

SIM Air & Space Decant



Heritage Assessment
July 2020

Buttress is a leading design studio providing architecture, urban design interiors and conservation design services.

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1.0

Introduction

1.0 Introduction

1.1 Purpose & Scope of the Document

The Science and Industry Museum are scoping the potential decant of objects from the Air & Space Hall. Due to the scale and complexity of the collection, some physical work to the building would be required to facilitate any move.

1.2 Authorship & Acknowledgements

This assessment has been prepared by Jenna Johnston MA(Hons) MSc, Senior Heritage Consultant at Buttress. Supported by Lucy Furniss, Architect at Buttress. It has been informed by desktop research, site visit, and the 2007 Conservation Management Plan by Kathryn Sather Associates.

1.3 Methodology

The document surveys the heritage, providing an overview of any relevant or important information, to foster better understanding of the asset and its context. It does this through analysing the historical development of the building; its surviving fabric, and its position within the broader heritage context. This is followed by an assessment of significance, based on the information gathered.

Significance is assessed in relation to the heritage interests outlined by Historic England. The aim of the subsequent Assessment of Significance is to understand the site through analysis of secondary

information and physical evidence.

This report has been written in accordance with the guidelines set out in Historic England's Statements of Heritage Significance (2019).

The methodology for assessing significance is laid out in section 4.2 **Approach**, the methodology for assessing harm and benefit is laid out in section 6.1 **Approach**.

1.4 Gaps and Limitations

The report draws on existing research outlined within the 2007 Conservation Management Plan, with no new research being undertaken.

1.5 Location & Site Description

The Air and Space Hall is located towards the south west of Manchester, adjacent to the Science and Industry Museum, in the Lower Campfield Market.

The building is situated towards the North East of Castlefield Conservation Area.

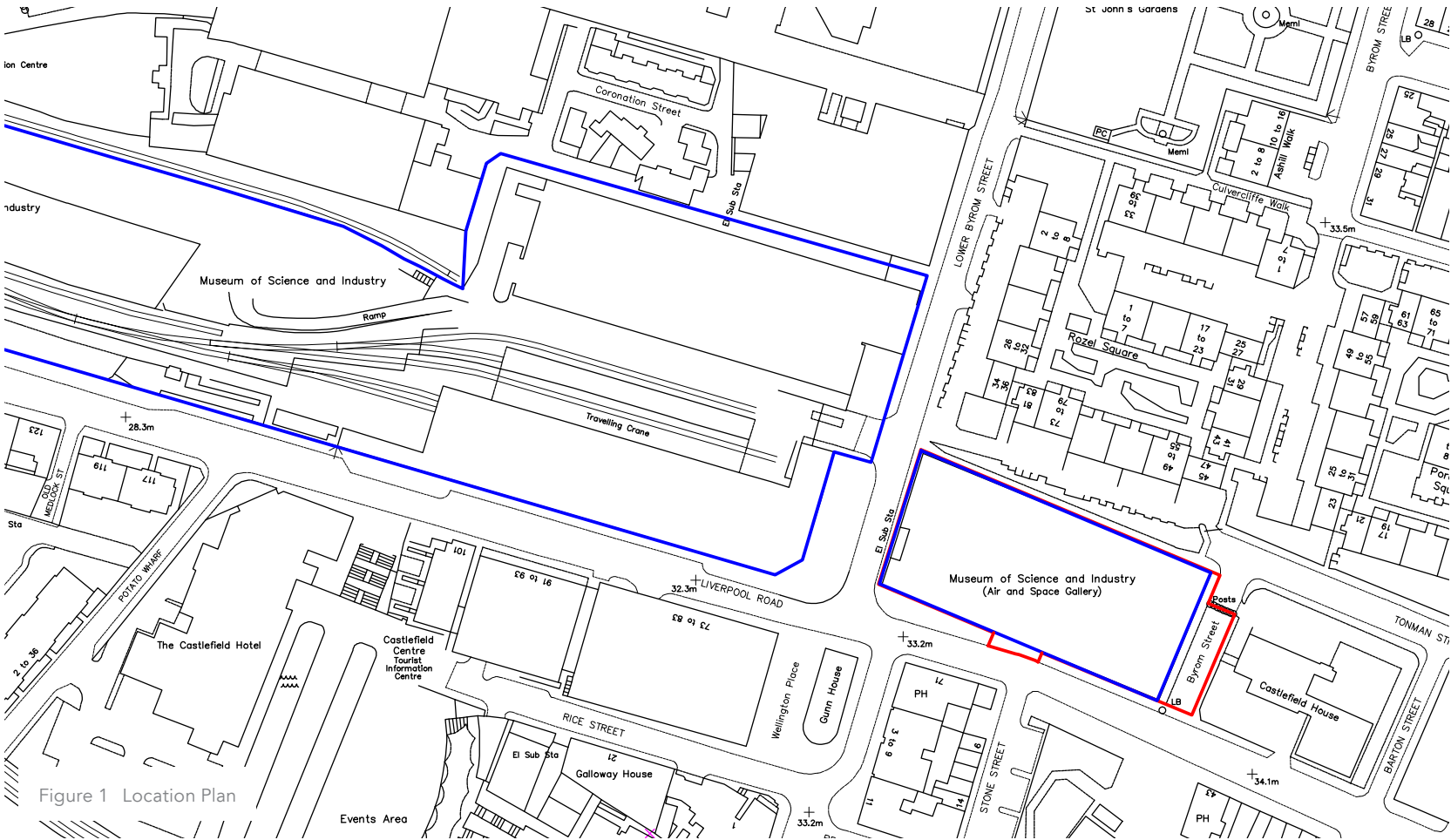


Figure 1 Location Plan

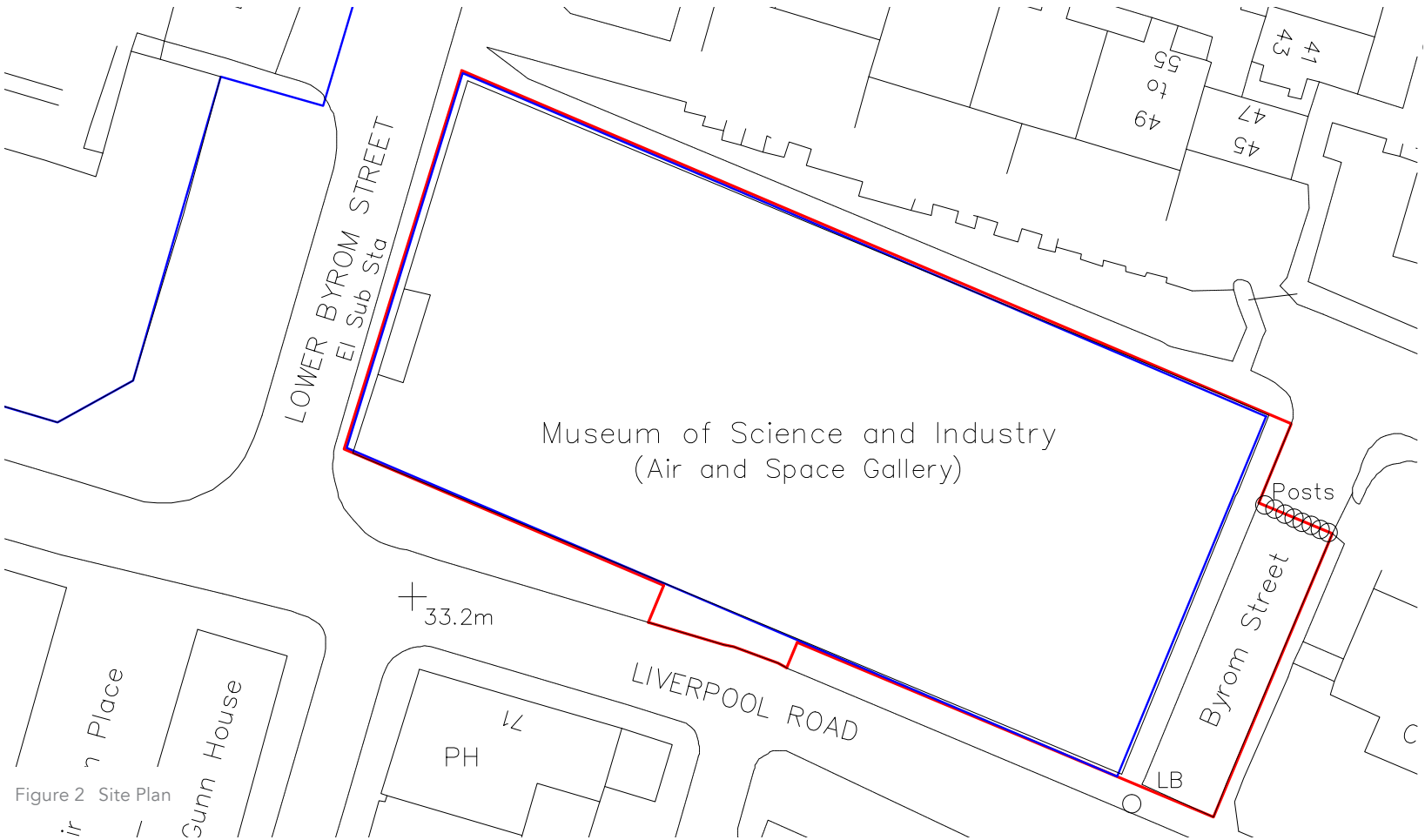


Figure 2 Site Plan

2.0

Policy Context

2.0 Policy Context

In assessing the significance and potential harm of the scheme, in accordance with British Standards and ICOMOS guidance, the relevant legislation and planning policy in relation to this project are as follows:

2.1 Planning (Listed Buildings & Conservation Areas) Act 1990

The planning act is the legislative framework that underpins all operations within the historic built environment. It is the baseline for the designation of heritage assets, but also the structure through which Listed Building Consent applications are made, and powers enacted by Local Authorities. Its role in the Listed Building Consent process is its principal interaction with the proposed work covered in this assessment.

Section 66 of the Act outlines that ‘the provisions of sections 232, 233 and 235(1) of the principal Act, a local authority shall have regard to the desirability of preserving features of special architectural or historic interest, and in particular, listed buildings.’

2.2 National Planning Policy Framework (2019)

The NPPF lays out the structure for how local authorities should apply the policies adopted by legislation. The NPPF is the tool through which the core principles of the Planning

(1990) Act are enacted upon. It is through this framework that we approach the concept of harm and benefit in the historic built environment.

Section 16 identifies policies for conserving and enhancing the historic environment. This assessment has been created with the awareness that ‘the level of detail should be proportionate to the assets’ importance and no more than is sufficient to understand the potential impact of the proposal on their significance.’

This assessment takes section 189-192 on proposals affective heritage assets into consideration. The assessment of heritage impacts is informed by sections 193-200. In summary, this relates to the proper understanding of the significance of an asset, the scale of change, the subsequent scale of harm, and the potential public benefit of the proposals.

The methodology for assessment informed by the NPPF is explored in [6.0 Heritage Assessment](#).

2.3 Historic England Guidance

As Historic England are the government’s statutory heritage advising body, this document has informed the core principals of Historic England’s emerging *Conservation Principles for Sustainable Management of the Historic Environment* (2017), and the 2008 existing adopted document. This has formed the

basis of understanding significance, managing change, and the implications of change.

This assessment of proposed works to the designated heritage asset have been informed by Historic England’s *Advice Note 12: Statements of Heritage Significance* (2019).

2.4 National + International Guidance

As the Planning (1990) Act and the NPPF do not provide methodologies for the assessment of significance, harm and benefit, it is common conservation practice to apply approaches outlined in British Standards BS 7913, and ICOMOS Guidance on Heritage Impact Assessments for Cultural World Heritage. The former is largely based on the latter, and forms a standard structure for assessment.

2.5 Manchester City Council Core Strategy 2012-2027

In accordance with the Planning (1990) Act and the NPPF, the local authority has the decision making power over heritage assets. The NPPF encourages local authorities to respond to the unique requirements of their area.

The Manchester City Council Core Strategy 2012-2027 lays out the following heritage-related policies:

2.5.1 Policy CC 9 Design and Heritage

The policy sets out that the City Council should seek to preserve or enhance the significance of designated heritage assets. New development must be of high quality and appropriate functions, paying particular respect to the context and character of the setting. The policy recognises the positive contribution that Manchester’s wealth of good quality historic built environment makes to the character and appeal of the city, and seeks to use this as an opportunity in the creation of new developments.

2.5.2 Policy EN 3 Heritage

The policy sets out the requirement for new development to respond to the character and features of the heritage context, and preserve and enhance the historic environment “where possible.” It encourages re-use and sustainability.

3.0

Understanding the Heritage

3.0 Understanding the Heritage

The understanding of a heritage asset and what makes it significant is fundamental to any proposed alteration or development. This section outlines the information about the site as it is understood at the time of writing. It is recognised that further information may come to light in the future that may alter our present understanding.

3.1 Description of the Heritage

The Air & Space Hall of the Science and Industry Museum is situated in the Grade II listed former Lower Campfield Market on Liverpool Road.

3.1.1 Listing Description

MANCHESTER
SJ8397NW, 698-1/30/217
LIVERPOOL ROAD (North side),
Museum of Science and Industry, Air
and Space Museum
(Formerly Listed as: LIVERPOOL
ROAD (North side) City Exhibition
Hall)
17/05/74
GV

II

Formerly known as: Lower Campfield
Market LIVERPOOL ROAD. Market
hall, now museum. 1876, by
Mangnall and Littlewood. Cast-
iron and wood with slate and glass
roofs. Large rectangular plan in
the form of a nave with north and
south aisles under parallel roofs, and
north and south transepts to the

centre and both ends. Two storeys,
1:3:1:3:1 bays, the centre and ends
gabled, and the centre both wider
and higher. Cast-iron columns with
crocket caps, each bay divided
horizontally by a moulded cornice,
with small columns and decorated
cast-iron railings below this and
large-paned glazing above. The
centre has a tall segmental-headed
doorway rising into the glazed upper
portion, a latticed band above eaves
level, the gable filled with round-
headed lights with slender shafts and
margin panes, a bracketed cornice
and the gable end of a continuous
louvred ventilator, with a finial. Each
end bay has a segmental-arched
open-work panel in the centre, and
an elliptical-arched iron bressummer
to the gable, with glazing like that
of the centre. The intermediate
bays have oversailing eaves with
scallop fringes, and continuous ridge
ventilators. Three-bay east and west
ends in matching style. Interior:
cast-iron pillars with decorated caps
carrying latticed girders, slender
elliptical-arched latticed roof girders.
Forms group with former Higher
Campfield Market Hall to east (q.v.),
by same architects in very similar
style.

Listing NGR: SJ8327097786

3.2 History & Development

The history and development included here is illustrative. For further details, please refer to the 2007 Conservation Management Plan.

There is significant evidence of human activity on the site from the Roman period onwards, demonstrating that ‘by the mid-nineteenth century Campfield had evolved from an area of agricultural ground to common ground for recreation.’¹ It also became the focus for significant transport developments, which feeds into its conservation area designation.

St Matthews Church by Charles Barry was centrally situated on the site, though this was demolished in 1951 due to a dwindling congregation.²

The design of Upper and Lower Campfield markets were influenced by the gothic style of this building. They were erected, to the designs of Mangnall and Littlewood after a competition, by the Manchester Corporation from 1877, and opened in 1882.³

Originally designed as two new covered market halls, the Campfield Market Halls were erected by the Manchester Corporation from 1877 and opened in 1882. Lower Campfield Market and Upper Campfield Market were a pair of buildings separated by St Matthew’s Church, now demolished. The contract for the two market halls was £20,390.⁴

The market halls were constructed from wood, glazing and cast and wrought iron. The halls were divided into three bays internally by the columns and were initially left open at the sides. The gambrel and gable roofs were covered with slate and glass panels over a wrought iron structure. The iron work which formed such an important part of the structure as well as the exterior decoration was undertaken by Bellhouse and Company. The stonemasons were Ellis and Hinchcliffe and the builder was J. Herd of Hulme. The Manchester Free Library was built on the site between Upper Campfield Market and Deansgate in 1882. 19

Upper and Lower Campfield Market halls were completed and began trading in 1882 for the sale of miscellaneous goods. The external walls were enclosed, and a number of changes were made during this time.⁵

Lower Campfield Market was used as an Exhibition Centre from 1900, with the exception of its alternate uses during the wars, and returned to an exhibition hall use following the conflicts.⁶ These changes in uses resulted in some changes to the building, including the installation and later alteration of the gallery.

During the First World War, the building was occupied by the Ministry of Munitions, and used as a Bond Inspection Depot. It was also used by the Ministry of Labour for training of disabled soldiers.⁷ It was also used for training and drilling.

During the Second World War, the building was used to manufacture barrage balloons.⁸

The Lower Campfield Market became unoccupied in the 1970s, and both Market buildings were listed in May 1974. The Market was fully vacated in 1977. The non-listed extension to the building was demolished in 1977, and the council investigated demolition of the entire Market. The Market was saved after objections from the Victorian Society, and feasibility works were undertaken to find a future for the building.⁹

In 1978 there were plans to use Lower Campfield as a heritage centre, co-ordinating with the ongoing archaeological work in the area at this time. Though it was recognised that the Hall was a difficult building for a museum, the Director of the North West Museum of Science and Industry ‘declared that, despite some reservations, it was the best listed building in the city.’¹⁰

On 28th January 1980 the Policy Committee approved in principle the establishment of the Air and Space Museum.¹¹ 30

Manchester City Council opened Air and Space Museum opened in 1983, and was closed in 1985. The then-named Greater Manchester Museum of Science and Industry took the Hall over and re-opened it later in 1985, at which time the entrance was altered. Lower Campfield Market has been used as the Air and Space Hall since.



Figure 3 Drawing of Campfield Markets prior to enclosure and St Matthews Church



Figure 4 1922

3.2.1 Historic Maps

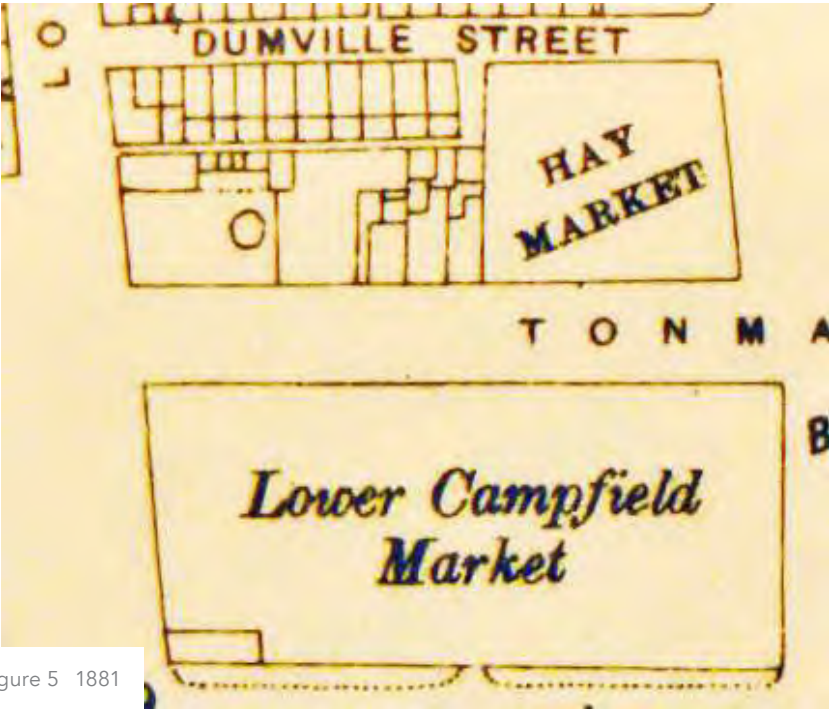


Figure 5 1881

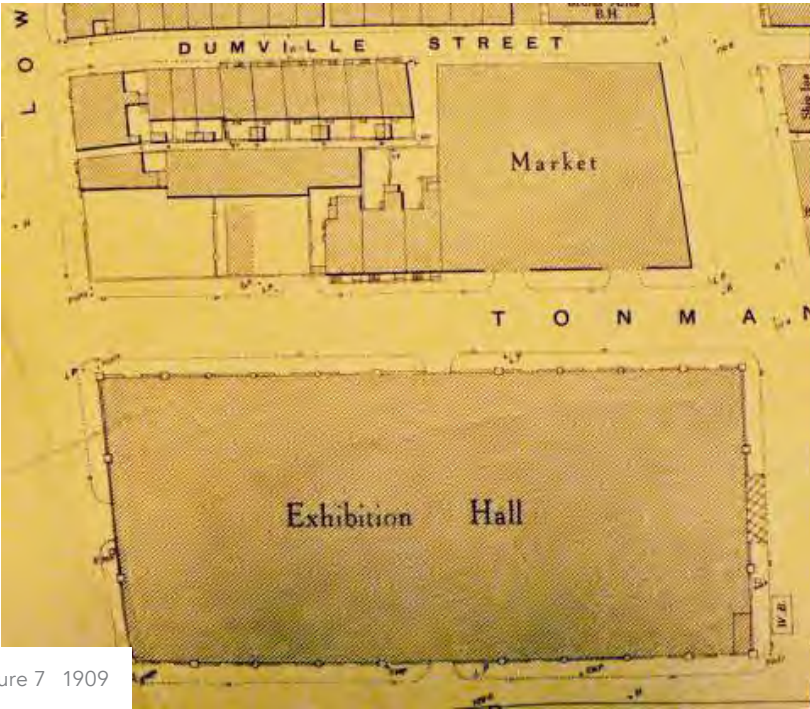


Figure 7 1909

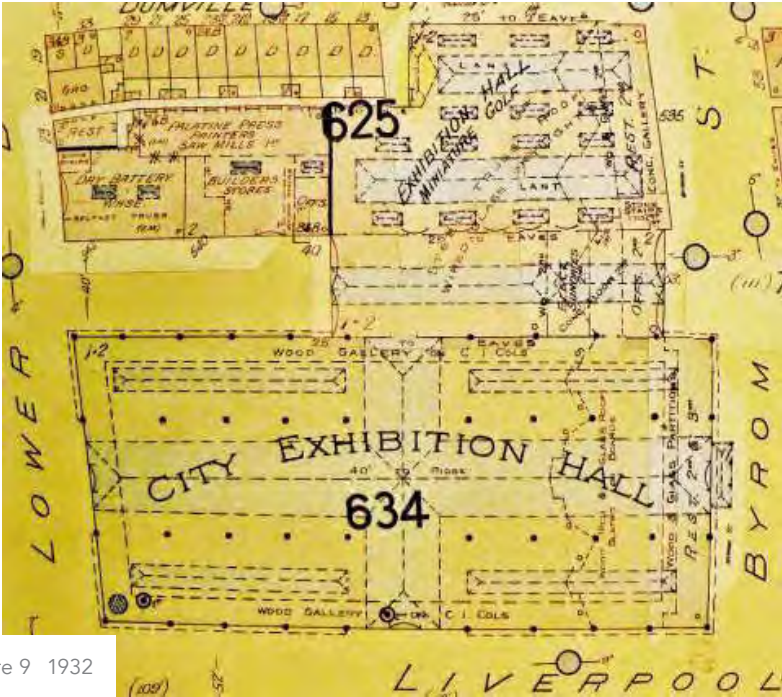


Figure 9 1932

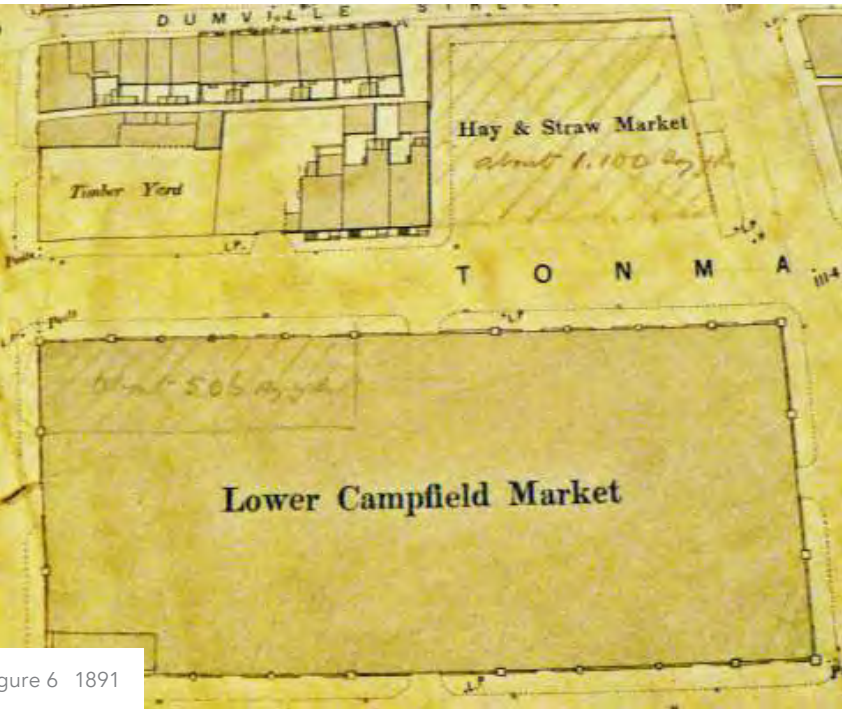


Figure 6 1891

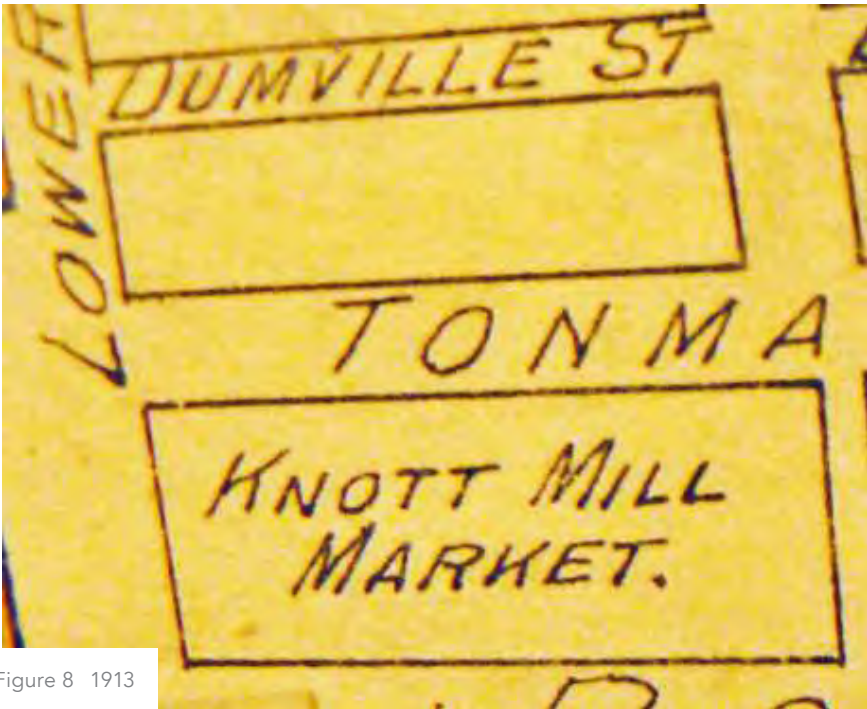


Figure 8 1913

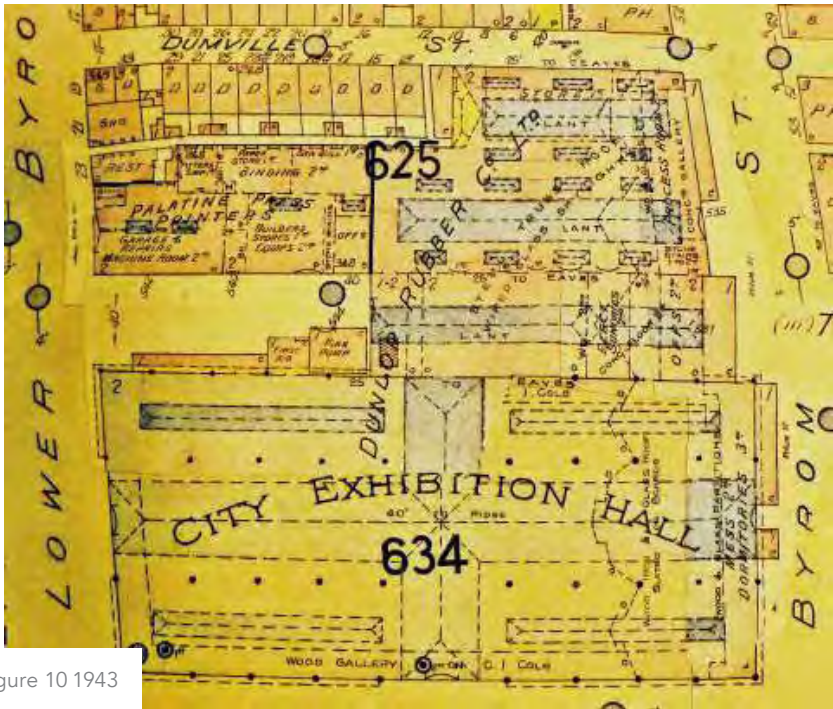


Figure 10 1943

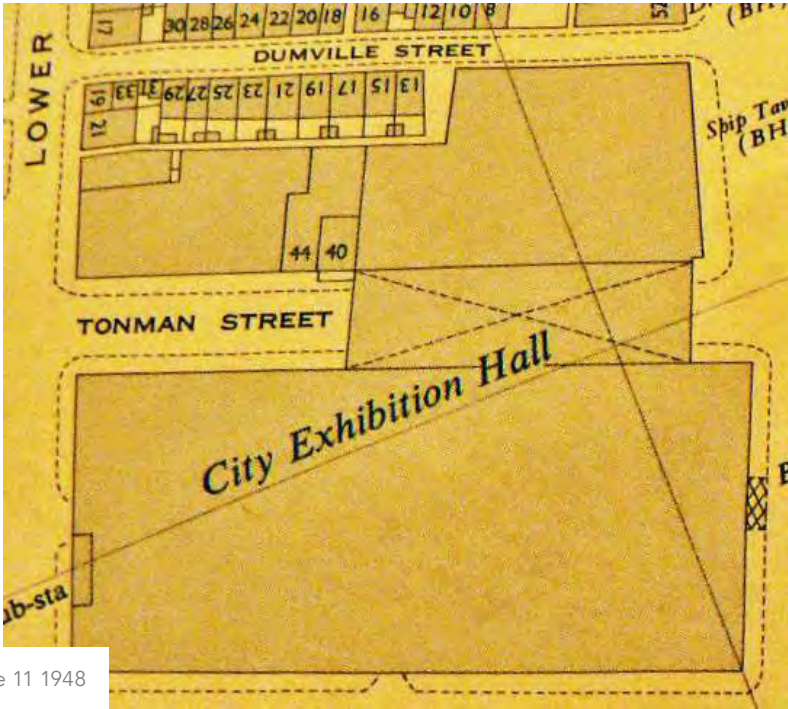


Figure 11 1948

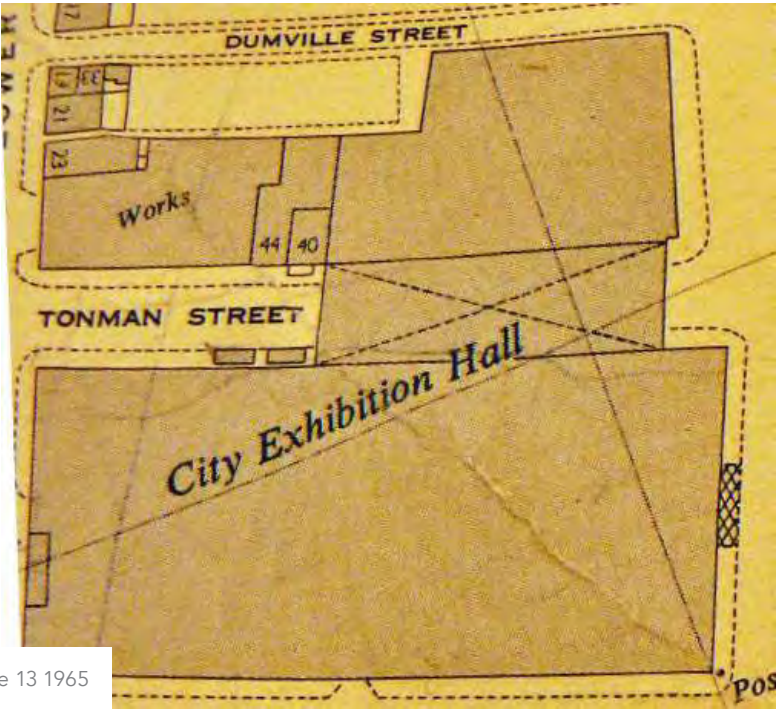


Figure 13 1965

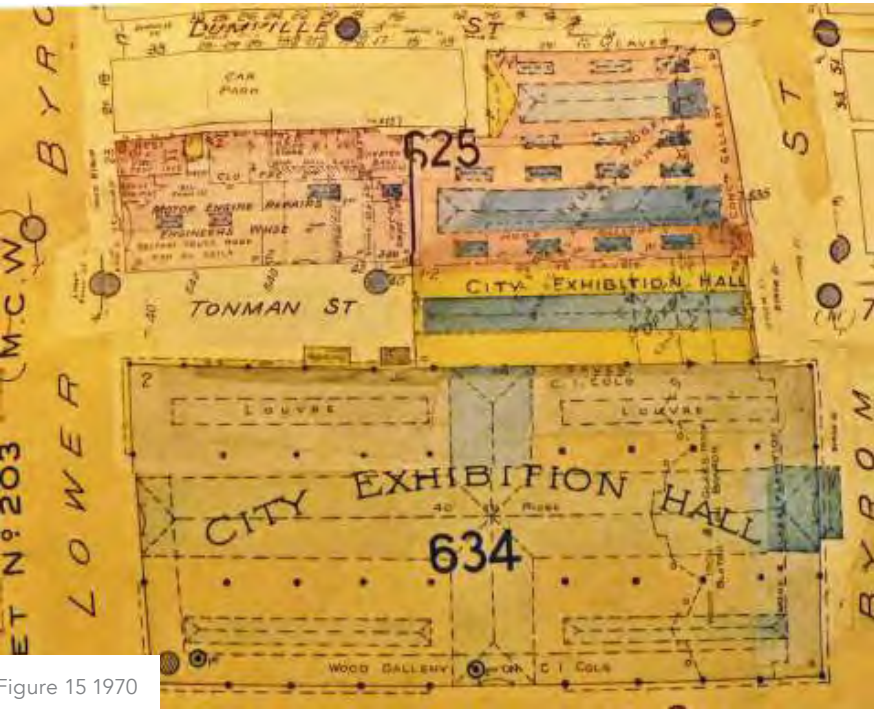


Figure 15 1970



Figure 12 1955

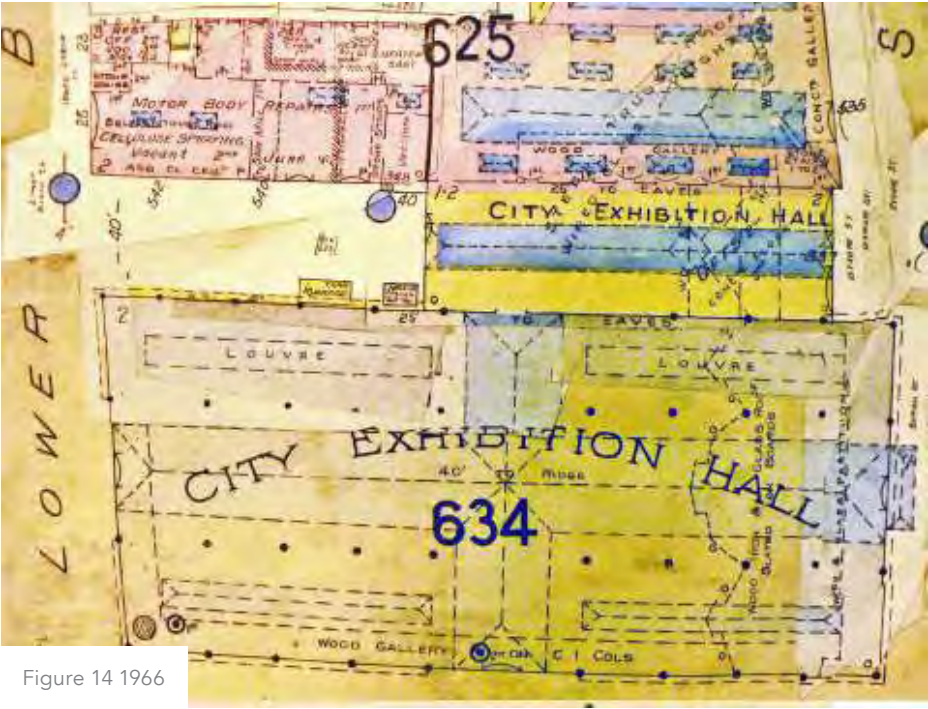


Figure 14 1966

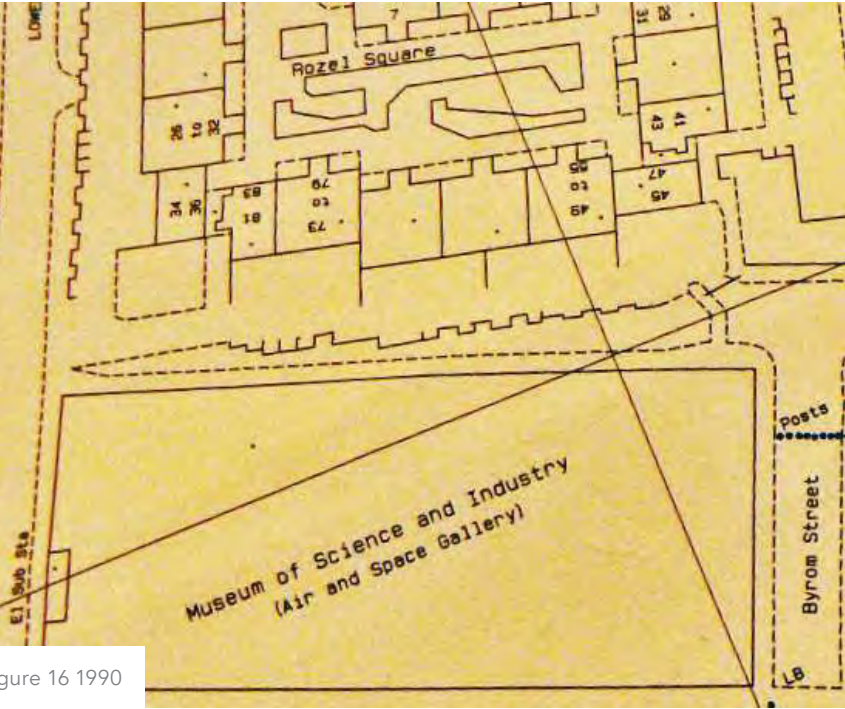


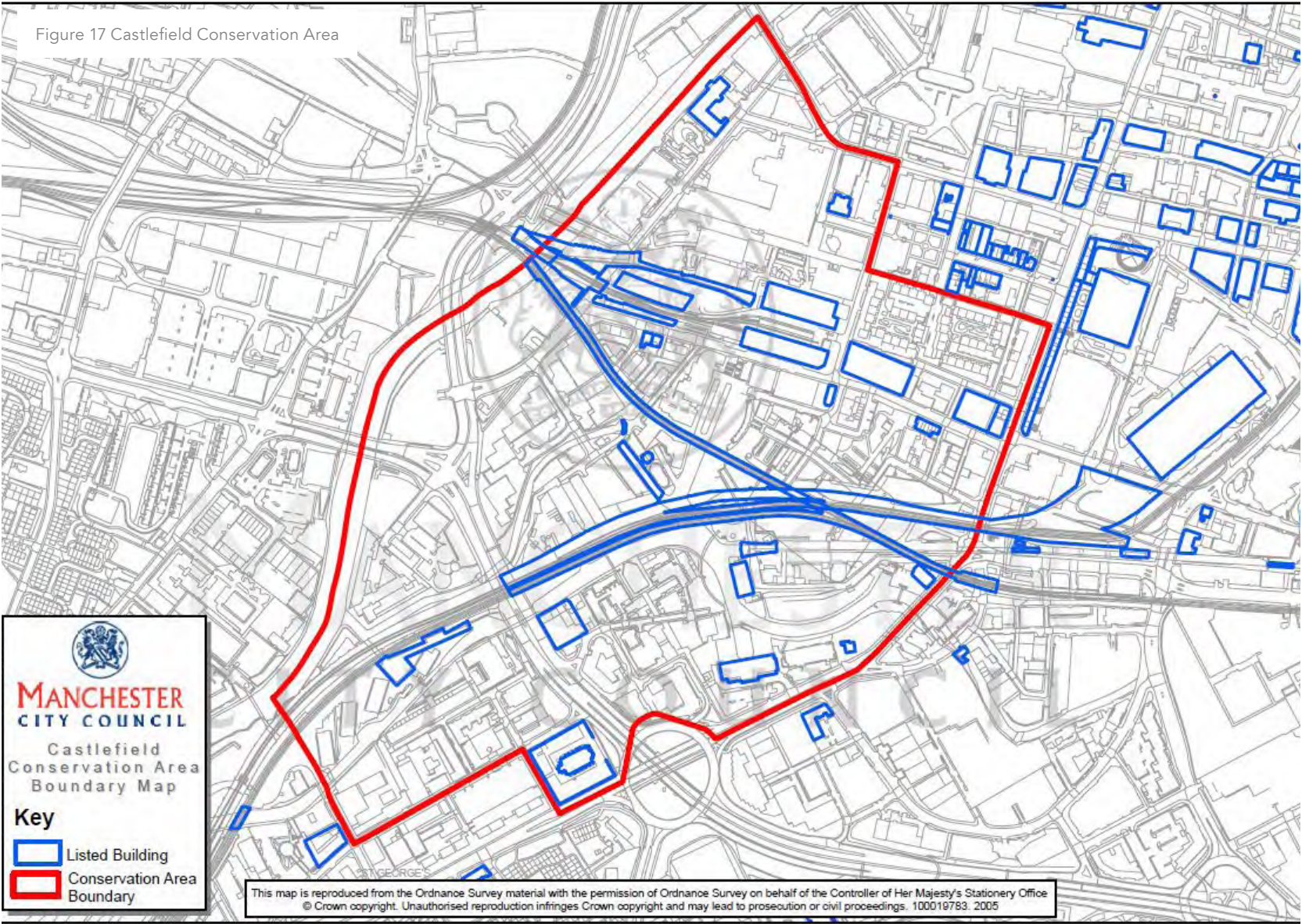
Figure 16 1990

3.3 Local Character & Distinctiveness

The Lower Campfield Market is part of the Castlefield Conservation Area. The area is designated due to remaining evidence of a Roman Fort, the terminus of the world's first economically viable canal, the Bridgewater Canal, and the world's first railway passenger terminal.¹²

3.3.1 Local Context & Current Use

Lower Campfield Market and its Upper Campfield counterpart, make a significant contribution to the streetscape of the area. The Lower Campfield Market is currently in use as the Air and Space Hall as part of the Science and Industry Museum.



4.0

Assessment of Significance

4.0 Assessment of Significance

4.1 Introduction

The following assessment of significance looks at identifying the heritage interests of the Air + Space Hall at the Museum of Science and Industry, as outlined by Historic England’s guidance *Statements of Heritage Significance*, published in 2019. These categories for assessing interest are:

Archaeological Interest

There will be archaeological interest in a heritage asset if it holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point.

Architectural + Artistic Interest

These are interests in the design and general aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved. More specifically, architectural interest is an interest in the art or science of the design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skills, like sculpture.

Historic Interest

An interest in past lives and events (including pre-historic). Heritage assets can illustrate or be associated

with them. Heritage assets with historic interest not only provide a material record of our nation’s history, but can also provide meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity.

4.2 Approach

These heritage interests augment the foundation of “special historic or architectural interest” that underpin designation. Due to the inevitable intangible elements that these assessments must incorporate, it is not always possible to directly associate an interest to an element of fabric or space within a heritage asset. Therefore, the significance of fabric cannot be assessed on the same scale as the significance of a place’s heritage interests.

Heritage interests must relate to what makes a place remarkable enough for formal designation, and therefore the significance of these interests must directly reflect the magnitude of that information.

Assessing the significance of elements of historic fabric, or historic spaces, should be directly linked to the authenticity and integrity of that which remains. The significance of fabric must be based on what we may learn or understand from how we currently see it. Building fabric can also enhance or obscure the legibility of the significance of a place. It is possible for inappropriate building fabric to obscure physical evidence of heritage interests.

These definitions allow for nuance between assessments of significance in relation to interests, and physical fabric, which results in different responses when assessed for harm later. As a result, we propose the following separation in definitions:

4.2.1 In assessing the significance of heritage interests:

Exceptional Interest

Heritage interests having national or international importance, usually found where assets are designated at grade II*, grade I, scheduled monuments and UNESCO World Heritage sites.

High Interest

Heritage interests having national importance, usually found where assets are designated at grade II*.

Medium Interest

Heritage interests having regional importance, usually found where assets are designated grade II. Also, generally applies to Conservation Areas.

Low Interest

Heritage interests that make a positive contribution to their area, group or setting. Usually non-designated heritage assets and historic townscapes.

Neutral Interest

Historically unimportant. These ratings are intended to address the heritage values outlined below, and do not relate to the significance of specific buildings, spaces, or areas of fabric.

4.2.2 In assessing the significance of elements of historic fabric, or spaces:

Exceptional Significance

Exceptional historical or architectural interest that is intact and clearly legible. Making a fundamental and important contribution to the wider significance and understanding of the heritage.

High Significance

High historical or architectural interest that is intact and clearly legible. Making an important contribution to the wider significance and understanding of the heritage.

Medium Significance

Less special historical or architectural interest. Altered, with a less important contribution to the wider significance and understanding of the heritage.

Low Significance

Lost or little special historical or architectural interest, significantly altered or largely obscured.

Neutral Significance

Historically unimportant but having negligible impact on the heritage.

Intrusive

Historically unimportant with a harmful impact on the heritage.

It is also important to remember that the significance of a heritage asset is often more than the sum of its part. The significance of a place’s heritage interests and historic fabric must be viewed holistically for a complete understanding of the site.q

4.3 Archaeological Interest

There is documented evidence of human actiivty on or adjacent to the site of Lower Campfield Market dating from the Roman period. The construction and development of te building is well-understood, therefore the archaeological interest is limited to any potential groundwork on site.

The archaeological interest of Lower Campfield Market is: **low**.

4.4 Architectural and Artistic Interest

4.4.1 Architectural

The iron and glass structure of the Lower Campfield Market is relatively rare for this time, as market halls tended to favour brick and stone.¹³ The Campfield market halls were akin to Schudehill, Stockport, and Kirkgate in Leeds. As they are relatively unaltered, the buildings are a very good example of their type.¹⁴

The use of these materials by a local practice, using a local foundry, demonstrates the technical expertise of both.¹⁵

The architectural interest of Lower Campfield market is: **high**.

4.4.2 Artistic

The market halls are noted for their ‘cathedral-like’ arrangement of naves and aisles, said to have been influenced by the now lost Gothic St Matthew’s Church.¹⁶ Whilst the buildings retain the influence of this

building, it is now lost itself, making the influence less tangible.

The artistic interest of Lower Campfield Market is: **low**.

4.5 Historical Interest

4.5.1 Illustrative of growth and decline of Market Halls

‘From the medieval until the early Victorian era the public market was one of the most important economic and social centres of urban life and a dominant feature of the townscape.’¹⁷

The decline of public markets as a result of changes in retail provisions, food prices, and population spread, meant that ‘many markets were either demolished or adapted and altered to different forms of retailing or leisure facilities.’¹⁸ This change in purpose and role in public life is marked by the variety of changes in use the building underwent, particularly in the 20th century, and its current use as part of the Museum of Science and Industry.

The illustrative interest of Lower Campfield Market is: **medium**.

4.5.2 Association with E.T. Bellhouse

E.T. Bellhouse was noteable in Manchester for building and engineering, but also as a promoter of learning and the arts.¹⁹ Bellhouse was responsible for the 3 cast iron skew bridges for Mancheser, South Junction and Altrinchal Railway.

The association with E.T. Bellhouse is: **medium**.

4.5.2.1 Association with Mangnall and Littlewood

Mangnall and Littlewood were relatively prolific local architects ‘with a good track record of designing large buildings with cast iron and wrought iron frames.’²⁰ They are locally notable for the Brittanian HOfel and Albion Wharf.

The association with Mangnall and Littlewood is: **medium**.

4.5.2.2 Association with the war effort

The Lower Campfield Market was used for training for the First World War, and it became a barrage balloon factory during the Second World War.²¹

The association with the war effort is: **medium**.

4.5.3 Communal

The communal interest of the Lower Campfield Market lies in its landmark status, and the continuous use of the building throughout its history, visible as an active part of the community.

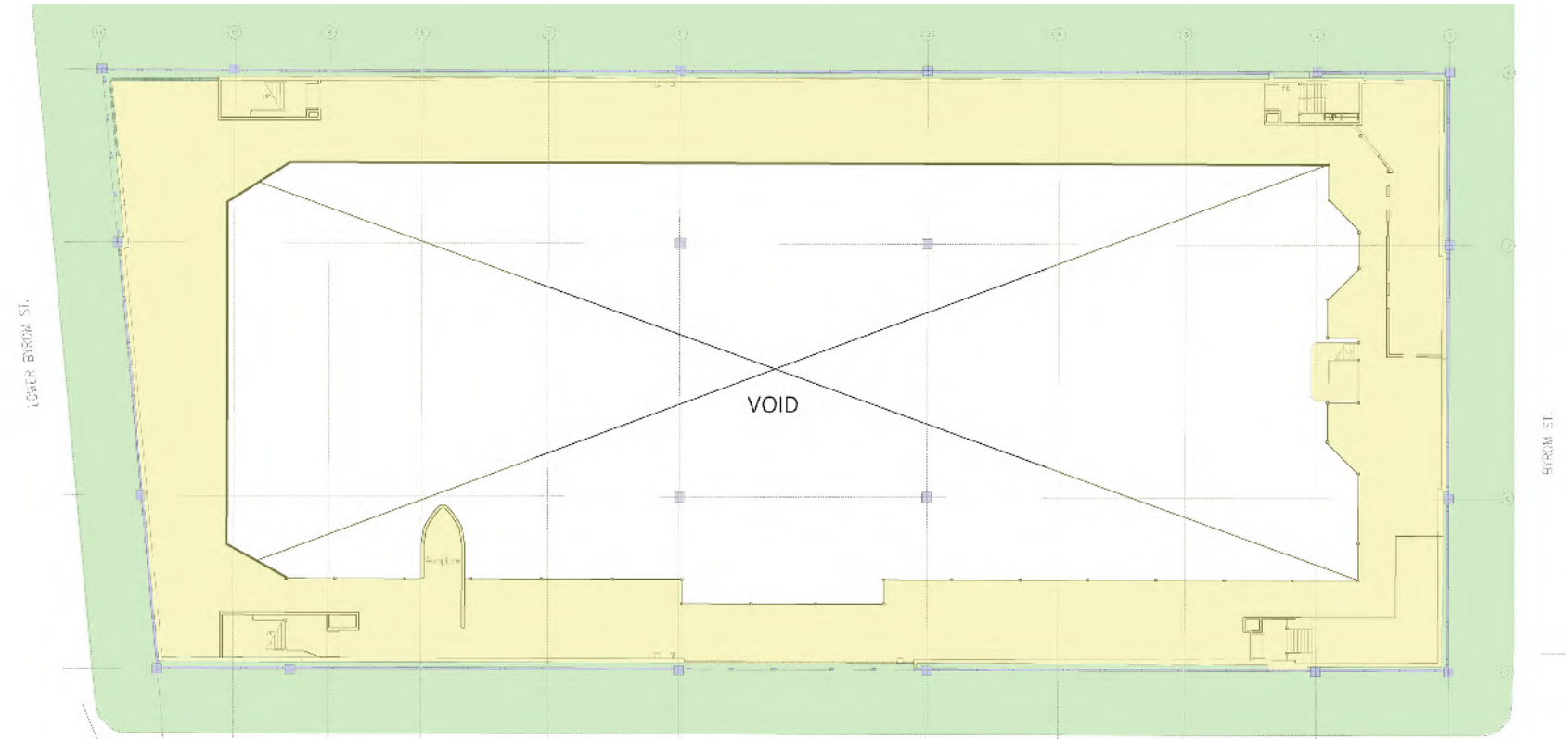
The communal interest of Lower Campfield Market is: **low**.

4.6 Statement of Significance

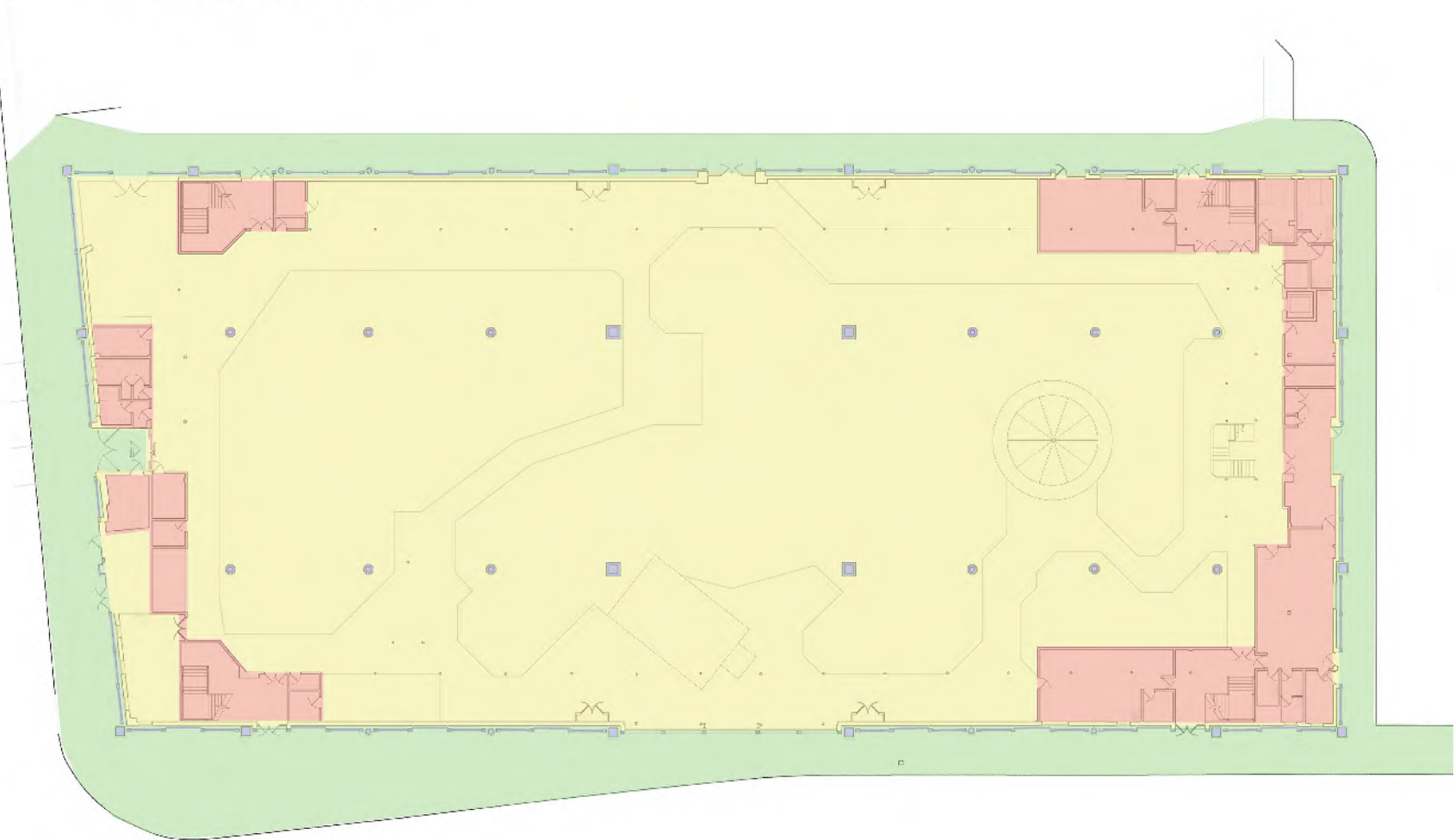
In conclusion, the heritage interests of Lower Campfield Market are consistent with its grade II designation.

For more detailed information about the history and development of the Market, please see the 2007 Conservation Plan.

4.7 Significance Plans

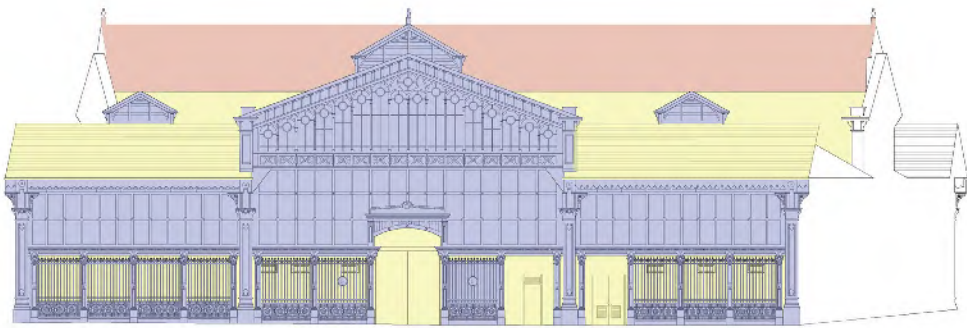


Existing Mezzanine Floor Plan



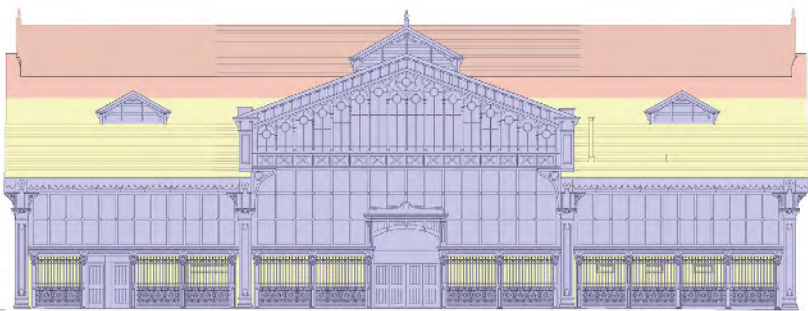
Existing Ground Floor Plan

Exceptional Significance
Exceptional historical or architectural interest that is intact and clearly legible. Making a fundamental and important contribution to the wider significance and understanding of the heritage.
High Significance
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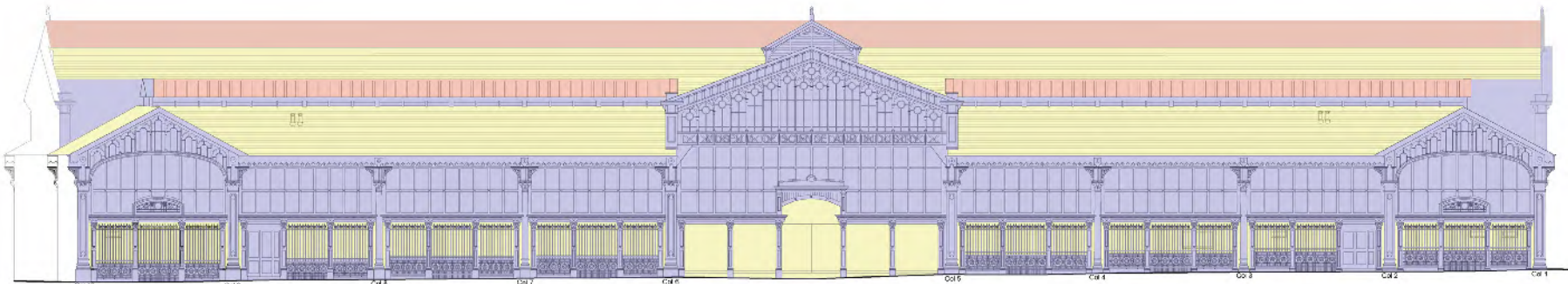
A. Lower Byrom Street

Elevation A
Datum Level = 45.00m



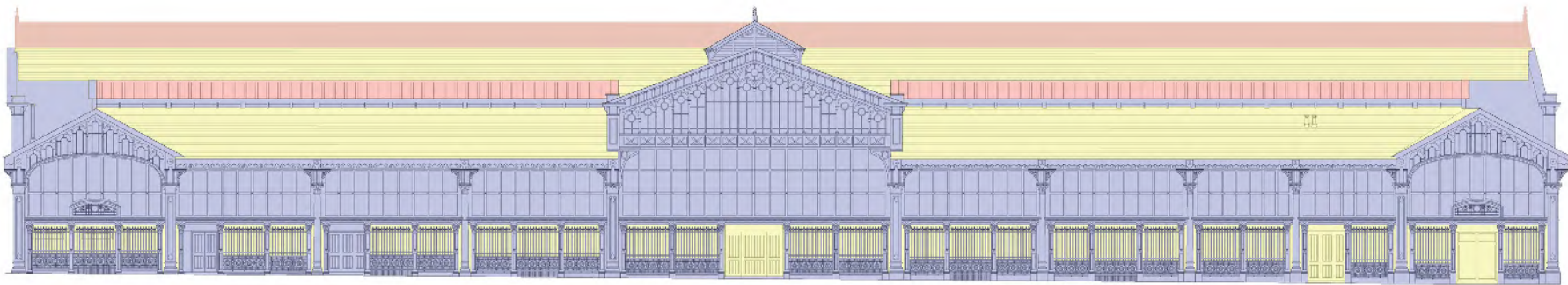
B. Byrom Street

Elevation C
Datum Level = 45.00m



C. Liverpool Road

Elevation B
Datum Level = 45.00m



D.

Elevation D
Datum Level = 45.00m

Exceptional Significance
Exceptional historical or architectural interest that is intact and clearly legible. Making a fundamental and important contribution to the wider significance and understanding of the heritage.
High Significance
High historical or architectural interest that is intact and clearly legible. Making an important contribution to the wider significance and understanding of the heritage.
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5.0

Summary of Proposals

5.0 Summary of Proposals

5.1 Temporary Removal

The proposed works intend to temporarily remove an area of existing building fabric to provide an opening for the egress of large collection items. This will involve the temporary removal of glazing, a cast iron column, and a section of internal mezzanine floor and related services.

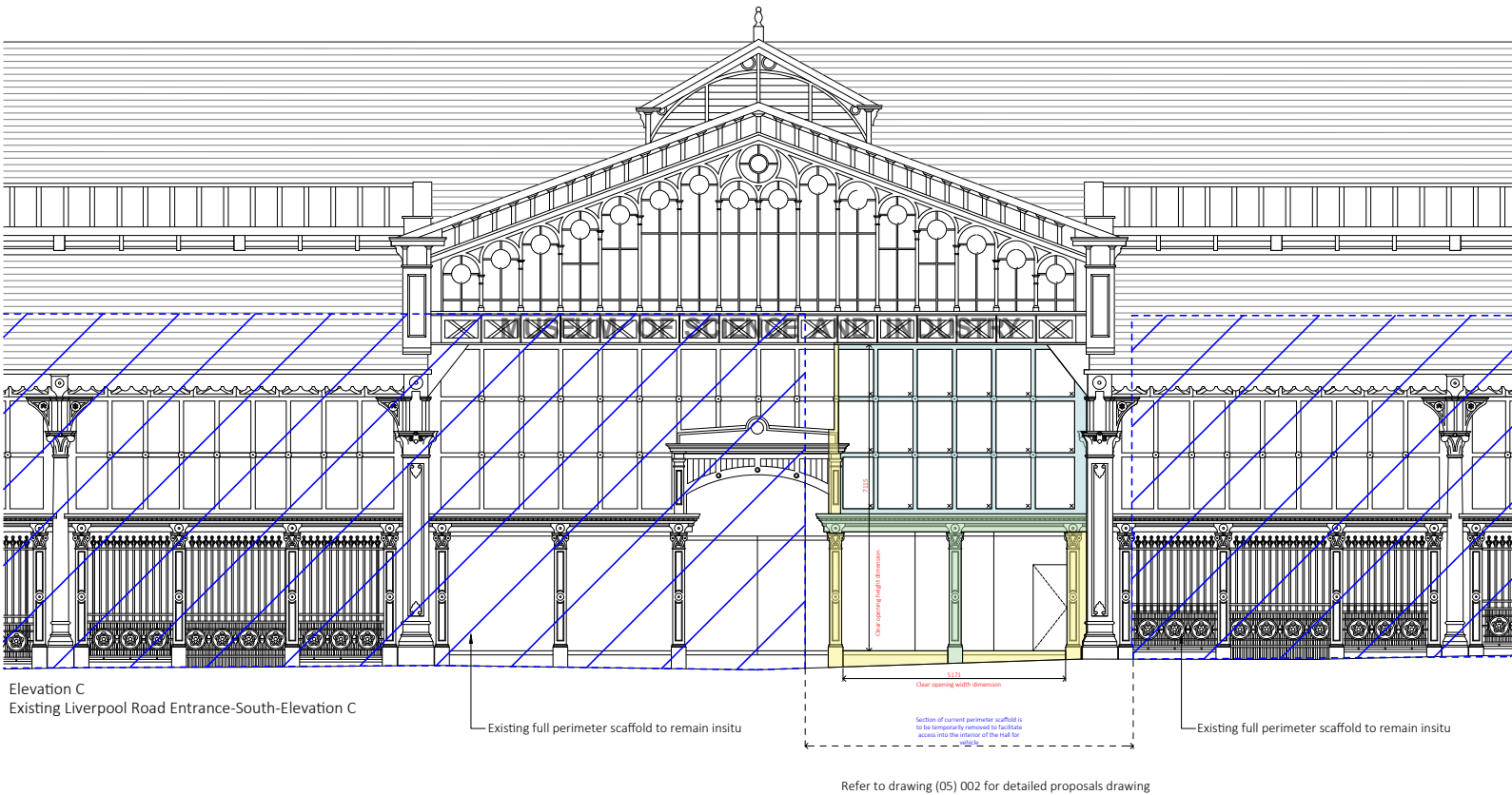
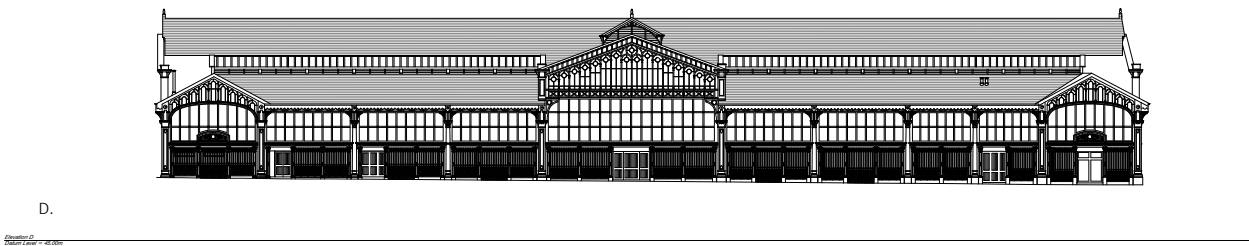
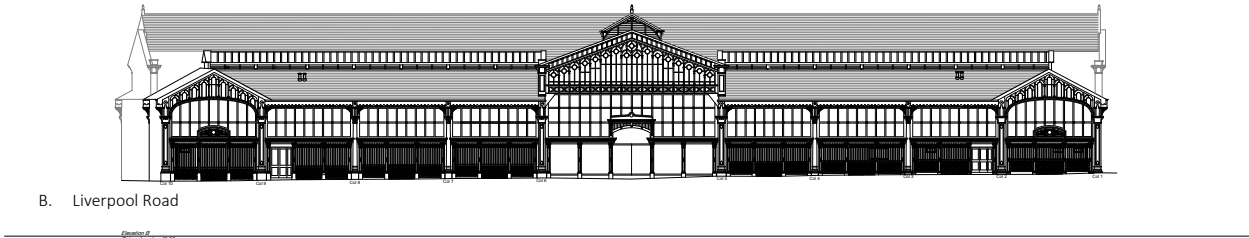
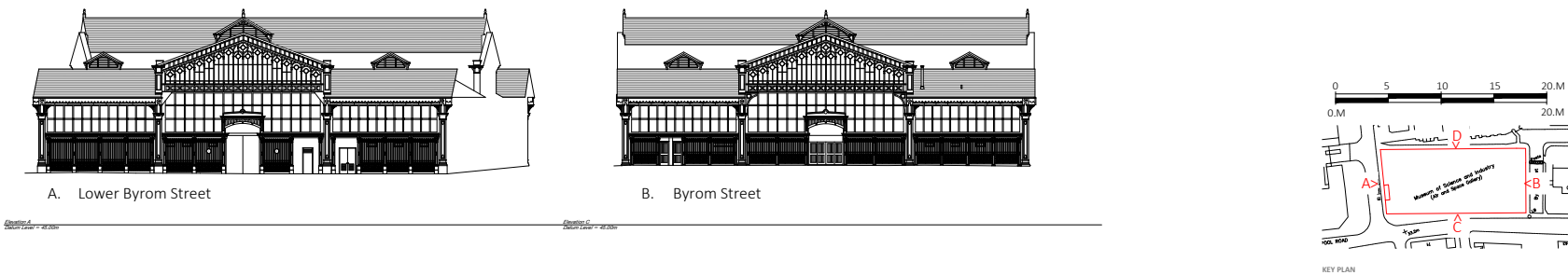
The mezzanine floor will require some temporary supporting structure until the existing fabric is replaced. The cast iron column to be removed, and all areas of exposed historic fabric, will be protected for the duration of the works.

5.2 Reintatement

The existing historic fabric elements and glazing will be reinstated. The cast iron column and cornice will include lead capping, and the glazing will involve 50% renewal of moulded timber members.

5.3 Redecoration

Existing elements and components will be redecorated to match existing.



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Initial

Rev: Date/Rev: Details
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Project Title: 8803 M5 AIR AND SPACE DECANT
Client: SIM

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Project Title: 8803 M5 AIR AND SPACE DECANT
Client: SIM

Buttress

6.0

Heritage Assessment

6.0 Heritage Assessment

6.1 Approach

The methodology for assessing heritage impacts has been informed by British Standards and ICOMOS. As British Standards is based on the ICOMOS methodology, we have incorporated the ICOMOS scales of change and impact for completeness. The ICOMOS scale of value of a heritage asset operates on the understanding that a UNESCO World Heritage Site is of the highest value, with a subsequent descending scale. On this understanding, the WH Smith Warehouse and offices would be considered “Negligible” on the scale as they are non-designated. The interests explored in [4.0 Assessment of Significance](#) vary between low and medium.

6.2 Impact of Proposed Works on Heritage Interests

6.2.1 Archaeological Interest

The low archaeological interest of the site relates to the potential for underground archaeology. As there are no proposed groundworks in this programme of works, there is no change to the interest, and therefore the impact is **neutral**.

6.2.2 Architectural & Artistic Interest

The architectural interest of the Lower Campfield Market is high, and the artistic value is low. A major change to the historic fabric is proposed, resulting in a moderate/ large impact on the architectural

interest. However, as this change is temporary, the scale of change is then downgraded to no change or negligible change, and a **neutral/slight overall** impact. The replacement works are also likely to provide some tangible benefit to the significance through some works to repair and re-decorate the historic fabric.

6.2.3 Historical Interest

The historical interest of the Lower Campfield Market, across all topics, is identified as medium. As the proposed works do not constitute any long-term change to these interests, the scale of change is no change, and the impact is **neutral**.

6.3 Impact of Proposed Works on Historic Fabric

The section of the Liverpool Road facade is a mix of structure and glazing. The structure is rated as high significance, and the glazing is rated as low significance. The existing mezzanine floor is also low significance.

The removal of fabric is considered a major change. In areas of low significance, the impact would be slight/moderate, and in areas of high significance, the impact would be large/very large. However, the areas of proposed removal are also proposed for reinstatement on a like for like basis. Therefore, the act of removal itself may be considered major adverse, but the works also have a major beneficial impact after completion. The works facilitate a necessary piece of work, and some required repair and limited re-decoration works to enhance the

significance of the existing building. This assessment recognises that the removal of historic fabric is wholly exceptional, however, the clear reinstatement methodology, led by contemporary conservation philosophy, negates the harmful impacts. The proposed works therefore culminate in **no harm/less than substantial harm**.

6.4 Mitigation

The area proposed for temporary removal has been carefully considered and consulted upon in order to ensure the needs of the project are met, and the scale of temporary harm can be minimised. All fabric proposed for removal will be carefully stored, and re-instated, in a sympathetic and like-for-like basis. Some limited re-decoration works will also be incorporated, taking the opportunity of the fabric intervention to carry out further works.

6.5 Justification

The proposed works are required to meet the aims of the museum decant. Without necessary facilitation of the decant, there is danger to the existing collection, and a lack of opportunity to address any ongoing fabric conservation issues to the historic building. The works are temporary, thorough, and in line with best conservation practice. The overall and long-term significance of the heritage asset will not be negatively affected, and the final completion of the work will have a negligible -minor beneficial impact due to the delivery of the required work and successful reinstatement of historic fabric.

VALUE OF HERITAGE ASSET	SCALE & SEVERITY OF CHANGE/IMPACT				
	No Change	Negligible Change	Minor Change	Moderate Change	Major Change
For WH properties Very High - attributes which convey OUV	SIGNIFICANCE OF EFFECT OR OVERALL IMPACT (EITHER ADVERSE OR BENEFICIAL)				
	Neutral	Slight	Moderate/Large	Large/Very Large	Very Large
For other heritage assets or attributes	SIGNIFICANCE OF IMPACT (EITHER ADVERSE OR BENEFICIAL)				
Very High	Neutral	Slight	Moderate/Large	Large/Very Large	Very Large
High	Neutral	Slight	Moderate/Slight	Moderate/Large	Large/Very Large
Medium	Neutral	Neutral/Slight	Slight	Moderate	Moderate/Large
Low	Neutral	Neutral/Slight	Neutral/Slight	Slight	Slight/Moderate
Negligible	Neutral	Neutral	Neutral/Slight	Neutral/Slight	Slight

Figure 18 ICOMOS Guidance on Heritage Impact Assessments

Major beneficial	Moderate beneficial	Minor beneficial	Negligible beneficial	Neutral	Negligible adverse	Minor adverse	Moderate adverse	Major adverse
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Figure 19 9-point scale of impact

No Change	Negligible Change	Minor Change	Moderate Change	Major Change
No material change to the heritage asset or its setting.	A small change or alteration, but unimportant. Having no visual or indirect impacts on the asset or its setting. Slight changes to use or access.	A small change to an element of fabric or setting that results in a noticeable difference. Limited indirect impacts or changes to character.	Changes to an element, including replacement, or insertion of a new element, where it the asset or its setting has clearly been modified. Noticeable indirect impacts,.	A change of great extent, including the complete removal of an element. Changes to most or all of the asset or its setting. Total alteration of the asset. Extreme indirect impacts.

Figure 20 Definition of types of change

7.0

Bibliography

7.0 Bibliography

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8.0

Endnotes

8.0 Endnotes

1	Sather, 16.
2	Sather, 17.
3	Sather, 19.
4	Sather, 19.
5	Sather, 26.
6	Sather, 28.
7	Sather, 26.
8	Sather, 27.
9	Sather, 28-29.
10	Sather, 29.
11	Sather, 30.
12	Sather, 53.
13	Sather, 47.
14	Sather, 54.
15	Sather, 53.
16	Sather, 5.
17	Sather, 46.
18	Sather, 50.
19	Sather, 46.
20	Sather, 50.
21	Sather, 56.

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