

Introduction

South West Archaeology Ltd. (SWARCH) was commissioned by Coral Curtis of Grass Roots Planning Ltd. (the Client) to prepare a heritage impact assessment for a site off Antron Hill, Mabe Burnthouse, Mabe, Cornwall, in support of a planning application. This heritage impact statement follows on from, and is an addendum to, the desk-based assessment carried out by SWARCH in August 2017 (SWARCH report 170825).

Assessment Methodology

The purpose of a heritage impact assessment is twofold: firstly, to understand – insofar as is reasonably practicable and in proportion to the importance of the asset – the significance of a historic building, complex, area or archaeological monument (the ‘heritage asset’). Secondly, to assess the likely effect of a proposed development on heritage asset(s) within the footprint of the development (direct impact) and the impact on the setting of designated heritage assets in the immediate area (indirect impact). The 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. Detailed discussion of the assessment methodology can be found in Appendix A.

Direct Impacts

The direct *effect* of the development would be the disturbance or destruction of archaeological features or deposits present within the footprint of the development; the *impact* of the development would depend on the presence and significance of archaeological features and deposits. Under normal circumstances, development undertaken within *Anciently Enclosed Land* (AEL) would be preceded by a walkover survey and geophysical survey, to better determine the archaeological potential of the site, assess significance, and manage risk. In this instance, the site is overgrown with scrub and bracken and neither form of non-intrusive survey was possible. The archaeological background of the site is discussed in SWARCH report 170825, and it has been agreed with Sean Taylor (Senior Development Officer, Historic Environment) (comments dated 12.09.17) that investigative work will be undertaken as part of a Conditioned staged programme of archaeological investigation. In the absence of that information, and considering the proven archaeological significance of excavated sites in the local area (most notably at Tremough – see references in SWARCH report 170825), the archaeological potential of this site is *high*, with the likelihood of encountering archaeological features and deposits of *Regional* significance. The effect of the development on those features and deposits, subject to preferential mitigation (preservation *in situ*), is likely to be *significant*. However, the agreed staged programme of archaeological investigation (1. geophysical survey; 2. evaluation trenching; 3. area excavation as appropriate) will reduce that effect to *less than significant*.

Indirect Impacts

There are relatively few designated heritage assets in the local area. There are no Scheduled Monuments, Registered Parks and Gardens, Battlefields, World Heritage Sites, Conservation Areas or Grade I or Grade II* Listed buildings within 1km of the site. There are 17 Grade II Listed buildings where there is a potential effect. With an emphasis on practicality and proportionality (see *Setting of Heritage Assets* pages 15 and 18), only those assets where there is the possibility for an effect greater than negligible (see Table 1.5 in Appendix A) are considered here in detail – the rest have been scoped out of this assessment, but are listed individually in Tables 1.1 and 1.2. The Listing text for each asset can be found in Appendix B.

For those assets that are considered in more detail, this assessment groups and discusses heritage assets by category (e.g. churches, historic settlements, funerary remains etc.) to avoid repetitious narrative; each site is then discussed individually, and the particulars of each site or group teased out. The initial discussion establishes the baseline sensitivity of a given category of monument or building to the projected visual intrusion, the individual entry elaborates on local circumstance and site-specific factors. It is essential the individual assessments are read in conjunction with the overall discussion, as the impact assessment is a reflection of both.

Category #1 assets: Where proximity to the proposed development or the significance of the asset demands detailed consideration (Chy Growynek and Antron hamlet).

Category #2 assets: Assets where their location and current setting would indicate that the impact of the proposed development would be no higher than negligible and detailed consideration both unnecessary and disproportionate. In this instance, most assets have been scoped out as the effect of the proposed development on their setting would be very limited within the context of their current surroundings. If, for instance, the small polite landscapes associated with Tremough or Kernick survived intact, there would be a clear case to be made for considering the effect of this development on the setting of each asset. However, the setting of each house has radically altered in the 20th century – with the construction of the CUC campus and the urban expansion of Penryn – rendering change in the wider landscape largely moot. Similarly, the proposed development would have no effect on the experience of the three Listed goosehouses.

TABLE 1.1 – DESIGNATED HERITAGE ASSETS

Cat.	Asset	Type	Distance	Id	Abbreviated Description
Direct Impacts					
#1	Unidentified archaeological features	U/D	Onsite	n/a	Unknown, presumed multi-period archaeology.
Indirect Impacts					
#1	Chy Growynek	GII	120-320m	1158850	Early C19 house.
#2	Carnsew Farmhouse, Garden Wall	GII	430-670m	1142700	C17 or earlier, extended in C19, partly rebuilt in C20, good C18 interior.
#1	Little Antron	GII	290-540m	1158833	C18 and early-mid C19 farmhouse and converted service wing/barn/stables.
#1	House 30m NW Antron Farmhouse	GII	320-560m	1142703	Late C18 or early C19 small double-depth plan house.
#1	Barn & Stable NW Antron Farmhouse	GII	340-580m	1158819	Early-mid C19 barn and stables.
#1	Antron Farmhouse	GII	360-600m	1328121	C17 farmhouse remodelled C18, two-room cross-passage.
#2	Goose Ho. 20m S Antron Farmhouse	GII	370-620m	1142704	C18/C19 small oval chamber built into a hedgebank.
#2	Kernick House, Wall, Outbuilding	GII	770-860m	1298633	Early C19 pocket country house, good interior period features.
#2	Kernick Lodge	GII	740-870m	1187638	Early C19 lodge.
#2	Goose Ho. 60m N Trenoweth Fm Ho.	GII	740-960m	1242631	C18 small oval chamber built into a hedgebank.
#2	Goose Ho. 20m Trenoweth Fm Ho.	GII	760-980m	1159050	C18/C19 small oval chamber built into a hedgebank.
#2	Farm Buildings N Tremough Barton	GII	520-750m	1328125	Mid-late C19 U-shaped range of farm buildings.
#2	Garden Walls, Steps at Tremough	GII	700-930m	1159004	Walls, steps and terraces within a formal garden.
#2	Tremough, part Tremough Convent	GII	740-970m	1328124	Early-mid C18 pocket country house, remodelled in late C19/early C20, good interior period features.
#2	Argal Manor House	GII	1-1.3km	1328470	Late C18 lower gentry house built for Rev. Edward Hodge; much altered in C19 and C20.
#2	Argal Manor [Lodge]	GII	1-1.3km	1141969	Early C19 lodge in Regency Gothic style (<i>Cottage Ornée</i>).
#2	Gate Piers, Walls	GII	1-1.3km	1141969	Early C19 granite gate piers with ashlar walling.



FIGURE 1: IMPACT MAP, SHOWING THE LOCATION OF DESIGNATED HERITAGE ASSETS IN THE LOCAL AREA (SOURCE: HISTORIC ENGLAND).

Assessment by Class of Monument or Structure

Farmhouses, Farm Buildings and Associated Buildings [Antron hamlet]

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

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

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

What is important and why

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

Asset Name: Little Antron, Antron Farmhouse, Barn & Stable, House at Antron	
<i>Parish:</i> Mabe Burnthouse	<i>Value:</i> Medium (all)
<i>Designation:</i> GII (all)	<i>Distance to Development:</i> 290-600m
<p><i>Summary:</i> Little Antron – C18 and early-mid C19 farmhouse and converted service wing, stables and barn. Granite rubble with granite dressings. Asbestos slate roof. Double-depth plan with cross passage and integral outshut. Two storeys, granite stacks to original gables. Original symmetrical two-window south front to right, with central doorway with modern door, and ‘old’ four-pane two-light casement windows. C19 addition to left has a three-window front. Doorway to left with flat arch and projecting keystone, first-floor loading doorway to left. 16-pane, two-light sashes to first floor. C20 conservatory. Interior not inspected. Antron Farmhouse – Probably C17 remodelled in C18. Granite rubble with granite dressings. Asbestos slate roof to front, grouted scantle slate roof to rear. Two-room cross-passage plan, with C19 and C20 additions. Two-storeys, large granite stacks over granite coped gable ends with moulded kneelers. Symmetrical three-window south front with doorway, granite lintels over window to left incised to resemble voussoirs. C20 door and C20 windows in C18 openings. Interior not inspected. Barn & Stable – Early-mid C19. Granite rubble with granite dressings. Hipped roof, corrugated asbestos and corrugated iron [now slate]. Two-storey barn and single-storey stables and wagon shed. Barn has a central stable doorway with window over. To left and right are wide wagon doorways spanned by segmental arches with granite voussoirs and projecting keystones. Interiors not inspected. House at Antron – Late C18 or early C19. Granite rubble with granite dressings. Bitumen-coated grouted scantle slate roof, granite stacks over gable ends. Shallow double-depth plan. Two-storeys, symmetrical two-window south front with central doorway. C19 12-pane two-light casement. Five-step mounting block to left. Interior not inspected.</p>	
<p><i>Conservation Value:</i> Listed for their architectural value, and forming a clear group. There will be aesthetic value, in the use of vernacular materials and functional use. With the exception of Little Antron, the structures appear to have been renovated since Listing and the Barn & Stable converted to housing, the yard sanitised, and tarmac drives laid out. This appears to have taken place before 2001.</p>	
<p><i>Authenticity and Integrity:</i> The exterior appearance has altered (slate roofs) since Listing; it is not known how the interior has changed. Renovation will have preserved external appearance, but unless sympathetic is likely to have damaged/removed interior features. The authenticity of the group has been compromised by the shift to residential function and the formalisation of the yard and surroundings.</p>	
<p><i>Setting:</i> The hamlet is located on the east-facing slopes of the Canrmenellis uplands, set within agricultural (pasture) fields overlooking the adjacent reservoir. To the south, field boundaries are short and clipped; to the north and east, the hedge shrubs are less comprehensively managed and there are mature trees. The garden (orchard?) of Little Antron is full of mature trees. The immediate setting has been transformed from a working farm yard to a series of suburban gardens subdivided by short walls and tarmac drives.</p>	
<p><i>Contribution of Setting to the Significance of the Asset:</i> The immediate setting of each asset has changed markedly in the late C20, moving from a working farm yard and buildings to a converted residential hamlet. Little Antron appears to have changed least. The change has preserved the outward appearance of the buildings but damaged their authenticity. The approach to the hamlet, and its wider setting within is agricultural fields, is largely unchanged and better reveals the aesthetic value and (former) functional character of the settlement.</p>	

Magnitude of Effect: The proposed development would be located to the north, and higher up the slope. There are unlikely to be clear views to the site from the immediate setting of the hamlet; screening is provided by intervening mature trees and tall hedgerows, and the line of houses flanking Antron Lane. There may be some effect on the approach to Little Antron along Antron Lane, and views across the hamlet within its pastoral setting when viewed from elevated locations to the south-east.

Magnitude of Impact: Medium value assets and Negligible = Neutral/Slight.

Overall Impact Assessment: **Negligible.**

Listed cottages and structures within Historic Settlements [Chy Growynek]

Clusters of Listed Buildings within villages or hamlets

The significance of Listed buildings within a historic settlement is determined by their architectural features, historical interiors and relationships with other buildings and structures. The significance of their setting to the experience of these heritage assets is of key importance and for this reason the curtilage of a property and any small associated buildings or features are often included in the Listing and any changes must be scrutinised under relevant planning law.

Most village settlements have expanded significantly during the 20th century, with rows of cottages and modern houses and bungalows being built around and between the older 'core' Listed structures. The character of the settlement and setting of the heritage assets within it are continually changing and developing, as houses have been built or farm buildings have been converted to residential properties. The setting of these heritage assets within the village can be impacted by new residential developments especially when in close proximity to the settlement. The relationships between the houses, church and other Listed structures will not be altered, and it is these relationships that define their context and setting in which they are primarily to be experienced.

The larger settlements and urban centres usually contain a large number of domestic and commercial buildings, only a very small proportion of which may be Listed or protected in any way. The setting of these buildings lies within the townscape, and the significance of these buildings, and the contribution of their setting to that significance, can be linked to the growth and development of the individual town and any associated industries. The original context of any churches may have changed significantly since construction, but it usually remains at the heart of its settlement. Given the clustering of numerous individual buildings, and the local blocking this inevitably provides, a distant development is unlikely to prove particularly intrusive.

What is important and why

Historic settlements constitute an integral and important part of the historic landscape, whether they are hamlets, villages, towns or cities. The physical remains of previous occupation may survive beneath the ground, and the built environment contains a range of vernacular and national styles (evidential value). Settlements may be archetypal, but development over the course of the 20th century has homogenised most, with streets of terraced and semi-detached houses and bungalow growths arranged around the medieval core (limited historical/illustrative value). As dynamic communities, there will be multiple historical/associational values relating to individuals, families, occupations, industry, retail etc. in proportion to the size and age of the settlement (historical/associational). Settlements that grew in an organic fashion developed fortuitously into a pleasing urban environment (e.g. Ledbury), indistinguishable suburbia, or degenerate urban/industrial wasteland (aesthetic/fortuitous). Some settlements were laid out quickly or subject to the attention of a limited number of patrons or architects (e.g. late 19th century Redruth and the architect James Hicks, or Charlestown and the Rashleigh family), and thus strong elements of design and planning may be evident which contribute in a meaningful way to the experience of the place

(aesthetic/design). Component buildings may have strong social value, with multiple public houses, clubs, libraries (communal/social), chapels and churches (communal/spiritual). Individual structures may be commemorative, and whole settlements may become symbolic, although not always in a positive fashion (e.g. the Valleys of South Wales for post-industrial decline) (communal/symbolic). Settlements are complex and heterogeneous built environments filled with meaning and value; however, beyond a certain size threshold distant sight-lines become difficult and local blocking more important.

Asset Name: Chy Growynek	
<i>Parish:</i> Mabe Burnthouse	<i>Value:</i> Medium
<i>Designation:</i> GII	<i>Distance to Development:</i> 120-320m
<p><i>Summary:</i> Circa early C19. Dressed granite front with granite dressings. Grouted scantle slate hipped roof. Brick chimney over the right-hand side. Plan: double-depth plan with probably two rooms at the front flanking an entrance hall leading to stair hall between two shallow rear service rooms. Exterior: two storeys. Symmetrical three-window east front with central doorway with blind window over. Probably original panelled door (now sheathed) with overlight. Circa late C19 four-pane hornless sashes or possibly original sashes with some glazing bars removed. Flat arches with keyblocks. Interior not inspected.</p>	
<p><i>Conservation Value:</i> Listed for its architectural value as a relatively fine and well-composed small house whose date and value is fairly clear. It is, however, later C19 in date (not shown on tithe map), and is not the oldest structure in the village (this would appear to be part of the New Inn, indicated on the 1811 OS map). The house appears to have been renovated since Listing, as it now features horned six-over-six sashes, and the front door is shown as panelled.</p>	
<p><i>Authenticity and Integrity:</i> The exterior appearance has altered since Listing; it is not known how the interior has changed. The purpose of the house is difficult to determine – the segmental arches with projecting keystone over the openings, and the fact it addresses its garden, not the road, would hint at more than simply a workman’s cottage.</p>	
<p><i>Setting:</i> The house stands adjacent to Antron Hill, to the west of its intersection with Church Road/Treliiever Road. Historic (late C19) cottages of granite rubble with dressed granite lintels and small open gardens bounded by stone walls line the street, and abut the house to the west. The garden of the house has been fashioned into a car park. The blind south gable faces onto the street, where there is a traditional red telephone box, and there is a telegraph pole just south-east of the principal elevation. Modern housing extends to the rear (north).</p>	
<p><i>Contribution of Setting to the Significance of the Asset:</i> The setting of the house has changed significantly since it was built, and it now forms one part of the historic core of the village. The only element of the setting which makes a meaningful contribution to the value of the house is the approach from the east, which shows off its principal elevation to best effect.</p>	
<p><i>Magnitude of Effect:</i> The proposed development would be located to the south-east, to the rear of the New Inn. There would be no clear view to the site from the property, and the approach to the site would not be affected. Increased traffic in the area may affect appreciation of the building.</p>	
<p><i>Magnitude of Impact:</i> Medium value asset and Negligible = Neutral/Slight.</p>	
<p><i>Overall Impact Assessment:</i> Negligible.</p>	

Historic Landscape

General Landscape Character

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

Some character areas are better able to withstand the visual impact of development than others. Rolling countryside with wooded valleys and restricted views can withstand a larger number of sites than an open and largely flat landscape overlooked by higher ground. The Cornish landscape is already populated by a large and diverse number of intrusive modern elements, e.g. electricity pylons, factories, quarries and turbines, but the question of cumulative impact must be considered.

The area falls within the Carnmenellis LCA, characterised as an elevated undulating granite plateau with quite deep incised stream valleys around the edges. The fringes of this area are characterised by small and medium-sized fields within ‘medieval’ farmland, with larger areas of late enclosure and rough ground in more elevated locations. The landscape around Mabe is noted for its granite quarries, and while settlement for the most part it dispersed and fragmented, there are a few larger settlements, of which the village of Mabe Burnthouse is a notable example.

The site would be located on the eastern edge of the Carnmenellis uplands, on an east-facing slope roughly half-way up the hill. The visual effect of the development would be most pronounced from elevated receptor locations to the south-east; to the east and north-east the land is lower and cluttered by urban and suburban development that inhibits clear line of sight. Several historic field boundaries cross the site, and where possible these should be retained (see discussion in SWARCH report 170825). Mitigation through sympathetic tree planting would serve to diminish the visual effect over time, and this has been incorporated into the development proposals.

TABLE 1.2 – IMPACT SUMMARY

Asset	Type	Distance	Value	Magnitude of Impact	Assessment	Overall Assessment
Direct Impacts						
Unidentified archaeological features	U/D	Onsite	Medium	Major	Moderate/Large	Negative/Substantial
<i>After mitigation</i>			Medium	Minor	Slight	Negligible
Indirect Impacts						
Chy Growynek	GII	120-320m	Medium	Negligible	Neutral/Slight	Negligible
Carnsew Farmhouse, Garden Wall	GII	430-670m	Medium	Negligible	Neutral/Slight	Negligible
Little Antron	GII	290-540m	Medium	Negligible	Neutral/Slight	Negligible
House 30m NW Antron Farmhouse	GII	320-560m	Medium	Negligible	Neutral/Slight	Negligible
Barn & Stable NW Antron Farmhouse	GII	340-580m	Medium	Negligible	Neutral/Slight	Negligible
Antron Farmhouse	GII	360-600m	Medium	Negligible	Neutral/Slight	Negligible
Goose Ho. 20m S Antron Farmhouse	GII	370-620m	Medium	No change	Neutral	Neutral
Kernick House, Wall, Outbuilding	GII	770-860m	Medium	Negligible	Neutral/Slight	Negligible
Kernick Lodge	GII	740-870m	Medium	Negligible	Neutral/Slight	Negligible
Goose Ho. 60m N Trenoweth Fm Ho.	GII	740-960m	Medium	No change	Neutral	Neutral
Goose Ho. 20m Trenoweth Fm Ho.	GII	760-980m	Medium	No change	Neutral	Neutral
Farm Buildings N Tremough Barton	GII	520-750m	Medium	Negligible	Neutral/Slight	Negligible
Garden Walls, Steps at Tremough	GII	700-930m	Medium	Negligible	Neutral/Slight	Negligible
Tremough, part Tremough Convent	GII	740-970m	Medium	Negligible	Neutral/Slight	Negligible
Argal Manor House	GII	1-1.3km	Medium	Negligible	Neutral/Slight	Negligible
Argal Manor [Lodge]	GII	1-1.3km	Medium	Negligible	Neutral/Slight	Negligible
Gate Piers, Walls	GII	1-1.3km	Medium	Negligible	Neutral/Slight	Negligible
Indirect Impacts						
Historic Landscape	n/a	n/a	High	Minor	Neutral/Slight	Moderate/Slight

Summary

The heritage impact assessment would suggest that the effect of the proposed development on designated heritage assets in the local area – via an impact on their setting – would be very limited, and mitigation (e.g. tree planting, sympathetic use of materials etc.) is possible. The effect of the proposed development on any archaeological features or deposits that might be present on the site would be significant (i.e. partly or wholly destructive), but an appropriate staged programme of archaeological works has already been considered acceptable by the Cornwall Council HEP officer (Sean Taylor). Any approved proposals would include this staged programme of works, the fine detail of which would be secured by planning condition.

The archaeological fieldwork would be undertaken by a suitably-qualified archaeological contractor, and the appropriate post-excavation analyses undertaken. A report on the work would be prepared, and a structured project archive deposited with the Royal Cornwall Museum. This programme of works provides the necessary mitigation to reduce the effect of the proposed development to *less than significant*.

References

- English Heritage 2008: *Conservation Principles: policies and guidance for the sustainable management of the historic environment*.
- English Heritage 2011: *Seeing History in the View*.
- English Heritage 2012: *Understanding Place: historic area assessments in a planning and development context*.
- Historic England 2015: *The setting of Heritage Assets: Good Practice Advice Note 3*.
- Historic Scotland 2010: *Managing Change in the Historic Environment: Setting*.
- Hull, R.B. & Bishop, I.D. 1988: 'Scenic Impacts of Electricity Transmission Towers: the influence of landscape types and observer distance', *Journal of Environmental Management* 27, 99-108.
- ICOMOS 2011: *Guidance on Heritage Impact Assessments for Cultural World Heritage Properties*. International Council on Monuments and Sites.
- Landscape Institute 2013: *Guidelines for Landscape and Visual Impact Assessment, 3rd edition*. London.
- SWARCH 2017: *Land off Antron Hill, Mabe Burnthouse, Mabe, Cornwall: Results of a Desk-Based Assessment & Walkover Survey*. SWARCH report 170825.
- UNESCO 2015: *Operational Guidelines for the Implementation of the World Heritage Convention*.
- University of Newcastle 2002: *Visual Assessment of Wind Farms: Best Practice*.

Websites

- Design Manual for Roads and Bridges (DMRB)** 2017: *Volume 11, Cultural Heritage*
<http://www.standardsforhighways.co.uk/DMRB/vol11/index.htm>
- WEBTAG** 2017: *Transport Analysis Guidance, Cultural Heritage*
<https://www.gov.uk/guidance/transport-analysis-guidance-webtag>

Appendix A – Assessment Methodology

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 considered to be of 'architectural merit' were included. The Inspectorate of Ancient Monuments supervised the collation of the list, drawn up by members of two societies: The Royal Institute of British Architects and the Society for the Protection of Ancient Buildings. Initially the lists were only used to assess which buildings should receive government grants to be repaired and conserved if damaged by bombing. The *Town and Country Planning Act 1947* formalised the process within England and Wales, Scotland and Ireland following different procedures. Under the 1979 *Ancient Monuments and Archaeological Areas Act* a structure cannot be considered a Scheduled Monument if it is occupied as a dwelling, making a clear distinction in the treatment of the two forms of heritage asset. Any alterations or works intended to a Listed Building must first acquire Listed Building Consent, as well as planning permission. Further phases of 'listing' were rolled out in the 1960s, 1980s and 2000s; English Heritage advise on the listing process and administer the procedure, in England, as with the Scheduled Monuments.

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

Buildings are split into various levels of significance: Grade I (2.5% of the total) representing buildings of exceptional (international) interest; Grade II* (5.5% of the total) representing buildings of particular (national) importance; Grade II (92%) buildings are of merit and are by far the most widespread. Inevitably, accuracy of the Listing for individual structures varies, particularly for Grade II structures; for instance, it is not always clear why some 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*.

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 1.3: 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 in order to determine the relative importance of *setting* to the significance of a given heritage asset.

Evidential Value

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

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 proposed developments usually have their most pronounced impact: the indirect effects of most developments are predominantly visual or aural, and can extend many kilometres from the site itself. In many instances the impact of a development is incongruous, but that is itself an aesthetic response, conditioned by prevailing cultural attitudes to what the historic landscape should look like.

Communal Value

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

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

Authenticity

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

Integrity

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

Summary

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

Setting – The Setting of Heritage Assets

The principal 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 actually greater outside of its immediate landscape context; for example, where church towers function as landmarks in the wider landscape.

Views

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

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

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

- Views where relationships between the asset and other historic assets or places or natural features are particularly relevant;
- Views with historical associations, including viewing points and the topography of battlefields;
- Views where the composition within the view was a fundamental aspect of the design or function of the heritage asset;
- Views between heritage assets and natural or topographic features, or phenomena such as solar and lunar events;
- Views between heritage assets which were intended to be seen from one another for aesthetic, functional, ceremonial or religious reasons, such as military or defensive sites, telegraphs or beacons, Prehistoric funerary and ceremonial sites.

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

Yet visibility alone is not a clear guide to visual impact. People perceive size, shape and distance using many cues, so context is critically important. For instance, research on electricity pylons (Hull & Bishop 1988) has indicated scenic impact is influenced by landscape complexity: the visual impact of pylons is less pronounced within complex scenes, especially at longer distances, presumably because they are less of a focal point and the attention of the observer is diverted. There are many qualifiers that serve to increase or decrease the visual impact of a proposed development (see Table 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 3 (below).

Methodology

The methodology adopted in this document is based on that outlined in *The Setting of Heritage Assets* (English Heritage 2011 and 2015 Guidance Note). The assessment of visual impact at this stage of the development is an essentially subjective one, and is based on the experience and professional judgement of the authors.

Visibility alone is not a clear guide to 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 3), some of which are seasonal or weather-related.

The principal consideration of this assessment is not visual impact *per se*. It is an assessment of the likely magnitude of effect, the importance of setting to the significance of heritage assets, and the sensitivity of that setting to the visual intrusion of the proposed development. The schema used to guide assessments is shown in Table 3 (below). A key consideration in these assessments is the concept of *landscape context* (see below).

Assessment and 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.

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 actually greater outside of its immediate landscape context, for example, where church towers function as landmarks in the wider landscape.

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 4-5), used to complement and support the more narrative but subjective approach advocated by Historic England (see Table 6). 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 1.4: 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 change 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, parcels or components, visual change to many key aspects of the historic landscape, noticeable differences in noise or sound quality, considerable changes to use or access; resulting in moderate changes to historic landscape character.
Minor	Changes to few key historic landscape elements, parcels 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 limited 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 1.5: SIGNIFICANCE OF EFFECTS MATRIX (BASED ON DRMB VOL.11 TABLES 5.4, 6.4 AND 7.4; ICOMOS 2011, 9-10).

Value of Heritage 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 1.6: SCALE OF IMPACT.

Scale of Impact	
<i>Neutral</i>	No impact on the heritage asset.
<i>Negligible</i>	Where the developments may be visible or audible, but would not affect the heritage asset or its setting, due to the nature of the asset, distance, topography, or local blocking.
<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. This is, as is stressed in planning guidance and case law, a very high bar and is almost never achieved.

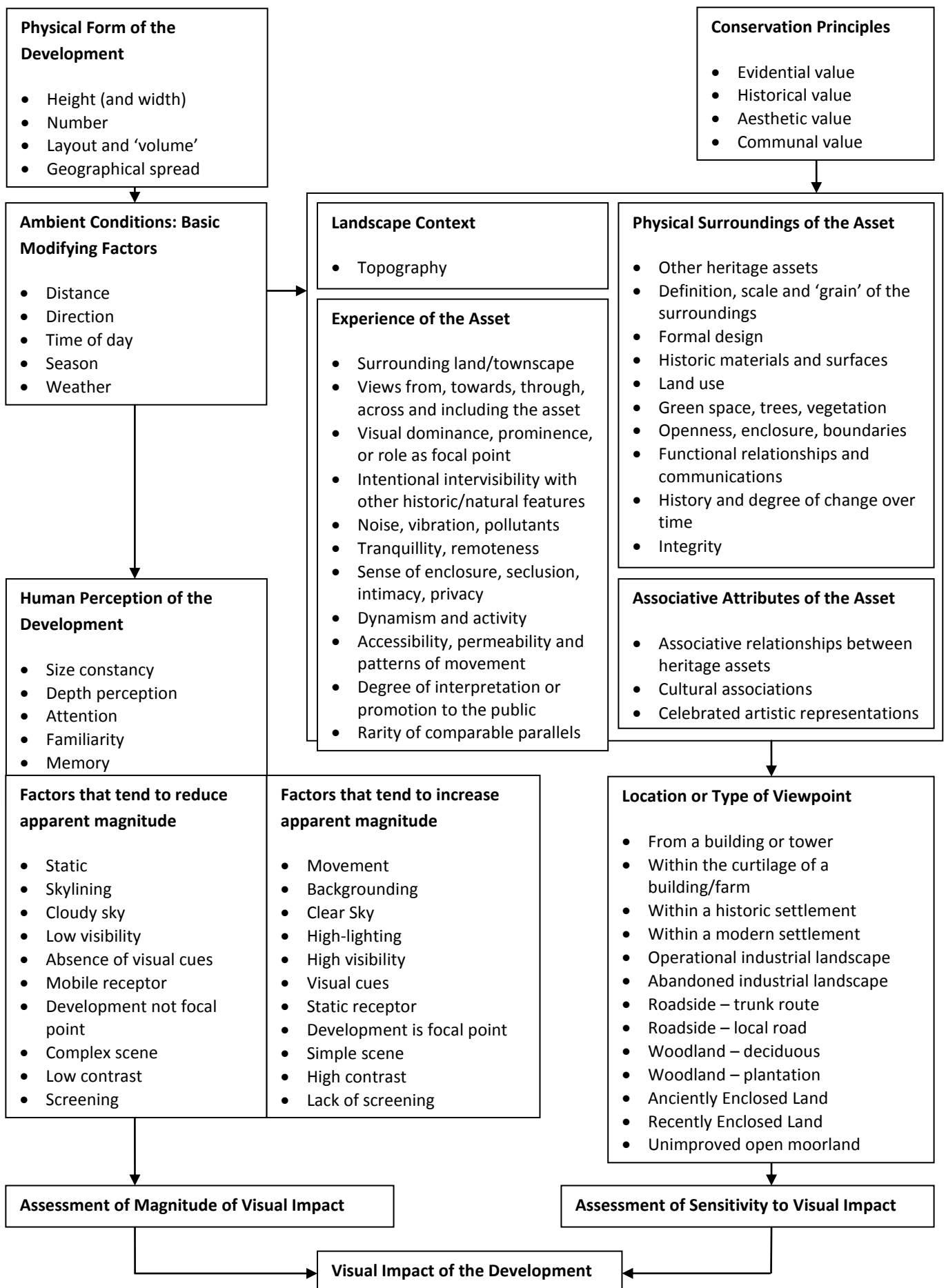


TABLE 1.7: THE CONCEPTUAL MODEL FOR VISUAL IMPACT ASSESSMENT PROPOSED BY THE UNIVERSITY OF NEWCASTLE (2002, 63), MODIFIED TO INCLUDE ELEMENTS OF *ASSESSMENT STEP 2* FROM THE SETTING OF HERITAGE ASSETS (ENGLISH HERITAGE 2011, 19).

Appendix B – Designated Heritage Assets – Grade II – Listing Text

ARGAL MANOR HOUSE

List entry Number: 1328470

GV II Manor house. Datestone 1760. Built for the Rev. Edward Hodge, extended in the early C19 and most of front wall of C18 house and adjoining wall of C19 garden front rebuilt circa 1930's. Granite ashlar to C19 front, otherwise granite rubble with granite dressings or roughly dressed quarried granite. Dry Delabole slate roofs over C18 and C19 ranges: hipped roof (with projecting eaves) over C19 garden front range with C20 granite chimney over right-hand side. Similar chimneys over gable ends of the C18 range and its C19 extension. Scantle slate roof with hipped end to single-storey rear wing on the right. Plan: Overall irregular U-shaped plan. Original C18 house has kitchen on the left with original large fireplace and parlour on the right (now 1 room). Behind the left-hand side is a service room in integral rear outshut; behind the right hand-side is a large C19 entrance and stair hall. On the right is a 2 rooms deep C19 garden front range. On the left is a 1-room plan circa early C19 servant's cottage addition with later-C19 lean-to behind. Adjoining on the left of the rear entrance hall is a single-storey circa early-C20 service wing. Exterior: 2 storeys. Overall 5-window south front. Original nearly symmetrical 3 window front C18 house in the middle with most of front wall rebuilt in the C20. One-window front circa early C19 cottage on the left and one-window end of early C19 garden front on the right (also rebuilt in the C20). Original house has doorway slightly right of middle with early-C19 20-pane sash over and similar sash on its right. Otherwise C20 horned copy sashes to this front and C20 door. Symmetrical 3-window east garden front is unaltered and has its original 16-pane hornless sashes with some crown glass. This front has shallow segmental arches with projecting keystones. Principal rear doorway has old 6-panel door with panelled reveals and C20 classical style distyle porch. There is evidence for a former conservatory. Interior: Ground floor only inspected. C18 house has large C18 granite fireplace on the left and C20 granite fireplace on the right. Round-headed wooden fronted niches on either side. Circa early C19 panelled doors and moulded architraves with roundels to the corner blocks; possibly later C19 moulded ceiling cornices in reception rooms. Circa 1936 stair in C18 style. Circa late-C18 or early-C19 marble chimney-piece in far right-hand room is from another house.

ARGAL MANOR

List entry Number: 1328471

GV II Entrance lodge to manor house (cottage ornee). Circa early C19. Granite rubble walls with granite dressings. Concrete tile hipped roof (formerly thatched). Tall square dressed granite chimney with octagonal shaft over rear wall. Plan: Small 2-room-plan lodge with C20 rebuilt kitchen behind and probably a fuel store set back adjoining on the left. Regency gothic style. Exterior: Single storey. Symmetrical 2 window south front with central doorway. The left-hand and right-hand corners are splayed. original 4-centred arched headed openings. Probably original Y-traceried panelled boarded door. Original outer frames of window heads with the Y tracery removed and C20 casements below. Similar window to middle of right-hand wall. Interior: Fireplaces against rear wall of front rooms.

GATE PIERS AND FLANKING WALLS AT ROAD ENTRANCE TO ARGAL MANOR HOUSE AND ARGAL MANOR LODGE

List entry Number: 1141969

GV II Gate-piers and flanking walls at - road entrance to Argal Manor House and Argal Manor Lodge. Gate-piers and flanking walls. Circa early C19. Granite ashlar with granite dressings, granite monolithic piers. Wide gateway to Argal Manor House (qv) is flanked by square-on-plan piers and concave quadrant-on-plan walls. On the right the wall is linked to the small gateway in front of Argal Manor Lodge (qv) which is flanked by square-in-plan piers with domed heads.

TREMOUGH PART OF TREMOUGH CONVENT

List entry Number: 1328124

GV II Country house, now a school. Circa early-mid C18. Built for John Worth; extended in the C19 possibly for Benjamin Sampson (nee Cloak). Remodelled circa late C19 or early C20. Granite ashlar to C18 and C19 front elevations; dressed coursed granite with granite dressings to C19 addition; granite rubble to right-hand wall of C18 part and stuccoed elevations facing into rear courtyard. Stuccoed eaves cornice with wooden cornice over. Mostly dry Delabole slate hipped roofs. Stuccoed axial stacks over the cross walls. Plan: Now a large overall H-shaped plan. Original C18 double-pile house has: large hall on the left; smaller parlour on the right; axial passage behind the front rooms, back parlour (not inspected) behind the left-hand side; rear cross passage aligned with front doorway; large stair hall right of the cross passage. On the right is a deep cross wing (possibly slightly later) projecting at both front and rear: large mid-C18 parlour at the front; a smaller room behind (now 1 room) and behind the axial passage a C18 service stair, and kitchen behind the stair. In the C19 a cross wing was added on the left of the house, projecting to the same depth as the right-hand wing. This C19 wing has a very deep ballroom at the front which overlooks an Italianate formal garden and there is a smaller room behind. In the C20 there have been extensions behind the cross wings, on the left of the right-hand cross wing and on the right-hand side of the house (single-storey). Exterior: 2 storeys plus attics over cellars (under original part only). Entrance front and garden front unaltered since the C19. East entrance front has C18 symmetrical 5-window front with central doorway set back between hipped end of C19 cross wing projecting forward on the left and hipped end of C18 cross wing projecting forward on the left. C19 Tuscan porch with triangular pediment. Circa late C19 or early C20 door. C20 windows in original C18 openings with flat arches. Blocked cellar window openings are spanned by chamfered granite lintels. C18 wing has 2 window (left-hand return wall) front with its openings blocked with granite ashlar in the C19. Right-hand wall of C19 wing (left) is similar but has first floor window on the right. Both wings have C19 tripartite windows at the front. Horned sashes. 2:1:3 1-bay south garden front. Projecting tripartite window (ground and first floor) with hipped roof towards the right. This projection is central to the ballroom which is in 3 bays. Circa late C19 horned sashes. Rear is stuccoed. C19 round-headed traceried stair window on the left; central circa early-C19 4-panelled door and circa early-C19 door with ventilation holes under the stair window. The other windows are circa early or mid-C19 12-pane hornless sashes. Interior: The interior has many good quality features in C18 style in the C18 part of the house. Most of these features are circa late C19 or early C20 possibly based on former C18 features. Hall: bolection-moulded oak panelling; marble chimney piece and ribbed plaster ceiling with round central panel with acanthus leaves. Parlour: bolection-moulded mahogany panelling with marquetry inlay and ribbed plaster ceiling; iron grate. Stair hall: open-well mahogany stair with open string, twist balusters and scrolled handrail over the newel; Ionic pilasters flanking the landing balustrade. Axial passage to ground floor has C19 plaster ceilings with cornices; axial passage above has possibly C18 moulded plaster cornices. Front parlour: fine quality Rococo

plaster ceiling with arabesques, possibly incorporating some original C18 carved detail. Room behind has C18 moulded plaster ceiling and C18 cupboard with fielded panelled door and shaped shelves. C18 dog-leg service stair with turned balusters. There may be other C18 details in the C18 parts of the house. C19 ballroom has ornate neo-classical plasterwork. The central bay has an Ionic column to each corner. Sources: Historical information extracted from a research project carried out by Joanne Ashby, Esther Dunstan and Virginia Wright (former pupils of Tremough School).

GARDEN WALLS AND STEPS IMMEDIATELY NORTH OF TREMOUGH

List entry Number: 1159004

GV II Garden walls surrounding a formal garden and including steps and walls to terraces on the west side. Dressed granite and freestone. Rectangular garden has walls to the north and east sides and terraces to the west side also bounded by similar walls which continue parallel to the rear of Tremough. Walls are of roughly-dressed granite brought to course surmounted by a dressed granite plinth for a freestone balustrade with vase-turned balusters between square piers. Moulded handrail. Dressed granite steps are flanked by low granite walls with granite dressings.

FARM BUILDINGS IMMEDIATELY NORTH OF TREMOUGH BARTON FARMHOUSE

List entry Number: 1328125

GV II Planned group of farm buildings. Circa mid-late C19. Roughly-coursed granite rubble with granite dressings. Dry Delabole slate roofs with gable ends. Plan: Overall U-shaped plan. Original L-shaped adjoining barns on the left with slightly later single-storey extension cartsheds in front on the left; shippon or shelter shed on the right, linked to an implement shed, piggery, swill kitchen, loose box and earth closet returning at right angles in front of the right-hand side. Larger barn, on the left, is built into the bank on its left. Behind the left-hand side of the adjoining barn is a single-storey possible horse-engine house. C20 lean-to on the left of the larger barn. There are central threshing floors to each of the 2 similar barn adjoining at the left-hand angle. Exterior: 2 storey barns, otherwise single storey. Virtually unaltered elevations with many original doors and some shuttered windows to original openings, south front has symmetrical 2-window front barn on the left, single storey range on the right. The barn front and the front of the barn returning on its left (east front) are identical and both have central doorways with loading/winnowing doorways over. These loading doorways and the rear doorways opposite have hipped-roofed slate hoods carried on moulded granite cotbels. Left-hand window of south-facing barn has been converted to a doorway. The single-storey range (right) has 4 doorways at the front. Left-hand range of barns has east-facing front. On the left of the 2-window front already described is an internal linking bay with doorway and window above. On its left is a symmetrical 2-window front with central doorway and loading doorway over. The first-floor windows are higher than the other 2-storey fronts. Single-storey cartshed, on the left, originally open-fronted, has C20 infill. Range at right angles in front of the right-hand side has west front. On the left are 3 open-fronted bays with the wallplate carried on 2 granite monolithic piers. Right of this is piggery front with 3 low doorways and on its right a doorway and window fronting the swill kitchen. At far right is a lower single storey building with 2 doorways at the front. Interior has original first floor structure (barns) and original roof structures.

GOOSE HOUSE AT APPROXIMATELY 20 METRES OF TRENOWETH FARMHOUSE

List entry Number: 1159050

GV II Probable goose-house. Probably C18 or early C19. Granite rubble with granite dressings. Oval-on-plan chamber about 2 metres deep built into a corner of a field adjoining 2 hedges. The chamber is roofed with granite lintels. Small doorway facing south. Compare this interesting structure with buildings at Higher Spargo, Helland, Roscollas and Eathorne Farm.

GOOSE HOUSE AT APPROXIMATELY 60 METRES NORTH OF TRENOWETH FARMHOUSE

List entry Number: 1242631

GV II Probable goose-house. Probably C18. Granite rubble with granite dressings. Oval-on-plan chamber about 2 metres in diameter built into the thickness of a rubble and earth hedge. The chamber has a domed corbelled roof. Small doorway faces south west. Compare this interesting structure with buildings at Higher Spargo, Helland, Roscollas and Eathorne Farm.

KERNICK HOUSE, ATTACHED WALL AND OUTBUILDING

List entry Number: 1298633

GV II Small country house. Early C19. Slatehanging on rubble and painted rubble; hipped asbestos slate roof. Double-depth plan plus slightly later extensions on left and outbuilding parallel to rear. 2 storeys; 1-window entrance front. Original 12-pane hornless sashes plus small window to 1st-floor left; plastered stuccoed porch with moulded entablature and central fanlight on left with doorway on its right-hand return; 6-panel door with top 4 panels glazed. Left of porch is mid C19 single-storey extension with original pair of glazed doors with margin panes. Right-hand return is 2-window garden front with original sashes. Rear has some original sashes and some later sashes. Building parallel at rear is surmounted by a louvred bellcote with a tented roof. INTERIOR of house retains its original architectural details including open-well open-string staircase; moulded and carved ceiling cornices, panelled doors and moulded architraves. SUBSIDIARY FEATURES: Rear courtyard wall has string below coping; battlements to central part and 2 pointed-arched doorways with old planked doors.

KERNICK LODGE

List entry Number: 1187638

GV II Lodge. Early C19. Painted rubble walls; polygonal asbestos roof with projecting eaves; central rendered stack. Small plan: probably 2 rooms plus small lean-to at rear. Gothick style. Single storey; symmetrical 2-window canted front. 4-centred arched openings; C20 two-light casements with possibly original Y-tracery above (similar window to each return wall); central doorway with C20 planked door. INTERIOR not inspected.

GOOSE HOUSE AT APPROXIMATELY 20 METRES SOUTH OF ANTRON FARMHOUSE

List entry Number: 1142704

GV II Goose house. Probably C19, possibly older. Granite rubble. Probably an oval plan chamber with either a corbelled roof (compare goose house at Helland, qv) or roofed with granite lintels. Built into a rubble and earth bank. Doorway (facing east) is blocked and has 2 small rubble jambstones spanned by a large unhewn granite lintel.

ANTRON FARMHOUSE

List entry Number: 1328121

GV II Farmhouse. Probably C17, remodelled in the C18. Granite rubble with granite dressings. Asbestos slate roof at the front, grouted scantle slate at the rear. Large granite rubble stacks over granite coped gable ends with moulded kneelers. Plan: 2-room-plan house with cross passage between the rooms leading to a stair outshut at the rear of the passage. C19 lean-to behind the right-hand room; C20 addition behind the left-hand room. Exterior: 2 storeys. Nearly symmetrical 3-window south front with doorway and window over, right of middle. Granite lintel over left-hand window is incised to resemble voussoirs. C20 door and C20 windows in C18 openings. Interior not inspected.

BARN AND STABLE IMMEDIATELY NORTH WEST OF ANTRON FARMHOUSE

List entry Number: 1158819

GV II Barn and adjoining stables. Circa early-mid C19. Granite rubble with granite dressings. Corrugated asbestos roof over barn, corrugated iron roof over stables. Hipped ends. Plan: Long, rectangular barn, probably haylofts over former stables and waggon sheds, and set back on its right a single-storey stables. Exterior: 2-storey barn and single-storey stables. East front has 3-window front barn, on the left, and 3-window front stables set back on the right. Barn has pair of central stable doorways with window over. (The stable doorways are partly blocked). At left and right are wide waggon doorways spanned by segmental arches with granite voussoirs and projecting keystones. Original window over left-hand doorway, altered window to doorway over right-hand doorway. Possibly later wide trap house doorway at far left with loading doorway over. Doorway altered to window at far right. Stable front has doorway left of middle. Possibly original windows with internal shutters to lower parts and 3-paned top lights. Interiors not inspected.

HOUSE AT APPROXIMATELY 30 METRES NORTH WEST OF ANTRON FARMHOUSE

List entry Number: 1142703

GV II Small house. Late C18 or early C19. Granite rubble with granite dressings. Bitumen coated grouted scantle slate roof with granite stacks over the gable ends. Plan: Shallow double-depth plan. Probably 2 rooms at the front flanking a central lobby or cross passage leading to stair between very shallow service rooms. Exterior: 2 storeys. Symmetrical 2-window south front with central doorway. C19 12-pane 2-light casements (3 of the lights are unhinged). 5-step mounting block on the left. Interior not inspected.

LITTLE ANTRON

List entry Number: 1158833

GV II Farmhouse and adjoining former probable service wing, barn and stables (now converted to a house). C18 and circa early-mid C19. Granite rubble with granite dressings. Asbestos slate roof, sweeping low at rear over integral outshut of original house. Granite rubble stacks over the original gable ends. Cast-iron ogee-section gutters. Plan: Double-depth-plan house with integral outshut with C19 addition built in 2 phases on the left. Original house has probably 2 rooms at the front flanking a cross passage leading to stair between 2 shallow rear service rooms. First phase of the C19 addition adjoining the house was possibly built as a 1-room plan cottage. This was then extended on its left with probable stables with a loft over. Exterior: 2 storeys. South front. Original symmetrical 2-window-front house on the right. House has central doorway with C20 panel door and old 4-pane 2-light casement windows. C19 addition on the left, has a slightly irregular 3-window front. Doorway on the left has a flat arch with projecting keystone; first floor loading doorway towards left; old 16-pane, 2-light sashes to first floor right. C20 conservatory to middle of ground floor. Interior not inspected.

CARNSEW FARMHOUSE INCLUDING ADJOINING FRONT GARDEN WALL

List entry Number: 1142700

GV II Carnsew Farmhouse including - adjoining front garden wall II Farmhouse including adjoining front garden wall. C17 or possibly earlier, extended in the C19, partly rebuilt in the C20. Granite ashlar and granite rubble with granite dressings; stucco to left-hand (front) wall of rear kitchen wing. Steep concrete tile roof. Large granite rubble stacks, over the original gable ends and a lateral stack over the right hand wall of the rear wing. Plan: Irregular plan. Original 2-room-plan farmhouse with contemporary or C17 kitchen wing at right angles behind the right-hand room. C19 single-storey service range returning parallel to rear of house. In circa the 1960s a C17 or earlier range on the right was demolished and a new house has been built on approximately the same site. Rear wall and left-hand gable end of the house were partly rebuilt probably in the C18. Exterior: 2 storeys. Nearly symmetrical 3-window south-east front with doorway slightly left of middle. C17 (or possibly older) 4-centred arched chamfered doorway within C17 open porch with settles and chamfered granite piers. 3-light chamfered mullioned window left of doorway. Other openings are probably C18, or C17 with mullioned window removed, except on the right where the wall has been partly rebuilt in the C20. Under the eaves are large oak brackets which possibly survive from the original 9-bay roof structure. Adjoining the front left-hand corner is an old rubble garden wall with dressed granite copings. Interior: Simple interior largely unaltered since the C18. Granite flags to most of the ground floor. Probably original chamfered hardwood beams in right-hand room (stops not visible); C18 straight flight stair; three C18 2-panel doors; C18 chimney- piece in left-hand chamber, and C18 roof structure with pegged tie beams and apices.

CHY GROWYNEK

List entry Number: 1158850

GV II House. Circa early C19. Dressed granite front with granite dressings. Grouted scantle slate hipped roof. Brick chimney over the right-hand side. Plan: Double-depth plan with probably 2 rooms at the front flanking an entrance hall leading to stair hall between 2 shallow rear service rooms. Exterior: 2 storeys. Symmetrical 3-window east front with central doorway and blind window over. Probably original panelled door (now sheathed) with overlight. Circa late-C19 4-pane hornless sashes or possibly original sashes with some glazing bars removed. Flat arches with keyblocks. Interior not inspected.