

8. Historic, Cultural and Scientific Heritage

Contents

Summary of changes	82
Our vision	82
8.1 Overview	83
8.2 Historic and cultural heritage - special characteristics	83
8.3 Historic Landscape Characterisation	85
8.4 Artistic, cultural and scientific importance	87
8.3 Historic and cultural heritage - main issues, opportunities and threats identified	89
8.4 Historic and cultural heritage - aims	90
8.5 Historic and cultural heritage - principles	90

Summary of changes

Note of changes following final comments from the Kent Downs AONB Joint Advisory Committee/ Jan/ Feb 2021

References to scheduled and unscheduled historic environment changed to designated and non-designated heritage assets.

HCH 3 now includes support for revision of the Historic Landscape Characterisation of the Kent Downs AONB

Our vision for the historic, cultural and scientific heritage of the Kent Downs AONB

In 2031... the rich heritage of historic landscape, buildings, settlements, sites and their settings that characterise the Kent Downs' historic and cultural fabric are maintained in favourable condition and are enhanced to reflect their local character and significance. The environmental performance of historic buildings is enhanced in a way that is sensitive to their character. They are understood and cherished by local people and visitors alike for their intrinsic value and for their important contribution to quality of life and rural economy. Vibrant and exciting artistic and cultural interpretation and celebration of the Kent Downs is supported and strong partnerships for the arts and cultural development in the Downs is in place and delivering extraordinary, contemporary work enjoyed, created by and inspiring

wide and diverse publics.

8.1 Overview

The Kent Downs is a significant cultural landscape; the UN definition of cultural heritage encompasses natural heritage which is the understandable focus of much of the plan for an Area of Outstanding Natural Beauty however the concept of landscape encompasses much more than nature and landform and if we are to conserve and enhance this cultural landscape the plan must encompass wider components of landscape, including tangible and intangible cultural heritage. By affording adequate focus to the historic and cultural heritage of the landscape the fundamental objective of the AONB; being recognised and valued, is more likely to be achieved as is its conservation and enhancement. This approach supports the IUCN objective to provide a framework to underpin active involvement by the community in the management of valued landscapes or seascapes and the natural and cultural heritage that they contain

Virtually every facet of the Kent Downs has been shaped by thousands of years of human activity – in the fields and woods, tracks and lanes and villages and hamlets, an indelible memory of past times has been left to us. At the same time the extraordinary landscapes Kent Downs are particularly closely linked to the lives and inspirations of many of our greatest artists, scientists and leaders. While the landform and geology underlies its beauty, the Kent Downs AONB is very much a cultural landscape.

8.2 Historic and cultural heritage - special characteristics

There is a strong 'time depth' to the Kent Downs landscape and in its setting which adds to its distinctive, ancient feel. Glimpses of prehistory can be caught at various places across the AONB. Numerous Palaeolithic flints have been discovered in the AONB taking human activity back to the lower Palaeolithic period. Artefacts found on the higher land of the Kent Downs indicate the, probably occasional, presence of Mesolithic people. Notable traces of Neolithic culture are present in the lower Medway Valley in the form of megalithic burial monuments and structures which include Kit's Coty, Little Kit's Coty and the Coldrum Stones. There are also earthen long barrows, particularly in the Medway and Stour Valleys. Bronze Age round barrows are dotted across the landscape and the Iron Age saw the development of massive hill-forts like that at Oldbury Hill near Ightham as well as widespread farmsteads and rural settlements.

Kent was probably the scene of the Roman invasion of Britain in AD43 and almost 400 years of Roman occupation have left their mark. The Roman road network, stretching in straight lines across the landscape is still represented by, for example, Stone Street which connected Canterbury with the port at Lympne and sections of Watling Street linking Dover, Canterbury, Rochester and London. Indeed throughout history Kent has been in the front line of exchange and conflict; this role has left an indelible prints on the landscape expressed in routeways and castles, trenches and docks.

The increasing sophistication and landscape impact of agriculture is recorded in the lynchets found throughout the Kent Downs. There is evidence that Roman and Iron Age field and settlement patterns have strongly influenced the landscape we see today.

Estate centres like Wye and Charing were established in the Anglo-Saxon period. From this time on the carving out of fields from woodland, known as assarting, and unenclosed wood pasture commons appeared in the Kent Downs landscape. Churches were also erected which formed the beginnings of the parochial structure that has continued to the present day.

Droeways, connecting estate centres with summer pastures in the Weald have left their mark in the particularly distinctive north-east to south-west orientation of the road network across much of the Downs which provides a 'grain' to the landscape.

The commons or 'minnises' of the high clay caps of the Kent Downs are believed to have been established by the Anglo-Saxon or early medieval period and form distinctive open areas of rough grass, bracken, heather and gorse. Many have now been enclosed but open minnises most notably Ewell Minnis near Dover and Stelling Minnis remain as important remnants of previously more widespread landscape features.

The Norman invasion saw the coming of the castle, varying in scale from that at Dover, the 'key' to England, to smaller structures of local lords, such as the ring-work and bailey at Thurnham. Villages grew into towns and churches were rebuilt in stone, ecclesiastical interest in the countryside is witnessed by monastic houses and the palaces of the Archbishop of Canterbury for example at Otford and Charing, both of which are located on the 'Pilgrims Way' or old road, itself an ancient route linking England to the continent. Local man John Kempe established the medieval college at Wye, in 1447 when he was Archbishop of York.

The character of the Kent Downs landscape was well established by the Tudor period. There were many nucleated villages or hamlets clustered around flint and brick churches and greens, as well as settlements along river valleys and routeways and spring line settlements at the base of the escarpment. Land was cultivated and grazed throughout the AONB and the many isolated farmsteads bear testimony to this agricultural history. It is believed that complex patterns of enclosure, particularly in the more fertile areas, have been created in part by the influence of the Kentish custom of 'Gavelkind' inheritance where property was divided equally rather than being allotted to the oldest heir, producing a multiplicity of holdings.

The selling off of church lands following the Reformation led to the growth of country estates with their parks and gardens which cover an important part of the AONB. Designed landscapes in the Kent Downs include Godmersham and Chilham in the Stour Valley, Doddington and Belmont Parks in the mid Kent Downs and Bourne Park and Higham Park on the River Nailbourne.

Along the White Cliffs Heritage Coast, facing as it did potential attack from mainland Europe, there is a rich heritage of defence structures, including Dover Castle and the Western Heights, 19th century Martello towers and the concrete and brick remains of anti-invasion structures and colossal gun emplacements of the two World Wars. Valuable but non-designated 20th century defensive heritage exist across the Downs but away from the coast, examples include the numerous structures and features at Detling airfield. Other, more contemporary heritage features include the remains of, brick fields, railway arches, lime kilns, chalk pits ranging from small village pits to large sites associated with the Medway cement industry remind us of the various scales of industry found in but mostly around the landscape of the Kent Downs.

Aside from these grand and dominant historic sites and structures, the multitude of smaller cultural and historic features also help characterise the landscape of the AONB. These are the traces of ordinary people who have worked the land for centuries and have shaped its special character. Networks of ancient, often 'laid' hedgerows which still provide enclosure for livestock; wood and field banks which marked boundaries between different manors or estates, picked out with pollarded or 'stubbed' ancient trees; field patterns and lynchets

revealing ploughing patterns from centuries ago; hollow ways and sunken lanes, now often byways, carved into the land by millennia of passing feet and hooves; and dene holes (deep excavations into the chalk) and borrow pits where rock and minerals were excavated by hand.

The Kent Downs has a rich tradition of half-timbered and weather-boarded buildings. There is also a legacy of locally distinctive architecture in locally derived building materials such as Ragstone, Flint and Chalk. Soft red bricks and peg-tiles lend colour and here and there long-straw thatching can be seen. The conservation and enhancement of these diverse buildings requires local sources of building materials, as well as skilled crafts workers who understand and respect the building traditions of the past and the architectural vernacular.

There is still much to discover, for example, the Kent Downs continually reveals archaeological surprises, often of national importance; the significance of the unknown historic heritage, as well as that which is undesignated is felt to be underplayed and more focus should be afforded to it.

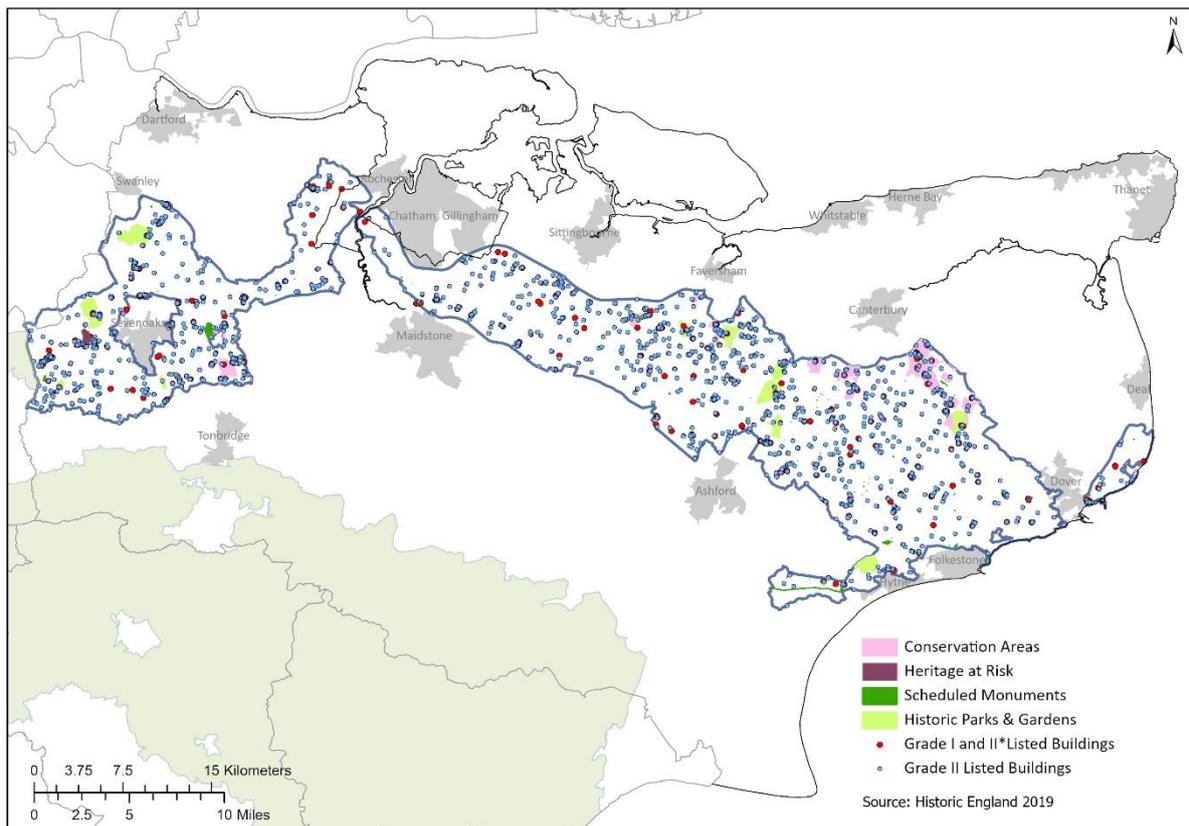


Figure 8.1 Heritage Features in the Kent Downs AONB

8.3 Historic Landscape Characterisation and Heritage Strategies

'Every place, like every person, has its distinctive character, in large measure determined by its inherited features such as streets, hedges, archaeological sites, buildings or place names. Understanding this character is one of the starting points for deciding a place's future, the first step in working out how places can be made better in the future' (Historic England).

Historic Landscape Characterisation describes landscape character based on historical attributes surviving in the present landscape. Kent was one of the first counties to prepare a historic landscape character map on a county wide basis. The mapping is intended to provide broad scale and overall assessment of historic character.

The Kent Downs AONB is made up mainly of a ‘field pattern’ historic landscape type, covering approximately 63% of the area. Whilst this historic landscape type is further defined into subcategories, there is no predominant field type. Woodland landscape types also feature heavily with some large tracts being present in the east of the AONB. Also notable are the presence of a large number of areas of parkland, indicating the importance of the managed estates within the landscape.

As part of this review of the Kent Downs AONB Management Plan the Landscape Character Assessment has been revised and updated; closer attention to historic landscape character has been incorporated.

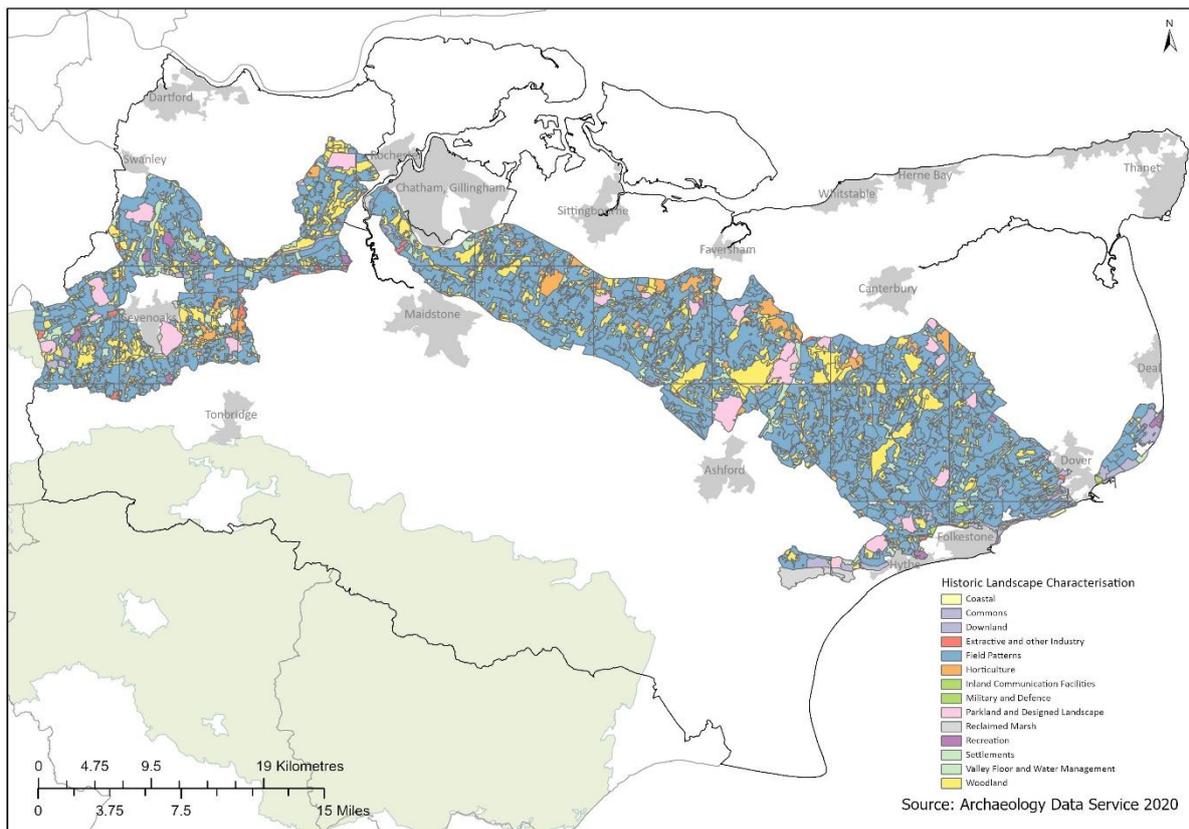


Figure 8.2 Historic Landscape Characterisation of the Kent Downs AONB

Several Local Authorities with land in the Kent Downs AONB have taken forward Heritage Strategies which contain comprehensive assessment of the heritage of the area and recommendations for its conservation and enhancement, such strategies cover the AONB and its wider setting. The NPPF states that plans should set out a positive strategy for the conservation and enjoyment of the historic environment, including heritage assets most at risk through neglect and decay. Heritage Strategies are an important source of evidence in support of the vision aims and principles of the AONB Management Plan.

It is recognised that there may be archaeological sites within the AONB that do not relate to the existing landscape. An example is Palaeolithic sites whose landscape of origin was very different from the landscape today. There will be times when the management of the modern landscape conflicts with the needs of such sites and it is important that they are not negatively impacted by modern landscape management needs.

8.4 Artistic, cultural and scientific importance

The extraordinary landscapes Kent Downs Area of Outstanding Natural Beauty are particularly closely linked to the lives and inspirations of many of our greatest artists, scientists and leaders.

When the nation voted in a BBC poll for our 'greatest Britons' the top vote was, perhaps unsurprisingly, for Sir Winston Churchill and 4th was Charles Darwin, both lived in and were inspired by the landscapes of the Kent Downs.

Churchill's early life is described as 'itinerant' but when he did decide to put down roots it was at Chartwell in the western part of the Kent Downs. It is said that the tranquillity of the place captivated him along with the views which stretch far across the Weald. Churchill apparently said that "I bought Chartwell for that view." It was, however, also only 25 miles from the House of Commons, despite this convenience, his view was that "a day away from Chartwell was a day wasted".

The characteristics of Chartwell which so inspired Churchill are also some of those which remain highly valued by people today; the views from the Downs were one of the most important 'targets' when the Kent Downs was designated an Area of Outstanding Natural Beauty and when we ask people what they most value about the Kent Downs today, it is the scenery and views which always come top. Along with this the tranquillity that the Downs afford in an increasingly busy county is much cherished.

Darwin lived and worked at Downe House just beyond the western edge of the Kent Downs, the chalk landscapes of the Downs were a crucial part of his studies. Dubbed 'Darwin's landscape laboratory' the downland landscape is of critical scientific importance and unique cultural significance as the place in which the theory of evolution by natural selection was developed. When Downe House and the surrounding landscape was placed on the tentative list for World Heritage Status it was the Chalk landscapes that 'provided unique insights into the scientific understanding of natural life and biodiversity. The ideas that were developed from daily observations and experiments at Downe have had a profound influence on the life sciences, medicine, agriculture, philosophy, the creative arts and general views of humankind's relation to other living creatures in the natural world.'

In the Canterbury Tales, Chaucer assembles a motley band of 29 pilgrims at the Tabbarde Inn in Southwark. Together, they travel the old pilgrimage route to Canterbury Cathedral to visit the shrine of St Thomas. Famously Chaucer describes: *From every shire's end/Of England, to Canterbury they wend/The holy blissful martyr for to seek/That him hath helped when that they were sick* There is no certain route that pilgrims followed but certainly the modern day North Downs Way and Pilgrims Way along with old routeways and churches which still punctuate the landscape of the Downs were features of pilgrimage.

Fine houses with their parks and gardens can be found across the Kent Downs, of these Godmersham frequently hosted Jane Austen 'who would spend weeks at a time with her brother Edward, his wife Elizabeth and their children, for whom she was a much loved aunt. Godmersham is believed by many to be the inspiration for her novel Mansfield Park (1814).

Charles Dickens had many connections with the Downs, including the village of Cobham where the Leather Bottle pub is known to many as Charles Dickens' favourite Ale House. According to the pub, 'the great man not only used the inn and often stayed; he also featured it in *The Pickwick Papers*, for it was here that the lovelorn Mr Tracy Tupman fled after being jilted by his sweetheart Rachel Wardle, where he drowned his sorrows in Mr Pickwick's company.'

Bishopsbourne was sometime home to novelist Joseph Conrad, Ian Fleming referenced the extraordinary views from the White Cliffs in *Moonraker* and much more recently Riddley Walker by Russell Hoban, a post-apocalyptic science fiction novel set in Kent where the Devil's Kneading Trough at Wye features as 'Mr Clevver's Roaling Place'.

Perhaps it is visual artists that draw most from landscape; in the Kent Downs the Darent Valley is especially notable as being 'indelibly associated with one of the greatest of English Romantic artists, Samuel Palmer. For a brief period, the landscape inspired some of the most intense paintings in the history of British art, so original that Palmer's contemporaries laughed; but they are now recognised as uniquely personal expressions of a vision of England much closer to that of William Blake than the more traditional views of J.M.W. Turner and John Constable.

'Few landscapes in England are so closely associated with a single artist. The only comparable example is the Stour Valley in East Anglia, where Constable, who was born at East Bergholt, captured the rivers and farmhouses, the gentle hills and varied vegetation, in a succession of naturalistic paintings from the beginning of his career to the late 1820s.... Palmer ..worked in a wholly individual manner, inspired by Blake's technique, by Old Master prints, and above all, by the possibility of experiencing in the Darent Valley the visions of ideal landscape, of paradise, that he had been seeking. For Palmer, like Blake, believed that the second coming of Christ would take place in England, not in the 'dark Satanic mills' of the north, but in the land of 'mountains green, 'pleasant pastures, and 'clouded hills'. In a sense, Palmer found in the Darent Valley the epitome of 'England's green and pleasant land' as described by Blake.' Colin Harrison Senior Curator of European Art Ashmolean Museum

More recently Thomas Sidney Cooper's painted in the Stour Valley and Henry Moore lived and worked in the Kent Downs at Kingston near Canterbury where again the landscapes of the Kent Downs were seminal in his work; 'It was this landscape that had a profound influence on Moore's work. His time there allowed him the space to carve in the open air and to indulge his life-long preference for a natural setting for his sculptures.'

Moore began filling this rural landscape with wood obtained from a Canterbury timber yard and blocks of Hopton Wood stone that came from Derbyshire. These were erected in the garden and surrounding countryside. He later wrote, "Living at Burcroft was what probably clinched my interest in trying to make sculpture and nature enhance each other."

Ideas for his sculptures were taken directly from natural forms such as stone, pebbles and pieces of wood. Sketchbooks from the 1930s show the artist's constant obsession with nature and the progression from natural forms to sculptural ideas; some of them providing

source material for much later sculptures. “Space, distance, landscape, plants, pebbles, rocks, bones, all excite me and give me ideas” explained Moore.

There is strong contemporary interpretation and artistic celebration of the Kent Downs AONB landscapes. In Kings Wood near Ashford a collection of sculptures within the forest respond to the place and the Stour Valley Creative Partnership commissions new and young artists to respond to the beauty of the woods. Along the National Cycle Route 2, a series of commissions forms the Chalk and Channel Way; from sculpture to poetry, artists have been inspired by the dramatic coastline between Folkestone and Dover. Most recently a commission taken forward by the AONB Unit’s Ash Project titled ‘Ash to Ash’ by Ackroyd and Harvey creates a dramatic and fitting artistic response to the urgent issue of Ash dieback.

The Kent Downs landscape continues to be influential and inspirational to contemporary artists and cultural life, and this quality needs to be celebrated, engagement widened and made more diverse linked to culturally led regeneration activities and promoted more widely.

8.3 Historic and cultural heritage - main issues, opportunities and threats identified

- a. The need to increase understanding, engagement, awareness of, and inspiration from, the historic, artistic, built and cultural heritage of the Kent Downs; and to encourage greater opportunities for the historic and cultural heritage to inform contemporary decisions, landscape management, regeneration and place making.
- b. The need to conserve and protect the historic environment, both above and below ground, designated and non-designated. Issues include the effect of deep ploughing, the introduction of (deep rooting) energy crops and arable conversion on sites containing buried archaeological remains, heritage crime, and development affecting or in the setting of historic buildings.
- c. The gradual degradation of the landscape and its historic features caused by localised actions of land managers, permitted developments, infrastructure development, utilities, roads and railways. These might include new or widened accesses, hedgerow damage and vehicle movements.
- d. Climate change also offers an increasing threat to heritage assets through the drying and waterlogging of archaeological sites and the impact of more severe weather events on both archaeological sites and historic buildings.
- e. Recognition and reinforcement of special historic landscape character and the local distinctiveness of settlements, settlement patterns, farmsteads, ancient routeways, buildings and design in the Kent Downs landscape through the planning process as well as in, detailed historic characterisation, Heritage Strategies, Neighbourhood Plans, Village Design Statements and Conservation Area Appraisals.
- f. Dearth and loss of skills and local sustainably sourced materials for historic building conservation, informing new developments and sustaining traditional management approaches important to landscape character and qualities.
- g. The recognition of the importance of 20th Century heritage in the landscape.

- h. The opportunity to work collaboratively with the Arts Council, Heritage Fund and cultural regeneration programmes such as the Medway City of Culture bid to secure new artistic and cultural activity and an intelligent, innovative curatorial approach to celebrate, understand and interpret the complex landscape components of the Kent Downs, research the dynamics of human experience in the landscape and support rural and urban regeneration.

8.4 Historic and cultural heritage - aims

A landscape in which:

1. The principal special characteristics and qualities of the historic character of the Kent Downs landscape, the sites and features, field and settlement patterns, villages, hedgerows, routeways, woodlands and parklands are recognised, valued, conserved and enhanced.
2. The historic environment helps shape new development in the AONB and its setting and contributes to a distinctive sense of place. This will be achieved by ensuring that the heritage is considered from the earliest stages of project development.
3. The economic and 'quality of life' benefits of living, working in and visiting an historically-rich, artistically and culturally inspiring environment is recognised and actively supported.
4. New developments respect and reinforce the traditions of the past, whilst integrating sustainable technologies and sensitive design.
5. The landscape context and setting of historic buildings, features and settlements is protected, conserved and enhanced.
6. Restoration and conversion of the built heritage and new developments reflect local character and will meet high environmental standards, using sustainably sourced, locally derived materials and skilled workers.
7. Communities are engaged and involved in the historic and cultural environment of the Kent Downs through methods such as conservation area management planning, village design, neighbourhood planning, place making and interpretation.
8. Vibrant and contemporary artistic and cultural celebration of the Kent Downs supports the conservation, interpretation, enjoyment, understanding and enhancement of the landscape and engages diverse publics.

8.5 Historic and cultural heritage - principles

- HCH1 The conservation and enhancement of the historic character and features of the Kent Downs AONB landscape will be pursued and heritage-led sustainable economic activity and tourism encouraged.
- HCH2 A wider understanding of the historic, cultural, scientific and artistic importance of the Kent Downs landscape and its historic character, including a review of the Historic Landscape Characterisation of the AONB, will be supported in part to inform the

interpretation and management of the AONB.

- HCH3 In recognition of the emerging national relationship with the Arts Council and arts and cultural regeneration efforts in Kent an arts and cultural strategy for the Kent Downs will be pursued.
- HCH4 The preparation and use of best practice guidance, promotion of skill acquisition and sourcing suitable sustainable materials for conserving, enhancing and adapting the historic and cultural environment to climate change will be supported.
- HCH5 Opportunities to develop contemporary and innovative artistic, historic, cultural and scientific interpretation and celebration of the landscape and people of the Kent Downs will be pursued.
- HCH6 The application of high standards of design sympathetic to cultural heritage within the AONB, identified in guidance including the AONB Landscape Design Handbook, Kent Downs Farmstead Guidance and any relevant local policy or management plans will be pursued.
- HCH7 The protection, conservation, and enhancement of heritage features under threat will be pursued through policies, projects, training and partnerships.