

TRENYTHON MANOR

TYWARDREATH

PAR

CORNWALL

Heritage Impact Assessment



South West Archaeology Ltd. report no. 190508



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Trenython Manor, Tywardreath, Par, Cornwall

Heritage Impact Assessment

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Work undertaken by SWARCH for a Private Client

SUMMARY

This report presents the results of a Heritage Impact Assessment carried out by South West Archaeology Ltd. (SWARCH) for the proposed conversion of the existing basement of Trenython Manor, Tywardreath, Par, Cornwall. The report was initially produced during the design stages, but has been updated in light of the final plans.

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.

At some stage in the 20th century a large terrace was constructed along the front of the building encapsulating the basement level of the house and bay windows. This may replace a less convenient historical parterre or similar. This basement has been further altered over its lifetime and is now very modern in character and merely abuts the historic building. It is within this modern space that much of the alteration will occur. On the whole this will divide the open space into smaller rooms and in this regard it will therefore create spaces more similar to those in the historic basement area, which is divided into small stonewalled rooms divided and accessed by corridors. Some of the plans include more consideration for symmetry and it is to be noted that even within the basement position and balance of the spaces was obviously considered in the floor plan. There will be no change to the main interiors and no effect on the wider wooded parkland setting of the house or its important outward views.

*There may be a slight positive change to the visuals of the rear garden facade, with an adjustment to a row of modern windows and doors which are not currently in keeping. More symmetrical and lighter touch here could only improve the aesthetics of this frontage and go some way to balance the already extensive works here on the terrace. In conclusion if Option A/Proposed and Option 3, which we are given to understand are the most favoured is followed through it is judged to have a **slight/positive** effect on the building overall and on the heritage impact side, be **negligible** in impact at best.*



July 2019

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ACKNOWLEDGEMENTS

THE CLIENT

PROJECT CREDITS

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1.0 INTRODUCTION

LOCATION:	TRENTHON MANOR
PARISH:	TYWARDREATH & PAR
COUNTY:	CORNWALL
NGR:	SX 10041 54129
PLANNING NO.	PRE-APPLICATION
SWARCH REF.	TYT19

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 conversion of the existing basement of Trenythron Manor, Tywardreath, Par, Cornwall. This work was undertaken in accordance with best practice and CIfA guidelines. The initial assessment was undertaken during the design stages, but has been updated in light of the final proposed plans.

1.2 TOPOGRAPHICAL AND GEOLOGICAL BACKGROUND

Trenythron 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.

Trenythron Manor was constructed in 1872 on land that formed part of the Little Pinnock Estate (trenythron.co.uk). It was commissioned as a thank you gift from General Garibaldi to Colonel Peard. Bishop Gott, the third Bishop of Truro, purchased Trenythron 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. Trenythron 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).

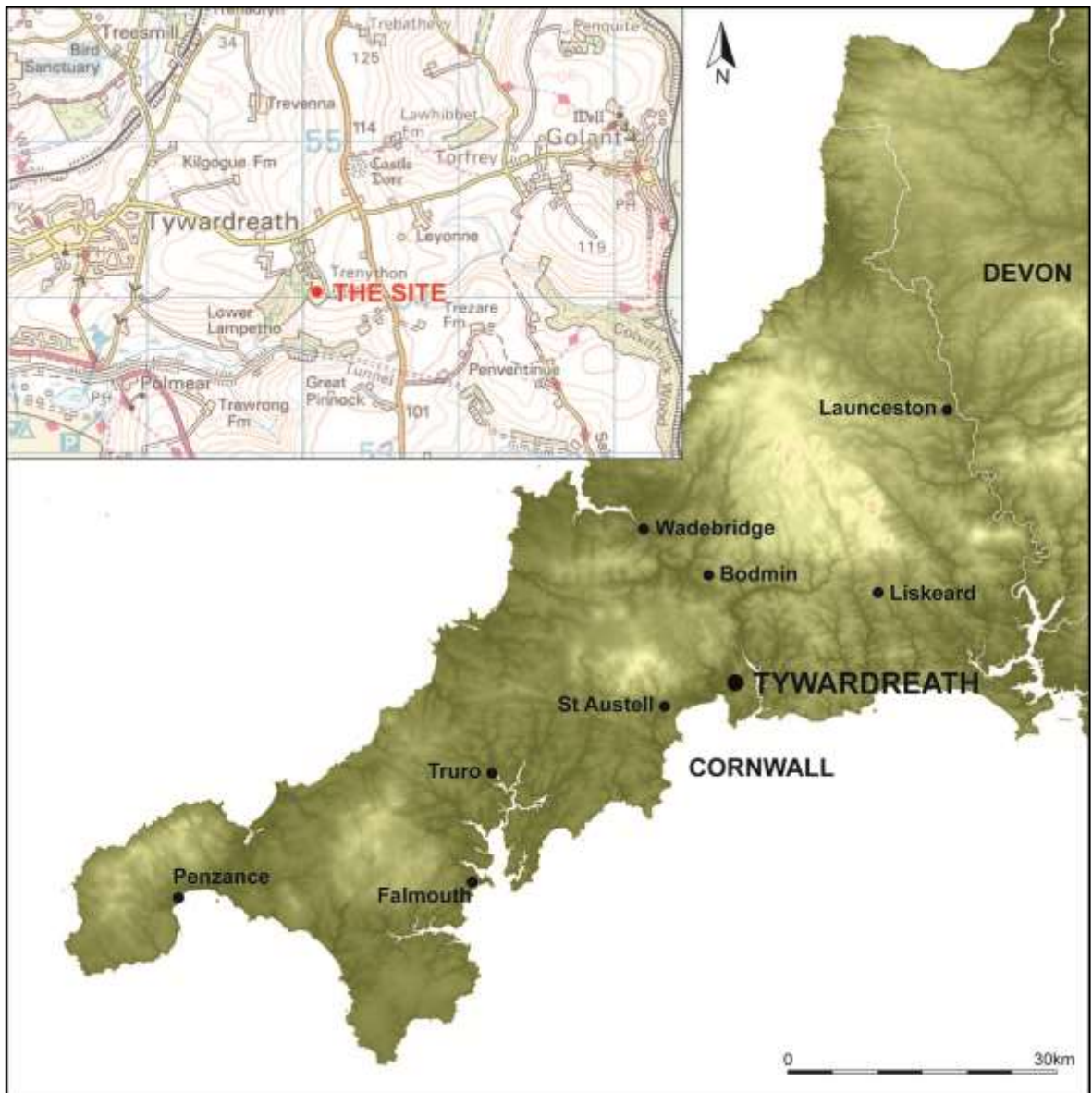


FIGURE 1: SITE LOCATION (THE SITE IS INDICATED).

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. Trenython Manor 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 impressive 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 really 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 with concrete/stone composite tiles and copy balustrades, chairs tables and parasols.

2.2 TRENTHON MANOR

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 very 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: 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 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 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.

Trenthon Manor is Grade II Listed, a fine, large Victorian country 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 from classical European style and even some Indian and Oriental elements. A relatively large rendition of the popular Tuscan villa form, this includes a more Palladian style gabled service wing to the south-east, with a Tudor style half-timbered south-western element behind, to the north a fine semi-circular conservatory; suggesting later 19th century additions.

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.

2.3 THE SIGNIFICANCE OF THE ASSET

The building is of architectural interest, very representative of its particular period and of the socio-economic conditions in Cornwall at the time of its construction. On the whole, the house presents as one cohesive design, but the service areas are of very different character in places, potentially additions, markedly 'off-plan' and therefore of more interest, adding a surprising level of evidential value to a house which would normally be relatively low value in that regard. 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.

The building is authentically still a grand country house but clearly no longer a private home, as a hotel complex/holiday park and all of the superficially affixed associated signage and advertising indicates this. The building appears to be of very high integrity in the main reception areas and structurally as a whole. Rooms in the main building may have been altered for its hotel purpose but as far as could be ascertained, the majority of guests stay in wooden lodges in the grounds.

2.4 THE BASEMENT

This area is accessed via a fine, tall, round arched door to the north-west of the main stair hall. This leads to a steep dog-legged stair, encased in beaded plank panelling below the dado with fine plasterwork cornice and dentil frieze to the high ceilings, with a large window overlooking the modern raised terrace, lighting the space from the west. This area is still very much of gentry character, until entering the basement via a pair of modern painted fire doors, with security coded lock.

The basement is a relatively modern structure which wraps around and encapsulates the basement level of the west garden facade, supporting a large terrace which serves the first floor bar, now within the conservatory. The current basement extends the historic basement areas which lie within the floor plan of the historic building. (See annotated plans). To the east there are a series of smallish rooms, all with painted stone rubble walls and a long basement corridor (R9) runs down the east wall of the room to the west, which is now also part of the open space to be considered for alteration. There is a large central blocked doorway leading between the basement corridor and the modernised space. Previously the area one enters from the stairs (R1) was an

original basement room, it is now a private hire bar (R2A). The open space to the west is being used as a private hire venue space. It comprises one large open dining/event room (R2B), with to the north, toilet facilities (R3), to the south, storage and linens (R4 & 5), to the south-east, an office (R6), to the north-east behind the bar, service areas (R7 & 8). These modern spaces created just in front of the historic building are lit from modern windows and two pairs of large glazed panel French doors in the west wall, overlooking a second lower bar terrace, with the same concrete tiles, tables, chairs and parasols. The area has been relatively recently renovated, with fresh white paint. The windows to the west are all white pvc units, the carpets have been cleaned. Builders were still in, having removed a plaster partition to the south, in front of R4&5. The ceiling in this modern area is recessed, carried on modern pillars, with inset soft light lighting. The space has the usual hospitality signage, fire exits, air condition units, lighting and sound systems, the walls boarded out against the historic frontage and within the three rooms inside the historic basement area (R7 & 8, R2A, R6), allowing for all of the wiring and ducting to carry the infrastructure for three modern electrical systems. The northern bay structure is part visible, its diagonal wall abutted by the toilet walls; to the south it appears from the plans and site visit that much of this bay may already have been forced, it is boarded off within R6, now a modern office with desks and computers and low boarded ceiling with spotlights. Within the space of the bay is a large cupboard, and it looks like the southern outer portion of the angled walls may survive (R4).

It is believed that the modern structure of the terrace/basement, beyond the line of the former frontage of the building is very flexible, when considering further change and indeed it is urged to focus the majority of structural change here.

The spaces within the footprint of the historic basement are naturally more restrictive to significant change, which may indirectly effect the rest of the asset; these spaces have already been so heavily altered as to have no visible surviving historic character or features. The layout and flow of processes which indicated the function of basement rooms has already also been altered by the forcing and blocking of openings, between the various basement rooms and the corridor, which survives in its original condition.

This builds further flexibility, as the reading of the basement has already been obscured in this area, but the rest of the basement looks in relatively good condition and where changes have been made, stub walling, doorway scars, or blocked doors have been left very obvious, so more than 75% of the basement level can still be appreciated, if the area to the west was to be altered further.

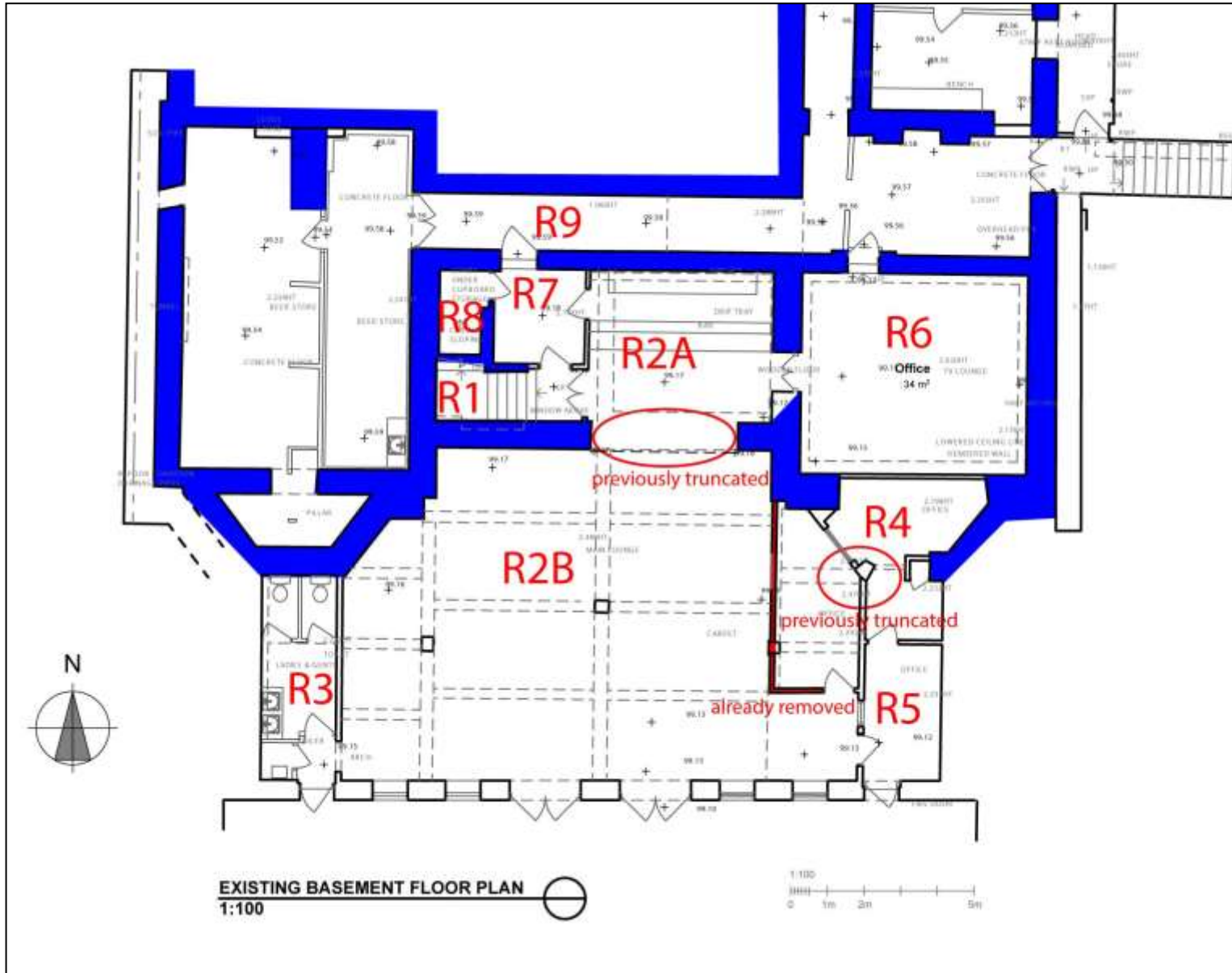


FIGURE 2: THE BASEMENT OF TRENYTHRON. PLANS SUPPLIED BY THE CLIENT.

2.5 CONSIDERATION OF THE PROPOSALS

2.5.1 PROPOSED DRAWING

Probably the more successful adaption of the space from a historic perspective, seeming to have a 'lighter' touch on the physicality of the current space. This introduces three east-west alignment walls into the large modern open space (R2B), forming two small rental apartments. This emphasises symmetry within the space, a nice respectful consideration of the main house's design credentials. The apartments each have one open space, with a small bedroom and bathroom to the outer side, in turn abutting the remains of each bay window structure. That to the north, which still survives well, would be partly truncated to allow for this floor plan. This therefore includes an inherent but limited loss of historic fabric. Both bay windows will retain their outer walls so their presence for the wider 'reading' of the building in the future is assured, within the wider historic basement floor plan. Otherwise, the spaces within the historic floor plan, R2A, the former bar and lobby and R6, the office will be retained, the bar fittings would be removed. It is a benefit if these spaces remain as little altered as possible and this proposed plan achieves the minimum intervention, rightly placing the weight of change on the modern open space. This would also make the least changes to the frontage under the raised terrace, maintaining the window and door configuration. The only caution to the fitting of glass doors to the outer pair as shown would be that it does introduce another more modern element to this already modernised area, in direct conflict with the historic facade.

2.5.2 OPTION A

Broadly conforms to that discussed above and produced as a proposed plan. This is the preferable option within the feasibility study. The lower terrace division is slightly negative to the visual of the garden front, and intended to be open space. Real care would have to be taken with the character of any division and a rendered narrow brick or block wall painted to match that behind and kept low and appropriate on massing may be the most successful in blending back into the setting. Care should be taken with timber panels or materials here, needing to blend with the colours of the stone, render and balustrades.

2.5.3 OPTION B

Utilises the office, R6 and more of the southern bay window structure, requiring significantly more historic fabric intervention, siting more of the changes within the floor plan of the historic basement areas. It is also going to encroach on the stair lobby area potentially obscuring the historic walling, floor plan and reading of the forcing of this former front wall. This is more impactful, including loss of historic fabric and from a historical perspective is far less desirable. This also seems to create a suite of two beds to the south with no natural light within the living area, unless further openings will be knocked in the external basement wall to the south. This would impact further spaces beyond. It will also require three terraces to be formed out of the front lower terrace, which is far from ideal as it will clutter the visuals inwards to the main garden front of the house. The visual link between grand house and its gardens and estate must be maintained as far as possible to limit the reuse of the building impacting on the setting and character of the Listed building.

2.5.4 OPTION C

This includes the same encroachment on the lobby and stair area, R2A, as Option B, but retains much of the office, however it requires that historic space to be divided by partition walls and segmented, providing lobbies to single room suites. This also requires the same quite significant loss of historic fabric and changes to the reading of the spaces as Option B. Inherent negative impactful change, combined with further division of historic spaces cannot be supported, as the reading of the building and former historic floor plan are better respected in other options. The

intensification of use here and lack of symmetry in the layout of these suites is jarring to the floor plans and layout throughout the historic building, for which proportion and balance are key components.

2.5.5 OPTION D

Much like option C, this encroaches on the lobby/stair, R2A, but completely converts the office space to a larger single bed suite. This requires the same level of intervention as Option C to the southern bay window and former front wall. However, it further exacerbates the intensification of use down here by creating three other much smaller single bed hotel rooms. It retains the division of the terrace into three, the central one potentially being shared. Whilst it is understandable to maximise occupation rates within a hotel, this somewhat undermines the positive changes of reducing the 'use load' on this space, restricting modern character more to the upper bar terrace. As well as this, one must consider the changes to the status of what was a service space, with guests quite heavily using the area, it changes a visitors experience of how this may have worked with the upper levels of the house originally.

The staggered bathroom partitions, wrapping around historic walls and truncation of spaces is contrary to the spirit of the design of the main building, even if largely limited to the modern elements. This does respect R6 more, by retaining it as a main space, and the more open character of the single bed suite at this south end may mean no more openings would be required, light being borrowed from the front. This does make this option, from a historical perspective, preferable to Option C, which compounds impact by dividing historic spaces, as well as intruding on the historic floor plan.

2.5.6 OPTION 1 EXTERIOR

The smaller pane glass doors and windows, whilst they match the four pane sashes to the front of the building, do not match the two pane sashes to the rear. This clash of styles would be very slight but is not going to complement the upper historic facade. The retention of a symmetrical pair of windows does provide a sense of balance and throws the eye upwards towards the bay window detailing on the main facade which is a pleasing effect. The small pane glassware appears a little too close to historic pastiche, an attempt to make something look olde-worlde, when respectful modern design, referencing the original, is probably more appropriate.

2.5.7 OPTION 2 EXTERIOR

The smaller pane glass doors and windows, whilst they match the four pane sashes to the front of the building, do not match the two pane sashes to the rear. The 'all door' design provides less symmetry as a uniform vertical design approach. The main facade of the building does have a vertical character and this is acknowledged and referenced by the door usage. However it is a little heavy visually and would mean there would be a lot more glass, therefore reflection and modern character. It also doesn't have any individuality or nuance in the design, whereas the house has its bay windows, it is not a flat Palladian style facade which would respond better to the door treatments. This is the least successful of the exterior designs.

2.5.8 OPTION 3 EXTERIOR

The larger three pane glass doors, with horizontal glazing bars and windows match the two pane sashes to the rear; which is pleasing and provides a continuity in design between modern and historic elements. The retention of a symmetrical pair of windows does provide a sense of balance and throws the eye upwards towards the bay window detailing on the main facade which is a pleasing effect. This is the most successful adaption of the exterior lower terrace facade. It would provide a positive/slight effect in comparison to the current doors and windows.

2.5.9 OPTION 4 EXTERIOR

The larger three pane glass doors, with horizontal glazing bars and windows match the two pane sashes to the rear; which is pleasing and provides a continuity in design between modern and historic elements. The 'all door' design provides less symmetry as a uniform vertical design approach. The main facade of the building does have a vertical character and this is acknowledged and referenced by the door usage. However it is a little heavy visually and would mean there would be a lot more glass, combined with the larger panes and less glazing, making this really too modern and possibly reflective an option for the garden facade, likely to draw the eye downwards away from the Listed building.

2.6 HERITAGE IMPACT ASSESSMENT

The physical impact of any of the proposals on the building will lead to the inherent loss of some limited areas of historic fabric, particularly within the basement, to the bay window structures. It is hard to see how this could be avoided and previous works have already altered the bay windows. Crucial to this is that two storeys of untouched bay windows will remain visible above, and the exterior basement level walls will be retained, so this mitigates the other losses to some extent. An impact of **negative/slight** is therefore applied.

The impact to the significance of the house is **negligible** as these will be largely internal changes and won't affect the historic areas, or areas containing any important internal detailing. Primarily of aesthetic and architectural value, the building is focussed around its key reception spaces and main lobby, and upper external facades.

The impact of converting a busy modernised private hire space into a more settled character with a number of small apartments or offices is a far more appropriate use of the space, considering this was once a private house. This could easily be considered a **positive/slight** change, instead of the historically inappropriate location of a private hire room in a servant basement, the focus of activity will return to the upper reception rooms and the flow of traffic to this area will decrease. The impact to the character of the setting of the house could be beneficial, even **positive/slight**, or at least **neutral**, if care is taken in the choice of materials and the updates manage and minimise some of the more modern visible elements which have been introduced via the terrace. It will mean the bar paraphernalia on the lower terrace will be removed and will therefore limit the bar character which is jarring to the status of the house. This again in wider views is positive and will remove focus from the more modernised lower terrace areas.

Visually, care would have to be taken in the dividing of the lower terrace space and materials and weighting of any enclosing walls would need to be considered via viewsheds to the garden front of the listed building, this is supposed to be open to the garden an important character issue which cannot be changed or altered. Tall timber privacy fencing around or between terraces would be inherently negative, **negative/minor**, draw the eye and create a sense of enclosure and screening, whereas outwards and inwards views are designed to flow freely from the expansive windows etc.

2.6.1 RECOMMENDATIONS

Further mitigation of works, such as more detailed recording or monitoring is usually suggested. However since we already know the exact age and form of the building as it was in fact constructed quite late, in one phase and its form is visible in many places, then there really will be no new information gained by this study.

Options A/Proposed and Option 3 are the preferable choices from a historical perspective, with solid justifications for the works.

3.0 CONCLUSION

Trenyphon 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.

At some stage in the 20th century a large terrace was constructed along the front of the building encapsulating the basement level of the house and bay windows. This may replace a less convenient historical parterre or similar. This basement has been further altered over its lifetime and is now very modern in character and merely abuts the historic building. It is within this modern space that much of the alteration will occur. On the whole this will divide the open space into smaller rooms and in this regard it will therefore create spaces more similar to those in the historic basement area, which is divided into small stonewalled rooms divided and accessed by corridors. Some of the plans include more consideration for symmetry and it is to be noted that even within the basement position and balance of the spaces was obviously considered in the floor plan. There will be no change to the main interiors and no effect on the wider wooded parkland setting of the house or its important outward views.

There may be a slight positive change to the visuals of the rear garden facade, with an adjustment to a row of modern windows and doors which are not currently in keeping. More symmetrical and lighter touch here could only improve the aesthetics of this frontage and go some way to balance the already extensive works here on the terrace. In conclusion if Option A/Proposed and Option 3, which we are given to understand are the most favoured is followed through it is judged to have a **slight/positive** effect on the building overall and on the heritage impact side, be **negligible** in impact at best.

4.0 BIBLIOGRAPHY & REFERENCES

Published Sources:

- English Heritage** 2008b: *Conservation Principles: policies and guidance for the sustainable management of the historic environment*.
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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 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*.

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 main 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 in order 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 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. 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 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 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	
<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.

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

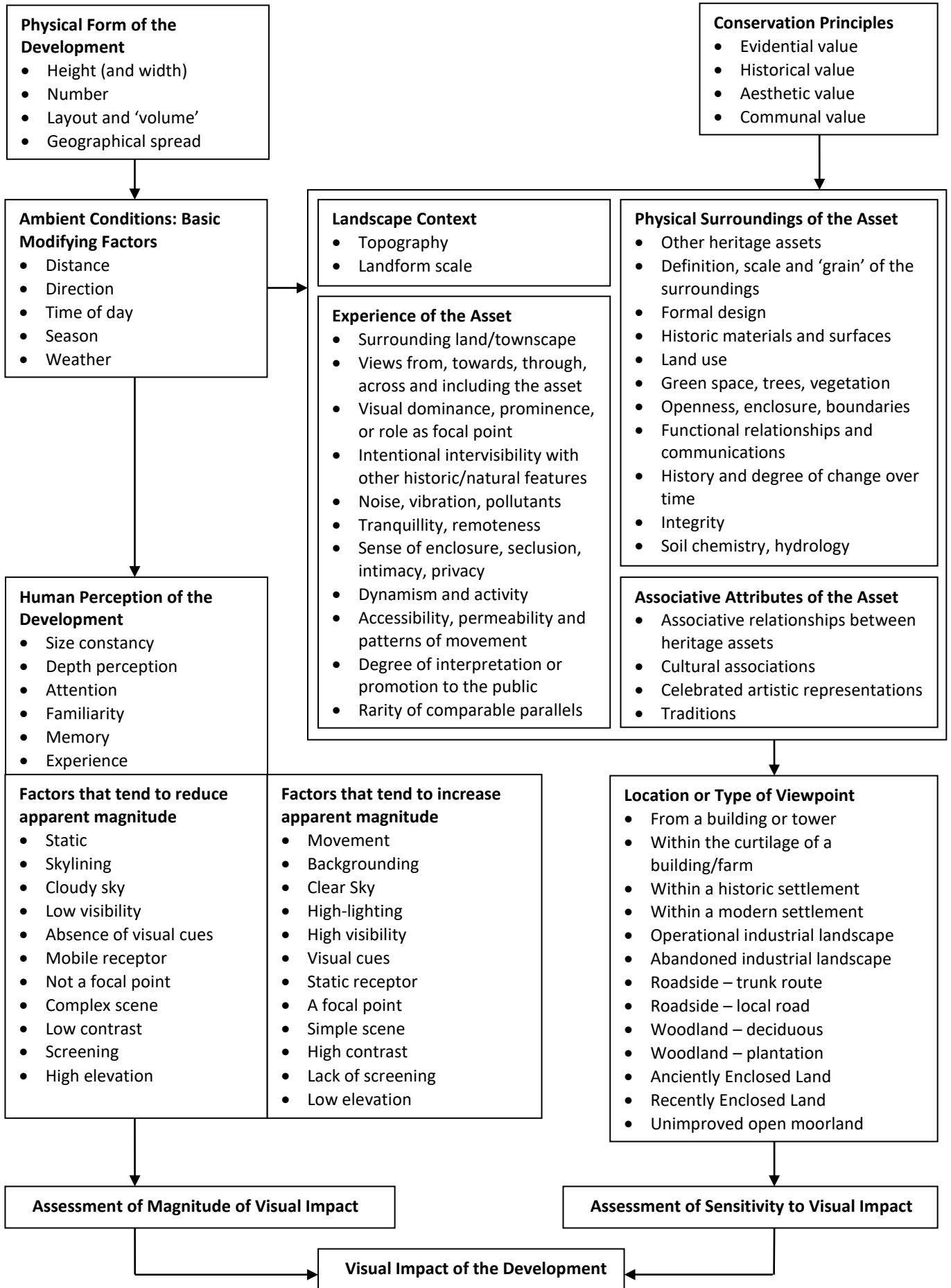


TABLE 6: THE CONCEPTUAL MODEL FOR VISUAL IMPACT ASSESSMENT PROPOSED BY THE UNIVERSITY OF NEWCASTLE (2002, 63), MODIFIED TO INCLUDE ELEMENTS OF ASSESSMENT STEP 2 FROM THE SETTING OF HERITAGE ASSETS (HISTORIC ENGLAND 2015, 9).

APPENDIX 2: PROPOSED PLANS



- Proposed road
- Proposed gate for entrance (open to road from south)
- Proposed screening to hide air conditioning units
- Proposed for landscaped boundary wall
- Proposed private gate from site to road to garden
- Proposed light house and to give decorative definition to road
- Medium term parking
- Proposed area to give screening for back garden
- Proposed road

<p>Project Name: DEVELOPMENT OF LETTICE BAY AND ASSOCIATED AREAS</p>	
<p>Project Location: FISHBANE ROAD, FISHBANE, DUBLIN 12</p>	
<p>Client: THE FISHBANE ASSOCIATION LTD.</p>	
<p>Planning Ref: PROPOSED SITE PLAN</p>	
Scale:	1:100
Date:	2024
10289 PL 001 03 PLANNING	

APPENDIX 3: PHOTOGRAPHIC ARCHIVE



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.



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



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



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



MORE DETAILED VIEW OF THE HOUSE AND ITS TERRACE, WITH THE VARIOUS DISPARATE EXTENSIONS TO NORTH AND SOUTH, ONE A ROUNDED CONSERVATORY, THE OTHER A TUDOR STYLE SERVICE WING; FROM THE SOUTH-WEST.



VIEW UP THE TERRACES TO THE HOUSE, SHOWING THE LOWER AND UPPER TERRACES BUILT ONTO THE FRONT OF THE HOUSE; FROM THE WEST.



THE FRONT OF THE RELATIVELY MODERN UPPER TERRACE, WITH MODERN DOORS AND WINDOWS SET INTO THE WALL UNDER THE BALUSTRADE, SHOWING THE MODERN CHARACTER OF THIS AREA; FROM THE NORTH-WEST.



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



THE GLASS LANTERN OVER THE LOBBY OF THE HOTEL; FROM THE WEST, NORTH-WEST.



LEFT: THE LARGE MAHOGANY DOOR TO THE MAIN LOBBY OF THE HOTEL, WITH BEADED PLANK BOARDING TO THE STAIRS DOWN TO THE BASEMENT; FROM THE WEST.



RIGHT: VIEW DOWN THE DOG LEGGED STAIR TO THE BASEMENT, LIT BY A LARGE WINDOW IN THE WEST WALL, OVERLOOKING THE UPPER TERRACE; FROM THE EAST.



VIEW DOWN THE CARPETED STAIRS TOWARDS THE BASEMENT; FROM THE EAST.



HISTORIC ELECTRIC UNIT ON THE STAIRS TO THE BASEMENT; FROM THE SOUTH.



VIEW OF THE SECURE DOUBLE DOORS TO THE BASEMENT; FROM THE NORTH.



THE DOUBLE DOORS FROM WITHIN THE BASEMENT; FROM THE SOUTH.



THE SOUTH BAY WINDOW AND MODERN PARTITION WALL OF THE BASEMENT, WHICH FORMS A CUPBOARD AGAINST THE WALL; FROM THE NORTH, NORTH-EAST.



THE SERVICE CUPBOARD WITHIN THE SOUTH BAY WINDOW; FROM THE NORTH.



THE FRONT WEST WALL OF THE LOWER BASEMENT, WITH MODERN WINDOWS AND FRENCH DOORS TO THE LOWER TERRACE; FROM THE SOUTH-EAST.



VIEW NORTH ACROSS THE OPEN BASEMENT AREA, SHOWING ITS VERY MODERN OPEN CHARACTER; FROM THE SOUTH.



VIEW OF THE NORTHERN PARTITION WALL WHICH FORMS A SET OF TOILETS FOR THE PRIVATE HIRE ROOM THE BASEMENT IS USED AS; FROM THE SOUTH.



THE NORTH BAY WINDOW BASE; FROM THE SOUTH-WEST.



THE FORMER FRONT OF THE HOUSE, BETWEEN THE BAY WINDOWS, WHERE THE WALL OF THE HISTORIC BASEMENT HAS BEEN FORCED TO PROVIDE ACCESS BETWEEN THE OLD AND NEW SECTION UNDER THE UPPER TERRACE; FROM THE WEST.



VIEW OF THE LARGE OPEN BASEMENT, SET UNDER THE UPPER TERRACE, A 20TH CENTURY EXTENSION TO THE FRONT OF THE HOUSE, OF MODERN CHARACTER; FROM THE NORTH-WEST.



VIEW OF THE TWO BAY WINDOWS AND FORMER FRONT OF THE HOUSE, WITHIN THE BASEMENT EXTENSION; FROM THE NORTH-WEST.



THE TOILETS WITHIN THE PARTITION TO THE NORTH OF THE BASEMENT; FROM THE SOUTH-WEST.



THE OFFICE WITHIN THE SOUTHERN ROOM AND BAY, LINED BY MODERN BOARDING; FROM THE NORTH.



THE DOOR AND SET OF STEPS ACCESSING THE REST OF THE HISTORIC BASEMENT FROM THE MUCH MODERNISED OFFICE SPACE; FROM THE NORTH-WEST.



THE WEST WALL OF THE OFFICE SPACE, WHICH IS BOARDED OFF FROM THE BAY WINDOW; FROM THE EAST, NORTH-EAST.



THE MODERN BAR, NOW FITTED WITHIN THE SMALL HISTORIC FRONT ROOM IN THE BASEMENT, BETWEEN THE TWO BAY WINDOWS; FROM THE SOUTH.



THE SMALL BAR SERVICE ROOM FORMED BY MODERN PARTITIONS AT THE BASE OF THE BASEMENT STAIRS; FROM THE SOUTH-WEST.



LEFT: THE SERVICE ROOM; FROM THE NORTH-EAST.

RIGHT: THE HISTORIC STONE RUBBLE WALL LINED CORRIDOR WITHIN THE BASEMENT, WHICH RUNS BEHIND THE ROOM WITH THE BAR; FROM THE NORTH.



THE HISTORIC BASEMENT CORRIDOR; FROM THE SOUTH.



BLOCKED DOORWAY FROM THE CORRIDOR, LEADING DOWN STEPS INTO THE SMALL FRONT BASEMENT ROOM BETWEEN THE BAY WINDOWS, NOW OCCUPIED BY THE BAR AND WITH A FORCED OPENING INTO THE MODERN BASEMENT EXTENSION; FROM THE SOUTH-EAST.



VIEW OF THE BASEMENT CORRIDOR WHERE IT TURNS A CORNER AND OF FORCED STONE WALLS AND MODERN PARTITION WALL WHICH FORM THE CURRENT BASEMENT SERVICE SPACES; FROM THE WEST, NORTH-WEST.



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