

GREAT GEORGE STREET

LIVERPOOL

HERITAGE IMPACT ASSESSMENT



Great George Place, 1905

SEPTEMBER 2018

## 1.0 INTRODUCTION

- 1.1 This report assesses the potential impact on heritage assets and the Outstanding Universal Value of the World Heritage Site, of a mixed use development on Great George Street, Liverpool.
- 1.2 The site is outside the boundary of the Liverpool Maritime Mercantile City World Heritage Site, but is within the buffer zone, and the development is visible from, and within the setting of listed buildings. The site is not located within any conservation area, but there are buildings of special architectural or historic interest on, and adjacent to, the site.
- 1.3 The development is for the construction of residential accommodation and the site is bounded by Great George Street, St James Street, Duncan Street and Upper Pitt Street. The accommodation ranges in height, with the tallest element +82.7m AOD. To the east of the site, the Anglican Cathedral (grade I) is located, which dominates the area, whilst to the south, is the former North and South Wales Bank building, now the Wedding House (grade II). Formerly an area of dense housing, the site is cleared, and derelict, however, it is of strategic importance at the intersection of the Baltic Triangle area, Chinatown/Ropewalks, and Canning.
- 1.4 This report describes the heritage context and the assets, with a commentary on their significance, and the potential for impact due to the development proposals. The assessment also includes the potential impact on the Outstanding Universal Value (OUV) of the World Heritage Site (WHS).
- 1.5 The Planning (Listed Buildings and Conservation Areas) Act 1990 requires that special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area. The Act also places a statutory duty upon the Local Planning Authority, in determining applications for development affecting listed buildings, to pay special regard to the desirability of preserving the special interest and setting of a listed building.
- 1.6 The National Planning Policy Framework (NPPF- 2018) includes advice on heritage matters and what should be taken into account when dealing with the historic environment. Paragraph 189 states that;

*In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any 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'.*

- 1.7 In relation to the World Heritage Site, the UNESCO Operational Guidelines (2015) apply to developments that may affect Outstanding Universal Value.
- 1.8 This report describes the significance of the various heritage assets that may be affected by the development proposals, and the impacts. It also identifies issues of Outstanding Universal Value of the WHS, and measures impacts. The report has been compiled following a number of site visits as the design of the scheme has evolved, as well as an analysis of legislation and guidance, and research undertaken through local and national archives.

## 2.0 HERITAGE CONTEXT

### **Liverpool World Heritage Site (WHS)**

- 2.1 In July 2004, Liverpool was inscribed onto UNESCO's World Heritage List by the World Heritage Committee. As part of the inscription process, the World Heritage Committee stated that planning procedures should be applied to ensure that the height, character and location of any new construction in the World Heritage Site and its Buffer Zone respects the area's special architectural, historic, townscape and visual interests. This is captured in the World Heritage Site Management Plan and the Supplementary Planning Document (2009). The Statement of Significance is attached as Appendix 1.
- 2.2 The Liverpool Maritime Mercantile City WHS was inscribed as “the supreme example of a commercial port at the time of Britain’s greatest global influence” and was inscribed as a WHS in 2004. The inscription was based on the following criteria:
- *Criterion (ii): Liverpool was a major centre generating innovative technologies and methods in dock construction and port management in the 18th and 19th centuries. It thus contributed to the building up of the international mercantile systems throughout the British Commonwealth.*
  - *Criterion (iii): the city and the port of Liverpool are an exceptional testimony to the development of maritime mercantile culture in the 18th and 19th centuries, contributing to the building up of the British Empire. It was a centre for the slave trade, until its abolition in 1807, and to emigration from northern Europe and America.*
  - *Criterion (iv): Liverpool is an outstanding example of a world mercantile port city, which represents the early development of global trading and cultural connections throughout the British Empire.”*
- 2.3 The buffer zone extends beyond the World Heritage Site boundaries, primarily to protect its visual setting and to ensure that future development in the setting of the Heritage Site respects the Outstanding Universal Values (OUV). The proposed development site is not within the WHS, but is within the Buffer Zone.
- 2.4 The World Heritage Site boundary encompasses the area within the City which contributes to its outstanding universal value and retains a high degree of integrity and

authenticity, relating strongly to its historic role as a commercial port. It stretches from Bramley Moore Dock to Wapping Dock and includes the historic business and cultural quarters as well as earlier warehousing areas within the Ropewalks quarter. The Site is divided into 6 distinctive areas, and these are shown along with the WHS area and Buffer Zone in Figure .1:

- Character Area 1 - The Pier Head is an early 20th century designed ensemble centred around three monumental commercial buildings that define Liverpool's waterfront.
- Character Area 2 - Albert Dock and Wapping Dock. This area retains its mid 19th century docks as well as many of its warehouses, water spaces and associated buildings.
- Character Area 3 - Stanley Dock Conservation Area encompasses the northern part of the docks including Princes Half-tide Dock, Stanley Dock and the surviving Dock Wall. The area is mostly derelict and disused (except at Waterloo Dock) and has massive potential for extensive heritage-based regeneration.
- Character Area 4 - Castle Street / Dale Street / Old Hall Street Commercial District covers the historic mercantile, commercial and civic centre of Liverpool and is focussed on the area of Liverpool's medieval origins.
- Character Area 5 - William Brown Street Cultural Quarter encompasses the historic cultural heart of the City and includes the magnificent St. George's Hall and William Brown Street complex of cultural buildings; it also includes Lime Street Station - a major gateway into the City.
- Character Area 6 - Lower Duke Street forms part of the Ropewalks Area. This area represents an unusual survival of an area of 18th and 19th trading townscape relating to the historic docks. It is also addressed by a separate SPD.



Figure 1-World Heritage Site and Character Areas (reproduced from the WHS SPD)

2.5 Those tangible aspects and attributes that convey OUV, based on the strength of authenticity and integrity, can be summarized as:

- Innovative dock technology and the dock systems (character areas 2 and 3)
- Warehouses (character areas 2,3, 4 and 6)
- Commercial buildings (character areas 1 and 4)
- Civic buildings (character areas 4 and 5)
- The street pattern, morphology, 3D envelope of the Property, texture and tone, residual industrial and civic remains such as the public realm, and historic layering of the city, including archaeological deposits and palimpsest sites.

2.6 Intangible attributes that express OUV are not limited to the WHS boundaries, but

include amongst other qualities:

- Innovation and inventiveness
- Adaptability and re-use
- Commercial and economic imperatives
- Ostentation
- Ethnic and societal diversity
- Civic unrest, 'edginess' and radicalism
- Risk-taking
- Entrepreneurship and purposefulness
- Cultural pre-eminence

- 2.7 The proposed development site lies outside the World Heritage Site but within the Buffer Zone, although at some distance to the WHS boundary. Geographically, the nearest character area to the development site is the Lower Duke Street/Ropewalks area 6. However, the location of the development site, the nature of the surrounding townscape, the topography of the city, the existence of long range views and the scale of the proposals are all elements that have potential to lead to heritage impacts.

### **Listed Buildings**

- 2.8 Section 1 of the Planning (Listed Buildings and Conservation Areas) Act 1990 (the Act) imposes a duty on the Secretary of State to compile or approve a list or lists of buildings of special architectural or historic interest as a guide to the planning authorities when carrying out their planning functions. The statutory criteria for listing are the special architectural or historic interest of a building. Many buildings are interesting architecturally or historically, but, in order to be listed, a building must have "special" interest.
- 2.9 The development site contains a listed building within its curtilage, 3-4 Great George Place (the Wedding House), grade II and there are other listed buildings in close proximity to the site. The nearest listed structures visible from the site are the Anglican Cathedral, grade I, St James Church and gates/railings (II\* and II), grade II, 18-21 Great George Square/30-33 Great George Square, grade II, and the former Congregational Church (the Blackie), grade II. Any impacts on listed buildings are secondary rather than direct, and relate to setting. Due to the topography of the city, the opportunity for wide ranging panoramic views, and the scale of the proposals, there is potential for impact on these listed buildings. The setting of each of these will be described and assessed as part of the impact analysis.

### **Conservation Areas**

2.10 Conservation Areas are defined in the Planning Act 1990 (Listed Buildings and Conservation Areas) as areas of "special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance".

2.11 There are a total of 36 designated Conservation Areas within Liverpool, and a large amount of the City Centre is protected by this policy designation. The proposed development site does not lie within a conservation area, but the boundaries of the Rodney Street and Duke Street conservation areas are in proximity to the site. Potential impacts on these are restricted in this case to their setting, rather than change to their physicality or fabric.

### **Scheduled Ancient Monuments.**

2.12 There are 4 Scheduled Ancient Monuments within Liverpool, and none of these are within the city centre or within close proximity to the application site.

### **Registered Parks and Gardens**

2.13 Liverpool, and its immediate vicinity, has a number of important designated historic parks that form part of a network of green spaces throughout the city and wider city region. These include:

- 1 Stanley Park - Grade II
- 2 Anfield Cemetery - Grade II\*
- 3 Newsham Park – Grade II
- 4 Toxteth Park Cemetery
- 5 Princes Park - Grade II
- 6 Sefton Park - Grade II\*
- 7 St James's Gardens-Grade I
- 8 Birkenhead Park (Wirral) - Grade I

2.14 Views across the proposed development site are available from parts of St James's Gardens, but no other significant views from the city's suburban, historic parks and landscapes were identified. Many of the city's Victorian parks are bounded by large villas and have extensive tree cover that tends to contain the views. As a result, views of the wider city skyline are significantly restricted.

### **Non-designated heritage assets**

2.15 Liverpool City Council does not hold a local list of significant buildings or other heritage assets, nor was the site identified as having archaeological finds or of interest with the Merseyside Historic Environment Record.



## 3.0 POLICY AND GUIDANCE

### **Planning (Listed Buildings and Conservation Areas) Act 1990**

- 3.1 This remains the primary legislation governing the historic built environment, and in relation to listed buildings places a statutory duty on Local Planning Authorities to 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 (sections 16 and 66). In *Barnwell vs East Northamptonshire DC 2014*, it was clarified that ‘decision makers should give considerable importance and weight to the desirability of preserving the setting of listed buildings’.
- 3.2 Similarly, in respect of conservation areas, a Local Planning Authority must pay special attention to the desirability of preserving or enhancing the character or appearance of that area.

### **National Planning Policy Framework 2018**

- 3.3 The NPPF states that the purpose of the planning system is to contribute to the achievement of sustainable development. The Government sees three dimensions to sustainable development: economic, social and environmental, and these roles should be regarded as mutually dependent. Economic growth can secure higher social and environmental standards, and well-designed buildings and places can improve the lives of people and communities. The planning system is therefore expected to play an active role in guiding development to sustainable solutions. Policies 184-202 are related to conserving and enhancing the historic environment.

The NPPF describes the historic environment in terms of “*heritage assets*.” It defines the significance of a heritage asset as its value ‘*to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset’s physical presence, but also from its setting.*’

- 3.4 Paragraphs 189 and 190 of the NPPF require planning applicants and local planning authorities to assess the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be appropriate to the assets’ importance and no more than sufficient to understand the potential impact of the proposal on their significance. Local planning authorities should take this assessment into account when the potential impact of proposed development to avoid or minimise conflict between the heritage asset’s conservation and any aspect of the proposal.

- 3.5 Paragraph 191 of the NPPF states that where there is evidence of deliberate neglect of or damage to a heritage asset the deteriorated state of the heritage asset should not be taken into account in any decision.
- 3.6 Paragraph 192 states that local planning authorities should take account of the desirability of new development sustaining and enhancing the significance of heritage assets; the positive contribution that heritage assets can make to sustainable communities; and the desirability of new development making a positive contribution to local distinctiveness.
- 3.7 Paragraph 193 sets out policy principles guiding the consideration of impact of development on the significance of a designated heritage asset. The more important the asset, the greater the weight should be given to the asset's conservation. Any harm to or loss should require clear or convincing justification.
- 3.8 Paragraph 195 provides a series of tests which should be applied in cases where substantial harm to or total loss of significance will be caused. In the case of development proposals which will lead to substantial harm or loss, this harm should be weighed against the public benefits of the proposal.
- 3.9 Paragraph 196 states that where a development proposal will lead to less than substantial harm to the significance of a heritage asset, this harm should be weighed against the public benefits of the proposal, including securing its optimum viable use.
- 3.10 Paragraph 197 states that the effect of a development on a non-designated heritage asset should be taken into account in determining the application. In weighing applications that affect non-designated heritage assets, a balanced judgement will be required having regard to the scale of any harm and the significance of the heritage asset.
- 3.11 Paragraph 200 states that local authorities should look for opportunities for new development within Conservation Areas and within the setting of heritage assets to enhance or better reveal their significance. Proposals that preserve those elements of the setting that make a positive contribution to or better reveal the significance of the asset should be treated favourably.
- 3.12 Paragraph 201 states that not all elements of a World Heritage Site or Conservation Area will necessarily contribute to its significance. Loss of a building (or other element) which makes a positive contribution to the significance of the Conservation Area or

World Heritage Site should be treated either as substantial harm under paragraph 195 or less than substantial harm under paragraph 196, as appropriate, taking into account the relative significance of the element affected and its contribution to the significance of the Conservation Area or the World Heritage Site as a whole.

- 3.13 Policy 202 concerns enabling development and the need for LPAs to assess whether the benefits of this would outweigh planning policies if the future conservation of a heritage asset is secured.

### **Planning Practice Guide**

- 3.14 The PPG provides further technical detail and guidance on the approach outlined in the NPPF. In particular, contained in the section on World Heritage Sites, there is advice on principles.

Para 32 states that the following principles should be taken into account with regard to policies and decision-making:

- protecting the World Heritage Site and its setting, including any buffer zone, from inappropriate development
- striking a balance between the needs of conservation, biodiversity, access, the interests of the local community, the public benefits of a development and the sustainable economic use of the World Heritage Site in its setting, including any buffer zone
- protecting a World Heritage Site from the effect of changes which are relatively minor but which, on a cumulative basis, could have a significant effect
- enhancing the World Heritage Site and its setting where appropriate and possible through positive management
- protecting the World Heritage Site from climate change but ensuring that mitigation and adaptation is not at the expense of integrity or authenticity

- 3.15 Para 017 on the assessment of substantial harm advises that, *Whether a proposal causes substantial harm will be a judgment for the decision taker, having regard to the circumstances of the case and the policy in the National Planning Policy Framework. In general terms, substantial harm is a high test, so it may not arise in many cases. For example, in determining whether works to a listed building constitute substantial harm, an important consideration would be whether the adverse impact seriously affects a key element of its special architectural or historic interest. It is the degree of harm to the*

*asset's significance rather than the scale of the development that is to be assessed.  
The harm may arise from works to the asset or from development within its setting.*

## **Liverpool Unitary Development Plan**

### **3.16 Policy HD4: Alterations to Listed Buildings:**

*Consent will not be granted for:*

- *(i) extensions, external or internal alterations to, or change of use of, or any other works to a listed building that would adversely affect its architectural or historic character;*
- *(ii) applications for extensions, alterations to, or the change of use of a listed building that are not accompanied by the full information necessary to assess the impact of the proposals on the building;*
- *(iii) any works which are not to a high standard of design in terms of form, scale, detailing and materials.*

*Where the adaptive reuse of a listed building will be used by visiting members of the public, the needs of disabled people should be provided for in a manner which preserves the special architectural or historic interest of a building.*

### **3.17 Policy HD18: General Design Requirements**

*When assessing proposals for new development, the City Council will require applications to comply with the following criteria, where appropriate, to ensure a high quality of design:*

- *1 The scale, density and massing of the proposed development relate well to its locality*
- *2 The development includes characteristics of local distinctiveness in terms of design, layout and materials*
- *3 The building lines and layout of the development relate to those of the locality*
- *4 External boundary and surface treatment is included as part of the*

*development and is of a design and materials which relate well to its surroundings*

- *5 All plant machinery and equipment are provided within the building envelope or at roof level as an integral part of the design*
- *6 The development pays special attention to the views into and out of any adjoining green space, or area of Green Belt*
- *7 The development has regard to and does not detract from the city's skyline, roofscape and local views within the city*
- *8 The satisfactory development or redevelopment of adjoining land is not prejudiced*
- *9 There is no severe loss of amenity or privacy to adjacent residents*
- *10 In the case of temporary buildings, the development is of a suitable design and not in a prominent location*
- *11 Adequate arrangements are made for the storage of refuse within the curtilage of the site and the provision of litter bins where appropriate*
- *12 The exterior of the development incorporates materials to discourage graffiti*
- *13 Adequate arrangements are made for pedestrian and vehicular access and for car parking*

3.18 Policy HD8: Preservation and Enhancement of Conservation Areas

*The City Council will take positive action to secure the preservation or enhancement of conservation areas and will:*

- *(i) seek support and funding from all available sources for the repair of buildings and environmental improvements;*
- *(ii) prepare action plans for priority areas;*
- *(iii) use its available powers to secure the removal of features which significantly detract from the character of the area; and*
- *(iv) provide planning guidance and advice to owners and developers.*

3.19 Policy HD12: New Development adjacent to Conservation Areas *Development on land adjacent to a conservation area will only be permitted if it protects the setting of the conservation area and important views into and out of it.*

3.20 Policy HD17: Protection of Archaeological Remains

*1. The Council will seek to protect other sites of archaeological importance. Where development is proposed in areas of known or suspected archaeological importance the City Council will require that:*

*(i) developers have the archaeological implications of their proposals assessed by a recognised archaeological body at an early stage and the results submitted as part of the planning application;*

*(ii) important archaeological remains and their settings are permanently preserved in situ;*

*(iii) where in situ preservation is not justified and disturbance by development is acceptable in principle, the applicants undertake an agreed programme of mitigation including investigation, excavation and recording before development begins, or as specified in the agreed programme; and*

*(iv) conflicts regarding archaeological issues and development pressures are resolved by means of management agreements.*

*2. The City Council will continue to support the Merseyside Sites and Monuments Record held by the National Museums and Galleries on Merseyside, to ensure that archaeological evidence, both above and below ground is properly identified, recorded and protected.*

**Liverpool Draft Local Plan**

3.21 Although not adopted, the Draft Local Plan Submission (2018) contains policies on Heritage.

Policy HD1 states that the City Council will give particular consideration to ensure that the significance of those elements of its historic environment which contribute most to the City's distinctive identity and sense of place are not harmed. Included in this list is the dominance and views of its two Cathedrals.

The same policy follows the advice offered in the NPPF, requiring that proposals affecting a designated heritage asset should conserve those elements which contribute to its significance, and that harm to such elements will be permitted only where this is clearly justified and outweighed by the public benefits of the proposal. Substantial harm or total loss to the significance of a designated heritage asset will be permitted only in

exceptional circumstances.

Policy HD2 is concerned specifically with the world heritage site, and states that permission will not be granted for proposals which would have an adverse impact upon views of the waterfront from the River Mersey, or of key landmark buildings and vistas identified in the WHS SPD. It is also stated that proposals for tall buildings within the WHS or Buffer Zone, will also be assessed against Policy UD6. This addresses the historic built environment in part, requiring Townscape and Visual Impact Assessments to address the impact of the visual setting of designated historic buildings, structures and areas such that through siting, design and choice of materials any such impacts are minimised, and that key views to, from and across the WHS will be positively enhanced by tall buildings and that local views are not adversely affected.

### **World Heritage Convention- Operational Guidelines**

- 3.22 The Operational Guidelines for the Implementation of the World Heritage Convention (2015) are the latest iteration of guidelines for management of World Heritage Sites, which remain the responsibility of the national governments, as State Parties. The aims of the WHC are stated as:

*“The cultural and natural heritage is among the priceless and irreplaceable assets, not only of each nation, but of humanity as a whole. The loss, through deterioration or disappearance, of any of these most prized assets constitutes an impoverishment of the heritage of all the peoples of the world. Parts of that heritage, because of their exceptional qualities, can be considered to be of ‘outstanding universal value’ and as such worthy of special protection against the dangers which increasingly threaten them.”*

- 3.23 As part of the approach to securing the preservation of cultural World Heritage Sites and their Outstanding Universal Value, the International Committee on Monuments and Sites (ICOMOS) has produced an evaluation tool in the form of the *Guidance on Heritage Impact Assessments for Cultural World Heritage Properties* (2011).

- 3.24 UNESCO has also agreed the *Historic Urban Landscape* (adopted 2011), that followed on as a direct result of the Vienna Memorandum (2005) on managing development in historic urban environments.

*The Historic Urban Landscape approach moves beyond the preservation of the physical environment and focuses on the entire human environment with all of its tangible and intangible qualities. It seeks to increase the sustainability of planning and design interventions by taking into account the existing built environment, intangible heritage, cultural diversity, socio-economic and environmental factors along with local community values. (UNESCO, 2013).*

3.25 The Vienna Memorandum (2005) states that:

*The central challenge of contemporary architecture in the historic urban landscape is to respond to development dynamics in order to facilitate socio-economic changes and growth on the one hand, while simultaneously respecting the inherited townscape and its landscape setting on the other. Living historic cities, especially World Heritage cities, require a policy of city planning and management that takes conservation as one key point for conservation. In this process, the historic city's authenticity and integrity, which are determined by various factors, must not be compromised. (Para. 14).*

#### **Liverpool World Heritage Site Supplementary Planning Document (2009)**

3.26 The SPD contains guidance on developments within the WHS and the Buffer Zone, with an understandable concentration on the WHS itself. However, para 4.2.8 states that:

*All developments in the Buffer Zone, whether in an area of surviving historic character or not, will, in accordance with HD18, need to respond to and reflect the characteristics of the area around them. The design and scale of developments will need to respond to, and respect, their context proportionately to their impact on the setting of a conservation area and the WHS. Major schemes adjacent to conservation areas and the WHS will be considered more carefully for their impact on the OUV of the WHS and character of conservation areas than minor developments further away from the WHS and conservation areas.*

3.27 Para. 4.2.9 states that:

*Where a proposal in the Buffer Zone is for: 1) a tall building, 2) a building with a mass that significantly exceeds that of surrounding buildings, 3) a development that is immediately adjacent to the WHS, 4) a building which has a significant impact upon key views or key landmark buildings, 5) a building of architectural or historic interest (whether listed or not), or 6) a development that affects a site of archaeological interest: special consideration should be given to the relationship between the development and the WHS and the impact of development on the historic character of its locality and any buildings that contribute to that character.*

3.28 Para. 4.2.12 requires that:



*The architectural quality of a proposal within the WHS and Buffer Zone must be of the highest quality of contemporary design but respect, respond to and enhance its highly sensitive and important historic context.*

### **Seeing the History in the View (English Heritage) 2013**

- 3.29 As part of the series of good practice guides, English Heritage (now Historic England) produced a document on assessment methodology, specifically for assessing heritage significance within views. Whilst this has not been formally adopted it nevertheless still remains relevant as an assessment methodology.
- 3.30 The document divides each of the assets into high, medium or low value, and the same categorisation is recommended for the importance of the view itself. The criteria for determining the magnitude of the impact on heritage significance within a view range from positive to negative, using the criteria high beneficial, medium beneficial, low beneficial, imperceptible/none, low adverse, medium adverse or high adverse. The same criteria are used when assessing the cumulative impact of proposals. In determining the overall impact, the following table (Table 1) is utilised:

Table 1

	<b>WITH HIGH VALUE</b>	<b>WITH MEDIUM VALUE</b>	<b>WITH LOW VALUE</b>
<b>With high magnitude of impact</b>	Major effect	Major effect	Moderate effect
<b>With medium magnitude of impact</b>	Major effect	Moderate effect	Minor effect
<b>With low magnitude of impact</b>	Moderate effect	Minor effect	Negligible effect
<b>Negligible/neutral impact</b>	Negligible effect	Negligible effect	Negligible effect

### **The Setting of Heritage Assets (Historic England) 2015**

- 3.31 The good practice guide reiterates the advice in the NPPF that the setting of a heritage asset is the surroundings in which a heritage asset is experienced. *Setting itself is not a heritage asset, nor a heritage designation, though land within a setting may be designated. 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's assets surroundings'* (paragraph 9).

3.32 The degree to which setting makes a contribution to significance of a heritage assets depends on a complex interplay of attributes, although it is unlikely that all of the attributes will be relevant in relation to a specific asset. These include:

***The asset's physical surroundings***

- *Topography*
- *Other heritage assets (including buildings, structures, landscapes, areas or archaeological remains)*
- *Definition, scale and 'grain' of surrounding streetscape, landscape and spaces*
- *Formal design*
- *Historic materials and surfaces*
- *Land use*
- *Green space, trees and vegetation*
- *Openness, enclosure and boundaries*
- *Functional relationships and communications*
- *History and degree of change over time*
- *Integrity*
- *Issues such as soil chemistry and hydrology*

***Experience of the asset***

- *Surrounding landscape or townscape character*
- *Views from, towards, through, across and including the asset*
- *Visual dominance, prominence or role as focal point*
- *Intentional intervisibility with other historic and natural features*
- *Noise, vibration and other pollutants or nuisances*
- *Tranquillity, remoteness, 'wildness'*
- *Sense of enclosure, seclusion, intimacy or privacy*
- *Dynamism and activity*
- *Accessibility, permeability and patterns of movement*
- *Degree of interpretation or promotion to the public*
- *The rarity of comparable survivals of setting*
- *The asset's associative attributes*
- *Associative relationships between heritage assets*
- *Cultural associations*
- *Celebrated artistic representations*
- *Traditions*

In terms of the potential attributes of a development affecting setting, the following may be germane, although it is unlikely every one will apply to all proposals:

***Location and siting of development***

- *Proximity to asset*
- *Extent*
- *Position in relation to landform*
- *Degree to which location will physically or visually isolate asset*
- *Position in relation to key views*

***The form and appearance of the development***

- *Prominence, dominance, or conspicuousness*
- *Competition with or distraction from the asset*
- *Dimensions, scale and massing*
- *Proportions*
- *Visual permeability (extent to which it can be seen through)*
- *Materials (texture, colour, reflectiveness, etc)*
- *Architectural style or design*
- *Introduction of movement or activity*
- *Diurnal or seasonal change*

***Other effects of the development***

- *Change to built surroundings and spaces*
- *Change to skyline*
- *Noise, odour, vibration, dust, etc*
- *Lighting effects and 'light spill'*
- *Change to general character (eg suburbanising or industrialising)*
- *Changes to public access, use or amenity*
- *Changes to land use, land cover, tree cover*
- *Changes to archaeological context, soil chemistry, or hydrology*
- *Changes to communications/ accessibility/permeability*

***Permanence of the development***

- *Anticipated lifetime/temporariness*
- *Recurrence*
- *Reversibility*

***Longer term or consequential effects of the development***

- *Changes to ownership arrangements*
- *Economic and social viability*

- *Communal use and social viability*

**ICOMOS Guidance on Heritage Impact Assessments for Cultural World Heritage Properties 2011**

3.34 This document outlines an appropriate methodology for assessing impacts, and requires the Heritage Impact Assessment report should provide the evidence on which decisions can be made in a clear, transparent and practicable way, and sets out a well-structured methodology for evaluating impact on the attributes of OUV. This is different in emphasis from the EIA process, which normally disaggregates all the possible cultural heritage attributes and assesses impact on them separately, through discrete receptors such as protected buildings, archaeological sites, and specified viewpoints with their view cones, without applying the lens of OUV to the overall ensemble of attributes. This methodology is more directly linked to the expression of the site's OUV. ICOMOS states that 'the assessment process is in essence very simple:

- What is the heritage at risk and why is it important – how does it contribute to OUV?
- How will change or a development proposal impact on OUV?
- How can these effects be avoided, reduced, rehabilitated or compensated?'

The potential impact of development on aspects of the historic environment that convey OUV is assessed under the following categories:

- Direct impacts on heritage assets that have been identified as reflecting OUV
- Impact on views of and from the site identified in pre-application discussions
- Impact on Views and Setting of strategic Landmark Buildings within the WHS and Buffer Zone
- Compliance with Guidance in WHS SPD
- Cumulative Impact Assessment on OUV

3.35 The evaluation method used is that set out in Appendix 3a of the ICOMOS guidance. In this system, the value of heritage resources is assessed in relation to statutory designations, international, national and local, but linked clearly and objectively to the

components identified in the Statement of OUV, integrity and authenticity. The values of the assets and attributes are defined using the following graded scale, in accordance with Table 2 below:

- Very High
- High
- Medium
- Low
- Negligible
- Unknown

Table 2

Level of Significance	Heritage Attributes
<b>Very High</b>	<p>Sites, structures or landscapes of acknowledged international importance inscribed as WHS</p> <p>Assets that contribute significantly to acknowledged international research objectives</p> <p>Urban landscapes of recognised international importance</p> <p>Associations with particular innovations or developments of global significance</p> <p>Associations with individuals of global importance</p>

<b>High</b>	<p>Scheduled monuments and undesignated assets of such importance to be scheduled</p> <p>Grade I and II* listed buildings and Grade II buildings with exceptional qualities</p> <p>Conservation Areas containing very important buildings</p> <p>Undesignated structures of clear national importance</p> <p>Urban landscapes of exceptional importance</p> <p>Associations with particular innovations or developments of national significance</p> <p>Associations with individuals of national significance</p>
<b>Medium</b>	<p>Designated or undesignated assets that contribute to regional research objectives</p> <p>Grade II listed buildings and undesignated buildings that have exceptional qualities or historical associations</p> <p>Conservation Areas that contain buildings that contribute significantly to its historic character</p> <p>Historic townscapes with important integrity in their buildings or built settings</p> <p>Associations with particular innovations or developments of regional or local significance</p> <p>Associations with individuals of regional importance</p>
<b>Low</b>	<p>Designated or undesignated assets of local importance</p>

	<p>Assets compromised by poor preservation and/or poor survival of contextual associations</p> <p>Assets of limited value, but with potential to contribute to local research objectives</p> <p>Locally listed buildings</p> <p>Assets of modest quality in their fabric or historical associations</p> <p>Historic townscapes with limited integrity in their buildings or built settings</p> <p>Associations with individuals of local importance</p> <p>Poor survival of physical areas in which activities occur or are associated</p>
<b>Negligible</b>	<p>Assets with little or no surviving archaeological interest</p> <p>Buildings or urban landscapes of no architectural or historical merit and buildings of an intrusive character.</p>

### 3.36 **Scale of Specific Impact**

The scale/severity of impacts are considered in relation to their direct and indirect effects, without regard to the value of the asset as follows:

- No Impact
- Negligible Impact
- Minor Impact
- Moderate Impact
- Major Impact

The significance of the effect of change or impact on an asset is a function of the importance of the asset and the scale of impact. As impacts can be adverse or beneficial, there is a nine-point scale, with 'neutral' signifying no change or change with no impact.

- Very large beneficial
- Large beneficial
- Moderate beneficial
- Slight beneficial
- Neutral
- Slight adverse
- Moderate adverse
- Large adverse
- Very large

The scale and severity of change or impact (either adverse or beneficial) is identified by considering the direct and indirect effects against the value of the heritage asset, and is outlined in Table 3 below.

Table 3

Value of Heritage Asset	Scale and Severity of Change/Impact				
	No Change	Negligible Change	Minor Change	Moderate Change	Major Change
<b>Very High</b>	Neutral	Slight	Moderate/Large	Large/Very Large	Very Large
<b>High</b>	Neutral	Slight	Moderate/Slight	Moderate/Large	Large/Very Large
<b>Medium</b>	Neutral	Neutral/Slight	Slight	Moderate	Moderate/Large
<b>Low</b>	Neutral	Neutral/Slight	Neutral/Slight	Slight	Slight/Moderate
<b>Negligible</b>	Neutral	Neutral	Neutral/Slight	Neutral/Slight	Slight

3.37 The Heritage Impact Assessment for the current proposals will use this ICOMOS compliant methodology.



#### 4 APPLICATION SITE

- 4.1 The site is located on Great George Street, near the top of the sandstone ridge which is a key characteristic of Liverpool's topography, forming a natural amphitheatre. This area of the city was developed as the city expanded, following the economic success of the Old Dock constructed in 1715, leading to a rapid increase in population. Figure 2 shows that in 1725, some 10 years after the opening of the Old Dock, the site itself was part of an extensive area of gardens and small-holdings, with development restricted to the core of the present city centre.

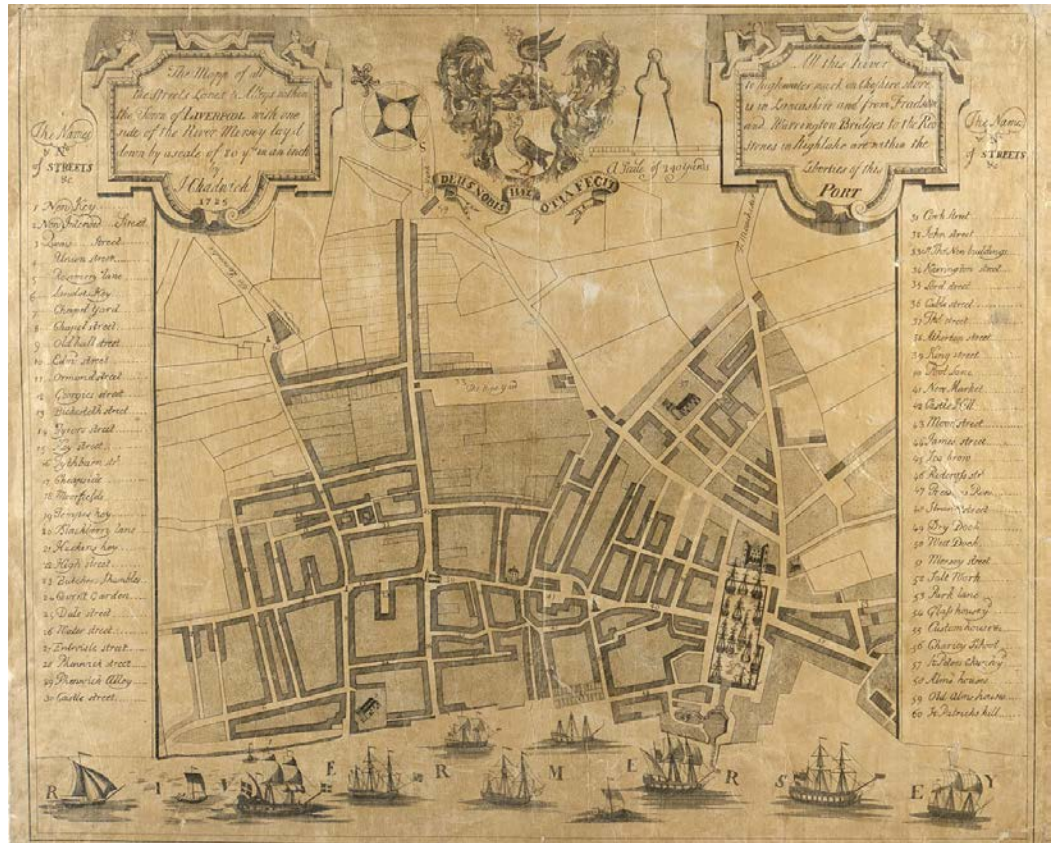


Figure 2- Chadwick's map of 1725



Figure 3- panoramic view of Liverpool from the site of the present Anglican Cathedral, 1725.

- 4.2 By 1796, the area was starting to become increasingly urban, and Figure 4 shows that Great George Street had been laid out, and that some development had started to encroach into this area of the town, along Upper Duke Street, and St James's Street, with the church indicated on the map. The area of the Baltic Triangle was starting to develop, in response to the emerging dock system, whilst Rodney Street had received its first tranche of housing. At this time, the site of the Anglican Cathedral was marked as a quarry, although the annotation of St James's Walk also illustrates its popularity as a venue for taking in the views of the river from this higher ground. The site itself was still part of the surrounding field systems.



Figure 4- Gere's map of 1796

- 4.3 By the final decades of the 19<sup>th</sup> century, the area was much closer to the density and grain that is still apparent in the area today. Figure 5 shows Ackermanns birds-eye plan of 1847, with St Luke's church in the top left corner, and St James's Church occupying the southern edge of Great George Street. St James's Gardens were in the course of being re-purposed from their earlier use as a quarry.





Figure 5- Ackermann's plan, 1847

- 4.4 The area originally had a market opposite the application site, St James's Market, but this was demolished in the 1890's, and replaced by the David Lewis Hotel in 1906 initially as a place for seafarers, although it also had a music hall attached, seating up to 1000. This in turn was demolished in 1980 to make way for road widening.
- 4.5 The area was densely populated, with terraces extending up to Hope Street and St James's Mount, and with the warehouses and factories of the Baltic area on the opposite side of St James Street. Figure 10 is an extract from Goad's Insurance Plan of 1890, and shows a fine grained area, with a number of shops, houses and Public Houses, with a large number of shops at ground floor. The 3 storey houses around Great George Place are contrasted with the numerous courts across St James's Street within the Baltic Triangle area, and illustrates a clear social hierarchy between the two neighbouring areas.





Figure 6- the application site during the construction of the Anglican Cathedral, with David Lewis Hotel prominent.



Figure 7- the former Nile Street looking towards the current Wedding House building. David Lewis Hotel on the left.

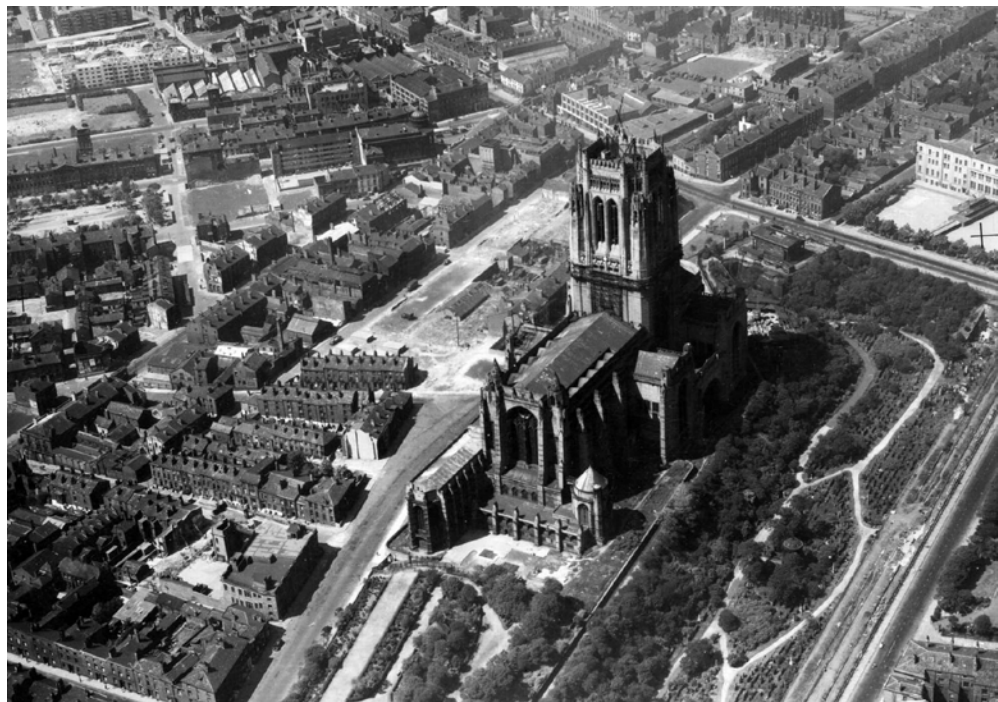


Figure 8- the Cathedral before the demolition of the surrounding streets



Figure 9- Great George Place, 1905. Public Weighbridge and Toilet in the square, the former North and South Wales Bank (now the Wedding House) to the right of the image



Figure 10- Goad's Insurance Plan, 1890



## 5 SETTING AND VIEWPOINTS

5.1 The location of the site and the nature of the development proposal means that there is the potential for impact on heritage assets, including the OUV of the WHS. In order to assess these, a series of images have been produced that show the site in context, and in relationship to other heritage assets. Whilst these are based on the key distant views and the local views assessment described in the WHS SPD, not all of the locations described have been used, as the proposals are not visible from some of these. The views from Everton Park and New Brighton, for example, do not include the Anglican Cathedral and the proposed development site, whilst the view from Bidston Hill is currently screened by trees and vegetation, and the site is not visible. The views used for assessment have been supplied by Planit-IE for the accompanying Townscape and Visual Impact Assessment document. Whilst this ensures consistency between the two assessments, not every view within the TVIA has been used in the Heritage Impact Assessment. The views for this report have been chosen as those closest to those stipulated in the WHS SPD, and the others are more local, and relate to the specific development proposals and individual heritage assets. A number of the assets, such as the tower of the Anglican Cathedral and the Pier Head group, can be seen in many viewpoints around the city and beyond, and not every viewpoint can be accommodated as part of an assessment for this particular development proposal. Some viewpoints have significantly more receptors than others, and other viewpoints are from locations which are used lightly, and which are on the margins of a meaningful assessment based on the very few receptors who experience the view. This would include those views, for example, from Rock Park in the Wirral (Views 18 and 19 in the TVIA). To ensure consistency with other Heritage Impact Assessments prepared for development schemes which have the potential to impact on OUV, the viewpoints here have been limited to those relevant locations in the SPD, and to local and specific locations which relate to the heritage assets which may be directly impacted by the proposals. These comprise the following viewpoints:

1. View from Wallasey Town Hall (SPD viewpoint)
2. View from Woodside Ferry, Birkenhead (SPD viewpoint)
3. View from Wapping (SPD viewpoint)
4. View of Great George Street/Nelson Street, looking south (local, specific)
5. View of Great George Place (local, specific)
6. View from Anglican Cathedral (close to SPD viewpoint)
7. View from Albert Dock estate across Salthouse Dock (local, specific)
8. View from Holt Hill, Tranmere (SPD viewpoint)
9. View 9 from Jamaica Street/New Bird Street (local, specific)



5.2 The viewpoints include a number of listed buildings and other heritage assets, and the setting of these assets are important aspects to consider. The assets include:

1. The Anglican Cathedral (grade I)- High Significance
2. The Metropolitan Cathedral (grade II\*)- High Significance
3. The Pier Head Group (grade I and II\*)- Very High Significance
4. Albert Dock (grade I)- Very High Significance
5. Wapping Warehouse and Dock (grade II\*)- High Significance
6. Former Congregational Church, Great George Street (grade II)- Medium Significance
7. Former North and South Wales Bank, Great George Place (grade II)- Medium Significance
8. Views towards Character Areas 1, 2 and 6 of the WHS- Very High Significance
9. Views from and into the Castle Street, Albert Dock, Rodney Street and Duke Street conservation areas –Medium Significance

5.3 View 1- From Wallasey Town Hall

The river, setting of the Pier Head Group, Albert Dock, Character Areas 1 and 2 of the WHS and the Castle Street and Albert Dock conservation areas.



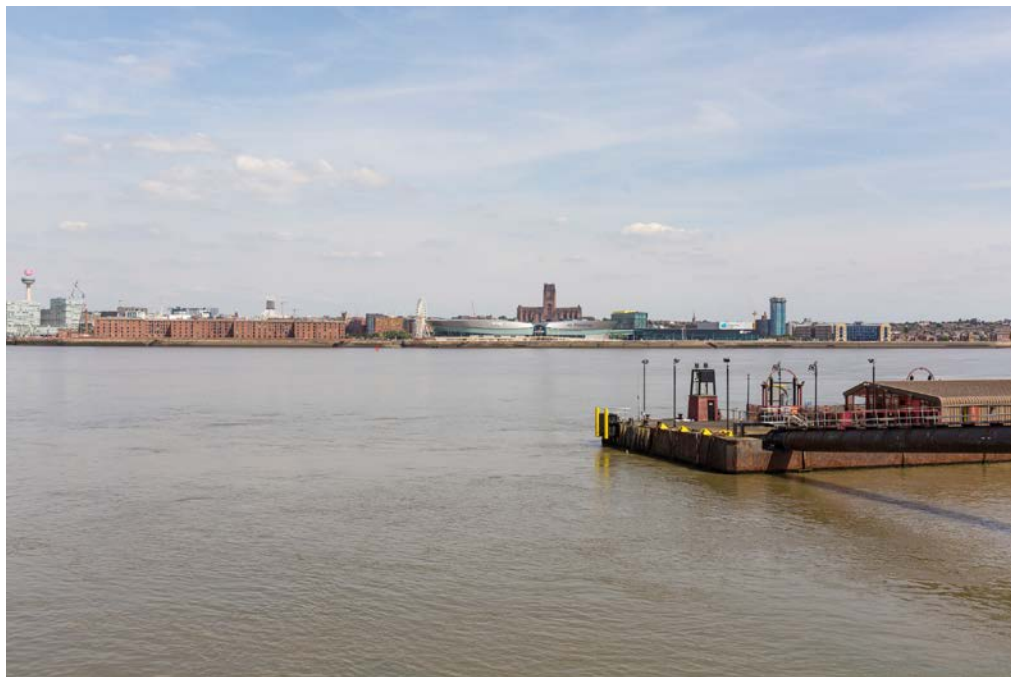
View 1- Wallasey Town Hall

This view is taken from the steps leading to the eastern façade of the Town Hall. From this point, the view is concentrated on the waterfront buildings rather than the overall cityscape. The cluster of tall buildings within the commercial quarter and Princes Dock

are apparent, and catch the eye, whilst the Liver Building is also a key focal point. The horizontality of the Albert Dock pavilions, and the continuity of this with Liverpool Museum at Mann Island and the Arena at Kings Dock provide a distinctive, linear character to the riverfront, contrasting with the vertical expressions of the tall building cluster, the towers and turrets of the Three Graces, and the isolated towers to the south of the city centre, including the building currently being constructed on the corner of Sefton Street/ Parliament Street. The setting of the assets in this view relates to their association to the river in the foreground, and the continuity of the river wall that provides a shared plinth for the Pier Head buildings and the Albert Dock warehouses. The group of buildings at Pier Head have a clear spatial arrangement and shared setting.

#### 5.4 View 2- Woodside Ferry.

The river, Albert Dock pavilions, Anglican Cathedral, Metropolitan Cathedral, St Luke's Church tower, Cain's Brewery Tower, Character Area 2 of the WHS.



View 2- Woodside Ferry

This view centres on the Albert Dock Character Area of the WHS, and illustrates the clear difference in geometries, with a strong horizontality at low level created by the river, the river wall, and the Albert Dock pavilions, and more modern structures on the waterfront, and the vertical punctuation given through the tower of the Anglican and Metropolitan Cathedrals, and the former in particular is a dominant landmark. The river is again the key agent in providing a shared setting for the assets shown within the view, as is the river wall. The viewpoint emphasizes the importance of multi-period

development in providing a dynamic and animated cityscape, and it is the symbiotic interaction of the historic and new that forms the setting. It describes the topography of the city, with the Cathedrals occupying the sandstone ridge which encircles the city, and dropping down to the low point of the river itself, creating a natural amphitheatre. The city effectively tiers up from the river to the ridge, creating a series of layers provided by the natural contouring, with structures appearing one behind the other. The image also demonstrates a dramatic change in character, with the city centre to the left of the image, and the to the right, the southern suburbs- this is marked graphically with the location of the emerging tower at the junction of Sefton Street/Parliament Street, which denotes the southern edge of the central core, and the start of more suburban Liverpool.

#### 5.5 View 3- Wapping

Setting of WHS Character Area 2, Albert Dock conservation area, Anglican Cathedral, Wapping warehouse, Hydraulic Tower and Gatekeepers hut.



View 3- Wapping Dock

View from the west across Wapping Dock, with the foreground features including the dock infrastructure and warehousing, and the Baltic Triangle area in the middle distance with the tower of the Anglican Cathedral seen above the Baltic warehouses. Whilst distance and the layering of the townscape as it tiers from the river means that the shoulder of the Cathedral is screened, the tower as a vertical expression in the view still illustrates the potency of the building form, and the way it landmarks itself, even

when most of the structure is blocked by other buildings. The view illustrates how the Cathedral tower acts as a significant landmark in glimpsed viewpoints, from various parts of the city centre and beyond.

The foreground captures the industrial landscape of the docks, and the distinctive architecture of the warehouse and the Hartley designed Hydraulic Tower, which provides a strong sense of place. The dock water space instantly grounds the context of the view, and the warehouses of the Baltic area are seen as associated buildings, helping to describe the mercantile processes which are key parts of Liverpool's narrative. The view point incorporates elements which provide authenticity and integrity, encompassing OUV in relation to dock management and technology, and mercantile culture, despite the presence in the middle distance of more contemporary buildings.

#### 5.6 View 4- View along Great George Street/Nelson Street

Setting of Anglican Cathedral, former Congregational Church and the Georgian buildings of Nelson Street/Chinatown.



This shows the former Congregational Church in the foreground, alongside the Chinese Arch erected in 2000, and in the background, the Georgian terraces of Nelson Street, which lay at the heart of Chinatown. Out of the viewpoint to the left, is the Anglican Cathedral. The image captures the importance of Liverpool's Chinatown, providing a graphic reminder that the city was home to Europe's first Chinese community, which underlines the importance of trade and migration as part of the OUV of the WHS. The Congregational Church replaced an earlier chapel which was destroyed by fire in 1840, and was designed by Joseph Franklin, the City Architect, opening in 1841. Following its



closure in 1967, the building was later converted into the first community arts project in the UK, and given a new name- the Blackie. The name was chosen as the facades of the building were at that time encrusted with soot and dirt, disguising the blond sandstone. Following façade cleaning and restoring the tone of the building, the name has been changed to the Black-E.

The Chinese arch was a gift to Liverpool at the millennium, from the sister city, Shanghai, where it was designed and manufactured, and following shipping to Liverpool, Chinese craftsmen erected it on site. The largest such Chinese arch in Europe, it celebrates the close ties between Liverpool and the far east, and is an unexpected but dynamic and joyous structure, which contrasts with the neo-classical rigour of the former Congregational Church and the regimented proportions of the Georgian buildings on Nelson Street.

The view has the Congregational Church as its focal point of interest, with the rounded elevation and columns providing depth and a strong corner element. Stretching beyond the Church, Great George Street is devoid of buildings, and the urban context in which the Church was designed, is now reduced to the buildings on Nelson Street.

## 5.7

### View 5- Great George Place

Setting of the former North and South Wales Bank (now the Wedding House), setting of St Vincent de Paul Catholic Church, setting of Anglican Cathedral.



Once forming part of a busy nodal point in the city, and with buildings attached, the former bank now sits isolated and with no adjacent structures, and a denuded public realm. In the middle distance, the spire of the grade II\* St Vincent de Paul church by Pugin, on St James's Street provides an unusual vertical focal point within the general view, which contrasts with the general horizontal axis apparent in the scene. Great George Street has no built form to give the space enclosure, and any structure is

provided by trees. The proposal site is seen in the middle distance, taken from adjacent to St James's church which is just out of shot on the right. The road infrastructure is a predominant feature of the view, and whilst vehicular movement can provide some kinetic visual interest, there is little built form to counteract its effect. There is a weak sense of place in the view, and the heritage assets are somewhat lost in an anonymous space which does not provide a contextual setting.

5.8 View 6- from Anglican Cathedral  
Setting of Anglican Cathedral.



The view, which looks in the direction of the development proposal, is enclosed by the residential units constructed following the post-war demolition of the earlier terraced streets. Whilst long range views are available from the Anglican Cathedral, these are restricted to the periphery of the grounds, from adjacent to the oratory to the north when looking along the view corridor of Duke Street, or from the higher parts of St James's Cemetery. The view from immediately adjacent to the Cathedral itself is completely screened by residential development, as illustrated in the image. Whilst this helps to provide enclosure to the Cathedral grounds, it also prevents long range views.

5.9 View 7- Albert Dock estate  
Setting of the Anglican Cathedral, Heaps Rice Mill, Salthouse Dock, Character Area 2 of the WHS and Albert Dock conservation area.



The view looks south west across Salthouse Dock towards the Anglican Cathedral. Partially screening the main body of the Cathedral is the grade II listed Heaps Rice Mill, which itself is partially screened by more contemporary development.

The dominant feature in the viewpoint is the expanse of dock water in the foreground, which acts as a naturalistic element, separating the background townscape from the Albert Dock estate, providing an almost serene buffer, despite its maritime industrial past use. Because the view point is centred on the tower of the Cathedral, and this is centrally placed within the image, it is the distant focal point. To both sides of the view corridor centring on the Cathedral, more modern structures provide framing, and the contrast between the rich, ornamented elevations of the Cathedral, and the stripped back modernity and simpler forms of the later structures is a key feature, allowing for an instant recognition of an evolved townscape, and adding to the three dimensional, architectural layering, with a chronological layering too. Elements which help define OUV are the dock water space and its retaining walls, the single remaining gable of the Salthouse Dock transit shed, and the partial elevations of Heaps Mill. The Anglican Cathedral, a heritage asset of high significance, is not within the WHS, and does not have a formal role in expressing OUV, but its dominating effect from various parts of the city is hugely important and helps to create a distinctive and strong sense of place.

View 8- from Holt Hill, Tranmere  
Anglican and Metropolitan Cathedrals.



This is one of the key distant views across the river, described in the WHS SPD, and shows the relationship between the twin Cathedrals on the ridge, the importance of topography in helping to define character, and the importance of the river as both a barrier and a link between Liverpool and the Wirral.

The layering of the city centre is clear in the viewpoint, as a series of tiers progress up from the river to the sandstone ridge. The Anglican Cathedral is the most dominant building in the view, followed by the Metropolitan Cathedral, and their spatial relationship, with a relatively low scale townscape separating the structures, is crucial in establishing a clear connection between the buildings. The encroachment of the Royal Liverpool Hospital to the rear of the Metropolitan Cathedral, is partially replicated with the tower currently under construction to the south-west of the Anglican Cathedral.

Whilst both the new structures disturb the setting of the cathedrals to some degree, they also tend to 'hold' the space, acting as framing elements to the religious buildings. The relationship of the city, and the Cathedrals, with the river is also clear in the view, and the panorama captures the 'bowl' within which the city is located.





A localised view from the Baltic Triangle area towards the Anglican Cathedral, with the rear and gable elevations of the former North and South Wales Bank building also in the view. The view point is not included in any locations regarded as key or of high significance, but is included here as a representative example of the impacts on heritage assets from the general area. The image illustrates the way in which the topography and the building forms, work to both highlight the heritage assets, and also to screen them. The view of the Cathedral shows the southern end of the nave, the location of the transept where it meets the tower, and the lower Lady Chapel. The remainder of the building is screened by low-level, single storey buildings in the foreground. This situation of a partial reveal of the Cathedral is repeated throughout the city centre, and in particular within the Baltic Triangle. One of the characteristics of the attributes of the Cathedral is the way in which the topography and the mass of the building, in particular its tower, can be seen either as dramatic dominating factors in long range panoramic views, as in views 2, 7 and 8, whilst in other areas, only portions of the structure are seen, as in views 1 and 3. Glimpsed views are an important component in the changing perception of the Cathedral, acting as tantalising fragments of the building, but also as a clearly identifiable marker when navigating the city. In many locations, even in close proximity such as Great George itself, the only element of the Cathedral which can be seen is part of the tower, the remainder of the building is screened by buildings or trees. In this particular view, it is not the Cathedral seen as a totality, the foreground buildings prevent this, but the partial composition of the different elements which together form the whole building, and in particular, the importance of the tower as a visible, landmarking structure.

## 6.1 Anglican Cathedral- High Significance

The Anglican Cathedral is grade I listed, and is within the WHS Buffer Zone, and the Rodney Street conservation area. It is a key landmark building, as acknowledged within the WHS SPD.

### Evidential Value

The structure illustrates the ambition of the Anglican community in the city and the importance of religion to the city itself. It is one of the largest religious structures in the UK, and shows the confidence in which the provision of the cathedral was approached. Its long term construction period, commencing at the beginning of the twentieth century and finally completed c.75 years later, indicates the serious social and economic backgrounds which caused delays to the project.

### Historic Value:

The Cathedral was a late addition to the Liverpool skyline, but was planned from much earlier. Several earlier schemes were designed for other sites, but not implemented, and the current building was eventually designed by Giles Gilbert Scott, as the last homage to the Gothic Revival. The site chosen was St James's Mount- an earlier quarry of strategic importance to Liverpool, and a popular place for promenading in earlier periods, before becoming a cemetery. The site marks an interface between the residential suburbs of Georgian Liverpool, in Canning, and the city centre itself, as well as indicating the sandstone ridge, which marks the highest point of the 'bowl' around the city core. Gilbert Scott was only 22 years old when he entered the design competition, and the choice of such a young and inexperienced architect was criticised. However, this was the same age as Harvey Lonsdale-Elmes, when he won the competition to design St George's Hall, and illustrates Liverpool's refreshing commitment to allow young architects to design prominent civic buildings.

### Aesthetic Value

The design of the cathedral changed as the work progressed, with the original intention being two towers. Gilbert-Scott amended the design to include a single tower with lantern, and also diluted some of the more flamboyant neo-Gothic rich detailing. The result is a structure which is distinctively Gothic in approach, but has more modernist, monumental credentials and detailing, and is stripped back from the original intention. The enormous tower is a landmark for the whole city and beyond, and the red sandstone provides a unifying tone to the whole composition, contrasting with the surrounding blond sandstone found in the Georgian buildings within the area.

#### Communal Value

The Cathedral is hugely popular with both residents and visitors, and has played host to international events, as well as having more local and regional importance. As the place of worship associated with the Bishop, the building has, at times, been the focus of national concerns. David Sheppard was prominent alongside his Catholic counterpart Derek Warlock, as the social conscious of the nation in criticising the impact of the policies pursued under Mrs Thatcher's Conservative government, and a later incumbent, James Jones, was chairman of the Hillsborough investigation committee. Used for graduations for the University, and musical concerts, including Sir Paul McCartney's Liverpool Oratorio, the building is an essential part of the identity of the city.

#### Setting

The building is particularly important in both distant, panoramic views from across the Mersey, and in relation to the very local views from the surrounding streets. Due to its location and scale, the setting in which the Cathedral is experienced is varied, and dramatically different. Nevertheless, the setting is extensive, and includes the visual and spatial relationship with the Metropolitan Cathedral at the northern end of Hope Street. The Cathedral is seen to the full extent of the structure in some areas, whilst in others it is a glimpsed view of the tower, and this diversity of view, and change in perspective is one of the characteristics of the setting.

### 6.2 **Metropolitan Cathedral- High Significance**

The Metropolitan Cathedral is grade II\* and is within the Buffer Zone and the Mount Pleasant conservation area. It is a key landmark building, as acknowledged within the WHS SPD.

#### Evidential Value

The Cathedral is symbolic of the importance of the Catholic community in the evolution of Liverpool, and in particular, the close ties with Ireland. In the nineteenth and twentieth centuries, Liverpool was a destination for Irish migrants, especially during the potato famine (1845-52). Its modern design, very different in concept and approach to the Anglican Cathedral, and equally different to the first design for a Catholic Cathedral on the site, by Sir Edwin Lutyens. This was a Romanesque structure, with a dome larger than that of St Peter's in Rome, and was considered to be a suitable response to the Gilbert-Scott Cathedral then under construction to the south. Whilst the crypt for this was finished, the work was interrupted by the Second World War, and post-war costs effectively saw the project cancelled. In 1962, work began on a new building, designed by Sir Frederick Gibberd. As with the Anglican Cathedral, the Metropolitan is a powerful

symbol of the ambitions of the Catholic church in the city, with an aspiration for a building which is monumental and unique.

#### Historic Value

The structure illustrates the changing economic circumstances of the city, through events which had substantial impacts on the people of Liverpool. The large, Pugin designed Cathedral, largely paid for by the catholic community in Liverpool, was intended to be a direct counterpart of the Anglican, and was suitably scaled. Following post-war austerity, this was unachievable, although the surviving crypt indicates how powerful a building it could have become. Nevertheless, the design for the completed structure also shows a renewed confidence at the beginning of the 1960's, in building a more modern city, with a new architectural approach- something which is reflected in the contemporary Shankland plan for the city, which was an ambitious, if largely unrealised, strategy based on new architectural and urban design approaches.

#### Aesthetic Value

The building is distinctive, and was designed for 'worship in the round', itself only an emerging concept at the time of the design. It is iconoclastic in that it breaks the mould of traditional liturgical design, and this is expressed externally through the circular geometry of the building. The lantern, with its crown of thorn reference, is decorated with stained glass facades, in contrast to the concrete elevations of the main body. It is instantly recognisable, and a landmark, and its relationship with the Anglican Cathedral is one of the essential characteristics of the Liverpool skyline.

#### Communal Value

The Cathedral has both its supporters and detractors as a design, but it is distinctive and important to the catholic community of the city, as well as a visitor destination. Its nickname of Paddy's Wigwam illustrates that it has endeared itself to many, both catholic and non-catholic, and its strong connection with the Anglican Cathedral, at two ends of Hope Street, is a further positive factor in its popularity.

#### Setting

Whilst the Cathedral is not always visible in distant views, there are some (as in Views 2 and 8) where it adds substantially to Liverpool's skyline, especially in conjunction with the Anglican Cathedral. The lantern is a distinctive landmark, and its alignment on Hope Street leads to one of the finest views in the city, as it is framed in a long view corridor. The smaller scale of the structure, and its paler tones, means that the Metropolitan Cathedral does not have quite the same presence as the Anglican Cathedral, but nevertheless, it remains hugely important in identifying place, and its extensive setting is part of this importance.

**Pier Head Group- Very High Significance**

Royal Liver Building is grade I listed, with the Cunard and Port of Liverpool Building both II\*, whilst the George's Dock Ventilation Shaft to the south of the group is grade II. The ensemble is a key landmark within the WHS.

**Evidential Value**

The group are central to the appreciation of Liverpool's role in international trade and migration, and to the OUV of the WHS. Whilst they are not the only commercial buildings within the WHS and Buffer Zone, their location and architectural quality provide a level of importance to the group which is unmatched, and they are, in effect, emblematic of Liverpool and its WHS. The Royal Liver Building in particular has strong associations with the city, not least through the inclusion of the mythical liver bird as part of its ornamentation, and is globally distinctive and unique.

**Historic Value**

The buildings are central to the understanding of Liverpool as a trading centre, and their construction shows the evolution of the waterfront and the commercial imperative, which led to the global significance of the city. Originally the site was occupied by George's Dock and this was infilled to create the set piece landmark structures of the Pier Head group, including Europe's first 'skyscraper' of the Royal Liver Building. The historic value is partially linked with the evolution of the waterfront, in addition to the deliberate undertaking of a design competition for the site in order to procure a series of landmark, gateway buildings for the port.

**Aesthetic Value**

The Pier Head group show different architectural styles and approaches, whilst also complementing each other, through the same tonal ranges, and the degree of depth, articulation, richness and ornamentation of the elevations. Collectively, the three different styles provide architectural and visual interest, and the variety of domes, turrets, towers and other features of vertical alignment, all add substantial interest to the waterfront skyline. The relationship between the buildings, whilst seemingly that of independent structures, is crucial to their importance, and their collective presence reinforces the individual qualities of each of the structures. They are the centrepiece of Liverpool's waterfront, and the design influences from continental classical through to the eastern seaboard of the USA also illustrates the role of Liverpool as a meeting place of ideas.

#### Communal Value

The Pier Head group is synonymous with the city itself, forming part of its identity, and the buildings are much celebrated. They are symbols of the city, and also tourist attractions in their own right.

#### Setting

The buildings are a set-piece, deliberately planned and executed to be highly visible from the river, as part of the ocean gateway. They are especially effective when seen together from the river, as in View 1, and their setting is extensive. The visibility of the buildings limited from within the city centre, although the towers of the Royal Liver building can be glimpsed in many places throughout the city centre and beyond, in much the same way as the tower of the Anglican Cathedral. The setting includes the former dock areas to north and south, placing the group in a waterfront context with the warehouses and dock water spaces, which were part of the operational docks, and from which the group raised its revenues, as part of the trading activity of the port.

### 6.4

#### **Albert Dock Estate- Very High Significance**

The pavilions of the Albert Dock are grade I listed, and the estate includes the Dock Traffic Office, Dock Masters Office, Hydraulic Pumping house, swing bridges and gate-piers. It is within the WHS, and is one of the major character areas, as well as having conservation area status.

#### Evidential Value

The Albert Dock estate is one of the earliest enclosed docks in the world, and the first to use hydraulic systems. It illustrates Liverpool's illustrious history in innovative dock technology and management, and is the finest example of an enclosed dock, as part of a larger spine and branch system. It has both authenticity and integrity, despite its abandonment and re-purposing in the 1980's, and it has become a destination point for millions of visitors every year. Its history reflects that of the city itself, from globally important, to decline, abandonment, disrepair and eventually restoration and re-use to become a tourism hot-spot.

#### Historical Value

The Albert Dock complex was crucial to the success of Liverpool as a global port, and is the finest remaining extant example of the work of Jesse Hartley, the Dock Engineer. It is a pioneering collection of warehouse buildings and docks, and represents the clearest example of the wealth of engineering expertise at Liverpool's disposal as the construction of the docks proceeded. It's fortunes closely follow that of the city itself, and the current popularity of the dock is as a result of the positive regeneration

strategies employed at the time of its restoration, and which are themselves now of historical importance.

#### Aesthetic Value

The Albert Dock complex is rightly acknowledged as one of the finest remaining historic dock landscapes in the world, and this has much to do with the simplicity of the pavilions themselves, and their purity of approach and operation. In contrast to the nearby commercial buildings such as the Pier Head group, the Albert Dock were pared down, and functional structures, but their proportions, simple detailing, the use of cast iron Doric columns creating a wrap-around colonnade, and the adaptability of the internal spaces, have all ensured that the industrial character has been preserved whilst their use has been re-invented.

#### Communal Value

The docks were not part of the public realm when they were operational, but have become so since their restoration and re-use. They are recognised as being part of Liverpool's dockland heritage, and are a source of pride for the local population, and a visitor destination. New uses such as the Tate Gallery and the Maritime Museum now attract millions of visitors, and the Albert Dock is one of the main destinations in the city.

#### Setting

As a waterfront location, the Albert Dock is best seen from across the river, as in Views 1 and 2, and from the city-side there are limited viewing points. They are of much lower scale than the commercial buildings on the waterfront, and not as prominent, although they can be seen from both north and south as they are located on a slight projection. Their setting includes Salthouse Dock to the east (View 7), Canning Half-Tide Dock, and the views from Kings Dock, adjacent to the Arena.

### 6.5 **Wapping Warehouse and Dock**

The warehouse building is grade II\*, but the composition also includes the Gatekeepers Lodge (grade II) and the Hydraulic Tower (grade II). It is within the WHS and the Albert Dock conservation area.

#### Evidential Value

The warehouse is later than those of the Albert Dock, but share the same architect, and the two ancillary buildings are excellent examples of Hartley's use of cyclopean construction and crenelated design. They are part of the extensive, 12km, area of historic docks which ran north south along the waterfront, and are part of the spine and branch system, which was the earliest in the world. Together, the group illustrate warehouse form and construction and the gatehouse also shows how the docks were managed, with controlled access points. The Hydraulic Tower is further evidence of

Liverpool's pioneering dockland technology, and the robust and evocative design approach taken to dockland architecture.

#### Historic Value

The historic value is tied into their use as a component part of the dock system in Liverpool, and the way in which it evolved from the first commercial wet dock which opened in 1715. As with the other docks in the city, Wapping Dock was reclaimed from the river- yet a further illustration of Liverpool's engineering expertise at the time. The building was badly damaged in the blitz of 1941, and a line of cast iron columns which were part of the extended warehouse building, remain with no building attached- these are all that remain of the part of the building which was lost to enemy action.

#### Aesthetic Value

The warehouse building is closely related architecturally to the pavilions at Albert Dock- a successful and effective design which Hartley was keen to repeat at Wapping Dock. Although the Gatekeepers Lodge and the Hydraulic Tower both offer more than the simple functionality of their use, and are lifted by Hartley's use of cyclopean masonry and the crenelated form. Wapping warehouse is particularly impressive when experienced from the east, as the long elevation (despite its shortening following the second world war) is aligned with the road, and dominates the space. The simplicity of the design is part of the architectural success of the composition.

#### Communal Value

The Wapping warehouse is one of the better known warehouses, along with the Albert Dock pavilions, due to its location adjacent to the inner ring road, and its prominence. The Gatekeepers Lodge and Hydraulic Tower are also located at the entrance to Kings Dock and the Arena and Exhibition centre, and are also prominent from the road- their architecture is both distinctive and appealing, and help to introduce the design aesthetic of the remainder of the docks.

#### Setting

The group is prominent from the south on approaching the city centre, and its location on the inner ring road means that it is visible along the view corridor from the north and south. It is less apparent in distant views due to its modest scale in comparison with other waterfront buildings, but it is a significant addition to the dockland areas, and has a clear association with the dock water space to the west, which is a fundamental part of the setting for the warehouse.



### **Former Congregational Church, Great George Street (the Black-E)- Medium Significance**

A grade II building, the building was constructed as a Congregational Church in 1840-41, replacing an earlier chapel.

#### **Evidential Value**

The building now stands isolated from a residential population which occupied Great George Street itself, and the area leading up to the Anglican Cathedral, although Nelson Street and the houses in Great George Square remain. As such, it has lost some of its original significance as place of worship for the local community. It ceased ecclesiastical activity on 1967, but was then converted into the UK's first purposed community arts hub, and known as the Blackie due to the sooty patination of its sandstone. The building illustrates the change in the residential nature of the area, and the adaptation of a historic structure into a new, community use.

#### **Historic Value**

The Black-E was part of the historic evolution of the area, with an earlier chapel on the site as one of the first buildings in the area as the city expanded up from the Mersey and the Old Dock, in 1811. Following the loss of the first chapel, the Congregational church was built largely through public subscription, and in the remarkably short time of a year. It's use as a community arts hub has repurposed the building following its de-consecration, and ensured that it still plays a central role in community cohesion, in an area which has seen much change since the second world war.

#### **Aesthetic Value**

The building is a suburb example of a Congregational Church, and shows how a building can sit on an awkwardly shaped site. Designed by Joseph Franklin, it has a semi-circular portico of fluted Corinthian columns enclosing a round inset tower, which is used as a device to hold the sharp corner of Great George Street and Nelson Street- an ingenious and inventive way in which to maximise the site area. This provides a focal point to the building and to the corner, and has been emphasised since 2000 with the location of the Chinese arch. Whilst the building form continues to make a positive impact in the area, its original interior has been largely removed as part of the conversion works.

#### **Communal Value**

Although the building is no longer used for religious purposes, its use as a community arts hub has provided it with even greater significance for the local population, and it is a well-known and cherished building in the area, and widely.

### Setting

The building has a localised setting, and is best appreciated from the north, as a focal point in the view corridor provided by Berry Street. It contributes to the built forms at the nodal point of Berry Street/Great George Street/ Duke Street, and its distinctive portico is a noticeable addition to the place. The setting also includes the remaining structures on Nelson Street, and it can be seen along Nelson Street, although the main feature in this view is the Chinese Arch.

6.7

### **3-4 Great George Place- former North and South Wales Bank building- Medium Significance**

Grade II listed, the building is now known as the Wedding House, and is the only structure remaining in Great George Place. It is within the WHS Buffer Zone.

### Evidential Value

The building is the sole survivor of a dense area of residential and supporting uses at this nodal point in the city, and as seen in Figures 5, 6 7 and 9. It demonstrates the importance of the location, as a former bank in an out of centre area, and provides a clue as to the nature of the earlier community, its grain and composition in what is now a shatter zone.

### Historic Value

The building is the only extant remains of an earlier community, and one which was still present in living memory, until the 1980's. It is representative of the expansion of the city in the mid- nineteenth century, and the facilities required to service the growing community.

### Aesthetic Value

Constructed in the 1860's, the building has lost its immediate context, and this has denuded its aesthetic appearance by exposing the blank sides of the building. Nevertheless, the detailed main southern elevation retains some architectural quality and depth, and its relative isolation means that it is the focal building in some views.

### Community Value

The building is well known as it is the sole remaining structure on a key junction within the city, and is seen by those travelling into and out of the city centre and waterfront.

### Setting

The original setting of the building has been lost due to wide-scale demolition, and it is almost an anachronistic residual element for a community long disappeared. Because

of its isolation, its current setting is from St James's Place to the south, and along Great George Street when approaching the junction.

#### 6.8 **15-21 Great George Square/30-33 Great George Square**

The buildings are all grade II listed, and within the WHS Buffer Zone. Those at 30-33 have been re-built, and the fabric is not original.

##### Evidential Value

The buildings are all that remain of the Georgian residential properties which enclosed Great George Square, and many of the others were lost to enemy action in World War Two. Nevertheless, and despite the rebuilding of nos. 30-33, the buildings offer a clear indication of the original nature of the Georgian square in its original state, and the residual buildings at 15-21 are good quality, period houses. They demonstrate the expansion of the city towards the sandstone ridge, with townhouses ready for the merchant class as they moved from the earlier merchant's settlement near the Old Dock.

##### Historic Value

The buildings are residual elements of the expansive Georgian residential areas, extending from Rodney Street and into the Canning area of the city, at a time of exponential growth for the city, and in particular of a burgeoning merchant and middle class, involved with maritime mercantile activities and servicing. The denudation of the townscape of Great George Square and its original housing is also of historic importance, as a result of the blitz of 1941, and also the post-war clearance and re-building, and this can be seen in the area in Figure 8, which shows some bomb damage, and the beginning of further clearance.

##### Aesthetic Value

With typical Georgian proportions and detailing, the remaining buildings are instantly identifiable as townhouses of the early nineteenth century, and they are also the result of a 'quality control' intervention by the then Corporation. Speculative housing projects at the time had led to some poor quality accommodation, and in an attempt to prevent this happening, Great George Square and Abercrombie Square were both constructed to designs stipulated by local government. The small area of Georgian housing remaining in this location is an example of this intervention.

##### Community Value

The buildings are largely residential, and they are now one of the main areas for the Chinese community in the city- the oldest such Chinese community in Europe.

### Setting

The original setting is now heavily denuded and compromised, and the replacement houses for those lost in the war and through later clearance are of poor quality, and detrimental to the setting of the Georgian townhouses. Similarly, the square itself has lost its landscaping, and activity as a community focus, although it remains as an expanse of public space, in roughly the same dimensions as originally laid out.

## 7 ASSESSMENT

7.1 The assessment of impacts on heritage assets and the OUV of the WHS is based on a series of images described in section 5 above. There are 9 viewpoints, divided into distant views and local views. The proposal is seen in 'whiteout' form as a volume, rather than a fully detailed elevational treatment.

### 7.2 View 1- From Wallasey Town Hall



The view focuses on the Pier Head group, with the Albert Dock also prominent, and the proposal is seen to the south of the Port of Liverpool building, rising above the distinctive geometry of the Mann Island buildings. The image illustrates how the horizontal axis which characterises the historic waterfront, is countered by a series of vertical elements which punctuate the horizontal datum. The Albert Dock has the emerging tower at the junction of Sefton Street and Parliament Street, as well as the Ferris wheel, directly behind it, whilst the towers of the Royal Liver Building and the dome of the Port of Liverpool building are also vertical highlights. The image also illustrates how the city is layered, with a series of tiers, providing a strong three dimensional character. Shared building heights would not achieve this, as this character relies on the differential scale and absolute heights of buildings throughout the city centre and the WHS.

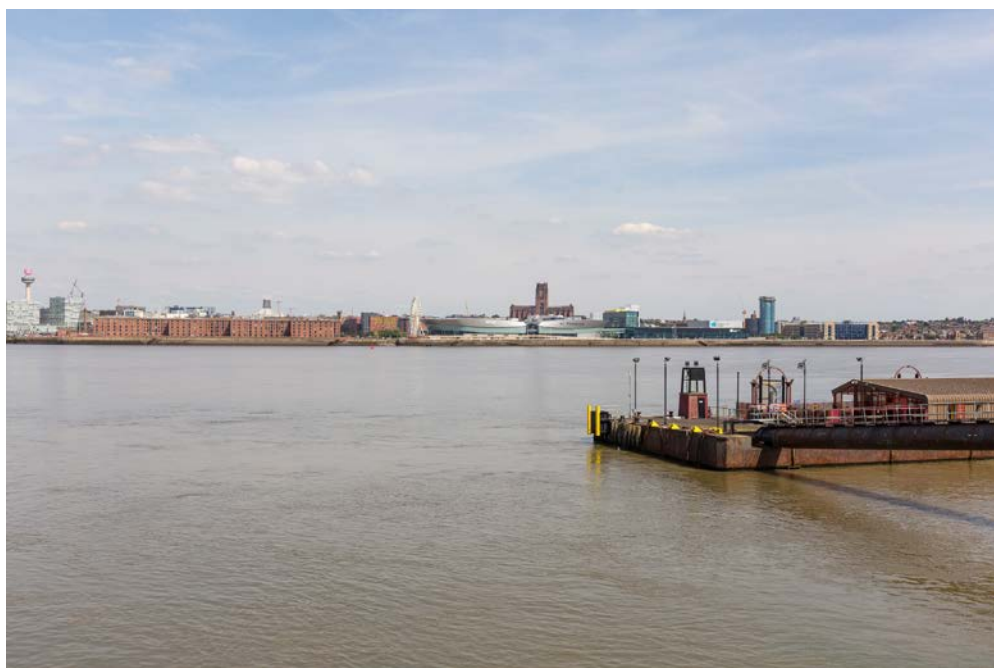
Contemporary development plays a central role in the varied townscape character seen in the view, with the cluster of tall buildings at the northern edge of the city centre core, and the smaller scale, but strikingly contemporary additions to the waterfront of the Museum of Liverpool, the Ferry Terminal and Mann Island. The proposal adds to the layering already apparent in the view, both in physical terms, and in the relationship of

historic and contemporary. Its location in clear visual association with the buildings at Mann Island and the Museum, adds to the feel of a defined mantle or stratum, as a collection of modern buildings within the view. It also adds to the perception of distance and perspective, which is not well defined in the photographic image, but which is much more apparent in reality. The tower of the Anglican Cathedral, for example, is glimpsed directly behind the east turret of the Royal Liver Building, and in the 2D image, there is no real indication of separation between them, although the distance between the two is over 1 mile. The proposal aids this perception of the sprawling character of the city, indicating depth and continuation from the waterfront, back towards the sandstone ridge and Liverpool's hinterlands.

The setting of the heritage assets in the view remain unaffected by the proposal, and the scale of impact on the assets in the view are **minor change** and **moderate beneficial impact**. Change to OUV is **neutral**- there is **no impact** on OUV.

### 7.3

#### View 2- from Woodside Ferry



The view shows the Albert Dock in the middle distance beyond the river, and the strong visual relationship between the two Cathedrals. The proposal can be seen beyond the Arena and Convention Centre, and the Pullman Hotel at the Exhibition Centre. The image illustrates the way in which the historic townscape has been subject to a series of contemporary interventions, with the Arena and Exhibition Centre continuing the horizontal datum of the Albert Dock, and a series of taller structures at Liverpool 1, the Royal Liverpool Hospital and the emerging tower at the junction of Sefton Street/Parliament Street. The Metropolitan Cathedral is part of this sequence of more modern structures added to the historic city.

The proposal adds to the contemporary melange, providing further physical and chronological depth to the view as the latest in a sequence of structures. It sits directly

behind the Pullman Hotel, and softens the impact of that silhouette, with a more varied roofline. The lower elements of the proposal sit below the main body of the Cathedral, whilst the highest element accords with the ridge line of the roof of the narthex, essentially following the 'shoulder' of the Cathedral. The AOD of the parapet of the Cathedral, below the ridge line, is +85.32m, and the top of the pinnacles is +96.64m AOD. The height of the tallest part of the proposed development is +82.7m AOD. In absolute terms, the development is lower than the ridge line, and any perception that it is higher or of the same height, is based on the distance and location from which it is viewed, and the nature of the topography. If the informal position is that any development should fall below the 'shoulder' of the Cathedral, then the proposal satisfies this guidance.

The relationship between the twin Cathedrals remains. The Metropolitan Cathedral has the Royal Liverpool Hospital as a visual 'backstop' which helps to hold the space beyond the Cathedral. The proposal will have a similar role in relation to the Anglican Cathedral, providing a device which holds the space to the south, and frames the Cathedral as a focal point. The current view has the emerging tower at the junction of Sefton Street/Parliament Street as a structure which distracts the eye away from the Cathedral, as a competing, single vertical element in the view. Framing the Cathedral with a development in closer proximity helps to re-focus the centre of the image, towards the Cathedral, rather than the tower to the south.

The setting of the heritage assets in the view remain unaffected by the proposal, and the scale of impact on the assets in the view are **minor change** and **moderate beneficial impact**. Change to OUV is **neutral**- there is **no impact** on OUV.



The view shows the taller elements of the proposal rising above modern residential blocks within the Baltic area. The historic structures in the view have a strong vertical form- the Hydraulic Pumping House with its crenelated top, and the conical Gatekeepers Lodge at the dock level. The historic warehouses with a series of serrated gables and hoist slots also have a vertical axis, whilst the tower of the Anglican Cathedral is divorced from the strong horizontal ridge of the narthex beneath it, and becomes a single, punctuation above the Baltic area. The dock water space itself provides a strong sense of place, whilst the simpler and orthogonal geometry of the Wapping warehouse contrasts with the variety of geometries, heights and roof lines in the background. What holds the image, and becomes the essence of the view, is the dock water space in the foreground, and the trio of Hydraulic Tower, the volume of the Wapping warehouse, and the tower of the Anglican Cathedral. The other buildings in the image fall into a general background category, and it is the form of the historic structures which are memorable. The proposal consolidates this.

The proposal will not change this perception, and retains the general character, with **slight change** and **slight beneficial impact** on the heritage assets. Change to OUV is **neutral**- there is **no impact** on OUV.





The proposal is seen in the background, along Great George Street, with the former Congregational Church in the foreground. Great George Street was formerly occupied by continuous rows of three storey buildings on both sides (Figures 6 and 8), which provided continuity and enclosure, as well as a local congregation for the church. In the 1970's and 80's this changed as the whole area was cleared, and trees planted, isolating the Congregational Church as the sole surviving structure fronting the street and was detrimental to the original setting of the building.

The proposal replaces the buildings which were formerly a part of the streetscene, adding to the recent apartment block seen to the rear of the Black-E. Whilst taller than the original buildings that occupied the space, distance and perspective ensures that the proposal does not diminish the focal role of the listed building, and helps to restore the setting.

The proposal is assessed as being a **minor change**, with a **major beneficial impact**. Change to OUV is **neutral**- there is **no impact** on OUV.



The proposal is seen immediately adjacent to the former North and South Wales Bank building, now the Wedding House. The view shows the two taller elements of the proposal, with the distinctive bellcote of Pugin's St Vincent de Paul church in the background. The development is intended to replace buildings of three storeys which previously occupied the space, and as such, it is significantly taller than those. Currently, the Wedding House is an isolated structure, located at a major nodal point in the city centre, on a major route in the hierarchy of networks. The current view is dominated by the road infrastructure, and the proposal will soften this impact, providing a built form which enhances the general streetscene. However, the difference in scale of the listed building and its proposed neighbours, means that the Wedding House will not be identified as the major focal point in the view, but as secondary to the two taller structures. Whilst this may be softened by the architectural detailing and materiality of the structures, the sheer mass of the proposal will have a detrimental impact on the listed building.

The replacement of buildings to either side of the Wedding House, is a positive change, and provides some return to original context, as well as general benefits to the townscape, but this needs to be balanced with the difference in scale between the existing building and the proposal.

It is considered that overall there is **moderate change** and **moderate adverse impact**. Change to OUV is **neutral**- there is **no impact** on OUV.



Mount Pleasant and setting of Rodney Street conservation areas.

The proposal is seen above the modern residential buildings to the west of the Anglican Cathedral, but is screened by the trees in the landscaping. The proposal does not prevent views out beyond the Cathedral towards the city and the river at this point, which are already blocked due to the apartments.

There is **slight change** and **no impact**. Change to OUV is **neutral**- there is **no impact** on OUV.



7.8

View 7- Albert Dock Estate



The proposed buildings are not visible in the viewpoint, with the taller elements screened by the residential structures in the middle ground. There is a slight view of part of the proposed buildings behind the tree, centred on the tower of the Cathedral, but this is almost imperceptible as part of the layering of the townscape.

There is **slight change** and **no impact**. Change to OUV is **neutral**- there is **no impact** on OUV.

7.9

View 8- Holt Hill, Tranmere.



This panoramic view is taken further inland than View 2 from Woodside Ferry, but shows a similar range of assets from a higher vantage point, whilst screening the river and the Albert Dock. The proposal is seen in front of the Anglican Cathedral, screening the Lady Chapel and part of the main body of the building. The tallest elements sit below the shoulder/ridge of the Cathedral, and retain a partial view of the unused western entrance of the Cathedral.

As with other distant views, the image illustrates the layering qualities of the city centre, which is a key townscape characteristic in panoramic views from across the river. The existing view shows that the residential apartments constructed on the western slopes below the Cathedral, prevent a full view of the Cathedral itself, and the proposal adds to this slight screening. The increase in the height of the proposal to the south allows the relationship of the tower and the nave to be read in full, and preserves the cruciform geometry of the intersecting horizontal ridge with the tower, which is important in some distant views. It is considered that the Cathedral remains the dominant element, despite the screening of the lower scale Lady Chapel to the south, and Cathedral remains as a legible landmark.

As with View 2, the relationship between the twin Cathedrals remains. The Metropolitan Cathedral has the Royal Liverpool Hospital as a visual 'backstop' which helps to hold the space beyond the Cathedral. The proposal will have a similar role in relation to the Anglican Cathedral, providing a device which holds the space to the south, and frames the Cathedral as a focal point. The current view has the emerging tower at the junction of Sefton Street/Parliament Street as a structure which distracts the eye away from the Cathedral, as a competing, single vertical element in the view. Framing the Cathedral with a development in closer proximity helps to re-focus the centre of the image, towards the Cathedral, rather than the tower to the south. The visual intrusion of the taller elements of the proposal is less damaging than the distraction of the emerging tower at the junction of Sefton/Parliament Streets, and the proposal helps to consolidate the focal point as the Cathedral itself, rather than the competing tower under construction. The varied heights of the proposed buildings present a finer grained and layered form, in keeping with the essential character of the city and the WHS. Depth and distance are important considerations in assessing the proposal from this location, rather than a flat, 2D image. Similarly, the 'whiteout' model does not have the benefit of an architectural finish, with tones and modelling which could soften the impact further.

It is considered that overall there is **moderate change** and **minor adverse impact**. Change to OUV is **neutral**- there is **no impact** on OUV.



The proposal is seen in whiteout form at the end of New Bird Street, and blocks views of the rear of the listed North and South Wales Bank building at Great George Place, and also blocks the southern end of the Anglican Cathedral, including the low-lying Lady Chapel.

One of the principle characteristics of the Anglican Cathedral is the way in which it is partially seen in localised viewpoints, offering glimpses of different sections from different locations. These kinetic views are important in establishing the landmark qualities of the structure, and its visual dominance and re-occurring presence. The existing view is one of a series of locations which illustrates these kinetic viewpoints, and provides a view which is not of the whole building, but of certain parts of it.

The proposal, whilst screening some of the Cathedral seen in the existing view, still allows the tower of the Cathedral to be viewed, in much the same way as it is seen over the series of serrated gables which form part of the single storey industrial units in the image.

The screening of the grade II former North and South Wales Bank is detrimental in that it prevents any view of the building from this location, although this is tempered by the fact that the gable of the listed building was never intended to be exposed and is only on show due to clearance in the past.

Whilst the impact of the proposal on the Cathedral and the former bank building are necessarily adverse, this needs to be balanced with the viewpoint itself, which is not acknowledged as having significance, and the location of many other viewpoints of the Cathedral, where it will be seen, as part of the kinetic experience of travelling around

the city. The proposal also takes its place as part of the essential layering of the city, as it climbs in tiers from the waterfront up to the eastern sandstone ridge, and where the simple equation of distance x perspective x scale allows viewpoints to be open, closed or a mixture of both when looking towards landmark buildings. This is clearly evidenced in Views 1, 2, 3 7 and 8.

In terms of this viewpoint, the assessment considers that overall there is **moderate change** and **minor adverse impact**. Change to OUV is **neutral**- there is **no impact** on OUV.



## 8 SUMMARY

<b>Attribute of OUV/Heritage Asset</b>	<b>Impact</b>	<b>Sensitivity</b>	<b>Magnitude of Impact</b>	<b>Significance of Impact</b>
Anglican Cathedral setting	Moderate	High	Moderate	<b>Minor Adverse</b>
Metropolitan Cathedral	Negligible	High	Neutral	<b>Neutral</b>
Pier Head Group	Negligible	High	Neutral	<b>Neutral</b>
Albert Dock	Negligible	Very High	Neutral	<b>Neutral</b>
Wapping	Negligible	High	Neutral	<b>Neutral</b>
Former Congregational Church	Negligible	Medium	Moderate	<b>Moderate beneficial</b>
Former North and South Wales Bank	Moderate	Medium	Moderate	<b>Moderate adverse</b>
WHS Character Area 1 (Pier Head) setting	Negligible	Very High	No Impact	<b>Neutral</b>
WHS Character Area 2 (Albert Dock)	Negligible	Very High	Moderate	<b>Neutral</b>
WHS Character Area 6 (Lower Duke Street)	Negligible	Very High	Neutral	<b>Neutral</b>
Rodney Street Conservation Area setting	Negligible	Medium	Neutral	<b>Neutral</b>
Duke Street conservation area setting	Negligible	Medium	Neutral	<b>Neutral</b>
Castle Street conservation area	Negligible	Medium	Neutral	<b>Neutral</b>

- 8.2 Whilst the proposal will have impacts on the adverse range in relation of some of the assets, this varies from viewpoint to viewpoint. For example, the impacts in relation to the Anglican cathedral range from moderate beneficial impact (Views 1 and 2) to minor adverse impact (Views 8 and 9). The final impact assessment table is based on overall analysis rather than a single viewpoint. The overwhelming assessment is that the proposal has neutral impact in most cases, and where it is on the adverse range, the viewpoints are not regarded as strategic or significant, and do not take account of the benefits of a new residential population in relation to the vitality of the area, and the advantages of restoring the density in an area where a huge amount of clearance has decimated the physical and social fabric.
- 8.3 There is no impact on OUV, as the proposal is assessed as neutral both in terms of its setting and its outstanding universal value.

## APPENDIX 1

### STATEMENT OF OUTSTANDING UNIVERSAL VALUE

#### **Brief synthesis**

Located at the tidal mouth of the river Mersey where it meets the Irish Sea, the maritime mercantile City of Liverpool played an important role in the growth of the British Empire. It became the major port for the mass movement of people, including slaves and emigrants from northern Europe to America. Liverpool was a pioneer in the development of modern dock technology, transport systems and port management, and building construction.

Six areas in the historic centre and docklands of Liverpool bear witness to the development of one of the world's major trading centres in the 18th, 19th and early 20th centuries. A series of significant commercial, civic and public buildings lie within these areas, including the Pier Head, with its three principal waterfront buildings - the Royal Liver Building, the Cunard Building, and Port of Liverpool Building; the Dock area with its warehouses, dock walls, remnant canal system, docks and other facilities related to port activities; the mercantile area, with its shipping offices, produce exchanges, marine insurance offices, banks, inland warehouses and merchants houses, together with the William Brown Street Cultural Quarter, including St. George's Plateau, with its monumental cultural and civic buildings.

Liverpool - Maritime Mercantile City reflects the role of Liverpool as the supreme example of a commercial port at the time of Britain's greatest global influence. Liverpool grew into a major commercial port in the 18th century, when it was also crucial for the organisation of the trans-Atlantic slave trade. In the 19th century, Liverpool became a world mercantile centre for general cargo and mass European emigration to the New World. It had major significance on world trade as one of the principal ports of the British Commonwealth. Its innovative techniques and types of dock, dock facilities and warehouse construction had worldwide influence. Liverpool was instrumental in the development of industrial canals in the British Isles in the 18th century, and of railway transport in the 19th century. All through this period, and particularly in the 19th and early 20th centuries, Liverpool gave attention to the quality and innovation of its architecture and cultural activities. To this stand as testimony its outstanding public buildings, such as St. George's Hall, and its museums. Even in the 20th century, Liverpool has made a lasting contribution, remembered in the success of The Beatles, who were strongly influenced by Liverpool's role as an international port city, which exposed them to seafarers, culture and music from around the world, especially America.

**Criterion (ii):** Liverpool was a major centre generating innovative technologies and methods in dock construction and port management in the 18th, 19th and early 20th centuries. It thus contributed to the building up of the international mercantile systems throughout the British Commonwealth.

**Criterion (iii):** The city and the port of Liverpool are an exceptional testimony to the development of maritime mercantile culture in the 18th, 19th and early 20th centuries, contributing to the building up of the British Empire. It was a centre for the slave trade, until its abolition in 1807, and for emigration from northern Europe to America.

**Criterion (iv):** Liverpool is an outstanding example of a world mercantile port city, which represents the early development of global trading and cultural connections throughout the British Empire.

### **Integrity**

The key areas that demonstrate Outstanding Universal Value in terms of innovative technologies and dock construction from the 18th to the early 20th century and the quality and innovation of its architecture and cultural activities are contained within the boundaries of the six areas forming the property. The major structures and buildings within these areas are generally intact although some such as Stanley Dock and associated warehouses require conservation and maintenance. The historic evolution of the Liverpool street pattern is still readable representing the different periods, with some alteration following the destruction of World War II.

There has been some re-development on sites previously redeveloped in the mid-late 20th century or damaged during World War II, for example at Mann Island and Chavasse Park, north and east of Canning Dock. All archaeology on these development sites was fully evaluated and recorded; archaeological remains were retained in situ where possible, and some significant features interpreted in the public domain. A new visitor centre has been opened at the north east corner of Old Dock, which has been conserved and exposed after being buried for almost 200 years. The production and adoption of design guidance minimizes the risks in and around the WH property that future development might adversely affect architectural quality and sense of place, or reduce the integrity of the docks.

### **Authenticity**

Within the property, the major dock structures, and commercial and cultural buildings still testify to the Outstanding Universal Value in terms of form and design, materials, and to some extent, use and function. Warehouses at Albert Dock have been skillfully adapted to new uses. Some new development has been undertaken since inscription and has contributed to the city's coherence by reversing earlier fragmentation. No significant loss of historical authenticity has occurred, as the physical evidence of the City and its great past remain prominent and visible, and in some cases has been enhanced. The main docks survive as water-filled basins within the property and in the buffer zone. The impact on the setting of the property of further new development on obsolete dockland is a fundamental consideration. It is essential that future development within the World Heritage property and its setting, including the buffer zone, should respect and transmit its Outstanding Universal Value.

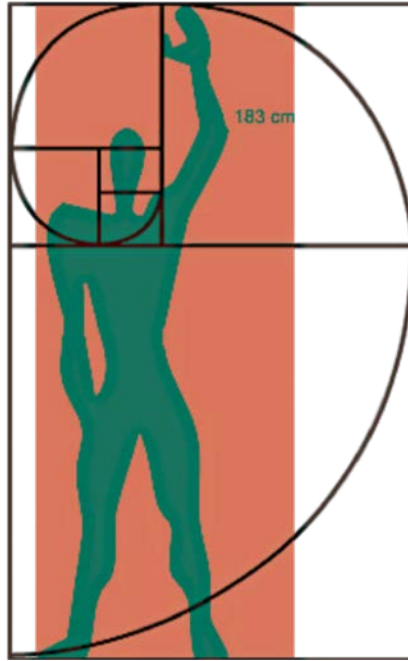
### **Protection and management requirements**

The property is within the boundary of Liverpool City Council and is protected through the planning system and the designation of over 380 buildings. The six sections of the property are protected as Conservation Areas under the provisions of the Planning (Listed Buildings and Conservation Areas) Act 1990.

The properties within the boundary are in mixed ownership and several institutions have management responsibilities relating to them. The property is subject to different plans and policies, including the Liverpool Unitary Development Plan (2002) and the Strategic Regeneration Framework (July 2001). There are several detailed master plans for specified areas, and conservation plans for the individual buildings. A Townscape Heritage Initiative for Buildings at Risk in the World Heritage site and its

buffer zone is successfully encouraging and assisting the restoration of buildings within designated areas of the property. A full Management Plan has been prepared for the property. Its implementation is overseen by the Liverpool World Heritage Site Steering Group, which includes most public bodies involved in the property.

At the time of inscription, the World Heritage Committee requested that the height of any new construction in the property should not exceed that of structures in the immediate surroundings; the character of any new construction should respect the qualities of the historic area, and new construction at the Pier Head should not dominate, but complement the historic Pier Head buildings. There is a need for conservation and development to be based on an analysis of townscape characteristics and to be constrained by clear regulations establishing prescribed heights of buildings. A Supplementary Planning Document for Development and Conservation in and around the World Heritage site addresses the management issues raised by the World Heritage Committee in 2007 and 2008 and was formally adopted by the Liverpool City Council in October 2009.



**ROB BURNS**  
**URBAN DESIGN AND HERITAGE**