

TRENYTHON MANOR LODGES

TYWARDREATH

PAR

CORNWALL

Heritage Impact Assessment



South West Archaeology Ltd. report no. 201020



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Trenython Manor Lodges, Tywardreath, Par, Cornwall

Heritage Impact Assessment

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Work undertaken by SWARCH for a private client (The Client)

SUMMARY

This report presents the results of a Heritage Impact Assessment carried out by South West Archaeology Ltd. (SWARCH) for the proposed expansion of accommodation at Trenython Manor, Tywardreath, Par, Cornwall with the construction of two different groups of eco-pod lodges within the grounds.

Trenython is a fine gentleman's residence of the mid to late 19th century, built in a classic Italianate style. Later owned by the Bishop of Truro it was adapted to specifically entertain guests; the Bishop viewed it as his duty to create a focus for the diocese and needed a base from which to host the great and good of the district to forward his various socio-economic philanthropic aims. Falling into disrepair and arguably too large for a private residence without a full staff the building is now part of CLC Resorts group and is a club-house at the heart of a disparate upmarket holiday park, with small timber lodges built throughout the wooded landscaped grounds.

In many ways the Manor House building is still ironically being used as intended, as an entertainment hub. Its function within the park as a grand central communal building has allowed for the restoration and retention of its fine interiors as large open spaces, not divided into flats, etc., as is the fate of many grand residences. It has retained its authenticity and significance due to this re-use. A slight increase in density of the accommodation within the wider grounds, especially in areas not directly visible from the house, will have little to no lasting effect on the building, as they will be in line with the current use of the wider setting.

*Impact on the wider landscape will also be fairly small, whilst Site A (Area 01) may be glimpsed across the fields from the undesignated enclosure nearby it is not visible from the key heritage asset (Castle Dore) and Site B (Area 02) is secluded amongst the trees with no wider viewscape; where slight negative impacts are felt, positive changes to a large, unused and overgrown area outweigh issues and the proposed development sits within an established holiday park landscape. The heritage impact will be **negligible** overall.*



February 2023

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THE CLIENT

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1.0 INTRODUCTION

LOCATION:	TRENTHON MANOR
PARISH:	TYWARDREATH AND PAR
COUNTY:	CORNWALL
CENTROID NGR:	SX 10041 54129
PLANNING REF:	PRE-APPLICATION
SWARCH REF:	TYT20
OASIS REF:	SOUTHWES1-512981

1.1 PROJECT BACKGROUND

South West Archaeology Ltd. (SWARCH) was commissioned by a private client (The Client) to undertake a heritage impact assessment (HIA) for the proposed addition of two areas of eco-pod lodges within the grounds at Trenyhton Manor, Tywardreath, Par, Cornwall. This work was undertaken in accordance with best practice and ClfA guidelines.

1.2 TOPOGRAPHICAL AND GEOLOGICAL BACKGROUND

Trenyhton Manor lies to the east of the village of Tywardreath, just to the north of the Fowey peninsula. The site lies at an altitude of c.105m AOD. The soils of this area are the well-drained fine loamy and fine silty soils over rock of the Denbigh 1 Association (SSEW 1983). These overlie the sedimentary mudstone and siltstone of the Trendrean Mudstone Formation (BGS 2019).

1.3 HISTORICAL BACKGROUND

The site lies within the historic parish of Tywardreath, in the deanery and east division of Powder. A Benedictine Priory was founded at Tywardreath by the Fitz-Williams, the Cardinhams, the Champernowes and the Arundells (Lysons 1814). The Priory was a cell of the monastery of St. Sergius and St. Bacchus in Normandy and, apart from a suppression in 1414, it continued until the Dissolution. The site of the Priory, along with the manor and grange, were granted to the Earl of Hertford in 1542.

Trenyhton Manor was constructed in 1872 on land that formed part of the Little Pinnock Estate (trenyhton.co.uk). It was commissioned as a thank you gift from General Garibaldi to Colonel Peard. Bishop Gott, the third Bishop of Truro, purchased Trenyhton in 1891 to serve as his palace and decorated it with wood panelling from various churches. After the Bishop's family had left in the 1920s, the house served as a Great Western Railway convalescent home, before being converted to a hotel (Wessex Arch 2010).

1.4 ARCHAEOLOGICAL BACKGROUND

The Historic Landscape Characterisation (HLC) records the site as Ornamental: The deliberately and carefully manipulated landscape, parklands and gardens surrounding large country houses, normally of 18th and 19th century origin. This is surrounded by medieval farmland. The Cornwall HER records activity relating to nearly all time periods across the landscape surrounding the site. To the north-east are a number of prehistoric features including rounds, barrows, trackways and findspots, as well as Castle Dore Hillfort, which sits in the registered battlefield of the Battle of Lostwithiel, 1644. Trenyhton Manor itself is Grade II Listed and stands in the vicinity of a medieval settlement, with an ancient cross in its grounds. Little archaeological fieldwork appears to have

taken place in this area, although a historic building record was made of the former coach house at Trenyhton by Wessex Archaeology in 2010.

1.5 METHODOLOGY

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

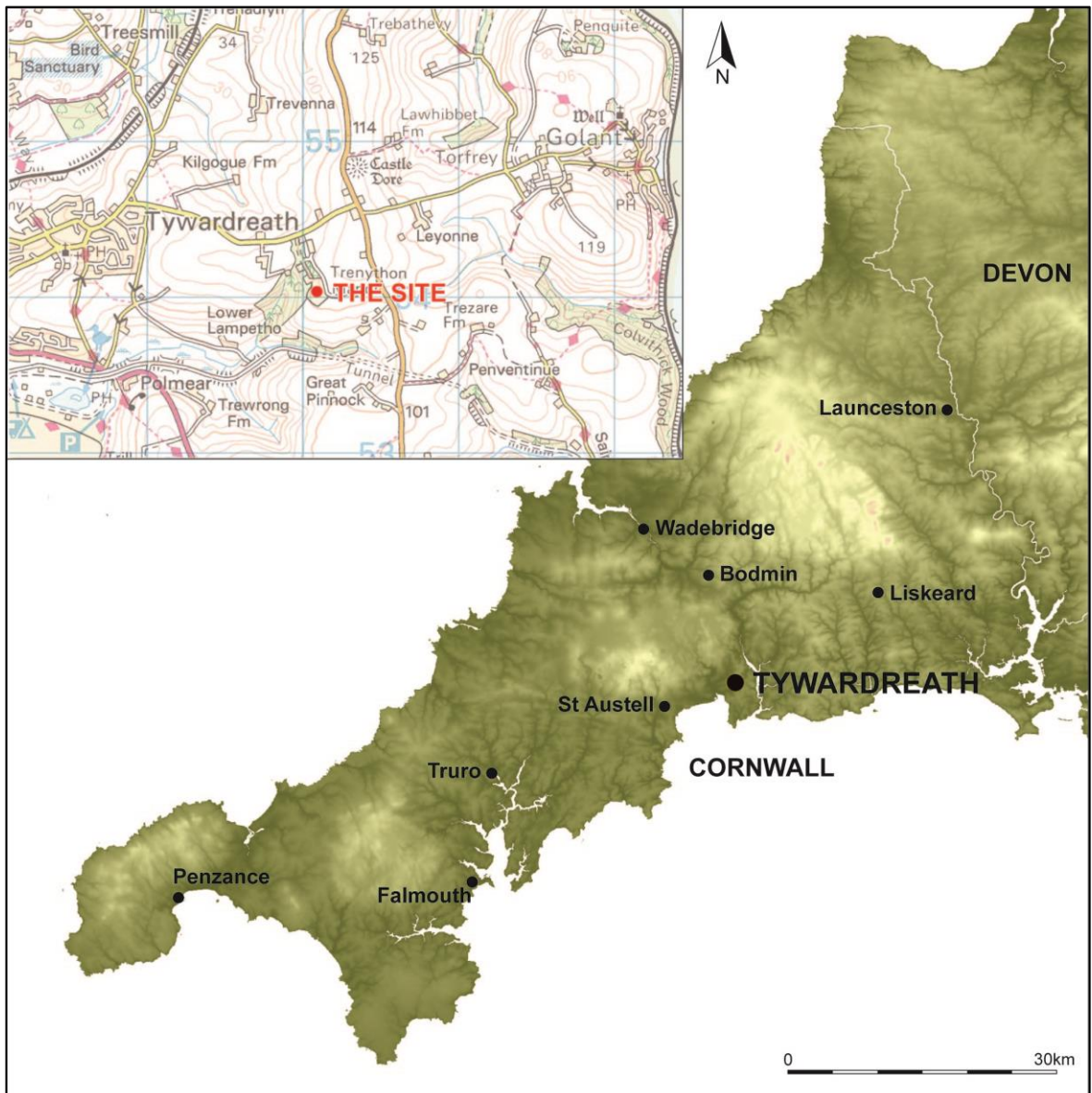


FIGURE 1: SITE LOCATION (THE SITE IS INDICATED).

2.0 SITE INSPECTION

2.1 SETTING

Trenython sits on the north end of the Fowey peninsula, within Tywardreath Parish, on the high slopes of the ridge, overlooking St Austell Bay, specifically Par and Par Sands. The house sits on a south-west facing slope, its gardens and grounds occupying either side of a steep incised valley coombe which runs down through Pinnock Woods, to a tributary which runs out into the sea at Polmear. The house and its immediate gardens are enclosed by trees, with Pinnock wood to the south-west, and open farmland beyond the trees in all directions. To the north runs a small parish road leading to Tywardreath village, to the east the busy B3269 runs down to Fowey. In the fields to the north-east of Trenython Manor is a small prehistoric banked enclosure and further north-east, beyond the B-road, is the scheduled monument, Castle Dore hillfort. The high undulating downs surrounding Castle Dore are the registered battlefield site of the Battle of Lostwithiel in 1644, the land around Trenython serving as a major outpost for the Parliamentary troops. Generally, the character of the area is still working agricultural, with the various fishing villages and larger ports like Fowey still working communities but with a strong tourism element.

The grounds of Trenython are landscaped and have a very pristine 'city park' or 'golf club' like quality, with Victorian style lamps lighting the driveway, gravelled fenced paths and smart signage. It is this overlay of modern character, due to the estate's conversion to a CLC Resorts Holiday Park which somewhat obscures some fine specimen planting, rhododendrons and camellias, as well as conifers and other exotic trees. The setting is very arboreal, with evergreens to the front of the house and more blossom trees to the west, on the terraced lawns which drop to the woodland walks. The trees have been planted and maintained/managed to ensure views across the bay remain, otherwise the setting is quite enclosed. Indeed, the lodges are barely visible from the main house, located more to the east, north-east, the house orientated to the south-west. To the west of the house, the function of the asset as a hotel becomes obvious, with a 20th century raised terrace area serving the bar.

There are two sites proposed for additional accommodation at Trenython Manor Hotel and Park. The site was visited by archaeologist Emily Wapshott in October 2020; assets including the Listed building Trenython House, a scheduled stone cross, within the grounds and nearby Castle Dore, also a scheduled monument were considered in more detail; a general impact assessment on views and character on the approach and within the grounds was also made.

Area 01 is alongside (west) the access drive to the front of the site, within an area of 19th century wind-break tree planting. These small hotelier pods will be scattered amongst the trees on stilts, served by a raised decking walkway.

Area 02 is set on the hillside to the north-east of the house, behind the estate woodlands. These are larger eco-cabin pods for self-catering. They will occupy an already terraced area of slope with landscaping to be installed to blend with the rest of the site. Parking for these will be provided alongside an existing access track.

2.2 ASSETS

2.2.1 TRENTHON

Listing Text: Country house. 1860. Coursed rubble with stucco dressings; dry Delabole slate hipped roofs with many roof dormers behind parapet with moulded entablature; stepped stuccoed axial stacks with moulded entablature. Large rectangular plan plus service wing set back on the left, a small pavilion in front of service wing, plus C20 conservatory low down at the front and extension to ground-floor front room on the left. 2 storeys plus attic over basement; symmetrical 1:3:1 -bay garden front with the 2 side bays canted and stuccoed. Original horned sashes to most openings: segmental arches to moulded architraves on sill blocks to 1st-floor centre bays, the canted bays with impost strings and keyblocks and there is a moulded 1st-floor string linked to hoodmoulds on consoles to the central ground-floor bays. Other elevations with similar details. Rear entrance front has central tetrastyle Tuscan port cochere and there is a central panelled door flanked by 4 patterned transomed windows. There are 4 round-arched windows above. INTERIOR is

exceptionally fine with moulded and richly-carved plaster ceiling cornices, moulded architraves and panelled doors. Large stair hall has a panelled balcony/gallery to each side carried on large moulded and carved brackets; the imperial staircase and the gallery have turned balustrades with square panelled newels with ball finials, there is a modillioned ceiling cornice above over a soffit carried on pilasters. There are carved screens on either side of the staircase. The central front room has a ceiling with moulded ribs and a moulded and dentilled cornice; the walls are panelled with richly-carved re-used C17 panelling and the chimneypiece has a carved overmantle. HISTORY: Trenyhton was the home of John Gott, the 3rd Bishop of Truro, between his consecration in 1891 until his death in 1906. He had decided to live at Trenyhton, in preference to Lis Escop in Truro, so that he would be at the centre of his diocese - "Trenyhton would enable him to fulfill the condition that a Bishop must be given to hospitality; and the possession of land, however few acres, made him a Cornishman, rooted in the land and naturalised in the soil". At Trenyhton he set "a bright example of life at unity in itself". Gott took on the task of completing Truro Cathedral as envisaged by Bishop Benson. He was an energetic bishop, visiting most of the schools, workhouses and hospitals including those on the Isles of Scilly within 3 years of his enthronement.

Grade II Listed, this is a fine, large house, in a popular Anglicised version of Italianate classical 'villa' style, known as 'Tuscan'. It is built of local stone with fine stucco detailing to the exterior and a very fine plaster interior, rather heavier and more obviously Victoriana in character, with mixed influence, even some Indian and Oriental elements and obvious later 19th century extensions, including a mix of neo-classical and even 'Tudor-bethan' elements.

The building is used as the club house/restaurant of a large upscale holiday park, so retains its broad entertainment function, its grand interiors retaining their fixtures and fittings, appearance and ambience. The gardens and wider grounds will have undergone considerable change but around the house they have retained their arboreal gentry level character to some extent. The building is authentically still a grand country house but clearly no longer a private home. All of the superficially affixed associated signage and advertising indicates this. The building appears to be of remarkably high integrity in the main reception areas and structurally as a whole. The building is of architectural interest, very representative of its period and of the socio-economic conditions in Cornwall at the time of its construction. On the whole, the house initially presents as one cohesive design, but the service areas are of very different character in places, potentially additions, and therefore of more interest, adding a surprising level of evidential value to such a later-period house. The house has obvious associative historical value for the region, having been lived in by the 3rd Bishop of Truro, an influential man. It is also aesthetically pleasing, designed specifically to entertain on a grand scale. It has no communal value. Full assessment tables can be found in Appendix 3.

2.2.2 STONE CROSS

This scheduled monument (UID: 1004646) has no description being an Old County Number Record. It survives as a Cornish-Celtic wheel headed cross with 'pierced' or four-holed head, on a tapered chunky shaft which may have some incised linear work. It has very weathered faces and is possibly quite damaged lower down, as it only now stands c.1.25m in height; it's integrity is therefore fairly low as any base or socket stone has also been lost, as well as presumably part of the shaft. The cross is set on top of a decorative rockery with conifer tree planting, clearly part of a 19th century decorative garden scheme. It is thought it was moved from the nearby crossroads at the top of the ridge, apparently dredged from an adjacent pond, as documented on the local historic environment record.

Clearly this is an asset which is intended to be wholly tied to its locale and from which it derives its meaning; a wayside cross, at the crossroads. Located as it is, now being merely a garden feature, it has lost its context and therefore all authenticity and any evidential value and possible historical value. It is overshadowed in its setting by the adjacent planting and is only identifiable on inspection, retaining no visual profile in the gardens, technically it is of aesthetic value as a piece of medieval stone carving, indeed it could be argued that its somewhat romantic appeal as a

curated 'ancient artefact' garden ornament is the only value left to it! It is located immediately south of the modern hotel terraces west of the house, framed to south-west and south-east by cabins. A strong planted boundary screens the hotel from the adjacent cabins and almost immediately flanks this cross to the north and west, with only limited views to the house; views outwards from the south-east and south are enclosed by cabins and the landscaped arboreal character of the gardens.

2.2.3 CASTLE DORE

Scheduling Text: The monument includes a small multivallate hillfort, situated on a prominent ridge overlooking at least two tributaries to the River Fowey. The hillfort survives as a roughly circular central area defined by a well-constructed inner rampart and ditch with a further, mainly concentric, outer rampart and partially-buried outer ditch which diverge from the inner rampart only on the east to form a more complex entrance annexe. Re-interpretation of the previous excavation results indicates the hillfort was constructed during the 5th - 4th centuries BC based on ceramic evidence. A later phase followed a period of abandonment when the entrance area was remodelled probably in the 4th - 3rd centuries BC. The interior contained several four- to six-post structures and the remains of some round houses, defined by stake holes indicating a complex building sequence with frequent replacements of structures over a prolonged period. Two oval structures may also represent Romano-British or later occupation, although the pottery assemblage seems to indicate abandonment before the Roman period. Other finds included Iron Age imported glass bracelets and a glass bead. Excavated evidence also revealed the presence of finds relating to the skirmish between Charles I and the Earl of Essex, fought at Castle Dore during the Civil War in 1644. Small multivallate hillforts are important for understanding the nature of settlement and social organisation within the Iron Age period. Despite partial excavation and the cultivation of the interior, the small multivallate hillfort called Castle Dore survives comparatively well and will contain further archaeological end environmental evidence relating to its construction, development, abandonment, re-use, defensive, strategic and social significance, domestic arrangements, agricultural practices, industrial activity and trade within its overall landscape context.

The hillfort is on private land but has a pedestrian entry gate and access path. There is some damage from cattle on the banks but generally it is in good condition, with little to no scrub. The site is very authentic as an ancient monument, fenced from the rest of the land, under grass pasture, well maintained. The setting has been retained as open in character, the site having vast landscape views east, north, and west, so that an appreciation of its location and function as a defended possibly high-status site, is possible. It is also located within a registered battle-field which provides an interesting historical context, as well as the local landscape being characterised as 'Medieval farmland'; the adjacent road which divides it from the ground to the west, including Trenyhton is aurally intrusive but screened from view by large Cornish hedge banks. The hillfort is in good upstanding (archaeological) condition; particularly, the inner ring of ramparts is almost complete. It also has high evidential value, both in archaeological and paleoenvironmental deposits; within the banks, surrounding area and sealed beneath the feature. It retains a strong visual profile and has aesthetic value as a substantial monument, with good historic character. The interior was partially excavated between 1936 and 1937 by CA Raleigh-Radford and is associated with King Mark and the fable/legend of Tristan and Iseult. Excavation has also showed that it was involved in the English Civil War, relating to the skirmish between Charles I and the Earl of Essex, the Battle of Lostwithiel, when in 1644 Parliamentary forces retreated into the earthworks and held the position until dark. This site therefore has high historical associative value for a variety of reasons. It has no communal value.

2.3 CONSIDERATION OF THE PROPOSALS (SEE APPENDIX 2)

2.3.1 AREA 01 (SITE A)

It is proposed to utilise the extant terraced ground to situate five rows of larger wedge-shaped pods/cabins, twenty-four in total. Some permanent infrastructure will be installed, bases, services and paths, the pods (as elsewhere) will be timber. The rows will reduce in width as they move away from the established holiday-park cabins to the north; an attempt to soften any boundaries and to blend the pods in to the environment. The rows also follow the natural curve of the topography here for the same reason. Car parking will be kept down-slope, within the valley, next to the extant track, where the cars can be completely screened from view. Garden-character landscaping will surround the pods and provide access via designed path system, so that visually the area blends back into the existing site.

2.3.2 AREA 02 (SITE B)

It is proposed to site ten pods, served/accessed by a serpentine boarded walkway. The pods will be wooden and of 'hotelier' character, meaning guests will use all the main facilities of the hotel, but will have a small en-suite. They are small and sub-rectangular in footprint but arc up to a pitched tent-like shape, reducing their profile. Services are intended to be minimised and designed to be served by a single linear trench, located under the boardwalk, fanning out only as necessary, to minimise ground disturbance; the boardwalk will follow an established walking path, leading from the main car park. The pods themselves sit above ground on small stilts, again to minimise their impact; they are to be located along the hedge bank but set in amongst the trees, away from the driveway.

2.4 WALKOVER SURVEY

2.4.1 AREA 01 (SITE A)

This area has been terraced significantly in the past, as there is a lot of redeposited subsoil, tracks, a landscaped access road and turning area and spoil tip. The ground is now stepped down the slope and has been graded, whilst scrub has grown back it would appear much of the topsoil and even significant layers of subsoil have likely been lost here already. It was confirmed by the site manager that this had been earmarked for a previous project. Since the initial work the area has lain fallow and is now overgrown by scrub and weeds, used for rubbish dumping and does not provide a positive visual frame for the south parts of the holiday park which is otherwise pristinely maintained.

There are glimpses to the upper levels of the house over the trees of Pinnock Woods, confirming intervisibility to some extent. There are also glimpses out to the fields which frame Trenython and intervisibility with the undesignated enclosure site just north-east of the holiday park was also confirmed. The current character of the space is neutral, an unused area of cleared woodland or former farmland and generally due to the hedgebanks and trees it feels quite enclosed. To the north-east there is a hedge and fence boundary from the established holiday park site, with a gate in the north corner, accessing an existing hardcore track. To the south-east is a long mature Cornish hedgebank boundary with lots of mature hedgerow trees. The site is framed by arable fields on this side, the ground rising to the north-east to a ridge. To the south-west there is a tall conifer hedge screening a small working nursery and grounds-keepers yard, Pinnock wood wraps around this bottom part of the site. The long north-west boundary is fenced, being the steep slopes of the combe, occupied by Pinnock Wood.



FIGURE 2: VIEW FROM AREA 01/SITE A BACK TO THE ADJACENT CABINS OF THE CURRENT HOLIDAY PARK, SHOWING HOW THE OVERGROWN OPEN AREA OF UNKEMPT SCRUB CONTRASTS TO THE ARBOREAL CHARACTER OF THE INNER GARDEN AREAS; FROM THE SOUTH-EAST.

2.4.2 AREA 02 (SITE B)

Area 02 (Site B) lies directly west of the entrance drive, on a natural west-facing slope. The driveway is terraced down into the ground and is now tarmacked, the spoil from the cut was raised up to landscape sloping banks to either side; the banks were planted with specialist shrubs, such as camellias and rhododendrons. Along both sides of the driveway the shrubbery was flanked by wind break plantations of native species trees, a mix of oaks, ash, and beech. This area has a strong polite garden character, with modern hotel elements such as lighting and signage. On the west side of the driveway the grounds are enclosed by arable fields, with a wide but fairly low Cornish hedge bank and modern post and wire fencing; there is however a marked rounded projection on this boundary, widening the tree plantation.

The area under the trees is fairly open, but views in and out of the area are reduced by both the shrubs to the east and trees to north and south and hedge bank and trees to west; giving this area a separate and quite enclosed feeling, the landscape beyond merely glimpsed. Views up the drive are naturally focussed up towards the house, with due to the landscaping, no direct views into the plantation. External views from along the road approach from Fowey are screened by the trees and hedge bank; the field much higher than the road as the road is terraced into the slope. The boundary on this west side is visually strong, as it announces the estate in the landscape. Views on the approach from Lostwithiel are even more enclosed by the lodge house at the gate and more trees.



FIGURE 3: AREA 02/SITE B, A WIND BREAK 19TH CENTURY PLANTATION OF NATIVE SPECIES TREES BORDERING A SHRUBBERY, ENCLOSED ON THE WEST SIDE BY A MATURE CORNISH HEDGE BANK, WITH FIELDS BEYOND; FROM THE EAST.

No obvious archaeological features were noted amongst some expected ground disturbance from tree roots. It however of note that the hedge bank appears to run out and around something, which may merely be landscaping but in area with a significant amount of prehistoric archaeology and medieval settlements, boundary anomalies can often to point to an earlier feature which may since have been landscaped away. The ground within the estate woods is noticeably higher in level than that in the fields, suggesting any archaeology deposits may have quite a deep buffer of 'made' ground on top.

2.5 HERITAGE IMPACT ASSESSMENT

The physical impact of any of the proposals inherent in ground works for service trenching etc will have a negative effect on any archaeology. Site A (Area 01) is considered to be of low archaeology potential, as it has already been significantly terraced and landscaped, with expected associated disturbance of below-ground deposits. Site B (Area 02) displays a depth of made ground associated with landscaping from the driveway, however considering the prehistoric archaeology and medieval field systems and documentary evidence of early settlement, this area could be considered to have a medium archaeological potential. This risk can be mitigated however as the smaller hotelier pods are far less intrusive into the ground and the buffer of made ground will likely not be breached during the works. Archaeological impact is **negligible** to **negative/slight** overall.

The grounds of Trenyphon Manor are extensive and of established planted character, with lots of trees and mature shrubs; this allows for the positioning of quite dense existing holiday-park chalets without too much visual interference with the core gardens around the house. Adding extra accommodation to the grounds utilising, especially for Area 02 alongside the drive, an area which is used for walking and amenity is obviously going to have a general inherent impact on the function of the site as an Ornamental gardens; this is mitigated in the clever design and use of

natural wood materials and siting to allow for existing plant screening. Area 01 is more open and does hold a sight line to the main house, although only the upper floors and former windows, with no views from key spaces and the pods will stand in no key garden views and lie away from the Par coastal view. However, the pods here will be smaller than the existing chalets and whilst there will be a temporary negative impact from the construction phase and until the relevant landscaping matures, in time this will be no more impactful than the existing site use. The setting around the main house will not be impacted. **Negative/moderate** impact on setting character, aural and light intrusion for a short period during construction. **Negligible** impact on the wider garden setting over time; **Positive/slight** beneficial impact in improving a site of currently overgrown and derelict character on the edge of a high-status Ornamental garden. The impact to the significance of the house is **Negligible** as the pods won't directly affect the historic internal detailing. Primarily of aesthetic and architectural value, the building is focussed on its key reception spaces and main lobby, and external facades; also no effect on immediate setting or important views from the reception rooms.

The cross in the grounds has no intervisibility with either site and there will be no impact on the established garden character of its setting or its immediate views; **Neutral** impact.

There may be an inherent impact on the landscape in which Castle Dore, the scheduled hillfort sits, which would have an indirect impact on the asset. There will be sight lines from Site A (Area 01) to the undesignated, presumed Iron Age enclosure in the fields between Trenython and Castle Dore. Whilst there are no direct views between either site, due to screening from trees and Castle Dore there is a direct sight line between the adjacent field of Site B (Area 02) and the hillfort, across the road. The potential landscape spatial connection and possible relationships between these archaeological sites and archaeological context of its wider landscape will be slightly, inherently impacted by further development and encroachment into its rural setting. The openness of the hillforts setting means it is unprotected from the general changes in the modern Cornish landscape, so may be considered to have a certain level of flexibility, as so much has changed in its landscape context; **Negligible** impact. The associated registered battlefield edge is defined as the crossroads just above Trenython and there are no direct views, but generally from the high ridge there will be views to the wider arboreal gardens; **Negligible** impact.

2.5.1 RECOMMENDATIONS

Further mitigation of works, such as monitoring is usually suggested where service trenching and general ground works may encounter archaeology and could be expected as a condition of planning. However, since the larger south area (Area 01/Site A) has already been so disturbed that may be considered unnecessary.

3.0 CONCLUSION

Trenython is a fine gentleman's residence of the mid to late 19th century, built in a classic Italianate style. Later intended specifically to entertain the guests of the Bishop of, who viewed it as his duty to create a focus for the diocese and from which to host the great and good of the district to forward his various socio-economic philanthropic aims. Falling into disrepair and arguably too large for a private residence without a large staff the building is now part of CLC Resorts group and is a club-house at the heart of a disparate upmarket holiday park, with small timber lodges built throughout the wooded landscaped grounds.

In many ways the building is still ironically being used for exactly what it was built, as an entertainment hub. Its use on the park as a grand central communal building has allowed for the restoration and retention of its fine interiors as large open spaces, not divided into flats, etc., as is the fate of many grand residences. It has retained its authenticity and significance due to this convenient re-use. A slight increase in density of the accommodation, especially in areas not directly visible from the house, or the house's main spaces will have little to no lasting effect on the building, as they will be in line with the current use of the setting.

Impact on the wider landscape will also be fairly small, whilst Site A may be glimpsed across the fields from the undesignated enclosure nearby it is not visible from either local scheduled monument and Site B is secluded amongst the trees with no wider viewscape; where slight negative impacts are felt, positive changes to a large, unused and overgrown area outweigh issues and the proposed development sits within an established holiday park landscape. The heritage impact will be **negligible** overall.

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APPENDIX 1: IMPACT ASSESSMENT METHODOLOGY

Heritage Impact Assessment - Overview

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

National Policy

General policy and guidance for the conservation of the historic environment are now contained within the *National Planning Policy Framework* (Department for Communities and Local Government 2012). The relevant guidance is reproduced below:

Paragraph 128

In determining applications, local planning authorities should require the applicant to describe the significance of any heritage assets affected, including the contribution made by their setting. The level of detail should be proportionate to the assets’ importance and no more than is sufficient to understand the potential impact of the proposal on their significance. As a minimum the relevant historic environment record should be consulted, and the heritage assets assessed using appropriate expertise where necessary. Where a site on which a development is proposed includes or has the potential to include heritage assets with archaeological interest, local planning authorities should require developers to submit an appropriate desk-based assessment and, where necessary, a field evaluation.

Paragraph 129

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

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

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

Cultural Value – Designated Heritage Assets

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

Listed Buildings

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

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

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

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

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

Conservation Areas

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

Scheduled Monuments

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

Registered Parks and Gardens

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

Registered Battlefields

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

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

World Heritage Sites

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

Value and Importance

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

TABLE 1: THE HIERARCHY OF VALUE/IMPORTANCE (BASED ON THE DMRB VOL.11 TABLES 5.1, 6.1 & 7.1).

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

Concepts – Conservation Principles

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

Evidential Value

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

Historical Value

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

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

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

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

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

Aesthetic Value

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

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

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

Communal Value

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

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

Authenticity

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

Integrity

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

Summary

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

Setting – The Setting of Heritage Assets

The principle guidance on this topic is contained within two publications: *The Setting of Heritage Assets* (Historic England 2015) and *Seeing History in the View* (English Heritage 2011). While interlinked and complementary, it is useful to consider heritage assets in terms of their *setting* i.e. their immediate landscape context and the environment within which they are seen and experienced, and their *views* i.e. designed or fortuitous vistas experienced by the visitor when at the heritage asset itself, or those that include the heritage asset. This corresponds to the experience of its wider landscape setting.

Where the impact of a proposed development is largely indirect, *setting* is the primary consideration of any HIA. It is a somewhat nebulous and subjective assessment of what does, should, could or did constitute the lived experience of a monument or structure. The following extracts are from the Historic England publication *The Setting of Heritage Assets* (2015, 2 & 4):

The NPPF makes it clear that the setting of a heritage asset is the surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve.

Setting is not a heritage asset, nor a heritage designation. Its importance lies in what it contributes to the significance of the heritage asset. This depends on a wide range of physical elements within, as well as perceptual and associational attributes, pertaining to the heritage asset's surroundings.

While setting can be mapped in the context of an individual application or proposal, it does not have a fixed boundary and cannot be definitively and permanently described for all time as a spatially bounded area or as lying within a set distance of a heritage asset because what comprises a heritage asset's setting may change as the asset and its surroundings evolve or as the asset becomes better understood or due to the varying impacts of different proposals.

The HIA below sets out to determine the magnitude of the effect and the sensitivity of the heritage asset to that effect. The fundamental issue is that proximity and visual and/or aural relationships may affect the experience of a heritage asset, but if setting is tangential to the significance of that monument or structure, then the impact assessment will reflect this. This is explored in more detail below.

Landscape Context

The determination of *landscape context* is an important part of the assessment process. This is the physical space within which any given heritage asset is perceived and experienced. The experience of this physical space is related to the scale of the landform, and modified by cultural and biological factors like field boundaries, settlements, trees and woodland. Together, these determine the character and extent of the setting.

Landscape context is based on topography, and can vary in scale from the very small – e.g. a narrow valley where views and vistas are restricted – to the very large – e.g. wide valleys or extensive upland moors with 360° views. Where very large landforms are concerned, a distinction can be drawn between the immediate context of an asset (this can be limited to a few hundred metres or less, where cultural and biological factors impede visibility and/or experience), and the wider context (i.e. the wider landscape within which the asset sits).

When new developments are introduced into a landscape, proximity alone is not a guide to magnitude of effect. Dependant on the nature and sensitivity of the heritage asset, the magnitude of effect is potentially much greater where the proposed development is to be located within the landscape context of a given heritage asset. Likewise, where the proposed development would be located outside the landscape context of a given heritage asset, the magnitude of effect would usually be lower. Each case is judged on its individual merits, and in some instances the significance of an asset is greater outside of its immediate landscape context, for example, where church towers function as landmarks in the wider landscape.

Views

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

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

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

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

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

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

Yet visibility alone is not a clear guide to visual impact. People perceive size, shape and distance using many cues, so context is critically important. For instance, research on electricity pylons (Hull & Bishop 1988) has indicated scenic impact is influenced by landscape complexity: the visual impact of pylons is less pronounced within complex scenes, especially at longer distances, presumably because they are less of a focal point and the attention of the observer is diverted. There are many qualifiers that serve to increase or decrease the visual impact of a proposed development (see Table 2), some of which are seasonal or weather-related.

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

Type and Scale of Impact

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

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

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

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

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

Scale of Impact

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

This assessment incorporates the systematic approach outlined in the ICOMOS and DoT guidance (see Tables 6-8), used to complement and support the more narrative but subjective approach advocated by Historic England (see Table 5). This provides a useful balance between rigid logic and nebulous subjectivity (e.g. the significance of effect on a Grade II Listed building can never be greater than moderate/large; an impact of negative/substantial is almost never achieved). This is in adherence with GPA3 (2015, 7).

TABLE 2: MAGNITUDE OF IMPACT (BASED ON DMRB VOL.11 TABLES 5.3, 6.3 AND 7.3).

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

TABLE 3: SIGNIFICANCE OF EFFECTS MATRIX (BASED ON DRMB VOL.11 TABLES 5.4, 6.4 AND 7.4; ICOMOS 2011, 9-10).

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

TABLE 4: SCALE OF IMPACT.

Scale of Impact	
Neutral	No impact on the heritage asset.
Negligible	Where the developments may be visible or audible, but would not affect the heritage asset or its setting, due to the nature of the asset, distance, topography, or local blocking.

<i>Negative/minor</i>	Where the development would have an effect on the heritage asset or its setting, but that effect is restricted due to the nature of the asset, distance, or screening from other buildings or vegetation.
<i>Negative/moderate</i>	Where the development would have a pronounced impact on the heritage asset or its setting, due to the sensitivity of the asset and/or proximity. The effect may be ameliorated by screening or mitigation.
<i>Negative/substantial</i>	Where the development would have a severe and unavoidable effect on the heritage asset or its setting, due to the particular sensitivity of the asset and/or close physical proximity. Screening or mitigation could not ameliorate the effect of the development in these instances.

TABLE 5: IMPORTANCE OF SETTING TO INTRINSIC SIGNIFICANCE.

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

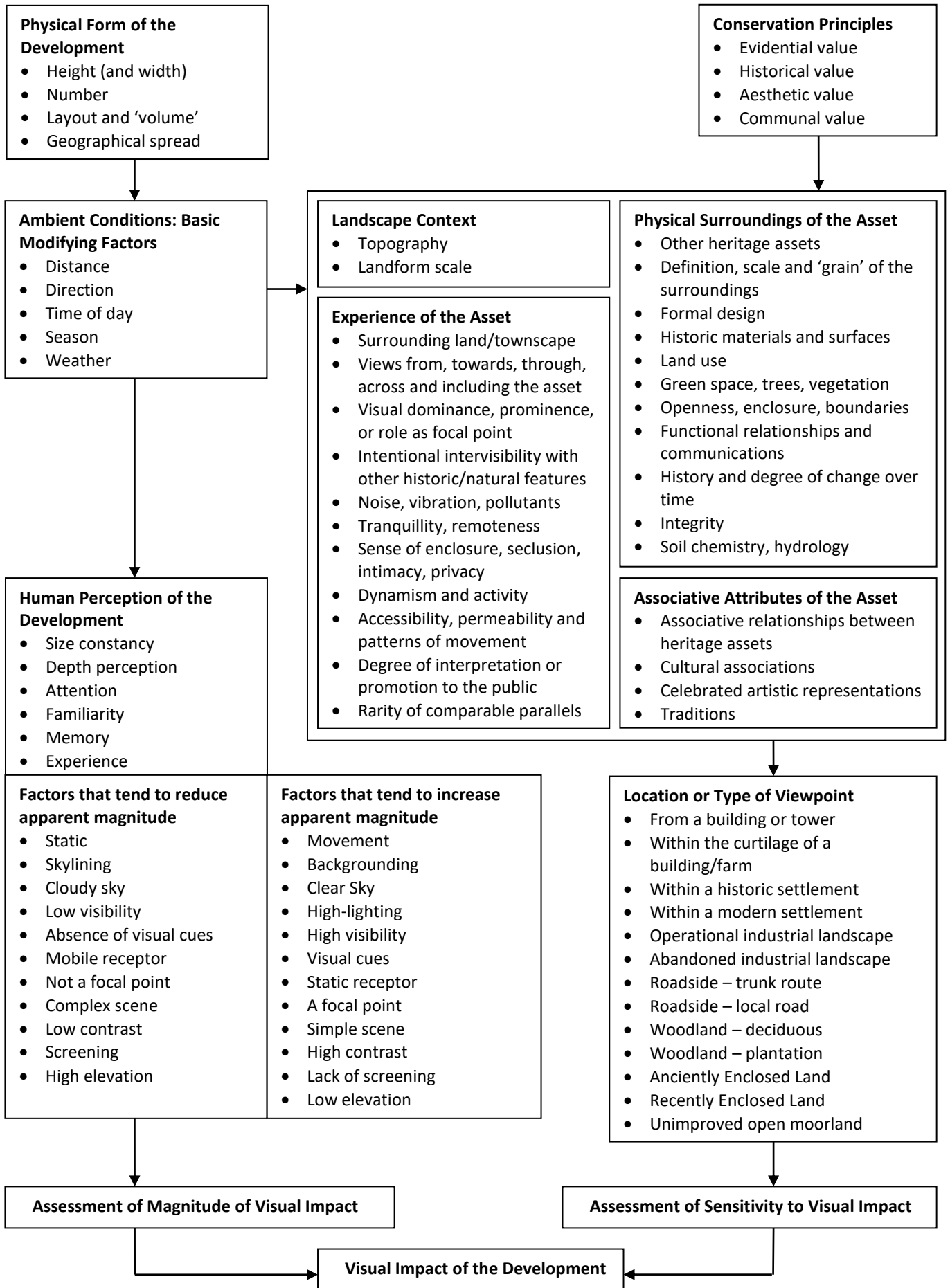


TABLE 6: THE CONCEPTUAL MODEL FOR VISUAL IMPACT ASSESSMENT PROPOSED BY THE UNIVERSITY OF NEWCASTLE (2002, 63), MODIFIED TO INCLUDE ELEMENTS OF ASSESSMENT STEP 2 FROM THE SETTING OF HERITAGE ASSETS (HISTORIC ENGLAND 2015, 9).

APPENDIX 2: PROPOSED PLANS



FIGURE 4: AREA 01 (SITE A) TO THE SOUTH OF THE SITE (AS SUPPLIED BY CLIENT).

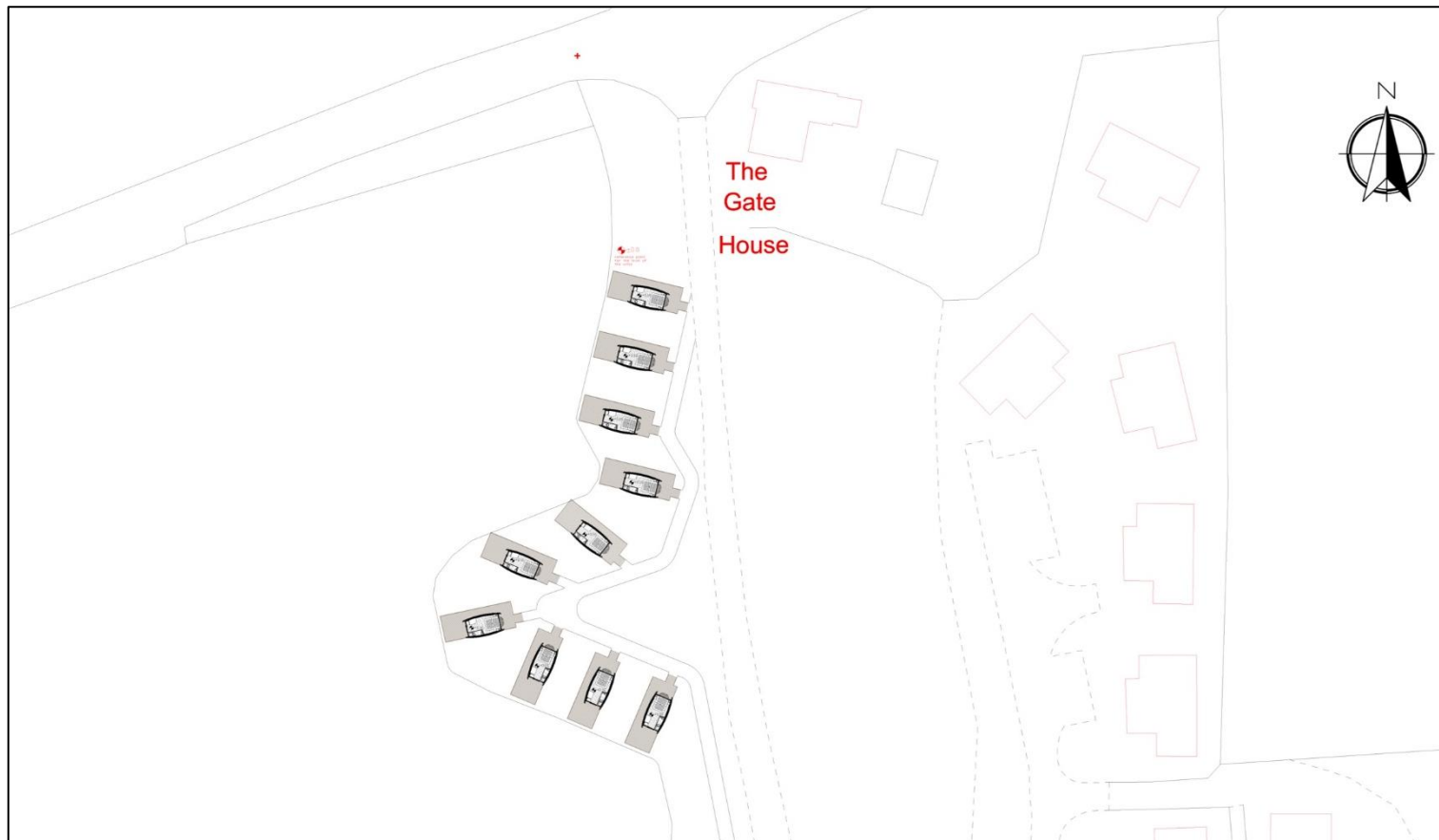


FIGURE 5: AREA 02 (SITE B) ALONGSIDE THE DRIVEWAY (AS SUPPLIED BY CLIENT).

APPENDIX 3: IMPACT ASSESSMENT TABLES

Asset Name: Trenython	
<i>Parish:</i> Tywardreath	<i>Within the ZTV of the site:</i> Yes
<i>Designation:</i> Grade II	<i>Value:</i> Medium
<i>Distance to the site:</i> within the grounds	<i>Condition:</i> Good
<p><i>Description: Listing:</i> Country house. 1860. Coursed rubble with stucco dressings; dry Delabole slate hipped roofs with many roof dormers behind parapet with moulded entablature; stepped stuccoed axial stacks with moulded entablature. Large rectangular plan plus service wing set back on the left, a small pavilion in front of service wing, plus C20 conservatory low down at the front and extension to ground-floor front room on the left. 2 storeys plus attic over basement; symmetrical 1:3:1 -bay garden front with the 2 side bays canted and stuccoed. Original horned sashes to most openings: segmental arches to moulded architraves on sill blocks to 1st-floor centre bays, the canted bays with impost strings and keyblocks and there is a moulded 1st-floor string linked to hoodmoulds on consoles to the central ground-floor bays. Other elevations with similar details. Rear entrance front has central tetrastyle Tuscan port cochere and there is a central panelled door flanked by 4 patterned transomed windows. There are 4 round-arched windows above. INTERIOR is exceptionally fine with moulded and richly-carved plaster ceiling cornices, moulded architraves and panelled doors. Large stair hall has a panelled balcony/gallery to each side carried on large moulded and carved brackets; the imperial staircase and the gallery have turned balustrades with square panelled newels with ball finials, there is a modillioned ceiling cornice above over a soffit carried on pilasters. There are carved screens on either side of the staircase. The central front room has a ceiling with moulded ribs and a moulded and dentilled cornice; the walls are panelled with richly-carved re-used C17 panelling and the chimneypiece has a carved overmantel. HISTORY: Trenython was the home of John Gott, the 3rd Bishop of Truro, between his consecration in 1891 until his death in 1906. He had decided to live at Trenython, in preference to Lis Escop in Truro, so that he would be at the centre of his diocese - "Trenython would enable him to fulfil the condition that a Bishop must be given to hospitality; and the possession of land, however few acres, made him a Cornishman, rooted in the land and naturalised in the soil". At Trenython he set "a bright example of life at unity in itself". Gott took on the task of completing Truro Cathedral as envisaged by Bishop Benson. He was an energetic bishop, visiting most of the schools, workhouses and hospitals including those on the Isles of Scilly within 3 years of his enthronement.</p>	
<p><i>Supplemental Comments:</i> Grade II Listed, this is a fine, large house, in a popular Anglicised version of Italianate classical 'villa' style, known as 'Tuscan'. It is built of local stone with fine stucco detailing to the exterior and a very fine plaster interior, rather heavier and more obviously Victoriana in character, with mixed influence, even some Indian and Oriental elements and obvious later 19th century extensions, including a mix of neo-classical and even 'Tudor-bethan' elements. The building is used as the club house/restaurant of a large upscale holiday park, so retains its broad entertainment function, its grand interiors retaining their fixtures and fittings, appearance and ambience. The gardens and wider grounds will have undergone considerable change but around the house they have retained their arboreal gentry level character to some extent.</p>	
<p><i>Conservation Value:</i> High aesthetic value and displaying a complexity of plan and clear extensions which suggests evidential value above what would be expected from a Victorian country house. Historical associative value for its relationship with the Bishop of Truro. No communal value.</p>	
<p><i>Authenticity and Integrity:</i> This is now a hotel, no longer a private house but is exclusively used for entertaining guests, one of its main former functions, it seems to be remarkably complete and the core little altered despite its hotel usage.</p>	
<p><i>Topographical Location & Landscape Context:</i> The house is located on a long western slope above a steep, wooded combe running down to Par.</p>	
<p><i>Setting:</i> The house sits in extensive ornamental gardens, of arboreal closely planted character, very enclosed but for the curated views to the sea, St Austell Bay. It is now an upmarket holiday venue with associated signage etc, but this has had remarkably little impact on the wider site character and views. The house is more obviously a hotel on its western terrace, which serves the bar.</p>	
<p><i>Principal Views:</i> There is a key inward view to the house along the driveway which approached from the north-west and there is a key outward view west to St Austell Bay.</p>	
<p><i>Landscape Presence:</i> Built in the later Victorian period this was not a house constructed as focal point of a vast estate, needed to make a statement of ownership but was built for entertaining; it does not occupy a visually dominant setting but is instead screened from the wider landscape as a restricted, enclosed site for the privileged, framed by ornamental gardens, inward views discouraged, hence the wind break and trees planting around the edges of the gardens and strong hedgebank boundaries.</p>	
<p><i>Sensitivity of Asset:</i> The asset is sensitive to direct impacts and changes in its immediate setting or key views but is protected and screened from the wider landscape by the nature of its enclosed arboreal character grounds.</p>	
<p><i>Contribution of Setting to Significance of Asset:</i> The gardens are of high-status pleasure ground and ornamental form, allowing us to appreciate the entertainment context for which this 'villa' was built.</p>	
<p><i>Magnitude of Effect:</i> The house is quite enclosed in its core garden setting with all views focussed west, clearly the steep valley landscape and positioning of the house was intended to curate this as a more private site.</p>	
<p><i>Magnitude of Impact:</i> Area 01 (Site A) will be minimally visible via the upper storeys but does not stand in any of the important coastal views. There are no views from the terrace or any key reception rooms, and it does not alter the</p>	

character of the setting. Area 02 (Site B) is more screened by planting and trees with no direct views, slight impact on the setting character as ornamental gardens as it will disrupt what is clearly an amenity walking path through the shrubbery.
<i>Overall Impact Assessment:</i> Negligible impact

Asset Name: Cross in Grounds of Trenythron	
<i>Parish:</i> Tywardreath	<i>Within the ZTV of the site:</i> Yes
<i>Designation:</i> Scheduled monument	<i>Value:</i> High
<i>Distance to the site:</i>	<i>Condition:</i> Good
<i>Listing:</i> Old County Number – no description.	
<i>Supplemental Comments:</i> Granite Cornish-Celtic wheel headed cross with pierced or four-holed head. Tapered chunky shaft and very weathered faces, possibly quite damaged, this cross is set on top of a decorative rockery with conifer tree planting, clearly part of a 19th century decorative garden scheme. It is thought it was moved from the nearby crossroads at the top of the ridge.	
<i>Conservation Value:</i> Highly aesthetic in value and with inherent evidential value in its form, this has no other conservation value.	
<i>Authenticity and Integrity:</i> This has been moved from its intended location with loss of context and is now merely reduced to being a garden feature. The cross itself stands c.1-1.25m, it is damaged and without its base, it may never have been particularly tall, shaft heights do vary but we can assume it is fragmentary in its current state.	
<i>Topographical Location & Landscape Context:</i> It is located on a west-facing landscape slope, east of Trenythron house, on an open grassy slope. The ground has been steeply terraced to provide paved terraces to the adjacent country house.	
<i>Setting:</i> Located on a decorative rockery next to some conifer trees the cross is framed by grass landscaping and flower borders, pergolas and decorative rockeries break up views between the cabins which flank it to the south-east and south-west and south. It is of ornamental garden setting.	
<i>Principal Views:</i> The cross is located next to a path from the terrace so is viewed on approach from the north but isn't identifiable until up close. It has no key views of its own. The landscape is enclosed to the north by a hedge, screening the house from views of the cabins.	
<i>Landscape Presence:</i> The cross has no landscape presence; it is wholly subsumed by the decorative 19th century planting/garden feature in which it is situated.	
<i>Sensitivity of Asset:</i> Removed from its context this cross would be sensitive only to direct physical damage, it is now effectively archaeologically neutral.	
<i>Contribution of Setting to Significance of Asset:</i> The 19th century garden setting bears no relevance to the cross, so far removed from its intended wayside location; however its presence as a garden feature does define its minimal historical associative value as part of the grand former Bishops Palace site at Trenythron, especially considering its ancient Christian symbolic value.	
<i>Magnitude of Effect:</i> There will be no intervisibility and both sites are quite removed within the wooded gardens.	
<i>Magnitude of Impact:</i> There will be no change to the views or setting of this already compromised and uprooted asset.	
<i>Overall Impact Assessment:</i> Neutral impact.	

Asset Name: Multivallate hillfort, called Castle Dore	
<i>Parish:</i> Tywardreath and Par	<i>Within the ZTV from site:</i> Yes
<i>Designation:</i> Scheduled Monument	<i>Value:</i> High
<i>Distance to the site:</i> 0.66m to Area 01/ 0.94m to Area 02	<i>Condition:</i> Fair/Good
<i>Listing:</i> Small multivallate hillforts are defined as fortified enclosures of varying shape, generally between 1 and 5ha in size and located on hilltops. They are defined by boundaries consisting of two or more lines of closely set earthworks spaced at intervals of up to 15m. They date to the Iron Age period, most having been constructed and occupied between the sixth century BC and the mid-first century AD. Small multivallate hillforts are generally regarded as settlements of high status, occupied on a permanent basis. Recent interpretations suggest that the construction of multiple earthworks may have had as much to do with display as with defence. Earthworks may consist of a rampart alone or of a rampart and ditch which, on many sites, are associated with counterscarp banks and internal quarry scoops. Access to the interior is generally provided by one or two entrances, either simple gaps in the earthwork or in turned passages, sometimes with guardrooms. The interior generally consists of settlement evidence. The monument includes a small multivallate hillfort, situated on a prominent ridge overlooking at least two tributaries to the River Fowey. The hillfort survives as a roughly circular central area defined by a well-constructed inner rampart and ditch with a further, mainly concentric, outer rampart and partially-buried outer ditch which diverge from the inner rampart only on the east to form a more complex entrance annexe. Re-interpretation of the previous excavation results indicates the hillfort was constructed during the 5th - 4th centuries BC based on ceramic evidence. A later phase followed a period of abandonment when the entrance area was remodelled probably in the 4th - 3rd centuries BC. The interior contained a number of four- to six-post structures and the remains of some round houses, defined by stake holes indicating a complex building sequence with frequent replacements of structures	

<p>over a prolonged period. Two oval structures may also represent Romano-British or later occupation, although the pottery assemblage seems to indicate abandonment before the Roman period. Other finds included Iron Age imported glass bracelets and a glass bead. Excavated evidence also revealed the presence of finds relating to the skirmish between Charles I and the Earl of Essex, fought at Castle Dore during the Civil War in 1644.</p> <p>Small multivallate hillforts are important for understanding the nature of settlement and social organisation within the Iron Age period. Despite partial excavation and the cultivation of the interior, the small multivallate hillfort called Castle Dore survives comparatively well and will contain further archaeological and environmental evidence relating to its construction, development, abandonment, re-use, defensive, strategic and social significance, domestic arrangements, agricultural practices, industrial activity and trade within its overall landscape context.</p>
<p><i>Supplemental Comments:</i> Listing: Castle Dore was first mentioned by William Worcester in 1470. It was reputedly linked to 'Lancien', the palace of King Mark (Mark Cynawr or Marcus Cunomorus) who appears in Arthurian tales and whose son Drustans (Tristan) is commemorated on a nearby pillar. The district is also associated with the romance of Tristan and Iseult.</p> <p>The hillfort has obvious archaeological value, but its Cornish folkloric associations raise it in importance above other comparable sites for its historical regional importance and the place it holds within popular culture, associated with King Mark.</p> <p>The hillfort is on private land but has a pedestrian entry gate and access path which is maintained and has had a sign board, although this wasn't seen on the visit. Other walkers were within the monument when a site visit was made; it was established that cows no longer occupied the field and so the monument was briefly accessed to achieve some impact assessment landscape photographs, as pedestrian access appears to have been specifically accounted for and facilitated. The other walkers suggested that it was unofficial open access land. The site and gates and mown path appear to suggest the site is well maintained. There is some damage from cattle on the banks but generally it is in good condition, with little to no scrub. Visitor access could become an issue for site maintenance, if not properly defined, restricted and managed.</p>
<p><i>Conservation Value:</i> The interior was partially excavated between 1936 and 1937 by CA Raleigh-Radford; is associated with the legends of King Mark and Tristan and Iseult and excavation has also showed that it was involved in the English Civil War, relating to the skirmish between Charles I and the Earl of Essex, when in 1644 Parliamentary forces retreated into the earthworks and held the position until dark. This site therefore has extremely high historical associative value for a variety of reasons.</p> <p>It also has high evidential value, both in archaeological and paleoenvironmental deposits; within the banks, surrounding area and sealed beneath the feature. It retains a strong visual profile and has aesthetic value as a substantial monument, with good historic character. It has no communal value.</p>
<p><i>Authenticity and Integrity:</i> The site is very authentic as an ancient monument, sat in a field, fenced from the rest of the land, well maintained and open to the vast landscape views, so that an appreciation of its location and function is clear. It is in good upstanding condition; particularly, the inner ring of ramparts is almost complete.</p>
<p><i>Topographical Location & Landscape Context:</i> The hillfort occupies a high point on the ridge of the headland which terminates with Fowey. The ground falls away to east and west and there is a scooping saddle on the ridge to the north, the ground also falls away on this side. There is a gentler continuing decline on the south side, being fairly level from this side.</p>
<p><i>Setting:</i> Located in the corner of a later field, fenced off and maintained under pasture. The adjacent road does intrude aurally but generally the area is still of working agricultural character.</p>
<p><i>Principal Views:</i> The views are vast to the west, east and north, restricted to the south by several small farmhouses and farms at the crossroads.</p>
<p><i>Landscape Presence:</i> The site is a real local landmark as it tops the hill along the B3269 on the main approach to Fowey on the high ridge of the headland.</p>
<p><i>Sensitivity of Asset:</i> Of immense evidential value this site is extremely sensitive to impacts in its immediate environment and in setting and views at close quarters.</p>
<p><i>Contribution of Setting to Significance of Asset:</i> The hillfort is located within the registered battlefield and amongst medieval field systems. This provides a depth of context and real sense of place for the site. The setting has retained its open character and allows a real appreciation for the geographical location for defence and possibly a statement of dominance from this monument.</p>
<p><i>Magnitude of Effect:</i> There is intervisibility with the immediate setting of the proposed location alongside the drive, but not the location itself amongst the trees. Trenythron appears in the landscape as a wooded enclosed estate, clearly landscaped and planted but of broadly rural outward character. Located on the lower slopes and at some distance, two fields and road over form the hillfort it is not close enough to have direct impact.</p> <p>Any slight density increase in development in this wider sensitive landscape, such as at Site A (Area 01) could be considered to have slight inherent negative impact on such an important monument which is so tied to its landscape surroundings, due to its landscape function.</p>
<p><i>Magnitude of Impact:</i> No immediate change in views or setting, slight inherent encroachment of holiday park use in the landscape.</p>
<p><i>Overall Impact Assessment:</i> Negligible impact.</p>

APPENDIX 4: PHOTOGRAPHIC ARCHIVE



1. THE FRONT DRIVE TO THE MAIN HOUSE, SHOWING THE LANDSCAPED GARDENS AND LIGHTING AND SIGNAGE WITHIN THE GROUNDS CONVERTED TO A HOLIDAY PARK; FROM THE NORTH, NORTH-WEST.



2. VIEW OF THE FRONT OF THE HOUSE, IN ITS CURRENT FUNCTION AS A HOTEL; FROM THE NORTH.



3. VIEW ACROSS THE WOODED PARKLAND LANDSCAPED GROUNDS, WITH SMALL WOODEN HOLIDAY LODGES BUILT SCATTERED WITHIN THEM; FROM THE SOUTH-WEST.



4. VIEW OF THE HOUSE, WITH ITS ARBOREAL AND TERRACED WESTERN GARDEN SETTING¹ FROM THE SOUTH, SOUTH-WEST.



5. THE LOBBY INTERIOR OF TRENYTHON MANOR, SHOWING THE FINE INTERIOR OF THE BUILDING; FROM THE WEST, NORTH-WEST.



6. AREA 01/SITE A; CURRENT GARDENING AND MAINTENANCE USES OF THE SITE ARE NOT PARTICULARLY IN KEEPING WITH AN AREA OF THE EDGE OF HIGH-STATUS ORNAMENTAL GARDENS; FROM THE NORTH.



7. VIEW ACROSS THE AREA 01/SITE A, SHOWING TRACKS ALREADY IN PLACE; GLIMPSES OF THE UPPER ROOF AND ATTIC STOREYS OF THE MAIN HOUSE, PAST EXISTING CABINS AND THE WOODLAND; FROM THE SOUTH-SOUTH-EAST.



8. VIEW NORTH WITHIN AREA 02/SITE B, ALONGSIDE THE DRIVEWAY, SHOWING THE DEEP CUT AND ASSOCIATED LANDSCAPING; FROM THE SOUTH.



9. VIEW OUT FROM AREA 02/SITE B OVER THE CORNISH HEDGE BANK OUT TO THE ADJACENT FIELDS; FROM THE EAST.



10. VIEW FROM THE DRIVEWAY LOOKING DIRECTLY INTO THE SITE SHOWING MORE THAN 5FT OF TERRACED BANKING WHICH SCREENS VIEWS INTO AREA 02/SITE B.



11. CASTLE DORE IN ITS OPEN AND EXPOSED FIELD SETTING ATOP THE HIGH RIDGE OF THE PROMONTORY HEADLAND; FROM THE SOUTH-SOUTH-WEST.



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