debates circulated around the principle of new development in small rural communities lacking in essential services but whose long-term viability might otherwise be at risk. The design process was similarly contested, with an initial Passivhaus scheme rejected in favour of a 'traditional' design – ironically

[560] Ibid.

replicating the layout of the adjacent ex-council housing – highlighting the problematic nature of contemporary design, and the pre-eminence of visual over socio-environmental concerns, including residents' amenity, in this context.

11.3 Case Study 10: Stafford Close, Christow

11.3.1 Pre-development conditions

Christow is a designated Rural Settlement of around 850 inhabitants on a long hillside on the eastern edge of the park. The surrounding landscape is characterised by "pastoral farming in medium sized irregular fields".[561] Although currently "thriving",[562] like many rural communities the future of local amenities is not guaranteed, and recently both its pub and shop were "under threat".[563]



Figure 139. View of Christow from the West.

The village possesses a historic core of rendered, slate-roofed cottages fronting onto a narrow street, but no designated conservation area.[564] The village has expanded over time in a mixture of styles and materials, including "former local authority terraced

[561] "DNPA Comments - Trees and Landscape," 0369/13, August 2, 2013.

[562] C. Edwards, email to DNPA, August 25, 2013.

[563] T. Cook [CCLT Director], interview with author, September 16, 2016.

[564] "Officer Report," 0369/13, March 26, 2014.

housing", "modern estate housing" and "individual bungalows".[565] As such there is "no one style that typifies Christow" (DMD par. 3.15.4), but buildings are generally "simple and unpretentious",[566] often expressing a "uniform" of "white render, black plinth and a slate roof".[567]





Figure 140. Local buildings as recorded in the Design and Access statement.

The site, a council-owned field of 0.8 hectares, is located adjacent to the Layne Fields housing development, described as "1980s in style".[568] There is a playpark to the north,

[565] Ibid.

[566] Ibid.

[567] C. Smith [Mitchell Architects], interview with author, September 28, 2016.

[568] "Officer," 0369/13.

"dense planting and woodland" to the south and "open country" to the east.[569]

The ground slopes down by about 10 m to the field boundary on the eastern side, affording distant views, yet forming a natural basin such that views into the site are limited.



Figure 141. The village of Christow showing site location.



Figure 142. The field before development.

In 2005, a Parish Plan identified "the high cost and shortage of suitable housing for local people" as a key issue (DMD par. 3.15.1). In 2009, a housing needs survey identified a need within the village for 17 units to be built within a 5-year period.[570] Following the

[569] Ibid.

[570] Ibid.

survey, negotiations took place between the District Council and the DNPA to discuss potential sites and the number of homes that would be most suitable.[571]

11.3.2 Preliminary design developments

From 2008, Plymouth-based Mitchell Architects had been employed by the local social housing provider, Teign Housing, identifying and scoping potential sites, including the future Stafford Close site, identified by the DNPA had as potentially available.[572] Various plans were drawn up for this site, informed by a "number of constraints",[573] including access via the adjacent development and the desire to maintain the views to the east.[574]

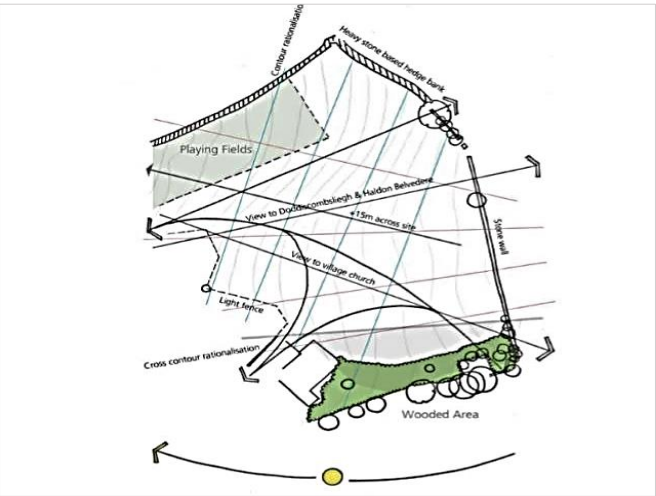


Figure 143. The site conditions that informed the design concepts.

Drawings from this stage show a mix of terraced, semi-detached and detached units, all of which would have restrictions on occupancy to make them affordable for local people.

[571] Smith, interview.
[572] Ibid.
[573] "Design and Access Statement," 0369/13, July 15, 2013.
[574] Ibid.



Figure 144. An early site plan showing a mixture of dwelling types.

It was, however, only in 2011 when the Christow Community Land Trust (CCLT) was established to promote a scheme on the site, did the project really began to move forward.[575] By this time a "refreshed" housing survey had identified a need for 16 units.[576] With the support of Teign Housing, the CCLT engaged in discussions with the District Council and the DNPA about the design.[577]

11.3.3 Realised design development

The CCLT expressed strong views that, in order to minimise running costs, the development should be "highly energy efficient and have low ongoing energy demands".[578] Teign Housing was also pushing an ambitious environmental agenda, beyond their requirements as a registered social landlord.[579] This 'meeting of minds' led to the idea of building to Passivhaus standards, the first such development within a national park. Following the advice of Passivhaus consultants Regeneration Partnership, the architects laid out the units in regular, south facing terraces which avoided the shaded southern boundary and had sufficient separation to avoid over-shadowing from

[575] Smith, interview.
[576] "Officer," 0369/13.
[577] Smith, interview.
[578] "Officer," 0369/13.
[579] "Design," 0369/13.

the buildings. Optimised from a Passivhaus perspective, this layout also had the advantage of retaining the identified views across the site.[580]



Figure 145. First Passivhaus scheme, dated Oct 18, 2012.

Although this plan was supported by the CCLT, the planners took issue with "the straight lines" of the terraces and "questioned whether [Passivhaus] was the right thing for the park".[581] Instead they wanted:

> *Something that was organic and flowing and looked like the rest of the village […] that has developed over a period of time, and hasn't had this level of planning, or required that level of physics for the buildings to work.*[582]

The architects conceded that the "pure Passivhaus" approach was "not very 'Christow" in appearance, but that it was a challenge to "impose that level of fluidity onto something that wants you to work very rigidly".[583] Several revised layouts were produced, which, while retaining some of the elements of the first Passivhaus scheme, rotated several of the units by as much as 90 degrees to create a sense of enclosure. The layouts also explored alternatives for breaking up and/or stepping back some of the

[580] Smith, interview.

[581] Ibid.

[582] Ibid.

[583] Ibid.

terraces to introduce the variety and informality desired by planners.[584]

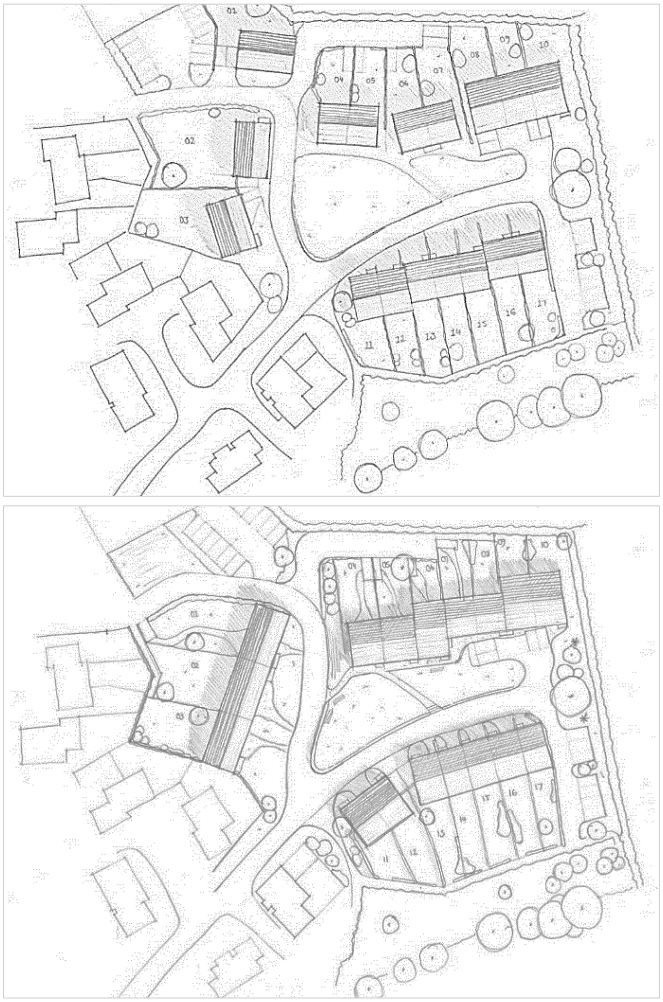


Figure 146. Alternative sketch layouts dated November 2012. The lower one was preferred by planners.[585]

The CCLT, however, opposed these changes as undermining Passivhaus principles.[586] As the Passivhaus consultant, moreover, observed, the design was being compromised to fit, not with any vernacular precedent, but with "the other social housing that was there" (Layne Fields), a development of "basic standard buildings".[587] The planners, however, were adamant in their views, the architect describing how they "hammered into us what they wanted to see".[588] The strength of opinion on both sides led to

[584] Ibid.

[585] C. Smith, email to author, October 5, 2016

[586] A. Fallon [Regeneration Partnership], interview with author, November 9, 2016.

[587] Ibid.

[588] Smith, interview.

"standoffs" between the CCLT and the DNPA.[589]



Figure 147. The entrance to the site from the Layne Fields development.

Eventually a solution was found which both sides felt acceptable. In this plan most of the units (14 out of 18, the scheme having increased by 1 unit at the request of the housing association) were "turned mostly south" along an east-west axis across the site.[590] Four of the units (two detached bungalows and a pair of semi-detached houses), however, faced east to 'fit in' with Layne Fields.[591]



Figure 148. Ground floor site plan as built.

There remained many other design issues that had to be agreed before the scheme

[589] P. Woods [CCLT Chair], interview with author, October 12, 2016.

[590] "Officer," 0369/13.

[591] Fallon, interview.

could be put forward for planning consent. As an example of successful Passivhaus design, the planners were shown a Welsh development designed by Bere Architects. The point, as the Passivhaus consultant explained, was to demonstrate how both timber-frame and masonry Passivhaus houses could "look quite vernacular".[592]



Figure 149. Larch House (left) and Lime House (right) by Bere Architects

While to some extent accepting this argument, a key issue with planners, however, was the design of the eaves detail.[593] Due to insulation requirements, the proposed design "had quite decent boxed out eaves", a detail proscribed in the Design Guide (10.3.4).[594]

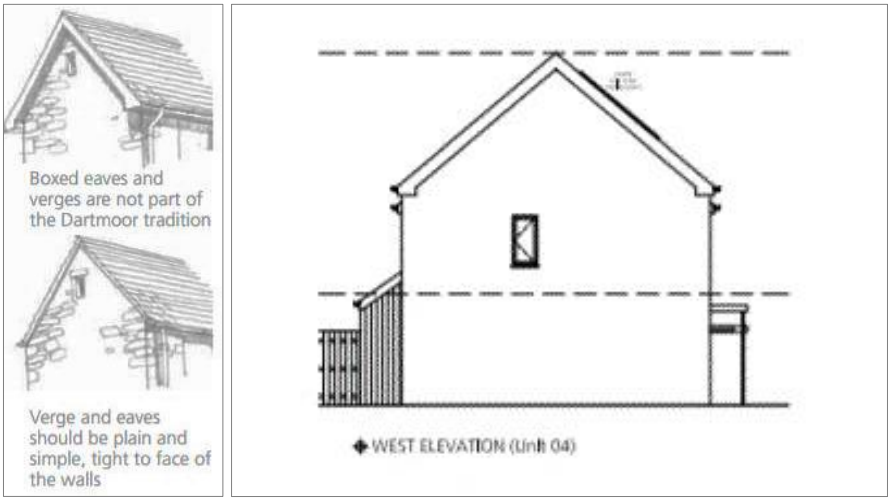


Figure 150. Eaves illustration from the Design Guide (left), and the boxed eaves of the Passivhaus scheme (right).

[592] Ibid.

[593] Ibid.

[594] Ibid.

Again, seeking compromise, the architects tried to minimise the eaves as much as possible, although getting planners to accept a different approach "took a bit of discussion".[595]

Another Dartmoor feature favoured by the planners, and illustrated in the Design Guide, was a "porch or shelter over the door".[596] Although the architects were willing to incorporate porches into the scheme, issues of thermal bridging and shading meant that, unlike traditional porches, it was necessary to keep these features structurally lightweight, particularly on south-facing facades where only very minimal, horizontal canopies could be used.[597]



Figure 151. Proposed elevations of Units 11-17.

The glazing ratio as required by Passivhaus was major a point of debate, with the architects reluctant to have very small windows to the north because of daylighting issues, while the Design Guide precluded large areas of glazing to the south.[598] Window fenestration (mullions and transoms) and deep reveals were other 'Dartmoor' features

[595] Smith, interview.

[596] Fallon, interview.

[597] Ibid.

[598] Woods, interview.

in conflict with Passivhaus principles because of shading.[599]

A final issue was the proposed timber cladding on some of the units, which the DNPA Director of Planning wanted after seeing images of the Welsh Passivhaus scheme.[600] The CCLT, however, considered the timber cladding "not a 'Christow' detail", leading, apparently, to another "standoff" between the CCLT and the planners. Ultimately however, this, like the site layout, was another battle won by the planners, the CCLT preferring to "keep their eye firmly on the end goal" of getting the scheme delivered.[601]

11.3.4 Planning application and response

A planning application was made in July 2013.[602] The response, both from consultations and the public was overwhelmingly favourable, with 20 letters of support, and only "one letter of objection" from a local architect who raised some design concerns "while supporting the principle of affordable housing".[603] The Case Officer's report notes the "real commitment and local enthusiasm for the proposed development", and the active community engagement in "detailed discussion" relating to the design.[604] Indeed, the architect commented on the uniqueness of this project when usually "people's initial reaction is we must stop this from happening".[605] Planning permission was granted in March 2014.[606]

11.3.5 Completion and post-completion

Construction began in January 2015, and the development was officially opened in

[599] Fallon, interview.
[600] Woods, interview.
[601] Smith, interview.
[602] "Application for Planning Permission," 0369/13, July 15, 2013.
[603] "Officer" 0369/13.
[604] Ibid.
[605] Smith, interview.
[606] "Grant of Conditional Planning Permission," 0369/13, March 26, 2014.

September 2016. It was more than a year, however, before all the units were occupied, a fact proving "something of a disappointment" to the CCLT.[607]



Figure 152. Stafford Close looking east.



Figure 153. Stafford Close looking west.

The four 'rotated' units failed to reach Passivhaus certification.[608] The architect, however, felt that re-orientating the layout "was the right thing to do" because "the scheme looks a lot better for it" and that people were still "reaping a lot of benefits" from the low-energy build.[609] The contractor, however, felt that particularly in the light of some of the units not achieving certification, he "could have built more" affordable

[607] Woods, interview.

[608] "Officer," 0369/13.

[609] Smith, interview.

houses for the same cost.[610] Meanwhile, the landscape architect lamented the highway regulations' requirement of standard-width roads and tarmac footpaths as resembling something "in one of the new towns, and definitely not in a national park". As she saw it, landscape architecture was often misunderstood as a planting plan, imposed onto a "scheme that will tick the box" rather than an opportunity to critically assess the relationship of buildings to their setting, with the result, in this case, that "the quirkiness, which is the essence of Dartmoor, gets pushed out".[611]

11.3.6 Summary

This case study saw the development of 18 affordable homes within one of Dartmoor's larger designated Rural Settlements. Representing the first Passivhaus development in a UK national park, the scheme was substantially driven by the local community, who with the support of the local housing association, pushed forward an ambitious environmental agenda in recognition of the benefits that this would deliver for future residents. The design process, however, saw heated debate over the appearance of the 'optimised' Passivhaus design, with several environmental concessions having to be made to satisfy the visual preference of planners, but which the architects and community were – eventually – persuaded to make to ensure delivery. The result, however, meant that several of the units, despite their high-cost specification, failed to achieve Passivhaus standards, to the arguable detriment of future residents' amenity and the 'lost opportunity' of potentially delivering more homes for the same cost. Meanwhile, although ostensibly intended to match the 'traditional' village settlement, in fact the revised layout reflected that of the adjacent housing development, while the

[610] P. Knox [Pearce Construction], interview with author, September 16, 2016.

[611] C. Foxford, interview with author, September 30, 2016.

design detailing, particularly the use of timber cladding, was largely inspired by a Welsh Passivhaus scheme.

11.4 Case Study 11: Chagford Masterplan

11.4.1 Pre-development conditions

Chagford is a historic Stannary town[612] of around 1500 inhabitants in 685 households.[613] Much of the town centre is a designated conservation area. The surrounding landscape is "exceptional in its beauty", while the town's "open spaces […] and the views across and beyond them" contribute significantly to its "essential qualities".[614] This relationship, however, has been "somewhat eroded" by a "mushrooming" of peripheral development.[615]



Figure 154. Chagford, Devon, with masterplan site indicated.

The town has a relatively old population,[616] and is characterised by particularly high house prices, even within the park.[617] Although a designated Local Centre, Chagford has, in recent years experienced less affordable housing development than any other Local

[612] Chartered to assay and sell tin.

[613] Janota, "Chagford."

[614] DNPA, "Chagford Conservation Area Appraisal," accessed May 22, 2017, http://www.dartmoor.gov.uk/livingin/li-consareas/liinitial-draft-character-appraisal/li-chagford-appraisal.

[615] Ibid.

[616] Chagford Design Group, "Chagford Design Statement (CDS)," May 2009.

[617] Janota, "Chagford."

Centre.[618] It attracts a large influx of visitors,[619] but many of the community facilities are under threat.[620] A housing needs survey in 2007 identified a "need for 22 affordable homes in the short term" and a 2010 study identified a need for "up to 25 units of specialist accommodation", mostly from elderly "downsizers".[621]

The development site (total 3.86 ha) comprises Bretteville Field (0.47 ha) and a substantial part of the adjoining Bellacouch Meadow, a large pasture divided by a stream. The area is "prominent" on the adjacent road into town, and there are "distant views" both to and from the site.[622] There is existing development on two sides, a narrow lane and protected woodland to the south and open farmland to the east. The meadow contains extensive earthwork evidence of early tin-working operations, considered "rare evidence" of Chagford's mining past.[623]



Figure 155. The adjoining sites.

Bretteville Field had long been discussed "as an area with development potential".[624] In

[618] Ibid.

[619] "CDS."

[620] Prince's Foundation for Building Community, "Chagford Vision Report (CVR)," April 2013, 80.

[621] Ibid.

[622] Grainge Architects, "Chagford Masterplan Architectural Narrative - Submission Issue," March 17, 2014, 8.

[623] Ibid, 7.

[624] DNPA, "Chagford Masterplan," accessed May 22, 2017, http://www.dartmoor.gov.uk/planning/pl-forwardplanning/masterplans-and-development-briefs/chagford-masterplan.

the 1980s a fire station was built there, followed by several unsuccessful planning applications (1988-2006) for affordable and/or sheltered housing.[625]



Figure 156. View across the site.

11.4.2 Chagford Design Statement

It was not developers, however, but a community group who "kicked off" the development process.[626] In 2009, a self-appointed Chagford Design Group comprising "representatives of the Parish Council, business community and residents", and including design professionals, produced the Chagford Design Statement (CDS), based on the results of a public consultation.[627] The aim was to inform the DNPA, which was reviewing its Local Plan, about stakeholders' views on future land-use.[628]

The provision of affordable housing, including a care-home, emerged as a primary concern (95% of respondents).[629] While acknowledging that "some general housing will have to be incorporated into any scheme",[630] respondents expected that residential development would be in accordance with DNPA housing development policy, namely

[625] "Committee Report," 0360/15, May 6, 2016.
[626] Janota, "Chagford."
[627] "CDS," 3.
[628] Ibid, 3.
[629] Ibid, 14.
[630] Ibid, 10.

prioritising local needs with not less than 50% affordable housing, other than in "exceptional circumstances" (COR15). While a "few stressed the need for [houses] to be attractive and eco-friendly",[631] overall the comments focused on need rather than design. Other priorities included sustainable energy (96% of respondents) and traffic and parking management, for which the CDS proposed a new carpark "within easy walking of the centre" and a link road at the entrance of the town.[632]

The CDS focused on Bretteville Field as the potential site, although the published plan – intended to be "indicative only" – shows development extending into Bellacouch Meadow (approx. 2 Ha) (Fig. 158).[633]

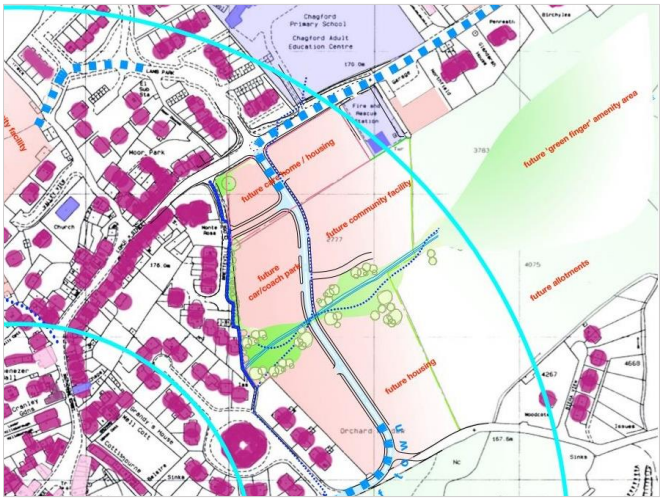


Figure 157. Plan detail reproduced from the Chagford Design Statement.

As well as housing, a care home and a carpark, the plan shows a community centre, allotments and a "green amenity area". This plan was not unanimously supported, however, with some commentators expressing "reservations about the scale".[634] A considerable number of respondents (12%), moreover, "strongly disagreed" with the

[631] Chagford Design Group (CDG), "Summary of comments made on Housing," December 1, 2007.

[632] "CDS," 6.

[633] Ibid, 10.

[634] CDG, "Summary."

notion of land allocation, "believing it to be a 'developer's charter'".[635]

11.4.3 DNPA Development Management and Delivery Plan (DMD)

DNPA planners felt that the "rigorous and inclusive way" that the Design Statement was produced meant that it was "appropriate to give it great weight" in the new Local Plan (DMD par. 3.4.1). Under DMD CHG2, the Bretteville/Bellacouch site was officially confirmed as the "key to development in Chagford" for the provision of housing, a car park and "green infrastructure" (DMD par. 3.4.4). The DMD was adopted with "a good level of community support" ,[636] although many registered surprise "that their ideas were incorporated into planning policy" so readily.[637]

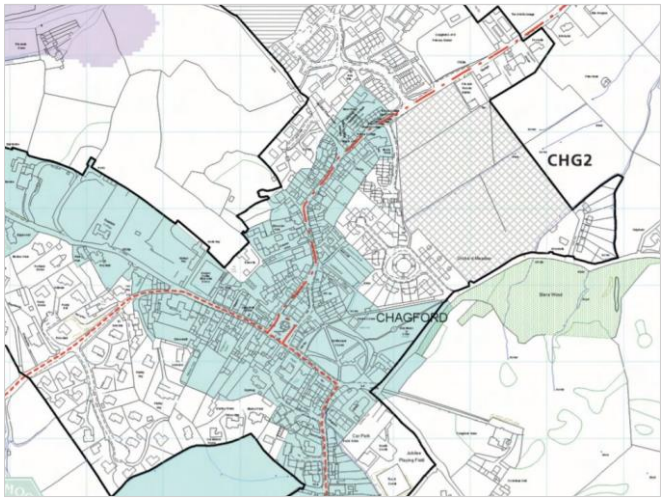


Figure 158. Detail of the CHG2 allocation shown in the DMD. Chagford conservation area is shaded blue.

While the total allocated area, at 3.7 ha (3.24 ha of Bellacouch), is larger than that previously indicated, again the "acknowledged priority" was for local affordable housing to include the elderly (DMD par. 3.4.4). At the same time Policy CHG2 recognises that these aspirations would "load abnormal costs onto any developer".[638] It also states that development would need to be "sensitive" to the site's "landscape and heritage

[635] "CDS," 10.
[636] Grainge, "Chagford," 3.
[637] Park, "Chagford."
[638] "Committee," 0360/15.

significance" (DMD par. 3.4.4). Any proposal was required to "accord with a comprehensive masterplan for the entire site prepared in association with the local community" (DMD CHG2). Because of its scale, the masterplan also qualified as "major development", precluded in national parks except under exceptional circumstances, namely, that there is a demonstrable and overriding public interest in development which outweighs National Park purposes (DMD2). Its inclusion, however, within the town's settlement boundary, meant that its development would be acceptable to planners in principle.

11.4.4 Enquiry by Design

After allocation, two developers formed option agreements to develop the sites: Blue Cedar Homes (BCH) for Bretteville Field and C. G. Fry for Bellacouch Meadow. BCH is a "specialist elderly housing" developer, while C. G. Fry is known for its "major part in the building of Prince Charles's Poundbury development".[639] Realising "the importance of working together to develop a single masterplan proposal",[640] and the need, as one developer expressed it, for community engagement "to get this site through planning",[641] they commissioned The Prince's Foundation to deliver its Enquiry by Design (EBD) community engagement model.

The EBD process involved a range of stakeholders including "design and technical experts, LA officers and local residents" meeting over several days (April 2013) with Prince's Foundation representatives to develop a set of "first principles" to inform the masterplan.[642] The EBD received a "positive response", with reports that it alleviated "a

[639] Grainge, "Chagford," 2.
[640] "CVR," 2.
[641] D. Lohfink [C.G. Fry], interview with author, October 14, 2016.
[642] "CVR," 2.

lot of scepticism" in the community about the development.[643] In the subsequent Chagford Vision Report (CVR), a proposed layout, drawing on notions of "traditional urban and architectural design principles" shows a series of "walkable scaled", irregular-shaped blocks, with a central green space "reminding residents of Chagford's history and heritage".[644]



Figure 159. Sketch plan from the Chagford Vison Report.

This plan was intended to provide "a framework" for a "sustainable settlement" consisting of an (unspecified) "variety of homes and tenures, with a particular focus on accommodation for the elderly, young people and families".[645] It was also stated that the site "extends further than the proposed allocation" under the DMD.[646] The design approach would "be determined during the detailed planning application stage", although employing the "essential qualities and elements" that make Chagford's "precedent typologies aesthetically pleasing" was suggested.[647] In summary it claimed that the development would "enhance Chagford and its wider context", specifically improving on "post 1940 development of questionable architectural quality" currently

[643] Park, "Chagford."
[644] "CVR," 35.
[645] Ibid, 35.
[646] Ibid, 2.
[647] Ibid, 50.

visible on the entrance to the town.[648]

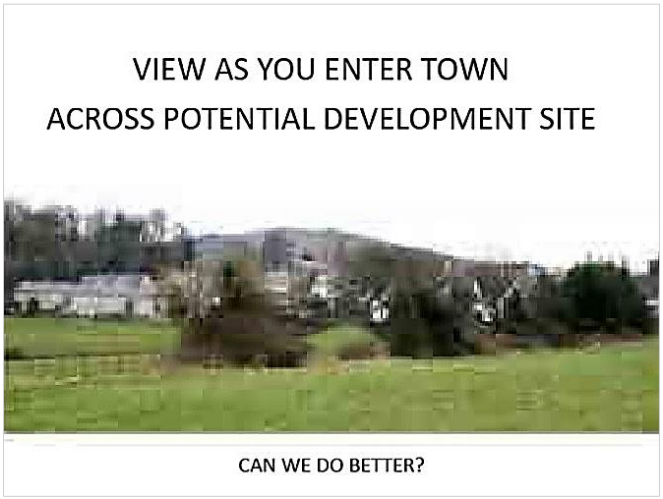


Figure 160. Illustration from the CVR, p. 76.

11.4.5 Chagford Masterplan: adoption and post-adoption

Following the EBD, and a draft masterplan presented at a public consultation, a final masterplan, prepared by Grainge Architects on behalf of the developers, was formally adopted by the DNPA in April 2014.[649] Representing "the largest single housing scheme" ever brought before the DNPA, the masterplan sets out the proposed development of the two adjacent sites, and comprises 103 dwellings, including affordable housing and retirement housing, a 70-space public car park, and business units.[650] The adoption of the masterplan also represents the cumulation of the consultation process, described by the DNPA as "one of the most comprehensive community engagement approaches […] to a single site in the National Park".[651] As the DNPA puts it, the approval of the masterplan is a "big step forward in bringing about the new development envisaged in the community's 'Chagford Design Statement'".[652]

[648] Ibid, 76.

[649] "Development Management Minutes," April 4, 2014, http://webarchive.nationalarchives.gov.uk/20101114101933/http://www.dartmoor-npa.gov.uk/text/index/aboutus/au-report/au-dmmeetings.htm#au-dmreports.

[650] Ibid.

[651] DNPA, "Chagford Masterplan."

[652] DNPA, "Chagford Newsletter," March 4, 2016.

In the masterplan, tight-knit, rendered and slate-roofed buildings presenting "long facades to the street" are laid out along a "spine like route" winding through the site.[653] Off the street are "pockets of looser development" arranged as "a series of courtyards", "giving opportunities to create areas of slightly more contemporary rural aesthetic".[654] There is a long (190m) narrow strip of public open space along the existing watercourse connecting to a series of attenuation ponds beyond the site boundary.[655] The "substantial harm" to the archaeological remains would be compensated by a "mapping study" and "an interpretation board in the car park" funded by the developer.[656]

This design "provides the framework against which all subsequent planning proposals must be tested", thereby "ensuring that there is a comprehensive approach to the delivery of development and the community benefits that are required" by the DNPA.[657] It was, however, not unanimously received by planners: one "felt unable to support the Masterplan due to the loss of a beautiful area of Chagford", while others "questioned the small amount of green space" with the implication that the site was being-over-developed.[658] The masterplan, moreover, clearly allows for "access to the land to the east", giving the landowner "ransom-free potential for future developments".[659]

[653] Grainge, "Chagford," 11.
[654] Ibid, 11.
[655] Ibid, 14.
[656] "Committee,"0360/15.
[657] Ibid.
[658] "Minutes," April 4, 2014.
[659] R. Franklin [Grainge Architects], email to author. June 5, 2017.



Figure 161. The Chagford Masteplan.



Figure 162. View looking west across the masterplan towards the town.

After the adoption of the masterplan, the two developers turned to developing their respective proposals for the site. In 2014 BCH submitted a planning application for "15 specialist dwellings" (9 houses and 6 flats) for the over 55s, which was granted conditional planning consent in March 2015.[660] At the time of writing this development is now nearly completed. With prices for apartments starting at £299,950 and houses at £450,000, none of the properties can be considered affordable housing, although the developer has offered to make a "financial contribution" by means of a S106 agreement.[661] Instead, all the affordable units, as well as the carpark, amenity area and

[660] "Committee," 0360/15.

[661] Grainge, "Chagford," 2

other community benefits, including public open space, will be built on the larger, C. G. Fry site.



Figure 163. Marketing image for the Blue Cedar Homes development.

In July 2015, C. G. Fry with Grainge Architects submitted a planning application for 93 new dwellings – 5 more than in the masterplan, and of which 28 were affordable – to the DNPA, which was brought directly before the Planning Committee because of its scale.[662] The design incorporated "glassy, barn-expressed structures" in the courtyard areas, intended to "express 21st century architecture" and to contrast with the "Chagfordesque" buildings on the main road.[663]



Figure 164. Example of a 'Contemporary Dartmoor Dwelling' from the first application.

[662] "Committee," 0360/15.

[663] T. Pollintine, interview with author, February 2, 2017.

This approach, however, failed to meet the approval of planners, and the scheme was redesigned by the developer. Planners described the revisions as ones which would "enhance the connection between the scheme and the traditions of Chagford".[664] The architect in contrast explained them as "volume housebuilders […] wanting to revert to type […] because [they] know what [they] can sell and build for the right price".[665] Meanwhile, planners sought "professional assistance in the viability exercise" through an "expert consultancy" who advised that the "overall costs of the 'abnormals' does not allow a 50% target to be reached".[666]

These comments and revisions fully satisfied both the Parish Council and the planners.[667] Described as the "fruition" of a "brave and exiting vision" providing community benefits "whilst retaining the special sense of place and local character of the settlement", planning consent was granted.[668] Rather than the renewable energy systems originally envisaged by the CDS, however, C. G. Fry – as the DNPA notably described it – "are wedded to the 'fabric first' principle of construction, i.e. it is not necessary to rely on 'eco-bling' to achieve low carbon buildings".[669]

[664] "Committee," 0360/15.
[665] Pollintine, interview.
[666] "Committee," 0360/15.
[667] Ibid.
[668] Ibid.
[669] Ibid.





Figure 165. Illustrations of the approved C. G. Fry design.

Despite its scale, only 8 letters of objection to this scheme were recorded.[670] Concerns, included the "loss of green space", the spoliation of the "unique attractive character of the town", and "the lack of compliance with the affordable housing requirements" set out in policy (27% rather than the specified 50%).[671] It was also suggested that "the majority of homes would most likely be bought by buyers from outside the region" because of cost.[672] Several objectors expressed doubts over "the benefits that will accrue to the community from this development".[673] The Dartmoor Society observed that "the development cannot meet any credible definition of the 'significant

[670] Ibid.

[671] Ibid.

[672] Anonymous to DNPA, 0360/15, February 26, 2016.

[673] Ibid.

environmental and community benefit' needed to create the exceptional circumstances necessary to vary local policy", and that the "general public should be able to understand the trade-off between public profit and any punitive benefit".[674] In a later interview, a former Heritage Officer described the scheme as a "design failure":

> *It's the drabness and predictability of the whole thing – it could be anywhere in England. This is Chagford for goodness sake, one of the most lovely, lovely places – talk about a missed opportunity.*[675]

11.4.6 Summary

This case study saw the masterplan development and two subsequent successful planning applications for a substantial, mixed-use development on the edge of a historic town. Initiated through the activities of a local group who wished to address several socio-economic concerns and to inform policy, the development went through a protracted process of consultation and masterplanning during which the development area grew incrementally in size but during which other key principles, including environmental aspirations, the provision of affordable housing, and heritage preservation were not carried forward. Meanwhile, the community engagement process appears to have incrementally validated certain developer claims, facilitating the relatively uncontested acceptance of more landscape change than initially proposed, highlighting issues around community engagement as well as wider debates around park development strategies and the delivery of affordable housing.

11.5 Case Study 12: Steward Community Woodland

11.5.1 Pre-development conditions

Steward Wood is a 12.5 ha former conifer plantation, designated a "Woodland of

[674] "Committee," 0360/15.

[675] Beacham, interview.

Conservation Importance",[676] on a steep hillside about 1.5 km southeast of the town of Moretonhampstead. The A382 runs though the valley below the site, on the opposite side of which is a farm and "several barn conversions […] visible through trees".[677]



Figure 166. Steward Wood from above.

The woodland did not exist until the 1930s when it was planted by the Dartington Estate as part of its commercial Forestry Venture. [678] After the designation of the national park, it was suggested that the conifers would be screened with "natural woodland for aesthetic reasons", but this was not maintained.[679]

When the Forestry Venture went into decline, the plantations were sold off. Steward Wood was put up for sale in the early 1990s. It was on the market for 5 years before being purchased by a co-operative of "like-minded people under the moniker of the Steward Community Woodland" (SCW).[680]

[676] Affinity Woodland Workers Co-operative, "SCW Planning Application 2015 to DNPA," accessed March 22, 2017, http://www.stewardwood.org/pdf/planningapplication2015-final.pdf.

[677] The Planning Inspectorate, "Appeal Decision by R. J. Tamplin," APP/J9497/C/01/1067412, August 12, 2002.

[678] B. Hardiman, "Fingle Woods – An Illustrated Historical Outline," accessed June 27, 2017, https://www.woodlandtrust.org.uk/mediafile/100572192/fingle_illustrated_history-bill-hardiman-22-02-2015.pdf?cb=71fc375e56f945b5aab0021567ec28bf.

[679] Ibid.

[680] The Planning Inspectorate, "Appeal Decision by P. Freer," August 10, 2016.

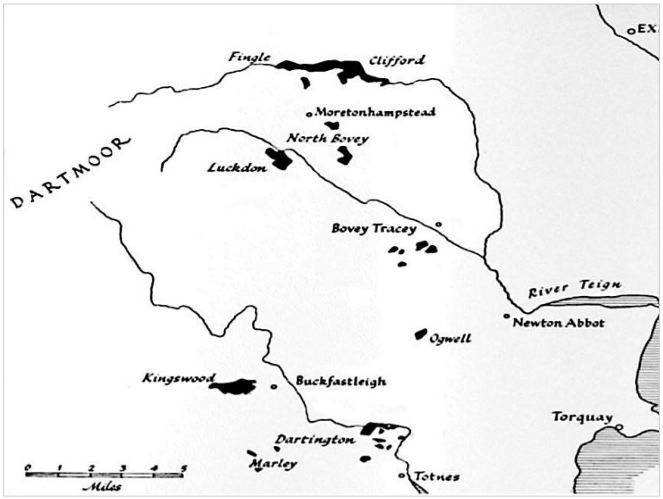


Figure 167. The Dartington Estates forestry holdings.

Originally from the south-east, the SCW comprised around 10 adult "activists" who wanted to live "a positive life on the land" and "establish a financially self-supporting community" combining "woodland management techniques with organic growing, traditional skills and crafts and low impact sustainable living, including renewable energy and affordable housing".[681] They considered Steward Wood "ideal", not least because of its proximity to the community in Moretonhampstead, with which they wanted to be very much involved.[682]

11.5.2 First planning application and appeals (2000-03)

Initially living in tents, the group began working the area, later developing more substantial structures "built on platforms of stout wooden poles" and "covered externally by canvas or tarpaulin sheets" and incorporating "second-hand windows".[683] The 'strategy', like with other LID groups, was to ignore the conventional development process and then seek retrospective planning permission.

[681] "Decision by R. J. Tamplin."

[682] D. Thompson-Mills [SCW], interview with author, March 17, 2017.

[683] "Decision by R. J. Tamplin."



Figure 168. A characteristic SCW dwelling.

The DNPA became aware of the community's activities in April 2000, and at the July Authority meeting, what was considered "appropriate legal action to secure the cessation of this land use" was authorised.[684]

On the same day, however, the SCW applied for retrospective planning permission,[685] meaning that "the proposed legal action was held in abeyance",[686] in order for the application to be brought before the Planning Committee on 1 September 2000. At this stage, the community sought "only a temporary permission for no longer than five years, to enable the project to be reassessed".[687] In their application, the SCW expressed their willingness to agree to conditions "to ensure that only environmentally benign, low-impact development take place" in accordance with the acknowledged 15 criteria for LIDs.[688] They also offered to restrict the settlement area to "the middle of the woodland", where it could not be seen, and limit the number of adult residents "to a maximum of 20".[689]

[684] "Committee Report," 0427/00, September 1, 2000.
[685] Application no. 0427/00.
[686] Ibid.
[687] "Decision by R. J. Tamplin."
[688] "Committee," 0427/00.
[689] Ibid.

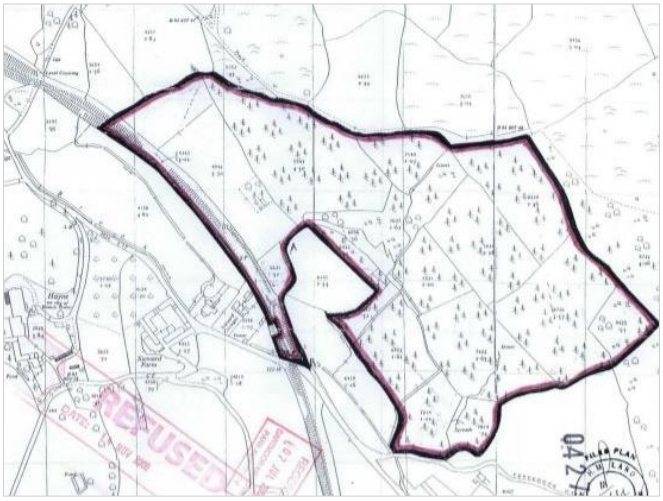


Figure 169. SCW site plan from first planning application showing refusal stamp.

At this stage, however, as the LID policy (DMD30) was yet to be introduced, planning judgements hinged on the functional and financial assessment criteria of the 'open countryside' policy for new agriculture/forestry dwellings, DMD23. Although the SCW insisted that living on the land was "essential" both in terms of its financial viability and its philosophy, planners, in refusing the application, explained that "the proper management of the land" did not require anyone to reside there, and that as such the development constituted "an unjustified form of development in the open countryside",[690] or "settlement by the back door", as some objectors termed it.[691] Some felt simply that "a National Park is not the correct place for this type of experiment", while others thought it set "a very dangerous precedent".[692] Even at this early stage, however, representations of support (76 letters) significantly outnumbered those against (11 letters). Supporters considered the SCW's commitment to a "sustainable lifestyle […] worthy of encouragement and support" and justifying the setting aside of "the normal presumption against development". [693]

[690] Ibid

[691] Ibid.

[692] Ibid.

[693] Ibid.

The SCW appealed both this decision (November 2000) and the subsequent enforcement notices (May 2001). The first appeal (APP/J9497/A/01/1063114) went to a public inquiry and was dismissed by the Planning Inspector on the basis that the residential element of the development was unjustified.[694] In a critical report, focusing on conventional woodland management, he explained that "20 residents are not needed to manage a wood", that the SCW "had few practical forestry or agricultural skills" and that there would be a "significant shortfall in the income required" to meet the financial tests.[695] He also argued that due to "a recent planning permission" for a large development in the town, there was no need for more affordable housing.[696] Ironically, however, in the same paragraph he also stated that the SCW were "not local in terms of the established need", meaning they would not meet the criteria for affordable homes.[697]



Figure 170. An SCW dwelling in its woodland setting.

Meanwhile, in terms of visual impact, although the SCW's structures were "unobtrusive from outside the site" he felt they were "obvious from the nearer parts of the

[694] The Planning Inspectorate, "Appeal Decision by A. Fussey," September 3, 2001.
[695] Ibid.
[696] Ibid.
[697] Ibid.

woodland" and therefore "intrusive".[698] He also criticised the structures for having "little in common" with those "used by gypsies and itinerant workers 100 years ago".[699]

Much to the SCW's surprise, however, the second appeal (12 August 2002) against the enforcement notice was allowed.[700] Although agreeing with the first Inspector that the "high quality landscape […] merits protection from unnecessary development",[701] the second Inspector refuted the "assertions of […] visual intrusiveness" and pointed out that "even in late winter […] the development is all but invisible".[702] He believed "a residential presence" was "demonstrable because of the labour-intensive nature of the project" which has "given the wood a responsible owner and thereby secured its management and public access".[703] He also pointed out that the development was "exceptional" because of its experimental and temporary nature, and as such "cannot be judged in the same way as conventional applications".[704] Temporary planning permission was given for seven dwellings for a period of five years (until August 2007), after which all the structures were to be removed.[705]

The DNPA challenged the Planning Inspectorate's decision in the High Court (January 2003). The judge, however, dismissed the appeal, ruling that the settlement provided "a net gain" to the surrounding environment and community.[706] He felt, moreover, that "in pursuing the word of the planning guidelines the DNPA were losing sight of the policies

[698] Ibid.
[699] Ibid.
[700] Thompson-Mills, interview.
[701] "Decision by R. J. Tamplin."
[702] Ibid.
[703] Ibid.
[704] Ibid.
[705] Ibid.
[706] SCW, "Planning History," accessed 22 March 2017, http://www.stewardwood.org/woodland/planning/history.ghtml

behind the policies", with the result that "they did not see the wood for the trees". [707]

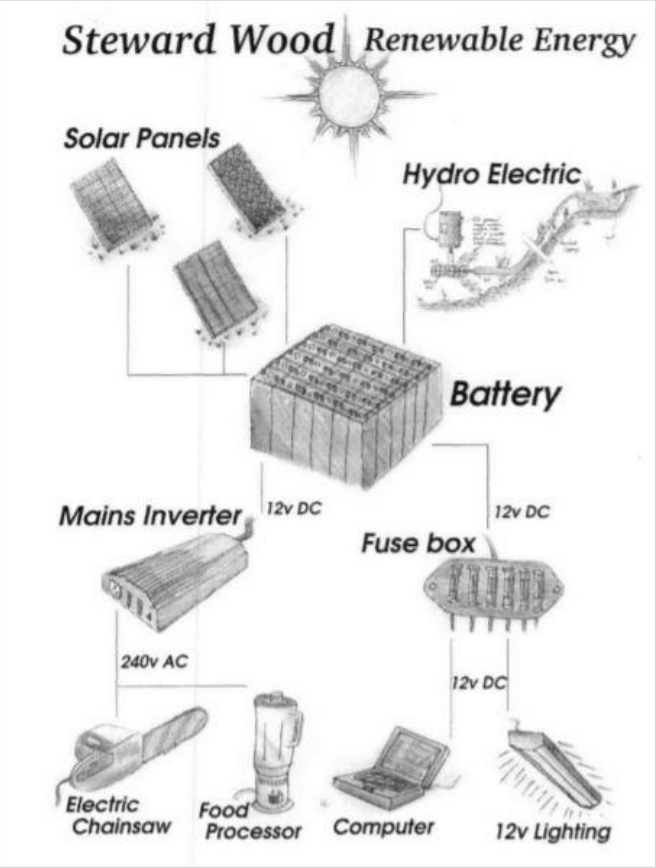


Figure 171. Illustration from the SCW Annual Report 2003-2004.

For the next five years, the SCW continued living on site, with their activities monitored annually by the DNPA. As well as woodland management, activities included visitor open days, forest schools, permaculture courses and experiments in renewable energy.[708]

The DNPA's assessments of the SCW, however, focused on the community's commercial management of the woodland, of which it was highly critical.[709] That of 3 June 2005, for example, judged "that little work has been carried out", that there was "no evidence of any timber processing" and "no plans to market hazel poles".[710] The group's sustainability was also questioned on the grounds that they were "importing wooden

[707] Ibid.

[708] Affinity Woodland Workers Co-Operative, "SCW Annual Report," April 14, 2004.

[709] DNPA, "Steward Wood, Moretonhampstead, Annual Monitoring Statement," June 3, 2005.

[710] Ibid.

pallets onto the site" for building and firewood, judged "contrary to the aims of the project".[711]

11.5.3 Second planning application and appeal (2007-09)

Just as the original temporary permission was running out, the SCW applied for a further five-year permit.[712] They also requested an additional two dwellings (9 in total), potentially employing "other eco-build techniques" beyond that of the existing canvas-covered structures.[713]

The application was presented to the Committee "due to public support", as evidenced by 148 letters in favour and only 6 against.[714] While not published, the "flavour" of these letters was "that there should be room within the planning system for people who wish to pursue a different way of life and that the presence of the community has been beneficial to the National Park".[715] The Dartmoor Society was among the supporters, arguing that "the DNPA should be leaders in in environmental awareness and practice".[716] The Committee, however, persisted in its view that the SCW was unjustified and detracted from the character and appearance of the park, and on 5 November 2007, planning permission was again refused.[717] Enforcement notices were subsequently served (21 July 2008) requiring the cessation of the land's residential use and also for "activities available to the public".[718]

The SCW again lodged appeals which were heard at a Public Inquiry in April 2009.[719] As

[711] Ibid.
[712] Thompson-Mills, interview.
[713] "Committee Report," 0671/07, November 5, 2007.
[714] Ibid.
[715] Ibid.
[716] Ibid.
[717] Ibid.
[718] The Planning Inspectorate, "Appeal Decisions by B. Cook," APP/J9497/C/08/2083419-28, June 1, 2009.
[719] SCW, "Message to Supporters - January 2017," http://www.stewardwood.org/pdf/SCW-Update-Jan17.pdf.

with the previous Inspector, this third Inspector identified the development as causing "harm" but judged that this was outweighed by its benefits, particularly as an educational resource.[720] This finding accorded with a letter from the University of Plymouth which stated that the SCW represented a "very rare" example of an LID that potentially provided "an internationally important site for learning and research".[721] The "design of the settlement" the Inspector judged to be '"largely a matter of subjective opinion", although in contrast to the DNPA, he considered that "a sustainable use of the site [had] been achieved", meeting "many of the national policy objectives".[722] Another temporary five-year planning permission was granted.[723] During this time, the Inspector considered it "important" that an appropriate LID planning policy be introduced into the Local Plan, such as that introduced by the Pembrokeshire Coast NPA in May 2006.[724]

The community thus had another five years on site. During this time, they continued with a small but consistent programme of educational courses and Open Days, with visitor numbers averaging around 800 annually.[725] Meanwhile, July 2013 saw the adoption of the DMD, which newly included a specific policy for LID, DMD30, providing the opportunity for LIDs to be evaluated on their own terms within the scope of the Local Plan.

11.5.4 Third planning application and appeal (2015-16)

After the five years were up (June 2014), the SCW applied for permanent planning permission, as another temporary permission would not have been allowable. A total of

[720] "Appeal Decisions by B. Cook."

[721] R. Cook and R. Cutting, "Letter from Plymouth University," accessed July 14, 2017, http://www.stewardwood.org/woodland/planning/appeal2009.ghtml.

[722] "Appeal Decisions by B. Cook."

[723] "Steward Community Woodland Under Threat."

[724] "Appeal Decisions by B. Cook."

[725] SCW, "Summary of the record of activities 2008-14," 0054/15, February 3, 2015.

10 residential buildings were now proposed (3 new).[726]



Figure 172. One of the proposed new dwellings.

Visual impact would be limited through the use of "green tarpaulin and timber cladding, shingle and turf roofing", "screening by trees" and confining future development to "the middle of the woodland holding".[727] Again, the application was presented to the Committee "due to the extent of public support".[728] Representations were recorded as "404 letters of support" and "20 letters of objection".[729] Many supporters described the "significant positive effect that the community had on the social and economic well-being of the local community".[730] Objections, however, included the argument that granting permission would be "highly disingenuous" given the "lengths that everyone else has to go to […] to conform with the exacting demands of the planners".[731]

Representing a test-case for the new LID policy, the Dartmoor Society urged the DNPA "to endorse this experiment" as "a fine example of what DMD30 […] is intended to

[726] "SCW Planning Application."
[727] Ibid.
[728] "Committee Report," 0054/15, April 10, 2015.
[729] Ibid.
[730] Ibid.
[731] Ibid.

embrace".[732] The DNPA, however, persisted in its objections, obtaining "expert reports" on the impact to the woodland, which found it to be harmful, particularly in the event that trees were lost through disease.[733] One of the reports pointed out that many structures were "more substantial than the 'yurts or benders' referred to in the policy" and some were "virtually houses".[734] As such it was argued that, contrary to DMD30 criteria, the dwellings were neither low impact nor integrated into the landscape without adverse visual effects.[735] Humanitarian arguments that the community "had no alternative accommodation", and that the "best interests of the children [was] served by staying on site", were deemed outweighed by the "clear and wide-ranging policy conflict".[736] The application was refused (13 April 2015), and enforcement notices issued (3 June 2015).

Again, the SCW appealed (26-28 April and 18-19 May 2016). This time, however, the Inspector, siding with the DNPA, found the development "unacceptably" harmful.[737] Notwithstanding its acknowledged "minimal" visual impact, he found the development "intrinsically unsightly".[738] None of the structures, in his view, were "of high quality design", and he noted the unsightly "storage of items" including the "coloured casing" of a power saw.[739] The presence of residential "features such as doors, windows and terraces", and "domestic items such as carpets, bookshelves and furniture", moreover, afforded the dwellings "a degree of permanence about them" which he found

[732] T. Greeves, letter to S. Belli/J. Aven, March 6, 2015.
[733] Thompson-Mills, interview.
[734] David Wilson Partnership Limited, "Statement on Landscape and Visual Impacts for DNPA," March 2015.
[735] "Committee," 0054/15.
[736] Ibid.
[737] "Appeal Decisions by P. Freer."
[738] Ibid.
[739] Ibid.

unacceptable.[740] Finding that the development conflicted with both the DMD30 guidance – misquoted as stating "no" rather than "minimal" visual harm – and with the first park purpose, and that it fell "short of fostering the social or economic well-being of communities in the NP", in accordance with the statutory duty, the appeal was dismissed (10 August 2016) on the basis that "interference […] is necessary in the public interest".[741]

11.5.5 After the final appeal

After 17 years and "masses of public support", this judgement came as "a massive blow" to the SCW.[742] After a failed attempt to challenge the decision in the High Court (December 2016), they organised a community "Procession" (3 April 2017) to deliver a petition of 5,500 signatures to the DNPA offices (see Fig. 171).[743] They subsequently tried to negotiate an alternative scheme based on roundhouses, but were told that these locally-sourced turf-roofed, timber frame, straw bale and cob structures were "not low-impact" and therefore "would not fall within the scope of Policy DMD30".[744] In response, however, the DNPA were apparently:

> Unable to state what type of structures would be considered by them to be low impact other than benders and yurts which are generally unsuited for year-round living (especially for families) because of, inter alia, their difficulty to insulate well.[745]

This latest response has confirmed the SCW's view that, despite having a LID policy, "the DNPA actually do not wish to have any low-impact development within the Park under any circumstances".[746] The community was ordered to leave the site by 2 December

[740] Ibid.

[741] Ibid.

[742] Thompson-Mills, interview.

[743] SCW, "Procession to DNPA HQ," accessed July 14, 2017, http://save.stewardwood.org/procession-to-dnpa-hq/.

[744] SCW, "Message to Supporters - March 2018," http://www.stewardwood.org/pdf/MsgSupporters-March%2018.pdf.

[745] Ibid.

[746] Ibid.

2017, although the land remains in its ownership.

11.5.6 Summary

This case study traced the protracted planning history of the first LID community within the national park, on a formerly commercial forestry site. After settling the land and attempting to seek retrospective planning permission, the development saw a series of moves and counter moves by the its (many) supporters and (powerful) opponents – led by the DNPA – in the form of applications, refusals, appeals and High Court challenges over a course of 17 years. While initially debates circulated around the need to live on site, judged according to conventional measure of viability, the introduction of the DNPA's LID policy appeared to offer planners the opportunity to judge LIDs in their own terms, that is, according to their socio-environmental benefits, which in this case were arguably well-evidenced and certainly well-supported by the wider community. Even so, and despite the community's attempts to minimise its impact and negotiate an acceptable solution, the SCW was ultimately evicted from the site, underlining the DNPA's protectionist position – and highlighting wider debates around sustainability and who the countryside is for – even in the face of clear contradictions (e.g. that the development was 'intrinsically unsightly', the homes unacceptably 'domestic' and the residents could live elsewhere in the park).

12 DISCUSSION: RECONCILING 'COMMUNITY WELLBEING'



Figure 173. LID supporters at the DNPA headquarters (Case Study 12).

As a National Park Authority, we want to be a test bed for innovation and sustainability.

Dan Janota, DNPA Senior Forward Planner

But from a sustainability perspective is a national park a sustainable place to develop at all?

Alex Gandy, DNPA Forward Planner

12.1 Introduction

This chapter examines the Community Wellbeing case studies in the light of the literature, policy and design guidance examined in Chapter 10. As in the previous discussions (6, 9), this chapter is framed around the seven identified key planning criteria (3.3.5). The following table summarises the case study findings – again according to each proposal – in terms of how the criteria were interpreted by key actors in the design/development process. At Chagford, stakeholder views at the point of both the Chagford Design Statement (CDS) and the Enquiry by Design (EBD) are indicated. As previously, points of conflict are indicated in bold type. While many issues are at stake in these case studies, the focus is on the communication of local communities' socio-economic needs and aspirations, the identification and evaluation of development sites and the establishment of, and response to, different housing strategies, designs and layout principles which aimed to support community wellbeing. While not directly affecting wellbeing issues, landscape impact is again considered so that these case studies can contribute to the discussion of this key park issue in Chapter 13.

Table 16. Interpretations of key criteria by key actors in Community Wellbeing case studies.

		CONTEXT	DESIGN			IMPACT		
	Key actors	***WB context/site***	***Scale/size***	***Design quality/style***	***Energy efficiency***	***Landscape impact***	***Heritage impact***	***WB impact***
9: Little Bewden, Holne	Facilitators (architects/ Housing Association/ Housing Group)	**Housing need/ exception site**	According to identified need	**1st contemp.**; 2nd traditional (cottages as precedent)	1st key driver; 2nd minor	**1st not a driver;** 2nd village street	**1st not a driver;** 2nd village street	**Community-led; local benefit**
	Regulators (DNPA)	**Housing need/ exception site**	According to identified need	**1st not appropriate;** 2nd sympathetic and attractive **(LA housing precedent)**	Not specified	**1st visible & off building line;** 2nd in keeping **(not TLO)**	**1st harmful;** 2nd positive	**Community-led; local benefit**
	Stakeholders	**Housing need questioned/ greenfield outside village**	Not specified	**1st not appropriate;** 2nd attractive **(adjacent development as precedent)**	Appearance more important	**1st visible & off building line;** 2nd in keeping	**1st harmful;** 2nd positive sympathetic/	**Top-down imposition; not for locals**

	Key actors	*Wellbeing context/site*	*Scale/size*	*Design quality/style*	*Energy efficiency*	*Landscape impact*	*Heritage impact*	*WB impact*
10: Stafford Close, Christow	Facilitators (architects + PH consultants + housing association)	Housing need/exception site	According to identified need	**1st 'pure' Passivhaus;** 2nd modified Passivhaus	1st key driver; **2nd modified driver**	**1st not a driver;** 2nd 'fit' with existing	**1st not a driver;** 2nd village street	Community-led; local benefit
	Regulators (DNPA)	Housing need/exception site	According to identified need	**1st too formal;** 2nd mostly acceptable	Both sustainable	**1st not in keeping;** 2nd acceptable	**1st harmful;** 2nd no harm	Community-led; local benefit
	Stakeholders (incl. CCLT)	Housing need/exception site	According to identified need	**1st appropriate** 2nd mostly acceptable	1st sustainable **2nd compromise**	Not specified	Not driver; **timber not local**	Community-led; local benefit
11: Chagford Masterplan	Facilitators (architects+ developers)	Housing need; traffic + parking/ allocated site	Bretteville (100%) Bellacouch (3.39 ha >CG2 plus poss. expansion)	Initial **contemp. elements** omitted in favour of traditional approach	'Fabric first' approach to sustainability	Urban / rural hierarchy: limited green infra-structure	Reinforce local vernacular (mining heritage not concern)	Community engagement to achieve planning/ high-end housing; <50% afford.
	Regulators (DNPA) **(some objectors)**	Housing need; traffic + parking/ allocated site	Bretteville (100%) Bellacouch (3. 24 ha CG2)	In accordance with Design Guide	Sustainable	Sensitive to landscape: some green infra-structure	Sensitive to local built heritage	Community engagement; mixed ages ≥50% affordable if viable
	Stakeholders (EBD)	Housing need; traffic + parking/ allocated site	Bretteville (100%) Bellacouch (3. 24 ha CG2)	Traditional urban and architectural design principles	Sustainable	Enhance Chagford and wider context: extensive GI	Sensitive to local built heritage	Community engagement; young, elderly and families ≥50% afford.
	Stakeholders (CDS) **(some objectors)**	Housing need; traffic and parking/ 'site' (later allocated)	Bretteville (100%) Bellacouch (c. 2 ha)	Attractive design	Sustainable energy	Extensive green infra-structure	Sensitive to local built heritage	Affordable housing (young and elderly) Care home ≥50% afford.
12: Steward Community Woodland	Facilitators (SCW)	Listed former plantation: **LID opportunity for activist community**	**According to need**	**Variety of 'eco-build techniques'**	**According to need**	**Unobtrusive buildings; improve environment**	**Traditional crafts and skills**	**Sustainable lifestyle + LID example + community benefits**
	Regulators (DNPA + 1st & 4th Planning Inspectors)	Listed ex-plantation: **development unjustified**	**No change**	**Unsightly**		**Harmful; visual and environment**	**Unlike traditional traveller dwellings**	**Not specified**
	Regulators (2nd & 3rd Planning Inspectors & HC Judge)	Listed ex-plantation: **contrary to policy but justifiable**	**1st Insp: 7 dwellings 2nd Insp: 9 dwellings**	**Subjective**	**Low-impact and sustainable**	**Unobtrusive buildings; improve environment**	No comment	**Sustainable lifestyle + LID example + community benefits**
	Stakeholders **(few objectors)**	**Global problem**/listed ex-plantation: **contrary to policy but justifiable**	**Not specified**	**Not specified**	**Low-impact and sustainable**	Not specified	**Traditional crafts and skills**	**Sustainable lifestyle + LID example + community benefits**

Although all the developments aimed to support community wellbeing, all were contested. Holne and SCW showed the most points of conflict, although while in the first

case development was supported by the DNPA but challenged by most stakeholders, the SCW represented the opposite: supported by most stakeholders but resisted by the DNPA. Other regulators, as represented by the four planning Inspectors, were split over the issue. Meanwhile, Chagford saw the least amount of conflict, despite representing the most significant landscape change.

12.2 Wellbeing Context and Site

In rural communities, affordable housing is widely identified as a pressing issue, and the DNPA has a strong focus on providing for local needs. Three of the four case studies were driven by the need for affordable housing [9, 10, 11]. Where housing need in designated settlements was identified, the DNPA were active in promoting and facilitating development, allocating sites in Local Centres [11] and identifying exception sites in Rural Settlements [9, 10]. This supports the finding of the 2013 report that NPAs are responding positively to the government's priority for growth, and contrasts with the earlier study (2004) that only limited sites were being released for new housing in national park contexts (10.2.1).

However, although a stated aim of the DNPA is to maintain balanced, rural communities, even in remote locations, the settlement strategy, intended to promote sustainability, creates a development/landscape hierarchy, separating people from the countryside and reinforcing the "sustainability trap" described in the literature (10.2.3). This has negative – and inequitable – consequences for non-designated communities, whose very sustainability as "functional villages" is threatened by the very fact that they are deemed not sustainable.[747] It also impacts on the cost of rural land (10.2.3). Meanwhile, land

[747] A. Gandy [DNPA Forward Planner], interview with author, September 6, 2017.

allocation raises landowner expectations that they will achieve "an inflated price well above what would be viable in order to produce an affordable housing scheme". [748] The DNPA's settlement strategy is now under review and in future more villages could be classified as Rural Settlements (rather than 'open countryside') to permit more development opportunities.[749] As discussed, the Northumberland NPA has already changed its criteria on sustainable settlements, in response to stakeholder comments (10.2.3). In Dartmoor, however, the intention is this would be based on assessments of built character not sustainability,[750] reinforcing a visual, rather than functional, approach to landscape.

In these cases, stakeholders' opinions on the need and location of new housing varied considerably. At both Christow and Chagford, stakeholders, in line with regulators – and the statutory duty – actively promoted development both in principle and within the identified development site. At Chagford, however, some stakeholders, while sympathetic to local need, disagreed with the practice of allocating sites, claiming it could be exploited. Certainly – and despite the DNPAs assurances to the contrary – the 'fate' of this site was ultimately sealed by its inclusion within the 'urban' settlement boundary (DMD par. 3.1.4). Arguably, however, even before allocation it was already considered a 'site' because of its planning history.

In direct contrast, at Holne, stakeholders overwhelmingly objected both to the principle of development (questioning need) and to the suitability of the identified site. Certainly, in this case, time pressure and the site's availability seem to have been material in its

[748] Ibid.

[749] Ibid.

[750] Ibid.

promotion by planners despite its disadvantages (physical separation from the village and its development restrictions). From some stakeholder comments, however, it seems that objections went beyond landscape protectionism and reflected wider social tensions (and prejudices). Meanwhile, both here and at Christow, struggles to fill the developments highlighted the difficulties around defining need and eligibility, issues identified in the DEFRA study (10.2.3).

The concept of sustainable development aims to address both environmental and socio-economic concerns. In stark contrast to their proactive approach to development in the other case studies, however, the DNPA's resistance to SCW – reflecting its 'conventional' settlement strategy, even after the introduction of the LID policy – underlined a 'trade-off' approach to landscape and the 'status quo' approach to sustainability (10.2.1). This position, however, contrasted with the views of most stakeholders whose support for the project – and for those seen to reinforce key values, irrespective of their 'resident' status – challenged both the DNPA's presumption against new dwellings in the countryside and conventional definitions of who should be supported to live there, that is, reflecting the 'reformer' or 'transformationist' view (10.2.1).

12.3 Scale and Size

In these case studies, rather than that of individual dwellings, which are governed by SPD guidelines (10.3.1), 'size' concerns were on a landscape scale. Even so, 'size' was not a significant planning issue: the two larger developments, Chagford (108 units) and Christow (18 units), were the least contested. In contrast, the two smaller developments, Holne (7 units) and SCW (7-9 units) were the most contested, although not over size.

In Rural Settlements [9, 10], development size is determined by housing need and is expected to be relatively small scale. The accurate determination of need, however, is problematic, as evidenced by the layout revisions at Christow. At Holne, the Case Officer admitted that housing needs surveys were "only ever a snapshot in time",[751] while the original figure had to be reduced because several households claiming need could not justify a local connection. The acceptable scale of LIDs is similarly determined by need – here by the number of adults needed by the enterprise – a figure similarly open to interpretation and change as evidenced by the fluctuating requirements at SCW.

For allocated sites in Local Centres, although governed by policy targets of 50% affordable – i.e. ostensibly reflecting need – there is also provision for varying this figure – to an unspecified extent – to allow for "community benefit" (COR15). This means, however, that "everything inside the building line is up for grabs",[752] echoing the concerns expressed in the DEFRA study about unneeded speculative development within defined building envelopes (10.3.2). Meanwhile, that the park is currently delivering around 22% affordable housing suggests that its targets will need to be looked at in future.[753]

In Chagford, Policy DMD CHG2 specifically allowed for a higher proportion of open-market housing to secure the viability of the development, supported by a viability assessment. Viability assessment, however, has been criticised as a "loophole" concealed from the public which rewards developers and reduces the provision of affordable housing (Grayston 2017). At Chagford, the final masterplan not only exceeds

[751] "Officer Report," 0022/13.

[752] Wall, interview

[753] Gandy, interview.

park policy on affordable housing, but also exceeds the allocated site provision, and is laid out in a manner which can potentially be extended in future. The total site area is approximately 1.4 ha larger than the area indicated by the CDS (pre-allocation), while the different development phases show an ever-increasing proportion of built to green space.

12.4 Design Quality and Style

Unlike the high-end, 'bespoke' dwellings of the previous sections, these case studies represented multiple-unit developments designed at a landscape scale. Notably too, rather than representing the ideas of individual architects, these cases were subject to design input from multiple stakeholders, often over an extended period, during which in many cases compromises had to be made to bring the projects forwards.

Driven by socio-economic issues, in all cases, the response – at least initially – was towards a highly energy efficient solution as a key contributor to residents' wellbeing. Two proposed Passivhaus designs (Holne, Christow), while the self-built SCW employed local timber and recycled materials as part of their commitment to sustainable development. Both, however, were questioned by planners on aesthetic grounds: Passivhaus because its design requirements contradicted with many 'Dartmoor' forms and elements; recycled materials and the self-built nature of the project because of their evident association with poor quality, despite the Design Guide's recommendation to use "local and reclaimed wherever possible" (10.3.4).

At Holne, where planners and stakeholders' views were strongly aligned, abandoning the Passivhaus first scheme in favour of something which 'fit in' was widely seen as a major 'improvement', even for those who resisted development. Meanwhile, at Chagford,

although stakeholders did not specify a particular design approach, the contemporary elements of the C. G. Fry proposal were redesigned in accordance with Chagford 'traditions' reflecting both the design guidance and stakeholders' views "that this opportunity should not compromise the very special character of the site and the village as a whole".[754] In contrast, at Christow, where Passivhaus was strongly supported by stakeholders, the architects sought compromise, revising the 'optimal' Passivhaus layout for a solution considered more 'Christow' in appearance but retaining its key design elements.

The Design Guide says that development layout must "reflect the locally distinctive characteristics of the site and its surroundings" and "match and reinforce the 'grain' of immediately adjacent areas" (DNPA 2011a, 85). These comments, however, as borne out in these case studies, are potentially conflicting. As with many settlements, in Holne, Christow and Chagford the 'characteristic' buildings are in a historic core, while the sites lie adjacent to newer developments which do not reflect these characteristics. In all three instances, the architects/developers emphasised how their designs referred to local vernacular precedents (e.g. the slate-hung terraces in Holne). At both Holne and Christow, however, planners – and stakeholders in the case of Holne – focused on 'matching' the siting and layout of the 'generic' neighbouring development (terraces being criticised in both cases at 'too urban'). At Holne, the key concern was that the development replicated the 'direct' street frontages of adjacent development. The required set-back, however, due to the strip of land retained around the leat, plus the high banks and trees, brings the efficacy of this intention into question (Fig. 174).

[754] "Committee Report," 0524/14, December 5, 2014.



Figure 174. Little Bewden, Holne.

At Christow, meanwhile, rather than reflecting the linear development and narrow street of the 'historic' village, the scheme was laid out to reflect the enclosed feel of the adjacent 1980s development, in direct contrast to the Design Guide's warning against "dispersed low-density cul-de-sac development" (10.3.4).

Specifically, and in contradiction to the Design Guide's aim to promote "innovative design" (10.3.4), in all three cases planners promoted the "white-rendered box" approach, as a Forward Planner described it,[755] illustrated examples of which dominate the Design Guide (see Fig. 121). This approach, he admitted, is "not vernacular; it's kind of a rough copy", but it is "not offensive".[756] He observed, however, that:

> *When you start sizing it up to the scale of Chagford […] you start to think well is this what we want – non-descript, repetitive design – or do we want something a little bit more interesting?*[757]

There is, meanwhile, further contradiction in the fact that the while the 'white-rendered box' approach is intended to reflect rural buildings, the DNPA's settlement strategy directs most development to larger towns, that is, settings considered 'urban' from a

[755] Gandy interview.

[756] Gandy interview

[757] Gandy interview

design point-of-view. In Chagford, for example, there was clear contradiction in the fact that while many of the (often detached or semi-detached) houses were intended to reflect a "rural vernacular nature" (11.4.5) the layout drew on "traditional urban and architectural design principles" reflecting the site's 'urban' context.[758]

Despite, however, planners' clear preference for a 'traditional' approach at scale, particularly toward the traditional "layout and groupings" emphasised in the Design Guide (DNPA 2011a, 86), as the Christow case study suggests, there were instances where planners appeared open to some contemporary materials and detailing, as reflected for example in the design guidance on porches.

Meanwhile, there was a notable difference, evident in the responses to the first design at Holne, between stakeholders' association of 'contemporary' with 'urban' design, and planners' suggestion that 'contemporary' might fit in an isolated location away from built precedents, a view which reflects the lack of prescriptiveness in the Design Guide towards 'open countryside' development (4.3.4). It was clear, however, that stakeholders' views varied widely, and that while at Holne the noted "non-acceptability […] of modern design" in this context (11.2.2) meant that contemporary design was highly resisted, in other places (i.e. Christow) it was strongly promoted, in view of the perceived benefits to residents it was understood to deliver.

12.5 Energy Efficiency

In line with national policy guidelines, the DNPA aims to promote sustainable development and to be an exemplar of low energy consumption. As discussed, all these developments were driven, at least initially, towards energy efficient solutions, to

[758] "CVR."

address many of the issues around rural housing (fuel poverty, inefficient housing stock, limited energy supply etc.) as well as wider environmental issues.

At both Holne and Christow, however, the DNPA – and indeed in these cases also the architects – were prepared to 'compromise' sustainable design principles (environmental values) in favour of aesthetic concerns (visual values). This position reflects that of the Design Guide, which, while appearing to support sustainability, delivers it with the caveat that the park's 'special qualities' come first, and that compromises are to be expected. It undermines, however, the assertion in the Design Guide that "Sustainable design and good design are mutually reinforcing" (10.3.4). As strikingly illustrated in the Christow example, many 'traditional' elements promoted by planners, and advocated in the Design Guide (e.g. flush eaves, small windows), conflict with 'best practice' sustainable design. Meanwhile, other 'sustainable' principles which the Design Guide does promote were resisted on aesthetic grounds: for example, maximising southerly orientation (Christow); renewable energy (Chagford) and using local and reclaimed materials wherever possible (SCW).

Stakeholders' views towards energy efficiency varied widely, most notably in the highly contrasting responses to the Passivhaus proposals at Holne and Christow. Other than at Holne, however, it appears that stakeholders placed more weight on environmental principles than did regulators (Christow; Chagford; SCW). The most polemical conflict over visual versus environmental values was at SCW, which saw 17 years of bitter dispute and the eventual eviction of the SCW, despite overwhelming public support. Strikingly, while SCW supporters considered it an exemplar of sustainable living, even having "international significance", those opposed considered it unsustainable, reflecting entirely different worldviews about the relationship between nature and

people (10.2.1).

Meanwhile, at Chagford the DNPA approved and endorsed as sustainable the construction of 108 speculative dwellings – described by the SCW as "fossil fuel powered box housing"[759] – while a similarly-designed development had also been completed at Moretonhampstead near the SCW site (Fig. 122). At Chagford, although the stakeholder 'protagonists' had strongly held-beliefs that the development should be highly sustainable, the protracted engagement process meant that the 'watering-down' of these standards by the developer was accepted (12.8.1). Meanwhile, it was clear that planners were happy to accept the "fabric-first" approach – as opposed to "eco-bling" – promoted by these developers, and which accorded with the emphasis on passive strategies in the Design Guide, rather than renewable technologies, which can have 'negative' visual consequences (10.3.4).

Overall, these case studies suggest that while regulators make at least some attempts to promote sustainable design, providing it does not 'conflict' with visual priorities, few distinguish between – or appear to place value on achieving – particular 'standards' of efficiency, reflecting the lack of prescriptiveness in DNPA policy. Throughout all stages in the Chagford Masterplan, the DNPA considered the development 'sustainable'. Similarly, at Holne and Christow, both the 'pure' and 'compromised' versions of the proposals were described in such terms. That compromising sustainability also had the effect of compromising stakeholder wellbeing is discussed below (12.8.1). Meanwhile, as a Forward Planner explained, although NPAs were "very aspirational in terms of what they can deliver […] there's no way that they can enforce it",[760] and that therefore as the LUC

[759] "Message to Supporters - March 2018."

[760] Gandy interview

report found, more innovative and sustainable development is rarely achieved in practice (10.2.1).

12.6 Landscape Impact

Although all were greenfield developments, in terms of the settlement strategy these case studies occupied three kinds of sites: Local Centre (Chagford); Rural Settlement (Holne and Christow); 'open countryside' (SCW). As with other criteria (e.g. scale) the regulation of landscape change varied according to a proposal's location within this 'hierarchy' of perceived sensitivity, a structure reflected in the zoning systems used in some European national parks, intended to protect the most 'valued' areas while reducing conflict over development in areas deemed more capable of absorbing change.

In Chagford, the positive approach to development signalled in DMD21 (i.e. a trade-off between landscape and the delivery of infrastructure), 'paved the way' for significant landscape change, including arguable harm, to achieve other benefits. In stark contrast to other, and particularly greenfield, case studies, regulators did not express the development's visibility as a concern, although the site itself is highly prominent. Meanwhile, some supporters, again in contrast to other cases, even suggested that the development, which would reflect local precedents, would 'improve' the town by screening more 'unsightly' post-war buildings which did not.

At Holne, located in a Rural Settlement where there is strong emphasis on minimising landscape impact (DMD22), the landscaping scheme tried to conceal the site using banks and trees. Here, however, and in contrast to Chagford, it was widely felt that the site was too prominent. Like at Chagford, however, it was generally agreed that a design 'replicating' what was already there was most appropriate and would mitigate the

development's impact, although in this case the scheme's relocation nearer to the road clearly undermined the desire to conceal it. Meanwhile, at Christow, the basin-like site was already well-concealed, a fact considered both an advantage and which arguably contributed to planners' tolerance of the 'contemporary' design approach in this case.

SCW was in 'open-countryside', where the DNPA's position is highly restrictive. Under DMD30, LIDs are required to be both low-impact and have no adverse visual effects, even extending to "domestic paraphernalia" (10.3.2). In such a context, objections could potentially be made to any development on that basis. Here, while supporters of the project claimed that the plantation – which it had once been considered necessary to screen – was being 'improved' through SCW management, its detractors argued it 'harmful'. Meanwhile, and irrespective of the fact that the SCW settlement was generally acknowledged to be barely visible beyond its site – and certainly was much less visible than any conventional development – objectors considered it intrusive. The 'untidy' nature of the site clearly contributed to this opinion, with a recent Director of Planning – who had not seen the development – reporting that he had been:

> *Told by people who live nearby that it doesn't have much of an impact, but when you get in it's just a mess.*[761]

This 'no-change' position is direct contrast to the concealment (Christow) or screening (Holne) employed to mitigate landscape impact in other cases, and indeed at SCW the 'irrelevancy' of this development's wider visual impact – which the SCW residents had taken measures to mitigate – was emphasised by final Inspector who dismissed it. Making a distinction between "visual impact" and "character impact", which might be "substantial", the Director of Planning later explained:

[761] Wall, interview.

It's always a fallacy to think that if you can't see something in the landscape […] then it must be OK.[762]

12.7 Heritage Impact

Although these projects lacked an immediate 'built heritage' context, all touched on this issue in a wider sense, namely the notion of static versus dynamic heritage explored in Part III. Overall, the dominant "white-rendered box" approach indicated a widespread preference for design which replicates, rather than contributes positively to, Dartmoor's built heritage, at least in larger developments. It also suggested a lack of concern for authenticity for example the approval of false chimneys at Holne and other "token" details expressly proscribed by the Design Guide (10.3.4), details which could never be replicated in a vernacular fashion, not least because of cost. Meanwhile, although not built heritage, the acceptance of the "interpretation board" at Chagford, in compensation for destroying its acknowledged "heritage significance", would seem to underline this point.

At both Holne and Chagford, arguably critical-regionalist type designs, that is, 'contemporary' but which nevertheless referred to heritage buildings – the former through materiality and detailing (e.g. hung slates), and the latter through "contemporary rural" design – were rejected in favour of neo-traditional designs. That these designs replicated the form and layout of adjacent developments, rather than 'historic' local buildings, while emphasising the 'rural' vernacular, irrespective of their 'urban' contexts, however, has been described (12.4). The irony of this, at the expense of 'truly' characteristic qualities such as southerly orientation was pointed out by the Christow Passivhaus consultant.[763] Meanwhile, the timber cladding, arguably the most

[762] Belli, third interview.

[763] Fallon, interview.

prominent design detail, was taken not from a local precedent but from the Welsh Passivhaus scheme (i.e. it did not reflect local distinctiveness as advocated by policy).

Turning to SCW, although the nature of the development precluded a conventionally 'traditional' design approach as promoted in the other case studies, and the principle rather than the design of the settlement was the key issue, it is notable that the settlement was criticised by the final Inspector for not reflecting 'traditional' benders and yurts. Meanwhile, the roundhouse idea – representing Dartmoor's oldest building tradition – was rejected by planners as not appropriate, reinforcing the notion that the DNPA controls development through an authorised heritage discourse (7.2.2).

12.8 Wellbeing Impact

12.8.1 Promoting sustainable development

NPAs have a duty to promote the well-being of local communities. In line with national policy, park planners have embraced 'sustainable development' as a way of reconciling landscape conservation aims – associated with the interests of the wider public – with the economic and social well-being of local communities. The literature, however, points to the complexity and ambiguities around defining sustainable development, and the different and sometimes conflicting views on its implementation.

The DNPA's settlement strategy highlights many of the issues and conflicts around these topics. In theory, sustainable development questions past economic growth models and emphasises new approaches to human development. In practice, however, the settlement strategy reinforces conventional patterns of rural sustainability (separating people and countryside), coming into conflict with more dynamic landscape models which integrate conservation and development functions such as LIDs. In these cases,

the settlement strategy facilitated the Chagford Masterplan (a largely high-priced speculative development that was not built to high environmental standards and was partly intended to subsidise a new road and carpark) while prejudicing the SCW which was wholly driven by ambitions to be sustainable. Meanwhile, small-scale development was promoted in Holne, development which in theory addressed social sustainability, but in a location where it was arguably not sustainable in environmental terms, having for example neither public transport nor a school. Holne highlighted other issues around the provision of affordable housing, not least in defining who qualifies as local, and in ascertaining need.

While in theory the concept of sustainable development aligns environmental with socio-economic issues, the SCW case highlights two fundamentally different ways of thinking about this relationship, reflecting the 'status quo' and 'transformationist' positions identified in the literature. As 'transfomationists', the SCW, who describe themselves as "part of the ecology", see them as co-dependent,[764] with LIDs representing a form of the holistic conservation emerging – albeit infrequently – in some protected areas, in the sense of directly linking conservation with the promotion of human well-being. Meanwhile, LIDs are linked to broader social debates about defining patterns of rural sustainability for the countryside, including opening-up the countryside to all, irrespective of financial status, in this case both as a place to live and a place for the public to visit.

In contrast, the DNPA's 'status quo' position, as reflected in the policies for Local Centres and Rural Settlements, allows for trade-offs between landscape conservation and the

[764] "Steward Community Woodland Under Threat."

delivery of local benefits. No landscape trade-offs are available under LID policy, and given the primacy of conservation in the park, the DNPA's view that a residential presence in this area was unjustified was perhaps understandable. In a later interview, a Forward Planner notably expressed a wish "to see a more pragmatic [LID] proposal […] well-associated with a settlement" which "would make it more acceptable in planning terms".[765] He acknowledged, however, that the cost of land in such locations precluded such opportunities.[766]

At the same time, however, there was evident prejudice against the development as "an experiment in an alternative lifestyle",[767] reflecting the marginalisation of – often 'non-local' – LID communities described in the literature. As a Forward Planner commented, there are people in the park who "don't just dislike it aesthetically, they don't like the type of people it attracts".[768] The comments, however, that allowing such a development would set a serious precedent are undermined both by the scale and rarity of such settlements. As a SCW member explained, "not many people are going to be attracted to this sort of lifestyle".[769] Regardless, overall the DNPA's position towards the SCW indicates that the 'well-being' of this community was not regarded as a park issue and that its demonstrable and actively endorsed benefits to the wider community were disregarded. The widespread popular support for the SCW, however, contrasts strongly with this attitude, suggesting that the DNPA is out of step with current landscape trends embraced by the wider public, bringing into question the efficacy and purpose of its LID policy. Even so, except for LIDs, the current regulatory powers available to NPAs means

[765] Alex Gandy interview

[766] Alex Gandy interview

[767] R J Tamplin, Appeal Decision, Appeal Ref APP/J9497/C/01/1067412, 12 August 2002.

[768] Gandy interview

[769] Thompson-Mills, interview.

that altogether a narrower approach to sustainable development is inevitable, hence the focus on affordable housing and the settlement strategy.

12.8.2 Community representation and engagement

As well as environmental issues, sustainable development emphasises new approaches to participation and social justice. The literature suggests that NPAs increasingly emphasise partnership and participation, with stakeholder consultation and public discourse playing key roles in the process of landscape change. Among these case studies, however, only at Christow were the aspirations and views of stakeholders (mostly) aligned with the outcomes of the project. Even so, there were evident tensions between stakeholders' socio-environmental values and the DNPA's concern about visual impact, reflecting the secondary status of the duty.

In contrast, the Holne development was widely perceived – and resisted – as a 'top-down' imposition on the community by the DNPA and the Housing Group, consisting of councillors and other officials and thus reflecting the 'expert-driven' approach described in the literature. The DNPA, however, denying that the development was "social engineering from the outside", "maintained the scheme was 'community-led'". [770] At SCW, however, the DNPA's resistance to development clearly flew in the face of overwhelming community support, a position which overturns the notion that in preservation/development debates, preservation represents the 'greater good' (10.2.2). Meanwhile, although perceived as a 'grass-roots' development, at Christow the DNPA was in fact engaged in discussions to provide affordable housing in the village long before the community was mobilised. This case study, however, demonstrates the value

[770] http://www.plymouthherald.co.uk/peace-dartmoor-village-blown-apart-plan/story-19418667-detail/story.html

of (at least perceived) community consultation and engagement in reducing conflict over development (as notably absent at Holne).

The clearest example of this, however, was Chagford. According to previous examples in the literature, such a proposal would typically be highly contested. In this case, and despite representing by far the largest case study, the masterplan and subsequent planning applications attracted almost no opposition. Instead, a protracted process of consultation and master-planning resulted in a development which compromises both environmental values of the wider public and the primarily social values held by stakeholders, while promoting the private interests of the developers/landowner (economic values).

The catalyst for this major scheme was not developers, but the community, but paradoxically the community engagement process appears to have incrementally validated certain developer claims, 'paving the way' for the acceptance of more landscape change than initially proposed, while permitting a 'watering down' of community benefits, including public open space, a care home and the delivery of affordable housing – in the end c. 25%: half of policy requirements. As a Senior Planner confirmed, the engagement process "took a long time, [but] what it did was gradually build confidence and establish principles to bring [the masterplan] forwards".[771] Although this Senior Planner reported the that the aim of the public engagement process was "to provide an opportunity' for the local community 'to influence emerging plans",[772] in practice the consultation proved more of an "exercise" than a collaboration,

[771] D. Janota. Chagford: a growing Dartmoor Town. Lecture presented at the Rural Futures Conference. Ivybridge, Devon, 6 Oct 2016.

[772] Dartmoor National Park Authority, Report of the Senior Forward Planner, Masterplan for Proposal CHG2, Land at Bretteville Close, Chagford. NPA/14/018, April 4, 2014. [Online] Available from: http://www.dartmoor.gov.uk/__data/assets/pdf_file/0009/430866/20140404-Authority-Reports-Part-A.pdf [Accessed 22 May 2017].

as key principles, including limits to the scale of development and the provision of affordable housing, were not carried forward.

All the case studies highlight the problematic nature of conducting community engagement where complex stakeholder needs and agendas – including developers' interests – are undertaken over time and during which the overall weighing up of benefits and dis-benefits is vulnerable to revision. As one architect commented, "there's a disjunction between what people think they are going to get" and what they do get when they've gone through such a consultation process.[773] In Chagford a gradual consensus, or sense of "the inevitable", as a local architect commented,[774] occurred during the development process, in which wider landscape impacts and concerns were marginalised. Additionally, as found in the LUC report, the community consultation process appears to have been largely dominated by particular, and vocal, groups (e.g. the CCLT at Christow, the Chagford Design Group, the EBD participants), justifying planners' scepticism that community representation and full involvement is achievable.

At Chagford too, increasing density and the absence of high environmental standards impacted on the amenity of future residents, who given the speculative nature of such developments – and unlike the self-built SCW – are absent from such debates. At Holne, and to lesser extent at Christow, residents' amenity was similarly compromised during the design revisions, although in these cases not though developers' profit motives but because visual values were prioritised (i.e. 'fitting in') over socio-environmental ones. The preference for "benders and yurts" at SCW, despite their impracticality for family living, reflects similar priorities. As the Chair of the Holne Parish Council commented

[773] C. Park. RE: Chagford masterplan. Personal interview with author. 14 Oct 2016.
[774] Ibid.

when questioned about the disadvantages of the second design's shaded houses and north facing gardens:

> *Yes [but] it was difficult to try and get the balance of something for people to live in, that was going to be nice, but fitted in*.[775]

Additionally, in this case, the scrapping of Passivhaus standard – albeit still building to the standards required by the housing association – meant that residents would not directly benefit from the extra low energy costs that Passivhaus represented.

12.9 Summary

This chapter has examined the relationship between new residential architecture and the promotion of community wellbeing inherent in the statutory duty, revealing very different understandings of how wellbeing issues might be addressed in this context. Much of the debate circulated around affordable housing, identified in the literature as a key rural issue. Support for new housing, however, varied widely among stakeholders, hinging on whether development was understood to address a perceived (but at the same time clearly difficult to determine) 'local' need, and in some cases, also deliver additional benefits (SCW and Chagford). How that change was delivered, namely the perception of community consultation and engagement in the planning process also proved material in facilitating the acceptance of landscape change, even where community aspirations were not fully delivered (Chagford).

Regulators, specifically the DNPA, in line with their remit to address the challenges faced by communities living in national parks, were also willing to accept and even facilitate landscape change, provided it aligned with the landscape values, specifically the primacy of 'open countryside' articulated in the settlement strategy. In this, marked differences

[775] Owen, interview.

were revealed between planners and stakeholders over the relative importance of visual (planners) and functional (stakeholders) landscape values, including residents' amenity and community viability, and reflecting wider sustainability debates around the 'trade-off' versus mutually reinforcing relationship between people and nature. Other frictions were apparent in the contrasting positions of these groups towards energy efficiency, namely stakeholders' identification of energy efficiency as a crucial wellbeing issue, and planners' aspirations towards energy efficiency, but only where compatible with visual landscape preservation values, reinforced in local policy.

PART V: THE SUMMING UP

13 DISCUSSION: RECONCILING ARCHITECTURE, LANDSCAPE, HERITAGE AND COMMUNITY?



Figure 175. View towards Chagford.

We've tried over the last 20 years to foster the notion of high-quality information and proper discussion and debate.

Tom Greeves, Chair of the Dartmoor Society

13.1 Introduction

Parts II, III and IV considered individually the three broad landscape themes impacting on national park architecture, namely scenic rural landscape, built heritage, and socio-economic sustainability. The case study discussions have drawn out numerous conflicts within these themes among key actor groups during the planning process, impacting on perceptions of appropriate architectural design and its place within Dartmoor's landscape.

In Part V, the collective findings of all twelve case studies and interaction of the main themes are considered. This Discussion (13) summarises and compares the findings from the earlier discussions, reflecting on how different landscape priorities and values are negotiated in the park among key actor groups and their architectural consequences. The Conclusion (14) returns to the initial debates around development in national parks, drawing out key points in the Discussion and reflecting on the wider design discourses and policy meta-narratives. It reflects on the methodology and explains how highlighting these constructions and their interaction help us understand the issue of park landscape development in a new way, contributing towards a more positive design and development agenda.

This chapter is in three sections corresponding to each of the three tables below. These summarise the case study findings (fifteen design proposals), comparatively setting out the development contexts (Table 17), design characteristics (Table 18) and impacts (Table 19) of each case study and the majority positions of key actor groups, if applicable (i.e. it was not 'divisive' or there were 'no comments'). Entries in brackets indicate individual views which cannot be taken as representative. Again, key points of conflict are indicated in bold type. New for this section, the colour shading indicates the overall

support for each proposal, forming a comparative basis for the discussion: blue where supported by all groups; green where contested by (many) stakeholders; yellow where contested by regulators; red where contested by both regulators and stakeholders. Case study 5a is not shaded as there were no recorded stakeholder views. Overall, the tables illustrate that development in Dartmoor is often contested. In only five of the fifteen proposals was new architecture welcomed by all groups (blue). Ten of the proposals, however, were strongly supported by regulators, suggesting that regulators in Dartmoor can be open to change (blue/green). Stakeholders, who expressed at least some opposition to seven proposals (green/red), appeared to be more resistant to change than regulators. Seven of these proposals, however, saw strong stakeholder support (blue/yellow), including two that were strongly resisted by regulators (yellow). These findings suggest it is not the notion of change but whether a proposal supports or conflicts with key values which is at stake.

Table 17. Development context, type and key actor responses.

	Case Study	*Development context*	*Previously developed*	*Development type*	*Facilitators*	*Regulators*	*Stakeholders*
Natural Beauty	1a: 'Voysey-Lutyens'	Open countryside	Yes	Replacement dwelling	Development opportunity	**No change**	**No change**
	1b: 'UG House'	Open countryside	Yes	Replacement dwelling	Development opportunity	Improvement opportunity	**Divisive**
	2a: 'One-Eyed Slug'	Open countryside	Yes	Replacement dwelling	Development opportunity	Improvement opportunity	**Divisive**
	2b: 'House for an Architect	Open countryside	Yes	Replacement dwelling	Development opportunity	Improvement opportunity	**Later antagonism**
	3: Lower Pinmoor Farm	Open countryside	No	Agricultural dwelling	Address need	**Divisive**	Address need
	4: Sheepstor	Open countryside	No	New dwelling	Development opportunity	**No change**	**No change**
Cultural Heritage	5a: 'Richard Meier'	Open countryside/mining heritage	Yes	Replacement dwelling	Development opportunity	**No change**	N/A
	5b: Queen of the Dart	Open countryside/mining heritage	Yes	Replacement dwelling	Development opportunity	Improvement opportunity	Improvement opportunity
	6: West Yard Farm	Open countryside/heritage asset	Yes	Extension	Development opportunity	Improvement opportunity	**Divisive**
	7: Bottor Cottage	Open countryside/heritage asset	Yes	Extension	Development opportunity	Improvement opportunity	Change acceptable
	8: Hidden House	Local Centre/conservation area	Yes	Replacement dwelling	Development opportunity	Change acceptable	Change acceptable
Community Wellbeing	9: Little Bewden, Holne	Rural Settlement (exception site)/identified need	No	Affordable housing	Address need	Address need	**No change**
	10: Stafford Close, Christow	Rural Settlement (exception site)/identified need	No	Affordable housing	Address need	Address need	Address need
	11: Chagford Masterplan	Local Centre (allocated)/identified need	No	Masterplan	Development opportunity/ address need	Address need	Address need
	12: Steward Community Woodland	Open countryside	No	Low-impact development	Address need	**DNPA: no change**	Socio-environmental need

Table 18. Design characteristics and key actor responses.

		SCALE / SIZE			DESIGN QUALITY / STYLE			ENERGY EFFICIENCY		
	Case Study	*Facilitators*	*Regulators*	*Stokeholders*	*Facilitators*	*Regulators*	*Stokeholders*	*Facilitators*	*Regulators*	*Stokeholders*
Natural Beauty	1a: 'Voysey-Lutyens'	Client	**Too big**	**Too big**	Traditional: Arts and Crafts revival	**Not appropriate**	**Not appropriate**	No	No comment	No comment
	1b: 'UG House'	Client/ policy	Flexible: visible volume	**Divisive**	Contemporary: landscape (merge)	Highly appropriate	**Divisive**	Minor	Sustainable	Sustainable
	2a: 'One- Eyed Slug'	Client/ policy	Flexible	**Divisive: inconsistent**	Contemporary: landscape (form) + fluid dynamics	Mostly appropriate	**Divisive**	Partly	Sustainable	Sustainable
	2b: 'House for an Architect'	Client/ policy	Flexible: visible volume	No comments	Contemporary: landscape (dialogue)	Highly appropriate	[Later antagonism]	Key	Sustainable	No comment
	3: Lower Pinmoor Farm	Client/ policy	**Divisive**	Appropriate	Contemporary: materiality + landscape (element)	**Divisive**	Highly appropriate	Minor	Sustainable	Sustainable
	4: Sheepstor	Client	**Too big**	**Too big**	Contemporary: landscape (element) + history	**Not appropriate**	**Not appropriate**	Minor	No comment	No comment
Cultural Heritage	5a: 'Richard Meier'	Client	**Too big**	N/A	Contemporary: modernist	**Not appropriate**	N/A	Minor	No comment	N/A
	5b: Queen of the Dart	Client/ policy	Flexible	Appropriate	Contemporary: neo-vernacular	Highly appropriate	Highly appropriate	Minor	Sustainable	Sustainable
	6: West Yard Farm	Client/ policy	Acceptable	**Too big**	Contemporary: glass box	Mostly appropriate	**Divisive**	Minor	Sustainable	No comment
	7: Bottor Cottage	Client/ policy	Acceptable	No comments	Contemporary: Dualchas	Highly appropriate	Acceptable	No	No comment	No comment
	8: Hidden House	Client/ policy	Flexible	Appropriate	Contemporary: Aalto	Appropriate in context	Appropriate in context	Key	Sustainable	No comment
Community Wellbeing	9: Little Bewden, Holne	Need	Need	No comments	Traditional: vernacular	Appropriate	**No change** [2nd acceptable]	1st key, 2nd minor driver	**Appearance more important**	**Appearance more important**
	10: Stafford Close, Christow	Need	Need	Need	Contemporary: Bere Architects	Mostly appropriate	Appropriate	Key	Sustainable	Sustainable
	11: Chagford Masterplan	Need/ profit	As viable	No comments	Traditional: vernacular	Appropriate	Appropriate	No	Sustainable	No comments
	12: Steward Community Woodland	Need	**No change**	Need	Self-build	**Not appropriate**	Acceptable	**Key**	Not sustainable	**Highly sustainable**

Table 19. Interpretations of development impact by key actor groups.

		LANDSCAPE IMPACT			HERITAGE IMPACT			WELLBEING IMPACT		
	Case Study	*Facilitators*	*Regulators*	*Stakeholders*	*Facilitators*	*Regulators*	*Stakeholders*	*Facilitators*	*Regulators*	*Stakeholders*
Natural Beauty	1a: Voysey-Lutyens	Enhance site; improve l/s	**Harmful**	**Harmful**	Materials; country house tradition	**Harmful**	No comments	No comments	No comment s	**Harmful**
	1b: UG House	Minimise; improve l/s	Significant improvement	**Divisive**	Materials	No comments	No comments	No comments	No comments	Divisive
	2a: One- Eyed Slug	Enhance site; preserve l/s	Significant improvement	**Divisive**	Materials	Positive	[Longhouse]	No comments	No comments	Divisive
	2b: House for an Architect	Enhance site; preserve l/s	Significant improvement	**[Later antagonism]**	Materials: ancient/longhouse	No comments	No comments	No comments	No comments	No comments
	3: Lower Pinmoor Farm	Enhance site; preserve l/s	**Divisive**	Minimal impact	Materials	Positive: method and materials	No comments	Key driver	No comments	Positive
	4: Sheepstor	Enhance site; preserve l/s	**Harmful**	**Harmful**	Materials: history; longhouse	**Harmful**	No comments	No comments	No comments	**Harmful**
Cultural Heritage	5a: Richard Meier	Enhance site; improve l/s	**Harmful**	N/A	Materials: longhouse	No comments	N/A	No comments	No comments	N/A
	5b: Queen of the Dart	Enhance site; improve l/s	Significant improvement	Significant improvement	Materials: longhouse	Positive: longhouse	**[20th century heritage]**	No comments	No comments	No comments
	6: West Yard Farm	Enhance site; improve l/s	Significant improvement	**Harmful**	Preserve asset; legibility	Positive: preserve asset	**Harmful**	No comments	**[Value to community?]**	No comments
	7: Bottor Cottage	Enhance site; improve l/s	Significant improvement	Acceptable	Preserve asset	Positive: preserve asset	Positive: preserve asset	No comments	No comments	No comments
	8: Hidden House	Enhance site; N/A	Acceptable	Acceptable	Materials	Neutral: **not vernacular**	Acceptable	No comments	No comments	No comments
Community Wellbeing	9: Little Bewden, Holne	Fit with existing; minimise	Acceptable	Harmful	Materials: vernacular style	No harm	**[Harmful]**	Community-led; local benefit	Community-led; local benefit	**Harmful**
	10: Stafford Close, Christow	Fit with existing	Acceptable	Acceptable	Not driver	No harm	**[Timber not local]**	Community-led; local benefit	Community-led; local benefit	Highly positive
	11: Chagford Masterplan	Fit with existing	Acceptable	Acceptable	Materials: vernacular	No harm	Acceptable	Consultation exercise: local benefit	Community-led; local benefit	Positive
	12: Steward Community Woodland	Minimise impact	**Harmful**	**Acceptable**	Roundhouse	No comments	No comments	Local and wider benefit	**Appearance/ policy more important**	Highly positive

13.2 Development Context and New Architecture

The perception of landscape/site context underlies aspects of all fifteen proposals. This includes 'natural' and scenic landscape character, the built environment and historic context, and socio-economic conditions, all of which were instrumental in shaping notions of appropriate architecture and its regulation in policy. A key area of friction was the promotion of a landscape aesthetic associated with an unchangeable landscape of 'natural beauty' rather than a dynamic landscape of 'character' that reflects human/nature interactions, or natural processes. Historic context, specifically the different perceptions of heritage assets or qualities and how they were interpreted and valued added to these tensions (13.4.2). Meanwhile, conflicting interpretations of socio-economic context, particularly housing need, but also wider concerns around environment and society, added to the development debate (13.4.3).

In planning terms, the perceived landscape/site context determined a site's development status according to the settlement strategy, reflecting the extent to which new architecture was 'welcome'. 'Open countryside' was strictly regulated; in stark contrast, regulators actively promoted all three large-scale housing developments [9-11], supported by their development status as exception/allocated sites. It was clear, however, that a site's planning status did not always accord with the way it appeared: restrictive 'open countryside' policies, for example, could apply to development in named settlements [4, 6], and while some greenfield sites were strictly protected [3, 4, 12], others were considered developable due to their (arguable) proximity to adjacent settlements [9, 10]. Meanwhile, development was strongly resisted by the DNPA in 'open-countryside' locations considered – however questionably – especially 'natural' or 'iconic' [4, 12].

In absolute terms, stakeholders were more resistant to development than regulators, supporting the notion that landscape protection priorities, enshrined in the Sandford Principle, represents the majority interest. On the other hand, stakeholders strongly supported greenfield, open countryside development in two cases: the SCW and Lower Pinmoor Farm. In these cases, although acceptability for regulators hinged largely on the developments' landscape status (where they were delivered), for stakeholders, acceptability hinged more on the values they represented (what was being delivered). This finding suggests that the settlement strategy, as well as reflecting several inconsistencies, can also be at odds with stakeholder views.

13.3 Notions of 'Appropriate' Design

13.3.1 Scale and size

The issues of size (absolute) and scale (relative to context) differed greatly between individual and multi-unit developments, reflecting their very different architectural contexts and policies. Multi-unit development scale/size was not at issue, even where development was strongly resisted [9]. In contrast, for both individual houses and extensions, size and scale were key issues, with clear tensions among clients' desire to make the most of their sites, architects' emphasis on design quality and relationship to context, and the quantitative measures imposed by policy. In practice, however, for planners, visible rather than absolute size was the key concern, and one which could be addressed through siting [2a, 2b, 3, 5b, 6, 7, 8], massing [3, 2c], materiality [1b, 5b, 7], or concealment [1b, 2b, 7, 8]. Meanwhile, many, including some regulators, questioned quantitative measures as neither reflective of property values nor of 21st century lifestyles.

Overall, just as quantitative restrictions on size do not always deliver the most

'appropriate' solution, nor prohibit 'unsuitable' development in certain circumstances (e.g. where existing development can be removed), so it was clear that planning practice could be flexible on size [1b, 2a, 2b, 3, 5, 8]. Contrastingly, size was often cited as a reason for refusal if planners [1a, 4], or more often stakeholders [1a, 1b, 2a, 4, 6], disapproved of a proposed design, even when technically not restricted by policy. Again, in both cases, comments often appeared linked to a proposal's style, although stakeholders also appeared to associate size negatively with wealthy 'outsiders' [1a, 1b, 2a, 4]. In contrast Lower Pinmoor Farm, built for 'insiders', was wholly supported by stakeholders despite its large size [3].

As a former Director of Planning put it:

> *[People] quite often want a hard and fast rule that's just applied rigidly, except when it comes to their case![776]*

The current Director of Planning – with whom the preliminary findings of this research were discussed in a lengthy interview – explained that quantitative policies are likely to be reviewed.[777] "Planning", he commented "is too grey an area for volumetric policies", and judgements should be made based on "good design" and whether "it complements the existing".[778] However, while quantitative restrictions on size do not always deliver the most 'appropriate' solution, and a 'qualitative' approach might promote good design, there is clearly a danger for perceived inconsistency among planning decisions if such judgements are left entirely to interpretation. At the same time, however, the current 'flexible' approach toward existing quantitative measures is also inherently inconsistent, leading to tensions. MOVER TO CONCL

[776] Wall, interview

[777] Belli, second interview.

[778] Ibid.

13.3.2 Design quality and style

The case studies in this work included high-end, 'bespoke' residences, multiple-unit developments designed at a landscape scale, and to 'affordable' budgets, and the self-built structures of a LID community. In all cases, much of the design debate circulated around the dialectic of 'traditional' versus 'contemporary' design.

Architects, clearly favouring imaginative work, proposed (at least partially) contemporary solutions in all but one case [1a]. Regulators' support for seven of these [1b, 2a, 2b, 5b, 6, 7, 8] suggests that the DNPA is open to contemporary design, at least in some contexts and for some development types and styles. Indeed, in some cases planners even suggested that a 'traditional' response was not 'appropriate' [1a, 2a], particularly with extensions (see below). Signalling a change from the LUC report which found NPAs resistant to contemporary design (4.2.2), as well as contrasting with its limited articulation in policy (4.3.4), such responses indicate a clear desire on the part of regulators to understand "how to get contemporary, modern, 21st century design" into this landscape.[779]

In accordance with wider architectural design discourses, architects' 'contemporary' designs represent a wide range of solutions to new residential architecture in the park, reflecting the interests, aesthetics and values of their designers and clients. In the 'Natural Beauty' case studies, landscape elements were the key design drivers [1b, 2a, 2b, 3, 4]. These designs aimed to engage directly with their site contexts by responding to various landscape forms and/or materiality, as well as to ancient structures and monuments [2b, 4]. Several employed an almost intuitive or sculptural approach [1b, 3,

[779] Ibid.

4]. In contrast, in other contexts, the 'contemporary' designs were largely inspired by architectural precedents (e.g. Richard Meier, Alvar Aalto, Bere Architects). Two designs, Queen of the Dart and Bottor Cottage, however, combined elements of 'vernacular' architecture along with the work of 'contemporary' designers, respectively Cutler Anderson and Dualchas Architects. These designs, in a critical regionalist sense, aimed to establish connections between new architecture and pre-existing local and regional characteristics, creating 'hybrid' approaches.

Stakeholders were overall less supportive than regulators of contemporary design, reinforcing the literature finding that rural landscape is particularly associated with traditional/vernacular design, while contemporary design is associated with urban contexts, often negatively (4.2.2). In several cases it was strongly resisted [4, 6, 9] and in others it proved highly divisive [1b, 2a, 2b, 6]. This apparent split between professionals and "lay people", highlighted in the literature (1.1), was confirmed by the Director of Planning, who explained that many people, including some on the Planning Committee, found contemporary design "difficult".[780] In contrast, professional planners were clearly prepared to take design 'risks' in approving even highly controversial schemes [1b, 2a, 6]. Such risks, however, were invariably small scale in isolated or 'natural' settings (as distinct from 'rural' or 'village-scape' locations), underlining the importance of context in shaping design preferences. Additionally, these risks proved acceptable only where they were considered an 'improvement' in terms of site quality, less visual impact and/or the preservation of an existing asset [1a, 1b, 2a, 2b, 3, 5].

In striking contrast, 'traditional' was clearly regulators' favoured response for the larger

[780] Ibid.

developments, directed by the settlement strategy to designated settlements [9, 10, 11], and supported by policies guiding developments in settled areas towards the 'vernacular'. Indeed, despite claims to dislike 'pastiche' [1a], it seems regulators will accept it, even to the extent of allowing fake chimneys proscribed by the Design Guide [9]. Often described as the 'safe approach', it was clear that in some contexts, and at scale, planners aimed to be 'inoffensive' rather than innovative, in apparent recognition of the divisiveness of contemporary design. As the recent Director of Planning confirmed, it was "*definitely* the case [emphasis]" that there were places where 'contemporary' would be acceptable and place where it would not.[781] As he explained, in settlements:

> *You can't have something out of context, that's out of scale or out of context because it's too different.* [782]

Indeed, he suggested that many people would be "very *disturbed* [emphasis]" by the notion of "something from the 21st century in the middle of [their] village".[783] Later in the interview, however, he described the desire to "make sure it fits" represented "a blinkered view about housing and design" and as such was "a real dilemma for [him] as a planner".[784] Certainly the 'white-box' approach (12.4) seems directly contrary to the DNPA's aim to encourage locally distinctive solutions. Several respondents observed, however, that while that planners "obsessed" as one described it, with smaller projects, they found it difficult to judge larger developments or issues, resulting in diminished design quality at scale.[785]

[781] Ibid.
[782] Ibid.
[783] Ibid.
[784] Ibid.
[785] Beacham, interview.

The evident disparity between approaches to individual, rural houses and larger developments is reinforced by the striking contrast between the strictly regulated but not prescriptive guidelines in the 'open countryside', and policies guiding developments in settled areas towards the 'vernacular'. It is in contrast, however, to both the settlement strategy which implies that 'urban' contexts are less sensitive to development, and to the comments at Sheepstor which suggested that such areas, because they are more architecturally diverse, are more suited to contemporary design (5.5.3). In this, Sheepstor appears to be an exception to this overall trend, due to the interpretation of its site as 'village-scape' rather than 'landscape'.

Christow also appeared to be an exception, in the sense that contemporary design – albeit with a 'compromised' layout – was tolerated in a village setting. The Director of Planning, however, explained that at Christow 'contemporary' was more acceptable that it would be in other contexts because its site:

> *Had nothing to give it a really significant context in terms of a street scene or anything, it had more of a 'blank canvas'.*[786]

Hidden House, as a contemporary dwelling in a settlement, also proved an exception to this pattern because of its unique setting. Meanwhile, and in striking contrast to the 'blending in' approach governing new houses in 'built' contexts, the extension case studies [6, 7] suggest that regulators favour a 'contrasting' approach to extensions, as suggested in the Design Guide, on the grounds of legibility (7.3.4). As the Director of Planning notably explained, of the "two choices", namely "the traditional route, which is sort of gable end, timber framed or whatever" or "the glass box option", planners often prefer the latter, on the basis that the former often ends up as an "unhappy

[786] Belli, third interview.

compromise".[787] Indeed, for extensions:

> *There is an acceptance by planners that perhaps it's best not to try and copy, but it's best to make a statement, a bold statement, if it's on the right part of the property.*[788]

Notably, whether 'traditional' or 'contemporary', where proposals referred to other buildings, or building traditions, they proved less divisive to both regulators and stakeholders [5, 7, 8, 10, 11]. Reflecting the emerging critical regionalist-type discourses in the design guidance and (although never articulated in such terms), the Director of Planning explained that he believed the solution to the problem of acceptable design was a "compromise" position of "quality architecture which respects the setting and landscape of Dartmoor using a contemporary design that celebrates the old and the new".[789] Certainly, the most 'popular' design appeared to be Queen of the Dart, a building which referred to 'traditional' vernacular but at the at same time had no intention of recreating the past. Significantly, it appeared to be this design's form (i.e. 'house'-shaped) and use of approved (rather than local) materials which were key to its acceptability.

In contrast, no landscape-inspired design was without controversy, even among regulators. This finding underlines a conceptual split between designers and non-designers, highlighted at Sheepstor, over the range of design precedents that could be considered acceptable for new architecture. From the planners' perspective:

> *The real problem […] is that architects are more used to urban settings and […] struggle when it comes to fitting contemporary into a protected rural landscape where there is a strong local vernacular.* [790]

[787] Ibid.

[788] Ibid.

[789] S. Belli, email to author, February 10, 2016.

[790] Ibid.

Other divisions were apparent in planners' frequent questioning of the flat roof as a design element [2b, 5, 6, 7, 8], when for many architects (and designer-clients) it was the preferred approach. The use of recycled materials appears largely unacceptable [3, 12], linked to notions of tidiness and design quality despite its mention in both DMD30 and the Design Guide (10). As a former Heritage Officer observed:

> *There's something terribly middle-class about debates in the national park about what's nice and what isn't […] anything scruffy – you've got to get rid of it because it affects the niceness of the park.*[791]

Regulators also questioned the use of some non-traditional materials, again most notably at Sheepstor, but also where the design was otherwise liked [5b]. At the same time, however, regulators clearly had a palette of other non-local materials (timber cladding, zinc and turf) which they were happy to endorse [1b, 3, 5, 7, 8, 10].

13.3.3 Energy efficiency

There are clear links between energy efficiency and wellbeing (e.g. alleviating fuel poverty). In three of the larger developments [9, 10, 12], facilitators' immediate response was therefore towards a highly energy efficient solution (here, Passivhaus or LID). Among the individual dwellings, it was notably in the cases where architects were designing their own houses that energy efficiency was particularly important [2b, 4, 8] reflecting designers' engagement with wider design debates and emerging technologies. Overall, however, energy efficiency was not a dominant planning narrative, reflecting its lack of regulation in policy and depending largely on individual aspirations and values. As such in these cases, standards varied widely.

The DNPA aims to promote sustainable development and to be an exemplar of low

[791] Beacham, interview.

energy consumption. It was clear, however, from many of these proposals that visual appearance (size and design) was more important to regulators, a position made clear in the Design Guide (4.3.4). At two of the larger developments, regulators compromised evident environmental (and associated socio-economic) benefits to produce what they felt was a better visual outcome [9, 10]. Meanwhile, in other cases [4, 11], aspirations for renewable technologies were suppressed in favour of the 'fabric first' approach as reinforced in the Design Guide (10.3.4)

Overall, these cases – and most evidently at SCW – highlighted the divisions over how sustainable development could be defined and promoted. Meanwhile, and in contrast to the distinctions and aspiration for 'high' standards made many architects and stakeholders, in no case did 'appropriate' design hang on a proposal's environmental performance. Instead, all the acceptable designs were considered 'sustainable' by regulators, while in contrast no comment was made on an 'unacceptable' design's energy performance. This could be said to reflect not only the lack of proscribed efficiency standards in policy but also suggests that regulators do not value or else struggle to judge such distinctions.

13.4 Notions of 'Acceptable' Impact

13.4.1 Landscape impact

In Dartmoor, landscape impact is a key but complex planning issue, shaped by interpretations of physical context, scale, design and policy. These case studies were subject to a variety of policy positions towards 'acceptable' landscape impact according to development type and location as defined by the settlement strategy, reflecting differences in the perceived capacity of different kinds of landscape to 'absorb' new development and the perceived necessity of specific development types. 'Open

countryside' locations were clearly more 'sensitive' than other locations, reinforcing a 'no change' position towards landscape, although exceptions could be made for certain preferred building types e.g. agricultural dwellings. However, even in designated settlements where (some) development was 'welcome', the dominant trade-off position reinforced a negative view of new architecture, supporting the findings in the literature that, in national parks, 'acceptable' development is that which presents no threat, rather than contributes to, aesthetic landscape value (4.2.2). In contrast, the policy on replacement dwellings allowed for the possibility that architecture could 'enhance' landscape. However, while this policy suggests a positive approach to landscape change, this came with strict limitations on development scale, that is, preserving the status quo in terms of size (4.3.2).

Reflecting this policy position, regulators sought to limit 'natural' landscape change. As a former Director of Planning and Community commented:

> *The DNPA always err on the cautious side and say the landscape is fine as it is and doesn't need a building.*[792]

Overall, those proposals which successfully achieved planning employed various design measures to mitigate landscape impact (excepting the SCW), while those that did not were refused [1a, 4, 5a]. This position, however, clearly conflicts with the Design Guide's emphasis on a 'positive' response to context (4.3.4), the acknowledged importance of built heritage in the national park (7.2.2) and national policy as represented by the country house clause (4.3.2). It also conflicts with the position of designers, who saw their proposals as positively contributing to aesthetic landscape value, with their own inherent 'beauty', as distinct from the visual qualities of the landscape [4]. Indeed, in

[792] Wall, interview.

two cases, designs which could not be seen were considered by other architects 'not' to be architecture at all (6.6, 8.3.3). Several case studies illustrated these tensions, but none more than those addressing the country house clause [1a, 4]. In these cases, the designer position that visibility was important, and even a public benefit, conflicted with non-designer concerns around landscape impact, highlighting a distinct split between these groups on the capacity of architecture to 'add' to landscape.

Where development was considered justified (through need or the established principle of development) regulators encouraged design measures which reduced visibility, including size and massing [2b, 3], siting [1b, 2a, 2b, 8, 12], layout [9, 10], materiality [2b, 3, 5, 7] and landscaping [9]. Indeed, that visibility was more significant that design style was clear from regulators' allowance of 'riskier', and times controversial, developments where they had little or no impact on public viewpoints [1b, 2a, 2b, 6, 7, 8]. West Yard Farm, for example, although "bold and contemporary", was also "relatively discreet".[793] For regulators, visibility was also more important than absolute size, despite its regulation in policy, as reflected in their flexibility towards developments considered 'appropriate'.

While stakeholders generally aligned with regulators over visibility as negative, they often appeared to find other issues more important (13.4.3). It was also clear that certain styles, namely 'vernacular' design, was considered less 'intrusive', however prominent, reflecting people's preferences towards 'rustic', but more visible design in national parks in the USA (4.2.2). Additionally, it seems that what people expect to see becomes less apparent, e.g. the acceptance of the timber 'shed' at Bottor despite its

[793] "Committee," 0058/11.

size, or the pre-existing white buildings in Case Studies 1 and 3, which were deemed appropriate to their settings when newer, and less prominent, designs were not. Even so, the fact that a design could not be easily seen did not prevent stakeholder objections if was felt to be 'inappropriate' [1a, 1b, 2a, 2b, 6]. Regulators took the same approach towards the "intrinsic ugliness" of the SCW, underlining the perceived importance of landscape character stressed by the Director of Planning (12.6) and the cumulative impact of landscape change.

Where there was common ground among all three groups was in cases of existing development, where – unusually in this context – new architecture was welcomed if it 'improved' a site. Notably, however, while articulated as 'enhancement', regulators' used this term in a relative (improving built environment), rather than absolute sense as employed by designers (improving landscape). For regulators (and many stakeholders), again 'improvement' was connected to visibility, with proposals judged relative to the existing in terms of visibility and/or quality [1b, 2a, 2b, 5], often as part of a development 'package' of other site benefits including heritage preservation [6, 7], and often, a 'tidying' of the site [2a, 2b, 5b, 6, 7], reinforcing a 'trade-off' approach. However, while valuing tidiness, it was common ground among planners, architects and locals that landscape itself should be restored of left as 'natural' as possible [2a, 2b, 3, 4, 7], and it was notably wealthy incomers who promoted the extensive and arguably 'picturesque' approach to the landscaping of their sites [1a, 1b, 5].

In larger developments [9, 10, 11], regulators, in line with policy, advocated development which was 'well-related' to the existing settlement [9, 10] and/or 'in keeping' with existing buildings [9, 11]. Overall, this position meant that while more imaginative designs were developed where they were not visible, where development

was visible, and at scale, regulators reinforced the 'status quo' position. As such the appearance of a landscape 'preserved in aspic' could be maintained, even in the face of major landscape change. This was highlighted by the lack of objection to the Chagford Masterplan, when the literature suggests that such developments would be highly resisted. Few in these cases, however, even among facilitators, claimed that the 'white-rendered box' approach represented a visual enhancement of their sites or the wider area.

13.4.2 Heritage impact

As with landscape, the preservation and enhancement of built heritage is a complex planning issue, shaped by how existing built heritage is interpreted and valued and how the interface between new architecture and built heritage is perceived and managed. Interpretations and valuations of the existing built heritage impacted in three distinct but interconnected ways. First, they defined what existing buildings were preserved (heritage assets and conservation areas), changed (extensions) or removed (replacement dwellings). Second, they determined what building elements (materials, forms, proportions etc.) and types (rural vernacular) were considered important and representative of Dartmoor's built heritage traditions. Third, they shaped how new architecture was seen to impact on heritage, namely whether it was supported or undermined by the scale, visibility and design of new architecture. Unlike landscape, however, the notion of heritage conservation confirms rather than undermines the status of buildings in this environment.

Four sites had immediate 'built heritage' contexts (heritage assets and/or conservation areas) [5-8]. Overall these cases reinforced the primacy of existing buildings (whether designated or not) over new architecture. There was, however, a contrast between the

highly protectionist policy position towards individual heritage assets – the extensions for example were required to express 'subservience' to the existing buildings, rather than redefining them (7.3.2) – and the possibility of a more contributory role in conservation areas (although Hidden House was arguably only allowed because of its unique location). The policy on replacement dwellings, while suggesting a contributory role for new architecture, could only be employed in the context of an 'unvalued' pre-existing dwelling, with the inference that existing architecture contributes to existing landscape character and value in some cases but not others. Meanwhile, there was clearly a 'preservation' hierarchy emphasising 'front' over 'back' [6, 7] and public over private viewpoints [5, 6, 7]. Three cases illustrated development 'trade-offs' associated with heritage preservation and/or landscape 'improvement' [5b, 6, 7].

In all cases, how new architecture should respond, and potentially contribute to, Dartmoor's wider built heritage context was part of the design debate, in accordance with the acknowledged contribution of built heritage to park landscape character (7.2.2), as reflected in the first statutory purpose. As frequently noted, however, policy and design guidance are often contradictory towards new architecture, reflecting the opposing dynamic versus static heritage positions lying at the core of NPA responsibilities (9.7), as well as the long-standing debates between tradition and modernity in wider architectural discourses (7.2.1).

While architects clearly favoured contemporary solutions, even the most modernist designs tried in some way to situate themselves within Dartmoor's built context, seeking a balance between 'old' and 'new' through materiality and/or form, reflecting contextualism-type notions that new architecture should respect built heritage, rather than work against it (7.2.1). Most of the proposals employed 'traditional' materials such

as stone, render and slate. Ten employed historic local buildings [1a, 7] or building types as precedents. Among individual dwellings this was often the Dartmoor longhouse [2b, 4, 5a, 5b], but also included ancient and industrial structures [2b, 4]. Larger developments looked to the 'rural vernacular' type [9, 11].

In many cases, however, it appeared that architects felt pressure to conform to local precedents to justify planning consent. This was certainly borne out in the larger developments [9, 10, 11] where referential design was an important factor in the acceptability of these designs, reflecting the emphasis in policy on 'fitting in'. Architects, although generally eschewing neo-traditional approaches as regressive – debasing both real historic architecture and contemporary architecture – were in these cases prepared to compromise this position and deliver what regulators, and apparently the public, wanted.

As reflected in wider heritage discourses, however, referential design brings multiple issues around authenticity (7.2.1). For a start, the notion of 'traditional', and in particular 'vernacular', architecture arguably becomes self-contradictory when a building style is no longer subject to the physical and cultural conditions under which it developed. In these cases, truly 'local' materials were precluded due to practical issues of supply, quality and cost [5b, 7, 8, 10], architects employed references to other 'heritages' and contexts [3, 5a, 5b, 7, 8] while 'vernacular' precedents were used in locations where these typologies would not historically be found e.g. the longhouse in a wooded river valley [5b], or the ubiquitous 'white box', intended to reflect rural buildings, directed towards the relatively 'urban' settings of Dartmoor's larger towns. Meanwhile, as a landscape architect pointed out, the reproduction of truly 'traditional' layouts is

precluded by regulatory issues associated with roads, lighting and other services.[794]

The notion of confused identity, although a concern for regulators when it came to extensions, does not seem to have applied when it came to new developments [9, 10]. Indeed, overall, these cases indicate that regulators (and many stakeholders), while favouring referential design, are less concerned with authentically replicating locally distinctive characteristics (or indeed the preservation of real history – see 7.2.1) than achieving a solution which 'looked right'.

In contrast, among the individual dwellings there were examples where contemporary and creative approaches were explicitly favoured as representative of their time [2a] and highly referential designs were rejected [1a]. In several cases, the indirect use of precedent was favourably received, for example as a form [5b, 7], or process [3], reflecting the critical-regionalist type language in the guidance as well as its suggestion that heritage can be catalyst for regeneration (7.2.2). It also reflects ideas about using reference to situate new design within a place-specific or cultural continuum and enrich meaning (7.2.1).

There were several examples, however, where heritage references appear to have gone unacknowledged [1b, 2b, 4], even when a design proved acceptable. In this there appear to be three key issues. The first, as highlighted at Sheepstor, was whether these precedents reflected the dominant 'authorised heritage discourse' of rural vernacular architecture (7.2.2), in a context where other heritage discourses, including prehistoric [2b, 4, 12], industrial [4, 5b] and recent [5a, 5b], were either unrecognised or ignored. This position reflects the dominance of the rural idyll in constructions of rural landscape

[794] Foxford, interview.

(4.2.1) but contrasted with the DNPA's own acknowledgement of Dartmoor's diverse, and dynamic, built heritage (7.2.2). Indeed, as a former Heritage Officer commented rather than just "humble stuff":

> *There are all sorts of great periods in Dartmoor building that are very prestigious […including] many buildings which are designed to be assertive in the landscape.*[795]

Second, was whether the references reflected buildings, specifically houses (the focus of non-designers), rather than a wider range of structures and typologies (the designers' view), as suggested within the complexity of architectural discourses around heritage. Third, was how such references were employed, namely 'directly' in a formal and scenographic sense [5b, 6, 8, 10] (the regulatory approach, in accordance with non-designers' preference for 'basic' design attributes – see 9.7), or whether they were 'indirect', to include the spatial and functional: 'vernacular', for example, was employed variously as a concept [2b, 4], process [3], and cultural plan [5a], none of which appear to have been acknowledged by non-designers.

13.4.3 Wellbeing impact

Community wellbeing was most prominent in the case studies discussed in the previous chapter, which focused on sustainable development issues at community scale and addressed specific issues around the provision of affordable housing. All the case studies, however, were indirectly linked to such debates: the issue of 'need' for example arose whenever development was proposed within the open countryside [3, 4, 12], while in all cases the community had the opportunity to shape cumulative landscape change by commenting on proposals and influencing policy. Meanwhile, all the case studies reflected broader debates about defining rural sustainability and wellbeing in the

795

countryside, how it should be implemented, and the impact of this process on the wider community.

A key factor shaping community wellbeing was the settlement strategy, intended to protect 'natural' landscape and increase sustainability, while facilitating needed development. In creating a development hierarchy, however, this strategy had demonstrably negative, and inequitable, impacts, strikingly illustrated by the very different cases of Chagford and the SCW (12.8.1). Similar comparisons might be drawn between non-designated communities (e.g. Sheepstor) whose sustainability as functional villages is threatened by their 'unsustainable' development status,[796] while other settlements (e.g. Holne) although arguably equally unsustainable in environmental terms, saw new development intended to support social sustainability but which was highly resisted by the local community, exacerbating social tensions. These examples highlight issues around defining sustainability in narrowly proscribed terms (i.e. according to settlement services).

Another key factor in shaping community wellbeing, and exacerbated by the settlement strategy, was the cost of rural land. For individual houses, this skewed new development towards larger, 'bespoke' designs, arguably adding to already prevalent inequalities in Dartmoor's housing stock (10.2.3). For many, such developments were negatively associated with the loss of affordable dwellings [1a, 1b, 2a]. They also contributed to evident social tensions around 'wealthy' migrants [1a, 1b, 2a, 4]. These frictions were intensified in cases where it was felt that planning rules around size had been inconsistently applied [1b, 2a] or might be scrapped altogether e.g. under the country

[796] Gandy interview

house clause [1a, 4]. Strikingly, however, when new housing was built for 'wealthy' incomers in more 'urban' contexts there were no such conflicts [8, 11], a finding suggesting that these tensions are more prevalent in smaller, rural communities.

Many cases saw regulators adopting a 'trade-off' position between visual landscape values and socio-economic issues (value exchange), in accordance with their separation in the statutory purposes, and reflecting the overall visual emphasis in policy. On a larger scale, such compromises clearly impacted on residents' amenity and/or economic wellbeing [9, 10, 11]. On a smaller scale, the visual concerns around size were considered to have negative impacts on residents which reflected neither land values nor the realities of 21st century living, for example, Lower Pinmoor Farm where a needed studio was removed. For designers too, such restrictions compromised the landscape 'benefits' of optimally-designed buildings.

As to community engagement and representation in landscape change, again, this issue was most prevalent in the larger cases studies, with the previous chapter highlighting its problematic and complex nature: different needs and agendas; understanding values and benefits; changing designs and agendas; the marginalisation of specific groups; lack of time and resources; complacency (12.8.2). Scale also appeared to be a factor: of the five proposals which saw key actor groups aligned over development [5b, 7, 8, 10, 11], it was the two larger developments which saw key stakeholder principles eroded during the planning process [10, 11]. Meanwhile, with five proposals granted permission despite stakeholder resistance [1b, 2a, 2b, 6, 9], overall these case studies suggest that planning remains a 'top-down' rather than collaborative process. Despite this, however, there is some evidence, as highlighted at Chagford, that community consultation and engagement can contribute towards a more positive development process, if not 'good'

design. Whether such participation, as the DNPA puts it, is “helpful, effective and relevant” (DNPA 2016), however, remains open to debate.

14 CONCLUSIONS: NEGOTIATING LANDSCAPE ASPIRATIONS, VALUES AND IMPACTS



Figure 176. "View towards Moretonhampstead" by Paul Moody Photography.

The question is not what you look at – but how you look and whether you see.

Henry David Thoreau (1851)

14.1 Interpretations and Aspirations for Dartmoor's Landscape

English national parks are 'iconic' landscapes, designated and protected on the basis of their perceived importance and value, of which built heritage forms an essential element their landscape character. They are also sites of tension in which often competing landscape and heritage conservation aims must be reconciled with the interests and views of local stakeholders, including accommodating demands for new housing. This thesis started with a personal observation of the complexity and tensions within the development process in Dartmoor. Discussions with planners confirmed the development of new architecture as a 'real fundamental problem' and that Dartmoor, as the 'extreme challenge in terms of rural planning' was the 'perfect place' to resolve this issue. With the aim of contributing to a more positive, and equitable, architectural design and development agenda, this research has examined the landscape values, constructions and identities, including non-visual values, influencing the perception and regulation of Dartmoor's landscape as a context for new architecture.

Although inherent within Dartmoor's national park status is a consensus among planners (and the wider public) that this landscape should be conserved to protect specific valued landscape characteristics, it has long been a place of contrasting perceptions; a place where development has often been contested by people alternatively wanting to protect, exploit or 'enhance' it; tensions exacerbated in recent years by housing pressures and socio-environmental change. In this research, often distinct groups – designers and non-designers, planners and locals — had directly opposing views concerning both the nature of the landscape and how they formulated and evaluated proposed change to that landscape. Particular tensions were revealed between experts and non-experts, and between the practical and/or political concerns of locals and the

landscape idealisation of non-local clients.

The "rural housing debate is characterized by contestation and conflicting constructions of rurality" (Scott 2006, 822). As Halfacree (1993, 34) puts it:

> Space becomes imbued with the characteristics of these representations, not only at an imaginative level but also physically, through the use of these representations in action.

Framed within three thematic 'landscape discourses', namely 'natural' and scenic landscape character, the built environment and historic context, and socio-economic sustainability, this work has identified strong links between understandings of 'context' and notions of appropriate design and drawn out the complexities and subtleties underlying Dartmoor's housing development and design debates. These constructions, moreover, have been shown to be both physical and conceptual, reflecting differences not only in the perspectives and values of different stakeholders, but also in the perceived capacity of different kinds of landscape to 'absorb', or be 'enhanced' by, change.

Lowe et al. (2003) have identified a set of "ideal types" to reflect the emergence of "multiple countrysides", namely the "the preserved", "the contested" and "the paternalistic", representing diverse modes of identity and forms of development (2.2.2). In this research, scenic landscape preservation, including the preservation of recognised built heritage, was the dominant discourse throughout these case studies, in accordance with the primacy of the first park purpose (the Sandford Principle), suggesting its continuing relevance. A recognition of Dartmoor's 'special' and even 'iconic' landscape character was common to all key actor groups, affirming a general support for park

landscape protection (if not always its designation[797]).This is not surprising, as protectionist agendas, such as the preservationist paradox, are likely to be more prevalent in landscapes of high scenic amenity such as national parks. It is clear, however, that although such notions continue to play a central role in park landscape legislation – reinforcing public expectation that national park landscape must be protected from 'inappropriate' new development – they are fraught with both inherent and growing tensions and challenges, including different discourses of heritage and of socio-economic sustainability, in line with wider changes in notions of landscape and a recognition of the limitations of the planning system.

Indeed, within the notion of 'the preserved' countryside, this research has identified two particular and conflicting themes – both with implications for architecture – underscoring the unique and complex place that national park landscapes have in thinking and practice. These are: Dartmoor as a 'natural' landscape – influenced by the American national park experience – where buildings invariably have a negative visual impact; Dartmoor the 'rural idyll', a temporal and spatial 'refuge' from the vagaries of 'urban' – and by association 'contemporary' – development, where buildings are an intrinsic part of the landscape but only if they reflect a certain typology, namely rural vernacular. A key area of friction was the promotion of a landscape aesthetic associated with an unchangeable (and largely visual) 'natural beauty' rather than a dynamic landscape of 'character' that reflects changing human/nature interactions, or natural processes. At the same time there was also widespread support for new development, to address the needs of 'local' people. This notion, however, again has been shown to be

[797] Tom Greeves, Chair of the Dartmoor Society, is critical Dartmoor's national park status and has advocated reform (Greeves 2015)

a discourse of contradiction and tension.

Meanwhile, the very term 'landscape' connotes scenery rather than utility. Landscape theories and policies, however, as evidenced by the ELC, are increasingly recognising the complexity of landscape and moving away from a purely visual approach. As understood by Thoreau (see p. 445), to look is not to see: landscape perception goes beyond sensory meaning, and indeed, less tangible meanings can be more important. In this case the very status of Dartmoor as a cultural landscape underscores the contribution of its buildings, not only to its aesthetic character/heritage but also in functional/social sense as part of a 'living landscape'. As reflected in the position of the Dartmoor Society, the "continuation of the health of the cultural life of the moor" is dependent on the development of new buildings.[798]

14.2 Planning Issues and Conflicts

Park planning is "largely concerned with negotiating multiple landscape values though placemaking and conflict management" (Butler 2016, 239). In English national parks, new development represents a significant and contentious part of landscape planning inseparable from park conservation ideologies and policies. Park planners negotiate among statutory purposes, landscape values and stakeholder aspirations in defining policy and exercising planning functions. These processes shape both the socio-economic and physical landscape, legitimising (or marginalising) types of landscape change in these 'special' places, ultimately defining for whom they are planned.

The existing extensive literature on constructions of rurality suggests that the development of new houses in rural spaces is highly contested; this work has

[798] Beacham, interview.

underscored park development as a particular, and contested, form of intervention in rural areas, highlighting numerous conflicts arising during Dartmoor's planning process and revealing considerable frictions among residential architecture design discourses. Views on development ranged from resisting new buildings to actively promoting them, and while some – generally designers – felt new buildings could 'enhance' the landscape, others accepted them only when other possible alternatives had been ruled out.

In the literature, the reconciliation of conservation and development trade-offs in rural landscapes is widely recognised as a problem. In national parks, the statutory park purposes and socio-economic duty underlie the policy frameworks for controlling development and regulating value conflicts. As this research has repeatedly shown, there are inherent conflicts in the statutory purposes and duty. Key conflicting discourses were revealed around the notions of conservation and enhancement, which suggest two fundamentally different approaches towards new architecture in 'iconic' rural areas: static 'preservation' and more dynamic 'conservation'.

The introduction of the statutory duty in 1995 was a reminder to regulators of the benefits of development and the necessity of change, but one which has added to management issues by giving planners both a regulatory and a developmental role. The statutory duty additionally places a responsibility of both economic and social well-being onto NPAs, apparently ignoring the potential conflict between these issues, particularly in the light of new models of sustainable development such as LIDs.

Meanwhile, the park purposes and duty themselves separate the environmental concerns expressed in the first park purpose from the socio-economic concerns of the statutory duty, suggesting a trade-off position between these values, a factor which no

doubt contributed to the unacceptability – in the DNPA's view – of the SCW development. In line with national policy, park planners have embraced 'sustainable development' as a way of reconciling visual landscape conservation aims with the economic and social well-being of local communities. Despite the rhetoric, however, sustainability is not often delivered in practice. The LUC report found that park planning is often dominated by the views of a (pro-conservation) vocal group which NPAs struggle to reconcile with socio-economic need (2.3.3).

This research, however, has indicated very different discourses within the relations between landscape planners and community interests. As repeatedly shown (e.g. Christow; Chagford Masterplan; SCW) that stakeholders are often forced to compromise their socio-environmental aspirations because of regulators' concerns about visual impact. Indeed, Christow has reinforced a key finding that while compromises may be needed to ensure delivery of a scheme, they neither result in 'better', nor in some cases more locally 'authentic', design. Meanwhile, where planners do aspire to more innovative and sustainable development, its implementation is problematic: as reinforced in the wider literature, the term itself is complex and often ambiguous, and there are many practical impediments to achieving a sustainable development agenda (such as evidence, time, resources, community representation, policy issues and conflicts).

Planning instruments and processes seek to ensure the protection and enhancement of national park landscapes, representing the interests of wider public (environmental values), while accommodating stakeholder landscape aspirations (expressed primarily as social values). As highlighted at Chagford, often the planning process resulted in development which compromises both these positions and instead promoted the

private interests of the developers/landowner (economic values). Here, despite an increasing emphasis on partnership and participation, the values and aspirations of stakeholders did not align with development outcomes, illustrating the problematic nature of negotiating complex stakeholder needs and agendas, often over lengthy periods of time. As one local architect observed, "there's a disjunction between what people think they are going to get and what they do get" as they go through the planning process.[799]

English national park planning is policy-led, and there are both qualitative and quantitative methodologies around which decisions are made. There is an inherent flexibility within the park planning system which allows for judgements about landscape change, including development and architectural design, to be made on a site by site basis. Planners, in negotiating between the rights and aspirations of freeholders and the democratic interests of a wider public, can employ subjective judgments in interpreting both design and policy. This means that the subtleties of rural landscape setting and character and as well as ecological and social context (for example neighbouring properties and landscape uses) can be considered.

The price paid for such flexibility, however, is a lack of consistency around key terms and concepts within the planning and design discourse (such as around the settlement strategy, restrictions on size, vernacular design, energy efficiency). This research, through the insights gained by the CDA methodology, represents an important step forward towards a better understanding of planning conflicts and ambiguities, enabling more critical and informed discussion, and among a wider range of stakeholders.

[799] Park, interview.

Meanwhile, there is a perceived inconsistency in the planning process itself, adding to development tensions amongst stakeholders. As a former Director of Planning commented, such flexibility is "very time consuming, and not understood, and leads to a lot of resentment".[800] It also suggests that rural landscape change is difficult to predict, and indeed the Director of Planning commented that if he had "wanted certainty" he "would have been a building inspector not a planner".[801] On the other hand, a former Director questioned whether:

> *If it was just an application of hard and fast rules, then you have to say why do you need planners? Why do you need people who are trained to make judgements?*[802]

14.3 Conceiving, Communicating and Negotiating 'Appropriate' Design

Design "has always realized a particular society's, even a particular person's, attitudes toward space and nature" (Hunt 1992, 133). This work has highlighted how different landscape priorities and values are negotiated among key actor groups and their architectural consequences. In this study of 'appropriate' architecture, there were striking discrepancies among approaches towards new architecture in the park, and whether it was welcome.

On a 'micro' level (see 3.2.6), there were evident splits among different groups, including often designers and non-designers, over landscape 'enhancement' (in an absolute versus relative sense), absolute versus visual size, the relative importance of visibility and 'style', and the contextualism-type idea that new architectural work could reposition the historic work. Overall, whether a proposal was accommodated or resisted was determined by whether it was perceived to support key landscape values and identities,

[800] Wall, interview.

[801] Belli, third interview.

[802] Wall, interview.

including non-visual values. There were clear tensions, however, between visual (aesthetic) and functional landscape values, as reflected in wider sustainability debates on the 'macro' level, for example around local need and amenity, community viability and energy efficiency. Meanwhile, design quality, sympathetic scale and landscape impact also proved to be key areas of contention. reflecting aesthetic debates on the 'macro' scale, specifically whether buildings should be seen in rural landscapes, and what their presence contributes to those landscapes.

Where there was development there was generally consensus that human interventions should be designed to be visually 'in harmony' with park landscape character. This included most designers, who, with the notable exception of the 'Richard Meier', were largely motivated by a desire to situate their designs within the local context as they interpreted it, reflecting the overriding "very deep respect" that all parties shared for the special qualities of this landscape (6.4). However, while for designers the acknowledged high-quality landscape and built heritage of the park could be a source of inspiration, for others it conversely justified the 'safe' approach. Indeed, the assumption that new architecture invariably has a negative visual impact, following the notions of landscape as a rural idyll/wilderness, results in a limited range of strategies to achieve this, namely the imitation of existing architecture (Holne; Christow; Chagford Masterplan) or camouflage (the 'Underground House) (Land Use Consultants 2001, 8), as well as the promotion of 'old' over 'new' (Bottor Cottage; West Yard Farm).

Reflecting the question articulated by the Director of Planning quoted at the beginning of this thesis, much of the design debate circulated around 'traditional' versus 'contemporary' design. Notably, while 'contemporary' was found to be welcomed in certain contexts and for certain types, notably for example individual dwellings in

'landscape' contexts (e.g. the 'Underground House) in others, such as dwellings in 'village-scape' contexts and/or at scale, it was generally not (e.g. Sheepstor). In some cases (e.g. Lower Pinmoor Farm) the views and input of a single person proved instrumental in pushing an innovative proposal forward. With larger developments, subject to design input from multiple stakeholders, often over an extended period, debate over whether a proposal was to be accommodated or resisted was often determined by the dominance of a conservation-based view among planners and the wider public. The association of this view with a specific design typology, namely vernacular architecture, often resulted in a rejection of contemporary residential design. As one architect notably questioned, in the context of park planning:

> *What does appropriate mean? Is not offensive another word for appropriate?*[803]

In addition, as Waterton, Smith, and Campbell (2006, 350) have noted, the vagueness of the term 'appropriate' also begs the question of who determines what is appropriate.

All the same, there were instances in these case studies where a proposal's highly positive reception, as well as emerging discourses around dynamic heritage, suggest the beginnings of a sea-change since the LUC report of 2001 and a more contributory role for new architecture in the park. Differences have also emerged between planning officers, representing 'professional outsiders' and Committee Members, who are non-professionals (in terms of design) and often insiders themselves. Stakeholders seemed particularly open to innovative and creative design if it was felt that development delivered real benefits, particularly around issues of sustainability and social value. Even so, designers' preferences towards contemporary and creative solutions often remain at

[803] Sheryn, site visit.

odds with the non-design public, including some planners.

The park planning process, which inevitably promotes the values of one group over another, has been argued to be "based on professionals' outsider-based values missing the intimacy and subjectivity of the insiders who directly experience the landscape" (Butler 2016, 240). It has been suggested that, in planning for landscape change, professionals need to move beyond the 'view' and develop a greater awareness of the underlying cultural values that shape rural places (Foley and Scott 2014, 382).

Meanwhile, although the DNPA clearly attempts to encourage 'good design' and even creativity and innovation in certain contexts, current planning policy does not reflect the complexity of the planning process, which could be attributed to its "trying to be too prescriptive" and being "sort of stuck in the past".[804] Moving beyond a purely protectionist point-of-view, park landscape conservation could be described as restrictive in terms of identity, promoting a narrow, and selective, vision of the landscape as a static space, rather than considering the many factors that make this landscape special, which could be interpreted in a more dynamic context. Indeed, the very process of planning for scenic landscape conservation is arguably "rooted in restrictions, rather than in opportunity, and creativity" for architecture (Land Use Consultants 2001).

Another key difficulty is that legislation which is based on rigid definitions, while appropriate to conservation, is not useful in the promotion of innovative design (Land Use Consultants 2001, 7). At the same time however, as this research has repeatedly shown, the lack of specificity with which key concepts are addressed and communicated

[804] Belli, third interview.

can also be a problem. As this research has highlighted, although high quality design was a shared stakeholder value – and is central to the objectives in the national park designation – there is an inherent difficulty in objectively defining 'quality' in architectural terms and communicating design ideas. As predicted, this meant often that the criteria for acceptability appeared to be any reference to local building forms, materials, and construction details (Land Use Consultants 2001).

Many designers, moreover, emphasised the importance of an intuitive response to a site, or as one put it "just a feeling for where you are and what's best in the circumstances".[805] The implication, however, that someone would intuitively recognise 'what's best' highlights a further potential split between the cultural landscape as conceptually constructed by planners/stakeholders and designers practicing within it, where such 'intuition' will arise as a result.

In this research, it was suggested that local architects, as both 'insiders', and 'experts', had a role to play in shaping the values/understandings of their 'outsider' clients who "bring a whole lot of ideas and feelings and beliefs, attitudes and requirements", which were "not necessarily a very easy match" with Dartmoor.[806] Particularly, it was explained, when clients such as those at the Voysey-Lutyens "want a grand house" […] we generally imbue them with a slightly different set of values [because] what they're asking for we don't feel is appropriate".[807] Other architects, however, as non-locals, were criticised for not understanding what was 'appropriate' in this landscape, and designing unsuitable buildings (the 'Voysey-Lutyens').

[805] Ibid.

[806] Hall, first interview.

[807] Ibid.

With no one with design training on the planning team,[808] design expertise was clearly an issue. As a Forward Planner commented, the planning system is reliant on the quality of the people who make the judgements but many planners "don't feel skilled or experienced enough to really be hands on and start recommending [design] changes, because they are not architects".[809] The comment from a former Director of Planning quoted at the beginning of Chapter 7 is emblematic of this issue, suggesting that planners are not in a position to facilitate good design and struggle with how to promote it without being prescriptive. Scale also seems to have been a factor: both an architect and a planner observed that non-designers felt more comfortable discussing smaller developments and details, with the result that relatively small changes (Sheepstor; West Yard Farm; SCW) could be more contested than major ones (Chagford Masterplan).

In many of these cases, regulators clearly struggled to articulate their opinions, and often had to frame them indirectly, resulting in contradiction and inconsistency. Architects in turn sometimes struggled to ascertain the characteristics of an approach that might prove acceptable (Sheepstor; the 'Richard Meier'), some of whom responded to this issue by avoiding the pre-application consultation process altogether (West Yard Farm; Bottor Cottage; Hidden House). Even so, it was clear from these case studies that having a meaningful discussion about design practice in Dartmoor cannot take place without planning rules and values arising too, reflecting and affecting landscape change and framing the way designers position their work, for example as a reference to the Dartmoor 'longhouse'. As one architect reflected, he "often" used the term appropriate, not only because he thought his own work was appropriate, but:

[808] Belli, second interview.

[809] Gandy, interview.

> *Because if I use the same word as them, I might confuse them into thinking that it's acceptable.*[810]

For planners, however, lack of time (and resources) was also an issue in achieving 'good' design, with planners often having to accept an "average design which isn't bad enough to refuse".[811] Meanwhile, as much as the language of design could be an issue, a Forward Planner explained how the language of planning "to the lay-person is, in most circumstances, fairly impenetrable", such that "people don't feel involved and don't feel capable of being involved".[812]

Again, reflecting professional differences, architects frequently spoke of the problems of communicating design through the medium of drawings (6.4), with designers often employing other techniques such as photo-montage (Bottor Cottage; Hidden House) or model-building (Lower Pinmoor Farm) to explain their proposals. In several cases, even hardened objectors changed their minds on seeing the completed building (the 'Underground House'; Lower Pinmoor Farm; West Yard Farm), a fact indicating that proposals are often not fully understood by non-designers before construction and that 'good' design could serve as an exemplar for other work, a position articulated in the country house clause and by some designers (Sheepstor). That planners recognise the importance of learning from built projects is evident in their 'Design Review Tours'. It also adds weight to the idea that planners were justified in taking design 'risks', as some clearly were (the 'One-Eyed Slug'; West Yard Farm). Such cases, however, highlighted a further split between planners and non-landscape professionals, including people on the Planning Committee, who, according to one architect, "often are not in a position to

[810] Sheryn, site visit.

[811] Ibid.

[812] Ibid.

comment" on design, and instead "defer to the paid officers" to do so.[813]

14.4 Implications and Suggestions for Dartmoor Planning

So how might a more positive design and development agenda be facilitated in Dartmoor's planning process, specifically the facilitation of well-considered contemporary design which can both maintain vitality and reinforce national park character?

The LUC report (Land Use Consultants 2001) made a number of policy recommendations to encourage more innovative design solutions, including a more positive approach to development, the representation of a broader range of design solutions, the avoidance of over-prescriptiveness and the consideration of issues such as the affordability of traditional materials and reconciling sustainability and the aspirations of stakeholders with maintaining existing character. It recognised the limitations of the design guidance, the importance of defining a target audience (i.e. non-designers) and suggested a more interdisciplinary approach to its production to ensure a more holistic approach. While acknowledging that the special status of national parks can compound the problem of community engagement, it suggested that planning authorities could work harder to secure higher levels of local ownership and involvement, and address issues of social equity and improve transparency.

This in-depth research validates and expands on these earlier findings and identifies further areas for consideration and change. In terms of planning policy, first, the settlement strategy – which this research has shown to be highly significant in shaping not only where, but what architecture is 'appropriate' – is clearly problematic, and out

[813] Hall, first interview.

of sync with some stakeholder views. As shown, it has the effect of separating people from the countryside and undermining the position of architecture as a positive element in the landscape. It also has negative socio-economic impacts, all findings which suggest that this is an area of policy to reconsider. Meanwhile, that 'natural beauty' is recognised in different kinds of landscape puts into question the 'special treatment' given to protecting areas of open countryside.

In fact, the settlement strategy is currently being reviewed, with the suggestion that an additional, middle, tier based on settlement character would make it more "nuanced".[814] However, while this would go some way towards addressing its inequitable impacts, it would not address other impacts such as land prices, or the 'open door' effect on larger settlements and the associated 'lower' design standards that this research has revealed. Additionally, a settlement strategy based on character is likely to reinforce the already-dominant visual approach to landscape identified in the literature and confirmed by this research. This position is out of sync with current landscape theories and policies, which are increasingly recognising the complexity of landscape. Even so, some planners considered a plan-based system necessary in getting land to come forward to meet affordable housing need.[815] Indeed, this was considered one of the DNPA's "biggest, biggest challenges".[816] What this research suggests, however, is that areas of decision-making in the park including the settlement strategy, need to be considered from a fully-informed perspective.

The second area for consideration is the quantitative restrictions on size for new

[814] Park, interview.

[815] Gandy, interview.

[816] Ibid.

dwellings and extensions. As a Forward Planner commented "It's a very general solution to a complicated issue, which is difficult to control, difficult to enforce".[817] While intended to prevent imbalance in the range and mix of park housing, such restrictions neither reflect property prices nor, in some cases, the requirements of 21st century living. In architectural terms such compromises can lead to less than optimal outcomes, either restricting 'appropriate' size or permitting 'inappropriate' size depending on circumstances and reinforcing the position the whatever is existing is the 'best' response. Again, this is something that the DNPA is considering in the next Local Plan Review.[818] Whatever the outcome, the current planning approach, falling somewhere between qualitative and quantitative (i.e. trading off acceptable size against quality and visibility in certain circumstances) is clearly fraught with inconsistencies, leading to tensions and resentment among stakeholders.

Third, major developments should be subject to independent design review. As highlighted at Chagford, without such reviews, large-scale proposals, which one would expect to be highly contested, risk – through 'consultation fatigue' and the incremental validation of certain developer claims – compromising key park landscape values while failing to meet stakeholder aspirations. As a former Heritage Officer commented:

> *In the end if Chagford is the best we can do then the national park – any national park – won't be any more special than anywhere else.*[819]

Fourth, and as again highlighted at Chagford, current affordable housing targets, which are consistently not being met in practice, should also be reviewed, as setting unrealistic expectations among stakeholders around what is achievable and adding to development

[817] Ibid.

[818] Belli, third interview.

[819] Beacham, interview

tensions; in this way, housing supply and decisions about where to locate it might be made from a more informed and realistic perspective, particularly in the light of public funding changes which increasingly require some cross-subsidy from open-market housing to ensure viability.

In terms of planning guidance, this research has found that, as well as containing many ambiguities and conflicts, the whole "process of trying to codify design is pretty antipathetic to creativity".[820] Meanwhile, although the guidance should encourage schemes which deliver a full range of social, cultural, environmental and economic benefits, as well being aesthetically acceptable, planning guides "immediately go to some esoteric level about how a thing looks, without connecting it to the things that are driving it".[821] As such, many designers expressed "great scepticism about design guides".[822] Short, however, of abandoning the guidance at all, as in the Lake District,[823] it is clear Dartmoor's current guidance is in need of review. A Director of Planning seemed aware of this when he suggested that in the next iteration of the "Design Guide" there was a need "to do a little more work on what do we mean by sustainable build, and what do we mean by good contemporary design".[824]

The LUC report identified defining the vernacular as an area which need clearer articulation in the design guidance (Land Use Consultants 2001, 1). This research, however, has highlighted the issues around the presentation of vernacular design as a 'model', and suggests that the emerging critical regionalist-type discourses in

[820] Ibid.

[821] Ibid.

[822] Ibid.

[823] The Lake District National Park Authority is arguably in a unique position among NPAs to give case-by-case advice given its relatively large number of planning staff.

[824] Belli, second interview.

policy/guidance could be synthesised and developed to encourage applicants and designers toward sensitive but contemporary solutions. Cross-disciplinary input should be encouraged to produce new perspectives, for example engaging with landscape professionals to develop ideas on how buildings might integrate with landscape without having to camouflage or resort to pastiche. As one architect put it, to achieve a good outcome, "you need to find a good balance of opinions and get some decent design input".[825]

For architecture, the visual approach to landscape elevates the 'image value' of a building over the value of other qualities such as energy efficiency, functionality and amenity (Macmillan 2006, 260). Both policy and design guidance should be considered in the light of the finding that people were more open to innovative and creative design if it was felt that it delivered socio-environmental benefits, that is, articulating the full spectrum of benefits that 'good' design delivers, rather than just its visual qualities. Energy efficiency, for example, although not a dominant planning narrative, was clearly a core value for designers and many stakeholders. The relationship between 'quality' and affordability (e.g. in the use of 'traditional' materials) clearly needs informed articulation and debate. Above all, and reflecting wider discussions around sustainability, there must be a greater focus on how development benefits can be *integrated* rather than the current reductionist or 'trade-off' approach.

The onus for this is on designers as much as planners, who at present often articulate their designs in terms that they think planners and others will accept (i.e. minimising visual impact and referencing the vernacular, however obliquely), and underplaying key

[825] Simpson, interview.

design drivers such as the liveability of buildings, energy efficiency and the benefits of contemporary design, both for residents and the wider public. While it is clear that the way different groups communicate can hinder the proper consideration of different points-of view in the development debate, the current 'compromising' approach to planning applications only reinforces the current over-emphasis on a visual, and superficial, approach to planning rather than pushing for a more realistic attitude towards design that truly "comprehends the way that life on the moor happens",[826] or that optimises design outcomes. This is an area for further work, with potential implications for the park purposes/duty as currently defined and indeed the recently-announced cross-government review (May 28, 2018) aims to examine the existing statutory purposes for national parks and make recommendations.

Finally, while contemporary design remains divisive, familiarisation is clearly an important factor in its acceptability, reinforcing the importance of current 'good' examples. As the Director of Planning explained:

> *If we were faced with quality proposals on a regular basis, we'd get more used to [contemporary design] and […] to finding out which ones are the true quality ones, and which one aren't. And then we'd be able to be more comfortable with it.*[827]

He reflected, however, that one of his greatest challenges has been "the lack of really good contemporary designs that have come across our desks",[828] often because many proposals are not designed by architects who are more attracted to urban areas. Indeed, a former Heritage Officer explained that in recent decades:

> *Architects had got to the stage where they feared the DNPA [whereas] other parts of Devon were known as planning-free zones.*[829]

[826] Beacham, interview.

[827] Belli, third interview

[828] Ibid.

[829] Beacham, interview.

Given these circumstances, the DNPA should encourage clients to engage professional designers, while promotional programmes and strategies such as design awards which encourage design debate and high-quality design should be facilitated. Post-construction appraisals such as the current Design Review Tours could be opened to a range of stakeholders and decision-makers as applicable. On a wider level, education schemes and the design literature could better promote engagement with rural design debates. Such measures would open the debate to wider audiences and increase non-designer familiarity and confidence in engaging with contemporary design in a way positively supports the 'iconic' landscapes that are our national parks. Even so, the Director of Planning's aspiration of finding a way to be, "bold and striking but inoffensive" is emblematic of the underlying tensions that this research has revealed.[830]

14.5 Method, Limitations and Further Research

Finally, this work must be placed in perspective. Starting from a personal observation of the inherent complexity (and contradictions) within the development process in Dartmoor, the research investigated and tested the values placed on this landscape and sought to reveal the subsequent and varying perceptions of appropriate and contextual design within them. Although the Director of Planning's initial question was framed as a problem to be 'resolved' (see p. 23), the intention was not to find answers, but to place the application and practice of design policy "firmly within the social, philosophical and cultural background from which it derives and hopefully serves, [and] contribute to a healthy debate" (Harvey and Fieldhouse 2005, xv).

The research aimed to address some of the gaps in the literature on recent national park

[830] Belli, second interview.

planning, the handling of landscape values by planning professionals, and constructions of rurality in architectural practice. It has added to all three bodies of literature by drawing out the complexities and subtleties in the way notions of context, aesthetics and landscape experience shape Dartmoor as a context for new architecture, where there are common aims and aspirations, and where there are areas of conflict. Moreover, the *combination* of these related and interconnected themes enabled new integrative knowledge, specifically the overlapping discourses – including approaches, paradigms, concepts and techniques – which play an important role in developing understandings between these three different bodies of knowledge.

The work examined the conditions in a single national park and was only able to examine a certain number of residential case studies. These could be considered limitations. Dartmoor is only one of ten national parks in England, and there are of course others in Wales and in Scotland. Meanwhile, the research has not examined for example Dartmoor's industrial and agricultural buildings, which have generally been treated as low-status buildings in terms of design, but which represent a considerable proportion of park buildings and which can make a positive contribution to its landscape (Land Use Consultants 2001, 8).

Residential buildings were chosen as having the greatest impact on national park landscapes, with design issues directly addressing socio-economic wellbeing of local communities. Engagement with residential projects, moreover, allows for a personal connection with stakeholders that simply does not exist on other kinds of projects. As well as interviews, planning files in particular proved a rich source of data, but which to date appear to be underused in other studies. Meanwhile, the examination of house designs – as both physical and conceptual sources of discourse – provided a unique and

novel opportunity for reflecting not only on the 'intertextual' relationship between visual representation and policy, but also on the creation, thickening or discarding of wider socio-political meanings of place.

In this case, the complexity of both the subject matter and the Dartmoor context – including policy and design changes over time – while only notionally the 'perfect' place to study planning conflicts, clearly warranted a depth study providing detailed information generally lacking in other – and admittedly broader – park studies to date. As a former Heritage Officer remarked "this sort of detailed measured critique is very often what has been missing from the [Dartmoor planning] debate".[831] Indeed, even "experts who have conceived the rules" by which systems operate "do not use rules but operate on the basis of detailed case experience" (Flyvbjerg 2006, 239), an observation which clearly supports the flexibility and subjectivity within the current planning system. As such, valuable further research, rather than taking a wider contextual view, could be achieved by the execution of a greater number of good case studies.

Criticisms of generalisability (and subjectivity) are often levelled at qualitative case study research but have been shown to be misunderstandings: case studies are able to both generate and test theory, while the strategic choice of case study can add greatly to their generalisability (Flyvbjerg 2006, 228-29). Here the case studies were not chosen at random, but were "paradigmatic cases" intended to "develop a metaphor or establish a school for the domain that the case concerns" (Flyvbjerg 2006, 230). Specifically, case study selection was directed towards those that replicate or extend theory by filling the conceptual categories defined by the purposes/duty to highlight these debates

[831] Beacham, interview.

(Eisenhardt 1989, 533). The intention was both to evaluate the complexity of the development process in this context and ensure that the conclusions take account of both unique and general factors (Atieno 2009). To this end, the interpretive, mixed method approach, in particular the framing of the investigation around policy criteria at three levels provided by the CDA approach, facilitated theory-building even while examining individual case studies in depth. As Manzi (2012, 357) points out:

> The important point is that discourses are clearly contextualised and carefully considered in relation to existing and changing social practices.

This, the research has accomplished.

Critical Discourse Analysis, in which questions of power, control and inequality are centralised, has moreover proved to be a very useful methodology in investigating, problematising and analysing how planning orthodoxies – including the 'authorised' discourses of scenic landscape, built heritage and socio-economic sustainability uncovered in this research – are developed and received, interpreted and, at times, distorted and manipulated, privileging the positions of certain interests and groups in shaping the place that is Dartmoor. Many of these issues are system-wide, highlighting the applicability of this research method in other planning / housing research contexts, including internationally (Manzi 2012, 357). To date however there are few published examples in the main social science journals, particularly with regard to examining 'lay' discourses (Manzi 2012, 357), underscoring the future methodological significance of this work. These are summarised as follows:

Table 20. The potential methodological significance of this work.

Method	Interpretive mixed method employing CDA
Goal	Understand how people use discourse to create and enact identities and activities (here, buildings)
Interdisciplinary	Interdisciplinary insights: bringing 3 different literatures together
Intertextuality	Interviews, analysis of planning files and documents, observation of buildings in 'natural' context
'Paradigmatic' case studies	Selected to replicate or extend theory by filling 3 conceptual categories (natural beauty; built heritage; social-economic sustainability)
Design as discourse	Using artefacts to inform knowledge of place
Planning files	Rich but underused source of data
Temporality	Different and evolving design iterations
Product	Theory building while probing depth case studies

Meanwhile, the underlying framework of the national park statutory aims and purposes confirms the direct relevancy of this research in within the national context. National parks are highly significant: they now cover 9.3% of the country, and more are currently being considered (Gove 2018). Going forward, it will be worthwhile to contextualise and compare the situation in Dartmoor with that in other national parks in England and Wales through the agency of interviews with the other park Planning Directors. The information gained from this exercise could potentially be very informative and this opportunity may certainly be taken up in future.

It would also be useful to contextualise the national park situation within the wider UK rural landscape planning context. While it is acknowledged that "national parks are oddities in the general development scenario",[832] occupying a "haven-like niche in our development society", and it could be argued that their design "parameters so tightly drawn that their development lessons have very little relevance to elsewhere", as a former Heritage Officer observed, these areas "should have more relevance, because

[832] Ibid.

they aspire to a level of design that is very often lacking elsewhere".[833] As such, these findings are of relevance to planning authorities more widely.

In the case of LUC report, for example, it was argued that its design lessons were also applicable to National Scenic Areas, and indeed "of relevance to planning authorities throughout Scotland" (Land Use Consultants 2001, 1). Indeed, while it is acknowledged that the British planning system, which still treats each application for development on its own merits, differs from the more mechanistic zoning system practised elsewhere (Gilg and Kelly 1997), the effects of these frictions extend beyond park landscapes and could be applied to the assessment of design quality and contextualisation in any context.

14.6 Final Reflections

This research has found that key landscape values and identities, including non-visual values, shaped notions of 'appropriate' architecture, and the fact that people hold different landscape values increases the likelihood that they will have different opinions about proposed landscape change. It is clear from this research that in national park landscapes, finding a way to negotiate different pressures and different interests will be an ongoing challenge. Differing interpretations of national park planning policy, the problematic nature of communicating and judging qualitative aspects of 'contemporary' architecture, and the ongoing emphasis on visual aspects of landscape aesthetics mean that incorporating new housing design within national park landscapes remains the 'fundamental problem' described by the recent Director of Planning quoted at the beginning of this thesis.

[833] Ibid.

However, while it is not yet clear how, as Olwig (2007, 581) asks, we are "to analyse and plan" a landscape of such "changeable cultural perceptions", this research has shown that understanding the tensions amongst different, and intangible, landscape values can provide valuable insight into understanding frictions over new development, and provide opportunities to resolve conflicts and ambiguities around architectural design. Indeed, it seems evident that the successful and 'appropriate' application of innovative design in a sensitive environment such as Dartmoor hinges upon having a meaningful dialogue between all parties – residents, planners, clients, designers and others – which an engagement with ideas about landscape, aesthetics and architectural design could facilitate.

Further research into how different stakeholder groups value landscape, and exchange those values, could assist in a better understanding of wider disputes over landscape development. Indeed, the application of a 'landscape' approach to discourse, that is, identifying a site's immediate and wider character and value across all stakeholders, establishing a common vocabulary for various types of value and setting out the positive and negative implications for new architecture, could improve landscape understanding in relation to architecture and reduce frictions around the design and planning of new dwellings, addressing some of the pressures currently faced by park designers and planners while supporting key national park principles and objectives. In addition, this work presents an opportunity for establishing a more equitable dialogue among stakeholders, in recognition of the fundamental democratic notion, first articulated back in 1864, that special land should be managed to promote the 'greater good'.

In summary, the way landscape identity is constructed suggests it is likely to be contested, but the 'solution' perhaps does not lie in seeking consensus but in generating

informed debate. As a Forward Planner commented:

> *There's always going to be that disconnect, and the community is going to have very different opinions about what is good design, and what kind of design they want.*[834]

A broader understanding of landscape values could create a dynamic and changeable landscape identity, and one therefore open to 'enhancement', reinterpretation, and innovation while addressing key social issues – a landscape where well-considered architecture might more easily, and readily, be accommodated.

[834] Gandy, interview

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APPENDIX

Study Design

Design in an Iconic Landscape: Residential Architecture policy and practice in Dartmoor National Park (1997-2017)

By Kirsten Tatum - PhD Architecture (Social Science) - University of Nottingham

Study Design

Participants

This project involves the participation of (approximately 20-30) stakeholders attached to a number of architectural case studies (estimated 10) within Dartmoor National Park including architects, clients, planners and conservation officers. Some of the stakeholders may be involved in more than one case study. There will also be a limited number of participants (approximately 5) who are professionals involved in wider national park policy and management.

Activities

Participants will be involved in semi-structured qualitative interviews, of approximately 45-60 minutes duration. I plan to interview in person. Interviews will be conducted in the participant's place of work/studio/home (in the case of clients).

Equipment and Procedures

I shall ask permission to record the interview and take notes. The interviews will be recorded using hand-held digital recording equipment if respondents permit, and interviews will be transcribed. The rest will be logged with dates etc.

The data collected from the interviews will be used to supplement and validate other data collected from a range of primary and secondary sources, such as observations on site, catalogues, reviews, photographs etc.

Recruitment and Payment

The respondents will be recruited through three methods: Firstly, some participants are already known to the researcher through other projects or personal contacts. Secondly, others have been suggested to the researcher through personal and professional contacts. Thirdly, 'new' participants will be identified through research into local design projects and attendance at National Park and landscape seminars and events. Note that such information is generally publically available. All will be contacted by email / phone in a professional capacity e.g. at their place of work.

Participants will not be offered any payment for taking part

Informed Consent

It will be possible to associate specific information in my records with specific participants due to their names and/or role in the case studies. Participants are in the main professionals who in the case of architects will discuss their work, and in the case of national park

representatives/conservation officers will discuss professional matters while representing their employers / organisations e.g. public matters, not personal matters. They will be asked to provide permission to be identified (see consent form for wording / conditions).

I will seek permission of each respondent to conduct interviews, and will explain fully the nature and purpose of my research. The respondents will be given an information sheet (attached) which gives my contact details, outlines the project and how the information will be used, and how and when they might withdraw. If they agree, at the very end of the interview I will remind them of the purpose of my questions and ask them if, within that context, there are any constraints on my use of the information they have provided.

Openness and Honesty

I will be entirely open about the nature and purpose of the project and will respond fully to any questions about the use of the information provided by respondents. All participants approached provided with information detailing the purpose of the research, what their role within the research will entail and how they can access the research findings on completion. They will also be given the opportunity not to participate in the research, to withdraw at any point during the interviews.

Data Storage and Handling

During the project, digital data (interview recording and subsequent notes) will be stored only on a password-protected computer and/or on a secure server. At the end of the project, I will ensure that all data from the study is passed on to my academic supervisor/s who will then have responsibility for the storage of that data.

Protection from Harm

There is no risk associated with participation in this research project. I will not be asking any questions or discussion any topics of a personal or distressing nature, however I will inform the respondents that they may suspend or terminate the interview at any time.

Professional Bodies whose ethical policies apply to this research.

In my research I will follow the ethical guidelines as set out but the multi-disciplinary Social Research Association (Dec 2003).

Participant Information Sheet

Design in an Iconic Landscape: Residential Architecture policy and practice in Dartmoor National Park (1997-2017)

By Kirsten Tatum - PhD Architecture (Social Science) - University of Nottingham

Information for Participants

You are being invited to take part in a research study as part of a student project. Before you decide it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully. Please ask if there is anything that is not clear or if you would like more information. **If you do decide to take part, you will be given this information sheet to keep and be asked to sign a consent form.**

Thank you for reading this.

Introduction

This research is being conducted as part of a PhD degree in Architecture at the University of Nottingham. The research is an investigation into architecture policy and practice within the context of Dartmoor National Park. The work is not externally funded.

What are the aims of the research?

The first aim is to investigate how stakeholder perceptions of appropriate and contextual architectural design compare with design and development policies, as exemplified by a number of current case studies within the context of Dartmoor National Park. The second aim is to investigate the extent to which different stakeholders share common concerns and strategies (informing each other) or inversely whether notions of context, aesthetics and landscape experience (and the policies that govern their production in Dartmoor) are in fact quite distinct.

Why have I been chosen?

The research involves studying a number of different architectural case studies within Dartmoor National Park, and interviewing the stakeholders involved in creation / management / experience of these projects in order to gain deeper insight into and how these projects both reflect, and affect, perceptions of this landscape.

What does participation involve?

- I would like to conduct an informal interview with you, lasting for no longer than an hour. This interview would be based on the broad topic areas outlined in the attached 'Standard interview questions' sheet below. It is intended as an opportunity for you to express your views / experiences. The structure is intentionally flexible so that you can provide additional input as you wish.
- I would prefer to record the interview in digital audio form.

- I can hold the interview at your place of work, or at an agreed location convenient to you.

- I would like to associate you with the information you provide, attributing your comments by name and position e.g. John Smith, Project Manager at Design Company X. You can choose to have your name omitted from any publication if you prefer, however please be aware that due to the identification of your place of employment and/or the project in question that complete confidentiality cannot be guaranteed.

How is the data collected?

The interview will be audio recorded, and later transcribed into text form.

What happens to the data collected?

During the project, digital data (interview recording and subsequent notes) will be stored only on a password-protected computer and/or on a secure server. At the end of the project, I will ensure that all data from the study is passed on to my academic supervisor/s who will then have responsibility for the storage of that data. The interview recording will be securely stored within the Department of Architecture, University of Nottingham for 7 years after the publication of research material is made, and then the recording will be destroyed.

What happens if I do not want to take part or if I change my mind?

Taking part is entirely voluntary and unpaid. If you decide to take part you are still free to withdraw during the interview or any other time, and without giving a reason. If you withdraw from the study all data will be withdrawn and destroyed (noting that such a request to withdraw will need to be made prior to publication of the results).

What is the duration of the research?

The course duration is December 2014 to December 2017 (3 years full time). Data collection for this project will be from November 2015 – March 2017.

Will the outcomes of the research be published?

The research outcomes will be presented in a PhD thesis, delivered as a conference paper (s), and submitted to peer reviewed journal (s). You would be very welcome to a copy of the abstract(s).

What next?

If you would like to participate in this research and arrange a time for interview, or if you have any queries, please let me know by email Kirsten.Tatum@nottingham.ac.uk
Or call me at +44(0)7872 180308.

If you have any concerns about the conduct of this research at any time you can contact the University of Nottingham and Faculty of Engineering Ethics Committee, c/o Jo Deeley ttzjld@exmail.nottingham.ac.uk or +44(0)115 9584583.

Sample Questionnaire

Design in an Iconic Landscape: Residential Architecture policy and practice in Dartmoor National Park (1997-2017)

By Kirsten Tatum - PhD Architecture (Social Science) - University of Nottingham

Standard Interview Questions (for Architects)

Participants will be asked the following series of open-ended questions, with more detailed questions to explore each issue in greater depth:

1. Design concepts and roles

Intro: I'd like to start off talking about some of the *ideas* behind this project.

Open Question:

What were the significant circumstances or objectives that drove the initial concept and its development?

Probing questions: *Could you describe what values your design is intended to express, and why these are important?*

Is the promotion of particular ideas or values important in your work? If so, what ideas are you interested in and why?

Would you describe your [design / production] approach as being functional / technical or poetic / symbolic?

Can you explain how your medium (architecture) performs as a communicating tool, and is there any particular way would like people to experience your work?

2. Situating design in the Dartmoor landscape

Intro: I'd like to move on to discuss specifically how this project relates to the landscape character of Dartmoor.

Open Question:

Can you explain the processes by which you respond to the locality when you are designed this project? How for example would you define the project's 'site', or determine questions of scale or materiality?

Probing questions: *How might conceptual notions of Dartmoor landscape figure in your work (for example as wilderness, destination, beauty, resource…)?*

Does the expression "local distinctiveness" have any meaning or value for you in your practice?

To what extent might you have felt influenced by a vernacular precedent in your design?

How do your clients respond to the Dartmoor landscape and how might this be reflected in your design?

3. Design Realisation

Intro: I'd like to now talk about how this project was realised (in terms of planning and construction).

Open Question:

Could you describe how you produced the design in terms of the conventional opportunities and/or constraints that affect your practice *(e.g. size constraints, 'exceptional' design opportunities)*?

Probing questions: What sources (books, people, organisations) did you draw upon to inform your work?

How did you make compositional decisions such as which stories to tell, what forms and/or materials to use, how symbolism was used, or how to sequence the final product?

Were there any technical difficulties or limitations working on the project you wish to relate?

What is your opinion about the success of the final product now? Has it functioned as planned?

4. Design in National Parks

Intro: Finally, I'd now like to discuss more generally what it is like to work within Dartmoor National Park

Open Question:

Does the consciousness / fact of living within a National Park landscape (as opposed to any other kind of non-designated landscape) have any impact on your work, and if so what?

Probing questions: Is there anything about the Dartmoor context which makes working here particularly challenging / rewarding (in the sense of being different from working in a non-designated landscape?

Have you experienced any changes in the time you have been working here?

What do you understand by the concept 'natural beauty' which is used to designate National Parks, and do you think it should be a driver in design?

How do you feel about the Parks' emphasis on design which is 'in keeping with the character of the landscape' and what might this mean for you?

Participant Consent Form

Consent form for persons participating in the research project titled:

Design in an Iconic Landscape: Residential Architecture Policy and Practice in Dartmoor National Park (1997-2017)

By Kirsten Tatum - PhD Architecture (Social Science) - University of Nottingham

This form indicates consent to participate in an informal interview as part of the research project titled 'Design in an Iconic Landscape: Residential Architecture Policy and Practice in Dartmoor National Park' as follows

1. The information I provide in the interview may be:

- ☐ Attributed to me by name and / or professional position
- ☐ Attributed to 'a representative of [your organisation]' (I understand that due to the identification of my work and / or place of employment, complete confidentiality cannot be guaranteed. I understand that my name will not appear in any publication but the name of my organisation will appear in relation to any statements I make.)

2. I would like the interview to be conducted:

- ☐ at my place of work (preferred)
- ☐ another location, i.e. cafe

3. I consent to the interview:

- ☐ being recorded by audio device
- ☐ being recorded by on-site notation only

4. I understand that by signing this form I agree to the conditions outlined above. I understand that participation in this interview is voluntary and that I may withdraw my participation at any time by notifying Kirsten Tatum.

(PRINT NAME) _____	
Signature of Participant: _____	Date: _____

For further information regarding this form, please contact the researcher:

Kirsten Tatum (Candidate) PhD Architecture (Social Science)
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