

# Liverpool Zipwire

## Townscape and Visual Impact Assessment

**Document Title:**

**TVIA Main Report**

MH-062-R01



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**This document is to be read alongside all planning application documents submitted for Zip World Liverpool Project**

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# 1. Introduction

Designed by MH has been instructed by Zip World to undertake a Townscape and Visual Impact Assessment (TVIA) for the construction a two-line use, (4 wire) zipline that will begin at Level Two of the higher St. John's Beacon (the "Tower") Crow's Nest and descends to the roof of the lower Library Storage building. See DK Architects drawing packages 1000, 2000 and 3000 series for detailed plans.

This report has been prepared to be submitted alongside a detailed planning application and assesses the changes in visual context and townscape as a result of the Proposal.

This assessment describes the methodology used to assess the baseline conditions of the Site and its environs, highlights any relevant legislation, policy and guidance concerning townscape and visual matters and describes any potential effects as a result of the Proposal to the townscape and visual amenity. Where appropriate, the assessment then details any mitigation measures that may be required in order to prevent, reduce or offset any likely significant adverse effects arising from the Proposal. Finally, the assessment outlines the resulting residual effects following the successful implementation of mitigation measures. The report should be read in conjunction with the Heritage Assessment prepared by Robert Burns which specifically addresses built heritage and is submitted with the planning application.

The assessment is supported by a series of diagrams Appendices B and C to describe the existing townscape and visual context within an urban design framework.

The assessment is supported by a series of photomontages Appendix H to illustrate how the Proposal could appear in the existing townscape and visual context.

## 1.1 Purpose

This Townscape and Visual Impact Assessment (TVIA) considers the effects of the proposed Zipwire scheme on the townscape, historic, heritage and cultural persona of Liverpool. It considers the impacts of the development on the broader townscape, the closer urban situations/designations and nearby heritage assets; ranging from the designated city centre UNESCO areas, conservation areas, where important sub areas (or character zones) and down to the person in the street and the notion of what a future Liverpool is like. The key question is:

## 1.2 Will our Proposal have beneficial or detrimental effects on this cultural phenomenon called Liverpool?

It is mainly the setting of the local assets, people's perceptions/views and city culture baselines which are considered. More specific effects on heritage are considered in the report produced by Robert Burns.

This TVIA has been prepared by a team of highly experienced professionals including the Author Richard Cowley Ba Hons, Gradip LA, MA ArchUrb and report advisor Bob Graham RIBA, a Liverpool born architect.

The project team has been in liaison with the local authority and other statutory bodies in order to assess the scope and level of detail this assessment.

### **1.3 Proposal Title, Description, Applicant and Application Site**

*Title: “Proposed zip wire development at St John’s Beacon and Central Library”.*

*Description: “Application for full planning permission for a zip line development comprising of the erection of two zip lines, external alterations to the second floor of St John’s Beacon, installation of landing gantries and associated infrastructure, change of use of floor space on the second floor of St John’s Beacon and part of ground floor at Central Library”.*

*Applicant: Zip World Ltd, referred to herein as “Zip World”.*

*Application site: The area within the red line on the location map*

The proposed development sites St John’s Beacon (also referred to in these reports as the “Tower”) and Liverpool Central Library (LCL) are the take-off area and landing area respectively. The sites and the elevated zipwire form the project known as the Proposal in Liverpool City Centre. The Sites are located at National Grid Reference (NGR) SJ 34931 90656. The Site is made up of 3 principle locations which are abbreviated within the report as follows:

1. The Tower height 138m (launch level 114m AOD of the St. John’s Beacon Crow’s Nest, located within the St John’s Shopping Centre).
2. The Library Roof landing level 43.8m AOD (on the roof of the Library Storage building).
3. The Zip Wire Lines (which are located between items 1 and 2 above). A set of aerial, oversailing lines whose planning red line are located in a 3d space above other non-related ground plane objects for the purposes of a red line application. The Zip Wire Lines do not physically attach themselves to the below ground plane and associated existing land uses, similar to a power line wire between two pylons.

Together all three locations form what is referred to as the Proposal; part attached to the ground (the Sites) and part an aerial oversail object.

## 2. Approach

### 2.1 Definition of Townscape

Our urban areas are complex, man-made spaces and places which have a geographic complexity as a result of how humans have shaped them. A mix of characteristics and perceptions which form a sense of place, giving an urban area a townscape identity.

Defined by the Landscape Institute in paragraph 1.2 of the Landscape Institute Technical Information Note 05/2017: Townscape Character Assessment, as: “...the landscape within the built-up area, including the buildings, the relationship between them, the different types of urban open spaces, including green spaces and the relationship between buildings and open spaces.”

Proposals can then be judged against the forms which make up this identity and character to assess potential impacts both positive and negative.

### 2.2 Professional Guidance and Standards

The Townscape and Visual Impact Assessment (TVIA) has been carried out by a landscape architect at MH. This methodology is based on previous professional experience of impact assessments, character assessment experience, the Guidelines for Landscape and Visual Impact Assessment (Landscape Institute / Institute of Environmental Management and Assessment, 3<sup>rd</sup> Edition, 2013) In addition, the TVIA methodology takes into account relevant principles set out in the following Landscape Institute technical notes and guidance:

- Landscape Institute Technical Information Note 05/2017: Townscape Character Assessment (LI, revised April 2018) <https://www.landscapeinstitute.org>;
- Guidance: Landscape and Seascape Character Assessments (Natural England and DEFRA, October 2014) <https://www.gov.uk/guidance/landscape-and-seascape-character-assessments>;
- LI technical guidance note: TGN 06/19 Visual Representation of development Proposals [https://landscapewpstorage01.blob.core.windows.net/www-landscapeinstitute-org/2019/09/LI\\_TGN-06-19\\_Visual\\_Representation.pdf](https://landscapewpstorage01.blob.core.windows.net/www-landscapeinstitute-org/2019/09/LI_TGN-06-19_Visual_Representation.pdf)

### 2.3 Assessment Approach

The Guidelines for Landscape and Visual Impact Assessment, (Landscape Institute / Institute of Environmental Management and Assessment, 3<sup>rd</sup> Edition, 2013) (GLVIA3) notes at paragraph 1.17, page 9, referring to the European Union Directive 2011/92/EU (now as amended by 2014/52/EU):

“The Directive is clear that the emphasis is on the identification of likely significant environmental effects. This should embrace all types of effect and includes, for example, those that are positive/beneficial and negative/adverse, direct and indirect, and long and short term, as well as cumulative effects. Identifying significant effects



stresses the need for an approach that is in proportion to the scale of the project that is being assessed and the nature of its likely effects. Judgement needs to be exercised at all stages in terms of the scale of investigation that is appropriate and proportional. This does not mean that effects should be ignored or their importance minimised but that the assessment should be tailored to the particular circumstances in each case.”

The assessment, as noted in GLVIA, should be carried out as objectively as possible however due to the specific circumstances and judgements of both Proposals and receiving landscapes/receptors, professional judgement with regards to the assessment will be necessary at varying scales:

GLVIA3 paragraph 2.23, page 21:

“Professional judgement is a very important part of LVIA. Whilst there is some scope for quantitative measurement of some relatively objective matters, for example the number of trees lost to construction... much of the assessment must rely on qualitative judgements, for example about what effect the introduction of a new development of land use change may have on visual amenity, or about the significance of change in the character in the landscape and whether it is positive or negative.”

The TVIA will both assess the effects of the Proposal on the Townscape as a whole which comprises elements such as character (judged by townscape receptors) and a separate assessment of the views of people from key viewpoints, visual receptors. The TVIA also identifies and assesses the negative and positive effects (type of effects) and significance of change arising from the Proposals on the townscape and visual receptors.

The TVIA was carried out in Autumn 2019 as a baseline and the effects assessment was carried out with regard to the construction and operating phases of the Proposal.

## **2.4 Transitory Proposals**

Due to the transitory nature of an operational zipline the baseline has been assessed with two types of impact:

1. the operational Zipline
2. the non-operational static lines which account for the rest of the time. The assessment focuses on daylight activity for the Zipline

The proposals will mostly operate during day light hours and the assessor presumes that most of the proposal will be barely visible during night-time hours.

## **2.5 TVIA within a busy, growing, changing urban metropolis**

An urban environment is not static, there is an acceptable baseline of change which arises within a busy, regenerating city environment. Change and renewal is an accepted part of the urban cycle of cities, something which has occurred since the very first cities were conceived. This changing dynamic which is expected of a city, irrespective of the Proposals, is taken into account within the TVIA. Therefore, if the

Proposal is assessed as being relevant to this evolving baseline, the Proposal may be judged as being Beneficial to the city as a whole.

The TVIA is not an assessment of the detailed design of the proposed zipline; the basis of the TVIA is assessing the parameters and key design principles of the Proposed Development and the consequential effects upon townscape elements and townscape character.

The TVIA assessment - be it Beneficial or Adverse - is mostly subjective based on the professional assessment of the assessor and their colleagues' responses. The TVIA will take into account the general anticipated rate of change and urban context of regeneration for the area, utilising both past, present and assumed rate of change that this area will have irrespective of the Proposals. This notion of presumed change will be reflected in the assessment results.

## **2.6 Scoping**

A discussion with the local planning authority and key stakeholders has guided the scope of assessment. From the inception it has been acknowledged by all parties that unusually (even though the Proposal has a high elevation) the 12 mm Zip lines which are attached to an existing structure would be barely visible from a distance of say 5 km and set amongst the existing urban complex of tower blocks, radio masts and tower cranes. Distant views can be obscured by local environmental conditions such as urban mist and slight fog associated with the intervening estuary environment therefore reducing visibility of the Proposal. Thus, distant views are defined as those at 3 km or beyond and more focus has been put on locations closer to the Proposals.

## **2.7 Assessing Potential Townscape and Visual Effects**

Townscape and visual effects which may arise as a result of the Proposed Development can be broken down into the following receptors:

Townscape Heritage (Refer to external Heritage Assessment by Robert Burns)

Townscape Features

Townscape Character

Viewpoints in public locations (people's views) and visual amenity

## **2.8 Study Area**

Refer to document MH-062-APP A Theoretical View Locations. A theoretical model showing zones of theoretical visibility (ZTV) was carried out over a 5 km area. As discussed, distant 'Long' views would be judged at around the 3 km mark. Based on Lidar information supplied by the Environment Agency, the ZTV is a rough guide to potential view impacts, but localised visually screening features such as walls, tree and large shrubs, street furniture and other objects are not taken into account during the ZTV.

The ZTV was run using Global Mapper software and using 2m resolution LIDAR. Three transmitters from the Proposal were used:

- 1<sup>st</sup> on the northern edge of the tower at the launch site 114m AOD,
- 2<sup>nd</sup> half way along the zipline,
- 3<sup>rd</sup> at the landing zone at a height of 54.5m AOD

The ZTV was prepared to inform the cumulative townscape and visual effects assessment. An on the ground assessment and local knowledge helped pinpoint the best places to assess representative Long and Short viewpoints for table assessment. Furthermore, 14 views were photo realistically rendered to produce before and after photomontages of the proposed development for various locations agreed upon with the local authority and key stakeholders.

The Proposal has been split into 3 zones:

- 1. Launch Area, from an existing tower with minimal change to existing building,
- 2. The 4 x 12 mm wires which make up the zip line,
- 3. The Landing Area, on an existing roof of the Library.

Initial impact assessment noted that views with impacts of the Tower and Library Landing Area were limited to closer views and views of the Zipwire of 4 x 12 mm elevated wires would have very little effect on the townscape at a distance due to the barely perceivable change. For example, a 4-bedroom detached house with its perceived height, mass and volume on a hill would be seen at a far greater distance than the proposed 400m+ zipwires. Existing tower cranes nearby were used as reference to assess the perceivable crane wire at a distance (tower crane wires are typically 24mm+ thick). Therefore, the Townscape assessment focused on an area generally up to 0.5 km away from the Proposal which in reality is where potential effects if any would start to visually occur. To understand the worst-case effects the “line in use” and “not in use” were assessed.

## **2.9 Townscape Effects Assessment: Selection of Townscape Receptors**

Refer to document MH-062-APP B Townscape Analysis Figures, MH-062-APP C Townscape Impressions, MH-062-APP D Townscape Assessment of Effects.

A townscape is made up of a mix of urban forms and receptors. The proposed townscape receptors make up a panorama of city characteristics, places, spaces, urban forms and users which contribute to the overall character and substance of a specific Townscape area affected by the Proposal. Townscape receptors assessed in this TVIA are detailed in MH-062-APP D Townscape Assessment of Effects and typically include:

- Local Urban Character Areas,
- Key UNESCO areas theoretically visible,
- Designated Public Open Space and Landscapes,
- Scale, grain and massing of the Site within the townscape,
- Appearance of the Proposal in the wider townscape,

Legibility of the Proposal in the wider townscape,  
Main thoroughfares both vehicular and pedestrian,  
Key transport hubs,  
Key groups of iconic buildings and settings.

## **2.10 Visual Effects Assessment: Selection of Visual Receptors**

Key Views are often included in local planning policies and strategies to help identify views which are considered locally important. Where there are no published Key Views, a local planning authority may identify local Key Views relevant to a site or proposed development through the scoping process. There are no Key Views published which would be relevant for the setting of this Proposal. Thus, consultation with the local authority agencies has enabled a list of Long, Short and photomontage views to be agreed for assessment.

Refer to documents MH-062-APP A Theoretical View Locations, MH-062-APP E Long View Assessment of Effects, MH-062-APP F Short View Assessment of Effects, MH-062-APP G Viewpoint Assessment of Effects and MH-062-APP H Viewpoint Assessment Montages.

Visual receptors are always taken from a publicly accessible location and represent the view of a person towards the Proposal. The assessment takes into consideration the nature of the location and how the characteristics of the location may affect the impact of a proposal on the viewer; for example at a busy road junction, a road user may be distracted by other vehicles, pedestrians, surround urban built form characteristics which by distraction, minimise the impact of a proposal on a view.

Consequently, views which are potentially subject to significant visual effects by a proposal, are agreed through the scoping process with the local planning authority.

View locations can include the following view types:

- Specific views from a location,
- Representative views of a linear experience, i.e. a footpath or road,
- Specific Illustrative views that illustrate a proposal issue,
- Sequential Views which demonstrate a change in location towards a proposal i.e. railway line,
- Environmental Dynamic Views where seasonality affects viewpoints,
- The views have been split into separate distance categories,
- Long Views, beyond 3 km from Proposal,
- Short Views, closer than 3 km,
- Viewpoints, close views, less than 400m with a photomontage of Proposals.

A plan showing the all view locations can be found MH-062-APP A.

# 3. Methodology

## 3.1 Baseline Data Acquisition and Review

An initial baseline study was carried out to assess potential townscape and visual conditions which may have relevance to this Proposal. Following review of this data, which comes in many forms, a draft set of townscape and visual receptors was created. The data included aerial photography, various ordnance survey maps with differing scales of detail, the review of local and international documents relating to the site and its townscape surrounds, topographic surveys, Lidar 3d surveys, character assessments where appropriate, UNESCO descriptions, Heritage management reports, planning documents including the Local Plan and policies, Google street view, maps by Magic to review statutory and non-statutory designations and National Character area profiles.

Unfortunately, local character area assessments and conservation area character appraisals were not available.

Online websites, videos and photos enabled the assessment to gain a wider appreciation of history, culture and character of the baseline area.

As discussed previously a ZTV and discussion with the local authority set out the viewpoints to be assessed.

## 3.2 Photographic Records

All viewpoints were visited and the degree of localised information increased the nearer the Landscape Architect assessor was to the Proposal. Each viewpoint was assessed as to the potential effects the Proposal would have on the view. In order to do this, the type and characteristics of the viewpoints were ascertained and documented.

For locations which represented the townscape receptors, further localised photography was taken and detailed notes made regarding the overall character of the townscape location and its ability to accept change.

Photographs taken identify the existing structures which would anchor the Zip line. These were then used to determine if the Proposals could be visible and if so their impact upon the view.

Further understanding of the local urban grain, density, activities and character was documented.

Finally, the assessment of townscape and visual effects was documented and shortened into a simple table format for ease of legibility.

### 3.3 Effects Duration

The Proposal is a high-level structure on two pre-existing structures in a busy city centre area. Proposed developments are usually located at ground level and thus mitigation actions such as tree and bund screening can be implemented, providing increasing mitigation over time. However, this would not realistically be an option with the Proposal due to it being located at two high-level positions.

Effects during the construction phase were assessed and all effects have been classed as short term. The following ranking has been used:

- Short-term effects: less than 1 year,
- Medium-term effects: 1 - 5 years,
- Long-term effects: longer than 5 years,
- Due to the mobile movement of the Zipwire user, the assessment includes an emphasis on “travelling” effects in the duration category. The term Flashing By relates to the Zipwire rider and their travelling effect on the visual receptor.

The proposed change to view description, on completion (operational) also estimates the amount of total duration that the viewer/receptor would see of the rider for the chosen 14 viewpoint assessments.

- Short Duration approx. 12 seconds or less,
- Medium Duration approx. 22 to 12 seconds,
- Full Duration approx. the whole ride.

### 3.4 Types of Effect

The principal change to townscape receptors, viewpoint receptors by people and visual amenity arise as a result of the introduction of new forms within the built environment, townscape, or changes to the townscape character baseline.

Changes arising from a proposal can be identified as either temporary (during the construction period) or permanent (those changes which occur after completion during normal operations as a finished built form). The zipwire introduces the kinetic effects of the operational zipline. Changes that effect the receptor or view can be Beneficial or Adverse; and some changes may initially be Adverse but gradually improve over time.

- Beneficial effects must have a perceived positive effect on the receptor or viewpoint,
- Adverse effects have a perceived negative effect on the receptor or viewpoint,
- Neutral effects can occur where the changes are either not perceivable, or effects are in keeping with the current visual conditions on balance or where the impact on the receptor or viewpoint is neither beneficial or adverse.

Changes can be direct or indirect. Direct effects result directly from the development. Indirect effects include, for example, the vehicular entrance to a proposal noticeably increasing traffic in areas beyond the site.

### 3.5 Assessment of Townscape Effects Methodology

The assessment of townscape effects determines:

1. How the Proposal would affect the features of the townscape or elements of the urban matrix/townscape fabric e.g.: scale, grain, legibility, appearance and massing,
2. Whether any key characteristics of the townscape would be affected resulting in a positive or negative contribution to its existing distinctive townscape character.

A methodical consideration of each effect upon each identified townscape receptor is undertaken in the TVIA, in order to determine the significance of effects, in terms of:

1. Sensitivity of the townscape receptor,
2. Magnitude of the townscape effect.

### 3.6 Assessment of the Sensitivity of Townscape Receptors

The assessment of townscape receptor sensitivity combines judgements regarding the value associated with the townscape receptor and the 'susceptibility to change' of the receptor to the proposed development. For example, a unified model village built during a single-time period and considered of high-heritage value would be classed as highly sensitive to change. Whereas, a city which has many built forms different eras that seem ad hoc in their location and choice of many materials, building styles would be considered less susceptible to change.

### 3.7 Townscape Receptor Value

Townscapes may be valued at many different levels from locally to nationally or internationally. Often the townscapes are already designated or there is documentation regarding their importance. Table 01 sets out typical official designations

3.7a Table 01 Townscape Receptor Value

Designation	Typical Value
World Heritage Site	High
Conservation Area, ANOB, National Park, RAMSAR Site, Exterior or view from window etc of Scheduled Ancient Monument, Grade I, II* or II listed structure, Historic Landscape, Park or Garden	High
Named long distance paths, Sustrans routes, regionally recognised travel routes, scenic tourist roads, signed view-points panoramas	High or medium

Areas of local landscape importance, public open spaces designated or inferred, undesignated tourist routes	Medium or Low
Undesignated spaces of local use, public right of way	Medium or Low
Open waste ground of poor quality publicly accessible	Low

Townscape receptors value can be determined by other factors such as condition. Below is an indicative list which can be expanded:

3.7a Table 02 Townscape Receptor Value Variables

<b>Factor Effecting Typical Value</b>	<b>Variables</b>
Townscape Condition	A place of good condition, intact can be valued high, however a place of poor condition can adversely affect the value
Townscape Continuity and sense of place	A place which has visually grouped and understood urban impressions can be high value, those of a random and jarred aesthetic nature can adversely affect the value
Unusualness	Areas of rarity can be valued higher than those of more prolific occurrence
Unique Characters	Particular character or features considered important can be valued higher than those who have more general characteristics
Cultural Uniqueness	Areas which add to the cultural distinctiveness
Ecological Uniqueness	Areas that bring special natural elements into the townscape's character
Leisure or Recreational Essence	Unique or assumed locally important activities such as ghost walks or important skate areas
Historical Associations	Areas linked to individuals or particular events, periods of time that for an important part of the heritage and townscape cultural character
Geological, Topographical	Distinct and unique geological or topographical occurrences that add to the townscape baseline



### 3.8 Townscape Receptors – Susceptibility to Change

The assessment of the susceptibility to change is based on the type and prominence of the Proposal to the receptor together with the ability for the receptor to accept change. See Table 03

3.8a Table 03 Townscape Receptors Susceptibility to Change

<b>Susceptibility</b>	<b>Criteria</b>
High	Little ability to accommodate the proposed development without undue consequences for the maintenance of the baseline townscape
Medium	Some ability to accommodate the proposed development without undue consequences for the maintenance of the baseline townscape
Low	Substantial ability to accommodate the proposed development without undue consequences for the maintenance of the baseline townscape

### 3.9 Townscape Receptors, Levels of Sensitivity

Combining the townscape receptors' value and susceptibility to change and referring to Table 04 below, one can assess the sensitivity of each townscape receptor using the TVIA's professional assumptions based on the methodological tables and past experience.

3.9a Table 04 Townscape Receptors, Levels of Sensitivity

<b>Sensitivity</b>	<b>Criteria</b>
High	An area possessing a particularly distinctive sense of place and character, and/ or attributes which make a particular contribution to the townscape or townscape character, for example: <ul style="list-style-type: none"><li>• in good condition;</li><li>• highly valued for its scenic quality;</li><li>• highly valued for its townscape character;</li><li>• an area with a low tolerance to change of the type proposed;</li><li>• an area with high quality materials in the public realm;</li><li>• cultural heritage features or walks with cultural associations;</li><li>• valued for contribution to recreational activity;</li><li>• important cultural or historic associations;</li><li>• irreplaceable features or character;</li><li>• part of a long-distance footpath.</li></ul>
Medium	An area with a clearly defined sense of place and character, and / or attributes which contribute to the townscape or townscape character, such as: <ul style="list-style-type: none"><li>• in moderate condition;</li><li>• some scenic quality valued at a local or regional level;</li><li>• townscape character intact and valued at a local or regional level;</li><li>• an area with partial tolerance to change of the type proposed;</li><li>• may be undesignated townscape.</li></ul>

Low	<p>An area with a weak sense of place or poorly defined character, and / or attributes which make a contribution to the townscape or townscape character, such as:</p> <ul style="list-style-type: none"> <li>• in poor condition;</li> <li>• no particular scenic qualities;</li> <li>• disjointed townscape character;</li> <li>• contains a high level of discordant features;</li> <li>• no cultural interest;</li> <li>• an area that is tolerant of substantial change of the type proposed;</li> <li>• undesignated townscape;</li> <li>• a degraded townscape;</li> <li>• strongly influenced by detracting land uses and buildings.</li> </ul>
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### 3.10 Magnitude of Townscape Effects

The magnitude of a townscape effect is assessed in terms of its size or scale, the location and geographical influence of the Proposal on the townscape and its duration and degree of reversibility. Within this study our assessment includes both a static set of lines not in use and an assessment of those lines in use with zip wire users.

The size or scale of change as a result of the Proposals in the townscape relates to the degradation/loss or improvement/addition of features in the townscape, which are possibly/potentially as a result from the proposed development.

Other factors help to articulate the predicted impact:

- The amount/portion of existing townscape elements that are degraded/lost or improved/added,
- The amount those elements contribute to the overall townscape character and the degree to which aesthetic/perceptual aspects are changed,
- Whether the effect is likely to change the main characteristics that define the townscape character, those that are essential to its distinctive character,
- The reversibility of any changes be they degradation/loss or improvement/addition in the future, restoring the Townscape Character Baseline.

The criteria in Table XX are used to ascertain the magnitude of change of townscape effects, by predicting the degree of change that would occur as a result of the Proposal in relation to the type of the effect:

3.10a Table 05 Magnitude of Townscape Effects

Effect of Magnitude of Change	Examples of Cause
Major Adverse Townscape Effect	The Proposals will result in a total permanent change in the key characteristics of townscape character; will introduce alien characteristics into to the attributes of the receiving townscape e.g.: massing, scale, pattern and features; and/or will destroy or permanently

	degrade the integrity of townscape character; in total conflict with established planning objectives for townscape and general perceived development of the area, resulting in a total or substantial loss, or major alteration of key perceptions/elements/features/characteristics. An effect which has a destructive effect not capable of reversibility.
Moderate Adverse Townscape Effect	Partial negative change in the key characteristics of townscape character will result after introduction of the Proposal; uncharacteristic elements may be introduced, out of scale/clashing with the characteristics and minor attributes of the receiving townscape, such as its massing, scale, pattern and features. Resulting in partial loss, or adjustment of key perceptions/elements/features/characteristics. The Proposal is somewhat in conflict with established planning objectives for townscape. Reversibility is possible, but will result in some major changes of a permanence to the existing baseline Townscape Character beyond remediation.
Slight Adverse Townscape Effect	The Proposals will result in slight changes in the key characteristics of townscape baseline character and will introduce minor elements which are not characteristic of the baseline such as its slight alterations to massing, scale, pattern and features, cultural perceptions which will result in a minor loss or alteration of perceptions/elements/features/characteristics which could contribute to a slight degrading of the townscape character. Reversibility is possible, but will result in some minor perceived changes of a permanence to the existing baseline Townscape Character beyond remediation.
Negligible Adverse Townscape Effect	The Proposals will result in a very minor, hardly perceivable change to townscape character/elements/features/characteristics. Such changes would not quite be in keeping with the existing townscape baseline. Reversibility can be mostly achieved, but will result in some very slight permanent changes to the existing baseline Townscape Character beyond remediation.
No Change on Townscape Effect	No change is perceived be that perceptual or physical on the Baseline Townscape Character.
Neutral Townscape Effect	The Proposals are of a neutral influence on the characteristics of the Baseline Townscape Character. No perceivable major changes be it positive or negative. Very slight changes barely perceivable may occur but result in little change on the existing Townscape Character Baseline. Reversibility would take the baseline back to its current position with no artefacts, remnants

	perceivable when observing the Townscape Key Characteristics.
Negligible Benefit Townscape Effect	The Proposals will result in a very minor, hardly perceivable change to townscape character/elements/features/characteristics. Such changes would be a slight enhancement with the existing townscape baseline. Reversibility can be achieved.
Slight Townscape Benefit	The Proposals will have a minor positive impact on the current townscape character/elements/features/characteristics by both fitting in and slightly enhancing the existing Townscape Character Baseline or condition of elements within it. Reversibility can be achieved.
Moderate Townscape Benefit	The Proposals will not only sit well within the existing Townscape Character Baseline but will improve perceivable elements/features/characteristics of the Baseline to strengthen the Townscape's Character e.g. improved massing, scale, and pattern, noticeably improved condition of the character of the townscape. Local cultural enhancements which work with the existing cultural grain and aspirations of an area. Working well/supporting the objectives of local established planning objectives or cultural perceptions for townscape and visual elements. An enhancement that if reversed back to the original Townscape Character Baseline would result in a perceivable loss to the area.
Major Townscape Benefit	The Proposals will enhance and improve the townscape character/elements/features/characteristics, working well with features including cultural perception. Aspirations, scale, pattern, massing. The Proposals may either restore or introduce new elements which will have a resounding positive effect on the existing Townscape Baseline Character. Proposed changes would enhance existing planning and regeneration objectives, contributing essential improvements that will form seamlessly into a new developed Townscape Baseline Character. Reversibility of Proposals would result in a drastic lowering of quality and condition of the perceived Townscape Character.

### **3.11 Assessment of Effects on Views**

This assessment will consider the effect of the Proposals on a person's perception at agreed views locations, including Long, Short, Near and Viewpoint Locations.

Each view is considered a visual receptor and the methodology for assessing the impact considers:

- Sensitivity of View,
- Magnitude of change to View.

The following terminology is used to describe the location distance of the viewpoint from the Proposal:

- Long View 3 km +,
- Short Views 0.5-3 km,
- Near Views within 0.5 km of Proposal,
- Viewpoints measured independently, under 400m from Proposal.

The clarity of Proposal within view, and the number of viewers perceived to receive this view are described in TVIA using the definitions:

### **3.12 Clarity of View:**

Glimpsed, Filtered, Oblique, Framed, Open Views, Intermittent, Obscured, Interfered etc.

### **3.13 Number of Viewers:**

Very Few, Few, Moderate, Many Viewers, Extremely Busy In Transit, Extremely Busy Recreational, Crowded.

This study only assessed at locations which are accessible to the public. Locations have been chosen to represent a broad spectrum of public views from different types of public use throughout the study area.

### **3.14 Urban Environment Visual Effect Types**

The introduction of a new urban element can have either Beneficial, Neutral or Adverse effects on existing views and viewers.

#### **3.14a Adverse Effects include:**

- The development Proposals create a distraction from existing strong vistas with forms that do not complement the existing visual matrix, panorama,
- The development Proposals are dominant and out of scale with their surroundings,
- The Proposals block or obscured iconic views and vistas within the Townscape which are quintessential to the Townscape's experience,
- Views of Vistas are lost as proposals would screen them,
- The Proposals negatively detract from the appreciation of existing vistas,

- An abrupt change, not in keeping with the Townscape nature,
- Increased shading of areas within view or vista,
- Amplification of existing adverse visual effects.

#### **3.14b Neutral Effects include:**

- Inclusion in a view or vista of the Proposal will be barely noticeable and thus have a neutral effect.

#### **3.14c Beneficial Effects Include:**

- New interesting skyline features which complement or add interest to existing skyline,
- A new distinctive landmark or destination, which strongly relates to the identity of the townscape character,
- Create a new point of interest to distract the viewer from other exiting poor forms of development,
- Helps to strengthen the townscape's existing identity, both physical and perceived cultural identity,
- The design fits in or complements existing materials, structural treatments, urban grain and built form fabric,
- Creation of new vistas towards new visually attractive focal points,
- Helps to link and enhance existing townscape elements.

Often many views will have a selection of Beneficial, Neutral or Adverse effects, it is up to the assessor using their experience and aggregated professional judgement to sum up the overall effects on the viewpoints as either Beneficial, Neutral or Adverse.

### **3.15 Visual Receptor Sensitivity**

Viewpoint can be robust in their sensitivity to the introduction of new Proposals or can be very sensitive to change sometimes resulting in the destruction of key characteristic and ambiance which makes up the view or vista. Viewpoints may have been designated under planning policy or with a strategy as being a Key View. None have been found within this study area.

Views can be unofficially recognised e.g.: being mentioned in literature, a part of local culture, mythological etc.

The table below gives examples but is not prescriptive regarding assessing the sensitivity of a view:

3.15a Table 06 Visual Receptor Sensitivity

<b>Sensitivity</b>	<b>Criteria</b>
High	Key Views or views of townscapes or local importance. View of national importance, important tourist viewpoints that help to appreciate a rich townscape
Medium	Published or Key Views of townscapes or locations of regional/local importance

	or views from moderately popular visitor attractions where the view forms part of the experience, or views with local cultural associations.
Low	Typical views from townscapes or locations with no designations, which are not particularly popular as a view location and with minimal or no cultural associations. Very busy areas where specific views are interrupted by everyday movement of a busy street or place.

### 3.16 Susceptibility to Change of Visual Receptor

People's susceptibility to a change in their views is a combination of:

1. The viewer's activity and occupation at a certain location,
2. The level of attention or interest the viewer will give to the Proposal in light of their activity. The person's focus on a particular view and the visual amenity experienced,
3. The viewer's motion and that of the visual amenity prior to the Proposal.

A typical set of visual receptor types and their susceptibility to change which is used for the TVIA is set out in Table 07 herein below:

3.16a Table 07 Susceptibility to Change of Visual Receptor

<b>Susceptibility</b>	<b>Example Criteria</b>
High	Residents of permanent locations; People engaged in passive, observant outdoor recreation, including users of public rights of way, local footpaths, private leisure facilities whose focus is likely to be focused on the visual amenity of the townscape and at particular viewpoints; Visitors to heritage and leisure assets, landmarks or other attractions where the experience is dependent on the enjoyment of a particular view; Key Views contribute to the townscape setting enjoyed by communities, or residents; Popular scenic local vistas; Places of cultural merit which have particular views over the Townscape; Tourists enjoying slow scenic routes; Tourist attractions.
Medium	Travellers on highways, rail or other transport routes, where the view is an

	<p>appreciated asset to the quality of the journey;</p> <p>People using local parks, open spaces, public realm, or walking on streets or local public rights of way, with moderate interest in their visual environment.</p>
Low	<p>People engaged in frenetic focused activity including outdoor sport or recreation, which does not involve appreciation of, or focus upon, views;</p> <p>People at their place of work, where the townscape setting is not important to the quality of working life; and</p> <p>- Travelling users, where the view is momentary and incidental to the journey, e.g. busy 'A' roads, motorways or on high-speed railway lines.</p> <p>Where pedestrian movement and urban navigation take precedent over appreciating views, e.g. busy transit hubs, pedestrian crossings.</p>

### 3.17 Visual Receptors Scale of Sensitivity

A combination of the value/importance of the view and the person/visual receptor's (viewpoint) susceptibility to change and using as reference the typical scales of sensitivity set out in Table 08 the TVIA assessor makes an overall assessment of sensitivity of each viewpoint/visual receptor.

3.17a Table 08 Visual Receptors Scale of Sensitivity

Visual Sensitivity	Description
High	<p>The view is likely to an internationally, nationally or regionally important or protected view (Key View). The view or its composition may:</p> <p>Include landmark features;</p> <p>Have high amenity value;</p> <p>Be of an attractive composition and contain elements of notable visual interest;</p> <p>Be enjoyed by a large number of recreational users and visitors;</p> <p>Be experienced by residents;</p> <p>Include views of important heritage assets, such as World Heritage Sites or Listed Buildings or Registered Historic Parks and Gardens;</p> <p>By a publicised view in guidebooks;</p> <p>Be a 'designed' view, such as a designed vista in an historic townscape.</p>



Medium	<p>The view is likely to be a locally designated view or may be undesignated but considered to be locally important. The view or its composition may:</p> <ul style="list-style-type: none"> <li>Include some features of value or interest;</li> <li>Be incidental or intentional to the viewer, with some amenity value;</li> <li>Be of a generally attractive composition with little sign of neglect or degradation;</li> <li>Provide views of heritage assets, but which are not best represented by the particular view;</li> <li>Be from within local parks or open space, the public realm, streets or on local public rights of way.</li> </ul>
Low	<p>The view is likely to be undesignated. The view or its composition may also:</p> <ul style="list-style-type: none"> <li>Not include any landmark features;</li> <li>Have low amenity value;</li> <li>Have few or no elements which are visually attractive, and have a weak or poor composition with discordant or incongruous features that may contribute to a sense of degradation or poor quality;</li> <li>Be incidental to the viewer, with little or no amenity value;</li> <li>Be fleeting to a viewer in motion.</li> </ul>

### 3.18 Magnitude of Visual Effects

Magnitude of a visual effect is assessed in terms of its size or scale, the geographical extent of the area influenced and its duration and degree of reversibility. The size or scale of change in the view relates to the degree of contrast to, or integration with, the visual composition, which is likely to result from the proposed development; and is influenced by the relative time over which a view is experienced, and whether it is a full, partial, filtered or glimpsed view.

The typical criteria which are used to assess the type and magnitude of visual effects, based on the degree of change to the view or composition by the Proposal, are set out in Table 09.

3.18a Table 09 Magnitude of Visual Effects

Magnitude and Type of Change	Criteria
Major Adverse Visual Effect	The Proposals will cause a strong dominant or complete change or high contrast to the existing view, resulting from Proposals which potentially create loss or addition of features in the view and will substantially degrade the

	viewer's appreciation of the view and its baseline composition.
Moderate Adverse Visual Effect	The Proposals will cause a noticeable, change or contrast to the view, which would have some effect on the composition, resulting from the loss or addition of features in the view and will noticeably degrade the viewer's appreciation of the view and its baseline composition.
Slight Adverse Visual Effect	The Proposals will cause a perceptible change or contrast to the view of degradation, but which would not materially affect the composition or the appreciation of the view.
Negligible Adverse Visual Effect	The Proposals will cause a barely perceptible change or contrast to the view, which would not affect the composition or the appreciation of the view.
No Change	The Proposals will maintain the existing view and cause no change to that view.
Neutral Visual Effect	There will be a change to the composition of the view, but the change will be entirely in keeping with and complementary to the existing elements of the view and maintain the composition and quality of the existing baseline view and does not enhance or degrade the baseline view.
Negligible Beneficial Visual Effect	The Proposals will barely change or contrast to the view of enhancement, but which would not materially affect the composition or the appreciation of the view.
Slight Beneficial Visual Effect	The Proposals will cause a perceptible change or contrast to the view of enhancement, but which would not materially affect the composition or the appreciation of the view.
Moderate Beneficial Visual Effect	The Proposals will cause a noticeable, change or contrast to the view, which would have some effect on the composition, resulting from the loss or addition of features in the view and will noticeably enhance the viewer's appreciation of the view and its baseline composition.
Major Beneficial Visual Effect	The Proposals will cause a strong dominant or complete change or high contrast to the existing view, resulting from Proposals which potentially create loss or addition of features in the view and will substantially enhance the viewer's appreciation of the view and its baseline composition.

### **3.19 Methodology for the Assessment of Cumulative Townscape and Visual Effects**

Definition of cumulative landscape and visual effects GLVIA3 and for the purpose of the TVIA are interpreted and defined as follows:

Cumulative effects - 'the additional changes caused by a proposed development in conjunction with other similar developments or as the combined effect of a set of developments, taken together'.

Cumulative townscape effects - effects that 'can impact on either the physical fabric or character of the townscape, or any special values attached to it'.

Cumulative visual effects - effects caused by combined visibility, which 'occurs where the observer is able to see two or more developments from one viewpoint' and/or sequential effects which 'occur when the observer has to move to another viewpoint to see different developments'.

In accordance with the emphasis in study area, alongside consultation with the local planning authority and stakeholders, the cumulative assessment is required to focus on cumulative townscape and visual effects which are likely to be significant, rather than providing a comprehensive listing of every conceivable cumulative townscape and visual effect that might occur. The approach must be reasonable and proportional to the proposed development in the judgement of the professional experience and opinion of the assessor.

Paragraph 7.18 of GLVIA3 refers to different focuses when assessing cumulative effects:

'...the additional effects of the main project under consideration, or on the combined effects of all the past, present and future Proposals together with the new project.' GLVIA3 recognises some of the limitations of assessing combined cumulative effects, noting that '...the assessor will not have assessed the other schemes and cannot make a fully informed judgement.'

### **3.20 Incremental Culminative Effects**

The summary of effects of a Proposal should be considered in relation to other forthcoming/permission granted/agreed urban design frameworks and/or projects whose future construction would for instance offset any impacts/effects of the TVIA. For example, a small 3 storey building assessed in a TVIA could at first glance have a large visual impact on an open dock edge, however if cumulatively other projects forthcoming included many 10 storey large mass buildings, this culminative effect should be taken into account with regards to any impacts resulting from the smaller development becoming irrelevant in future context.

### **3.21 Combined Culminative Effects**

Combined cumulative effects are those which result from the combination of the Proposed Development and committed developments. Where appropriate, these may be

further identified as additive effects. For example, where the minor loss of habitat in 2 separate projects becomes a greater culminative loss when combined. An area may well accept the loss of 1 small portion of habitat of either project separately, however when combining the effects this would not be desirable.

### 3.22 Limitations to the Cumulative Townscape and Visual Effects Assessment

Often other projects have limited information, if happening during the planning stage. If TVIA's have been carried out, the assessment cannot often be directly compared as a different assessor will have a different professional judgement of townscape and visual effects, and use different assessment methodologies in TVIAs.

### 3.23 Levels of Significance of Townscape and Visual Effects

A three-stage assessment process is adopted for the TVIA, in accordance with GLVIA3 (see Box 3.1 EIA Significance Terminology, and paragraph 3.24, pages 37-38, GLVIA3). Firstly, the nature of receptors (the receptor's sensitivity) which is likely to be affected is assessed. Secondly the nature of effects (magnitude) likely to result from the proposed development is assessed. Lastly, the levels of significance of the identified townscape and visual effects on receptors are determined, by combining judgements of sensitivity and magnitude, as required by the European Union Directive 2011/92/EU, and as amended by 2014/52/EU and UK Country Regulations. The TVIA assessor makes those judgements based upon the combinations set out in Table 10

Effects in that are identified in the TVIA to have a 'minor' or 'negligible' level of significance' are determined as being 'not significant'; and effects that are assessed as being of 'moderate', 'major' or 'substantial' levels of significance are determined to be 'significant' in the context of the EIA Regulations.

3.23a Table 10 Levels of Significance of Townscape and Visual Effects

	<b>Magnitude of Effect</b>				
Sensitivity of Receptor	Major Effect	Moderate Effect	Slight Effect	Negligible Effect	Neutral Effect
High	<b>Substantial or Major to Substantial</b>	<b>Major</b>	<b>Moderate</b>	Minor (not significant)	Negligible (not significant)
Medium	<b>Major</b>	<b>Moderate</b>	Minor (not significant)	Negligible (not significant)	Negligible (not significant)
Low	<b>Moderate</b>	Minor (not significant)	Minor (not significant)	Negligible (not significant)	Negligible (not significant)

A substantial level of significance would typically be assigned where a townscape or visual effect or cumulative townscape or visual effect represents a key factor in decision-making. The 'substantial' level of significance of effect is generally, but not exclusively, associated with altering the integrity of sites and features of national or regional importance. A change at a district scale to a site or feature might also enter this

category, though the assessment is subject to professional judgement and will be proportional to the type and extent of development that is being assessed. Where there is a combination of a receptor's high sensitivity and a major magnitude of effect, professional judgement may be applied to determine a 'major to substantial level of significance'.

The above table of significance has regard to guidance in GLVIA3 at paragraphs 3.32-3.33, pages 40-41; paragraph 5.56, page 92 (significance of landscape effects) and paragraph 6.44, page 116 (significance of visual effects).

## 4. Proposed Development

This TVIA is mainly concerned with the external effects of the Proposal on the existing baseline conditions. The Proposal will be detailing both physically stationary (None moving details e.g. wires and towers) and dynamically (Time, Speed etc) to set a Proposal baseline to appropriately assess potential effects.

### 4.1 What is a Zipwire like?

The experience will depend on the users, but Zip World's other sites have helped them gain knowledge about their clients. Yes, some are pure adrenalin seekers, others are building confidence, simply having fun or just giving it a go. Clipping onto a wire which is high level, trusting a single wire to support you can for some be a thrilling and life changing moment, others it's the pure rush. Zip World zipwires currently operate over disused slate quarries; however, flying over an historic contemporary city adds a whole new dynamic of cultural and heritage-based enjoyment. The Proposal follows in the footsteps of city Ferris wheels, large towers, helter-skelters and roof top restaurants, by introducing both thrills and great views of an historic city from a new modern perspective.

### 4.2 Proposal

Refer to Architects drawing package.

The Zipline Proposal consists of 2 active wires and 2 auxiliary braking wires which are located above the live Ziplines. It is presumed that both 'riders' will exit simultaneously. The journey will take approx. 28 seconds from launch to landing approx. Approx. 36 number of riders per hour using 2 Ziplines will be active on busy days. In order to reduce visual impact, the rider suit colour has been changed from bright Zip World red to neutral grey with minor red livery on suit. This colour grey is used by National Grid for powerline towers to reduce skyline visual impact. The landing area will consist of large support frame which frames galvanised with braking lines kit to support a safe landing. The frames and kit are grey in colour to reduce visual impacts.

### 4.3 Tower Launch Pad

Externally the Tower will have two windows removed to accommodate the Zipwire line launch zone. A kit will be installed including a small step internally for the rider to 'hook' onto the zip line. The room which is now exposed will have shuttering for large weather events. Barriers to prevent falls will be installed within this small launch zone. Most internal alterations will not be visible from the ground.

### 4.4 Zip Wires

The zipwire and auxiliary wires are 12 mm thick. Upon getting closer to the landing site several other braking wires and budes attach themselves to the zipwire system.

## 4.5 Landing Zone

The landing zone has 4 wire restraining frames, one of which is smaller and situated at the back to anchor the main Zipwire. All materials where possible will be grey galvanised finish to reduce visual impact. Auxiliary items include safety railings around the platform which is located on an existing roof, steps up to the platform and a small accessibility lift. There is a small utility cabinet at the rear of the landing zone.



4.5a Image 01 and 02 Existing Zip World Titan experience



# 5. Setting

## 5.1 General Surrounding Context

Refer to documents MH-062-APP B Townscape Analysis Figures and MH-062-APP C Townscape Impressions.

The Site is bounded by:

1. To the south by the main pedestrianised retail core of Liverpool.
2. To the west by Dale St Commercial area.
3. To the north by the John Moore's university and residential area
4. To the east by St George's Hall and Liverpool Lime Street Station area

The Proposal travels through the Cultural Quarter UNESCO World Heritage Site and its associated World Heritage Site Buffer Zone. This report should be read in tandem with the Heritage Assessment Report by Robert Burns, to truly understand the heritage and historical setting for the UNESCO zone and those heritage assets within it. Therefore, references to these aspects in this report have been reduced, but nevertheless have been taken into account. A short description from the UNESCO website describes the WHS which the Proposal runs through as:

## 5.2 UNESCO World Heritage Site Description

### 5.2a Area 5: The Cultural Quarter – William Brown Street

William Brown Street is a testament to Liverpool's exceptional maritime mercantile wealth and was created through enormous philanthropic and civic investment.

Liverpool's wealthy merchants and entrepreneurs helped establish and fund the city's major public educational and cultural institutions including its museums, art galleries and libraries as well as setting the foundations for health and welfare institutions that underpin the city's drive to improve quality of life for the benefit of its citizens today.

In the mid-19<sup>th</sup> century the area around William Brown Street was transformed into the principal cultural quarter, creating a new cultural forum at the point of arrival by rail and road. It includes a high concentration of impressive public buildings, great cultural collections, art and monuments of international acclaim.

The major cultural, educational and civic institutions of the city are located in this area. St George's Plateau has been the focus of many of the most significant events in the city's history.

Key buildings include:

- St George's Hall
- World Museum
- Central Library
- Walker Art Gallery
- Lime Street Station



### **5.2b St George's Hall (1840-55) Grade I listed**

The imposing St George's Hall is universally admired as an outstanding example of European neo-classical architecture.

Designed by the young Harvey Lonsdale Elmes, this architectural masterpiece combines a concert hall and a court house.

The Great Hall is richly decorated to celebrate the Corporation of Liverpool and its port. The Minton tiled floor is decorated with the mythical Liver Bird, Neptune, sea nymphs, mermaids, dolphins and tridents, symbols of maritime commerce."

"Charles Dickens had great affection for Liverpool and visited on several occasions. He gave public readings from his works in the small concert room in St George's Hall which were immensely popular with his audiences."

### **5.2c World Museum Liverpool and Central Library (1857-1860) Grade II\* listed**

The completion of St George's Hall set the pattern for other civic projects on adjacent land. The Liverpool Improvement Act was passed and a competition was opened in 1855 for a new museum and public library. Local MP, William Brown, donated £6000, and the street was renamed in his honour.

### **5.2d The Walker Art Gallery (1877) Grade II\* listed**

Designed by architects Sherlock and Vale and named after its principal benefactor, Alderman Andrew Barclay Walker, at that time Lord Mayor of Liverpool. A classical portico is the centrepiece of the exterior, which includes friezes of scenes from the city's history, and is surmounted by a replica of an allegorical sculpture representing, 'The Spirit of Liverpool' by John Warrington Wood.

A number of artworks originally in the collection of the banker and M.P. William Roscoe were gifted to the Walker by the Liverpool Royal Institution.

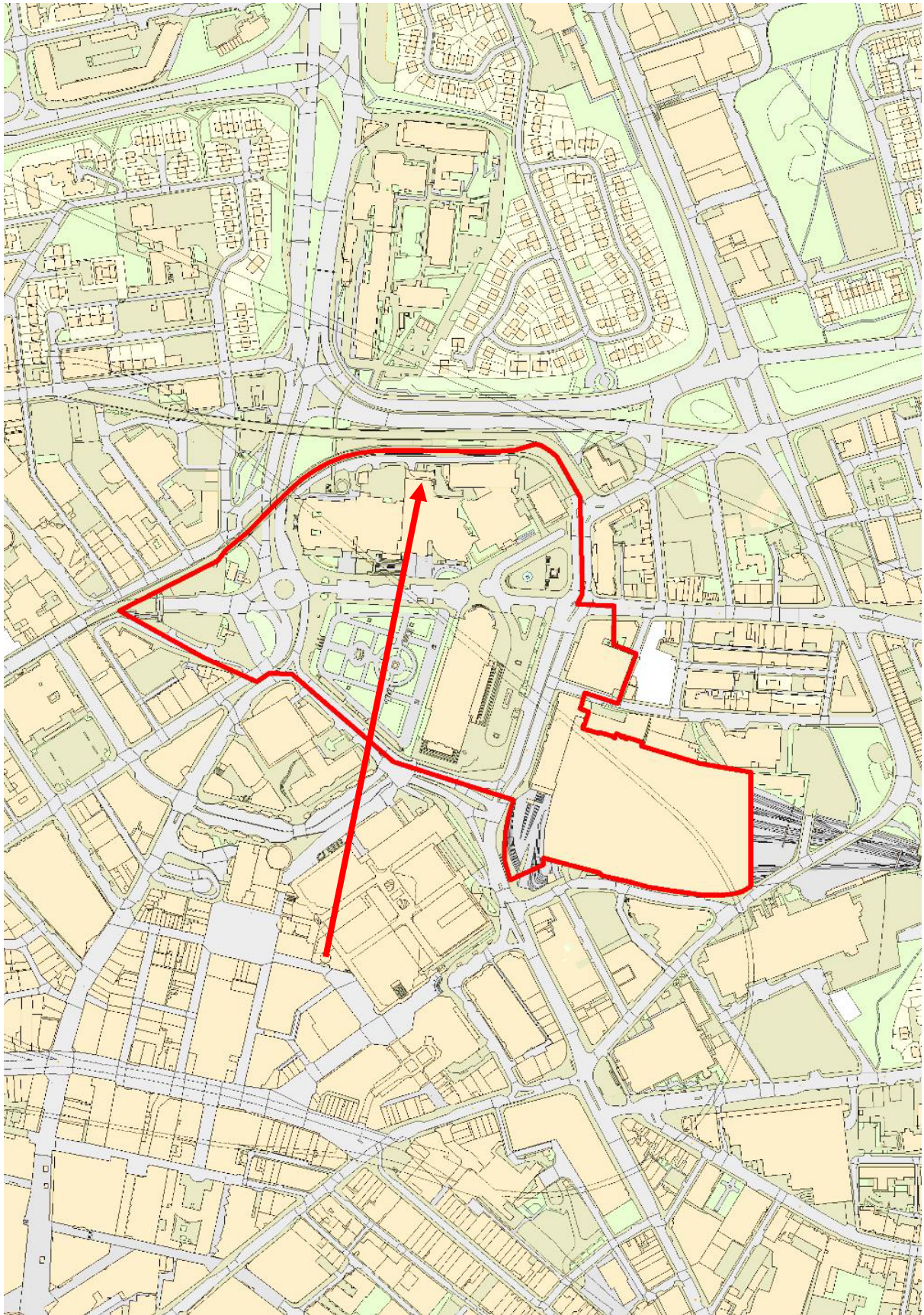
### **5.2e Lime Street Station (1836)**

Lime Street Station opened in August 1836, six years after the Liverpool and Manchester Railway (L&MR) ran Robert Stephenson's 'Rocket', the first locomotive driven by steam power, between Liverpool and Manchester".

Reference taken from UNESCO Website

<https://www.liverpoolworldheritage.com/explore-our-world-heritage-site/cultural-quarter/>





5.2g Figure 01 Area 5 World Heritage Site (Red arrow indicates Zip line path)  
Image taken from 'Liverpool World heritage Site Management Plan'

The site falls within the National Character Area profile:

**58: Merseyside Conurbation**

**5.3 Summary Extracts:**

The Merseyside Conurbation National Character Area (NCA) is a predominantly urban and suburban landscape, based around the settlements of Liverpool, Birkenhead, Bootle, Kirkby, Maghull, Huyton, Bebington and Wallasey. The NCA sits on a low-lying but gently rolling platform punctuated by low sandstone ridges and bisected by the lower estuary of the River Mersey. There is a dense settlement pattern of housing and large-scale industry focusing on the city of Liverpool and Birkenhead/east Wirral, with their diverse historic and cultural centres. Many of the city edge settlements function as commuter settlements. There is a large proportion of industrial land use, with docks, warehouses and associated commercial land, interlinked by an extensive transport infrastructure. The River Mersey flows north-west through the area, creating an estuary with deep channels, mudflats and sand banks. The extensive mudflats and sand flats are internationally important feeding and roosting grounds for waders and wildfowl, with large areas noteworthy as Ramsar sites and Special Protection Areas. At the mouth of the estuary and along the wide coastal frontages of the open coast there is a range of wildlife habitats and designated sites, including Special Areas of Conservation. Inland, a network of green infrastructure is interspersed among the urban fabric, with Local Wildlife and Geological Sites, some Local Nature Reserves, parks (including Sefton Park and Birkenhead Park), cemeteries, gardens, golf courses, allotments, landfill sites and former railway land all providing important habitats for wildlife, as well as places of relative tranquillity. Renowned as a port with historic local, regional, national and global associations, the Merseyside Conurbation NCA's maritime heritage is clearly evident. Many heritage assets are accessible and, in urban areas, the waterfront is now seen as a positive focus for regeneration.

The city of Liverpool is a diverse historic and cultural centre with a strong identity, many iconic buildings, including the two famous cathedrals, the Royal Liver Building and the Liverpool Pier Head, and various waterfront regeneration developments. The 19th and early 20th-century architecture reflects the wealth of Liverpool at this time. The historic centre and docklands of Liverpool Maritime Mercantile City are a World Heritage Site.

The ring road marks the general extent of Victorian Liverpool. Outside the ring road, the majority of development is post-war housing with some areas of farmland, golf courses and parkland associated with country houses. Many of the city edge settlements function as commuter settlements for the immediate proximity of Liverpool and the wider Liverpool and Manchester region.

The development of Liverpool was influenced by the physical characteristics of the Mersey shoreline. The construction of the Old Dock in 1715 in a natural tidal pool off the River Mersey prompted a massive expansion of docks along the shoreline. These were all built on reclaimed land, either extending out into the Mersey or into the pool.



In response to the Industrial Revolution in Lancashire, Yorkshire and the Midlands, the docks expanded rapidly, with increasing demand for Cheshire salt and Lancashire textiles, coal, pottery and metal goods. The port became a focus of trade with the Caribbean, North America, South America, Africa and the Far East. The ever-increasing volume of cross-Atlantic shipping and demand for berthing space led to the development of docks and associated warehouses.

## **5.4 General Surrounding Characteristics**

The local surrounding area can be split into 4 key general areas which extend out from near to the site:

1. Mostly to the south, the pedestrianised retail core includes Williamson Square, Parker St and Church St which are very busy retail and leisure areas including national retailers, the Clayton Square Shopping Centre, independent shops, a variety of public houses, bars, restaurants, the Liverpool Playhouse Theatre, the Blue Coat Arts Centre. The southern area is a mixture of historic Georgian and Victorian buildings alongside some major developments of the modern and contemporary era with little vacant land. Further south is Liverpool Central Station transport hub. The area is extremely busy during trading hours and could be described as a typical mixed-use high street, city-centre retail core with offices and sporadic peppering of residential, above the commercial ground floor uses. Notably the more modern retail complex Liverpool ONE (2008) to the south west acts as a vital pedestrian link to the famous UNESCO Albert Dock from the retail historic core.
2. The Dale street commercial area is an interesting transition from the modern cityscape to the east of Whitechapel, to the more grand and elegant splendour of this UNESCO mostly Georgian and Victorian commercial area to the west. Victoria St and Dale St which run in parallel towards the waterfront and help 'contain' a multiplicity of historical buildings including elegant offices of historic architectural splendour i.e.: India Buildings (interwar Grade II), the Town Hall (Georgian Grade 1 listed), the Municipal Building (Grade II\*) with lesser known smaller scale listed buildings adorning the wide streets. General regeneration happened pre-war and after bombing of WW2 gave way to modern interspersions of art deco and post war modern developments. The charm and character of this area is due to the sheer number of older buildings which have survived time. This area is busy, bustling with a modern mostly office workforce who enjoy the street-level establishments of food, drink and more high-end retail. This area also has a mixture of hotel types including boutique and budget. To the north of Dale street more substantial residential buildings can be found. The area generally has pockets of residential interspersed throughout. Tall façades of 5 storeys and above create strong linear streets patterns. The area is culturally known for the popular 1960's Cavern Club, a haunt of the band The Beatles (the Club was rebuilt in more modern times and is a major tourist attraction). After dark this area has small nucleated areas of night life to suit all tastes and persuasions.

3. The northern area which includes the John Moore's University, north of Tithbarn St, north of Hunter Street, creates an urban city centre threshold between the manicured UNESCO streets and the transitioning mixed use northern edges of the central city area. The area is massively intersected by several open, wide-scale multi-lane carriageways of the inner arterial road networks which create stronger vehicular links to the Queensway Tunnel (1934 Grade II listed) and general city movements. The area is influenced by the University, a multisite establishment, part campus and partly integrated within the city centre streets. Swarming masses of students can be seen during the day as they go between university locations in this area. The back of the more opulent Dale St, this more northern area has been redeveloped post war and now has an eclectic slightly surprising urban form, considering its central location. Two low-rise housing areas: Addison St and Christian St strike a different urban complex within this busy central area. Typified by 1 and 2 storied semi-detached housing with front and back gardens and two post war residential tower blocks (Adlington Rd). These residential scaled streets seem to avoid the hubbub of surrounding local areas. The Holy Cross Catholic Primary School and Marybone Community & Youth Centre are located here. Student high-rise occupy the southern edges of this area and can be over 12 storeys (Byrom Point), using modern materials and architectural styles to emphasize a modern city, yet within a very short distance to the UNESCO boundaries, set within the UNESCO buffer zone. To the north east of the site is St Anne St which changes the built form once again to that of mix old/new warehouse with a police station and fire station, a busy road which has the mark of a 1960s concrete highway utopia. Finally, this is an area of change, even now during the writing of this report, several 1960s elevated concrete highways are being demolished to make way for the next chapter in this fluid and complexed area.
4. The eastern area including St George's Hall (Grade 1), Liverpool Lime Street Station and Great Newton St is possible the most dynamic, contrasting, unique urban settings of all the areas. A place not only of converging road/rail/pedestrian networks, it's an area of the greatest change. It showcases both the best of historical public buildings such as the monumental St George's Hall, a Parthenon for the people, the immense Waterloo Column, encompasses the world's first ever public railway station all within the UNESCO area. Yet these places of human transition have always offered the thrills of arrival in a new city, be they theatre, gin houses or the type of nefarious activities associated with railway stations. Encompassing a collection of both historic and current theatres, clubs, public houses, travel just a short distance east wards from the busy station, towards Great Newton Street to find shops and takeaways offering genuine global cuisine (London Rd) in a slightly seedy area, peppered with new high-rise accommodation and graffitied warehouse walls on an impressive epic urban art trail scale. The hinterlands of Lime St Station lay bare in places, ready for the oncoming regeneration that has already seen several modern clad high rise developments built in the last ten years. On paper half of this area should be a museum, in reality this historic threshold may have been deliberately built here to welcome the people. The St George's Hall and external area are the focus of the city, be it a Christmas Market, Champions' League parades or the Liverpool art Biennial activities.

## 5.5 Adjoining and Oversail Sub Character Areas

The nature of this Proposal means that a further area description is called for, that of areas oversailed by the Ziplines which although not physically effected, are either under or close to the zipline and deserve a more detailed description.

The sub character areas are as follows:

1. St John's Shopping Centre (herein 5.5a)
2. Queen Square Bus Station St George's PI and St John's Lane (herein 5.5c)
3. St John's Gardens (herein 5.5e)
4. Queensway Mersey Tunnel (herein 5.5g)
5. St George's Hall (Back of) (herein 5.5i)
6. William Brown St and Civic Buildings (herein 5.5k)

### 5.5a St John's Shopping Centre

The Proposal will oversail the roof of St John's Shopping Centre (Built 1969) which is a private area containing the usual infrastructure such as air conditioning units on the flat structure. The upper deck of its multi-storey car park which rises to approx. 4 storeys lies beneath the proposed route.



5.5b Image 03 St John's Shopping Centre

### 5.5c Queen's Square Bus Station, St George's PI and St John's Lane

The Proposal will oversail the roof of the Royal Court Theatre a Grade II listed art deco structure, the Queen Square Bus Station and St John's Lane. The theatre building roof is a private area, its front façade which faces the bus station area has had modern extensions and improvements to its front façade and displays large banner posters of upcoming events. The Bus Station is a modern open street design with 12 modern designed bus stops/shelters, tall lighting gantry columns. The area is very busy with several streets and pedestrian

routes intersecting the area. St George's Place and St John's Lane lead from Liverpool Lime Street Station down to the Queensway Tunnel. These busy thoroughfares have the historic St George's Hall and St John's Shopping Centre multi-storey carpark with its modern banner façade and large illuminated animated advertising screen on its eastern side and at its western end the Marriot Hotel (built 1998), St John's House (Grade II) and the northern edge of the Queen's Square complex (built 1998) which are opposite the mature tree lined St John's Gardens and a K6 telephone kiosk (Grade II). These streets are very busy, including major bus traffic coming and going from the bus station. The street divides two distinct areas, that of the more historic St John's Gardens and St George's Hall to the north and the more modern developments along its southern edge. The road has 3 bus stops and is often very busy with pedestrian activity. The Proposal will oversail a small portion of these streets.



5.5d Image 04 Queen's Square Bus Station

### 5.5e St John's Gardens

The Proposal over sails a small linear strip over the St John's Gardens (built 1904) a site which has over hundreds of years been an area of many uses including due to its elevated geographic position, windmills and washing lines. Currently the ornamental gardens (within the WHS) have many permanent memorials some of which are large statues and others simple decorated stones and sculptures. During the survey, there were several more temporary memorials which were placed for remembrance Sunday. The formal gardens have 7 grade II listed statues/monuments and a set of steps and retaining structures (grade II) to the eastern edge of the gardens. The area has many formally planted mature deciduous trees and some more interspersed tree plantings within the gardens. The oversail route is close to the Gladstone monument (Grade II) which is an area dedicated to several other small memorials, but also



oversails some existing mature trees within the gardens which provide screening, even in winter months due to their maturity. The gardens are a focus specifically on remembrance Sunday. This garden is a green space (green flag status) located amongst the busy city centre activities with pigeons and sea gulls frequenting the gardens. In the summer months it is a space where people walk through, stop on a bench for a while, a place to eat your lunch. During several visits each time groups of people were seen drinking alcohol, smoking drugs, possible drug dealing and other nefarious activities especially in the more tucked away seating areas around the Gladstone monument. Otherwise the park is frequented by local workers and visitors to the area and general passers-by.



5.5f Image 05 St John's gardens

### **5.5g Queensway Mersey Tunnel**

The Proposal is approx. 130 m from the entrance buildings of the Queensway Tunnel (Grade II). Between the Proposal and the tunnel entrance is a line of mature trees with some gaps which form the western edge of St John's Gardens. The tunnel area is a very busy vehicular intersection both for users travelling in and out of the tunnel and other routes which feed various sections of the surrounding city including St John's Lane which carries some major bus routes as described before. This area is a frenetic and sometimes noisy space which has occasional interspersed views of the 'Cultural Quarter' and sits within the WHS. Current major highway works include the removal of several concrete elevated roads.





5.5h Image 06 Queensway Tunnel and surrounding areas

#### 5.5i St George's Hall (Back of)

The Proposal is located approx. 44 m from the western back edge of the grade I listed structure St George's Hall, a grand colonnaded neoclassical structure. This rear area of the structure has cars parked along its linear external space, and is a main walking route from the Library to the bust station. This large building has several windows within the hall have potential very glimpsed views of the Proposal, but at the time of survey the windows were extremely dirty and views outward are intercepted by a strong rectilinear colonnaded structure which was heavily covered in anti-pigeon netting. As a rule, the focus of the visitor is that of an elevated position looking down into the main hall and the windows do not represent a scenic view outward to the city beyond. There may be other window views from the building but at the time of survey these were not easily accessible.



5.5j Image 07 Back of St George's Hall

### 5.5k William Brown St and Civic Buildings

The Proposal oversails a small portion of William Brown St a route which runs in an east west direction dropping in elevation towards the tunnel entrance. It is a semi-pedestrianised civic-focused street which has large mature trees of St John's Gardens along its southern edge and a series of grand neoclassical buildings forming a grand line of architectural façades along its northern edge, including the College of Technology And Museum Extension (Grade II\*), the William Brown Library and Museum (Grade II\*), the Hornby Library Picton Reading Room, Walker Art Gallery (Grade II\*), Sessions House (Grade II\*). Its eastern section is pedestrianised and leads to Brown St has the Northern façade of St George's Hall and a triangular space which contains the Steble Fountain (Grade II\*) and Wellington Column (Grade II\*).

Generally, the area which is oversailed is a busy modernised granite and sandstone public realm area for pedestrians both entering the Library and passing by, a space for coaches to drop off and pick up etc and a few parking bays/disabled parking bays. The area is well kept, clean and tidy. Modern additions to the street scape include two large steel and acrylic totems which act as contemporary museum entrance signs and a contemporary paved sculpted entrance which signifies the modernisation which has taken place within the Library internal restructuring.





5.5I Image 08 Library entrance

## 5.6 Current Occupation of Sites

The Development sites are currently occupied in the following ways:

1. The Tower has a ground floor entrance which accesses a large lift column which leads to cantilevered disc shaped floors high above street level. Floor 1: The home of Radio City, a local radio station, Floor 2 St John's Beacon Viewing Gallery Experience a visitor experience and some ancillary levels above that form a communications tower for radio, mobile and satellite communications infrastructure,
2. The Library Roof is a vacant open roof deck above street level on top of the existing Liverpool Library which has recently been modernised,
3. The Zip Wire Lines are currently open-air space high above the existing public open spaces and streets below.

The proposed scheme will refurbish part of the Tower, to accommodate the arrival of visitors, who will be instructed and then vacate the building at high level attached to the Zipline, sliding down the wires. There will be minimal external changes to the

existing Tower building façade to facilitate this. The Zipline visitor/user will then travel in a northerly direction down the wire to the landing zone located on the Library roof. During the 'Flight', the Proposal is for 2 zip lines for 2 people with 2 additional auxiliary brake lines. Thus, the Proposal will have 4 wires secured at both the Tower and Library Roof, 2 of which will carry customers in flight mode.

## **5.7 Townscape Urban Layout and Character**

Principally this more detailed analysis and urban design deduction can be broken down into the following categories:

- Urban Built form
- Urban Grain
- Key Urban features
- Key historic buildings and places
- Key views and view corridors
- Cultural special differences
- Movement and spaces
- Liverpool's cultural heritage and aspirations
- Zipwire and modern culture

These have been explored more in documents: MH-062-APP-B Townscape Analysis Figures and MH-062-APP-C Townscape Impressions

## **5.8 City Context**

A place is unique, but some places are more unique than others because of their contribution to global civilisation and development which affords them special global recognition. Liverpool is one of these special cities. These iconic locations have their own personalities which are drawn from a mixture of their history, circumstances, serendipity, yet most of all it is the people who live and work there who shape such places.

## **5.9 TVIA Context**

It is the people of the city that give it an identity and personality beyond bricks and mortar which, in turn, shapes the very bricks and mortar. The very purpose of assessing a proposal can follow best practice guidelines in approach, but when assessing unique structures which don't normally inhabit the city skyline, one cannot merely utilise a predetermined report templates of say a tower block or lower rise housing TVIA. As recommended by GLVIA3, the professional should be flexible in approach to set out a report structure and methodology which addresses the specific criteria one judges is needed for that one-off Proposal, otherwise a stagnant report will restrict the possibilities and dynamics that a modern city demands. One has to use previous experience as a baseline, but must shape the report to fit the unique characteristics that a Proposal is and those it may bring not just physically to a space, but to

the overall character and again most importantly to the people who inhabit that space to truly assess the impacts both for better and worst of a new scheme.

With this in mind, this report has been professionally shaped to give an independent and focused assessment for an unusual feature to a city, which indeed already has a gallery of ground breaking unusual urban features from its past and present, making it one of the greatest cities in the modern\* world.

### **5.10 Zipwire Context**

Liverpool first experienced the UK's first city centre zip-ride (The 'Liverpool Wire'), in 2014, which was hosted by the Liverpool BID company on a temporary basis. This Proposal is for a permanent city zip wire structure and would be the first of its kind in the UK and seeks to build upon the popular success of the previous, temporary, initiatives.

### **5.11 Has the city previously experienced such distinct projects?**

The Queensway Tunnel, St George's Hall, The Docks, The Liver Building, canals and the first ever passenger railways, St John's Beacon were all innovative and daring to name a few. These once bold new elements were introduced into Liverpool and each one eventually melted into the hearts of Liverpudlians. Does this Proposal have the potential to become one of Liverpool's unique and iconic landmarks?

To assess the impact of a Zipwire in a city such as Liverpool, you must venture beyond the impressions of a visitor and understand the deep dynamic culture of this city population. You simply cannot understand this Proposal in global terms, you instead must dwell in the minds of histories and peoples of this very place before reading the more regimented and methodological report of assessment. A true assessment of this Proposal must lay its hands in to the deep cultural past, the buzzing current diversity and the optimism of a forward-looking city which is set on not being frozen in time as an historical attraction, but a place for the living, which provides a pathway for the future cultural stories to come. The Heritage assessment broadens the historical setting for this TVIA.

### **5.12 Mitigation**

Once operational, the Zipwire Proposal has been sensitively designed to reduce impact both operationally and during out of hours use to mitigate the Proposal and reduce any potential impacts. Furthermore, the proposal is not destructive physically to the existing built structures, Tower and Library Roof. The proposal has been designed so that it could be easily removed and to the casual observer no remnant would be visible on the existing built form baseline, an aspect which has been taken into consideration in the assessment.

# 6. Conclusion

This report has been carried out to assess Townscape and Visual Effect of the proposed Zip Wire Liverpool scheme. The assessment has been carried out following and referring to best practice standards including GLVIA3 and EIA Regulations.

The assessment has considered the baseline of receptors and then applied the proposal to assess the nature of effects which are likely to occur as a result of the proposal.

These effects on Townscape and Visual receptors are listed below. Visual receptors have been categorised as Long Views, Short Views and Viewpoints. Long and short views have been summarised.

## 6.1 Townscape Summary

6.1a Table 10 Townscape Receptors

<b>Townscape Receptor</b>	<b>Sensitivity</b>	<b>Magnitude</b>
<b>WHS Area 5 Cultural Quarter UNESCO World Heritage Site</b>	High	Moderate Beneficial
<b>WHS Area 4 Commercial Area UNESCO World Heritage Site</b>	Medium	Moderate Beneficial
<b>LCA2 Retail Area</b>	Medium	Slight Beneficial
<b>LCA5 Residential streets, city edge and University</b>	Medium	Neutral
<b>LCA7 Northern Residential Streets and Major Road Junction</b>	Medium	Neutral
<b>Site Library Roof Character</b>	Medium	Moderate Beneficial
<b>Public open spaces St John's Gardens</b>	High	Slight Adverse
<b>Public open spaces Other areas</b>	Medium	Moderate Beneficial
<b>Scale, Mass, Urban Grain</b>	Medium	Neutral
<b>Appearance</b>	Low	Moderate Beneficial
<b>Legibility and Movement</b>	Medium	Neutral

The townscape is strong and complexed in the study area, from almost chaotic busy high streets and transport hubs to less frenetic surrounding urban transition areas of residential and mixed-use streets. The proposals offer such a small change in this

complexed townscape setting as to be insignificant for most criteria. The proposals offer a mixture of adverse, neutral and beneficial effects upon the townscape. The overall impact on the townscape will be one of a welcome beneficial addition to an already rich city skyline. Furthermore, total reversibility of the projects visual effects can be achieved.

### **Conclusion**

Therefore, effects are all considered to be **Slight beneficial** for the townscape and its setting.

## **6.2 Long View Summary**

### **Views can generally be split into 2 types:**

1. Those from the Birkenhead side of the river which have panoramas of a busy expanding city and little chance of noticing the proposal,
2. Those from the Liverpool side of the river, which are either restricted by local urban massing and tree screening, or from an aspect/distance which from its position limits the views to a faraway insignificant new proposal barely perceivable.

### **Conclusion**

Therefore, effects are all considered to be **Negligible** from these assessed view locations.

## **6.3 Short View Summary**

The proposals are located on an existing tower, the launch area will in all possible views merely be a slight change in glazing colour where the two glass panels have been removed to allow for the tie on and launch area which is inside the existing tower. Therefore, views towards of the tower although may view where the proposal is, do not have any significant visual effects of the slight change. The proposals strung from the Zip Tower at high level are 4 x no. 12 mm wires; its presence at beyond 500m (the minimum distance for the short view) would be barely perceivable when non-operational. At the distances discussed, the assessor used the many construction tower crane wires as a visual reference within the environmental conditions of Liverpool city to ascertain the visibility of a crane wire which are usually at least double the thickness (greater than 24 mm+). The results demonstrated that it was difficult to view these thicker wires at 1 km distance, especially in a grey raining day. The proposed zip wires being half the thickness even at 500m would be a very minor and slight change to a view.

When operational the moving zip line users operates some 36 riders in pairs per hour. Most short views have glimpsed or partial views where the operational change of view would be for mostly a few seconds occasionally. The skyline over a 24-hr period will possibly have 16 hours of non-animated zipwire views. None of the views focus just on the view to the tower in a framed dedicated way. Liverpool is a complex and dynamic modern location where most of the city is wrapped in layers of building styles, uses and this trend is continuing with great effect. Creating and maintaining a vibrant

city such Liverpool has meant that most views towards the Tower are actually an architectural rhythmical skyline of various silhouettes from older more heavy-set buildings of grandeur and scale to more lithe towers and the flexing almost shape shifting styles of angular glazed waterfront structures. With this setting and high-level metropolis in the fore and background, the impact and noticeability of the Proposal is greatly reduced. Any visibility merely affirms this city as having modern recreational options, thus continuing on a long tradition of Liverpool thrills and spills.

### **Conclusion**

Therefore, effects are all generally considered to be **Negligible** from these assessed view locations.

## **6.4 Viewpoints Summary**

6.4a Table 11 Visual Receptors

<b>Visual Receptor</b>	<b>Sensitivity</b>	<b>Magnitude</b>
<b>V1 Williamson Square</b>	Medium	Moderate Beneficial
<b>V2 Hood Street Bus Station</b>	Low	Moderate Beneficial
<b>V3 Victoria Street</b>	High	Moderate Beneficial
<b>V4 Queensway Tunnel Entrance</b>	High	Moderate Beneficial
<b>V5 St John's Gardens Hillsborough Monument</b>	Medium	Slight Adverse
<b>V6 Queensway Tunnel Entrance</b>	High	Moderate Beneficial
<b>V7 William Brown Street</b>	High	Negligible Adverse
<b>V8 St John's Gardens Gladstone Statue</b>	High	Slight Adverse
<b>V9 Commutation Row</b>	Medium	Slight Adverse
<b>V10 Commutation Row</b>	Medium	Slight Adverse
<b>V11 London Road</b>	Medium	Negligible Adverse
<b>V12 St George's Place</b>	Medium	Moderate Beneficial
<b>V13 Liverpool Lime Street Station</b>	Medium	Moderate Beneficial
<b>V14 Adelphi Hotel Plaza</b>	Medium	Neutral



As shown in the above table Viewpoint 8 St John's Gardens Gladstone Statue is the only viewpoint which has a **Moderate** level of significance. This is partly due to the sensitive memorial garden. Having identified this within the project, mitigation measures have been sought to allow for peaceful reflection when required (See planning statement for more details). Otherwise, all other views are a mix of slight adverse, negligible adverse and moderate beneficial as this project adds an exciting, easily reversible leisure asset to a busy, growing modern city.

### **6.5 Combined Culminative Effects**

It is hard to realistically balance this unique proposal against forthcoming high-rise developments in the area with any real sense of fair adjudication, most proposed developments are large solid buildings. However, it is worth noting that the removal of the elevated concrete road ways gives opportunities for modernisation and potential new developments very close to the Proposal.

### **6.6 Townscape and Visual Impact Assessment Conclusion**

The report has identified several key factors:

- Liverpool is a busy, complexed city with an appropriate modern heritage skyline,
- The areas near the proposal reflect many different changing characters, some temporary like the Christmas Market, others more long term such as the London Road regeneration and cultural complexity,
- The proposal offers very little change in a mostly busy city panorama,
- Streets such as William Brown Street sit within very busy and diverse adjacent areas,
- The City of Liverpool has, for hundreds of years, grown up on innovative and iconic leisure offerings.

The proposed Zipwire will be visible from certain locations and this visibility will hopefully draw people into the Cultural quarter with new activities to help continue the activity and vibrancy of this part of town to the benefit of all.