

# ST JOHN'S ZIPLINE PROPOSAL

## LIVERPOOL



## HERITAGE IMPACT ASSESSMENT

DECEMBER 2019

## 1.0 INTRODUCTION

- 1.1 This report assesses the potential impact on heritage assets and the Outstanding Universal Value of the World Heritage Site, of a proposal to construct a zipline from the Beacon at St John's market, to the Central Library on William Brown Street, within the World Heritage Site in Liverpool.
- 1.2 The site is within the boundary of the Liverpool Maritime Mercantile City World Heritage Site and the development is visible from, and within the setting of the grade I listed St George's Hall, the series of grade II\* buildings and monuments which line William Brown Street, the grade II listed Lime Street station and North Western Hall, and a series of listed monuments within St John's Gardens. The site is located within the William Brown Street conservation area, and in Character Area 5 of the WHS.
- 1.3 The development is for the provision of a two-person, high level zipline which extends from St John's Beacon to the roof of the Central Library. Application is 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. The area of visual influence relates to the immediate area around William Brown Street, Lime Street and the main retail area, but it may also be seen from longer distances. The proposal will not be seen in the key distant views defined in the WHS SPD.
- 1.4 This report describes the heritage context and the assets, with a commentary on their significance, and the potential for impact due to the development proposals. The assessment also includes the potential impact on the Outstanding Universal Value (OUV) of the World Heritage Site (WHS).
- 1.5 This report has been prepared by Rob Burns, an urban designer and specialist in heritage issues, who has 30 years of experience in dealing with historic townscapes and buildings. Formerly employed by English Heritage (now Historic England) as a specialist in urban conservation and regeneration/development, he has worked extensively in Liverpool.
- 1.6 The Planning (Listed Buildings and Conservation Areas) Act 1990 requires that special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area. The Act also places a statutory duty upon the Local Planning Authority, in determining applications for development affecting listed buildings, to pay special regard to the desirability of preserving the special interest and setting of a listed building.

- 1.7 The National Planning Policy Framework (NPPF- 2019) includes advice on heritage matters and what should be taken into account when dealing with the historic environment. Paragraph 189 states that; *In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance'.*
- 1.8 In relation to the World Heritage Site, the UNESCO Operational Guidelines (2019) apply to developments that may affect Outstanding Universal Value.
- 1.9 This report describes the significance of the various heritage assets that may be affected by the development proposals, and the impacts. It also identifies issues of Outstanding Universal Value of the WHS, and measures impacts. The report has been compiled following a number of site visits as the design of the scheme has evolved, as well as an analysis of legislation and guidance, and research undertaken through local and national archives.

## 2.0 HERITAGE CONTEXT

### Liverpool World Heritage Site (WHS)

- 2.1 In July 2004, Liverpool was inscribed onto UNESCO's World Heritage List by the World Heritage Committee. As part of the inscription process, the World Heritage Committee stated that planning procedures should be applied to ensure that the height, character and location of any new construction in the World Heritage Site and its Buffer Zone respects the area's special architectural, historic, townscape and visual interests. This is captured in the World Heritage Site Management Plan and the Supplementary Planning Document (2009). The Statement of Significance is attached as Appendix 1.
- 2.2 The Liverpool Maritime Mercantile City WHS was inscribed as “the supreme example of a commercial port at the time of Britain’s greatest global influence” and was inscribed as a WHS in 2004. The inscription was based on the following criteria:

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

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

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

- 2.3 The buffer zone extends beyond the World Heritage Site boundaries, primarily to protect its visual setting and to ensure that future development in the setting of the Heritage Site respects the Outstanding Universal Values (OUV). The proposed development site is within the WHS.

2.4 The World Heritage Site boundary encompasses the area within the City which contributes to its outstanding universal value and retains a high degree of integrity and authenticity, relating strongly to its historic role as a commercial port. It stretches from Bramley Moore Dock to Wapping Dock and includes the historic business and cultural quarters as well as earlier warehousing areas within the Ropewalks quarter. The Site is divided into 6 distinctive areas, and these are shown along with the WHS area and Buffer Zone in Figure 1:

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

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

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

2.6 Intangible attributes that express OUV are not limited to the WHS boundaries, but include amongst other qualities:

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

2.7 The proposed development site lies within Character Area 5 of the World Heritage Site- the William Brown Street area. The location of the proposal, the nature of the surrounding townscape, the topography of the city, the existence of long range views and the potential of the proposals to be a visual distractor are all elements that have potential to lead to heritage impacts, and in particular, the setting of highly graded listed buildings and the character of the William Brown Street conservation area, within which the site is located.

### **Listed Buildings**

2.8 Section 1 of the Planning (Listed Buildings and Conservation Areas) Act 1990 (the Act) imposes a duty on the Secretary of State to compile or approve a list or lists of buildings of special architectural or historic interest as a guide to the planning authorities when carrying out their planning functions. The statutory criteria for listing are the special architectural or historic interest of a building. Many buildings are interesting architecturally or historically, but, in order to be listed, a building must have "special" interest.

2.9 The development site does not impact on the fabric of any listed buildings, but there are a number of such buildings in close proximity. The nature of the site and the proposal coupled with the urban form and the topography of the city, are such that the proposal is not seen from any of the key strategic viewpoints identified within the WHS Supplementary Planning Document (WHS SPD, 2009). Any impacts on listed buildings are secondary rather than direct, and relate to setting. Potential impacts are therefore limited to localized views, rather than long distance or

panoramic views. The buildings that may be affected are:

- St George's Hall (grade I)
- County Sessions House (grade II\*)
- Walker Art Gallery (grade II\*)
- Hornby Library Picton Reading Room (grade II\*)
- William Brown Library and Museum (grade II\*)
- College of Technology and Museum Extension (grade II\*)
- Liverpool Cenotaph (grade I)
- Empire Theatre (grade II)
- North Western Hall (grade II)
- Lime Street Station (grade II)
- Crown Hotel (grade II)
- Royal Court Theatre (grade II)
- Playhouse Theatre, Williamson Square (grade II\*)
- St John's House (former Pearl Assurance Building) (grade II)
- Wellington Column (grade II\*)
- Steble Fountain (grade II\*)
- Rathbone Monument (grade II)
- Forwood Monument (grade II)
- Balfour Monument (grade II)
- Lester Monument (grade II)
- Gladstone Monument (grade II)
- Monument to the King's Liverpool Regiment (grade II)
- Nugent Monument (grade II)
- Retaining wall, gatepiers and terrace wall, St John's Gardens (grade II)
- K6 Telephone Kiosk (grade II)
- Prince Consort Albert Equestrian Monument (grade II)
- Statue of General Earle (grade II)
- Statue of Disraeli (grade II)
- Queen Victoria Monument (grade II)
- 4 Lions statues (grade II)
- ABC (formerly Forum) cinema (grade II)

The setting of each of these, either individually or as a group, will be described and assessed as part of the impact analysis.

## **Conservation Areas**

- 2.10 Conservation Areas are defined in the Planning Act 1990 (Listed Buildings and Conservation Areas) as areas of "special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance".
- 2.11 There are a total of 36 designated Conservation Areas within Liverpool, and a large amount of the City Centre is protected by this policy designation. The proposed development site lies within the William Brown Street Conservation Area, the boundaries of which are partly coterminous with the WHS Character Area 5. Impacts on the conservation area are restricted in this case to setting rather than change to physicality or fabric.

## **Scheduled Ancient Monuments.**

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

## **Registered Parks and Gardens**

- 2.13 Liverpool, and its immediate vicinity, has a number of important designated historic parks that form part of a network of green spaces throughout the city and wider city region. These include:
- Stanley Park - Grade II
  - Anfield Cemetery - Grade II\*
  - Newsham Park – Grade II
  - Toxteth Park Cemetery
  - Princes Park - Grade II
  - Sefton Park - Grade II\*
  - Birkenhead Park (Wirral) - Grade I
- 2.14 No views from the city's suburban, historic parks and landscapes were identified. Many of the city's Victorian parks are bounded by large villas and have extensive tree cover that tends to contain the views. As a result, views of the wider city skyline are significantly restricted. In contrast to this, the modern Everton Park provides elevated panoramic views over the city, although the site of the development proposal is not visible from that point.

## **Non-designated heritage assets**

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



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

### **3. POLICY AND GUIDELINES CONTEXT**

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

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

#### **National Planning Policy Framework (2019)**

- 3.3 The NPPF states that the purpose of the planning system is to contribute to the achievement of sustainable development. The Government sees three dimensions to sustainable development: economic, social and environmental, and these roles should be regarded as mutually dependent. Economic growth can secure higher social and environmental standards, and well-designed buildings and places can improve the lives of people and communities. The planning system is therefore expected to play an active role in guiding development to sustainable solutions. Policies 184 -202 are related to conserving and enhancing the historic environment. The NPPF describes the historic environment in terms of “*heritage assets*.” It defines the significance of a heritage asset as its value ‘*to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset’s physical presence, but also from its setting.*’
- 3.4 Paragraphs 189 and 190 of the NPPF require planning applicants and local planning authorities to assess the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be appropriate to the assets’ importance and no more than sufficient to understand the potential impact of the proposal on their significance. Local planning authorities should take this assessment into account when the potential impact of proposed development to avoid or minimise conflict between the heritage asset’s conservation and any aspect of the proposal.

- 3.5 Paragraph 191 of the NPPF states that where there is evidence of deliberate neglect of or damage to a heritage asset the deteriorated state of the heritage asset should not be taken into account in any decision.
- 3.6 Paragraph 192 states that local planning authorities should take account of the desirability of new development sustaining and enhancing the significance of heritage assets; the positive contribution that heritage assets can make to sustainable communities; and the desirability of new development making a positive contribution to local distinctiveness.
- 3.7 Paragraph 193 sets out policy principles guiding the consideration of impact of development on the significance of a designated heritage asset. The more important the asset, the greater the weight should be given to the asset's conservation. Any harm to or loss should require clear or convincing justification.
- 3.8 Paragraph 195 provides a series of tests which should be applied in cases where substantial harm to or total loss of significance will be caused. In the case of development proposals which will lead to substantial harm or loss, this harm should be weighed against the public benefits of the proposal.
- 3.9 Paragraph 196 states that where a development proposal will lead to less than substantial harm to the significance of a heritage asset, this harm should be weighed against the public benefits of the proposal, including securing its optimum viable use.
- 3.10 Paragraph 197 states that the effect of a development on a non-designated heritage asset should be taken into account in determining the application. In weighing applications that affect non-designated heritage assets, a balanced judgement will be required having regard to the scale of any harm and the significance of the heritage asset.
- 3.11 Paragraph 200 states that local authorities should look for opportunities for new development within Conservation Areas and within the setting of heritage assets to enhance or better reveal their significance. Proposals that preserve those elements of the setting that make a positive contribution to or better reveal the significance of the asset should be treated favourably.
- 3.12 Paragraph 201 states that not all elements of a World Heritage Site or Conservation Area will necessarily contribute to its significance. Loss of a building (or other element) which makes a positive contribution to the significance of the Conservation Area or World Heritage Site should be treated either as substantial harm under paragraph 133 or less than substantial harm under paragraph 134, as appropriate, taking into account the relative significance of the element affected and its contribution to the significance of the Conservation Area or the World Heritage

Site as a whole.

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

### **Planning Practice Guide**

- 3.14 The PPG provides further technical detail and guidance on the approach outlined in the NPPF. In particular, contained in the section on World Heritage Sites, there is advice on principles. Para 32 states that the following principles should be taken into account with regard to policies and decision-making:

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

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

### **Liverpool Unitary Development Plan**

- 3.16 Policy HD4: Alterations to Listed Buildings: *Consent will not be granted for:*

- 4 (i) extensions, external or internal alterations to, or change of use of, or any other works to a listed building that would adversely affect its architectural or historic character;
- 5 (ii) applications for extensions, alterations to, or the change of use of a listed building that are not accompanied by the full information necessary to assess the impact of the proposals on the building;
- 6 (iii) any works which are not to a high standard of design in terms of form, scale, detailing and materials. Where the adaptive reuse of a listed building will be used by visiting members of the public, the needs of disabled people should be provided for in a manner which preserves the special architectural or historic interest of a building.

### 3.17 Policy HD5: Development Affecting the Setting of a Listed Building

*Planning permission will only be granted for development affecting the setting of a listed building, which preserves the setting and important views of the building. This will include, where appropriate:*

- *i. control over the design and siting of new development;*
- *ii. control over the use of adjacent land; and*
- *iii. the preservation of trees and landscape features.*

### 3.18 Policy HD18: General Design Requirements

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

- *1 The scale, density and massing of the proposed development relate well to its locality*
- *2 The development includes characteristics of local distinctiveness in terms of design, layout and materials*
- *3 The building lines and layout of the development relate to those of the locality*
- *4 External boundary and surface treatment is included as part of the development and is of a design and materials which relate well to its surroundings*
- *5 All plant machinery and equipment are provided within the building envelope or at roof level as an integral part of the design*
- *6 The development pays special attention to the views into and out of any adjoining green space, or area of Green Belt*
- *7 The development has regard to and does not detract from the city's skyline, roofscape*

*and local views within the city*

- *8 The satisfactory development or redevelopment of adjoining land is not prejudiced*
- *9 There is no severe loss of amenity or privacy to adjacent residents*
- *10 In the case of temporary buildings, the development is of a suitable design and not in a prominent location*
- *11 Adequate arrangements are made for the storage of refuse within the curtilage of the site and the provision of litter bins where appropriate*
- *12 The exterior of the development incorporates materials to discourage graffiti*
- *13 Adequate arrangements are made for pedestrian and vehicular access and for car parking*

3.19 Policy HD8: Preservation and Enhancement of Conservation Areas *The City Council will take positive action to secure the preservation or enhancement of conservation areas and will:*

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

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

3.21 Policy HD17: Protection of Archaeological Remains *1. The Council will seek to protect other sites of archaeological importance. Where development is proposed in areas of known or suspected archaeological importance the City Council will require that:*

- *(i) developers have the archaeological implications of their proposals assessed by a recognised archaeological body at an early stage and the results submitted as part of the planning application;*
- *(ii) important archaeological remains and their settings are permanently preserved in situ;*
- *(iii) where in situ preservation is not justified and disturbance by development is*

*acceptable in principle, the applicants undertake an agreed programme of mitigation including investigation, excavation and recording before development begins, or as specified in the agreed programme; and*

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

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

### **Liverpool Local Plan**

3.22 Although the Local Plan is only at submission stage, and will not be adopted in the course of considering the current proposal, due regard has been given to the relevant emerging policies.

3.23 Policy HD1 on Heritage Assets states that the *City Council will support proposals which conserve or, where appropriate, enhance the historic environment, and that particular consideration will be given to ensure that the significance of those elements of the historic environment which contribute most to the City's distinctive identity and sense of place are not harmed. This includes, the docks, warehouses, ropewalks, shipping offices, transport systems and other maritime structures associated with the City's role as one of the World's major ports and trading centres in the 18<sup>th</sup>, 19<sup>th</sup> and 20<sup>th</sup> centuries....*

*Proposals affecting a designated heritage asset...should conserve those elements which contribute to its significance. Harm to such elements will be permitted only where this is clearly justified and outweighed by the public benefits of the proposal...*

*Proposals affecting a conservation area should preserve or enhance those elements identified in any Conservation Area Appraisal as making a positive contribution to the significance of that area...*

*Permission will not be granted for applications which are not fully justified and accompanied by full information necessary to the impact of the proposals on the heritage asset. Proposals that affect the heritage asset should be accompanied by a Statement of Significance which may form part of a Design and Access Statement, and/or a Heritage Impact Assessment to demonstrate that the architectural and historic interest of the structure has been understood and accounted for in any proposals.*

3.24 Policy HD2 relates directly to the WHS, and includes the following:

*The City Council will support proposals which conserve or, where appropriate, enhance the Outstanding Universal Value of the Liverpool Maritime Mercantile City World Heritage Site. In addition to the requirements of Policy HD1:*

- a. Permission will not be granted for proposals which would have an adverse impact upon the views of the Waterfront from the River Mersey, or of the key Landmark Buildings and vistas identified in the Liverpool Maritime Mercantile City World Heritage Site SPD...*
- 2. Applications within the Liverpool Maritime Mercantile City World Heritage Site (or within its buffer Zone) which are likely to impact upon an element which contributes to its Outstanding Universal Value (including its archaeology) will not be granted unless they are accompanied by an appropriate Heritage Impact Assessment or archaeological assessment, as appropriate, which evaluates the likely effect of the proposals upon the attributes that contribute to the Outstanding Universal Value.*
- 3. Proposals should accord with the design requirements set out in Policy CC10.*
- 4. Proposals for development within the World Heritage Site or its Buffer Zone should accord with the advice set out in the Liverpool Maritime Mercantile City World Heritage Site Management Plan and the guidance in the Liverpool Maritime Mercantile City World Heritage Site SPD.*

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

- 3.25 The Operational Guidelines for the Implementation of the World Heritage Convention (2019) are the latest iteration of guidelines for management of World Heritage Sites, which remain the responsibility of the national governments, as State Parties. The aims of the WHC are stated as:
- “The cultural and natural heritage is among the priceless and irreplaceable assets, not only of each nation, but of humanity as a whole. The loss, through deterioration or disappearance, of any of these most prized assets constitutes an impoverishment of the heritage of all the peoples of the world. Parts of that heritage, because of their exceptional qualities, can be considered to be of ‘outstanding universal value’ and as such worthy of special protection against the dangers which increasingly threaten them.”*
- 3.26 As part of the approach to securing the preservation of cultural World Heritage Sites and their Outstanding Universal Value, the International Committee on Monuments and Sites (ICOMOS) has produced an evaluation tool in the form of the *Guidance on Heritage Impact Assessments for Cultural World Heritage Properties* (2011).
- 3.27 UNESCO has also agreed the *Historic Urban Landscape* (adopted 2011), that followed on as a direct result of the Vienna Memorandum (2005) on managing development in historic urban environments. *The Historic Urban Landscape approach moves beyond the preservation of the*

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

3.28 The Vienna Memorandum (2005) states that:

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

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

3.29 The SPD contains guidelines relating to development proposals within the WHS and the Buffer Zone. Paras 4.2.11/4.2.12 of the document state that:- *New developments in the WHS (therefore) need to achieve high standards in terms of the design, materials, overall architectural quality and, ideally, innovation..... The architectural quality of a proposal within the WHS and Buffer Zone must be of the highest quality of contemporary design but respect, respond to and enhance its highly sensitive and important historic context.*

3.30 Para 5.28 states that: *Where new development is proposed adjacent to or with a close visual relationship to listed buildings, special attention will need to be paid to the potential impact of the new development, in terms of its height and other factors, on the setting of those listed buildings.*

3.31 Section 4.4 of the SPD relates to the importance of views. In particular, the document outlines the importance of key visual landmarks within the WHS and Buffer Zone: *There are significant landmark buildings and building complexes that form a fundamental part of the WHS's OUV and wider city's visual structure. They make a positive contribution to the skyline and distinctiveness of the city because of their size, architectural quality, location and / or their inter-relationships. They provide visual reference points across the cityscape and form major components of key views to, from and within the WHS. Not all the landmarks are listed buildings but many are. Views to and from these listed buildings form part of their setting and consequently are a material consideration in planning applications and directly addressed by UDP policy HD5. The key landmark buildings are: Stanley Dock Complex, Pier Head Complex, Albert Dock Complex, Town Hall, St George's Hall, Liverpool Museum, Lime Street Station, Municipal Buildings, Anglican*

Cathedral, Metropolitan Cathedral, St Luke's Church, Beacon, Beetham Tower West, Unity Building, St Nicolas Church, Victoria Clock Tower, Waterloo Warehouse and Wapping Warehouse.



Figure 2- key landmark buildings and key vistas (reproduced from the WHS SPD, Liverpool CC)

3.32 The SPD describes a series of view typologies, including river prospects, panoramas, and key local views comprising defined vistas, general views/panoramas and general views with a focal point. Figure 3 shows distant views to the WHS. In 4.4.14 of the SPD, it is stated that: *The City Council expects that developments should not have a significant adverse impact on the key views to, from and within the WHS, by wholly obstructing a key public view of a landmark building or*

overly dominating a panorama.

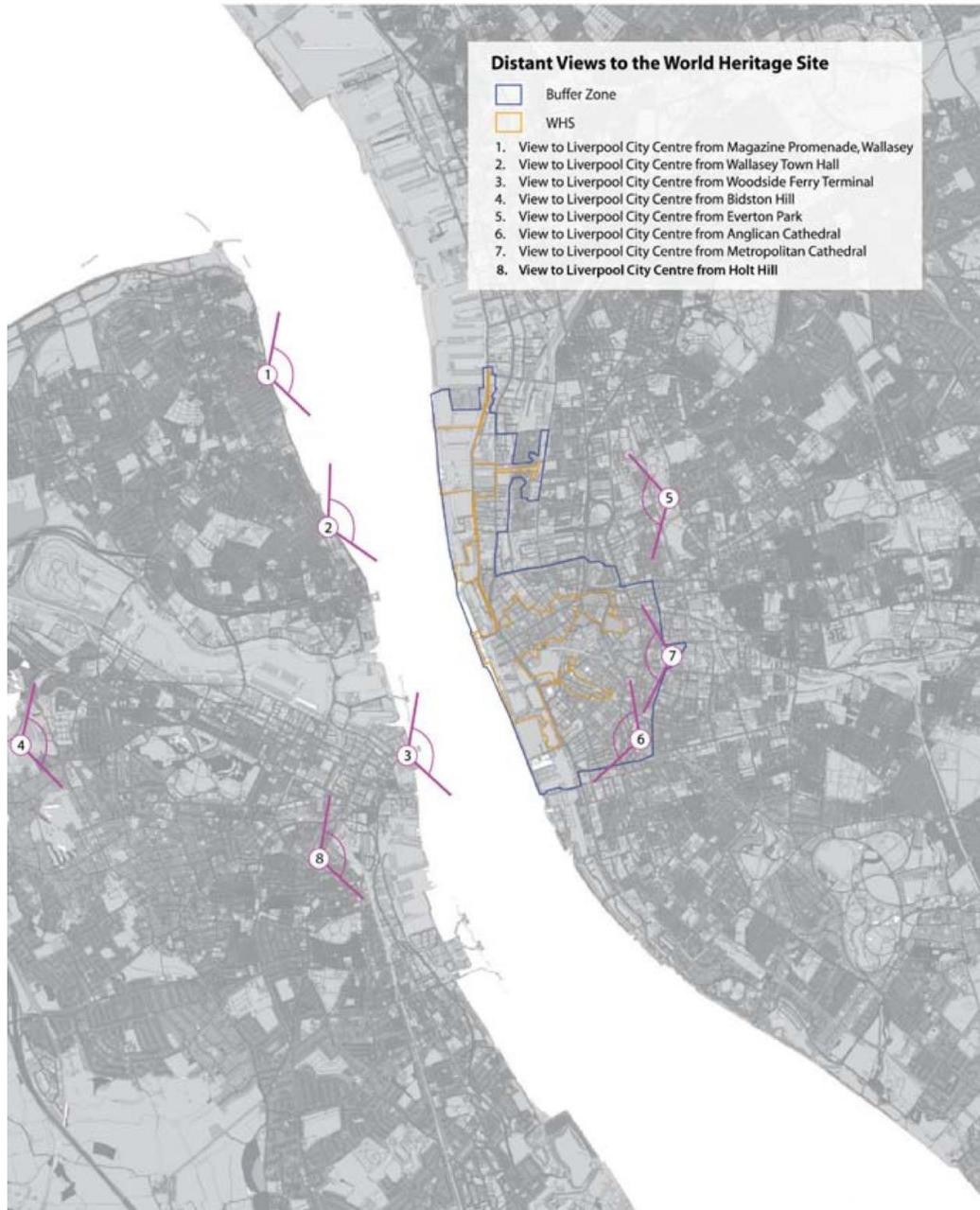


Figure 3- Distant views to the WHS (reproduced from the WHS SPD, Liverpool City Council)

3.33 Section 5.6 of the SPD provides specific guidance on roofscapes and attic extensions. This identifies that the key issues for this form of development are:

- impact on the character of the buildings facades
- impact on the rhythm of the roofscape along the street(s) on which it sits

- impact on the pattern of window string course and parapet alignments along streets
- visual intrusion of the extension into views along the street(s) and views of the building itself
- inappropriate designs which conflict with the character of the building
- where consistent historic rooflines exist in a street or terrace, the impacts of additional stories or dormers on this arrangement, and
- the gradual erosion of character that may arise from similar extensions in the vicinity.

Such development must be associated with an economically viable use for the building when it can be demonstrated that no other alternative approach can be delivered. Any proposal should:

- *not require the loss of significant elements of the buildings historic fabric*
- *not visually dominate the main facades of the building*
- *not be visually intrusive in views along the streets on which it is sited*
- *not have a significant impact on the character of the townscape, and*
- *be in keeping with the pattern of window, string course and parapet alignments along the streets.* Where attic extensions are replacements of earlier extensions, then the use of historically accurate designs would be appropriate.

### **Seeing the History in the View**

- 3.34 As part of the series of good practice guides, English Heritage (now Historic England) produced a document on assessment methodology, specifically for assessing heritage significance within views. This is currently out for consultation as part of a more comprehensive good practice note on the setting of heritage assets, but nevertheless still remains relevant as an assessment methodology.
- 3.35 The document divides each of the assets into high, medium or low value, and the same categorisation is recommended for the importance of the view itself. The criteria for determining the magnitude of the impact on heritage significance within a view range from positive to negative, using the criteria high beneficial, medium beneficial, low beneficial, imperceptible/none, low adverse, medium adverse or high adverse. The same criteria are used when assessing the cumulative impact of proposals. In determining the overall impact, the following table (Table 1) is utilised:

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

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

- 3.36 The good practice guide reiterates the advice in the NPPF that the setting of a heritage asset is the surroundings in which a heritage asset is experienced. *Setting itself is not a heritage asset, nor a heritage designation, though land within a setting may be designated. Its importance lies in what it contributes to the significance of the heritage asset. This depends on a wide range of physical elements within, as well as perceptual and associational attributes pertaining to, the heritage's assets surroundings'* (paragraph 9).
- 3.37 The degree to which setting makes a contribution to significance of a heritage assets depends on a complex interplay of attributes, although it is unlikely that all of the attributes will be relevant in relation to a specific asset. These include: ***The asset's physical surroundings***
- *Topography*
  - *Other heritage assets (including buildings, structures, landscapes, areas or archaeological remains)*
  - *Definition, scale and 'grain' of surrounding streetscape, landscape and spaces*
  - *Formal design*
  - *Historic materials and surfaces*
  - *Land use*
  - *Green space, trees and vegetation*
  - *Openness, enclosure and boundaries*
  - *Functional relationships and communications*
  - *History and degree of change over time*

- *Integrity*
- *Issues such as soil chemistry and hydrology*

#### ***Experience of the asset***

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

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

#### ***Location and siting of development***

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

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

- *Prominence, dominance, or conspicuousness*

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

***Other effects of the development***

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

***Permanence of the development***

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

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

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

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

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

ICOMOS states that 'the assessment process is in essence very simple:

1. What is the heritage at risk and why is it important – how does it contribute to OUV?
2. How will change or a development proposal impact on OUV?
3. How can these effects be avoided, reduced, rehabilitated or compensated?
4. The potential impact of development on aspects of the historic environment that convey OUV is assessed under the following categories:
  - Direct impacts on heritage assets that have been identified as reflecting OUV
  - Impact on views of and from the site identified in pre-application discussions
  - Impact on Views and Setting of strategic Landmark Buildings within the WHS and Buffer Zone
  - Compliance with Guidance in WHS SPD
  - Cumulative Impact Assessment on OUV

3.40 The evaluation method used is that set out in Appendix 3a of the ICOMOS guidance. In this system, the value of heritage resources is assessed in relation to statutory designations, international, national and local, but linked clearly and objectively to the components identified in the Statement of OUV, integrity and authenticity. The values of the assets and attributes are defined using the following graded scale, in accordance with Table 2 below:

- Very High
- High

- Medium
- Low
- Negligible
- Unknown

Table 2

Level of Significance	Heritage Attributes
<b>Very High</b>	<p>Sites, structures or landscapes of acknowledged international importance inscribed as WHS</p> <p>Assets that contribute significantly to acknowledged international research objectives</p> <p>Urban landscapes of recognised international importance</p> <p>Associations with particular innovations or developments of global significance</p> <p>Associations with individuals of global importance</p>
<b>High</b>	<p>Scheduled monuments and undesignated assets of such importance to be scheduled</p> <p>Grade I and II* listed buildings and Grade II buildings with exceptional qualities</p> <p>Conservation Areas containing very important buildings</p> <p>Undesignated structures of clear national importance</p> <p>Urban landscapes of exceptional importance</p> <p>Associations with particular innovations or developments of national significance</p> <p>Associations with individuals of national significance</p>
<b>Medium</b>	<p>Designated or undesignated assets that contribute to regional research objectives</p>

	<p>Grade II listed buildings and undesignated buildings that have exceptional qualities or historical associations</p> <p>Conservation Areas that contain buildings that contribute significantly to its historic character</p> <p>Historic townscapes with important integrity in their buildings or built settings</p> <p>Associations with particular innovations or developments of regional or local significance</p> <p>Associations with individuals of regional importance</p>
<b>Low</b>	<p>Designated or undesignated assets of local importance</p> <p>Assets compromised by poor preservation and/or poor survival of contextual associations</p> <p>Assets of limited value, but with potential to contribute to local research objectives</p> <p>Locally listed buildings</p> <p>Assets of modest quality in their fabric or historical associations</p> <p>Historic townscapes with limited integrity in their buildings or built settings</p> <p>Associations with individuals of local importance</p> <p>Poor survival of physical areas in which activities occur or are associated</p>
<b>Negligible</b>	<p>Assets with little or no surviving archaeological interest</p> <p>Buildings or urban landscapes of no architectural or historical merit and buildings of an intrusive character.</p>

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

- No Impact
- Negligible Impact

- Minor Impact
- Moderate Impact
- Major Impact

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

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

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

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

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

#### 4.0 HISTORIC CONTEXT

4.1 One of the key attributes of Liverpool, and a fundamental reason for the inscription of the WHS, is the commercial heart of the city centre that provided the logistical framework for mercantile, maritime trade, and the subsequent attention on establishing a cultural and civic base for the burgeoning population of the city. Whilst the development of Liverpool centred on the original seven mediaeval streets, the area where the zipline is located was outside of the town boundaries, with Lime Street not laid out until 1790, and is shown marked on Chadwick's plan of 1725 (Figure 4).



Figure 4- town plan of 1725.

4.2 Figure 5 is a plan dating from 1796, and illustrates how the town had expanded rapidly, including the establishment of Lime Street and Williamson Square, with William Brown Street then known as Shaw's Brow, meeting with Dale Street at Townsend, where a bridge formerly crossed the original pool of Liverpool. The area around what is now St George's plateau was open fields.

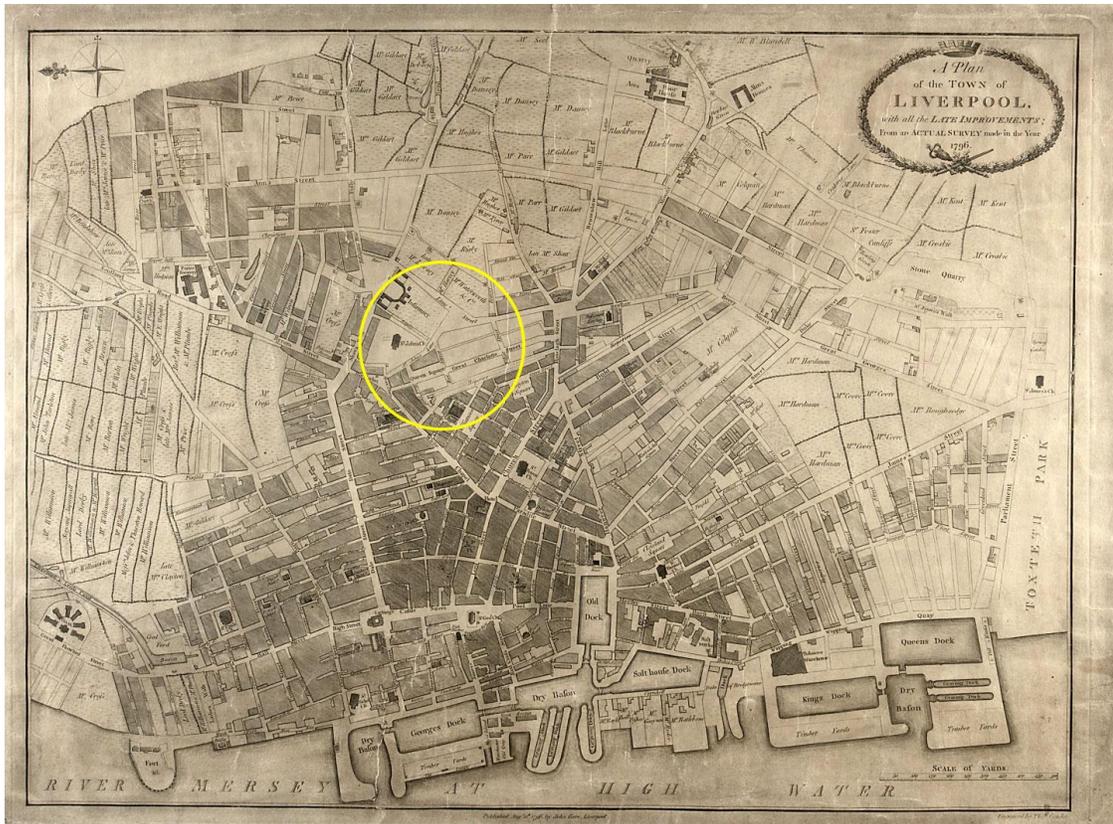


Figure 6- Liverpool in 1795

- 4.2 Figure 6 is Gere's Plan of 1795, and shows how the city had expanded rapidly, with St John's church constructed in what is now St John's Gardens, and the infirmary on the site of what was to become St George's Hall. Lime Street was laid out in 1790, and was initially so-called because of the location of lime kilns. These were demolished following complaints from the Infirmary that the emissions were affecting the recovery of patients. Williamson Square had also been formed by this date (laid out in 1745 as a residential square) and was occupied by the Theatre Royal from 1772 (rebuilt in 1802 by John Foster). It hosted readings by Charles Dickens, appearances by comedian and clowning pioneer Joseph Grimaldi, Blondin, and performances by Hungarian composer Franz Liszt and virtuoso violinist Niccolò Paganini.
- 4.3 From 1866, when the Playhouse was opened, until the Theatre Royal was demolished in 1965, the square played host to two theatres, with the Royal Court adding to that concentration. The Playhouse was originally the Star Concert Hall, and then the Star Music Hall, pre-1866, and was one of the leading popular theatres nationally with acts such as "Jessica Queen of the Slack Wire", "Man on a Ladder" and "Zaeo the Human Catapult", and was renowned for its extraordinary acts including mesmerists, escapologists, clog dancers, conjurers and acrobats. The original

Royal Court was also built in the 18<sup>th</sup> century, but in 1826 a circus owner, John Cooke, bought the site and it became known as Cooke's Royal Amphitheatre of Arts. After a re-building in 1881, it was again re-built in 1938.

- 4.4 Later maps show the gradual evolution of the city, including the 1860 Weekly Dispatch Atlas (Figure 7). This shows the original railway station before its later expansion, the Library on William Brown Street but without the current range of buildings, which post-date 1860, and the original St John's Market. St John's church was still located to the west of the newly opened St George's Hall.

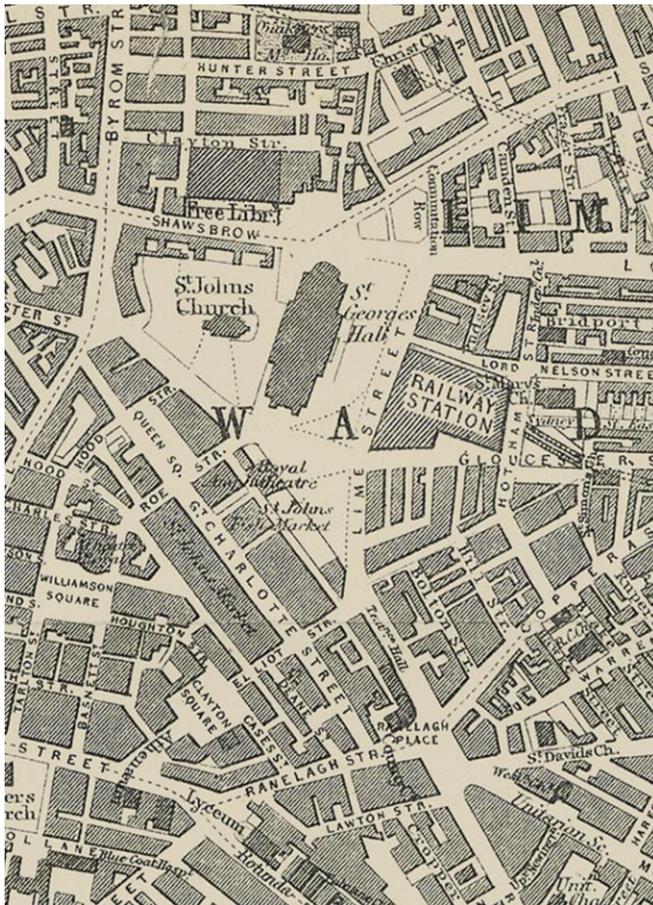


Figure 7. Liverpool in 1860

- 4.5 By this time, Lime Street had gained a reputation for the number of public houses frequented by sailors from the port, and the number of "working girls" who plied their trade there. Maggie May is alleged to have frequented the American Bar, but there were many others, including Mary Ellen, the 'Battleship', Jumping Jenny and Cast Iron Kitty, although it is not known how they acquired these nick-names. Figure 8 is a kernel density estimation of street robberies in Liverpool between

1850-1870, and shows that the Lime Street-Williamson Square area was one of the main concentrations of criminality in the city (Taken from unpublished Ph.D thesis, Street Violence in Mid-Victorian Liverpool, Zoe Alker).



Figure 8 (Street Violence in Mid-Victorian Liverpool).

4.6 The amount of crime reported in the area at this period is hardly surprising given the presence of the railway station, the many public houses, and the attraction of theatres and music halls. The son of Joseph Grimaldi was killed in a fight outside the Theatre Royal in Williamson Square, and the theatre audience were renowned for their rowdiness during performances, which spilled out on to the surrounding streets.

4.7 In more recent times, the area was still at the centre of Liverpool's night life and entertainment industry. Theatres, such as the former New Tivoli of Varieties, were converted into the new media Zipline, Liverpool, Heritage Impact Assessment

centres of cinema, with the New Tivoli renamed as the Palais de Luxe cinema in 1911. Lime Street also saw the opening of The Futurist cinema in 1912, the Scala in 1916, and the Forum (now grade II listed) opened in 1930. St John's Place (Figure 9) was also Liverpool's Piccadilly Circus, with neon signage the most dominant feature, before the construction of St John's market and the multi-storey car park.



Figure 9- St John's Place, 1950's

- 4.8 The public houses, cinemas, music halls and other forms of popular entertainment found within the Lime Street area, contrasts markedly with the series of buildings along William Brown Street which may be seen as high culture. This contrast is evident not just through the uses of the buildings, but also through semiotics, and the architectural language of the buildings.
- 4.9 Despite the natural attraction of Lime Street station, and the footfall this brings, the area lost much of its activity with the construction of St John's market and the multi-storey car park. This created dead frontages on to St John's Place, not helped by a poor quality public realm. The building of the Queens Square bus station also acts as a barrier, separating the St John's Lane/Place and William Brown Street from the main retail area of the city centre, and further to the commercial quarter and waterfront.

## CHARACTER ASSESSMENT OF THE AREA

- 5.1 The proposal is partially within the cultural quarter of the city, within character area 5 as defined within the World Heritage Site. This was the area associated with the great cultural and civic buildings which line William Brown Street, and includes St George's Hall. The area is markedly different from adjoining neighbourhoods, with a strong classical and monumental sequence of civic buildings sharing the same materiality and tone of blonde sandstone facades, and a cohesive architectural style. The centre piece is the Romano-Greek composition of St George's Hall, opened in 1854, to universal praise, and which the Illustrated London News described as, *"This magnificent edifice will be a perennial monument of the energy and public spirit, in the nineteenth century, of the people of Liverpool; a place which of all the cities and towns in the British Empire is surpassed only by the metropolis in magnitude, wealth and importance; and which in the quick yet solid growth of its commercial greatness surpasses even the metropolis itself"*
- 5.2 This desire to compete, and to seek recognition for the success of its maritime mercantile culture lay at the heart of the evolution of the William Brown Street buildings. They were collectively a tangible and highly conspicuous demonstration that Liverpool's wealth as a trading port and centre, was matched by a cultural capital which placed the city at the forefront of high art and culture. This is referenced by the architectural language of the buildings, which captures the established tradition of the gravitas of classical architecture as the proper motif for cultural buildings. The message is a clear one- Liverpool continues the tradition established by Athens and Rome as place of importance, which does not just rely on economic success, but which provides cultural sustenance for its population. It is the centre of Empire, and recognized by the decorative emblems in St George's Hall of SPQL- a direct reference to the Roman SPQR. The collection of buildings is complemented by St John's Gardens- one of the few green spaces within the city centre, and which provides views to the William Brown Street and St George's Hall ensemble.
- 5.3 This grouping contrasts with the area around St John's market and Williamson Square. Despite its function, the market building itself is a negative element, and its construction reduced the former historic permeability within the area. It is architecturally anonymous, and contributes little in terms of distinctiveness. Williamson Square, apart from the Playhouse, is also a largely bland space and despite investment in the public realm, it is essentially a movement, rather than sedentary, space. Whilst there are some residual buildings from earlier periods, enclosure is provided by poor quality structures which fragment and fracture rather than coalesce. The most distinctive structure, which dominates the Square, is St John's beacon, a landmark building which

is also part of Liverpool's unique skyline. Apart from the Playhouse, and the residual buildings at the western side of the Square, there is little of historic interest, apart from the space itself, which is a vestigial element of the early evolution of the city.

5.4 The third component which helps to describe and define the character of the townscape in the area, is Lime Street and the station. The station was once the largest span building in the world, and its powerful arch is an iterative construction device for railway termini throughout the UK and beyond. The building itself helps to describe its function, expressing it externally. Recent changes to the station concourse which front the street have improved its setting, and provides a space for pause and orientation, which was part of the brief for the public realm works. This also allows for a more interesting arrival point, with St George's Hall the focal building when exiting the main access, although the multi-storey car park also prominent in the viewpoint is a negative factor. The busy road network in front of the station, although it was always a main route, is also a negative factor, and distracts from an introductory appreciation of the heritage assets in the area. However, the area of Lime Street and St George's plateau has always been active, and is the magnet which draws the city's population together at times, as a space of congregation. Taken together with the daily bustle of steam trains, drays, horses, and trams, and later motor vehicles, the degree of sounds, smells and activity in the late nineteenth century would have been very different to the contemporary sensory feel and character of the William Brown Street Street Character Area. This sensory element is very much part of the Liverpool narrative, and one that has been altered completely as the city has evolved, but the 'feel' of the city in the late Victorian era, when Liverpool was at the height of its trading period, must have been one of frenetic animation and bustle, where disorientation and perceptual confusion were key experiences. The area of Lime Street and Williamson Square was a perpetual place of activity, of movement, noise and tumult, with the threat of criminal activity adding to the sense of 'edginess', which is one of the intangible assets of Liverpool and its WHS.

5.5 The changes in scale, architectural language, tone and texture provide for a varied townscape and dynamic roof-scape. Some of the straight streets with lengthy view corridors, and the generous width of the main streets, some of the first in the country to be designed using by-law standards, ensure that the roofs of the buildings are also on-show, and they are very much part of the architectural drama of this part of the city. St John's gardens also play a part in encouraging these views, but the mature trees which define its periphery also screen some of these views, allowing glimpses only. Williamson Square has restricted views out, but the tower of St John's

beacon is seen from distance, and its very top is not readily apparent from close views without a deliberate look.

- 5.6 Taken together, the heritage assets within the William Brown Street character area contribute to OUV through their collective use as cultural, migration and civic uses, and the overall quality of their monumental architecture. Other heritage assets, particularly within the Williamson Square area, relate to the appeal of more popular cultures, both now and in the past.

## 6.0 STATEMENT OF SIGNIFICANCE

### 6.1 Values

Conservation Principles published by English Heritage (now Historic England) in 2008 identifies four related values that should be considered when assessing the impact of development proposals. These values are *Evidential*, deriving from the potential of a place to yield evidence about past activity; *Historical*, deriving from the ways in which people, events and aspects of past life can be connected through a place to the present; *Aesthetic*, deriving from the ways in which people draw sensory and intellectual stimulation from a place; and *Communal*, deriving from the meaning of a place for the people who relate to it, or for whom it figures in their collective experience and memory. The following assessment adopts these heritage values:

- **Evidential Value-** The area illustrates a clear progression of development activity from the pre-1715 period before the construction of the world's first commercial wet dock and the beginning of Liverpool's meteoric rise as a trading port, to the burgeoning importance of the area as part of the city's cultural and civic base, along with the development of the railway. It is a place of congregation, an active and dynamic place, which is marked by movement, and brings together the contrasting high and low cultures which appealed to different demographics and social classes.
- **Historical Value-** part of the area is within the WHS and the William Brown Street conservation area. The buildings are all highly graded listed buildings, and as a collection of cultural and civic structures, they are amongst the finest group in the UK. Together they serve to demonstrate the manifestation of both the wealth and ambitions of Liverpool, at a time when it was a city of global importance. The contrast between the William Brown Street ensemble and the places of entertainment around Lime Street and Williamson Square also demonstrate the mixed society that lay at the heart of maritime culture, and the contemporary modes of artistic entertainment. From the Music Hall to the Walker Art Gallery, the public house to the Small Concert Room in St George's Hall, the diversity of cultural activity is at the heart of the area.
- **Aesthetic Value-** the form, detailing and cohesive appearance and character of the William Brown Street group provide a very strong and distinctive townscape, which is complemented by the open space of St John's gardens. The semiotics of the group illustrate the intention that these buildings should be identified as places of education, learning, culture and the arts, with an overriding civic quality. This contrasts with the more mundane and workaday buildings within the Williamson Square area, which are of a different typology, and which also show multiple changes and adaptations. The historic townscape is overwhelmed by later buildings which are less than complementary to the

former Georgian square, and it is these later buildings which generally dominate. The exception to this is the Playhouse and Royal Court theatres, which have architectural integrity, and where changes have been made through a considered and respectful approach, which add to the compositions. A similar approach has been made to the changes made to the Central Library and the World Museum on William brown Street.

**Communal Value-** the buildings within the area have a very strong communal value, and are cherished structures within the city. This crosses the contrasting architectural divide, with the Playhouse and Royal Court for example, sharing the same type of communal value as the public houses and other places of entertainment. The area has long been identified as the main place of congregation and celebration in the city, and some examples are shown in Figures 10- 17.



Figure 10- Lime Street – demonstration 1911



Figure 11- Lime Street- parade, 1919



Figure 12- Lime Street- circus procession, 1950's



Figure 13- Lime Street- vigil following John Lennon's murder, 1980



Figure 14- Lime Street- European Champions, homecoming from Istanbul 2005



Figure 15- Lime Street- 2008



Figure 16- St George's Hall- Ringo Starr concert 2008



Figure 17- Lime Street- 2010

## 6.2 **Significance to Outstanding Universal Value (OUV).**

The site is located within the main cultural area of the city, which according to the vision for the area in WHS SPD, *'the area will remain the cultural centre for the City and will act as a major high quality gateway for visitors....'*

The Statement of OUV is based on the commercial imperative of Liverpool as a trade city, and includes not just pioneering dock management systems and technologies, but also mercantile maritime culture and the manifestation of that through the civic and cultural buildings within the Property. The collection of buildings on William Brown Street, and including St George's Hall, clearly reference Liverpool's aspirations and the desire to be seen as a globally important centre.

Character area 5 also encapsulates the importance of transport and migration, through the location of Lime Street station.

In terms of intangible heritage assets, the area captures the 'edginess' as part of the tension between high and popular cultures, and as a stage for events and celebrations.

## 7.0 SETTING AND VIEWPOINTS

- 7.1 The location of the site and the nature of the development proposal means that there is the potential for impact on heritage assets, including the OUV of the WHS.
- 7.2 In order to assess these, a series of images have been produced that show the site in context, and in relationship to the city, and the WHS. The proposal is not visible from any of the key strategic or distant views provided in the SPD, and the impacts are localized directly to Character Area 5 of the WHS, and the designated assets around the site.
- 7.3 The viewpoints include a number of listed buildings and other heritage assets, and the setting of these assets are important aspects to consider. The assets, and their value, include:
- County Sessions House (grade II\*)- very high
  - Walker Art Gallery (grade II\*)- very high
  - Hornby Library Picton Reading Room (grade II\*)- very high
  - William Brown Library and Museum (grade II\*)- very high
  - College of Technology and Museum Extension (grade II\*)- very high
  - St George's Hall (grade I)- very high
  - Liverpool Cenotaph (grade I)- very high
  - Statue of General Earle (grade II)- high
  - Statue of Disraeli (grade II) - high
  - Queen Victoria Monument (grade II)- high
  - Prince Albert Monument (grade II)- high
  - 4 Lions statues (grade II)- very high
  - Empire Theatre (grade II)- high
  - North Western Hall (grade II)- high
  - Lime Street Station (grade II)- very high
  - Crown Hotel (grade II)- high
  - Royal Court Theatre (grade II) - high
  - Playhouse Theatre, Williamson Square (grade II\*)- very high
  - St John's House (former Pearl Assurance Building) (grade II)- high
  - Wellington Column (grade II\*)- very high

- Steble Fountain (grade II\*)- very high
- Rathbone Monument (grade II)- high
- Forwood Monument (grade II)- high
- Balfour Monument (grade II)- high
- Lester Monument (grade II)- high
- Gladstone Monument (grade II)- high
- Monument to the King's Liverpool Regiment (grade II)- high
- Nugent Monument (grade II)- high
- Retaining wall, gatepiers and terrace wall, St John's Gardens (grade II)- high
- K6 Telephone Kiosk (grade II)- high
- ABC cinema- medium
- Character Area 5 of the WHS- very high
- William Brown Street conservation area- high

**Setting of assets.**

7.4 The buildings have different settings due to the topography of the city, the density and scale of surrounding buildings, the network of thoroughfares and hierarchy of routes, and the varied urban grain of Liverpool. The varied listed structures can be spatially grouped to describe setting, and the collections can be seen as:

**William Brown Street**

- County Sessions House (grade II\*)
- Walker Art Gallery (grade II\*)
- Hornby Library Picton Reading Room (grade II\*)
- William Brown Library and Museum (grade II\*)
- College of Technology and Museum Extension (grade II\*)
- Wellington Column (grade II\*)
- Steble Fountain (grade II\*)

**St John's Gardens**

- Monument to the King's Liverpool Regiment (grade II)
- Nugent Monument (grade II)
- Retaining wall, gatepiers and terrace wall, St John's Gardens (grade II)

- K6 Telephone Kiosk (grade II)
- Rathbone Monument (grade II)
- Forwood Monument (grade II)
- Gladstone Monument (grade II)
- Balfour Monument (grade II)
- Lester Monument (grade II)

#### **St George's plateau**

- St George's Hall (grade I)
- Liverpool Cenotaph (grade I)
- Empire Theatre (grade II)
- North Western Hall (grade II)
- Lime Street Station (grade II)
- Crown Hotel (grade II)
- Prince Consort Albert Equestrian Monument (grade II)
- Statue of General Earle (grade II)
- Statue of Disraeli (grade II)
- Queen Victoria Monument (grade II)
- 4 Lions statues (grade II)

#### **Williamson Square area**

- Royal Court Theatre (grade II)
- Playhouse Theatre, Williamson Square (grade II\*)
- St John's House (former Pearl Assurance Building) (grade II)

7.5 The William Brown Street group share a linear axis, with the Steble Fountain and Wellington Monument as outliers. These help to landmark the top of the street, and the essential commencement of the cultural quarter when viewed looking in from London Road and Pembroke Place. The group are seen almost in their entirety when approaching from the Birkenhead tunnel, and also from the commercial areas, along Dale and Victoria Streets, and across St John's Gardens. However, the mature trees located in the gardens filter the views, and only glimpses are of the buildings are seen. The preservation of their setting relies on the continuation of each of the individual buildings contributing to the group, and the legibility of the collection. This is also the case when viewed from the north, to the rear of the buildings. From St George's plateau, the

Hall mostly screens the buildings, apart from the Steble and Wellington structures, and the Count Sessions House.

7.6 The St John's Gardens group are mostly monuments, and as such it is the critical mass of the group which is the most important factor. The setting is largely restricted to the Garden area itself, and, due to the typology of most of the listed structures as small scale, and designed to be viewed and understood in close proximity. The preservation of their setting relies on the continuation of the management of the landscape, and the maintenance of each of the monuments. They each act as an individual element of the group, as a series of localized landmarks, within the spatial restrictive context of the Gardens. Whilst the Forwood and Rathbone monuments can be seen from outside of the gardens, they are also aligned with the grid of paths within the gardens, and this ties them closely to that particular context, rather than the wider townscape. The Gladstone and Kings Regiment monuments are provided with their own curtilage setting, as centre-pieces to the Gardens, but it is the contribution they make to the series which is crucial to their own setting and that of the group. The retaining walls of the Gardens are visible along three sides, and the change in levels from the street to the gardens on the south and west sides means that they are substantial structures in their own right. They provide enclosure to the back of the footpaths in the area, and along with the trees which border the boundary walls within the gardens, they define this area of green space within the city centre.

7.7 The setting for the St George's plateau area incorporates structures which vary in design and typology, ranging from St George's Hall with its strong Roman-Greek design, the Cenotaph which fronts it on Lime Street, and the neo-Gothic North Western Hall. The essential component for their setting is Lime Street, and the linear axis this provides, with St George's Hall, the North Western Hotel, the Empire Theatre and Lime Street station, all contributing to give enclosure and cohesion. This view corridor allows each one of the structures to relate spatially and visually, and defines the space for congregation. The south portico of St George's Hall is also a strong architectural element when viewed in approaching the area, from both the William Brown Street area, and from the east along Renshaw Street, where it offers a terminal or destination feature from distance. St George's Hall also acts as backdrop to enclose St John's Gardens when viewed from the west, and unlike many other structures on the plateau, it also reads as part of the context for both William Brown Street and St John's gardens.

The collection of St George's Hall, the North Western Hotel, The Crown PH and Lime Street station can be seen as a group when approaching the area from the main retail area, via Elliot Street, and provide a strong transitional, cohesive and distinctive character, in contrast with retail core.

7.8 The Williamson Square group are less a collection and more of a series of individual buildings, with

their own unique setting, but within the same mixed character area. The Playhouse stands prominently with the Square, taking up the eastern side, with a backdrop of the Beacon and the St John's centre. As the tallest building, and on the top part of the natural slope, the theatre is the most prominent structure facing the space, and its architectural qualities mark it out from the remainder of the adjacent buildings. Its setting is largely restricted to its relationship with the space. The Royal Court Theatre also visually relates to the St George's plateau area when approached along Roe Street, and helps to give a higher quality approach to that area than the bus station. Its distinctive art deco features and the robust solidity of the red brick contrast with the buildings on the plateau, and also allows the theatre to be the main anchor and landmark in the transitional space of Roe Street.

St John's House, with its series of gables and turret, provides an interesting roofscape, although its setting is restricted to the street frontage along St John's Lane, although when the trees of St John's Gardens are leafless in the winter months, it can also be seen filtered through the landscaping.

## 8.0 ASSESSMENT

- 8.1 A separate document has been submitted showing existing and proposed views as part of a visual assessment. These same viewpoints will be utilized for this Heritage Impact Assessment. Each location has three images- these show existing, the proposal when not in use, and the proposal in use.



View 01 Williamson Square- existing



View 1- Williamson Square- proposal out of use, and in use

- 8.2 The view shows the Playhouse in the background, and beyond that the slab-like roof of St John's market, and the beacon. The immediate view is taken up by the square itself, and users are generally concerned with crossing the space rather than looking up to the top of the beacon. The Playhouse is the only designated asset within the viewpoint, although the space itself is a residual element of the earlier residential square set out in 1745.
- 8.3 The proposal is seen at the very top of the image, and although it sits above the Playhouse, it does not divorce the building from its immediate setting of the Square. Even in use, the zipwire is far removed from the Playhouse and the space, and does not detract from the focal point of the theatre. The scale of change/impact is **negligible**, and the significance of impact on OUV is **neutral**.



View 2- Queens Square bus station- existing



View 2- proposed- not in use.



View 2- proposed- in use.

- 8.4 The viewpoint is from the western edge of Queens Square bus station, adjacent to Whitechapel. It is characterized the clutter of infrastructure associated with this major transport hub, and with poor quality designs which provide little enclosure to the space. The Royal Court theatre is seen in the background, but the overriding character is provided by the public realm and the bus related street furniture. The buildings in the foreground are anonymous, modern designs which do little to enhance placemaking.

The proposal is visible, but the lines themselves when not in use, are barely noticeable, and even in use, they simply merge with the general clutter within the view. The scale of change/impact is **negligible**, and the significance of impact on OUV is **neutral**.



View 3- Victoria Street- Existing



View 3- Victoria Street- not in use



View 3 Victoria Street- in use

- 8.5 The location has a partial view of William Brown Street and St George's Hall in the background, with the most prominent structure the Observatory building on the corner of Whitechapel and St John's Lane. The details of the historic buildings are screened by the mature planting of St John's gardens, although the listed retaining walls/gatepiers are visible. It is the general form of the buildings which are seen, rather than the architectural details, which are lost due to the trees and the distance. As with the previous viewpoint, the viewer is concerned with the immediate issue of movement and the infrastructure of the road, rather than the location as a prime location for an extensive 'stop and stare' of the historic buildings, which are screened background buildings in the viewpoint.

The proposal is seen above the structures, as barely noticeable cables when not in use, and then as two shapes above the structures when in use. The forms of the historic buildings remain visible, and the foreground distractions of vehicular movement also retain their immediacy. Whilst the movement of people on the zip line may cause the viewer to look skyward, this is little different to the activity of seagulls and other birds in closer proximity, which are an everyday and anticipated part of the views in a coastal city.

The scale of change/impact is **negligible**, and the significance of impact on OUV is **neutral**.



View 4- Birkenhead tunnel entrance- existing



View 4- Birkenhead tunnel entrance- not in use



View 4- Birkenhead tunnel entrance- in use

8.6 A panoramic view from the west, just north of the tunnel exit. The group of buildings which align along the northern side of William Brown Street help to frame the image, concentrating the focus into the centre of the shot. St George's Hall is also seen, but its detailing is lost due to the screening of the trees within St John's gardens. As in other viewpoints, the immediate context is the road and its infrastructure, with the visual clutter of signage and street lights detracting from the full panorama of the historic buildings and the gardens.

When not in use, the wires are barely perceptible as an extra addition from the existing, and when in use, the two figures are negligible visual detractors, forming part of the general, overriding kinetic qualities of the townscape in the viewpoint.

The scale of change/impact is **negligible**, and the significance of impact on OUV is **neutral**.



View 5- from Hillsborough Memorial- existing



View 5- from Hillsborough Memorial- not in use



View 5- from Hillsborough Memorial- in use

8.7 A closer view than View 4, with the focus on St John's gardens and the western elevation of St George's Hall. The foreground illustrates the immediate setting of the Hillsborough Memorial, and shows the retaining walls of the gardens, illustrating the levels. The William Brown Street group are on the periphery of the image, and the main background structure is the Hall, with more detail apparent than any of the earlier viewpoints. Trees and the general clutter of street furniture are also apparent- and their verticality contrasts with the strength of the horizontal datum established by the roof of St George's Hall. The tones and textures are cohesive, and limited by the shared palette of blonde sandstone for the structures, and the landscaping of the gardens.

The proposal is seen in the background, above St George's Hall, and running across William Brown Street. When not in use, the impact of the wires is limited, and they appear to more alien than some of the existing clutter, such as the cabling attached to the streetlight in the foreground. At this distance, the wires will be more apparent when in use, with two riders seen moving across the viewpoint. This is exacerbated by there being little other movement in the viewpoint, although vehicles and pedestrians can still be seen. Nevertheless, the velocity at which the users move means that the view of them is glimpsed and time limited before they disappear from view behind the trees.

The scale of change/impact is **negligible**, and the significance of impact on OUV is **neutral**.



View 6- William Brown Street west- existing



View 6- William Brown Street west- not in use



View 6- William Brown Street west- in use

8.8 The location is from the western end of William Brown Street, and shows the World Museum in the foreground, with the northern entrance hall, with concert room above, seen in the distance. The focal points in the view are the totems, announcing the entrance to the Museum, alongside the banners in the foreground, and the Wellington Memorial in the distance. St George's Hall is largely screened by the landscaping, and just the rounded northern end is seen in this location. The remaining buildings of the William Brown Street group are screened due to the oblique alignment, and the banners in the foreground. The public realm is an important component of the composition, sharing a warm tone with the buildings, and this harmonious tonal quality contrasts with the polychrome modern banners and the totems. Verticality forms a strong geometry in the view, again contrasting with the heavy horizontal ridge established by St George's Hall, and the pediment of the Museum building.

The proposal is seen above the totems, and when not in use, they do not interfere with the legibility of the townscape. When in use, the riders can be seen at distance. Due to the central part of the image as a street, with buildings on either side, the riders will be more noticeable as they progress along the zip wires, as there is a larger void below them. However, the relationship between the William Brown Street group, St George's Hall and the Wellington Monument, will remain undisturbed, although the riders may at times present a minor distraction in the viewpoint.

The scale of change/impact is **slight**, and the significance of impact on OUV is **neutral**.



View 7- William Brown Street centre- existing



View 7- William Brown Street centre- not in use



View 7- William Brown Street centre- in use

8.9 The location is mid-way along William brown Street, with the Museum and Library in the foreground, and the distinctive rounded façade of the Picton reading Room beyond. The Steble Fountain is centrally placed, with the Wellington Monument to the rear, but this is largely screened by the trees. To the right of the image is the northern entrance hall of St George's Hall. In the distance, Commutation Row closes the viewpoint, with London Road seen as a corridor heading east. The cars and pedestrian movement form the central part of the viewpoint, with the buildings as enclosing devices, although their fine facades and neo-Classical detailing provide a high quality enclosure. The relationship between the structures is an essential element in the townscape, and the way in which they define and delineate the street forms the setting. The shared scale, horizontal axis above the finely detailed facades, and the shared tones of the street surfaces, provide a coherent and harmonious street view.

The proposal when not in use is insignificant in terms of its impact on the composition, but becomes more noticeable in use. In this view, the riders can be identified as unexpected additions in the view, due to their proximity to the street, as the zipwires near their landing point.

The scale of change/impact is **slight**, and the significance of impact on OUV is **neutral**.



View 8- St John's Gardens- existing



View 8- St John's Gardens- not in use



View 8- St John's Gardens- in use

- 8.10 The viewpoint looks north across St John's gardens to William Brown Street, with the Gladstone Monument in the foreground. The image includes a partial view of the west elevation of St George's Hall, and the portico of the former Museum and Library buildings, but this is largely screened by the landscaping which borders the gardens. The focal point is the Gladstone Monument, and the gardens themselves, with the buildings as backdrops to the space. The image illustrates the interrelated nature of the assets, with buildings, spaces and monuments collectively combining to form a unique and formal townscape.

When not in use, the proposal has little impact, appearing as a series of 4 wires, but the distance and fineness of the wires ensures that they do not impinge in the view, in much the same way as telephone wires are seen as additions to the historic environment. Whilst the landing gantries can be glimpsed in the viewpoint, they are almost totally screened by the trees, and when in leaf, they will not be seen. Whilst they may be glimpsed from other locations within the gardens, they will appear as modern extrusions, in much the same way as those which currently exist on the roof of the World Museum (Figure 18).



Figure 18- existing World Museum, William Brown Street, showing roof extensions.

When in use, the riders will be at one of the lowest points of the zip line, as they approach the landing gantries. However, they will only be seen briefly due to the speed of travel, and for much of this they be screened by the trees. The visual relationship between the group of buildings, the gardens and the monument will remain as existing, although the riders may be a slight visual distraction.

The scale of change/impact is **slight**, and the significance of impact on OUV is **neutral**.



View 9 Commutation Row- existing



View 9 Commutation Row- not in use



View 9 Commutation Row- in use

8.11 The view looks south west from Commutation Row towards the northern entrance of St George's Hall, with the Walker Art Gallery and County Sessions Building on the right, and the Wellington Memorial as the main focal point. Beyond that can be seen St John's beacon. The foreground is the busy road into the city centre, with a strong demarcation between William Brown Street and the vehicular public realm. The visual and spatial relationship with buildings, monuments and the gardens is clearly seen within the view.

When not in use, the distance from the zip wires, their grey tone and thin sections means that they are imperceptible, and there will be no impact.

When in use, the riders may be seen briefly as they approach the landing point, but are less intrusive than the current street furniture such as street lights. Again, the relationship between the individual heritage assets remains unaffected.

The scale of change/impact is **negligible**, and the significance of impact on OUV is **neutral**.



View 10- Churchill Fly-over entrance- existing



View 10- Churchill Fly-over entrance- not in use



View 10- Churchill Fly-over entrance- in use

8.12 The existing view shows the north entrance to St George's Hall, the County Sessions Building to the right, with Commutation Row and the North Western Hotel to the left beyond the Empire Theatre. Centrally placed are the two vertical punctuations of the Wellington Memorial, and St John's beacon. The scene is a busy one, with the roof of the North Western Hotel providing a spectacular roovescape, which contrasts with the horizontal datum established by the other buildings. This dynamic is enhanced by the twin towers of the Wellington Memorial and the beacon.

When not in use, the distance from the zip wires, their grey tone and thin sections means that they are imperceptible, and there will be no impact.

As with the previous viewpoint, the riders are some distance from the viewer, and will be seen as they progress along the zip lines. However, given the scale of the buildings, the particular animation supplied by the composition, and the tonal qualities within the view, the riders will not impinge on the views.

The scale of change/impact is **negligible**, and the significance of impact on OUV is **neutral**.



View 11- London Road- existing



View 11- London Road- not in use



View 11- London Road- in use

8.13 The view is taken from the western end of London Road, near the junction with Lime Street. The focal point is the Wellington Memorial, although there is a partial view of St George's Hall, the Walker Art Gallery and the distinctive Picton Reading Room. In the distance the tall buildings of the central business district echo the vertical axis of the Wellington Monument. The immediate context is the busy junction and the road infrastructure, including street furniture such as street lights. With the exception of the Wellington Monument, the heritage assets are very much background buildings, and whilst they promise the potential of a different character to the immediate context of London Road, this is hinted at rather than being clear.

The proposal is seen in the distance, with the change from the existing being the addition to the roofscape of two of the landing gantries. These appear to be of an industrial character, rather than the traditional and clean lines of the neo-Classical host buildings. However, they oversail the roof of the Library, and are slightly masked by the dome of the Picton Reading Room. With distance, perspective and their industrial design, the gantries read as though they belong to a building beyond the Library, rather than being additions to its roof. Although they can be seen, their location and design appears to be non-contextual, and the viewer assumes that they are structures relating to a different location.

When in use, the same supposition applies- the gantries are exceptional to the context of William Brown Street and its buildings, and there is nothing to connect the riders with the gantries, as the wires cannot be seen at this distance. Whilst the gantries are fixed to the roof of the Library, albeit its modern extension, the impression is that they belong to a building which is not within the group.

The scale of change/impact is **slight**, and the significance of impact on OUV is **neutral**.



View 12- St John's Lane- existing



View 12- St John's Lane- not in use



View 12- St John's Lane- in use

- 8.14 The viewpoint shows the south portico of St George's Hall, and the eastern colonnade. The great retaining wall is a rebuilding of the original design, where steps led up directly from St John's Lane to the entrance portico. Also seen in the view is the former Pear Assurance Building on St John's Lane, and the illuminated screen fronting St John's multi-storey car park. As with other viewpoints, the immediate context is the road network which surrounds the plateau, and this wide expanse is both a negative element and also affords a larger setting and appreciation of St George's Hall. In this viewpoint, there is little to connect the Hall with the William Brown Street group, or with the gardens and the heritage assets of Lime Street, and the focus is directed to the single structure.

When not in use, the zipwires are identified as simple modern accoutrements of city life, set within a city centre, like the high level street lights, banner poles and cars. They do little to detract from the power of St George's Hall, and are barely noticeable in the street scene.

When in use, the addition of riders will be more noticeable as they pass above the road, as the void below is wider, and there is little to capture the eye within the centre of the image. However, the trajectory takes the riders to the west of St George's Hall, and if the viewer follows their progress, the south portico becomes the visual destination, and becomes a part of the zip line experience for the viewer.

The scale of change/impact is **slight**, and the significance of impact on OUV is **neutral**.



View 13- Lime Street station steps- existing



View 13- Lime Street station steps- not in use



View 13- Lime Street station steps- in use

- 8.15 View from the station steps, with St George's Hall, the former Pearl Assurance building as the main designated assets, although the tower of the Municipal Office is just visible above the advertising screen. As with the previous viewpoint, St George's Hall is the focal building, but it divorced from the setting with the William Brown Street group, and St John's gardens are equally careened, by the Hall itself. From this location, the vehicular and the pedestrian traffic provide fairly constant movement, and kinetic is the overriding description of the view.

The proposal when not in use is barely visible, and even when riders are using the zip lines, the distance and the height means that they do not interfere with the setting of the Hall. They also form an extra movement dynamic, fitting with the general character of this busy junction and hub point in the city centre.

The scale of change/impact is **negligible**, and the significance of impact on OUV is **neutral**.



View 14- Ranelagh Place- existing



View 14- Ranelagh Place- not in use



View 14- Ranelagh Place- in use

- 8.16 The viewpoint looks towards the William Brown Street character area/conservation area, from outside the Adelphi Hotel. The designated asset in the foreground is the grade II\* Vines PH, but this is spatially divorced from the character area, and has a much more localised setting. At the end of the stretch of Lime Street on the left is the Forum cinema, grade II, which is the only remaining cinema theatre on Lime Street, which was once renowned for its picture houses. The view is terminated not by the character area or heritage assets of St George's plateau, but by the garish advertising screen at St John's.

At this distance, the wires, both out of use and in use are not visible, and there are no impacts.

The scale of change/impact is **neutral**, and the significance of impact on OUV is **neutral**.

## 9.0 ASSESSMENT TABLE AND SUMMARY

9.1 The assessment of impacts on heritage assets and the OUV of the WHS is based on a series of images described in section 8 above, and the impact on character and context of the zipline. There are 14 viewpoints, with each of them showing localized views, as the proposal does not impact on distant views. In the absence of any other known development proposals, there are no cumulative views requiring assessment. Impacts have been divided into groups rather than individual buildings.

Setting Summary Table

<b>Attribute of OUV/Heritage Asset</b>	<b>Impact</b>	<b>Sensitivity</b>	<b>Magnitude of Impact</b>	<b>Significance of Impact</b>
St George's Hall	Negligible	Very High	Slight/Moderate	<b>Neutral</b>
William Brown Street group	Negligible	Very High	Neutral	<b>Neutral</b>
St George's plateau	Negligible	Very High	Neutral	<b>Neutral</b>
St John's Gardens	Negligible	Very High	Neutral	<b>Neutral</b>
Williamson Square Area	Negligible	Medium	Neutral	<b>Neutral</b>
WHS Character Area 5 William Brown Street cultural area/ William Brown Street conservation area	Negligible	Very High	Neutral	<b>Neutral</b>

9.2 The assessment has examined the relevant policies and guidelines at international, national and local level, and has used the ICOMOS guidelines as a methodology for assessing the proposals at the application site.

- 9.3 Due to the location of the proposals partially within Character Area 5 within the WHS boundary, the issue of setting has been assessed on groups of heritage assets, and on the attributes of OUV that are described and defined within the guidance and the statement of OUV. In order to explore the potential impacts on setting, a series of views have been assessed. Due to topography, urban grain, scale and density issues, these viewpoints are localized viewpoints, as the proposals are not visible from more distant viewpoints.
- 9.4 The area has historically had mixed character and a division between the popular cultures associated with the Williamson Square/Lime Street area, and the higher cultural area of St George's plateau and the William Brown Street buildings. The intangible heritage assets of the WHS include civic pride and 'edginess' and these are encapsulated in the narrative and evolution of the disparate areas. These represent different aspects of a mercantile maritime society, and these differences continue to the present day.
- 9.5 The proposals are a further intervention into the historic setting, but this forms part of a sequence of changes- at the time of the construction of St George's Hall, the William Brown Street group and Williamson Square and the Lime Street group, there were no trams or other motor vehicles. The first tram lines were laid in the early 1900's in this area, and this changed the views of the buildings through the introduction of overhead wires, not unlike the current proposal, although in much greater amounts and in much closer proximity to the street (Figure 19).



Figure 19- overhead tram wires, 1950's Lime Street

- 9.6 Similarly, the area has been the centrepiece for events and celebrations- this was part of its design intention. Hectic, vibrant, dynamic, noisy, often rowdy and sometimes plain dangerous. The proposal fits well with this sense of excitement and otherness- it is a separate part of the city centre, designed and used in different ways. St George's Hall is strong and robust enough to shine through these events, as the current location of the Christmas Market illustrates (Figure 20).



Figure 20- Christmas Market- St George's plateau.

- 9.7 The guidance in the SPD, has been examined as part of this assessment, and the proposal accords with that guidance. The conclusion is that although there is a consistent very high significance of the attributes and assets, the impacts of the proposal are essentially neutral.
- 9.8 In overall terms, the proposals do not impact on OUV, and preserve the authenticity and integrity of the Property.

## **APPENDIX 1- STATEMENT OF OUTSTANDING UNIVERSAL VALUE**

### **Liverpool - Maritime Mercantile City**

World Heritage Site Summary

World Heritage Site inscribed by the World Heritage Committee of UNESCO in 2004.

Name: Liverpool - Maritime Mercantile City

Brief Description:

Six areas in the historic centre and docklands of the maritime mercantile City of Liverpool bear witness to the development of one of the world's major trading centres in the 18th and 19th centuries. Liverpool played an important role in the growth of the British Empire and became the major port for the mass movement of people, e.g. slaves and emigrants from northern Europe to America. Liverpool was a pioneer in the development of modern dock technology, transport systems and port management. The listed sites feature a great number of significant commercial, civic and public buildings, including St George's Plateau.

Criteria:

This entry is compiled from information provided by UNESCO who hold the official record for all World Heritage Sites at their Paris Head Quarters. This entry is provided for information only and those requiring further assistance should contact the World Heritage Centre at UNESCO.

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

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

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

Statement of Significance:

Statement of Outstanding Universal Value:

This was approved in 2010 by the World Heritage Committee in Brasilia.

Brief synthesis

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

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

Liverpool - Maritime Mercantile City reflects the role of Liverpool as the supreme example of a commercial port at the time of Britain's greatest global influence. Liverpool grew into a major commercial port in the 18th century, when it was also crucial for the organisation of the trans-Atlantic slave trade. In the 19th century, Liverpool became a world mercantile centre for general cargo and mass European emigration to the New World. It had major significance on world trade as one of the principal ports of the British Commonwealth. Its innovative techniques and types of dock, dock facilities and warehouse construction had worldwide influence. Liverpool was instrumental in the development of industrial canals in

the British Isles in the 18th century, and of railway transport in the 19th century. All through this period, and particularly in the 19th and early 20th centuries, Liverpool gave attention to the quality and innovation of its architecture and cultural activities. To this stand as testimony its outstanding public buildings, such as St. George's Hall, and its museums. Even in the 20th century, Liverpool has made a lasting contribution, remembered in the success of The Beatles, who were strongly influenced by Liverpool's role as an international port city, which exposed them to seafarers, culture and music from around the world, especially America.

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

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

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

#### Integrity (2009)

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

There has been some re-development on sites previously redeveloped in the mid-late 20th century or damaged during World War II, for example at Mann Island and Chavasse Park, north and east of Canning Dock. All archaeology on these development sites was

fully evaluated and recorded; archaeological remains were retained in situ where possible, and some significant features interpreted in the public domain. A new visitor centre has been opened at the north east corner of Old Dock, which has been conserved and exposed after being buried for almost 200 years. The production and adoption of design guidance minimizes the risks in and around the WH property that future development might adversely affect architectural quality and sense of place, or reduce the integrity of the docks.

#### Authenticity (2009)

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

#### Protection and management requirements (2009)

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

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

areas of the property. A full Management Plan has been prepared for the property. Its implementation is overseen by the Liverpool World Heritage Site Steering Group, which includes most public bodies involved in the property.

At the time of inscription, the World Heritage Committee requested that the height of any new construction in the property should not exceed that of structures in the immediate surroundings; the character of any new construction should respect the qualities of the historic area, and new construction at the Pier Head should not dominate, but complement the historic Pier Head buildings. There is a need for conservation and development to be based on an analysis of townscape characteristics and to be constrained by clear regulations establishing prescribed heights of buildings.

A Supplementary Planning Document for Development and Conservation in and around the World Heritage site addresses the management issues raised by the World Heritage Committee in 2007 and 2008 and was formally adopted by the Liverpool City Council in October 2009.

Justification for Inscription:

Date of Inscription: 2004

Date of most recent amendment: 2010

Other Information:

This is a cultural world heritage site in England located at N53 24 24.0 W2 59 40.0. It measures 136 hectares and its buffer zone measures 751 hectares.

There is a World Heritage Site Management Plan for the World Heritage Site (2003) and implementation of the objectives and action plan is undertaken by a World Heritage Site coordinator based in Liverpool City Council. A Steering Group made up of key stakeholders oversees World Heritage activities.